

INTERNATIONAL MOBILITY AND NETWORKING

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Seeds of
Imagination

Seeds of Imagination is a project
to build bridges between the
Russian and Finnish theatre fields

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1 INTERNATIONAL MOBILITY

SEEDS OF IMAGINATION Mobility Training Factsheet 1

What is mobility?

Cultural mobility takes place “when an individual travels outside their country of residence in order to perform, learn, create, cooperate and exchange for professional or training purposes”. This definition was used for the 2008 **Mobility Matters** study for the European Commission. Mobility is a key EU cultural policy objective and many European cultural cooperation projects aim to support and encourage the mobility of artists and others in the cultural sector. Some countries also have dedicated national funding for mobility.

Cultural mobility, especially in the performing arts is often short-term (e.g. a contract for a few days work to present a production) or it may be for a longer period (e.g. an artist being invited to work for a season abroad). Mobility is a two-way process: an artist or a company travelling to another country is internationally mobile and the resulting interaction with the local cultural scene can help encourage mobility for others. It is important always to consider how to develop both incoming *and* outgoing mobility in order to benefit from the two-way mobility dynamics.

International mobility in the performing arts

In the performing arts, mobility takes many forms:

- *Touring*: presenting a theatre or dance production abroad, e.g. in a festival
- *Co-productions*: developing a joint production with one or more partners abroad
- *Training*: attending a short workshop or longer training course abroad
- *Residencies*: living and working at an artist-in-residence centre
- *Employment*: taking a cultural job abroad, on a short placement or longer contract
- *Networking*: attending a conference or professional network meeting
- *Research*: travelling abroad to research a project and meet other arts professionals
- *Promotion*: exhibiting/performing at an international performing arts market
- *Programme research*: seeing work at a showcase/festival for programming at home

Links to mobility information and opportunities

Mobility Matters www.mobility-matters.eu

2008 EU study by ERICarts. Check the Annex for case studies of mobility schemes in Europe.

RTLБ – Russian Theatre Life in Brief www.rtlb.ru

International website of the Theatre Union of Russia.

On-the-Move www.on-the-move.org

International mobility information and opportunities specific for the performing arts sector.

IETM – international network for contemporary performing arts www.ietm.org

International news, jobs and resources of network members and others are announced on the website.

Changing Room TOOLKIT changingroom.teh.net/wiki/index.php/Main_Page

A very useful knowledge base on mobility in Europe developed by **TransEuropeHalles network of independent cultural centres**, www.teh.net. Written by cultural operators for cultural operators – includes a ‘Rough Guide’ for 37 countries, including Russia.

Circostrada - European Platform for Information, Research and Professional Exchanges www.circostrada.org

Professional contacts in circus arts and street theatre arts. Useful publications and other resources.

Theatre without Borders www.theatrewithoutborders.com

Informal online community linking individuals and institutions interested in international theatre exchange.

LabforCulture www.labforculture.org

Extensive databases and resources on cultural cooperation in Europe.

ENICPA – European Network of Information Centres for the Performing Arts www.enicpa.net

Search the ENICPA database of festivals, venues, information centres, publications and training opportunities.

Culture360.org www.culture360.org

Asia-Europe cultural cooperation information portal with news, opportunities, events, database and articles.

Artservis www.artservis.org

Slovenian-based cultural information service with many mobility opportunities, grants and news.

FADO e-bulletin www.performanceart.ca

Canadian-based international news and information for performance artists and their audiences.

2 NETWORKING

SEEDS OF IMAGINATION Mobility Training Factsheet 2

What is networking?

Networking is a dynamic process of communication, cooperation and partnership between individuals or groups. It involves interaction with professional colleagues, through face-to-face meetings, as well as virtual communication tools. Networking is a two-way horizontal process which aims to exchange information, transfer know-how, share contacts and good practice. Networking is one of the main ways of finding trusted partners for international cultural cooperation projects, touring and co-productions and sharing advice and ideas with peers.

Formal, informal & social networking

Cultural networking is commonly structured through membership of a professional cultural network. Some of the main European and international cultural networks for performing arts are listed below. New members need to take time to engage with the network, find out how it works, use its online tools and resources, get to know members and participate in its decision-making. Joining an international cultural network can be an important process of professional development, for individuals and organisations.

There are many other opportunities for networking. You might participate in an international training workshop or conference, go to a festival and meet other promoters – any professional event where you meet international colleagues is an opportunity to network, formally or informally. Find out about what other people do, share information about your organisation and cultural environment and this may lead to joint projects.

Social networking and content sharing sites ([Facebook](#), [Vimeo](#), [LinkedIn](#), [Rhiz](#), [Dance-tech.net](#), [Flickr](#), [YouTube](#) etc.) as well as blogs/member spaces on sites such as [Culture360.org](#) are also widely used by artists and cultural organisations to communicate information about their activities internationally, sometimes as part of a marketing strategy.

International cultural networks

IETM – international network for contemporary performing arts www.ietm.org

Network with over 500 members in more than 50 countries. Organises large meetings with a full programme of professional development, information and networking opportunities as well as worldwide exchange and cooperation platforms and other projects. Some travel grants provided for members to attend meetings.

ITI – International Theatre Institute www.iti-worldwide.org

Promotes international exchange of knowledge and practice in theatre arts with members around the world. Listings of international events, prizes and publications on the website.

ASSITEJ – International Association of Theatre for Children & Young People www.assitej-international.org

Network with members in 82 countries. Useful publications and resources include: *ASSITEJ Book 2008-2009* on international cooperation through theatre festivals. *Festival Guide* database which lists over 140 festivals around the world and international *Script Catalogue*.

