



THE MOBILITY OF STAGE AND MUSICAL ARTS PERFORMERS AND PRODUCTIONS THROUGHOUT THE EUROPEAN UNION

Meeting of Government and Sectorial Heads of Stage and Musical Arts from the European Union Member Countries

Madrid, 25th May 2010

On 25th May 2010, a meeting was held in Madrid for department heads and professionals in charge of music and the performing arts within the Ministries of Culture in the European Union Member States. The National Institute for Music and the Performing Arts of the Spanish Ministry of Culture called this meeting as part of the agenda of the Spanish Presidency of the EU.

The proposed subject for discussion was: *The Mobility of Stage and Musical Arts Performers and Productions throughout the European Union*.

The following speakers took part:

Paper: *Rolling Stones – New Plans to Increase Cultural Mobility in Europe*

Risto Kivelä, Chairman of the EU Member States Expert Working Group on Improving Conditions Regarding the Mobility of Artists and Other Professionals in the Cultural Field (2008-2010)

Paper: *Mobility: Why and How?*

Gerard Mortier, Artistic Director of the Teatro Real in Madrid

Paper: *A Global Market for the European Stage: A Possible Target*

Daniel Martínez, President of the National Federation of Theatre and Dance Business Associations of Spain (FAETEDA)

Paper: *Mobility: Diversity and Creation*

Vincent Baudriller, Director of the Avignon Festival

Paper: *Mobility as a Tool for the Achievement of the European Project*

Anna Geukens, Directorate-General for Culture – Cultural Policy and Intercultural Dialogue – European Commission

Guests invited to attend also included representatives from the different Regional Governments of Spain, as well as representatives from various institutions working in the sector.

The issues and aspects tackled during the meeting are summarised below, together with the proposals made by the speakers and those that emerged from the debates and exchanges of opinion among the meeting's participants.

SUMMARY OF CONTENTS AND PROPOSALS

THE IMPORTANCE OF PROMOTING THE MOBILITY OF ARTISTS AND PRODUCTIONS

The reasons for highlighting the importance of promoting the mobility of artists and productions throughout the EU can be summarized as follows:

I. Every guest speaker, without exception, highlighted the importance of mobility for the **development of a common European identity**, on which political, economic and social integration are founded.

Particular emphasis was placed on defending the essential and strategic role of mobility when it comes to combating certain processes that place the very survival of Europe at risk. Europe urgently needs to engage in a transformation that will allow it to re-establish contact with the profound values that link its identity with the past, effectively facilitating the recovery of the idea of a Common European Nation, as expressed by Ortega y Gasset, built on the decision of Europe's citizens to construct a shared project over and above nations, territories and languages.

II. A second strategic reason to foster mobility has to do with its impact on the **development of artistic creation**. Creative processes and creators use collaboration and confrontation as means of developing their own particular creative universes.

It was highlighted that the circulation of culture, involving both artists and shows, is the driving force behind the development of artists' creativity, allowing them to discover new artistic paths and new languages with which to create their own particular visions of the world. Their works are enriched and acquire a new dimension through exposure to other audiences. Mobility also represents an important learning experience for creators in the sense that they must adapt to different forms of stage production.

III. Attention was also given to the crucial role of mobility as an **element of cultural democratization**, as it truly and effectively widens citizens' rights to gain free access to the cultural production of their time. This constitutes an essential element when it comes to ensuring the free development of their identity.

IV. Another reason for encouraging mobility focuses on enhancing the European cultural **market and industries within the field of music and the performing arts**. These need to be promoted by following a similar philosophy to that which fosters other cultural industries such as film production or the publishing industry.

Also discussed was the idea of including private initiatives in programmes designed to promote the mobility of the performing arts - which currently, and almost exclusively, focus on public projects - by providing the required information, support mechanisms, funding procedures and visibility.

In order to achieve this set of major GOALS OR TARGETS, which the speakers all associated with the idea of mobility, a number of STRATEGIC POLICIES were proposed. For each of these, various specific MEASURES or PROGRAMMES were suggested.

