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Schengen Visa Code and Cultural Mobility: Latest insights with a focus on artists and culture professionals from the African continent

SEPTEMBER 2023



On the Move is the international information network dedicated to artistic and cultural mobility, gathering 66 members from 24 countries. Since 2002, On the Move provides regular, up-to-date and free information on mobility opportunities, conditions and funding, and advocates for the value of cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multi-annual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

On the Move regularly commissions researchers to investigate different themes closely related to the network's activities and the work carried out by its members. Reflecting on transversal concerns and key areas of artistic and cultural mobility, the network tries to establish a clearer picture of the current movements and trends while formulating policy recommendations.

<https://on-the-move.org>

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Context

By Marie Le Sourd, Secretary General, On the Move

*'Global inequality in freedom of movement persists due to unequal distribution of funding and burdensome visa regulations.'*¹

These insights on Schengen visas for third-country nationals with a specific focus on the African continent and the arts and cultural sector are produced within the scope of the EU-funded *Deconfining* project.² *Deconfining* is dedicated to contributing to a better understanding of (social, political and economic) confinement patterns from different viewpoints. It aims to explore and develop new approaches to intercontinental artistic and cultural (policy) cooperation, and to provide better access and information for intercontinental mobility and co-creation between Europe and Africa.

This short report is closely connected to another piece of research, written by Ukhona Ntsali Mlandu, that aims to redefine and explore the concept of cultural mobility from an African perspective. This research will be available on the On the Move and *Deconfining* websites by the end of November 2023.

When approaching the subject matter of the *Deconfining* project, we felt obliged to work first on a form of injustice that is one of the 'most

sustainable' in the world today:³ the visa system and its challenges, including in the case of Schengen visas for third countries nationals, and particularly for artists and culture professionals coming to Schengen countries from Africa.

Together with other organisations working in the mobility field – alba KULTUR, the International Music Council, Pearle*, Zone Franche, and the Mobility Info Points – we decided to jointly launch a survey to gather feedback from the sector. This survey addressed both sides of the visa mobility process: the applicants, meaning the artists and culture professionals in Africa; and the hosting organisations, based in Schengen countries. As such, it aimed to produce a better understanding of the challenges and obstacles currently faced while processing visas.

The idea has been to get a better picture of how Covid impacted the visa situation, while also exploring to what extent the June 2019 revision of the Visa Code has had some form of (positive) impact. Summarised in this report, the resulting learnings can deepen our collective work to facilitate and enhance the circulation of artists and culture professionals.

¹ This is one of the key findings of the research done by Anupama Sekhar in the 2022 UNESCO report, *Reshaping cultural policies for creativity* (chapter 5: 'Re-imagining mobility for artists and cultural professionals').
<https://www.unesco.org/reports/reshaping-creativity/2022/en>

² <https://deconfining.eu/>

³ Reference is made here to a quote by Leila Ben Gacem, rapporteur of the Cultural Mobility Forum held in Tunis on 9-10 May 2023 with a focus on cultural mobility and environmental sustainability: 'These are the historical injustices that seem to be the most sustainable today. They manifest themselves in different ways, every day, and today we are still curing the symptoms and not really the disease.'

Full access to the Forum and its resources: <https://on-the-move.org/resources/library/resources-cultural-mobility-forum-2023>

The results of the survey are not very encouraging, and the solutions devised by the sector and by us, as networks and organisations active in the cultural mobility field, should be taken into consideration at national and EU levels, in order to honour the commitments made in the articles 14 and 16 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.⁴

Challenges surrounding the delivery of visas can often be related to political, economic and security concerns, in particular at a bilateral level. At the time of this report's finalisation, September 2023, this is attested to by the situation in France with regards to Burkina Faso, Mali and Niger.⁵

However, **solutions DO exist** as long as there is a consistent political will to act while complying with the legal framework provided by the Visa Code within the Schengen space. This is what this short report aims to contribute to while continuing to keep dialogue open for a smoother and fairer circulation of artists and culture professionals.

⁴ Article 16 focuses in particular on preferential treatment for developing countries: 'Developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries.' <https://unesdoc.unesco.org/ark:/48223/pf0000142919>

⁵ See the decision in France to suspend future collaboration and visas process which also concern artists and culture professionals from Burkina Faso, Mali and Niger due to the political contexts and crisis in these three countries.