UNIMA – International Puppet Theatre Union www.unima.org

Covers 71 countries. UNIMA provides some mobility grants for members to attend international puppet theatre festivals. Maintains a database of puppet theatre festivals, museums and training places.

European Festivals Association www.efa-aef.eu

Membership of over 100 festivals and national festival associations from 38 countries in Europe and beyond. Organises an intensive training workshop - European Atelier for Young Festival Managers - with professional development training and networking opportunities.

TEH – Trans Europe Halles www.teh.net

Has developed Changing Room project with mobility resources and documentation of staff exchange programme.

Circostrada - European Platform for Information, Research and Professional Exchanges www.circostrada.org

Links to professional contacts in circus arts and street theatre arts. Useful publications and other resources.

RESEO - European Network of Opera House Education Departments www.reseo.org

Conferences, projects, education workshops and other networking opportunities.

Artfactories www.artfactories.net

International network of art centres that organise their practices and experiments around the relationship between arts, territories and populations. Useful news and information resources.

Contacts for many more international cultural networks in the DIRECTORY section of: www.labforculture.org

3 PERFORMING ARTS MOBILITY: FESTIVALS, CO-PRODUCTIONS & TOURING

SEEDS OF IMAGINATION
Mobility Training Factsheet 3

International presentation of performing arts

Performing arts companies and artists in Europe are mobile mainly by presenting their work at international festivals or by touring to theatres and other venues abroad. Many – if not most - arts venues in Europe present work by different companies and do not have their own permanent theatre or dance company. International performance may form part of a special season or be programmed alongside national and regional companies.

Festivals are programmed in different ways. Some have an open application process where companies can apply to participate. If selected, they may receive a subsidy, a fee or be asked to cover costs themselves and rely on earned income ('box office'). Participation in some arts festivals is only by invitation of the artistic director.

In EU countries many theatre and dance productions are designed to be suitable for **touring** (i.e. for presentation in different venues) – they are flexible in terms of staging, often involve fewer people compared to a Russian theatre production and normally adapt to using local technical support. Companies that tour must also tailor the cost of their productions to the budgets available for fees - these vary considerably between countries and venues across Europe. For most companies, working internationally is a strategic choice; it helps them build their reputation and develop creatively through contact with diverse audiences and cultures. Experienced practitioners recommend that international work should be organised on a strong foundation of work at home since it takes more time and effort to get bookings and organise the logistics. Performances at a company's home venue and/or national touring remain the main source of income for most theatre and dance companies in Europe.

Russian companies that want to tour abroad should consider how mobile the production is – whether the stage design and the numbers of people involved can or should be adapted for touring. The language issue is vital for touring text-based work: various systems of sur-titling are available and a good translation is essential. Travelling to just one festival or venue can be expensive. It is more common for a European theatre or dance company to organise a tour where they move from one place to another, often over some weeks. This is usually more economical in terms of costs and time and Russian theatre companies should explore this touring model to make a tour cost-effective and more environmentally sound. All these aspects affect the cost of touring a production. Regulatory issues also need to be built into the performance fee (social security and tax deductions, visas, IPR/intellectual property rights – see [factsheet 11](#)).

Co-production is the process of producing and promoting a performing arts production as a partnership between two or more production structures. It is important to know and trust the co-production partners, to establish clear communication, responsibilities and contracts. *International Co-production and Touring* by Guy Cools for On-the-Move.org includes a sample contract and interviews with experienced European producers (see below).

Virtual mobility is a fast-growing new way of international touring that uses information technology tools for live streaming performances without ever leaving home. See below for *Excited Atoms* research dossier by Judith Staines for On-the-Move.org which explores a wide range of virtual mobility activities in the contemporary performing arts.

Useful links

Kadmus Arts www.kadmusarts.com

International site with database, news and links to theatre, dance and music festivals around the world.

IFEA Europe – International Festivals & Events Association www.ifeaeurope.com

Network for professionals who work in the cultural festivals and public events sector.

European Festivals Association www.efa-aef.eu

Membership of over 100 festivals and national festival associations in 38 countries in Europe and beyond.

Culture.info www.culture.info

See festival.culture.info for links to festivals.

Circostrada – circus and street theatre arts platform www.circostrada.org

Good thematic dossiers on circus and street theatre arts in Europe, valuable online directory of festivals, artists, companies, events, training, residencies etc. in Europe and beyond.

ASSITEJ – International Association of Theatre for Children & Young People www.assitej-international.org

Festival Guide lists over 140 festivals around the world.

International Co-production & Touring , information dossier by Guy Cools, On-the-Move (2004-2007)

www.on-the-move.org/documents/Co-productionandtouring.pdf

Excited Atoms: an exploration of virtual mobility in the contemporary performing arts , information dossier by Judith Staines, On-the-Move.org (2010)

www.on-the-move.org/documents/excited_atoms_final.pdf

Moving Arts: Managing the Carbon Impacts of our Touring – Theatre

Essential reading from Julie's Bicycle for theatre companies concerned about the environmental impacts of touring international theatre. NB. users need to register on site to download report.

www.juliesbicycle.com/about-jb/research/moving-arts-theatre

4 PERFORMING ARTS MOBILITY: MARKETS & SHOWCASES

SEEDS OF IMAGINATION Mobility Training Factsheet 4

Performing arts markets

An international performing arts market is a type of cultural industry trade fair where artists, companies and support services in the performing arts present themselves to potential buyers. There is generally an artistic programme or showcase for programmers to view work as well as exhibition stands. There are three main ways to participate:

- Artistic companies can apply for selection for a showcase/performance opportunity
- Artistic companies and others can hire an exhibition stand
- Promoters (festival and venue programmers) can view showcases and meet companies

Performing arts markets are normally large, well organised business opportunities – the conditions of participation, deadlines, payment schedules and other details can be found on the websites. There are annual and biennial markets. Some offer cash prizes in different categories. Research the website archives for the programmes and participants of previous years. Participation requires time and money to market a company or performing arts service effectively in an international environment. Thorough planning is required to maximise the opportunity. You are entering a highly organised and competitive marketing environment. Prepare your promotional material, take your best marketing staff and try to cover a range of languages so that you can communicate well with potential buyers.