STRATEGIC POLICIES FOR PROMOTING MOBILITY WITHIN THE EUROPEAN UNION

These policies can be grouped together as follows:

1. **Promoting the general mobility** of Europe's citizens, globally or transversally, as the only efficient mechanism for the effective development of a common European idea and sense of identity.
2. **Promoting awareness** of the current situation regarding mobility and the obstacles that may hinder its growth, from both quantitative and qualitative perspectives.
3. **Technical assistance, information and training services regarding** mobility, both in European institutions and within the different Member States.
4. **Removal of regulatory obstacles that impede and hinder** the circulation of artists, shows and other professionals in the performing arts sector.
5. **Provision of grants** to encourage mobility at all levels of the chain of value, starting with creation and ending with circulation and consumption.
6. **Encouraging the development of intermediaries within** the performing arts sector.
7. **Developing emblematic or "beacon projects" projects in order to light up** the road ahead for others to follow.

SPECIFIC MEASURES BASED ON STRATEGIC POLICIES

1. **Promoting the general mobility** of Europe's citizens globally or transversally, as the only efficient mechanism for the effective development of a common European idea and sense of identity.
 - a. Implementing programmes to facilitate real shared experiences and encounters among European citizens and artists on a daily basis, in a similar way to the ERASMUS programme over the last 20 years.
 - b. Introducing changes in the education systems of the Union's Member States with regard to language teaching policy, making it compulsory to learn at least three languages.
 - c. Writing a shared History of Europe for all of the European countries, inviting the best historians to draw up a new historical vision of Europe that supersedes national historical accounts.
 - d. Changing the location and format of the current European capital and seeking alternative systems for the creation of European capitals that do not depend on political and administrative decisions.

2. **Promoting awareness** of the current situation regarding mobility and the obstacles that may hinder its growth, from both quantitative and qualitative perspectives.
 - a. Research on barriers to mobility in the different systems in place in order to identify problems and permit the proposal of systems that will restore a sense of balance.
 - b. European statistical system: measuring and monitoring mobility through the development of reliable indicators and statistics that are compatible among different countries.
 - EUROSTAT and the national statistics systems must create statistical systems for mobility.
 - It was also suggested that those institutions engaged in the collective management of performing rights should participate in providing statistical information regarding the circulation of works and artists.
 - c. Researching and mapping of the professional and organizational world of intermediaries, including their functions, professional profiles and the services they provide during the implementation of their production, distribution and exhibition activities, with a view to facilitating their work.
 - d. Analysing and sharing of information on audiences and publics throughout Europe. The mobility and circulation of works and artists cannot grow without the necessary connection and communication with citizens, with the public. And it is impossible to communicate without understanding the other party.
3. **Technical assistance, information and training services regarding mobility**, in both European institutions and in the different Member States.
 - a. Creation of a reliable information system regarding the phenomenon of mobility involving artists and professionals through the creation of Mobility Information Services (MIS) in the Member States.
 - Services, on a national basis but under the co-ordination of the EU, with a shared general secretariat, and headquarters for each of the national MIS.
 - Identification of a number of shared minimum quality standards for information services on a national level, as well as national criteria for access in each of the Member States, whilst respecting the diversity of systems at all times.
 - It is recommended that the Commission explore co-funding programmes for the implementation of MIS systems within the current Culture programme, so that this can be extended to the future Culture programme.
 - Construction of these services in co-operation with different representatives from the sector.
 - Ongoing monitoring and assessment.
 - b. Development of European Production Offices, which will facilitate the identification of “correspondents” that can undertake innovative projects with the “European Production Poles”. The production offices would have to maintain contact with the MIS.