Communiqué by Zone Franche dated 29 September 2023, supported by 54 organisations: <http://www.zonefranche.com/fr/actus/urgent-20-septembre-conference-de-presse>

Ministry of Culture, France, communiqué dated 14 September 2023: <https://www.culture.gouv.fr/Presse/Communiqués-de-presse/Communique-de-presse4>

On the Move and its partners wish to thank the 131 persons, both individuals and members of organisations, that filled in the survey and that helped to shape this report, as well as the many people who shared the survey in their communication channels.

Organisations responding to the survey included: **Africalia**, Belgium; **Caravan Production VZW**, Belgium; **Théâtre de Liège**, Belgium; **Arts and Theatre Institute**, Czech Republic; **Cité internationale des arts**, France; **Francophonies - Des écritures à la scène**, France; **Fondation H**, France/Madagascar; **Festival Sens Interdits**, France; **instant MIX theater Lab**, France / Europe / the Mediterranean; **International Music Council**, France; **Art of Buna e.V.**, Germany; **nrw landesbuero tanz / internationale tanzmesse nrw**, Germany; **WOMEX**, Germany; **NoOx Worldwide**, Italy; **LE GUESS WHO?** Festival, Utrecht (The Netherlands); **Zavod Druga Godba**, Slovenia; **MAPAS**, Spain; **Swedish Performing Arts Coalition/Swedish ITI**, Sweden; **Association Métissons de Saint-Louis**, Senegal.

Schengen Visa Code

Since 2019 the new rules of the Schengen Visa Code, or Visa Code, aim to facilitate visa processing through the following improvements:

Faster and clearer procedures for legitimate travelers, by:

- allowing for the lodging of applications up to 6 months and no later than 15 days before the trip,
- providing for the possibility of filling in and signing the application form electronically (note that meanwhile, applicants still need to provide fingerprints to be taken),
- introducing a harmonised approach to issuing multiple entry visas to regular travelers with a positive visa history for a period which increases gradually from 1 to 5 years. The stress is put on the bona fide status of the individual traveller (rather than on the travel purpose or specific groups or types of travelers). Member States can also decide whether to use the gradual system or take a flexible approach for certain travelers.

Covering costs of processing:

- To ensure that Member States can better cover the costs of visa processing without constituting a deterrent for visa applicants, the visa fee increased to 80 euros.
- The Visa Code also introduces a mechanism to assess every three years the need to revise the amount of the visa fee.
- A better monitoring system of service providers will be introduced to avoid disproportionate excessive costs.
- The specific options for visa fee waiver for persons aged 25 years or younger participating in scientific, cultural and artistic activities, including universities and other exchange programmes will remain.⁶

⁶ Regulation (EU) 2019/1155 of the European Parliament and of the Council of 20 June 2019 amending Regulation (EC) No 810/2009 establishing a Community Code on Visas (Visa Code). <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019R1155>

See as well for reference: Regulation (EC) No 810/2009 of the European Parliament and of the Council of 13 July 2009 establishing a Community Code on Visas (Visa Code): <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex:32009R0810>

Foreword

By Anita Debaere, Director, Pearle* – Live Performance Europe

'Art knows no boundaries' – a well-known saying that references the free-roaming mind of the artist, and speaks to the fact that art unites people from all over the world. But in everyday reality when artists want to present their artistic work to a live audience many boundaries appear: physical borders, nationalities, rules, laws, and specific conditions. At the many conferences and meetings I have attended on the topic of cultural mobility throughout my career, it comes up as a persistent issue: problems obtaining a visa as a third-country national artist (or culture professional) to travel to the Schengen area.

I've often heard people say: 'Why can one not simply do a festival, and invite the artists one finds interesting and relevant to show to our audiences in Europe?' Or: 'Why should I have to provide all kinds of proof for being an artist?'

Are we terribly naïve to dream of a world where things would be simple? The answer is, obviously, yes.

Applying for a Schengen visa is a careful balancing act. It's like a tightrope-dancer gliding foot by foot to the end point. Now that we are back to normal after the Covid crisis (though are we really?), the presentation of the results of this survey comes at a good moment. Moreover, the choice to focus on mobility between Africa and the Schengen area is of particular value. There is a vibrant cultural scene in Africa and programmers of festivals and cultural venues from EU countries are eager to present the work of African artists to audiences across Europe. The report gives an insight into how people

experience the application process, what their uncertainties and frustrations are, and how very small an effect improvements to the rules have had on daily practice.

