

Mapping and Study Report

Mobility and collaboration funding for the cultural and creative industries sector in the Northern Dimension Area

On the Move, 2021

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Abbreviations

BCF: Baltic Culture Fund
CAE: Culture Action Europe
CBSS: Council of the Baltic Sea States
CCI: culture and creative industries
CCS: culture and creative sector
CoE: Council of Europe
EEA: European Economic Area
EEPAP: Eastern European Performing Arts Platform
EU: European Union
EUNIC: European Union National Institutes for Culture
EYE: Erasmus for Young Entrepreneurs
NCF: Nordic Culture Fund
NCK: Nadbałtyckie Centrum Kultury
NCP: Nordic Culture Point
ND: Northern Dimension
NDPC: Northern Dimension Partnership on Culture
OTM: On the Move

Executive Summary

The EUNIC and NDPC project ‘Support to the Northern Dimension Partnership on Culture’ (2021-2024) aims to improve cross-sector innovation and cross-border collaboration between cultural and creative industries (CCI) stakeholders in the Northern Dimension (ND) area, covering Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, Russian Federation and Sweden. A key activity for this project is the establishment of an NDPC regional mobility scheme that will create added value by boosting creativity, exploring markets, and developing careers.

In light of this goal, On the Move was commissioned to produce this Mapping Study and Report, based on a review of literature, data collection on existing funding schemes, a survey aimed at CCI professionals from ND countries, and interviews or feedback sessions with key stakeholders. Its aim is to provide an analysis of the context of cultural mobility in the Northern Dimension countries, of the needs of culture and creative professionals, and of the strengths and weaknesses of existing regional cultural mobility schemes.

One of the challenges for the planned scheme is that the ND area is geographically, socially, politically, historically, and economically extremely diverse – and unequal in terms of access to financial and other resources. Some countries, particularly the Nordic and Baltic ones, might also be considered relatively well connected at present through regional and bilateral programmes, while others, notably Poland, Germany and Russia, have fewer connections to the ND region. The pandemic has had an additional destabilising effect, exacerbating inequality and the precarity of work in the CCI.

Taken as a whole, however, CCI in the ND area represent a very significant catchment, with some 5.57 million people who can be counted as in cultural employment, and therefore as the primary target group for the mobility funding scheme that NDPC and EUNIC are considering. Within this group, around a quarter of workers are self-employed, and micro or small enterprises make up the majority of the sector.

The survey conducted for this report, alongside the interviews and feedback sessions with experts, sought to further understand the current state of play in the region, and particularly to identify stakeholder needs which are currently unmet. Some key points:

- There are several existing funding schemes supporting cooperation and mobility in the region, but these are often targeted at established players – awarding grants for large-scale projects that have high requirements for match funding.
- These schemes also tend to be focused on production and ‘export’ presentation, and are often tied to national policy goals that determine what and where activities take place.
- There is significant demand among stakeholders for more opportunities to explore and research – to develop connections, find markets, and build trust within partnerships. These are the first steps in a multi-stage process that needs consistent support.

- There is a marked absence of opportunities for ‘connectors’ – managers, curators, producers, and other intermediary professions – to undertake mobility. These individuals play an important role in laying the groundwork for further projects, and particularly in bridging the gap between the diverse cultures and working practices of the ND region.
- Survey respondents expressed a strong desire to guide their own mobility – to decide for themselves where to go and what to do. (Although care also needs to be taken for beginners who are yet to develop their own networks.)
- Flexibility is prized by all stakeholders. Interviewees returned often to the idea that COVID-19 had brought a more open and adaptable approach, among funders and institutions as much as individuals, and identified this as a key lesson to hold onto from the pandemic.
- COVID-19 has also pushed people into online experimentation – but executing a project or activity online is not less work than doing it in-person. There is interest in hybrid approaches, but these need to be sensitive to varying levels of digital infrastructure, technical skills, and access to technological equipment in the ND region.
- Stakeholders raised the point that funding needs to be realistic about the entirety of costs associated with mobility – including coverage for childcare, where needed, and remuneration for the beneficiary’s time.
- Stakeholders asked for simplicity and clarity in terms of rules, reporting and language for any funding scheme. Programmes that are open on a rolling basis, or that have pre-defined deadlines throughout the year, simplify planning and the application process itself.

A new culture mobility and cooperation scheme operated by the NDPC could address these gaps in current provision by placing greater focus on a sustainable cultural cooperation that is less event-oriented and that emphasises instead long-term change and the development of a local and transnational culture and creative sector for the region.

This report therefore makes a set of five core recommendations for the new mobility programme:

- **Acknowledge the diversity and geopolitical scale of the region.** Identify and work across inequalities, gaps, and underfunded areas, tackle visa and administrative issues, and be sensitive to urban/rural dynamics.
- **Acknowledge economic discrepancies and different levels of infrastructure within the region.**
- **Support small-scale organisations and individual actors.** Recognise the precarity of their work, and support them as innovators and bridge builders in the sector.
- **Give priority to opportunities to research, explore, build relations and networks.** Focus less on events and productions, and allow professionals to determine their own mobility.

- **Support the potential for cross-sectorial approaches and social development in the CCI.**
Invest in cross-disciplinary approaches, training for young professionals, and crossovers between (for-profit) businesses and other types of organisations and individuals.

The Northern Dimension area can play a crucial role as a potential ‘bridge’ between the EU, EEA countries and Russia, linking the culture and creative sectors in the area to overcome political, social and economic differences. Cultural mobility can be seen as playing a crucial part in structuring the region – a process in which NDPC itself can take on a strategic role. Indeed, by linking with countries less connected to the ND region such as Poland, Germany and Russia, as well as geographically more distant territories such as Iceland and Norway, NDPC and EUNIC can fill an important gap in the recognition of the ND area as a vibrant, connected, shared space.

Cultural mobility in the Northern Dimension area

With the project ‘Support to the Northern Dimension Partnership on Culture’ (2021-2024), EUNIC and NDPC are aiming to improve cross-sector innovation and cross-border collaboration between cultural and creative industries (CCI) stakeholders in the Northern Dimension (ND) area, covering Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, Russian Federation and Sweden. To this end, EUNIC and NDPC have identified supporting the cultural mobility of CCI professionals within the region as a potential tool for ‘build[ing] the capacity of the regional cultural and creative industry professionals, [enhancing] cross-disciplinary exchanges, intercultural dialogue and [market exploration]’.¹ EUNIC and NDPC have thus foreseen as a key activity of this project the establishment of an NDPC regional mobility scheme that will create added value in terms of boosting creativity, exploring markets, and developing careers.

As support for cultural mobility and cross-border collaboration already exists in (parts of) the ND region, EUNIC and NDPC looked for a research team to map and analyse existing mobility and funding mechanisms available for CCI stakeholders in the ND countries. Through a competitive open call, On the Move (OTM) was awarded the commission for the present Mapping Study and Report. The aim of the report is to provide an analysis of the context of cultural mobility in the Northern Dimension countries, of the needs of culture and creative professionals, and of the strengths and weaknesses of existing regional cultural mobility schemes, including in light of COVID-19 restrictions and their impact on existing programmes. Ultimately, the report aims to provide recommendations for a regional mobility scheme for artists and culture professionals from the Culture and Creative Industries.

To this end, On the Move has carried out the following steps:

- A review of existing literature (policy documents, reports, OTM website data, mobility funding guides, etc.).
- An analysis of an online survey conducted in May-June 2021 (with 101 completed answers).
- A set of interviews with key players in the region.
- Two group feedback sessions with experts selected by NDPC and EUNIC.

Additionally, the present report draws on past analyses of cultural mobility and builds more particularly on the 2019 i-Portunus Operational Study² to propose a specific set of recommendations for the implementation of a mobility funding scheme meeting the needs of culture and creative professionals in the ND area.

The Mapping Study and Report is articulated in three main steps:

1. An analysis of the current state of the cultural mobility of CCI actors in the ND context.

¹ Terms of Reference of the Mapping and recommendations for a funding scheme:

<https://www.ndpculture.org/news/call-for-proposals-mapping-study-and-report-on-mobility-and-collaboration-funding>

²

The i-Portunus Operational Study was authored by On the Move for the consortium led by the

Goethe-Institut. More information here: <https://on-the-move.org/work/projects/i-portunus-operational-study> and Operational Study here:

<https://www.i-portunus.eu/report/operational-study-about-a-mobility-scheme-for-artists-and-culture-professionals>

2. An analysis of the needs of CCI actors in the ND area in relation to cross-sector innovation and cross-border collaboration, particularly informed by the above-mentioned survey and interviews.
3. A short review of existing mobility and cultural cooperation schemes in the region, identifying best practices and challenges as well as gaps that the proposed NDPC-EUNIC initiative could fill.

The Mapping Study and Report concludes by proposing a set of recommendations to ensure the mobility and sub-granting scheme brings added value to the specific ND context.

Current State of Cultural Mobility for CCI Professionals in the ND Context

The proposal for an NDPC regional mobility scheme brings different crucial points together:

- The cultural and creative industries stakeholders themselves.
- The recognition of cultural mobility as an intrinsic part of cultural work.
- The diversity of the ND region.
 - The impact of the COVID-19 pandemic on CCI stakeholders, particularly in terms of lessons learned related to cross-border practices.

In order to build towards a ‘need and offer’ analysis, the report will first focus on providing a definition and contextualisation of the four points above.

1.1 Cultural and Creative Industries Stakeholders

The initiative that EUNIC and NDPC envisage aims specifically to strengthen people-to-people contacts and cooperation in the Northern Dimension region, with a particular focus on CCI stakeholders. This particular attention to the CCI requires finding a common ground on what the term covers – as well as who should be considered part of the ‘CCI stakeholders’ that are a key target group of the potential mobility funding scheme.

However, as presented in the NDPC study¹¹ *Dimensions*,³ there is a lack of a common definition or data on CCI. Considering that the present initiative focuses on a large number of European countries, and in the interests of harmonising the terminology used throughout this report, it is advised to adopt the definition proposed in the Regulation establishing the Creative Europe 2021-2027 programme. It outlines that the cultural and creative industries are those sectors whose activities are based on cultural values or artistic and other individual or collective creative expressions. The activities may include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. The CCI include architecture, archives, libraries and museums, artistic crafts, audiovisual disciplines (including film, television, video games and multimedia), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts, books and publishing, radio, and visual arts.⁴ This (attempt at a) definition covers a very heterogenous reality of artistic disciplines and sub-disciplines, as well as many types of professions covered by the term CCI.

Next to that wide reality of the CCI, it shall also be noted that the ‘CCI stakeholders’ are quite diverse. While there is no statistical data covering the whole Northern Dimension area, it is possible to

³ *11 Dimensions, trends and challenges in Cultural and Creative Industry Policy Development within the Northern Dimension Area*, P. Heliste, O. Kupi, R. Kosonen for NDPC, May 2015:

<https://www.ndpculture.org/studies/study-on-cci-policies-in-the-ndpc-area-11-dimensions>

⁴

See Chapter 1 Article 2 Paragraph 1 with a definition of ‘cultural and creative sectors’, ‘Regulation (EU) 2021/818 of the European Parliament and of the Council of 20 May 2021 establishing the Creative Europe Programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013’:

<https://eur-lex.europa.eu/eli/reg/2021/818/oj>

extrapolate from Eurostat data⁵ which includes 10 of the 11 countries of the ND area (all except the Russian Federation): in 2020, there were 2.87 million people in cultural employment in the ND-10. For the Russian Federation, the Russian HSE University provides some data about employment in the Russian creative economy in 2019. Statistics shared by HSE Higher School for Economics | ISSEK Institute for Statistical Studies and Economics of Knowledge estimate that there were 4.9 million people in the creative economy in 2019 (6.8% of the total employed population in Russia), but this is a gross figure that encompasses more than the creative industries. The net number is 2.7 million people (3.8% of the employed population).⁶

This means that for the 11 ND countries, some **5.57 million people** can be counted as in cultural employment, and as the primary target group for the mobility funding scheme that NDPC and EUNIC are considering.

Looking at the ND-10 countries (all but the Russian Federation), cultural employment data is more refined and allows a better understanding of who the CCI stakeholders are in the ND region: in 2018, there were 340,974 cultural enterprises⁷ in the ND-10 countries, employing on average 3.2 persons per enterprise. This number shows clearly that the culture sector is predominantly composed of **micro enterprises** (less than 10 persons employed) and, to a lesser extent, of **small enterprises** (10-49 persons employed).

On an individual level, 23.8% of the 2.87 million people in cultural employment (ND-10, 2020) are **self-employed**. This number is below the EU27 average (33%) yet quite telling of how the sector is organised. It should also be considered that in the whole ND-10 economy, only 11% of workers are self-employed.

Within the 2.87 million people in cultural employment, there are 676,100 people who are categorised as **creators** (creative and performing artists and writers, including visual artists, musicians, dancers, actors, film directors, authors, journalists, linguists, and so on) in ND-10, of which 40.6% are self-employed. This shows that around 23.5% of people in cultural employment are understood to be creators – meaning also that over 76% of people in cultural employment in ND-10 in 2020 were working in other functions. Those could be described as **creative professionals**, covering any professional related to creators in the CCI: promoters, cultural/creative entrepreneurs, programmers, artistic directors, general managers, chief executives, producers, project managers, network coordinators, etc.