- c. Creation of a Virtual Stage Exchange in order to gather updated information on new artistic proposals, tours, co-productions and shows, as well as providing access to directories of professionals within the sector. The protocols for inclusion should be governed by criteria of quality, feasibility and timeliness.
 - d. Creation of an International Information Office or System that would channel the sharing of resources on the part of cultural services outside the various Member States. This would encourage the mobility of artists and productions in third countries.
4. **Removal of regulatory obstacles that impede and hinder** the circulation of artists, shows and other professionals in the performing arts sector and harmonization of Member States' legislation on key aspects:
- a. Visa Policy The new Community Code on Visas has resolved many of the problems that existed with regard to long- and short-term stays, although many crucial issues remain to be tackled in terms of relations with third-party countries and those that do not form part of the Schengen Area, not to mention the definition of highly-qualified cultural workers within the framework of the Blue Card Directive and the threshold for their earnings, as well as the necessary collaboration and training of the authorities involved in the application of the Visa Code.
 - b. As for fiscal and administrative policy, work must continue on the idea of a Single Point of Contact.
 - c. Harmonization of the statutes governing artists in different countries.
 - d. Harmonization of labour regulations regarding work permits, child employment licences and so on.
 - e. Harmonization of safety regulations regarding shows.
 - f. Harmonization of policies for encouraging sponsorship and patronage so as to avoid imbalances or the *flight of sponsors* from one country to another within the EU or to third-party countries.
5. **A Grants Policy** that encourages mobility at all levels of the chain of value, starting with creation and ending with circulation and consumption.
- a. Requesting the maintenance of a minimum funding threshold for cultural programmes at both European and national levels.
 - b. Promoting the creation of a specific framework for the performing arts within the EU's Culture programme, by setting up a sub-programme devoted to them specifically.
 - c. Support programmes to assist artistic creation:
 - It is considered to be a top priority to help smaller and less institutionalized organizations and those at early stages of development.
 - Special attention must be paid to the countries of Southern and Eastern Europe.

- Support systems for the mobility of young artists at the start of their careers, favouring the use of internal or international co-production networks to showcase little-known emerging artists.
 - d. Financial support for the mobility of artists and companies from one festival to another
 - e. Grants Policy for co-production
 - i. A co-production policy that places *private initiatives at the same level as publicly-funded initiatives*.
 - ii. *Easier and faster procedures and more generous deadlines for grants regarding international co-production projects*. These are sometimes so complex that they hinder exchange instead of encouraging it. In the case of Small and Medium-Sized Enterprises (SME's), it is particularly important for this aid to be delivered quickly and with little bureaucracy.
 - iii. Identification of the existing *European Production Poles* within various institutions, including cross-border institutions, which have proven experience in co-productions and are capable of undertaking large-scale projects.
 - iv. Identification and monitoring of existing *microprojects* in *European seedbeds* in order to find promising professionals and provide them with the information and training they need to be able to successfully develop their projects.
 - f. Inclusion of grants for translation and overtitling of works as part of the aid for international mobility and co-production so that these works can be staged in their original language without any loss of accessibility and understanding.
 - g. The European Commission must open up other structural aid programmes to the cultural sector. A cultural dimension must be given to the context of other aid programmes.
 - h. It is imperative to understand that, in order to facilitate a stable rather than a circumstantial mobility, it is necessary to help incorporate international programming into other exhibition spaces besides the usual festival venues. Mention was given to the potential influence of national, regional and local governments regarding this initiative, based on encouraging these spaces to incorporate a stable international programme as part of their regular schedule. In short, it is a matter of generosity: being prepared to receive but also being prepared to give.
6. **Encouraging the development of intermediaries** in the performing arts industry so that they can take on various essential tasks such as production, distribution and exhibition, as well as playing an important multiplier role.
- a. Recognizing their importance in national cultural policies by providing aid and support systems, particularly for small and medium-sized enterprises.
 - b. Facilitating the creation of networks of intermediaries.
7. **Developing emblematic or “beacon projects” in order to light up** the road ahead for others to follow.

- a. Implementing the Itinerant European Post-University University, in order to attract global knowledge and help it circulate around Europe.
- b. Creation of an annual inter-disciplinary European Festival of Performing Arts, featuring the participation of all countries at a rotating venue, and with mixed funding from Europe, the different participating countries and various public and private representatives from the performing arts sector.