Showcases

Showcases present a selection of the best current theatre or dance pieces. Some are organised abroad in the context of a festival (e.g. **Edinburgh Festival** www.eif.co.uk – **Singapore 2009 showcase**; **Europalia** www.europalia.be features one country – Russia in 2005, China in 2010), some in a national context (e.g. **Russian Case** in the **Golden Mask Festival** www.goldenmask.ru; **Estonian Dance Showcase** www.saal.ee). Showcases are aimed at promoters – the organisers invite selected promoters, programmers and festival organisers, often providing them with accommodation, tickets and other support. Promoters can see a full programme of work in a short space of time and book shows. The organisers need to make sure that the work is well selected, suitable for touring, that translations are provided where necessary and there are opportunities to meet the company managers and artists.

More information

Asian Arts Mart (AAM), Singapore www.asianartsmart.com

Performing arts market with wide Asian participation, organised by Esplanade Theatres on the Bay.

Australian Performing Arts Market (APAM) www.performingartsmarket.com.au and www.artsprojectsaustralia.com.au

Held every two years. 2012 APAM in Adelaide (Feb/Mar).

CINARS – International Exchange for the Performing Arts, Montreal, Canada www.cinars.org

Major international fair and market place for performing arts companies & agencies: showcases, workshops & exhibition space.

CPAM – Coalition of Performing Arts Markets

Links to many more international performing arts markets can be found under CPAM on www.cinars.org

FiraTàrrega, Catalonia, Spain www.firatarrega.cat

Major international performing arts fair for street theatre and performance: performances and exhibition area.

Internationale tanzmesse nrw, Dusseldorf, Germany www.tanzmesse-nrw.com

Leading global marketplace, festival, and forum for contemporary dance held biannually.

PAMS – Performing Arts Market in Seoul (PAMS), Korea www.pams.or.kr

Annual fair with showcases, exhibition space and promotional presentations.

PAYE – Performing Arts Yearbook for Europe & MOD – Music Opera and Dance in Asia, North America & Pacific

International directory ies, updated annually, with details of 24,000 arts organisations in 66 countries. Available on subscription at: now available online at: www.api.co.uk/directories.php www.api.co.uk/subscriptions.php

Spain: is particularly known in Europe for performing arts fairs. E.g. **Lleida Puppet Theatre Fair** (www.firatitelles.com) & **International Huesca Theatre & Dance Fair** (www.feriadeteatroydanza.com). See LINKS section on www.firatarrega.cat

TPAM – Tokyo Performing Arts Market (TPAM), Japan www.tpam.or.jp

International market for theatre and dance: it includes showcases of Japanese work for international promoters and an exhibition area for Japanese and international companies and organisations.

World Music Expo (WOMEX) www.womex.com

The World Music Expo, described as “the most important international professional market of world music of every kind”, a huge annual event with attendance from 92 countries, hosted in Copenhagen 2009-2011.

5 TRAINING & EMPLOYMENT

SEEDS OF IMAGINATION Mobility Training Factsheet 5

Cross-border training and employment

Attending an international training course or working in an organisation abroad is an excellent way of developing international mobility, networking and contacts for culture professionals.

Training courses take different forms – short workshops, residential summer schools, Masters' programmes, flexible training systems with online support. Many arts festivals run concurrent programmes of workshops and master classes to provide intensive professional development for actors, dancers and other artists. There are well recognised training programmes in Europe for cultural managers to study in international groups on cultural cooperation projects, often organised in a format suitable for working professionals.

One interesting mobility option is a **work placement** where an organisation receives an arts manager or other cultural professional from abroad to spend a short period (2-3 weeks) working in an organisation, learning from them. Such placements are part of the Gulliver Connect programme and can also be organised independently or through cultural networks. Work placements offer a chance for two-way exchange and a real learning experience.

In Europe and North America **internships** or **stages** are provided by cultural organisations for young arts professionals to work for 3-6 months. These are seen as training positions, either unpaid, on a low wage or expenses only, but this can be a good way of getting experience and contacts. Some European cultural networks and foundations have regular openings for stagiaires. ENCATC has a database of internships for cultural management students.

In order to work abroad in the EU, sometimes even as an unpaid stagiaire, you need a work permit. For Russian citizens the procedures may not be straightforward and both the right to work as an employee and as self-employed will vary from one country to another. Some basic information is provided on the EU's DG Employment site (see ec.europa.eu/social/main.jsp?catId=470&langId=en)

Useful links

ConnectCP – International database of cultural policy experts www.connectcp.org

ENCATC – European network of cultural administration training centres www.encatc.org
Database of internships for cultural management students offered to network members.

European Association for Theatre Culture www.theatre-culture.org
Runs masterclasses in various cities & International Summer Academy for actors, directors, dramaturgs.

European Diploma in Cultural Project Management www.fondation-hicter.org
Pan-European training programme for cultural managers to develop cultural cooperation skills.

European Festivals Association www.efa-aeef.eu
Organises international training workshop - European Atelier for Young Festival Managers.

Gulliver Connect www.gulliverconnect.org
Flexible work placement and training framework for professional arts and culture practitioners from Europe and beyond.

IETM – international network for contemporary performing arts www.ietm.org

EATC – European Association of Theatre Culture www.theatre-culture.org
Various international theatre training programmes.