There is a strong commitment with the many cultural organisations across Europe to cooperate with respective ministries and consulates to make art happen. Not one single festival or venue likes it when they have to announce to their audience that a show cannot take place due to visa issues, meaning they have to quickly provide an alternative programme and just swallow costs that cannot be recuperated.

On that point, we appreciate that the European Commission has listened on an ongoing basis to experiences from daily practice, and has lent support for the provision of easy-to-understand information (such as in our 'cookbook' on Schengen visas,⁷ and with the Mobility Info Points).

The findings of this survey surely provide insights which will allow us to continue working on improvements to the implementation of the rules and to further policymaking.

⁷ The ultimate cookbook for cultural managers: Visas for third countries national artists traveling to the Schengen area – Update 2020: <https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-visas-for-third-country-national-artists-travelling-to-the-schengen-area-update-2020>

Main findings

By John Ellingsworth, data analyst, On the Move
With contributions by Anita Debaere, Birgit Ellinghaus,
Silja Fischer, Marie Le Sourd, Anaïs Lukacs

Introduction

From 27 April to 20 June 2023, On the Move, in collaboration with alba KULTUR, the International Music Council, Pearle*, Zone Franche, and the Mobility Info Points, ran two surveys to find out more about the problems African artists and culture professionals encounter during the visa process for Schengen countries.

One survey collected experiences of African artists and culture professionals themselves. The other was aimed at organisations in Schengen countries, such as festivals and residency centres, who have experience of inviting African artists or cultural professionals on short entry visas.

Both surveys drew respondents from a range of backgrounds.

The **survey for individuals** collected 86 responses from artists and cultural workers based in 25 different African countries. These respondents covered a range of disciplines, and 48.8% indicated they worked across multiple art forms.

The **survey for organisations** had 35 respondents from 10 Schengen countries, including residency centres, venues, festivals, and trade fairs.⁸ Asked how many times they had

invited artists or cultural professionals from African countries on short entry visas since June 2019, these respondent organisations represented significant experience, with 25.7% having invited 11-20, and 20% having invited 21 or more. Overall, they had dealt with **at least 349 invites** since June 2019 (including the Covid period).

The two surveys built on On the Move's existing partnerships on visa-related issues, and on different advocacy actions and reports, and particularly on the 2012 study *Artists' mobility and visas: a step forward*, focusing on the problems faced by non-EU artists applying for Schengen visas.⁹

This 11-year-old study had a broader scope, focusing on all non-EU artists, but still provides a useful point of reference for the current research, and a way to see where problems have persisted. We will therefore make some comparisons in the following summary of key findings from the 2023 survey.

⁸ Aside from the set options for organisation profiles, around a third of respondents selected the 'Other' category. These included cultural cooperation NGOs, production companies, a record label and music publisher, and diverse other organisation types.

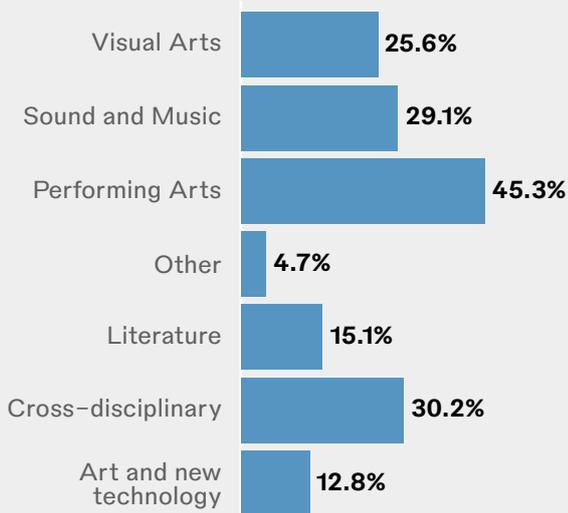
⁹ <https://on-the-move.org/resources/library/artists-mobility-and-visas-step-forward>

Profile of respondents

INDIVIDUALS

- 86 responses from artists and cultural workers
- Respondents based in 25 different African countries
- Top 5 countries: **Nigeria** (15.1% of respondents), **Morocco** (14%), **Senegal** (11.6%), **South Africa** (9.3%), **Tunisia** (9.3%).