LIST OF PARTICIPANTS:

EUROPEAN UNION - DELEGATES

GERMANY	Mr.	Hans-Günter Löffler	German Embassy - Madrid	Counsellor for Cultural Affairs
AUSTRIA	Ms.	Hildegard Siess	Federal Ministry for Education, Arts and Culture	Head of Division
BELGIUM	Mr.	Lionel Larue	Ministry of Culture of the French Community of Belgium	Directeur f.f. Service of Music and Diffusion of Stage Arts
BELGIUM	Ms.	Anne-Marie Croes	Flemish Ministry of Culture	Head of International Arts Division
BULGARIA	Ms.	Ina Bojidarova Petkova	Ministry of Culture	Head of Theatre Department
DENMARK	Ms.	Karin Marcussen	Ministry of Culture	Head of Division
SLOVENIA	Mr.	Peter Tomaz Dobrila	Ministry of Culture	General Director
SPAIN	Mr.	Félix Palomero	Ministry of Culture - INAEM	Director General
SPAIN	Mr.	Ramón Miranda	Government of Aragón	Director General
ESTONIA	Mr.	Tonu Lensment	Ministry of Culture	Adviser on theaters
FINLAND	Ms.	Mervi Tiensuu-Nylund	Ministry of Education and Culture	Counsellor for Cultural Affairs
FRANCE	Mr.	Miles Christopher	Ministry of Culture	Head of Service - Deputy Director
HUNGARY	Ms.	Julia Losonczi	Ministry of Education and Culture	Counsellor
LITHUANIA	Ms.	Rasida Zygiene	Ministry of Culture of the Republic of Lithuania	Chief Officer

MALTA	Mr.	Sean Buhagiar	Malta Council for Culture and the Arts	Arts Executive - Performing Arts
NETHERLANDS	Mr.	Aad M. Hogervorst	Ministry of Education, Culture and Science	Director for the Arts
POLAND	Mr.	Zenon Butkiewicz	Ministry of Culture and National Heritage	Director
UNITED KINGDOM	Ms.	Felicity Harvest	Arts Council England	Executive Director, Special Projects
ROMANIA	Ms.	Manole Elena Elisabeta	Ministry of Culture and National Patrimony	Adviser, Arts performances, cinema, audiovisual
SWEDEN	Mr.	Martin Sundin	Ministry of Culture	Director

OTHER REPRESENTATIVES

AUSTRIA	Ms.	Monika Kalista	Conference of the Austrian Federal Stages on Culture - Land Salzburg, Austria	Director General for Culture Society Generations
MALTA	Mr.	Mario Frendo	Malta Council for Culture and the Arts	Artistic Director, Malta Arts Festival
CROATIA	Ms.	Iva Hraste-Soco	Ministry of Culture	Head of Department for Theatre

PARTICIPANTS

SPAIN	Mr.	Daniel Martínez	FAETEDA	President
SPAIN	Mr.	Gerard Mortier	Teatro Real	Artistic Director
FRANCE	Mr.	Vincent Baudriller	Festival D'Avignon	Director
EUROPEAN COMMISSION	Ms.	Anna Geukens	European Commission	Policy Officer - Unit Culture Policy and Intercultural Dialogue - European Commission
FINLAND	Mr.	Risto Kivela	Experts Working Group (OMC) on Mobility	Presidente

SECRETARY OF THE MEETING

SPAIN	Ms.	Fátima Anllo	Master in Cultural Affairs - ICCMU	Director
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SPANISH MINISTRY OF CULTURE

SPAIN	Ms.	Mercedes Elvira de Palacio Tascón	Ministry of Culture	Vice-Minister
SPAIN	Ms.	Rosario Gálvez Vicente	Ministry of Culture - INAEM	General Secretary
SPAIN	Ms.	Paz Santa-Cecilia Aristu	Ministry of Culture - INAEM	Head of Coordination Department - INAEM
SPAIN	Ms.	Cristina Santolaria Serrano	Ministry of Culture - INAEM	Vice-director General of Theatre
SPAIN	Mr.	Antonio Garde Herce	Ministry of Culture - INAEM	Vice-director General of Music and Dance