Kitchen Project / Проект «Кухня» www.kuhnya.nsk.ru
Organised by Amsterdam Summer University, Felix Meritis Foundation and Open Siberia, Kuhnya has run cultural entrepreneurship courses in Siberia and fostered an open space for dialogue and influence on cultural policies in the region.

LabforCulture www.labforculture.org

On-the-Move www.on-the-move.org

6 ARTISTS' RESIDENCIES

SEEDS OF IMAGINATION Mobility Training Factsheet 6

What is a residency?

Many countries have a strong tradition and dedicated infrastructure for hosting artists' residencies. A residency traditionally offers space for artists to live and work in a residential art centre for a period of weeks or months. Artists can apply with a particular project that they want to work on. In general, artists' residencies are more adapted to solitary artistic practice than group work with many offered for visual artists, authors and music composers. Nevertheless, residencies in the performing arts are available, e.g. for choreographers, duos or small artistic companies to work on theatre, dance, writing, design or interdisciplinary performance.

Residential art centres are found around the world, with many in North America, France, Germany, Nordic countries and Japan. Some centres have been running for many decades, often in beautiful old buildings and country estates (there are several castles in Germany and France) with a feeling of rural isolation. Some more contemporary residencies are organised in urban settings. A residency might offer an open working environment with no requirement to show work or interact with a local audience; alternatively, you may be asked to present or discuss your work as part of the residency. Some production centres offer technical support and are available for a performing arts company or artistic team to devise and develop work. It can be beneficial to spend time away from everyday life and immerse oneself in the creative process.

Another concept is where an '**artist-in-residence**', such as a dramaturg, director, choreographer or designer, is invited to work with a company on a project. This is a good way to open up a company to new influences and processes of making and presenting work. It can offer useful training and professional development for company members as well as networking contacts for international performing arts.

Examples of performing arts residencies include:

- **Schloss Bröllin**, www.broellin.de, Germany: an international theatre research location with spaces for research and rehearsal of experimental performance and interdisciplinary art
- **Omi International Arts Center**, www.artomi.org, USA: programmes for dance artists & other creative artists to work on intense collective residencies
- **Performing Arts Forum/PAF**, www.pa-f.net, France: for research and development in performing arts and interdisciplinary production.

How to apply for a residency?

The conditions for residencies vary considerably – some offer free accommodation, grants and travel costs, at others you must pay for all facilities. Good quality artistic residencies have a rigorous application and selection process so check deadlines and application guidelines. Make sure the centre provides the equipment and space you need for your work. See the useful checklist for applicants on the Transartists website.

Where can I get more information?

Res Artis www.resartis.org

International network of residential art centres and artist residencies – links to over 300 centres in 50 countries.

Transartists www.transartists.nl

The biggest source of information on artist-in-residence opportunities worldwide. Good searchable database of 1000 residencies worldwide.

Alliance of Artists Communities www.artistcommunities.org

Artists' residencies in the USA. Over 250 members. Search database under performing arts.

AIR_J database of artists residencies in Japan en.air-j.info

Online database of artist-in-residence programmes in Japan and other useful articles and resources. Launched 2010.

Culture 360 Asia-Europe cultural portal www.culture360.org

freeDimensional freedimensional.ning.com

Through its 'Distress Services' freeDimensional network members organise hosting activists and cultural workers in distress in creative safe havens, at artist residency spaces around the world: freedimensional.ning.com/page/distress-services

On-the-Move performing arts mobility portal www.on-the-move.org

UNESCO-Aschberg Bursaries for Artists www.unesco.org/culture/aschberg

Annual programme of residencies around the world, all arts disciplines, aimed at artists aged 25-35.

7 MOBILITY GRANTS AND FUNDING SCHEMES: INTERNATIONAL

SEEDS OF IMAGINATION Mobility Training Factsheet 7

Mobility grants

Grants for international mobility can help artists and cultural professionals to develop cultural cooperation and exchange projects, plan co-productions, meet professionals for training and networking, attend conferences, festivals or other events. A mobility grant is generally for short-term mobility. Most grants cover all or part of your travel expenses; it may also pay for visas, accommodation or other costs. You normally need an invitation from the host organisation and evidence of professional capacity. You may be asked to pay in advance for your tickets and other expenses and claim them back after the trip when you send in your evaluation report. Some mobility grants are available to individuals, others only to organisations so check your eligibility before you apply. Other mobility support may be in the form of travel funding within a cultural cooperation grant.

Selected mobility grants & cultural cooperation funding schemes

CEC ArtsLink www.cecartslink.org

ArtsLink supports exchange between artists and arts organisations in the United States and Eastern and Central Europe, Russia, Central Asia and the Caucasus. ArtsLink Residencies place artists and art managers in US organisations for 5 weeks. Grants are available for independent projects initiated by foreign partners in target countries in collaboration with US arts organisations as well as for US artists and art managers initiating projects in the target countries, including Russia.

European Commission Delegation to Russia – IBPP programme www.delrus.ec.europa.eu

The Institution Building Partnership Programme (IBPP): Support to EU-Russia Cultural Cooperation Initiative was part of the EU-Russia Cooperation Programme designed to support grass root initiatives in the area of culture. Mobility was one of the priority areas and the programme supported cultural cooperation projects between the EU and Russia from 2007-2011. Check website for new programmes.