The above listed characteristics of cultural employment in the ND-10 briefly show that there are two main groups that can be considered CCI stakeholders – creators and creative professionals – most of them belonging either to the category of self-employed or micro or small enterprises.⁸ It is important

⁵ See: <https://ec.europa.eu/eurostat/web/culture> and more specifically https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_enterprises

⁶ See: <https://issek.hse.ru/en/news/497283725.html>

⁷

As per Eurostats data, ‘culture enterprises’ covers 18 different economic activities reaching from architecture to translation. See:

https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_enterprises#Defining_the_cultural_sector This thus corresponds to the definition of CCI used in the present report.

⁸ About the definition of SMEs, it shall be noted that the European Commission provides more detailed information about their predominance in the EU internal market, as 99% of all businesses in the EU are SMEs.

to make these distinctions as the patterns of cultural mobility and its funding are not the same for each of these groups.

1.2 Cultural Mobility

Following developments from the last two decades, transnational mobility has been recognised more and more as an essential part of the work of artists and culture professionals – and, by extension, of the work of the CCI stakeholders defined above. This can be seen in the New European Agenda for Culture, published by the European Commission in May 2018,⁹ followed by the i-Portunus initiative¹⁰ and its inclusion in the 2021-2027 Creative Europe programme,¹¹ which commits to encouraging and supporting the mobility of professionals in the cultural and creative sectors and removing obstacles to it.

The proposed NDPC scheme finds its ground in the value of cultural mobility presented in the i-Portunus operational study:¹² ‘Mobility is a central component of the professional trajectory of artists and culture professionals. Involving a temporary cross-border movement, often for educational, capacity-building, networking, or working purposes, it may have tangible or intangible outputs in the short term, and/or be part of a long-term professional development process. Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications.’

Considering the CCI, mobility has certain purposes, which can sometimes overlap:

- Mobility to collaborate: cross-border cooperation, collaborative projects.
- Mobility to connect: networking, fairs, trade, exploring new markets and contexts, establishing (new) relationships with (potential) partners.
- Mobility to learn: staff exchange, training, summer schools, masterclasses, workshops, and other formal or informal formats for capacity building.
- Mobility to create: residencies, either for research or production.
- Mobility to present: touring, exhibition, fairs, exporting and trade.

Each of these five formats support the development and strengthening of CCI. Indeed, they provide a cross-border perspective for CCI stakeholders at different moments of cultural work, and thus are all equally relevant to encourage. The cultural mobility of creators and creative professionals has further

SMEs are defined by staff headcount as well as turnover or balance sheet total, see: https://ec.europa.eu/growth/smes/sme-definition_en In the present report, only micro and small enterprises will be considered and not medium-sized enterprises, which are not widespread as shown in the Eurostat Culture data.

⁹ New European Agenda for Culture, European Commission, 2018: <https://ec.europa.eu/culture/document/new-european-agenda-culture-swd2018-267-final>

¹⁰ i-Portunus, see: <https://www.i-portunus.eu/about-the-programme/general-information> and <https://ec.europa.eu/culture/funding-creative-europe/culture-strand/i-portunus-mobility-artists-and-professionals>

¹¹ 2021-2027 Creative Europe programme, see: <https://ec.europa.eu/culture/funding-creative-europe/about-creative-europe-programme>

¹² i-Portunus Operational Study, On the Move, 2019: <https://www.i-portunus.eu/report/operational-study-about-a-mobility-scheme-for-artists-and-culture-professionals>

impacts relevant to national public and private organisations funding and facilitating mobility.¹³The i-Portunus Operational Study lists seven policy goals that cultural mobility fulfils, which range from economic relevance to soft power to promotion of social cohesion and well-being. It is important to recognise cultural mobility as a way to:

- Contribute to the economic dimension of the CCI sector and increase employment.
- Increase the visibility and international reputation of cities and countries hosting international events and/or having a strong infrastructure attracting international professionals.
- Enhance political and business relations, following cultural diplomacy goals.
 - Address broader political aims, especially related to social cohesion, a sense of belonging, or well-being.

Given these impacts, it is important to further understand the specific context of the Northern Dimension area. This will ultimately help determine which aspects of cultural mobility to focus on when setting up a possible cultural mobility funding scheme in the ND area.

1.3 Northern Dimension Mobility

Covering eleven countries around the Baltic Sea region, the diversity of the ND area requires a strategic, detailed and ongoing analysis of the current political situation and a deep understanding of the area's social and cultural complexities. Ragnar Siil, director and partner at Creativity Lab underlines that 'the region is very diverse not only geographically but also culturally and historically: within this area, you have sub areas which need to be analysed differently – on a bilateral level or even at the level of each country'. This observation points to the importance of creating conditions for a better level of understanding between the culture and the creative sectors in the ND area. The ND area is a wide region containing many different dynamics, experiences and transnational relations – something that is especially visible in the context of the culture and creative sector's cooperation and mobility. It should also be noted that inclusion in the Northern Dimension area sometimes does not cover the whole of a country but only the parts that are directly related to the Baltic Sea, which is officially the case for the North-Western part of Russia, including Saint Petersburg and Kaliningrad, and often applies to the Northern parts of Germany and Poland (including mainly the city of Gdańsk and the Pomeranian region), giving the impression that other parts of these countries are not fully included in the Baltic geopolitical zone.

Whereas bilateral or smaller scale regional culture cooperation is quite strong in the region – especially with respect to the programmes offered by national level agencies and institutions and embassies, or cooperation within the Nordic countries (including Denmark, Finland, Iceland, Norway and Sweden), the Baltic ones (Lithuania, Latvia, Estonia), or between the Nordic and Baltic regions – there are also countries which seem less connected, such as Poland and Germany. These two countries in particular seem to have slightly different aims in their cultural policy: at the moment German culture cooperation is mainly focused on the southern parts of Europe and Africa, while Poland has for years aimed to develop culture relationships with the Eastern Partnership countries (Ukraine, Belarus, Armenia, Azerbaijan, Georgia, Moldova) and Western Europe. At the same time, EEA countries (Iceland, Norway and Lichtenstein) support culture cooperation with Poland and with

¹³ Ibid, p. 27-28.

Baltic countries (Lithuania, Latvia, Estonia) in the framework of the EEA and Norway Grants. It is however interesting to note that Germany, while lacking funding schemes focused on long-term cooperation between Germany and other ND countries, is an important international market (e.g. Baltic Culture Fund beneficiaries chose Germany as the presentation site for 10 out of 23 financed projects), and likewise an important initiator of one-off calls.

These gaps in culture cooperation are a challenge, but also give the ND area great potential. As Saxe Lomholt from the Creative Europe Desk Denmark underlines, the ND area presents a very interesting middle ground between the Creative Europe programme and existing forms of Nordic-Baltic cooperation. Its relevance seems even more crucial in a time of (economic, social, sanitary) crisis, knowing that budget cuts can destabilise international cooperation and the years of investment that have already been put into it.¹⁴

The heterogeneity of the region is not only evident in terms of cultural policy or geographic diversity, but also in economic, administrative and cultural differences.

The economic differences between Nordic, Central European, and Eastern European countries, in particular, does not allow for a level playing field. Aleksandra Kminikowska, head of the international department at Nadbałtyckie Centrum Kultury in Gdańsk, points out that these imbalances influence the nature and integrity of a cooperation: because production costs and fees are significantly lower in Poland than in Nordic countries, most activity in a cooperation tends to take place in Poland, with implications for the workload, responsibilities, and the entire dynamic of the partnership.

Administrative issues present another obstacle, as geopolitics can restrict physical mobility – either by making it difficult to obtain a visa (as is the case for Russian citizens), or by prompting travel boycotts in response to government decisions, as was the case for culture cooperation between artists and organisations based in Russia and EU countries after the occupation of Crimea.

As Yulia Bardun, the founding director of Transit Agency for the Support of Cultural Initiatives in Kaliningrad, said in 2015: ‘I would say that the current situation in Ukraine is a big issue for many people, including Russians. It is very sensitive in many aspects, not only for the international community but for Russian citizens as well [...] More than ever before, we, as culture professionals, have to invest our energy in promoting a multidimensional view of the world where communication, discussion and reflection are kept alive. Unfortunately, even within the field of arts and culture there are professionals who use appeals for boycotts as a means for expressing their position. [...] Thus, in some cases it has become a challenge to preserve cooperation and dialogue across borders.’

Although this remark comes from a particular moment in 2015, it shows the sensitivity and complexity of the geopolitical challenges that cross-border cooperation must deal with in such a large and diverse region.

¹⁴ During autumn 2021, there have been talks of budget cuts in the long-standing programmes supporting mobility in the Nordic region. The Nordic Council of Ministers plans to cut funding for culture in the Nordic & Baltic region by 20-25% between 2021-2024. These funding cuts are aimed at the activities of several Nordic institutes in the region, as well as possibly the grant programmes of both Nordic Culture Point and the Nordic Culture Fund. See: <https://bit.ly/nordic-baltic-petition-info>

A final point that impacts cultural mobility in this region relates to differences of local culture and expectation, which may manifest in anything from economic inequalities, to differences in the cultural canon, to language challenges (as Ekaterina Sachkova, working at Creative Industries Agency and Centre for Creative Industries, emphasises, English as a working language can often be a barrier for culture and creative sector actors), to differing levels of accessibility, to imbalances in financial and other resources. Previous regional cooperation projects that have included both EU and non-EU partners suggest that acknowledging this complexity and diversity is crucial to successful cross-border cooperation. A good example is the East European Performing Arts Platform (EEPAP) project,¹⁵ where one of the main challenges of cooperation was the different ways participants understood some of the basic vocabulary of the cultural and artistic field (such as various definitions of what was meant by 'independent' art).¹⁶

1.4 Revisited Mobility

The COVID-19 pandemic has hit all ND countries and brought a great disruption to their societies, including CCI stakeholders. The challenges to cultural mobility in particular have been, and still are, considerable, with closed borders and quarantine or vaccine regulations that remain highly variable across the ND region (and further afield). As a result, the CCI are in the midst of a crisis from which it will take time to recover. While some CCI activities have returned, and cross-border work is possible again to a certain extent, at the time of this report's writing the pandemic is still unfolding.

Initial learnings from the last few years are particularly concentrated in the potential of digital solutions. When CCI stakeholders had to shelter at home, work naturally went online. This brought a critical mass of new online experimentation, including mobility activities such as networking, trade fairs, cross-border production, residencies, and more. In the panel 'Learning together and from each other' at the Creative Ports¹⁷ closing conference on 7 September 2021, Ralf Eppeneder from the Goethe-Institut reflected on digital fair and networking models developed to support the internationalisation of the gaming industry – on what had worked, and what had not. While it was clear that no one solution would fit all stakeholders, it also became very clear that the production of online events, fairs, meetings, or even capacity building workshops does not represent less work to organise than their in-person equivalents. Additionally, there are fundamental limitations to digital mobility which cannot be ignored, especially in the ND area. As Jari-Pekka Kaleva from the European Games Developer Federation points out, countries in the region do not have the same digital infrastructure. For CCI, quality and speed of internet access is crucial, and many ND countries have underinvested in their digital infrastructure. There is also a lack of digital literacy in some CCI, as the sector covers some activities, such as traditional crafts or design, that are not digitally native. It is

¹⁵ EEPAP was established in 2011 and operated until 2020. It supported the development of contemporary performing arts in Central and Eastern Europe. Its aim was to facilitate the international exchange of artists, professionals, curators and thinkers in the field of contemporary performing arts in Europe and to develop educational programmes rooted in the sociopolitical context. See: <http://eepap.culture.pl>

¹⁶ See Platform: East European Performing Arts Companion, 2016 - <http://eepap.culture.pl/article/platform-east-european-performing-arts-companion-publication-eepap>

¹⁷ Creative Ports is a Interreg project for the Baltic Sea Region which takes place in 2020-2021. Creative Ports aims to improve and encourage collaboration between the Cultural and Creative Industries (CCI) actors of the participating countries and to further develop strategies and processes around internationalisation. While the Final Conference (7-8 September 2021) is not online anymore, the final Policy Recommendations can be found on the project's website: <https://www.creativeports.eu/tools-resources/policy-recommendations>

important to keep these limitations in mind: should a fund encourage digital mobility then digital skills training and investment into technical equipment may need to be included as eligible costs.

Another key learning of the last two years is that the CCI sector is highly adaptable – including the funders and their related (mobility) funding schemes. On the Move kept track of resources and initiatives that emerged during the pandemic in the period from March 2020 – July 2021.¹⁸ They show not only that funders have been creative in reinventing mobility funding and trying out hybrid or digital mobility, but also that they have been more flexible with formats, schedules, and eligible costs. On the flip side, certain weaknesses of the sector, including the precarity of CCI stakeholders, have been exacerbated by the pandemic. While issues of equality, inclusion, diversity and access were discussed by some policymakers and international stakeholders prior to the pandemic,¹⁹ these debates have accelerated and turned greater attention towards care for the individuals involved in the CCI, their social and economic position, and the need for fair remuneration.²⁰ These developments call for a better and more inclusive mobility that is accessible to a greater diversity of professionals, with closer attention to access for both digital and in-person formats.

Looking specifically at the ND area, the director of St. Petersburg Art Residency (SPAR) Anastasia Patsey thinks that the pandemic has shifted the notion of mobility towards local contexts. Not only because local work is easier to organise at a time when border controls and immigration regulations are frequently changing, but also because it presents an opportunity to rethink mobility patterns and uncover a path to a more sustainable mobility practice.

This evolution in the concept of cultural mobility has, building on the i-Portunus definition quoted earlier, brought more attention to notions of deep mobility, green mobility, and digital mobility.