Disciplines



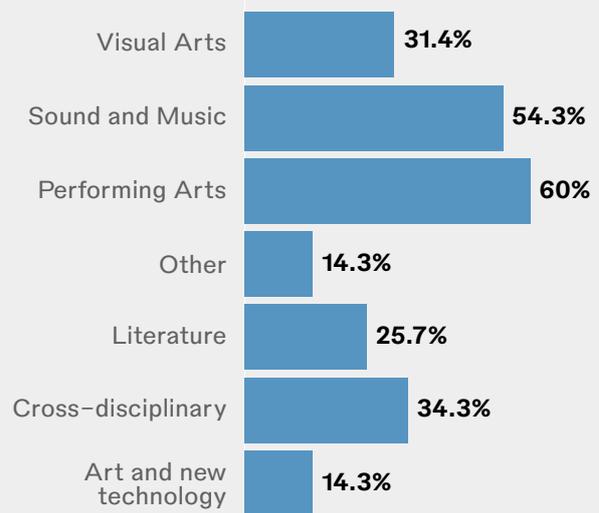
Work area

A cultural worker (curator, administrator, technician, programmer etc.)	30.2%
An artist	27.9%
Both	41.9%

ORGANISATIONS

- 35 responses from hosting organisations
- Respondents based in 10 different Schengen countries: **France** (25.7% of respondents), **Germany** (25.7%), **Belgium** (17.1%), **Netherlands** (8.6%), **Czech Republic** (9.3%), **Sweden** (5.7%), **Italy** (2.9%), **Slovenia** (2.9%), **Spain** (2.9%), **Switzerland** (2.9%).

Disciplines



Organisation type

A cultural venue (theatre, concert hall, club, library, museum etc.)	25.7%
A festival	14.3%
A market fair	8.6%
A residency place	8.6%
A network / federation	5.7%
A biennale	2.9%
A ministry / arts council	2.9%
Other	31.4%

Key insights from the 2023 survey

Main (remaining) challenges

Problems occur frequently during the visa application process and come in multiple forms. When asked which problems they had faced with visa applications made since June 2019, the two top problems for individuals were: **difficulty scheduling appointments**, and **requests for non-compulsory documents**.

Other problems included lack of a relevant national embassy/consulate in the applicant's home country, and, in the case of rejected visas, refusal on grounds of 'lacking financial means for subsistence' or 'insufficient proof of commitment to return'. Among individual respondents to have experienced a visa rejection, 29% indicated that they had had problems qualifying their trip as for 'cultural purposes'.

The above problems are longstanding. In the survey conducted for On the Move's 2012 report on Schengen visas, difficulties communicating with the authority dealing with an application, lack of an embassy/consulate contact, and requests for additional documents not on the official list were all top problems encountered by respondents.

Successful visa applications are no different – 76.7% of individual respondents experienced problems during the application process. Asked how many times since June 2019 they had encountered problems during a visa application process when the process still led to a successful result, 76.7% of individuals had experienced problems at least once. For organisations, this figure was 100%. The types of problems encountered largely mirrored those for unsuccessful applications, reinforcing that these problems come from the application process itself, not from failures of compliance.

