

ON
THE
MOVE

International Mobility of Artists and Culture Professionals: The Lexicon

A lexicon to Support **Training** for Consular and Ministry Staff
on **Visa Processes** for Third-Country Artists and
Culture Professionals with a **Focus on the Schengen Area**

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par



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On the Move is the international information network dedicated to artistic and cultural mobility, gathering in 2024 79 members from 29 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.

on-the-move.org

Pearle*-Live Performance Europe is the European sector federation representing about 13,000 organisations in the music and performing arts sector through its national federations and associate European network associations. Pearle* represents both public and private organisations, ranging from large enterprises (such as opera houses) employing more than 250 workers to very small and micro-enterprises with one or two employees. For more than 20 years Pearle* strives to improve cultural mobility through the organisation of info sessions, the production of booklets and infographics aiming to explain EU regulations in an accessible manner, the contribution to EU consultations and regulatory reforms, and policy proposals.

pearle.eu

MobiCulture is the Mobility Information Point for France. **Mobility Info Points** (MIPs) are information centres and/or websites tackling administrative challenges that artists and culture professionals can face when working across borders. Key issues are visas, social insurance, taxes, and customs. MIPs are therefore central contact points for artists and culture professionals as well as organisations hosting or collaborating with them (producers, managers, curators, artistic companies or ensembles, venues, festivals, residency spaces, etc.) when it comes to administrative issues of international mobility in relation to their respective countries. MIPs currently exist in 8 EU countries (Austria, Belgium, Czech Republic, France, Germany, Portugal, Slovenia, and The Netherlands), as well as in the United Kingdom and the USA.

mobiculture.fr

Africalia is a Belgian non-profit organisation working on international cultural cooperation. Africalia considers culture to be both the foundation and the goal of human development. Africalia's support focuses on cultural employment, training, access and participation for all in cultural life. For almost 25 years, Africalia has been supporting the cultural sectors across Sub Saharan Africa through long term partnerships with cultural operators, support for artists and cultural professionals mobility, and capacity building.

africalia.be

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INTRODUCTION

The purpose of this lexicon is to foster a deeper understanding of the arts and culture ecosystem and the unique working conditions faced by artists and culture professionals. By shedding light on these factors, we aim to equip those involved in visa evaluation processes with the necessary knowledge to make informed decisions.

This initiative aligns with international commitments to cultural mobility and diversity. Notably, the [**2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions**](#) emphasises, through Article 16, the obligation of developed countries to facilitate access for artists and cultural professionals from developing countries. As we approach the Convention's 20th anniversary, this lexicon serves as a timely resource to reaffirm those principles. Additionally, it supports the [**United Nations' Sustainable Development Goal 10 – Reduce inequality within and among countries**](#), particularly target 10.7 which aims to ensure "orderly, safe, regular, and responsible migration and mobility of people."

The lexicon is a direct response to one of the key recommendations outlined in the 2023 report [**Schengen Visa Code and Cultural Mobility: Latest Insights with a Focus on Artists and Culture Professionals from the African Continent**](#). This report highlighted a pressing need for training and awareness-raising initiatives among consular and ministerial personnel, a necessity that was already highlighted in the 2012 report, [**Artists' mobility and Visas: A step forward**](#).

This lexicon offers a clear and accessible overview of key terminology and realities within the arts and cultural sector. While it does not claim to be exhaustive, it provides a solid foundation for understanding the opportunities but also the specific challenges faced by artists and culture professionals.

The target audience for this lexicon includes civil servants, administrators working in consular services, and personnel of government ministries such as interior and foreign affairs. By disseminating this resource, we hope to facilitate informed discussions and decision-making processes with regards to visa applications, particularly in the Schengen Area (although much of the content is also relevant in other contexts where visas are required).

How to Use This Lexicon

This lexicon can be used in several ways:

- **Dissemination:** Distribute it to ministries, consulates, and organisations involved in the visa application process.
- **Training:** Utilise it as a resource for information sessions and training programmes aimed at consular and ministerial personnel.
- **Reference:** Consult it as a reference guide for understanding the specificities of the arts and cultural sector.

By promoting the use of this lexicon, we aim to contribute to a more informed and equitable visa evaluation process that better supports the mobility and professional development of artists and culture professionals.

Please note that this lexicon, originally written in English, is a starting point and may require further refinement based on specific contexts or when using other languages.

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Artist

Any person who creates, gives creative expression to, or re-creates works of art; who considers his or her artistic creation to be an essential part of his or her life; who contributes to the development of art and culture and is (or asks to be) recognised as an artist, whether or not he or she is bound by any relations of employment or association.

– adapted from [Recommendation concerning the Status of the Artist, General Conference of UNESCO](#) (1980).

'Artist' is a broad term that encompasses many different roles, often depending on the specific creative discipline(s) one works in, which may include one or more of the following:

- **Performing Arts:** theatre, dance, opera, circus, street art, performance art...
- **Visual Arts:** painting, sculpture, photography, drawing, illustration, collage, installation...
- **Media Arts:** film, television, video, radio...
- **Applied Arts:** architecture, ceramics, design, craft, fashion...
- **Digital Arts:** animation, games, virtual reality...
- **Music:** popular, classical, folk/traditional, electronic...
- **Literature:** fiction, non-fiction, poetry, essays, memoir, criticism, comics...