¹⁸ See: <https://on-the-move.org/resources/collections/coronavirus-resources-arts-culture-and-cultural-mobility>

¹⁹

See Fair Practices discussions with IETM, On the Move, and DutchCulture Toolkit in 2018:

<https://www.ietm.org/en/resources/toolkits/beyond-curiosity-and-desire-towards-fairer-international-collaborations-in-theor> the continued discussions on this topic by DutchCulture:

<https://on-the-move.org/resources/library/fair-international-cultural-cooperation>

²⁰ See for instance the study realised by Culture Action Europe with contributions from On the Move, *The Situation of Artists and Cultural Workers and the post-COVID-19 Cultural Recovery in the European Union*, Study requested by the Cult Committee:

[https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652250/IPOL_STU\(2021\)652250_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652250/IPOL_STU(2021)652250_EN.pdf)

Needs of CCI in the Northern Dimension Area

2.1 Support for Creative Professionals

In the online questionnaire ‘Mobility funding needs – Northern Dimension area’ conducted by On the Move in May-June 2021, 21.87% of the respondents declared they had travelled between countries in the ND area in the last five years. Connections in the region clearly exist – at least for the people who answered the survey – and there is interest in exchange with international peers. CCI in the ND area cover a great many people engaged in different types of activities and having varying employment statuses (see 1.1 and 1.3), and it is therefore important to further define who is already taking part in regional cross-border exchange, and who isn’t. One point that emerges from the majority of interviews conducted for this report² is that there is barely any support for those creative professionals who play a key role as ‘connectors’ (managers, curators, producers and other intermediaries). Their mobility prepares the ground for future cooperation, while their knowledge of working conditions, cultural tendencies, and the social connections of a place are crucial to linking up culture and creative actors and finding the best context in which work can grow. Their role as mediators is therefore especially important for building strong networks and long-term partnerships in the CCI. It is particularly important in the region given its complex structure.

However, there are very few mechanisms in place to support the mobility of these connectors – a point reinforced in interviews with culture professionals such as Vigdis Jakobsdóttir (Reykjavik Arts Festival), Virgo Sillamaa (EMEE, previously at MusicEstonia), Ika Sienkiewicz-Nowacka (Head of Artist Residencies Department and Curator at Ujazdowski Castle in Warsaw), and Aleksandra Kminikowska (Nadbałtyckie Centrum Kultury – NCK in Gdansk). As Kminikowska points out: ‘There is a strong need to take care of art and culture workers, they have almost no possibilities to develop professionally on the international level at the moment.’

In the ND area, creative professionals are often self-employed, freelance, or part of a micro or small enterprise (see 1.1). More often than not, as Ekaterina Sachkova from the Creative Industries Agency in Russia points out, they work in collectives or small companies. Many creative professionals are also at the intersection of a market-based industry and an artistic field based more on social connections. Their projects are not necessarily for-profit or profitable (yet). There is a need for further support for innovative projects to explore the international space and develop further with peers and partners on a regional scale.

CCI stakeholders further stress the need for support for the cross-border activities of emerging professionals and creators. Vigdis Jakobsdóttir and Maria Huhmarniemi both spoke about how these professionals often have fewer possibilities to develop their careers and fewer resources for building transnational professional networks, which restricts their cross-border activity and even their interest in cross-border cooperation. Jari-Pekka Kaleva thinks that training young talent could also help build up the regional job market around the Baltic Sea region. Vassilis Charalampidis, president of the Creative Industries Hubs Network, notes that providing ways for emerging talents to develop their network, become commercially viable, and explore peer-to-peer learning and capacity building opportunities are all aspects of lifelong learning. Aleksandra Kminikowska adds that while there is a

² See Annex 1.

¹ See Annex 2 with list of all interviewees and interview set-up.

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crucial need for emerging creative professionals to be supported, that doesn't mean that there should be an age limit on eligibility.

2.2 Prospecting, Establishing a Network and Developing Connections

Virgo Sillamaa notes that 'as a manager or a curator, there is no support to develop a professional network, to explore or research'. Opportunities to engage in exploration, often coupled with market development, the first steps of a collaborative process, or networking, seem to be in high demand in the CCI. Taking part in networking meetings, fairs and markets to seek out opportunities is a top priority for the 87% of survey respondents who have already travelled in the ND area. This point was further developed in many of the interviews with ND CCI stakeholders. Ika Sienkiewicz-Nowacka emphasises that exchange is crucial for the professional development of individuals. She points especially to the need for study visits and exchange formats for curators and producers, particularly those who are independent or freelance and have no institutional support. Maria Huhmarniemi raised the idea that strengthening a network of curators would help artists working outside of culture capitals be better connected. Alfiero Zanotto, advisor at Nordic Culture Point, stresses that there is a need for research and networking for individuals: '[the process of] establishing or initiating something is really not funded'.

Ika Sienkiewicz-Nowacka explains that 'a scheme open to research, to getting to know the context, to giving time to find a common ground with partners would be key for a cooperation to sustain itself and bring results – and this is exactly the type of scheme that is lacking at the moment'. Given the heterogeneity of the ND area, CCI stakeholders believe that there is a need for mobility funding that would enable participants to learn about the working conditions, cultural tendencies, and social structures of the places they visit.

This focus on networking, exploration and research doesn't mean that the fund should only focus on international events or fairs. Many stakeholders (survey respondents as well as experts who were consulted for this report, such as Lena Pasternak, vice president of RECIT and director of the Baltic Centre for Writers and Translators) stressed the importance of learning from the pandemic experience of unsustainable events and cancellations. Ragnar Siil believes that the whole cross-border value chain should be kept in mind when defining the priorities of any potential fund.

Survey respondents would be interested in mobility opportunities in any format, and this is especially true for the ND sub-regions in which there are barely any funded opportunities. Anastasia Patsey and Mikhail Levin (director of Moscow School of Contemporary Art at the Universal University) both underlined that this is the case for Russia.

The question of who organises and decides the paths and channels of mobility is debated amongst stakeholders. The survey responses make a very clear statement in favour of giving creative professionals the opportunity to define their own cross-border mobility plans, and thus what should be funded. As Aleksandra Kminikowska points out, there might however be a difference between professionals and creators who are more experienced with cross-border mobility, who know what they are looking for and prefer self-initiated mobility, and beginners who need further guidance on where to go and what to do. One could imagine that providing clear guidelines on which networking meeting, learning activity, or residency is worth a trip would support emerging talents to step up to

the international level of work. This is also echoed by Ekaterina Sachkova, who recognises a need for emerging creative entrepreneurs to learn where marketplaces are, which fairs are relevant, etc. This is especially the case for micro and small CCI enterprises, who need to market and sell their work.

A final reflection around mobility formats is put forward by Virgo Sillamaa. Once professionals have established a connection through a first networking trip, there is often no opportunity for a follow-up journey. Funders could imagine providing their support in steps: the first supporting beneficiaries to establish contacts, the second providing seed funding to develop and try out a collaboration, after which they could apply for more funding to work towards a collaborative project in earnest. This point of view is echoed in reflections from Halla Helgadóttir and Maria Huhmarniemi: there is a need for opportunities to return to a place multiple times, to sustain relationships, and to apply for seed funding to start actually working together. It is often necessary to meet three or four times and, ideally, to give collaboration a trial run, if a trusted partnership is to be built up over time.

2.3 Accessibility of the Funding Mechanism

People who haven't taken part in ND cross-border mobility in the last five years stress that they do not know where to find information about existing grants, or that they lack the knowledge to apply for funding. The importance of educating target groups about access to funding is stressed by CCI stakeholders. Marek Gózdź, Head of Departments of Funding and European Affairs at the Ministry of Culture, Cultural Heritage and Sport in Poland, emphasises the need for effective communication and workshops on various subjects such as how to write an application and how to report on activities. Ekaterina Sachkova further stresses that access to information can be a barrier, and that funders need to make it accessible, including in terms of language. Additionally, having clear information and guidelines can make or break the effectiveness of a mobility funding programme. As Virgo Sillamaa says: 'Keep wording simple. Avoid romanticism and make it practical and bottom-up oriented. What is "innovation"? What is expected?'

This advice goes beyond the responsibility to simply provide information and asks funders to think outside of their own policy objectives and priorities. Halla Helgadóttir, director of Iceland Design and Architecture centre, emphasises that it is not necessary to channel individuals into complicated programmes and through policy frameworks. As Halla Helgadóttir, Virgo Sillamaa and Ragnar Siil all observe: individuals know what they need. By following the needs of CCI actors themselves, without imposing policy aims, funding schemes can find their audience more organically. Regardless, it is important to be transparent on what is funded, and what is not.

2.4 Further Considerations

Duration and patterns

There is a need for a flexible mobility fund that supports mobility over short periods (5-15 days) with the possibility of longer durations. Comments shared by respondents express the need to consider the diversity of the ND area, with some professionals being very isolated geographically, and mobility thus taking a longer time. Very short mobility trips are considered not worth the effort, as they are often exhausting or superficial. 5-15 days is a minimum to develop relevant connections. Additionally, CCI stakeholders stress the need for flexibility in their mobility patterns: funding should

support travel to more than one destination per trip. While there is a preference for mobility towards hubs and capital cities, there needs to be some attention towards the diversity of the region.

Frequency & timing

A frequently mentioned need of the stakeholders is for cross-border mobility funding schemes that are regular and predictable: either open all year long, or with multiple funding deadlines set in advance throughout the year. Virgo Sillamaa points out that opportunities quickly pass by, and funds with a limited number of deadlines per year are not suited to the reality of work in the CCI. Lena Pasternak adds that regular scheduling is important to know when to expect things and to plan in advance.

More generally, the timing of the fund, including the selection and results phase, are key factors to its relevance. As pointed out by one respondent to the online survey 'getting a reliable date for the funding/non-funding notification' is key. When the funding decision is too close to the planned dates of travel, this can lead to an increase in travel costs but also jeopardises potential cross-border relationships as plans and meetings cannot be confirmed until results are in.

Ecological concerns

While there is a broad need for cross-border cultural mobility funding, the ecological impact of such funding is an important issue to address. CCI stakeholders express the need to rethink their mobility patterns in the light of ecological sustainability. While Alfiero Zanotto notes that it is tricky to travel by train in the ND area, as service is inconsistent between countries, some experts suggest further research into the advantages of hybrid mobility. Anastasia Patsey thinks there should be less travel, but for longer periods. Hybrid formats (mixing online and offline) can be a way of figuring out what can be done remotely and what needs to be done in person: 'This [approach] brings more value to what we do on site.' Ika Sienkiewicz-Nowacka follows a similar line of thinking and suggests taking into consideration which forms of travel are absolutely necessary and which can be replaced by online meetings, with both modalities valued by any potential mobility scheme and differentiated in the application process. On the whole, survey respondents do not believe that a new mobility fund for the ND region should be 100% dedicated to the support of digital cross-border mobility, but many are interested in a hybrid form that would support both in-person and digital mobility.

Amounts & type of costs

The question of how much mobility funding should be provided and which costs should be covered brings up an important consideration around match funding. In many existing programmes, match funding needs to make up between 50% and 80% of the total mobility budget. Jari-Pekka Kaleva points out that if the new funding scheme covers less than 75% of costs it 'will not make a difference' in the landscape of existing funds. This is echoed by survey respondents, who estimate that they would need a minimum of 80% of costs to be covered by the mobility funding scheme for it to be useful.

Many stakeholders also note that the costs covered by existing programmes are often not in line with the reality of mobility. It is important to consider related costs (mobility of artworks, equipment, professional teams), to increase budgets for collective/group mobility, and to make sure to include support for families (especially single parents). There is also a need for funding to support digital

mobility, including through the purchase of technical equipment and the provision of training, as there are huge discrepancies with regards to access to technology and overall digital literacy in the ND area. For digital or hybrid mobility, there is also a clear need to provide remuneration for time (as well as childcare costs where needed), as the costs of time and care often fall outside of the scope of funding. Jari-Pekka Kaleva reckons that it is best to minimise restrictions on how money is used. This aligns with a learning from the pandemic shared by Alfiero Zanotto, who explains that there has been an increased need for flexibility in grant management, with grantees asking for flexibility on things such as transferring funding to another person in their collective or company.

Mapping of Cultural Mobility Funding in the ND Area & Gaps

Cultural mobility has been recognised as an important factor for thriving cultural communities in the Nordic and Baltic countries for many years – hence existing funding schemes supported by the Nordic Council of Ministers, or the recent cooperation between Baltic country Ministries of Culture. The ND area is however a much larger region than the Scandinavian, Nordic or Baltic areas alone. It is therefore crucial to review national, bilateral and regional initiatives that support cultural mobility, and how NDPC and EUNIC can subsequently position themselves strategically to bring added value to existing funding schemes.

3.1 National and Bilateral Schemes Existing in the Region

To get a general understanding of cultural mobility funding in the ND region one can look at On the Move's mobility funding guides,²³ which offer a thorough overview of existing regular cross-border mobility funding schemes in ND countries, as well as one-off calls published on the On the Move website since the start of the pandemic.²⁴

In both these datasets, Germany emerges as a substantial supporter for the culture and creative sectors, albeit one that often addresses countries outside the ND region, while Poland and Russia have a limited number of funding schemes or cross-border cooperation opportunities.

There are also a few funding schemes that offer cross-border mobility or cooperation opportunities while keeping a focus on the ND region (see Annex 3). As Lena Pasternak notes, these funds are often focused on the promotion of national artists abroad. Indeed, the prevailing model of national cross-border funding in the culture and creative sectors is one that aims to promote individuals and organisations abroad.