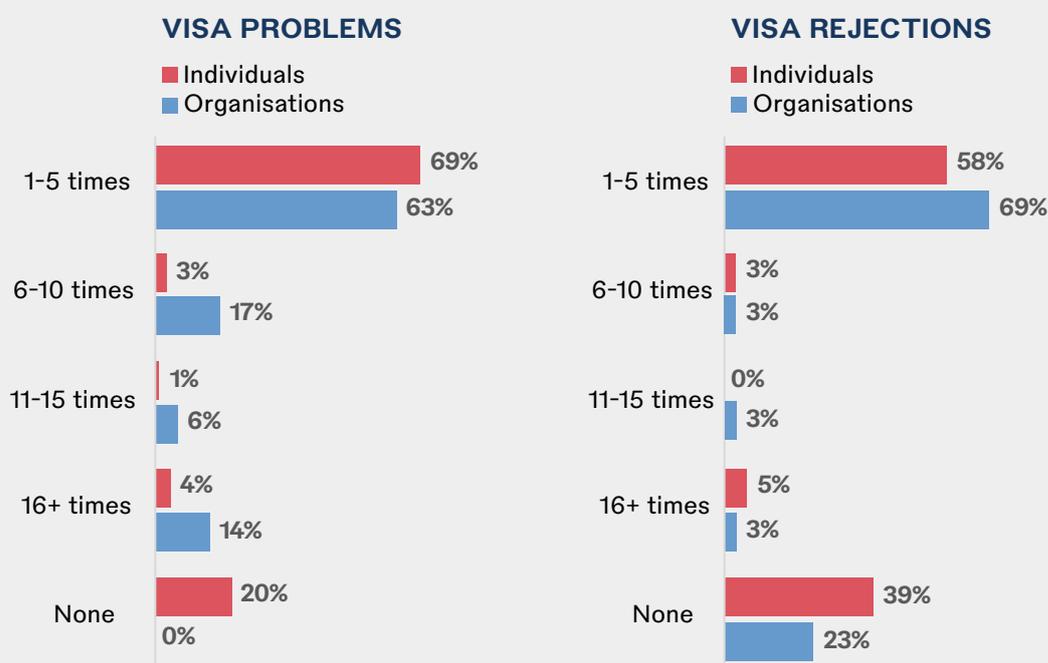
Artists, cultural workers, and arts organisations often have their visa applications refused – regardless of the countries involved. 61.6% of individuals and 77.1% of organisations had at least one experience of a rejected visa application since June 2019. These rejections did not concentrate in a small group of Schengen destination or African origin countries, but occurred across mobility paths.

The visa process is opaque: 45.5% of individuals and 59.3% of organisations did not receive a final reason in the case of visa rejections, even though this is compulsory in the Visa Code.¹⁰ Where a final reason was given, the most common answer was 'insufficient proof of commitment to return'. Comments from survey respondents described the impossibility of proving this commitment in some cases (including a 20 year-old being expected to own land/property in their home country), and linked this to 'the discriminatory racist mentality that Africans will not want to return back to their countries of origin'.

4 in 5 individuals described the visa application experience as stressful. Asked to select up to 5 words to describe the process of mobility including their visa application, there was a heavy slant towards negative terms, with 'stressful' and 'anxiety inducing' the most common descriptors.

¹⁰ Page 15. (b) paragraph 2 is replaced by the following: '2. A decision on refusal and the reasons on which it is based shall be notified to the applicant by means of the standard form set out in Annex VI in the language of the Member State that has taken the final decision on the application and another official language of the institutions of the Union'. <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019R1155>

Number of times encountering problems/rejections since June 2019 – % respondents



Most common problems experienced by individuals and organisations in the case of visa rejections

INDIVIDUALS	ORGANISATIONS
41.9% - Request of a document that was not part of the compulsory list of documents	31.4% - Refusal of visa on the grounds of insufficient proof of commitment to return
38.7% - Refusal of visa on the grounds of insufficient proof of commitment to return	31.4% - Refusal of visa on the grounds of lacking financial means for subsistence
30.6% - Refusal of visa on the grounds of lacking financial means for subsistence	31.4% - Request of a document that was not part of the compulsory list of documents
29% - Refusal of qualification of the trip as of 'cultural purposes'	25.7% - Refusal of qualification of the trip as of 'cultural purposes'
22.6% - Refusal of a document provided as part of the list of compulsory documents	20% - Refusal to get visa fees waived for a group of people below 25 years old when taking part in a cultural event organised by a non-profit organisation
12.9% - Refusal of an application for multiple entry visa, instead of single entry visa	14.3% - Higher fee than prescribed (80€) expected

43% described the process as 'complex', and 32.6% described it as 'racist'. However, 31.4% of respondents felt the process was 'necessary' and a smaller contingent found it 'efficient', 'accessible' or 'fair'.