European Cultural Foundation www.eurocult.org

The ECF runs various grants schemes which can include funding for mobility within projects:

- **STEP beyond** travel fund stimulates and supports cross-cultural creative projects in the wider European neighbourhood. It encourages artists and cultural workers to explore unfamiliar territories, network with each other, discover different ways of working and, most importantly, collaborate. Travel grants cover many European countries including Russia.
- **Collaboration Grants** fund transnational, cross-sectoral activities by independent cultural and artistic organisations working together or with independent organisations from other sectors. Projects must be organised by a cultural organisation in Europe (Council of Europe definition of Europe: 47 countries, including Russia) and have a European dimension.
- **Artistic Grants** scheme is a pilot for outstanding artistic projects in specific regions. Currently under review, it is expected to be open to applications in 2011 (check for eligibility criteria).

Gulliver Connect www.gulliverconnect.org

Gulliver Connect is the longest established and most flexible mobility and work placement programme in Europe. It promotes international co-operation among arts and cultural professionals through 3-6 week work placements for young and upcoming artists, art managers and cultural operators. You can apply as a *visitor* to travel abroad or as a *host* organisation to receive a placement. The 2010 programme did not include Russia although the country has participated in previous Gulliver rounds.

Norden – Nordic Council of Ministers co-operation www.norden.org/en/areas-of-co-operation/russia

Various programmes offer support for cooperation between the Nordic region and north-west Russia. 'Knowledge and Networking Programme' offers support for cooperation between cultural institutions, among others.

Northern Dimension Cultural Partnerships www.rusin.fi/en/northern_dimension_cultural_partnerships

Keep informed about mobility grants and funding opportunities connected with the Northern Dimension Cultural Partnerships initiative connecting the EU, Russia, Norway and Iceland.

Open Society Institute www.soros.org

OSI Fellowship provides grants for research, including travel. The OSI Arts and Culture Program covers the Caucasus and Inner Asian countries.

Theatre Communications Group www.tcg.org

[New Generations Program – Future Collaborations](#) offers travel grants to US-based theatres and theatre professionals for sharing ideas, techniques and collaboration. Replaces former TCG/ITI travel grants scheme (now closed) which focussed specifically on Russia, Eastern and Central Europe.

Trust for Mutual Understanding www.tmuny.org

The Trust for Mutual Understanding is an American foundation supporting cultural exchange between the United States, Russia, and Eastern and Central Europe. It offers grants to US-based non-profit organisations, specifically for international travel associated with professional exchanges in the arts.

Wanderlust Fund

German Federal Cultural Foundation (Kulturstiftung des Bundes) scheme for municipal and state theatres in Germany which want to establish a partnership with a foreign theatre. Wanderlust Fund finances theatre partnerships and exchange for two to three seasons and runs 2008-2012.

www.kulturstiftung-des-bundes.de/cms/en/programme/kunst_der_vermittlung/wanderlust_fund_for_international_theatre_partnerships_3407_44.html

Useful links

On-the-Move: www.on-the-move.org (mobility grants, news and opportunities)

LabforCulture: (FUNDING section)

Culture360.org: www.culture360.org (OPPORTUNITIES section)

8 MOBILITY GRANTS AND FUNDING SCHEMES: RUSSIA

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Mobility grants

One of the main sources for mobility funding in Russia is through bilateral schemes, supporting cultural cooperation between Russia and other countries. Bilateral cultural cooperation agreements exist between the Russian Federation and many countries of Europe and around the world. Such agreements set out the conditions for two-way exchanges, involving artists, culture professionals, performances and exhibitions. The main sources for information on any funding available through bilateral relations are the cultural sections of international embassies in Moscow, as well as international cultural institutes based in Russia. Some foundations also support cultural cooperation with Russia and may offer travel grants. A further source of funding and contacts for mobility may be town twinning programmes: find out if your city is twinned with a city abroad and if there are any cultural programmes.

Selected bilateral cultural cooperation with Russia

AUSTRIA: KulturKontakt Austria cultural cooperation programme www.kulturkontakt.or.at

Grants for international projects taking place in Austria with cultural professionals from various countries, including Russia: e.g. co-productions, touring, translations, training and residencies. Check site for current programmes.

FINLAND: Creative Compass network www.rusin.fi/en/the_creative_compass_project/creative_compass_network_launches_in_august_2010.htm

Launched in 2010, this network brings together key players in Finland and Russia's creative industries who are interested in cooperation and exchange of knowledge. No mobility grants scheme as such but provides "access to development opportunities" for cultural cooperation and networking.

FRANCE: Courants programme www.mcm.asso.fr

A cultural management mobility programme for foreign culture professionals with good French language. Applications are made through the French cultural institute in Russia.

GERMANY: consult resources at www.ifa.de/en/info/ifa-library/online-services/europanetz/germany/

IRELAND: Culture Ireland www.cultureireland.gov.ie

Culture Ireland supports professional visits to Ireland to see Irish artistic works and funds programming of Irish works at international festivals and events.

NETHERLANDS: International Foreign Visitors' Programme www.sica.nl, www.sica.nl/en/content/en-international-visitors-programme

This fund supports inviting people from key cultural organisations abroad to the Netherlands, in order to meet Dutch cultural organisations and see Dutch cultural activities.

SWITZERLAND: Pro Helvetia www.prohelvetia.ch

Grants to Swiss and international partners for viewing trips to see Swiss artistic works in Switzerland, to fund co-productions, and to produce Swiss work at international festivals and events.

For all other countries, consult the Culture Section at the relevant Embassy in Moscow.

Foundations - international

European Cultural Foundation www.eurocult.org

ECF supports transnational projects that promote and enrich cultural collaboration, artistic expression and the mobility of artists and cultural actors through various programmes including *Step Beyond* travel grants scheme.

Stiftung Deutsch-Russischer Jugendaustausch / Фонд «Германо-российский молодежный обмен» Robert Bosch Foundation for German-Russian Youth Exchange www.stiftung-drja.de

Fund that supportsCheck for support fo exchanges between young people in Germany and Russia. Check for eligibility of projects involvingof young people's theatre and other cultural educational themes work.