There are a few mobility opportunities which have a regional focus, but the ND area is rarely defined in these. Areas of regional focus include:

- Eastern Europe and former soviet countries (e.g. IFA – Institut für Auslandsbeziehungen²⁵ in Stuttgart, Eastern European Network programme²⁶ at the Akademie Schloss Solitude, Germany).
- Eastern Partnership countries (New Democracy Fund: Rapid Response²⁷ and New Democracy Fund: New Cooperation,²⁸ Danish Cultural Institute, Denmark).
- Eastern Europe and Central Asia (Robert Bosch Stiftung programme Perspektiv)²⁹.
- Asia (Robert Bosch Stiftung programme Crossing Borders).³⁰

² See: <https://on-the-move.org/resources/funding#europe>

³ See Annex 5.

² See: <https://www.ifa.de>

⁴ See: <https://www.akademie-solitude.de/en/fellowship/fellowship-programs/eastern-european-network/>

² See: <https://www.newdemocracyfund.org/we-support/rapid-response-fund/>

⁵ See: <https://www.newdemocracyfund.org/we-support/new-cooperation-fund/>

² See: <https://www.bosch-stiftung.de/en/project/perspektiv>

⁶ See: <https://www.bosch-stiftung.de/en/project/crossing-borders>

- Africa, Middle East and Northern Africa, Asia, Eastern Europe and Western Balkans, Russia (Creative Force programme at the Swedish Institute).³¹

Looking at the ND area more specifically, one can identify 10 cross-border funding schemes, operated from a national level, that are focused either on the region or on particular countries within the region – presented in further detail in Annex 3. While these 10 schemes cover a variety of mobility practices and formats (residencies, production, training, collaboration and partnership), it is striking that no two funds cover the same region or set of countries. There is not much focus on innovation or CCI development.

Much CCI exchange and cooperation in the ND area depends on the prevailing political agenda and on political trends. These in turn influence the availability of funding schemes for CCI actors in the region. A good example of this dynamic is the Baltic programme operated by Adam Mickiewicz Institute in Warsaw in the years of 2015 and 2016, followed by the North-South programme in 2017-2018. This fund, while successful in its aims, disappeared following the end of the North-South initiative. This approach to funding makes it harder to build long-term cooperation and sustainable culture and creative sector partnerships in the region.

There are a number of bilateral funds such as the Foundation for Danish-Icelandic Co-operation,³² the Foundation for Danish-Swedish Co-operation,³³ the Finnish-Danish Cultural Foundation,³⁴ the Finnish-Norwegian Cultural Foundation,³⁵ the Icelandic-Finnish Cultural Foundation,³⁶ the Foundation for Polish-German Cooperation,³⁷ the Norwegian-Icelandic cultural cooperation programme at Arts Council Norway,³⁸ Konstsamfundet in Finland,³⁹ the Swedish-Finnish Cultural Foundation,⁴⁰ and so on. Whereas there are mobility funding opportunities for performing arts, visual arts, and literature, there is a lack of support for cross-border activities dedicated to CCI or interdisciplinary and cross-sectoral approaches.

3.2 Regional Funding Bodies and Other ND Actors

Four funding bodies are active specifically in the ND area: the Baltic Culture Fund (focused on Baltic cooperation), EEA Grants (focused on bilateral exchange between one EEA country and one other country, among which some ND ones are eligible – Lithuania, Poland, etc.), the Nordic Culture Fund (focused on Nordic collaboration), and Nordic Culture Point (focused on the Nordic-Baltic region).⁴¹

³¹ See: <https://si.se/utlysningar/bidrag-finansiering/creative-force-svenska/>

³² See: <https://www.fdis.dk>

³³ See: <https://www.dansk-svenskfond.dk>

³⁴ See: <https://www.hanaholmen.fi/en/culturalcentre/hanaholmen/foundations/the-finnish-danish-cultural-foundation/>

³⁵ See: <https://nofikulturfond.no/en/>

³⁶ See: <https://kif.rimbort.fi>

³⁷ See: <https://fwpn.org.pl/en/>

³⁸ See: <https://www.kulturradet.no/stotteordning/-/vis/norsk-islandsk-kultursamarbeid>

³⁹ See: <https://konstsamfundet.fi/stipendier-och-bidrag>

⁴⁰ See: <https://kulturfonden.net/bidrag-i-sverige/>

⁴¹ Further details about each of the four funds is provided in Annex 4

These funds are fairly well established, with the newest being the BCF, which started in 2019. It is clear that the Nordic countries have a significant support programme (also very much focused on networking and exchange in the region), which has partly expanded to encompass Baltic countries. As Kertu Saks, chairwoman of Baltic Culture Fund in Latvia says: 'It is actually quite hard to imagine cultural financing without it.' The Baltic Culture Fund is an especially interesting example here, as it has been supported by Nordic Culture Fund – both financially and through mentoring and the sharing of expertise.

These existing funds have a large potential audience in their respective countries, making the application process quite competitive. They do not focus particularly on CCI creators or professionals, but are open to the cultural and creative sectors more generally. In terms of mobility funding, they support different formats and have different focuses. That being said, there are some positive practices that can be seen in these funds:

- The Nordic Culture Point works with lump-sum amounts that make the grant very easy to calculate in advance. Those amounts are regularly updated/indexed against actual flight ticket prices.
- The Nordic Culture Fund has an extremely rapid turnover for responses, avoiding long delays that would get in the way of international exchange.
- Most of these funds are open to cross-disciplinary and cross-sector approaches. With COVID-19, more attention has also been given to digital developments. The fund's management is flexible in its understanding of innovation, open to thematic approaches, and wary of putting people in boxes.

It is interesting to note the involvement of the Nordic Council of Ministers in the development of cross-border cooperation in parts of the ND region. Looking at the evolution of the Strategy for Nordic Culture Cooperation by the Nordic Council of Ministers between 2013-2020 and 2021-2024 (relating to Denmark, Finland, Iceland, Norway and Sweden, and the Faroe Islands, Greenland and Åland) provides some insights into how funding programmes are perceived by policymakers:

- In the 2021-2024 strategy, there is less direct focus on the development of art and creativity. Culture seems to be perceived as a tool for developing a green and sustainable society, not so much as a field to be invested in on its own merits.
- Culture cooperation is focused almost exclusively on Nordic countries: the cooperation between Nordic and Baltic countries is named in both strategies, but is not given a central position. Both strategies focus on integration within the Nordic region and on understanding the Nordic area as a political, social and cultural unit – not on expanding it to other Northern Dimension countries.⁴²

Regional funding is thus limited in relation to the wider ND area. There are also discrepancies between cross-border funding schemes in individual ND countries: while Germany and the Nordic countries (Denmark, Finland, Norway, Sweden, Iceland) have a variety of options for culture and

⁴² The Strategy for Nordic Culture Cooperation by Nordic Council of Ministers for Culture in 2013-2020 clearly states: 'The objective is to strengthen the interplay between the Nordic culture sectors and the rest of the world, market Nordic culture internationally, and create added value for the participating actors and artists.' See: <https://www.norden.org/en/publication/nordic-council-ministers-strategy-nordic-cultural-co-operation-2013-2020>

creative professionals (usually related to a particular art discipline), there are significantly fewer opportunities in Estonia, Iceland, Latvia, Lithuania, Poland and Russia. Estonia, Iceland, Latvia and Lithuania have more opportunities related to mobility in the ND area thanks to Nordic Culture Point and other, smaller scale schemes (either bilateral, or covering the Nordic area). Nordic Culture Point is the most active cross-border mobility funder focused on cooperation in the region, but covers only the Nordic and Baltic countries, missing out Germany, Poland and Russia.

There are also great inequalities in access to mobility funding and support (especially relating to small-scale organisations and individuals) in the culture and creative sectors in the region. Indeed, certain regional funding bodies focus on established actors and partnerships only – reinforcing imbalances already expressed on a national level (see 3.1). A good example of this is the Baltic Culture Fund, which has been focused so far on large-scale projects and addresses rather established institutions with the financial capacity to meet a requirement of at least 20% match funding. There is also a lack of ‘go and see’ funding or funding for research and exploration in the region, as existing mobility funding schemes are quite focused on outcomes and require connections that are already established.

Finally, it is important to consider not only funding schemes but also some relevant networks and platforms that facilitate international exchange and funding in the region. In this line, ARS BALTICA,⁴³ which is not a funding body but operates as a network for the culture and creative sectors in the region, plays a major role in structuring CCI in the area. ARS BALTICA can help funders to reach potential applicants in the region.

3.3 Other Relevant Funding Mechanisms

Next to the national and regional practices introduced previously, it is important to acknowledge the presence of cultural mobility funding mechanisms that are not specific to the ND area but that cover the region, or part of it, such as i-Portunus, Erasmus for Young Entrepreneurs, or even some funds focused on the Mediterranean area to which all Council of Europe (CoE) countries are eligible, such as the Fanak Fund⁴⁴ or the Roberto Cimetta Fund.⁴⁵ These play a role in developing cross-border activities in the ND region and beyond. Their structures can provide inspiration for the planned mobility funding scheme in the ND region.

i-Portunus is a recent scheme funded by the European Commission that supports the mobility of artists, creators and cultural professionals.⁴⁶ It focuses on short-term mobility and aims to support international collaborations among all countries participating in the Creative Europe Programme. i-Portunus offers two funding strands addressed to:

- Individuals: artists, creators and cultural professionals working in any cultural sector other than the audiovisual field are eligible to apply, if they reside in one of the countries participating in the Creative Europe programme.

⁴ See: <https://www.ars-baltica.net/homepage>

³ See: <https://fanakfund.org>

⁴ See: <https://www.cimettafund.org/index/index/lang/en>

⁴ See: <https://www.i-portunus.eu>

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- Hosts: organisations, NGOs, institutions, museums, etc., private or public, working in any cultural sectors except the audiovisual field, are eligible to apply, provided that they are established in one of the countries participating in the Creative Europe programme.

The Erasmus for Young Entrepreneurs (EYE) programme is a cross-border programme facilitating research, networking and exchange between entrepreneurs at different stages of their professional careers.⁴⁷ It gives an opportunity for a newly established or potential entrepreneur to visit an experienced entrepreneur running a small or medium-sized enterprise (SME) in another country. The scheme covers travel and subsistence costs during the visit, which are based on a monthly lump sum for the relevant country.

These two funding schemes are particularly interesting for the ND area. In terms of good practices and lessons learned, the simplicity of each funding scheme should serve as an inspiration. Furthermore, the EYE programme is a good basis for entrepreneurship across borders, allowing for training, mentoring, and capacity building over time. However, as only 10 of the 11 ND countries are eligible for these programmes, Russia is once again left out.

i-Portunus and EYE can be used as a blueprint for the establishment of an ND funding scheme that will strengthen exchange in the region.

4.1 Gaps to Address as a Priority

The importance of cultural mobility is recognised in the ND region through various funding mechanisms. However, it is clear that the region is not covered as a whole. There is a lack of balance between the Nordic and Nordic-Baltic cooperation funds and the rest of the ND area. Existing EU funding schemes partially address this, but do not provide a solution at the ND level. Mikhail Levin stresses that ‘for Russia there is hardly any public funding or individual support. Many things that are possible in Europe are not possible in Russia. So, including Russia in this scheme would have a huge impact.’ The scheme should be particularly open and accessible for the countries who lack other opportunities for cross-border culture and creative sector cooperation and mobility, namely Poland, Russia and the Baltic countries (especially when facing possible cuts in Nordic-Baltic culture cooperation funds).

The challenge is finding a way to address the strong asymmetries in the ND region. In well-funded countries, many bilateral funds or national funds offer possibilities for international connections. In others, a scarcity of funding makes people desperate to find anything for which they are eligible. These massive funding gaps between countries, and the different realities in each place (in terms of cost of travelling, living, local wages), reinforce the disparities between actors in the ND area and contribute to their inequitable treatment. Virgo Sillamaa stresses the hidden barriers in the ND area: ‘most funding requires self-financing, treating people equally, but the situation on the ground is very different’.

Alongside various financial realities, differences in legal and administrative processes can hinder the mobility of some actors. Online, certain platforms may not be accessible to people outside the EU

⁴⁷ See: <https://www.erasmus-entrepreneurs.eu>

(thus excluding Russia once again). Given the scale and diversity of the ND area, it seems all the more important to enable emerging CCI professionals to develop their skills in cross-border cooperation, to learn from each other, and to build stronger networks and move towards a better understanding of the working conditions, cultural tendencies, and social dynamics of the places they visit. This type of knowledge is needed to create strong networks and long-term partnerships in the CCI. The analysis of existing mobility funds in CCI sectors aligns with the views expressed by survey respondents and all interviewed stakeholders in confirming this need.

There are other gaps that are not addressed by existing funds, such as the lack of support for CCI in particular. Ragnar Siil notes that the CCI are not a uniform ecosystem, all with the same rules. There is a lack of funding that can be accessed by smaller organisations or individuals who do not have institutional support. There are also different needs among sub-sectors, though there is a general need to bridge the gap between for-profit businesses and other types of organisations and individuals to allow encounters and crossovers between the for-profit and the not-for-profit/independent sides of the CCI.

Finally, it seems crucial to look at the type of mobility supported and at what is missing. An interesting point identified in mapping the existing cross-border mobility and cooperation funds is that culture cooperation schemes often require the production and presentation of events outside the applicant countries. A new culture mobility and cooperation scheme operated by the NDPC could place greater focus on a sustainable cultural cooperation that is less event-oriented and that instead emphasises long-term change and the development of a local and transnational culture and creative sector for the region. This seems especially important taking into account climate change, the ecological challenges for mobility, and the challenges of the pandemic and post-pandemic periods.