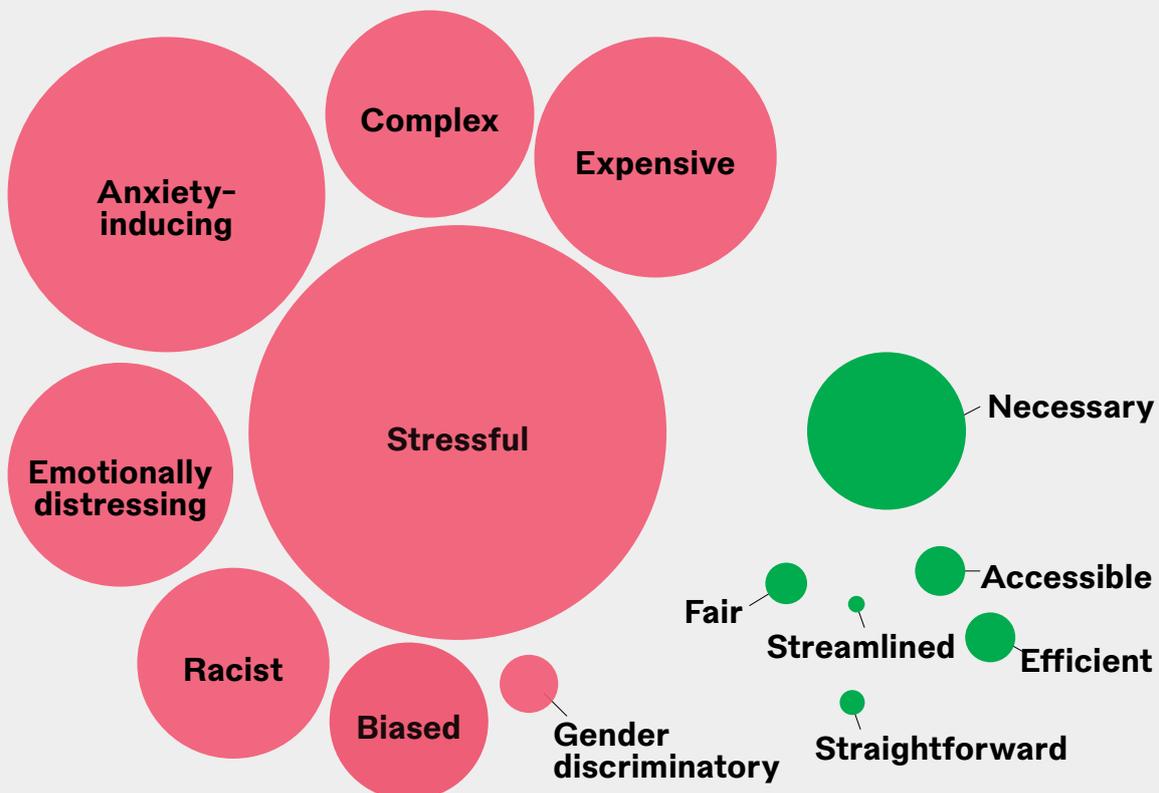
Visa rejections have multifaceted impacts – on careers, on finances, on local sectors, on audiences. Asked about the career effect of visa rejections, individual respondents pointed to loss of networking opportunities, loss of opportunities to work with peers, loss of visibility, and loss of income, with 22.9% of respondents who suffered a career effect suffering all four of these. While the main impact is on the artists and professionals themselves, visa rejections also concern the (public) finances of host organisations (notably through postponed or cancelled plane tickets), deprive audiences of opportunities to experience culture, and have knock-on effects on local

sectors. One respondent wrote: 'I missed the opportunity to network with festival managers and observe how festivals are managed in Europe, which would've served as a great platform for my postgraduate degree research, [...] geared towards providing solutions and learning new ways towards creating pathways in solving the challenges of festival management in Nigeria and Africa as a continent.'

The situation has not been improving, and can't be blamed on the pandemic: 76.7% of individuals and 91.4% of organisations did not perceive any improvement in the visa process since the end of Covid restrictions. Only 4.7% of individuals and 5.7% of organisations saw an improvement in the process since the revision of the Visa Code, with **the majority of respondents in both surveys not aware this revision had taken place.**

Experience of the visa process

Respondents selected up to 5 words to describe the visa process



Solutions are possible

This perceived lack of progress resonates all the more when looking back on the recommendations of On the Move's 2012 report. Many of its points can be restated as priorities today, just as strongly as a decade ago: **'put in place a central and long term training system for the staff of Consulates/ Embassies and external agencies**, in order to train them (at least one person of the staff) about the specificities of artists' mobility and to ensure that they respect the Visa Code'; 'state clearly in the Visa Code that invitation letters provided by cultural organisations mentioning that all artists' costs are paid shall be considered as sufficient evidence that the artist has sufficient subsistence means'.¹¹

Most individuals and organisations surveyed see external providers as having a negative impact. 54.7% of individuals and 80% of organisations said that the use of external service providers had had a negative impact on the processing of their visa applications. Comments from respondents repeatedly mentioned the extra expense, and questioned the added value of these entities. On the Move's 2012 report already highlighted a rise in the use of external agencies (driven by staff/service costs at embassies/consulates) and warned of the potential negative impacts.