TEATRO REAL

SPAIN	Mr.	Gregorio Marañón	Teatro Real Foundation	President
SPAIN	Mr.	Miguel Muñiz	Teatro Real	General Director

LISTENERS - COMUNIDADES AUTÓNOMAS

ANDALUCÍA	Mr.	Antonio Jesús Navajas Rey	Instituto Andaluz de las Artes y las Letras	Subdirector-Gerente para la coordinación de las Artes Escénicas y Musicales
CANARIAS	Mr.	Jerónimo Cabrera Romero	Consejería de Educación, Universidades, Cultura y Deportes	Técnico
CANTABRIA	Mr.	Juan Ignacio Calzada Aspiunza	Palacio de Festivales de Cantabria	Director Gerente

CASTILLA Y LEÓN	Mr.	Alfonso Ordóñez Maray	Dirección General de Promoción e Instituciones Culturales	Asesor de Artes Escénicas
CATALUÑA	Mr.	Alfred Fort Carracedo	Teatre Nacional de Catalunya	Administrador General
EXTREMADURA	Mr.	Damián Beneyto Pita	Consejería de Cultura y Turismo - D.G. De Promoción Cultural	Director Artes Escénicas y Música de Extremadura
GALICIA	Mr.	Juan Carlos Fernández Fasero	Xunta de Galicia - Consellería de Cultura e Turismo	Director de Axencia Galega das Industrias Culturais (AGADIC)
MADRID	Mr.	Ruperto Merino Solís	Vicepresidencia, Consejería Cultura y Deporte y Portavocía de Gobierno	Subdirector de Programación Cultural
MADRID	Ms.	Bárbara Santana Oltra	Dirección General de Promoción Cultural	Asesora de Acción Exterior
NAVARRA	Mr.	Alex Ruiz Pastor	Festival de Teatro Clásico de Olite. Red de Teatros de Navarra	Director Artístico - Gerente
PAÍS VASCO	Mr.	Pello Mirena Gutierrez Salceda	Eusko Jaurlaritza - Gobierno Vasco	Asesor del Departamento de Cultura
REGIÓN DE MURCIA	Mr.	Antonio Martínez López	Consejería de Cultura y Turismo	Director General de Promoción Cultural

LISTENERS - LABFORCULTURE

CROATIA	Ms.	Ana Zuvela Busnja	Culturelink Network / IMO	Research Associate
ITALY	Mr.	Dario Disegni	Compagnia di San Paolo	Head of Cultural Relations
POLAND	Ms.	Hanna Jedras	Ministry of Culture and National Heritage	Head of EU & International Organizations Division
NETHERLANDS	Ms.	Katherine Watson	LabforCulture	Director
NETHERLANDS	Mr.	Timothée Guicherd	LabforCulture	Programme Manager



LISTENERS - SPANISH MINISTRY OF CULTURE

SPAIN	Sr.	Jaime Guerra	Ministerio de Cultura - INAEM	Asesor Técnico
SPAIN	Sr.	Carlos Forteza	Ministerio de Cultura - INAEM	Director de Comunicación
SPAIN	Sr.	Fernando Gómez Riesco	Ministerio de Cultura - Cooperación Cultural Internacional	Subdirector General
SPAIN	Sra.	Pilar Torre	Ministerio de Cultura - Cooperación Cultural Internacional	Consejera Técnica
SPAIN	Sra.	Sara Alexandra Miranda	Ministerio de Cultura - Cooperación Cultural Internacional	Becaria
SPAIN	Sra.	Rocío Colomer	Ministerio de Cultura - Cooperación Cultural Internacional	Asistencia Técnica Temás Presidencia

OTHER LISTENERS

ESPAÑA	Sr.	Paolo Pinamonti	Festival Mozart	Director
ESPAÑA	Sr.	Betania Lozano	SG Promoción de Industrias Culturales - Ministerio de Cultura	Becaria
ESPAÑA	Sr.	David Ávila Poyo	Centro Dramático Nacional - Ministerio de Cultura	Becario