Overall, the analysis of existing funds shows a need to develop a mobility funding scheme for CCI stakeholders (especially creative professionals who are often freelancers or working in micro or small enterprises) across the whole ND region that focuses on equity, sustainable relationships, and fairness. Such a scheme should seek to create a level playing field between CCI in the ND area, as well as help strengthen the identity of a region that can otherwise seem artificial.

Recommendations for the Mobility Funding and Sub-granting Scheme

4.1 NDPC Positioning and Reputation

The Northern Dimension area plays a crucial role as a potential ‘bridge’ between the EU, EEA countries and Russia, linking the culture and creative sectors in the area to overcome political, social and economic differences. Focusing more specifically on the ND area, cultural mobility can be seen as playing a crucial part in structuring the region – a process in which NDPC itself can take on a strategic role. Indeed, by linking with countries less connected to the ND region such as Poland, Germany, Russia (as well as Iceland and Norway in a certain measure, as they are further away from the Baltic Sea area), NDPC and EUNIC can fill an important gap in the recognition of the ND area as a vibrant, connected, shared space.

Building relations and working conditions that would allow a free, independent exchange of ideas and experiences to enable creative cooperation is especially crucial in the current context, when populist and neo-nationalist tendencies are rising in Europe and beyond. A CCI mobility scheme, one that operates in the ND area and is independent from national specificities, can play a pivotal role in developing the culture and creative sector in the ND countries, providing individuals and small-scale organisations with opportunities to create connections, learn from each other, and build long-term relations. Moreover, it can become an important factor in supporting and strengthening freedom of speech and capacity building.

The mobility funding scheme has the potential to become a key programme strengthening the CCI sector’s development in the area. Additionally, it would reinforce the position of NDPC as one of the crucial institutions fostering culture cooperation in the ND area (thus aligning with the 2021-2024 NDPC strategic plan),⁴⁸ establishing the partnership as a regional CCI emerging leader.

Acknowledge the diversity and geopolitical scale of the region

- Incorporate the diversity of needs and the current gaps that are present in the ND area, paying special attention to supporting regions or countries that are less networked or that offer fewer (funded) mobility opportunities.
- Enhance the knowledge of the diversity of needs and the constantly changing geopolitical dynamics in the region through regular mapping of CCS mobility needs in the region.
- Consider visa regulations for some ND countries’ citizens or residents.
- Consider the geographical diversity of the region, from cultural hubs (often capital cities – but also places such as Gothenburg or Hamburg) to rural, remote, or isolated areas (Iceland, Åland, Greenland, Arctic region, etc).

Acknowledge economic discrepancies and different infrastructure within the region

- Consider economic discrepancies between the ND countries (e.g. different living costs) – one sum may be more than enough in some contexts and too little in another.
- Consider the various tax regulations and administrative requirements that may hinder the mobility of some potential applicants (a lump sum to cover costs could be a solution here).

⁴⁸ See: <https://www.ndpculture.org/news/ndpc-adopts-a-strategy-for-2021-2024>

Support small-scale organisations and individual actors

- Recognise their role in developing new ideas, proposing innovative solutions, expanding the sectors, and enhancing cross-border cooperation.
- Recognise them as key figures in an organic process of building ‘bridges’ and relations between the ND countries and regions.
- Acknowledge the precariousness of their situation.
- Recognise their limited access to cross-border opportunities (especially in some ND countries such as Lithuania, Latvia, Poland or Russia where large-scale culture institutions dominate the field).

Give priority to opportunities to research, explore, build relations and networks

- Support better understanding between CCI actors in the ND area by giving them the opportunity to get to know each other across borders and to understand each other’s contexts, leading to the creation of long-term working relations and sustainable cooperation.
- Allow professionals to determine their own mobility outside of national promotion or export strategies, and create a regional space not led (only) by national priorities. This can be particularly relevant in a changing political context that is not always favourable to cross-border development.
- Enforce sustainability strategies by focusing less on events (already supported by other funds, at least in some countries) and invest in establishing relationships, whatever the format of exchange.

Support the potential for cross-sectorial approaches and social development in the CCI

- Support cross-sectorial approaches which often fall in between funding structures: interdisciplinary or multidisciplinary approaches as well as innovative practices evolve faster than the policies supporting the arts.
- Invest in the professional development of young professionals, especially in ND countries where cross-border networks are less established and where there is a lack of financial resources for transnational culture cooperation, particularly in the independent art and culture field (and in the cases of Poland or Russia).
- Allow for encounters and crossovers between (for-profit) businesses and other types of organisations and individuals.

4.2 Key Elements of the Funding Scheme’s Framework

Mobility	Format	<ul style="list-style-type: none">- Be flexible in the format of mobility supported, as long as it fits the general aim of exploration, go-and-see, market research.- Residency (research, development).- Fair, events.- Workshop, network development.
	Duration	<ul style="list-style-type: none">- Relatively short mobility (5-15 days), with adjustments for longer distances.- Encourage traveling less, but for longer (deep mobility).

	Destination & Patterns	<ul style="list-style-type: none"> - Regular funding to sustain relationships (possibility to return to the same place). - Possibility to travel to more than one country in one trip. - Within the ND area.
	Experience	<ul style="list-style-type: none"> - Important to allow artists and culture professionals to define the scope and plans of their cross-border visit by themselves (self-initiated mobility). - Guidelines needed for new beginners: a training session or toolkit will be helpful (outlining which networking meetings, learning activities, residencies, etc. are worth a trip).
	Themes	<ul style="list-style-type: none"> - Support for innovation (uncommon / forward thinking proposals). - Support for cross-sectorial approach (connections outside CCI).
Communication	Open call	<ul style="list-style-type: none"> - Decentralise dissemination of information and access. - Identify 'local agent' who will take care of disseminating information in the local context and preferably in the local language. - Consider networks and other actors who have been active in the region for a longer time and are well connected through their members (such as EUNIC, CBSS, or Creative Hub Networks). - Develop a communication strategy to reach younger audiences.
	Training	<ul style="list-style-type: none"> - Provide training on how to apply for the grant.
Funding	Types of costs	<ul style="list-style-type: none"> - Travel. - Accommodation. - Fees or wages. - Subsistence. - Visa. - Registration/entry fees. - Insurance, carnets, permits. - Production costs. - Digital mobility costs, including technical equipment or training in specific cases.
	Incentives	<ul style="list-style-type: none"> - Environmental considerations / green or deep mobility. - Hybrid (online-offline) mobility plan.
	Top-ups	<ul style="list-style-type: none"> - Childcare costs. - Collectives/groups. - Any accessibility cost. - Very remote area (to be defined).
	Amounts	<ul style="list-style-type: none"> - At least 80% of total budget. - Work partly with flat-rate funding.
Application	Eligibility	<ul style="list-style-type: none"> - Focus on creative professionals (over artists/creators). - No age limits. - No level of experience required. - Based on residency status rather than citizenship. - Preference for emerging talents.

	Accessibility	<ul style="list-style-type: none"> - A simple and transparent application procedure is crucial not only for the applicants, but also for the funding scheme operators. - Be clear with the funding scheme goals, scope and addressees. - Accessibility of language is key so that the application is easy
	Application form	<ul style="list-style-type: none"> to understand and complete for beginners. - Clear and simple.
	Deadlines, frequency	<ul style="list-style-type: none"> - No unnecessary data requested. - At least one call per year (ideally more as opportunities emerge regularly and sometimes quickly, especially in CCI). - Long-term perspective of the scheme with stable deadlines, so
Selection process	Jury	<ul style="list-style-type: none"> potential addressees know when to apply. - Independent and international. - Representing diverse parts of CCI and ND countries. - With expertise on specific needs of the region, the sectors, and
	Transparency	<ul style="list-style-type: none"> the target groups. - Clear communication about rules of assessment and evaluation.
Grant management	Flexibility	<ul style="list-style-type: none"> - Expected date of communication of results known in advance. - Allow for changes if physical mobility cannot take place.
	Support	<ul style="list-style-type: none"> - Help grantees with guidance on visas, work permits, taxation, copyright. - Consider challenges in legislation in Russia related to receiving international financial support: the NDPC mobility scheme would need to apply a procedure that avoids placing legislative complexity or risk on the recipient.
Reporting	Grantees	<ul style="list-style-type: none"> - Provide a training on how to report/evaluate cultural mobility. - Keep reporting to a minimum, especially by using flat-rate or lump sums whenever possible. - Limit written reporting to a couple of pages (if any). - Focus on long-term results and building relationships. - Focus less on production or events. - Acknowledge both tangible and intangible benefits (particularly in the case of exploration grants). OK to have little impact on immediate consideration. Good to evaluate successes and impact over 1/3/5 years (but requires quite a bit of work to evaluate all of this!).
	Fund	<ul style="list-style-type: none"> - Be open to learning from first editions and ready to adapt to lessons learned.
Alumni	Seed funding	<ul style="list-style-type: none"> - Plan for an assessment after a year. - Provide previous grantees with the possibility of reapplying for the fund.

		- Provide previous grantees with the opportunity to apply for seed funding to develop an idea that stems from their initial trip.
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4.3 Recommended Options and their Estimated Impact and Risks

Based on the budget possibilities, three options could be considered for the NDPC mobility funding scheme. The basic option is an absolute minimum, with a slightly smaller estimated impact than the average and best options. The average option would have the best effort-to-impact value, establishing the credibility of NDPC and EUNIC as actors in the ND area. Finally, the third option is presented as the best option, as it would tackle all critical aspects of a mobility and sub-granting scheme for CCI, adapted to the reality of its target group.

Options	Basic	AverageBest	
Main characteristics	<ul style="list-style-type: none"> - Focus on seed mobility funding, exploration, and networking. - Focus on long-term results, not on events. - Focus on environmental sustainability (possibility to come back to a given destination, travel less but for longer, transport other than by air if possible). - Support for digital mobility formats (and remuneration for them). - Focus on individuals. - Focus on 'connectors': culture professionals, both emerging and established. - One call per year, regular deadline. - Simple and transparent procedure. - Clear goals and scope. - Accessible language (especially in relation to terminology). 	<p>Same elements as basicSame elements as option, plus:average option, plus:</p> <ul style="list-style-type: none"> - Cover not only travel and accommodation, but also all related expenses.mobility but also on - Support mobility forsmall-scale small-scale groups orcollaboration (aka organisations (especially forsub-granting collectives).mechanism - Multiple formats of mobility:implemented in the research, exploration,funding scheme).prospecting new markets,- Multilingual presentation, exhibition,communication of networking, production.the funding scheme - Develop preferential(min. 2 languages: treatment for the mobilityEnglish and Russian).proposals that consider- Rolling applications ecological sustainability.with quick decisions. - Multiple calls per year.- Integrate - Identify local agents who willevaluation cycle and help in disseminatingways to learn from information in their owngrantees and contexts.stakeholders. - Provide small-scale organisations with technical support that will enable them to develop digital mobility formats. 	
Estimated impact	<i>Stimulus for cooperation in the region (first incentive)</i>	- A larger impact in developing individual actors andto establish	Big opportunities

	<p>- In this case a larger impact will depend on precise identification of the most urgent needs and formats providing accurate answers to research, networking experiences. them (e.g. focus on countries with fewer cross-border mobility opportunities, define specific mobility routes, focus on digital formats, etc.).</p> <p>- Encourage beginners and less experienced professionals to undertake mobility environmentally sustainable mobility, and</p> <p>- Strengthen knowledge about mobility cooperation. region among those active in the area.</p> <p>- Bring uniqueness of funding scheme to the foreground: small-scale supported (especially in CCI) and would boost the reputation of NDPC and EUNIC.</p> <p>- Strengthen the position of the region as a culture</p>	<p>small-scale organisations, long-term development of mobility partnership based on prospecting, on collaboration</p> <p>Enable access for small- Possibility to reshape the dynamics and innovative inequalities in the region related to</p> <p>Might enable new, innovative inequalities in the region related to</p> <p>Bring uniqueness of funding scheme to the foreground: small-scale</p> <p>very little group mobility organisations in the</p>	
Risks	<p>- Lack of funding enabling the small-scale organisations and individuals to propose and collaborate on projects for an additional or matching funds. support for the operating the programme).</p> <p>- Requires large funding operation of the scheme. commitment too.</p> <p>- Will not match the needs expressed by the sector (too little) and will create frustration / negative reputation for NDPC and EUNIC.</p>	<p>Requires more newly established time from operating</p> <p>- Requires communication entirely focused on</p>	

Annex 1 – Online Questionnaire 2021 and Key Data

This survey was launched on 21 May 2021 via Google Forms and closed on 20 June 2021. Conducted by On the Move, the open consultation ‘Mobility funding needs – Northern Dimension area’

gathered a total of 103 answers, 101 of which were complete. The survey was available in three languages – English, Polish and Russian – and answers were accepted in English or any official language of the ND area.

Questionnaire

ABOUT YOU

1.a Where are you based?(mandatory, drop down list with choice between all ND countries and other: Denmark | Estonia | Finland | Germany | Iceland | Latvia | Lithuania | Norway | Poland | Russia | Sweden | Other)

1.b If you selected ‘other’, please specify here (optional, box for text)

1.c If you are based in more than one country, please select the second one here (optional – drop down list with choice between all ND countries)

1.d What is your profession?(mandatory, unique choice between following options)
- Artist | Musician | Designer | Writer
- Cultural professional (e.g. curator, manager, director, programmer, technician, producer, etc.)

- Creative
- Other (open box for text)

1.f What is your working status?(mandatory, unique choice between following options)

- Employed
- Own company / self-employed
- Freelancer
- Mixed
- Other (open box for text)

1.g What is your age?(optional, drop down list with following choices)

- Below 18
- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

1.h What best describes your gender?