Foundations - Russia

Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation of the CIS (IFESCO) www.mfcs-sng.org
Foundation supports cultural projects that bring together partners from different CIS countries; these include festivals, training etc.

Mikhail Prokhorov Fund www.prokhorovfund.ru

Check web site for Professional Mobility and Make Way for Talent! travel grants programme as well as fellowships programme for professionals from select Russian regions. Foundation also supports major Russian festivals in their international programming and Russian touring. Translation funding is also available.

Russkiy Mir Foundation www.russkiymir.ru

The foundation is a joint project of the Ministry of Foreign Affairs and the Ministry of Education and Science and supported by both public and private funds. It aims to give overall support to and promotion of the Russian language and supports translations of Russian literary works to other languages.

Russian Culture Fund www.culture.ru

Useful links

Theatre Union of Russia: www.stdrf.ru

Russian Theatre Life in Brief: www.rtlb.ru

DOWNLOAD 2007 publication *Cultural Cooperation between the European Union and the Russian Federation: Sources of Funding* at www.rusin.fi

9 TIPS FOR SUCCESSFUL FUNDING APPLICATIONS

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Preparation

- Read the **guidelines** and **application form** carefully. Make sure you understand them!
- Is your project or organisation **eligible**? If you are not sure, ask the funders for advice.
- Check the **deadline** and don't leave it to the last minute to prepare your application.
- Pay particular attention to **priorities** and **criteria** and think about how well you meet them.
- Ensure your project fits the funding **timetable** – you cannot get a grant for activity that has finished.
- Look on the website for **examples of funded projects** – see if your activity is comparable.
- Plan time for **translation** of the application or documentation if required.
- Allow time for **delivery** of the application (by post, courier service, email as specified in guidelines).

Presentation

- Most application forms require a **short project description** – e.g. 10 lines or 100 words. Aim to 'sell' your project in this space. Present the most important positive aspects related to the criteria.
- Try to **see the project through the eyes of the funder** – you may need to describe your activity in a different way in this context. It is good to use some of the language of the fund's criteria, objectives or priorities.
- **State explicitly** how your project meets the criteria. Your application will be assessed on what you actually say on the form. Don't expect the funders to 'read between the lines'.
- **Be honest** on the application form. Only promise what you are confident you can deliver.
- Commitments from **project partners** for joint activity or matching funding are very important. Make sure you provide what is needed - often it is signed original letters.
- Make sure your **budget** is within the range offered. Double check that it adds up!
- Provide all the necessary accompanying **documentation** and the required **number of copies**. But don't send too much – funding organisations do not want to receive all your past programmes, DVDs and posters!
- Check your **recording formats** are compatible with what the organisers ask for so that all documentation of performances can be viewed (N.B. there are different world DVD region codes and formats, see en.wikipedia.org/wiki/DVD_region_code).
- **Don't send** original recorded material or documents you cannot replace – it is unlikely to be returned.
- Use the **Europass CV template** (see europass.cedefop.europa.eu/europass/home/vernav/Europass+Documents/Europass+CV.csp) for any curriculum vitae requested.
- If the application is not in your **native language** – try to find someone who speaks that language to read it through before you send it.
- **Keep a copy** of the application for reference.

Follow-up

- **Respond promptly** to any request for further information.
- **Allow time** for the application to be processed (it can be 4 weeks to 4 months – see guidelines). Don't contact the funders if you do not hear quickly – it can be seen as unprofessional.
- **If your application is successful:** establish good communication with funders. Usually you need to sign a contract which sets out responsibilities. Make sure you acknowledge the funding with the logo on any publicity material, press releases, website etc. Always send an invitation in good time for any public performance or event associated with the project. Make sure you send the project evaluation report when required.
- **If your application is unsuccessful:** do ask for feedback about your project application. This can be useful to help you apply again for another project. Learn from your experience and better luck next time!

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10 INTERNATIONAL TOURING CONTRACT CHECKLIST

SEEDS OF IMAGINATION Mobility Training Factsheet 10

This checklist of items for a contract for touring international performing arts has been provided by Eva Neklyueva, Director of the BALTIC CIRCLE International Theatre Festival in Helsinki. www.q-teatteri.fi/baltic_circle/eng/index.html

1 Contract parties, legal addresses, contact persons

2 Subject of the contract: touring performance and hosting venue. Dates and place of the tour

3 Touring company's commitments:

- Providing necessary marketing material (photos, press clips, etc.), together with the right to use them for advertising the tour
- Providing necessary technical information
- Ensuring rights to tour the performance internationally
- Taking care of all necessary insurances for staff, stage set etc.
- Participation in possible extra activities, such as audience discussions, interviews, etc.
- Providing a right to take photos/videos/audio recording (the maximum length might be specified in the contract) during the performance or/and rehearsal in the hosting venue

4 Host venue's commitments:

- All administrative expenses, marketing, translations
- Payment of royalties (specify the percentages and means of payment)
- Technical equipment hire and technical staff, according to the technical rider (technical rider should be discussed in detail, signed separately by both parties and enclosed into the contract. Never sign the contract without the tech rider!)
- Interpretation of the play (can be also organised by the company)
- Number of free tickets to be reserved for the touring company's guests