This is an ongoing issue even if the Revised Visa Code specifically mentions the need for regular assessment of external service providers by

¹¹ Training, if not specifically on cultural mobility, is addressed in the revised Schengen code of visas: 'Member States' central authorities shall provide adequate training to both expatriate staff and locally employed staff and shall be responsible for providing them with complete, precise and up-to-date information on the relevant Union and national law'. Under (d) paragraph 3, page 15: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019R1155>

Member States.¹²

Digitisation and better training for embassy/consulate staff are seen as top priorities for improvement.

Asked to pick up to 3 priorities to improve the process, individuals and organisations largely mirrored each other in asking for better trained counterparts and for a digitised process.

The will to digitise processes has been addressed in the provisional agreement reached in June 2023 between the Council and the European Parliament, which shall pave the way towards the digitisation of the visa procedure.¹³ Once approved by the Member States, an **EU visa application platform** will be set up, through which applications can be made. It is expected that this will take some time to be developed. These are positive developments, but visa applicants should also be able to secure personal physical meetings with the authorities where needed, to make sure that digitised processes lighten procedures and don't create additional burdens, or exacerbate existing problems where applicants can't contact the relevant authorities to resolve problems.

¹² 'To this end, the consulate(s) or the central authorities of the Member State(s) concerned shall, on a regular basis and at least every nine months, carry out spot checks on the premises of the external service provider. Member States may agree to share the burden of this regular monitoring.' Under revised paragraph 11 / Consular organisations and cooperation, page 17: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019R1155>

¹³ Council and European Parliament agreement on rules to digitalise the visa procedure: <https://www.consilium.europa.eu/en/press/press-releases/2023/06/13/council-and-european-parliament-agree-on-rules-to-digitalise-the-visa-procedure/>

Other areas artists and culture professionals indicated as priorities for improvement:

- Better training for the arts sector itself.
- Greater transparency regarding external agencies in the visa process.
- More exchange between ministries of interior affairs, foreign affairs and cultural affairs in Schengen countries (as has been happening in France with the Artists Visas Committee,¹⁴ under the coordination of Zone Franche).

Compared to organisations, individual respondents placed slightly greater emphasis on **personal access** to tools, information and training, such as through the Mobility Info Points.¹⁵

¹⁴ The Artists Visas Committee was implemented in 2009 to respond to the growing difficulties music industry professionals working at an international level were facing in granting visas. The Committee aims to resolve deadlocks and support professionals in the music industry when they struggle to obtain visas. Its scope of action extends to different music genres, even to other disciplines of the performing arts. All industry professionals are represented on the Committee, on which sit unions, networks, Mobility Info Points (MIPs), public institutions and ministries of Culture, Europe and foreign Affairs and Home Affairs departments. The world music network Zone Franche is mandated to lead this Committee. <http://www.zonefranche.com/en/comite-visas-artistes/artists-visas-committee>

¹⁵ In this regard, the latest EU Open Method of Coordination (OMC) group of Member States' experts' report on 'The status and working conditions of artists and cultural and creative professionals' highlighted the need to 'Reinforce the capacity of the existing mobility information points (MIPs) and establish new MIPs in all other EU Member States'. See page 64: <https://op.europa.eu/en/publication-detail/-/publication/01fafa79-1a13-11ee-806b-01aa75ed71a1/language-en>

Priorities for improvement of the visa process (respondents picked their top 3)

INDIVIDUALS	ORGANISATIONS
72.1% - Simplified digital visa process by 2025	71.4% - Better arts-specific training for consulate / external provider staff
60.5% - Better arts-specific training for consulate / external provider staff	68.6% - Simplified digital visa process by 2025
41.9% - Better training for arts/culture sector	45.7% - More support for networks supporting visa process
41.9% - More exchange between ministries	42.9% - More exchange between ministries
37.2% - More support for networks supporting visa process	40% - Better training for arts/culture sector
27.9% - Better access to information related to visa refusals at the level of Schengen countries in the arts and cultural sector	37.1% - Better access to information related to visa refusals at the level of Schengen countries in the arts and cultural sector
27.9% - Greater transparency regarding external agencies that deal with visas for embassies / consulates	31.4% - Greater transparency regarding external agencies that deal with visas for embassies / consulates
23.3% - More support to Mobility Info Points and in Schengen countries where these do not exist, support their creation	22.9% - More support to Mobility Info Points and in Schengen countries where these do not exist, support their creation
22.1% - More support and advice from African embassies / consulates based in Schengen countries	14.3% - More support and advice from African embassies / consulates based in Schengen countries
12.8% - User-friendly and reliable calculator tool on permitted stay (the 90/180 issue)	14.3% - Upon entering the Schengen area to receive confirmation at the border control of the permitted stay.