(optional, box for text)

1.i In which sector do you work?(mandatory, unique choice between following options)

- Architecture
- Cultural Heritage
- Design
- Fashion
- Film & TV
- Literature
- Music
- Performing arts (dance, theatre, circus)
- Video games
- Visual arts
- CCI (please specify)
- Other (open box for text)

1.j If you selected CCI in the question above, please specify your answer here(optional, box for text)

1.k What sub-discipline would best describe your work?(optional, box for text)

1.l Are you working on projects focused on the following issues?(optional, multiple choice list)

- Environmental durability
- Youth
- New technologies
- Other (open box for text)

1.m In the past 5 years, have you travelled to one of the 11 ND countries for work

(mandatory, unique choice between Yes or No options)

-> 1.m NO > YOUR MOBILITY WISHES

2.a. What has prevented you from travelling within the region? Please specify(optional, long text box)

2.b To which countries in this region would you travel to?(optional, short text box)

2.c Why would you travel in the region?

(mandatory, ranking each of the following statements from 1 = most relevant to 5 = least relevant)

- To prospect a new context, a new market and find partners or clients
- To do a residency programme
- To work on a collaboration project
- To take part in training / workshop / staff exchange

2.d Other reason not listed above?(optional, short text box)

2.e What is your experience with mobility funding in the region so far?(optional, long text box)

2.f Where do you find information on mobility opportunities?(optional, multiple choice list)

- Peers
- Professional newsletter or publication
- State programme
- Art and cultural institutions
- Social media
- Other (open box for text)

-> 1.m YES > YOUR MOBILITY EXPERIENCES

2bis.a How many times did you travel in the region (in the last 5 years)?(mandatory, unique choice between following options)

- 1-5 times
- 6-10 times
- More than 10 times

2bis.b What are your top 3 past destinations in this region?(mandatory, short box text)

2bis.c Why did you travel in the region?

(mandatory, ranking each of the following statements from 1 = most relevant to 5 = least relevant)

- To prospect a new context, a new market and find partners or clients
- To do a residency programme
- To work on a collaboration project

- To take part in training / workshop / staff exchange

- To present / export / exhibit existing works

2bis.d Other purpose not listed above

(optional, short text box)

2bis.e What is your experience with mobility funding in the region so far?(optional, long text box)

2bis.f If you have travelled in the last five years, how did you fund your travel and related costs?(optional, long text box)

2bis.g Where do you find information on mobility opportunities?(optional, multiple choice list)

- Peers
- Professional newsletter or publication
- State programme
- Art and cultural institutions
- Social media
- Other (open box for text)

YOUR MOBILITY NEEDS

3.a What is your priority need relating to international mobility in the region?

(mandatory, multiple choice options)

- Working opportunities (economic impact)
- Skills and knowledge development (capacity building)
- Networking and market opportunities (visibility impact)
- Collaboration / creative opportunities (artistic impact)
- Other (open box for text)

3.b What is the mobility activity that should be supported as a priority?

(mandatory, unique choice between following options)

- Cross-border cooperation projects and collaborations
- Networking meetings, fairs, markets, festivals to find new partners/clients
- Learning activities (staff exchange, training, workshops, summer schools/camps)
- Touring, exhibitions
- Residencies (research, production, etc)
- Other (open box for text)

3.c How long might your average mobility last?(mandatory, drop down list)

- Less than 5 days
- 5-10 days
- 11-20 days
- 21-30 days
- 1-3 months
- More than 3 months

3.d How many country/ies might you travel to within one mobility grant? (mandatory, drop down list)

- One country (out of the 11 of the region)
- Two countries (out of the 11 of the region)
- Three countries (out of the 11 of the region)
- More (4-10 countries other than your own)

3.e What would be the destination of your international mobility?(mandatory, multiple choice between following options)

- Rural and remote areas
- Middle-sized cities
- Cultural central hubs / capitals
- Other (open box for text)

3.f Would you prefer the mobility funding: (optional, multiple choice with 2 options)

- Offers always a different destination
- Offers a possibility to return to an already visited location

3.g Who should shape the mobility's thematic / geographical scope?(optional, single choice between following options)

- Myself (self-initiated mobility)
- Partners (part of a larger cooperation / collaboration project)
- Funders

3.h What would be the 4 top criteria of a mobility / collaboration funding support in the region?(mandatory, multiple choice between following options limited to 4 answers maximum)

- Covering fees (going beyond travel and accommodation costs)
- Opportunities related to age and/or levels of experience
- Open for collectives / groups
- Open with specific deadlines during the year

- Regular (with possibility to ask for funding more than once)
- Open to any type of discipline
- Ongoing deadline

3.i What costs absolutely need to be covered in a mobility grant? (mandatory, multiple choice between following options)

- Travel
- Visa
- Accommodation
- Insurance, carnet, permits
- Subsistence (food & local transport / per diem)
- Production costs
- Fees (artists fee / cachet / payment)
- Registration fees / entry fees (for workshops, etc.)
- Access costs
- Other (open box for text)

3.j Please specify to what extent these costs should be covered(optional, short text box)

3.k Please share special requirements you have or that should be taken into account with regard to mobility(optional, long text box)

3.l Any further comments on your mobility needs? (optional, long text box)

COVID-19 AND ITS IMPACTS ON INTERNATIONAL MOBILITY

4.a During the COVID-19 pandemic, your international activities:(optional, multiple choice between following options)

- Got cancelled
- Got postponed
- Were moved to digital activities
- Other (open box for text)

4.b Should a new mobility fund:(optional, single choice between following options)

- Be focused entirely on physical mobility
- Take hybrid form (combine both physical and digital international exchange)
- Go digital

4.c How often do you use digital tools to enhance your international mobility

activities?(optional, ranking from 1 = never to 5 = all the time)

4.d do you know any mobility opportunities or programme that offered a digital alternative when physical mobility was not possible due to the pandemic?(optional, single choice between Yes or No)

4.e Please specify your answer(optional, short box text)

4.f Any last comments?(optional long box text)

Profile of Respondents

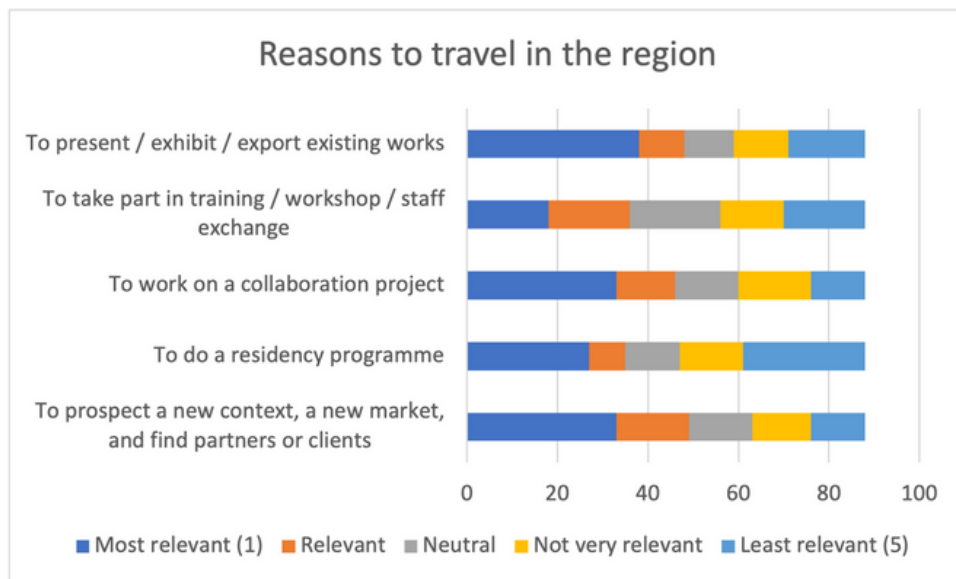
The median profile for a respondent identifies as a woman, aged 35-44, employed, working in the performing arts or music, based in Russia or Sweden, and has travelled in the ND region in the last five years.

It can be refined as follows:

- Countries:** respondents are predominantly based in Russia (15%), Sweden (15%), Poland (13%), Denmark (12%), or Finland (11%). Other countries are less represented but there are answers from all 11 ND countries. Iceland (less than 1%) and Norway (3%) are the least represented countries.
- Working sector:** with over 43% of respondents working in the performing arts and 28% in music, many CCI sectors are under-represented or not represented at all (fashion, architecture, gaming, etc).
- Working status:** 38% of respondents are employed. However, numbers of freelance (22%) and self-employed / micro enterprise owners (20%) shows the specificities of the employment status in the CCI.
- Professions:** while there is a slight predominance of creative/cultural professionals (51%), artists and creators are not far behind (42%). Only 3% of the respondents have another type of work entirely, such as embassy worker, education professional, etc.
- Focus:** most respondents have a thematical focus in their work, with 28% working on youth, 22% on the environment and climate change, and 21% on new technologies. Other relevant themes include inclusion and diversity, social engagement, capacity building. Only 17% of respondents don't work with any specific theme.
- Age:** over 45% of respondents are between 35-44. The largest other age groups represented are 25-34 (29%) and 45-54 (16%). Very few survey respondents were below 25 or over 65.
- Gender:** gender identify could be self-described in the survey. Grouping similar answers, there are over 64% female-identifying respondents, 27% male-identifying, and 2% non-binary / gender fluid. The rest did not specify an answer.
- Experience with mobility in ND region:** 87% of respondents declared having travelled in the ND region in the last 5 years.

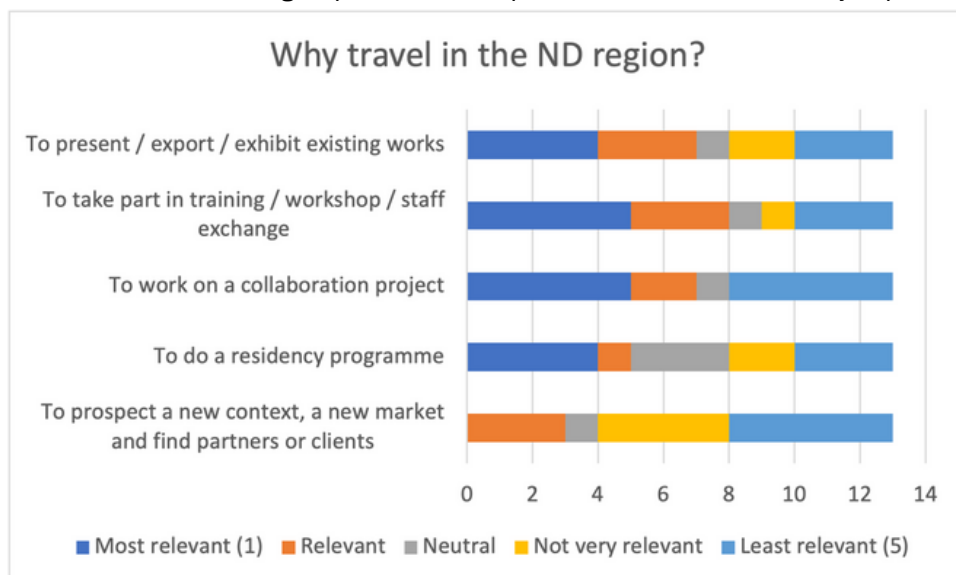
Main Findings: Mobility Experience / Mobility Wishes

Among the 87% of survey respondents who said they had already travelled in the ND area, many are frequently mobile, with 45% declaring they had travelled more than 10 times in the last 5 years. The top 3 destinations were Germany, Finland and Sweden, while the least attractive country was Russia. This may partially be due to the fact that many respondents originated from Russia and thus wouldn't consider mobility to that country in the context of the survey. Reasons to travel were primarily linked to the need to present or export existing work, followed by prospecting and market development or collaboration projects. Funding for cultural mobility often came from public or private (national) funds.



Graph 1: reasons to travel in the region for people who have experienced cultural mobility in ND region in the last 5 years (question 2bis.c)

Among survey respondents who are yet to have a mobility experience in the region, reasons for the lack of travel are often related to respondents being at the start of their career (no network, no invitation, unsure of the reason) or to various circumstances preventing their mobility (pandemic, family obligations, poor English skills, etc.). Ideal destinations include Estonia, Iceland and Norway – a selection quite different from the countries most frequently visited by people already engaged in cultural mobility in the ND region. Reasons for travel in the region include training and capacity building, presenting existing work, or working on a collaboration project. Interestingly, prospecting doesn't seem as relevant for this group as for the respondents with more mobility experience.

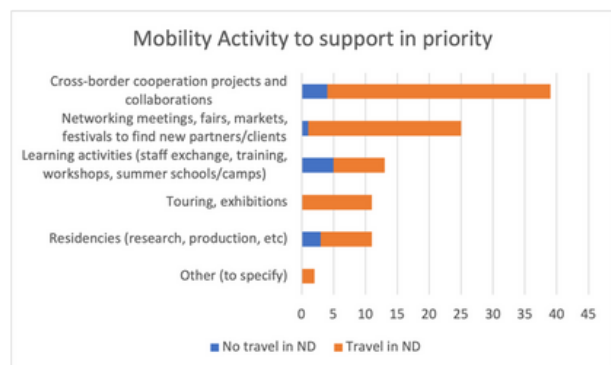
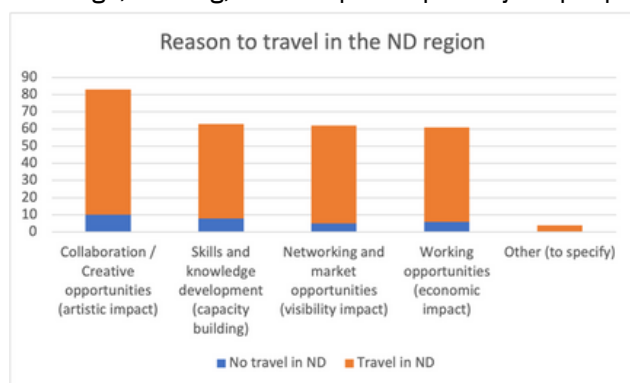


Graph 2: purpose of travel in the ND region for people who haven't been mobile yet in the ND region, or at least not in the last 5 years (question 2.c)

Main Findings: Mobility Needs

Considering the mobility needs of the respondents (see graph 3), there is a slight preference for cross-border working for collaboration or creative opportunities. Visibility, capacity building and working opportunities follow closely, showing a broad array of reasons for travelling cross-border in the ND area.