5 Financial responsibilities of the parties – specify who pays for what:

- Travel and visa expenses: route, how many tickets, what class, maximum cost per ticket
- Local transfer: number of people and trips
- Who is responsible for booking the tickets and local transfer
- Freight expenses: air or land, max. cost of the freight, who is responsible for dealing with the transportation company. Customs' costs. Who is responsible for dealing with the customs
- Accommodation: number of rooms (double or single), nights, lowest acceptable hotel class. Breakfast included or excluded. Who is covering accommodation for the truck drivers. Who is covering minibar and other extras. It's good to include a rooming list in the contract
- Per-diems: number of persons and days. Specify the sum of per-diems in the contract – there are different standards between Russia and other countries! When and how per-diems will be paid
- Catering at the venue, food and drinks in the dressing rooms. Also specified in detail in tech rider
- Fee and the means of payment. Who is responsible for paying the taxes and possible social costs. Specify if a registration certificate or other documents are needed for the local tax office

6 Plan of action in case of cancellation

7 Force majeure

8 Enclosures

9 Date, place, signatures

This checklist is intended to be a long list to be adapted for each touring situation. Therefore, you also need to:

Think if you have any other special requests for the tour

It can be safety regulations, permissions for outdoor events, permissions for use of copyrighted material, assistance requests for disabled members of the company, need for an interpreter during the building of the set and so on. It is good to include in the contract any special requests, to avoid possible problems later on.

*When preparing the contract, take in consideration that you might need a Russian language version for your archive. Discuss with your partner if they would sign a translated version of the contract. Sometimes you will need a certified translator for this.

11 REGULATORY ENVIRONMENT FOR MOBILITY IN THE EUROPEAN UNION

SEEDS OF IMAGINATION
Mobility Training Factsheet 11

EU regulatory issues

Performing arts companies and individual artists working abroad in the European Union, e.g. touring to an EU country to perform, must respect the legal and regulatory environment for employment and mobility. The framework for performing artists is complex and fragmented – dependent on national as well as EU and international law. Accessing reliable information is notoriously difficult and such information may only be available in the national language. It is important to work with a partner you know and trust – they know the law and the regulations which must be respected in their country.

Tax

As in many countries in the world, most EU countries apply a withholding tax for non-resident artists (both self-employed and employees) which is usually deducted from their performance fees when they work temporarily across borders. The rate is set nationally and varies from 10% in Estonia to 36% in Hungary. The only EU exceptions are the Netherlands, Denmark and Ireland. Artists from countries that have agreed a bilateral tax treaty with the Netherlands (this includes Russia) do not have to pay withholding tax on performance fees there as long as certain other conditions are met. Denmark has also abolished withholding tax and you need to check the conditions for this exemption. Ireland does not apply withholding tax but VAT is charged on services there, including performance fees. You may also find in some countries that expenses such as hotel, travel or production costs are taxed although new EU rulings should eliminate this in time. To avoid double taxation, foreign performers should obtain a tax certificate for the earnings abroad and present this to the tax authorities in their home country.

A separate tax system and rate applies for non-performance work, e.g. workshop teaching or technicians. Non-performance work is taxed differently from one EU country to another with varying tax rates and assessment criteria.

VAT (Value Added Tax – also known as TVA in some countries) is a complex area for performing artists and advice should be sought on whether it is necessary or beneficial to register for VAT in the country of performance.

Social Security

Bilateral social security agreements determine whether a visiting foreign artist coming to the EU is subject to charges for social security on a performance fee abroad. Where there is a bilateral agreement between Russia and another EU country, Russian artists should be paid in that country with no deductions for social insurance (health, pension, unemployment etc.). However, where there is no bilateral social security agreement, e.g. between Russia and France, an artist from Russia who works in France will be treated as an employee and the normal social security deductions must be paid in France, even though that artist might already pay social security in Russia.

Artists and company managers negotiating touring contracts abroad must make sure they understand what deductions will be made. Social security charges are high in many EU countries and will reduce the gross fee considerably. Unless the artist works in that country for many years, they are unlikely to get any benefit from these payments, e.g. holiday entitlements, pension rights etc.

Intellectual Property Rights (IPR)

Intellectual property rights protect the rights of composers, writers and other creators. In all EU countries a system of payment has been set up whenever their work is used for public presentation – e.g. when a play is performed or a piece of music is used. IPR payment rates are managed at national level with designated collecting societies (for performers, producers, writers, composers, editors and other right holders) that set rates, collect payments and redistribute them to authors. The rates can vary considerably from one country to another for the same piece of music, theatre play or piece of literature. Some common rules apply to IPR and copyright issues across the whole EU. Make sure you communicate to the host venue all pieces of music and literature you use in your performance.

Visas & work permits

Russian performing arts professionals travelling to an EU country must check visa regulations. If undertaking a tour to several countries, a Schengen visa can cover travel to and between countries in the Schengen area (22 EU Member States + Iceland, Norway & Switzerland). Note that Ireland, United Kingdom, Bulgaria, Romania & Cyprus are not members of the Schengen area and require separate visas both to visit and for transit.

In addition, in some countries, temporary work permits may be needed. Check with the host venues in the countries where you plan to go what formalities you need to comply with to make sure your visit to the EU goes as smoothly as possible.

Cultural goods export licences

Specific regulations apply to the export of cultural goods. There are different legal systems in EU countries and in Russia intended to prevent the unauthorised movement of cultural heritage. A common framework of cultural goods export licences applies in EU Member States for the export of designated cultural goods to third countries (including Russia). Specific national regulations also apply in EU Member States. Cultural export regulations apply to designated older, valuable cultural goods, including musical instruments. This affects both temporary export, e.g. for use in a performance abroad, and permanent export.

Within Russia, advice on current legislation should be obtained from the relevant cultural ministry department. An export permit or special licence may be required for a musical instrument to travel outside Russia for a performance. The EU and Russian regulations are explained in the EU Delegation to Russia's guidebook *Moving Art*.

