

On the Move's Communiqué (22 May 2026)

on the DRAFT REPORT on the proposal for a regulation of the European Parliament and of the Council establishing the 'AgoraEU' programme for the period 2028-2034

by Rapporteurs Emma Rafowicz, Alice Kuhnke

On the Move welcomes the Draft Report on the AgoraEU programme 2028-2034 and the ambition it reflects for the **international mobility of artists and cultural practitioners, as well as for the international circulation of their works.**

Cross-Sectoral Approach to International Mobility

On the Move strongly welcomes the focus on supporting the international circulation of artists and their works through cross-border mobility programmes, including under potential new sectorial strands.

On the Move would, however, encourage the adoption of a genuinely **cross-sectoral approach** that recognises the full breadth of cultural and creative practice. All individual artists and groups of cultural professionals – regardless of sector – require access to travel grants: to export and present work, to learn, to create, to explore, and to connect. This applies equally to sectors that receive less or no mention, such as architecture, cultural heritage, design and fashion design, performing arts, and visual arts.

From screenwriters to journalists, from dance collectives to visual arts curators, from producers to theatre-makers – the next generation of the **Culture Moves Europe** programme should support individuals and groups from all cultural and creative sectors, taking full account of their particular circumstances:

- On the Move welcomes the attention to **communities that have been marginalised**, and its recognition of the need to address specific access requirements – for example, for artists and cultural professionals with disabilities, and for parents and carers.
- On the Move warmly welcomes the inclusion of specific references to, and particular attention for, the Outermost Regions (**ORs**) and the Overseas Countries and Territories (**OCTs**).
- On the Move welcomes the integration of green mobility provisions as part of the programme's broader **environmental sustainability goals**, provided they are adequately funded.
- However, On the Move notes that **Indigenous creatives are not sufficiently included** as targets and beneficiaries of the targeted funding opportunities envisaged by the programme. On the Move urges the co-legislators to address this gap explicitly.

These provisions aim to improve access and participation for stakeholders facing specific challenges or operating in particular contexts. They also seek to provide targeted funding opportunities across **all** cultural and creative sectors, enabling them to grow and contribute fully to Europe's ambitions.

On the Move underlines that the current mechanism of **top-up payments** that account for particular circumstances, green mobility and departure or destination contexts is an essential step towards equity.

Support for At-Risk and Forcibly Displaced Artists and Cultural Practitioners

On the Move welcomes the rapporteurs' particular attention to **at-risk and forcibly displaced artists and cultural practitioners**. The amendments rightly include immediate emergency protection as a first step intervention, ensuring safe temporary relocation that allows them to recover and plan, and ultimately providing access to longer-term safe havens where they can rebuild agency, secure dignified livelihoods, and establish new professional networks.

However, On the Move recommends **a dedicated, stand-alone programme** for the protection, empowerment, and integration of at-risk and forcibly displaced artists and cultural practitioners into European cultural ecosystems. This recommendation reflects the specificities of their situation and the absence of an adequate legal framework and protection status. A stand-alone programme would ensure that their needs are addressed with the clarity, resourcing, and legal grounding they require, rather than being accommodated as a subsidiary concern within a broader instrument.

Inclusive Territoriality

On the Move expresses serious concern regarding certain recitals in the Draft Report that would reinforce exclusive territoriality. This approach sits in direct tension with AgoraEU's most ambitious goals.

Artists and cultural practitioners from third countries bring distinctive and often irreplaceable contributions: world views shaped by different cultural traditions; lived experience of contexts unfamiliar to European audiences; specialist knowledge of third-country markets and creative ecosystems; and expertise forged outside the European cultural mainstream. **These qualities do not diminish the quality of a project or its European added value.** Restricting project holders to a pool of eligible participants drawn exclusively from programme-participating countries risks producing a structural bias towards insularity at the very moment the programme is calling for openness, diversity, and international ambition.

The AgoraEU programme should place its confidence and trust in the judgement of the organisations it funds. Where a project holder determines that an artist or cultural practitioner based outside participating countries is best suited to deliver their project – whether by virtue of their expertise, their lived experience, their knowledge of a particular market or context, or the distinctive perspective they bring – the legal basis should not stand in the way of that professional judgement. **Inclusive territoriality is, in this sense, not only a question of cultural diversity or international obligation: it is a question of quality. Inclusive territoriality is not a loosening of standards: it is a condition of the programme’s credibility.**

On the Move urges the co-legislators to enshrine this principle explicitly in the legal basis of the 2028–2034 programme, ensuring that its commitments to mobility, protection, and cultural diversity are matched by an eligibility framework capable of delivering them.

On the Move recommends the insertion of the following amendment to the legal basis:

Eligibility to participate as an end beneficiary in projects supported under this Programme shall not be restricted to individuals residing in programme-participating countries. The Programme shall adopt an inclusive approach to territoriality, enabling possible participation in the interest of cultural diversity, international cooperation, and the protection of at-risk and forcibly displaced artists and cultural practitioners. Project holders shall be trusted to select end beneficiaries on the basis of artistic and professional merit, including where those beneficiaries are resident in third countries, in recognition of the distinct expertise, lived experience, world views, and knowledge of third-country contexts and markets that such individuals bring to the European projects they contribute to.

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