



## Charter for a sustainable and responsible cultural mobility for public and private funders of cultural mobility

This Charter is intended as a **practical online tool** for private and public organisations and bodies (foundations, philanthropic organisations, private companies etc.) funding the cross-border and international mobility of artists and cultural operators, in any discipline and field (e.g. through mobility grants, residencies, cultural exchange projects, co-productions etc.).

**The Charter is a tool for change:** this document helps you check which criteria you already respect and which others you could respect or include in your activities, define a timeframe, and engage in improving your mobility-related practices. The *Charter* section on On the Move's website, regularly updated, provides additional details, useful resources and inspiring examples from the European and international scene – and informs about the peer-learning opportunities organised by On the Move for the signatories of the Charter.

Not all the criteria might apply to your organisation – indeed the objective is not to fulfil them all, but to assess your current situation and define how to improve your practices. Respecting the criteria of the Charter means designing mobility funding schemes and programmes which encompass artistic, cultural, social and environmental aspects.

**Mobility happens anyway: let's make it happen better!**

For more details, resources, and the updated list of signatories, visit  
<http://on-the-move.org/charter>

For any clarification, contact us: [mobility@on-the-move.org](mailto:mobility@on-the-move.org)

## Visas and cultural mobility

### 1. Do your best to ease the mobility of artists and cultural professionals.

- Make sure the mobility grants cover the costs for visa procedures (incl. the travels to/from consulates, etc.) and other bureaucratic procedures (incl. those required to get a visa, e.g. work contracts etc.).
- Provide an appropriate invitation letter and any other document proving to responsible authorities that you are a reliable interlocutor and a guarantee for the travel of the artists you invite/send.
- Consider a funding mechanism which can help the artist and reassure the authorities at the same time (e.g. funding on return travel).
- Establish proper follow-up mechanisms to brief officials in charge of visa procedures and to provide additional documentation if necessary.

### 2. Acknowledge the problems related to visas.

- Keep track of the problems encountered by the artists you collaborate with in obtaining visas (gathering data...) and pass the information to authorities, to make them aware of ill-adapted rules and procedures, problems, information gaps etc.
- Create/maintain dialogue and contacts with experts on visa issues (e.g. professional organisations, institutions etc.).
- Whenever possible, establish contacts with the authorities in charge of delivering visas and make yourself known as a reliable interlocutor and a guarantee for the artists you collaborate with. Promote/ support/ participate in joint meetings with authorities and cultural operators to discuss visa issues and find viable solutions.

## Administrative & social aspects of cultural mobility

### 1. Ensure fair working conditions for artists and cultural operators active across borders.

- Make sure that the organisations you support have good practices dealing with artistic mobility (e.g. ask them to commit to the respect of this Charter).
- Ask the beneficiaries to respect non-discrimination principles and to explain them in their reports (e.g. fair working conditions, fair and equal treatment for artists/professionals from different countries, freedom of artistic expression, no discrimination based on gender, age, nationality, sexual orientation, religious belief, etc.).
- Support the organisations you fund in their efforts to coordinate and collaborate with existing structures/services at local/national level in order to improve the working conditions of artists and cultural operators working internationally.
- Promote awareness raising of all officials in charge of social, fiscal, and other mobility-related procedures as to the specificities of cultural mobility.

### 2. Adopt a cultural diversity dimension in the overall mission and activities of mobility programmes and grants.

- Recognise social and cultural differences through targeted measures to empower individuals,

companies, organisations willing to engage in mobility activities, promoting genuine dialogue.

- Work to ensure that open mind-sets that appreciate diverse experiences and cultural expressions are nurtured through artistic and educational activities. Culture can help stimulate curiosity and instil empathy, as well as provide a basic stock of knowledge about other cultures and about local communities.
- Support knowledge and resource centres to improve the knowledge of some countries and exchanges and contacts among artists.
- Develop joint programmes and projects to increase language skills needed for cross-border cooperation and co-productions - especially as regards languages spoken in border regions. Involve not only educational institutions and related activities, but also activities of the culture/creative sector.
- Provide your government the statistics and reports needed to assess the respect of the UNESCO Convention on the protection and promotion of the diversity of cultural expressions (2005).

### **3. Pursue mobility programmes and schemes that support productive mobility experiences.**

- Endow residencies and travel grants with adequate funding in order to increase the number of incoming artists or cultural operators from different parts of Europe and the world.
- Give priority to foster individual professional advancement, capacity building and exploration through intellectual encounters, artistic innovation and creative engagement across borders, without an imposed mandate.
- Offer additional support to help optimise mobility experiences by providing professionals with the time and resources to engage in dialogue with the local community, interact with other artists/cultural professionals, lead workshops or trainings, etc.
- Support direct, productive encounters and project initiatives of cultural professionals from all countries.
- Target the typical, i.e. small-scale arts institutions/organisations and culture industry companies to enable them to participate in international co-productions.
- Encourage social sustainability, networking and legacy building in mobility processes with, for example, follow-up funding, post-production funds, and dissemination aids. Consider supporting post-mobility workshops for cultural professionals to share their experiences with peers, and put back into the sector much of the valuable expertise gained through mobility.
- Introduce evaluation processes that focus on the longer-terms outcomes (impact) rather than the outputs of mobility schemes. Keep in mind that mobility is not only about quantitative results, and its positive effects can become clear in the mid-long term.
- Provide additional support to cultural organisations providing 'intelligence' (advice, guidance etc.) needed to enhance the effectiveness of cross-border mobility.

## Environmental aspects of cultural mobility

### 1. Commit to environmental issues.

- Ensure environmental sustainability is a core issue on the agenda for strategic development, not only for the organisations/artists you fund but also for your own funding structure
- Signpost to information on emerging practice for low environmental impact practices within the artistic and cultural sector.
- Support organisations providing resources and training to help artists and cultural professionals embed environmental decision-making in all areas of their activity.

### 2. Include environmental standards among the criteria to assess your support to cultural mobility.

- Set environmental guidelines and reporting requirements for funded organisations and mobility initiatives.
- Assess the funding support given to organisations against environmental criteria, in addition to artistic and financial criteria.
- Publicise models of good practice, including outstanding creative achievement using green technology.