Insurance

Specific insurance may be necessary for certain types of performance work (e.g. circus artists) in some EU countries. Companies that are going to work in the EU should get information on any such requirements from the host venue and the contract should make clear who is responsible for organising and paying for the insurance. Insurance of the stage sets, equipment, costumes etc. must be considered. Russian artists touring abroad should make sure they have adequate health insurance and that it is valid when they work abroad.

More information

European Union portal europa.eu

Gateway to cultural, employment and other EU information sources.

EURES – European Job Mobility Portal ec.europa.eu/eures

PLOTEUS - Portal on Learning Opportunities throughout the European Space ec.europa.eu/ploteus

Both portals contain information on living and working in EU countries, including tax, social security etc.

Impediments to Mobility in the EU Live Performance Sector & Possible Solutions, Richard Poláček, TINFO, 2007
www.on-the-move.org/documents/Polacek_report.pdf

Performers' Rights in European Legislation, Els Vanheusden, AEPO-ARTIS, 2007 www.aepo-artis.org

Moving Art: a guide to the export and import of cultural goods between Russia and the European Union, Judith Staines & Julio Pinel, Delegation of the European Commission to Russia, 2007
www.delrus.ec.europa.eu/ru/images/pText_pict/730/Moving%20Art%2007%20rus.pdf

Tax and Social Security – a basic guide for artists and cultural operators, Judith Staines, On-the-move.org, 2004-2007
www.on-the-move.org/documents/TaxandSocialsecurity.pdf

All Arts www.allarts.nl

Tax advisors in the Netherlands specialising in withholding tax for performing artists. Led the campaign which resulted in the abolition of withholding tax in the Netherlands. Useful updates on tax rates and double taxation agreements for various countries on their website.

Visas – the discordant note www.freemuse.org/sw30346.asp

White paper by Freemuse on issues around visas for musicians from outside Europe engaged for concerts, festivals etc.

Red Tape – working in the UK – Certificates of Sponsorship www.visitingarts.org.uk/content/red-tape-working-uk-certificates-sponsorship

Information on migration regulations for artists and academics visiting the UK on a short-term basis for work, festivals, conferences , performances, training etc.

CISAC - International Federation of Societies of Authors and Composers www.cisac.org

GESAC – European Grouping of Societies of Authors and Composers www.gesac.org

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12 MOBILITY PLANNING CHECKLIST

SEEDS OF IMAGINATION Mobility Training Factsheet 12

There are many different options for international mobility for artists and cultural managers in the performing arts. Whether you are travelling as an individual or as an artistic company, going for a short trip or a longer-term stay to work or study, here is a basic checklist for mobility planning:

Planning & preparation

1 **Travel documents**

Passport, visas, tickets. Make sure there are no special health requirements.

For visas, plan well ahead, especially if you cannot visit the embassy in person. An EU Schengen visa covers most countries for a limited time but is not valid for transit or visit for the UK, Ireland, Cyprus, Bulgaria & Romania.

2 **Work permits and residency requirements**

These vary from one country to another. Get advice from the venue or host organisation. They may need to apply on your behalf, e.g. in the UK where a Certificate of Sponsorship is required (see www.visitingarts.org.uk/content/red-tape-working-uk-certificates-sponsorship)

3 **Local information**

Take the hotel booking references, maps, guidebooks. Make sure you carry phone numbers of local contacts

4 **Money**

Take exchangeable currency (Euros or US Dollars, depending on destination) and credit cards. Make sure your credit card can be used abroad.

5 **Insurance**

All people travelling must have adequate health and emergency insurance. Keep the emergency phone numbers with you. Insurance should also cover equipment and luggage.

6 **Communications – phone**

Check that your phone will work in the countries you visit – some systems are not compatible. Often you can hire phones at airports or buy a local SIM card. Also check that any essential phone numbers including country codes are correctly programmed in your phone.

7 **Communications – online**

Make sure you have your webmail passwords to access email abroad. Local systems for cheaper access to wifi/broadband are available in some countries. Check your laptop is insured abroad.

8 **Contracts**

Take a copy of the contract for touring/festivals. Take your booking registration and receipt for conferences, training or other professional events.

9 **Promotion & marketing**

Leaflets, marketing packs, DVDs, business cards – make sure you take enough! If you are exhibiting at a trade fair, you need display material and can send this in advance.

10 **Technical equipment**

If you are going to speak at a conference or present your company at a performing arts market, check the compatibility of electronic media. Take backups of presentation material. Information on electric systems and plug adaptors for laptops, phone chargers etc. on www.kropla.com.

11 **Freight for stage sets & other equipment**

This needs to be booked and organised well in advance. The ATA Carnet is widely used across Europe for the temporary import and re-export of goods (en.wikipedia.org/wiki/ATA_Carnet). Check whether you need a Russian export permit for cultural goods (e.g. certain musical instruments). See details in *Moving Art*, www.delrus.ec.europa.eu/ru/images/pText_pict/730/Moving%20Art%2007%20rus.pdf.

Follow-up

When you get back home, spend some time following up the contacts you have made.

- If you promised to send information on your company or activities, make sure you do so promptly.
- Write and thank your hosts – it is always appreciated.
- Professional contacts may want to go on the mailing list for your organisation.
- You may want to pass on international contacts to colleagues in your field.
- Maximise the networking opportunities in order to develop future international mobility.

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The International Mobility Factsheets were developed for the
Seeds of Imagination project in order to provide performing arts
professionals with reference material in the area of international
work and give a dynamic understanding of the mobility landscape
in the EU. The factsheets contain concise practical information on
possible ways of cooperation with international partners, and list
open information sources to help arts professionals engage fully
in international projects.

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www.seeds.fi
www.teatteri.org

Electronic version of the Mobility Factsheets
are available at:

www.rtlb.ru

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