The question of which mobility activity should be supported as a priority brings a similar response, as cross-border cooperation projects and collaborations are seen as the top priority (see graph 4), followed by networking meetings, fairs and markets for prospecting (especially for people who already have experience of cross-border mobility in the ND area) or learning activities (staff exchange, training, workshops – especially for people who have yet to be mobile in the region).



Graph 3 (left): What is your priority need relating to international mobility in the region? (question 3.a)

Graph 4 (right): What is the mobility activity that should be supported as a priority? (question 3.b)

In terms of funding criteria, respondents express the need for flexibility, and give priority to relatively short mobility (5-15 days on average, see graph 5) with some interest for longer durations.

Comments from respondents express the need to consider the diversity of the ND area, with some professionals being very isolated geographically and mobility thus taking a longer time. There is a preference for mobility towards cultural hubs and capitals (see graph 6), with the possibility to travel to more than one country/destination per trip (see graph 7). It is deemed important to allow applicants to return to past travel destinations and partners, in order to sustain relationships and build on positive experiences (see graph 8). Respondents were very strongly in favour of giving CCI stakeholders the possibility to define their own cross-border mobility plans, and thus how funding is spent (see graph 9).

Other important aspects for cross-border mobility funding schemes is that they are regular (either open all year long or with multiple funding deadlines per year), that they cover more than only travel and accommodation, and that they are open to collectives/groups and interdisciplinary approaches rather than focusing on a single discipline (see graph 10).



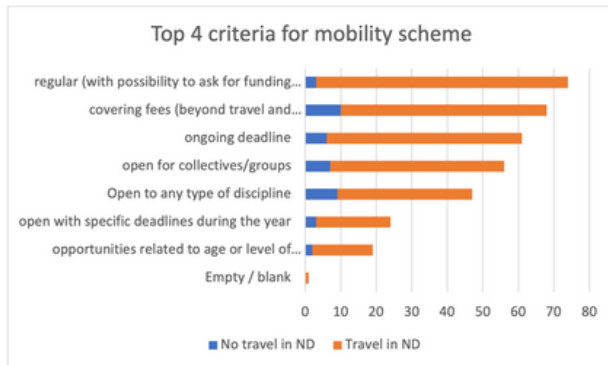
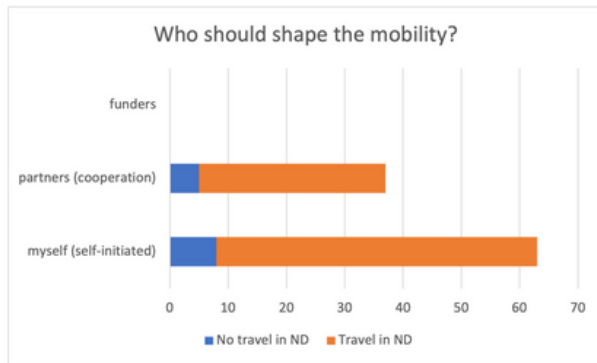
Graph 5 (left): How long might your average mobility last? (Question 3.c)

Graph 6 (right): What would be the destination of your international mobility? (Question 3.e)



Graph 7 (left): How many country/ies might you travel to within one mobility grant? (Question 3.d)

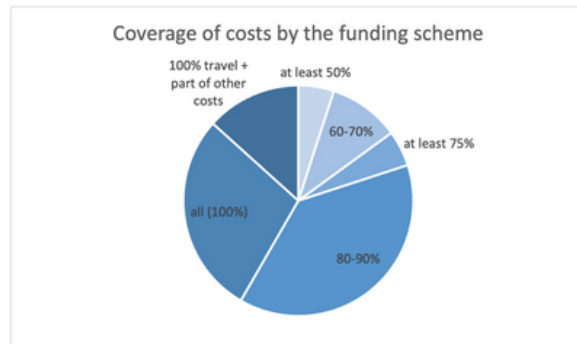
Graph 8 (right): Preferences in the mobility funding scheme (question 3.f)



Graph 9 (left): Who should shape the mobility's thematic / geographical scope? (Question 3.g)

Graph 10 (right): What would be the 4 top criteria of a mobility / collaboration funding support in the region? (Question 3.h)

In the context of the ND area, respondents consider that coverage of accommodation, travel, (artistic) fees/wages, and subsistence costs should be prioritised (see further details in graph 11). A large majority of respondents think at least 80% of the costs should be covered by the mobility funding, beyond travel and accommodation only (see graph 12).



Graph 11 (left): What costs absolutely need to be covered in a mobility grant? (question 3.i)

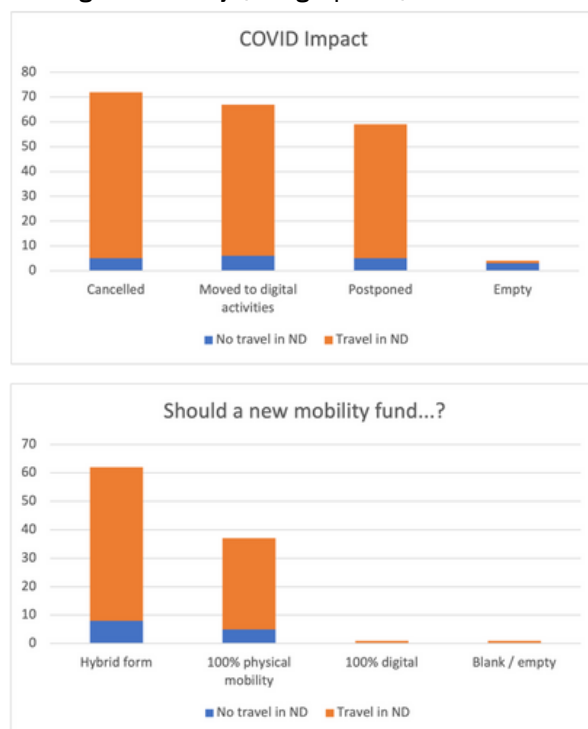
Graph 12 (right): Please specify to what extent these costs should be covered (question 3.j)

Additionally, respondents think the ecological impact of cultural mobility and support for travel should be taken into account in the design of the fund. Care for inclusion, diversity and access are also mentioned as important aspects to consider when setting up a fund. The fund should be family friendly, either by providing childcare costs as an eligible expense, or by being flexible with CCI professionals who have been granted a mobility travel grant and have to plan their mobility in line with personal, family obligations.

Main Findings: COVID-19 & Impact on Mobility

COVID-19 had quite a strong impact on the international exchange and cooperation of survey respondents, as shown by graph 13 below. It is interesting to note that many respondents make frequent use of digital tools, with a majority saying they did so anywhere from 'often' to 'all the time', and only one respondent indicating they had never used digital tools.

Considering the establishment of a new mobility funding scheme in the ND region, survey respondents do not believe that the fund should be 100% dedicated to the support of digital cross-border mobility, but many are interested in a hybrid form that would support both in-person and digital mobility (see graph 14).



Graph 13 (left): Impact of COVID-19 on planned international activities (Question 4.a).

Graph 14 (right): Inclusion of funding for digital mobility in the establishment of a new mobility funding scheme in ND region. (Question 4.b).

Annex 2: List of Interviewed Persons and Interview Framework

List of Stakeholders (representatives of cultural organisations, networks, platforms, etc.)

Consultations between 18 June 2021 and 17 September 2021.

- Baltic Culture Fund, represented by **Kertu Saks**, Chairwoman.
- Creative Europe Desk Denmark, represented by **Saxe Lomholt**, Head of the Culture Desk.
- Creative Europe Hubs Network, represented by **Vassilis Charalampidis**, President.
- Creative Industries Agency, represented by **Ekaterina Sachkova**, Director.
- Creativity Lab, represented by **Ragnar Siil**, Managing Partner.
- EEA Grants, represented by **Marek Gózdź**, Head of Departments of Funding and European Affairs, Ministry of Culture, Cultural Heritage and Sport.
- EMEE, represented by **Virgo Sillamaa**, Coordinator.
- European Games Developer Federation, represented by **Jari-Pekka Kaleva**, Managing Director.
- Future Architecture Platform, represented by **Milan Dinevski**, Platform Manager.
- Iceland Design and Architecture Centre, represented by **Halla Helgadóttir**, Director.
- Iceland Music, represented by **Sigtryggur Baldursson**, Managing Director.
- **Ika Sienkiewicz-Nowacka**, Independent visual arts professional (Poland).
- **Maria Huhmarniemi**, Independent visual arts professional (Finland, Arctic region).
- Nadbałtyckie Centrum Kultury, represented by **Aleksandra Kminikowska**, Head of the International Department.
- Nordic Culture Point, represented by **Alfiero Zanutto**, Senior Grant Advisor.
- RANNIS, represented by **Ragnhildur Zoëga**, Head Creative Europe Desk Iceland and Lead Culture team.
- RECIT, represented by **Lena Pasternak**, Vice-President Re-Cit and Director of Baltic Centre for Writers and Translators.
- Reykjavik Arts Festival, represented by **Vigdis Jakobsdóttir**, Artistic Director and CEO.
- St. Petersburg Artist Residency (SPAR), represented by **Anastasia Patsey**, Director.
- Universal University, represented by **Mikhail Levin**, Director of Moscow School of Contemporary Art.

Interview Framework

Interviews conducted for this report were set up over Zoom, with stakeholders contacted by one of the researchers or the publication coordinator. The interviews were conducted following the set of questions below.

1. How familiar are you with the Northern Dimension geopolitical landscape?

What are the countries? Do you often look at this part of Europe through the ND 'lens'?

2. What types of mobility are funded the most at the moment? Which ones are not and why?

● Mobility to collaborate: cross-border cooperation.

● Mobility to connect (networking, fairs, getting to know new contexts and new markets, find partners).

● Mobility to learn (skills and knowledge development, staff exchange, training, workshops, summer schools).

● Mobility to create (residencies, research).

● Mobility to present (touring, export, fairs, exhibition).

3. What are your main observations related to culture mobility in the Northern Dimension area?

Could you name three trends that you find the most significant?

4. What would you identify as priority aims for culture mobility in the region?

5. What type of culture mobility is missing at the moment, according to your observations?

6. What would you identify as the main needs in culture mobility (related to a discipline, a particular country, etc.) in the area?

7. Can you name a culture mobility scheme that you find especially efficient? Why?

8. What factors would you identify as main challenges relating to culture mobility in the ND area? Why?

FOR THE FUNDING BODIES:

9. What types of activities are supported the most at the moment?

What disciplines? What criteria? What costs are usually covered? Is the deadline ongoing? What are your criteria for selecting projects?

10. How do you disseminate information on culture mobility in the region?

11. What are the needs that come up the most among beneficiaries of mobility funding schemes?

RELATING TO COVID:

12. How did you transform the mobility schemes/activities in the region after the outbreak of the COVID-19 pandemic? (Postponing, moving online, becoming hybrid, cancelling.) Do you plan to continue online or hybrid activities/schemes after the pandemic?

1. *For funders:* what new formats of mobility do you fund/ consider funding in relation to COVID-19 context and experiments?

2. *For the sector:* what would be your new needs to be funded in relation with the COVID-19 context (digital mobility, technical equipment, support for collaboration, etc.)?

Annex 3 – Snapshot of Existing Funds in the ND Region and their Main Characteristics: Cross-border Funding Schemes

Baltic Art Centre (Sweden)

AIR_BALTIC Residency Programme (Artist-in-Residence)

Type of mobility: Artists/writers/researchers-in-residence; Project and production grants

Sector: All

Baltic Art Centre is a residency for contemporary art on the island of Gotland in the Baltic Sea. In the past some of their residency programmes have been by invitation only.

Website: <http://www.balticartcenter.com/home>

Clara Lachmans Fond (Sweden)

Type of mobility: Event participation grants; Scholarships/postgraduate training courses; Project and production grants; Research grants

Sector: All

Geographical criteria: Nordic countries (Denmark, Faroe Islands, Iceland, Norway, and Sweden)

The fund covers activities such as travel, studies, courses, organisation of congresses, meetings, symposia, cultural activities, and publications.

Website: <https://www.claralachmann.org/ansokan>

FILI: Grants for Foreign Publishers (Finland)

Type of mobility: project and production, translation

Sector: Literature

Geographical criteria: Finland; Nordic countries; International

The FILI translation grant programme promotes the translation and publication of literature from Finland abroad. There are grants for translation of Finnish, Finland-Swedish and Sámi fiction and non-fiction into other languages; Finnish fiction and non-fiction into Nordic languages; and Finnish children's picture books and comics into other languages.

Website: <https://fili.fi/en/grants>

Künstlerhaus Lukas Scholarships (Germany)

Type of mobility: Artists/writers in residence; Project and production grants

Sector: Performing arts – dance; Visual arts; Music; Literature; Cross-disciplinary arts

Geographical criteria: Residence from Germany or the other Baltic littoral states (Poland, Lithuania, Latvia, Russian Federation, Estonia, Finland, Sweden, Denmark) as well as from Norway, Iceland, and the United Kingdom.