Presentations of On the Move's partners

alba KULTUR

For more than 30 years alba KULTUR has been working as an independent office, specialised in global music cultures ranging from classical non-Western music, orally transmitted traditional music and folk to contemporary crossover projects, all of which express the concept of cultural diversity in a globalised world. Our work is based on the philosophy that music is a fundamental human expression. It creates and supports social and cultural identity. Dealing with musical diversity worldwide helps to establish openness, tolerance, respect, self-awareness, sensitivity, and the ability to give and receive criticism – all valuable criteria for living together peacefully and developing a vibrant civil society. We primarily work in the following areas: curatorial work, concept development and consulting, artist management consulting, cultural and music education, music and sustainable development, and cultural political commitment. Artist mobility and artistic freedom is a fundamental topic for our work.

Alba KULTUR is a member of On the Move.

<https://www.albakultur.de/>

International Music Council / Conseil International de la Musique

The International Music Council (IMC) is the world's largest network of music organisations and institutions, founded by UNESCO and dedicated to the advancement of essential music rights for all people.

IMC stands for a world where everyone can enjoy access to music, where they can learn, experience, create, perform, and express themselves through music, and in which artists of every kind are recognised and fairly remunerated.

The IMC network spans over 120 members, representing 1000 individual organisations which operate in 150 countries.

<https://www.imc-cim.org/>

Mobility Info Points (MIPs)

Mobility Information Points (MIPs) are information centres and/or websites in several European countries*, and one in the USA, who aim to tackle the administrative challenges that artists and cultural professionals can face when working across borders.

Relevant issues can involve visas and work permits, social security, taxation and customs.

* Austria, Belgium, Czech Republic, France, Germany, The Netherlands, Portugal, Slovenia, and United Kingdom.

Mobility Info Points are members of On the Move.

<https://on-the-move.org/resources/mobility-information-points>

Pearle* – Live Performance Europe

Pearle* - Live Performance Europe is the European federation representing through its members and associations over 10,000 theatres, theatre production companies, orchestras and music ensembles, opera houses, ballet and dance companies, festivals, concert halls, venues, service providers, and other organisations within the performing arts and music sector across Europe.

The aim of this non-profit making international non-governmental organisation is to establish a stable environment by supporting sustainability and promotion of Music and the Performing Arts across Europe.

Its objectives are as follows:

- The exchange of information, experiences and ideas of common interest to members working in the Live Performance sector.
- The obtaining of information concerning all European issues relating to members' interests.
- Facilitating collective decisions in areas of common interest.
- Expressing Pearle*'s views in discussions with bodies whose activities are relevant to Pearle*.
- Lobbying in accordance with collective decisions reached by the members' representatives to EU and other authorities.

<http://pearle.eu>

Zone Franche

For over 30 years, Zone Franche, the world music network, has brought together different categories of players (venues and festivals, labels, producers, managers, bookers, trade shows, etc.) involved in defending world artists and cultural diversity. Thus, this commitment is focused on the issue of the free mobility of artists, which is one of the key issues for the network (along with the promotion and defence of the sector, the media visibility of world music, the development of international projects, etc.).

Faced with growing difficulties for artists in obtaining visas, Zone Franche set up the Comité Visas Artistes in 2009, the aim of which is to resolve visa refusal situations (in order to transform a refusal into an acceptance, to speed up procedures that could jeopardise tour dates, etc.). The committee itself meets twice a year to analyse situations and try to find concrete solutions to propose via working groups or as part of a more general advocacy campaign, in order to improve things.

<http://www.zonefranche.com/>

Survey questions

- [Survey questions for individual artists and culture professionals in Africa \(English\)](#)
- [Survey questions for individual artists and culture professionals in Africa \(French\)](#)
- [Survey questions for host organisations based in Schengen countries \(English\)](#)



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