Website: <https://www.kuenstlerhaus-lukas.de/?Stipendien>

Letterstedtska Society (Sweden)

Type of mobility: Project and production grants; Research grants; Travel grants

Sector: All

Geographical criteria: Nordic countries (Sweden, Norway, Finland, Iceland,

Denmark) Website: <http://www.letterstedtska.org/anslag>

Nordisk Film and TV Fond(Denmark)

Type of mobility: Project or production grants, Distribution (Pub.)

Sector: Audiovisual, Media

Geographical criteria: Nordic countries

The fund provides top financing for production of feature films, TV films/drama series, and creative documentaries. It also promotes distribution and dubbing of Nordic films inside the Nordic countries and industry Initiatives of professional Nordic importance. The project must be considered to have significant audience potential primarily in the Nordic countries, and secondarily in the global market.

Website:<https://www.nordiskfilmogtvfond.com/funding>

Nordic Translations (Denmark)

Type of mobility: Translation

Sector: Literature

Geographical criteria: Nordic publishers

Grants cover all or part of the translation fee. Applications should be made in the Nordic country in which the work was originally published.

Website:<https://www.kunst.dk/english/funding-1/nordic-translations>

Pro Artibus Foundation: Residency Programme (Finland)

Type of mobility: Residency

Sector: Visual arts, Research

Geographical criteria: Finland; Nordic countries; International

There are a number of residencies, several aimed at Nordic countries. There is also an Archipelago Residency that links environmental and marine research with art. Participants receive travel allowances for the most economical return journey, plus production support according to need.

Website:<https://proartibus.fi/en/residencies>

RUCKA Artist Residencies (Latvia)

Type of mobility: Artists/writers in residence

Sector: Cross-disciplinary arts

Geographical criteria: Nordic-Baltic, EU and International

Opportunity for Nordic-Baltic, EU and International cross-disciplinary artists. The aim of the residency programme is to bring together artists from different spheres (film and photography, multimedia, dance, theatre, design, drawing, etc.) to create artworks that address important social and environmental issues and preferably involve local communities in the development of the proposed artwork. There are also occasional open calls, which are connected to RUCKA projects.

Website:<http://www.rucka.lv/en/residency>

Swedish Institute (Sweden) offers three strands of cooperation for Baltic Sea Region and Eastern Partnership countries:

- **Academic collaboration in the Baltic Sea Region** (for Estonia, Georgia, Latvia, Lithuania, Moldova, Poland, Russia, Ukraine, and Belarus): this programme offers project funding in support of new or already established collaborations with universities and colleges in the countries within the EU's Eastern Partnership and Russia. It can be for seed funding (A smaller project grant that can be applied for either to establish a new partnership, prepare for a larger project, or carry out

a limited pilot project) or collaborative funding (aimed at actors who already have a developed and concrete project idea, as well as partner universities in the programme's priority countries).

● **Support for project initiation in the Baltic Sea Region:** funding for collaborative projects where Swedish organisations face cross-border challenges together with organisations from the countries around the Baltic Sea, including Russia and the countries in the EU's Eastern Partnerships.

● **Third country cooperation in the Baltic Sea Region:** support to create and develop networks between the countries in Sweden's immediate area.

Website: <https://si.se/en/how-we-work/capacity-building-baltic-region>

Annex 4 – Snapshot of Existing Funds in the ND Region and their Main Characteristics: Regional Funding Schemes

Baltic Culture Fund

Created in 2019, the Baltic Culture Fund has been initiated by the Baltic Assembly (consisting of parliament members from Estonia, Latvia and Lithuania), who decide on the legal framework, budget, and operations of the fund. BCF's first three-year programme, operated by Estonia, closed in 2021. The support scheme will now be run by Latvia.

BCF supports rather large-scale projects (from 25,000 to 100,000 euro) with a requirement to have at least 1 partner from each of the 3 Baltic countries. It focuses on institutions and requires at least 20% match funding. BCF is addressed to already established partnerships, as its priority is production of new culture events (performances, exhibitions, showcases) happening mainly outside of Baltic countries and thus promoting Baltic culture abroad. It does not focus on networking or research.

Website: <https://www.kulka.ee/programmes/baltic-culture-fund>

EEA Grants

The EEA grants are funded by Iceland, Liechtenstein and Norway. These grants are offered to such ND countries as Estonia, Latvia, Lithuania and Poland, and are always realised in a bilateral way, where funding countries are on one side and beneficiary countries on the other. Larger regional cooperation is not possible.

The Culture strand of the fund is focused on producing new, larger scale projects and building infrastructure for culture. Main activities covered are:

- Cultural heritage management, preservation and conservation related to national, regional and local development.
- Documentation and accessibility of culture and cultural heritage; cultural entrepreneurship and capacity development of cultural players.
- Cultural, creative and artistic activities contributing to sustainable development and social cohesion.

On top of that, there is a smaller networking travel grant offered, making it possible for recipients to go to one or more funding countries to research and build connections. It is based on a simple application form and offers a lump-sum to beneficiaries.

Website: <https://eeagrants.org>

Nordic Culture Fund

The Nordic Culture Fund aims at supporting artistic and cultural development and cooperation between Denmark, Finland, Iceland, Norway, Sweden, the Faroe Islands, Greenland, and Åland Islands. The fund was established in 1966, based on an agreement between all the Nordic countries. The Nordic Culture Fund is an independent legal entity associated with the Nordic Council and the Nordic Council of Ministers. It mostly supports cooperation projects between the Nordic countries that happen either in their territories, or globally.

At the moment, the NCF operates 4 programme strands:

- Opstart: supporting development of new ideas for art and culture projects. The deadline is ongoing (except for a summer break), with a quick response within 20 days.
- Project funding for initiatives within all fields of arts and culture. The projects must be anchored in relevant environments and have committed partners. 3 deadlines, answer within 7 weeks.
- Globus: supporting projects that cannot be implemented only in the Nordic region; due to be launched later in 2021.
- Puls: a project focused on music and a network of Nordic venues and festivals.

Website: <https://www.nordiskkulturfond.org/en>

Nordic Culture Point: programme strand Mobility Funding

The Nordic Culture Point is a cultural institution operating from Finland as part of the official Nordic cooperation (governments and parliaments). Since 2009, the Nordic-Baltic Mobility Programme for Culture has been strengthening artistic and cultural cooperation in the Nordic region and Baltic states. The programme focuses on increasing the exchange of knowledge, contacts, presence and interest in Nordic and Baltic art and culture.

- Nordic Culture Point's key target groups are: practitioners of art and culture in the Nordic and Baltic regions; Finns who are interested in culture and society; and Finnish schools, day care centres, and universities.
- Target audience: It is focused on individuals and groups of up to 6 people, and addressed to professional artists – that is to say, artists who have documented experience of working within the field of art and culture and/or who have studied art or culture.
- Type of mobility: research, prospecting in a new context, networking, workshop or conference participation, presenting or exhibiting existing projects.
- Geographical criteria: Nordic and/or Baltic countries, meaning: Denmark, Estonia, Finland, the Faroe Islands, Greenland, Iceland, Latvia, Lithuania, Norway, Sweden, and the Åland Islands; multiple destinations are possible.
- The application language is English, but NCP also provides information and guidelines in Swedish and Finnish.
- Travel timeframe: up to 14 days.
- Costs covered: travel and/or stay of professional artists or cultural workers.
- Applicant receives a lump sum covering 85% after signing the contract – 15 % after travel.
- The Programme Strand is managed in a centralised way (by NCP team) with decentralised elements, such as information provided in local languages.

Additionally, there are two funding schemes that currently operate specifically in the region that are interesting to take into account. Both focus on supporting the development of cooperation projects and on promoting Nordic or Baltic countries globally.

Website: <https://www.nordiskkulturkontakt.org/en>

Annex 5 – Short Analysis of Open Calls Related to the ND Area on OTM Website

For the purposes of this report, On the Move extracted the data from all calls published on the On the Move website with one of the ND countries as a destination or involving partners from that country, over the period 1 January 2020 to 12 May 2021. This data was made available in two formats:

- ‘Mobility Info Sheet’ per country (pdf reports).
- Raw data extract (excel table).

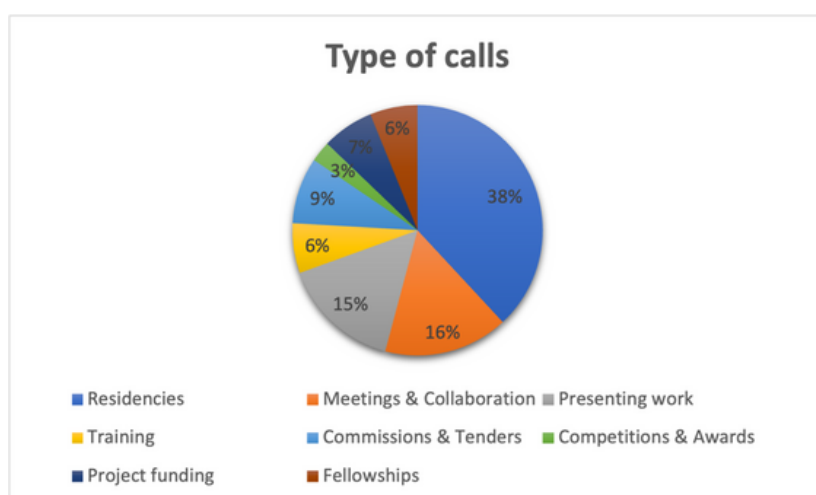
Analysis of this data shows the following key points. During the period from 01 January 2020 to 12 May 2021 there were 364 mobility calls that involved one of the 11 Northern Dimension countries as a destination or organisations based in one of those countries as partners. 81% of calls were for in-person activities, 10% were for calls with online/remote activities, and 9% where for hybrid online-offline formats. The share of open calls per ND country is not equal, as calls linked to Germany represent 45.6% of all calls in the region (166 open calls).



Graph 15: destination of OTM one-off open calls, 01/01/2020-12/05/2021, ND countries

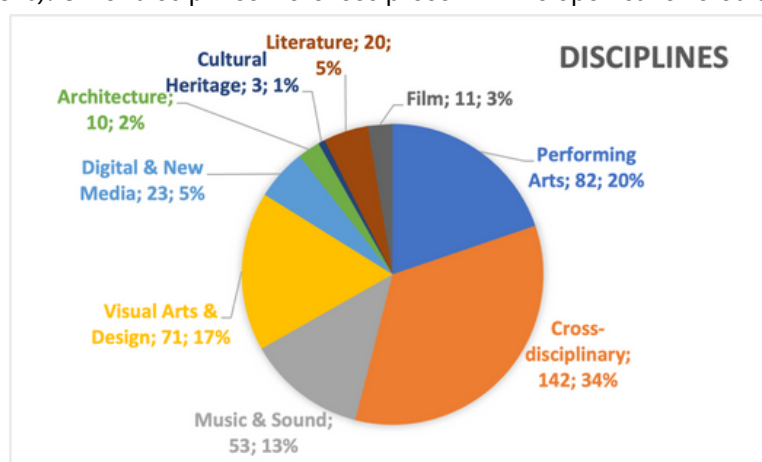
65% of these calls were targeted at individuals only, and 6% for organisations, collectives or duos only. 30% of the calls were open to both individuals or groups.

The most common format for mobility activity was residencies (39% of all calls), followed by Meetings & Collaboration (16%) and Presenting work (16%).



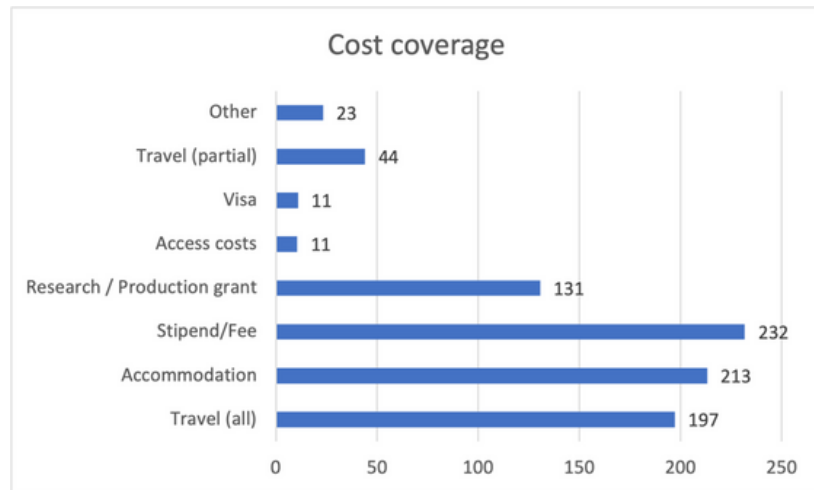
Graph 16: Type of mobility calls in OTM one-off calls, 01/01/2020-12/05/2021, ND countries

While open calls were often open to more than one discipline, the following disciplines were covered by the calls: cross-disciplinary (34% of all calls), performing arts (20%), visual arts & design (17%), music & sound (13%). Other disciplines were less present in the open calls listed during that period.



Graph 17: eligible disciplines in OTM one-off calls, 01/01/2020-12/05/2021, ND countries

In terms of cost coverage, 54% of all calls covered the full travel costs, whereas 12% covered them only partly. In 64% of all calls, a stipend or fee was provided, and accommodation was covered in 59% of the calls. However, only 3% of all calls provided financial support for visa costs or access costs.



*Graph 18: covered costs in OTM one-off calls,
01/01/2020-12/05/2021, ND countries*