Here is a non-exhaustive list of common job titles for artists: Acrobat, Actor/Actress, Architect, Author, Ceramicist, Cinematographer, Clown, Comedian, Composer, Conductor, Circus artist, Critic, Dancer, DJ, Essayist, Fashion Designer, Film Director, Graphic Designer, Illustrator, Instrumentalist (guitarist, bassist, drummer, pianist, violinist, cellist, flautist...), Juggler, Magician, Memoirist, Mime, Novelist, Painter, Performance Artist, Photographer, Playwright, Poet, Printmaker, Rapper, Sculptor, Screenwriter, Singer, Songwriter, Stage Director, Storyteller, Textile Artist, Vocalist, Writer, etc.

For a full list of artistic occupations such as defined in the EU ESCO classification, please refer to https://esco.ec.europa.eu/en/classification/occupation_main (Category 26: Legal, Social, and Cultural Professions).

NOTE 1: In the professional cultural sector, it is common practice to invite emerging foreign artists who are in the early stages of developing their artistic careers. Such opportunities aim to nurture their talents by showcasing their work or involving them in cultural events. These emerging artists may have limited formal training (e.g. from official arts education institutions) and/or minimal recognition at this point in their professional journey.

NOTE 2: In some countries, there may not be a local professional body that can certify or verify an individual's status as an artist. Conversely, in countries where such bodies exist, their reliability and the fairness of their selection criteria may sometimes be called into question.

NOTE 3: Artistic creations include traditional and contemporary forms of expression (including indigenous arts, etc.).

Artists in exile

Individuals who are forced to leave their home countries due to political, social, or religious persecution, censorship, or threats to their safety. This displacement can have profound impacts on their artistic practices, livelihoods, and personal lives.

Exiled artists and culture professionals often face significant challenges in establishing themselves in new countries. They may encounter language barriers, cultural differences, and difficulties in obtaining work opportunities (and therefore work permits). These obstacles can limit their access to resources and opportunities, making it difficult to continue their artistic careers, in both the short and long term.

Despite these challenges, many exiled artists find ways to adapt and thrive in their new environments. They may for instance use their art to document their experiences, raise awareness about human rights issues, or create very different new works. Some artists also form communities with other exiled individuals and/or with professional networks in their new country of residence.

The concept of artists in exile has become increasingly relevant in recent years, as political instability and conflict have forced millions of people to flee their homes. By understanding the experiences of artists in exile, including those who have relocated permanently or temporarily to another country within their home region, we can better address the specific challenges they face in the visa process.

Artistic freedom

“is the freedom to imagine, create and distribute diverse cultural expressions free of governmental censorship, political interference or the pressures of non-state actors. It includes the right of all citizens to have access to these works and is essential for the wellbeing of societies.”

– quoted from [Artistic Freedom, UNESCO](#) (2017)

Artistic freedom embodies the following bundle of rights protected under international law:

- the right to create without censorship or intimidation
- the right to have artistic work supported, distributed, remunerated
- the right to freedom of movement
- the right to freedom of association
- the right to protection of social and economic rights
- the right to participate in cultural life

The UNESCO [2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#), an international treaty, puts forward that “Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to have access to diverse cultural expressions, are guaranteed.”

Artistic research

A fundamental step in the creative process, allowing artists and/or culture professionals to explore ideas, gather inspiration, and develop concepts. Research can take various forms and artistic expressions, such as studying historical movements, experimenting with different materials, or engaging in interdisciplinary collaborations.

The artistic process is a complex journey that often involves multiple phases of research, exchange, and mobility. While the creation of an artistic work may be the ultimate goal, the process itself can be equally important and multifaceted. Exchange and collaboration are also essential components of the artistic process. Artists often benefit from interacting with peers, mentors, and other professionals in the field. These exchanges can lead to new ideas, opportunities, and networks.

Mobility plays a significant role in the artistic process, as it can facilitate research, collaboration, and the dissemination of an artistic work. Artists may travel to museums, galleries, and other cultural institutions to research on existing art, attend conferences, or participate in exhibitions. Additionally, mobility can be necessary for finding opportunities and promoting one's work. While the artistic process may not always directly culminate in the production of a tangible work, the documenting of the journey itself is valuable and can contribute to the artist's growth and development. The artistic research process may require different travels at different times to the same destination.

Cultural mobility

A central component of the career trajectories of artists and culture professionals, it involves temporary cross-border movement – often for project development, presentations, performances, exhibitions, events, capacity-building, networking, and/or career advancement purposes. It may have tangible or intangible outputs in the short term, and/or be part of a long-term development strategy for an organisation or an individual artist or culture professional.

– adapted from [Operational study: Mobility Scheme for Artists and Culture Professionals in Creative Europe countries](#) (2019)

TYPOLGY OF MOBILITY FORMATS

Cultural mobility can take various forms, including for example:

- **Touring** and/or **Export**: Presenting work to audiences and professionals in new markets, festivals, in theatres, concert halls, venues, galleries, museums, public events etc.
- **Creation** and/or **(Co-)Production**: Developing new artistic work in international contexts.
- **Networking**: Broadening and/or deepening professional connections, often at industry events such as markets, conferences, or festivals.
- **Collaboration**: Working with artists and professionals from different countries and cultures.

- **Residencies:** Focusing on a particular aspect of one's artistic work, including research, in a specific location and for a set amount of time.
- **Professional Development:** Participating in workshops, training programmes, and knowledge-sharing initiatives – either as a facilitator, presenter, or as a learner.

By understanding the diverse forms of international cultural mobility, consular staff can make informed decisions about the need for artists and culture professionals to travel abroad temporarily for their work.

NOTE : Within the framework of cultural diplomacy, artistic mobility plays a vital role in enhancing a country's global influence and attractiveness.

Cultural venues

Any physical space that fosters and presents cultural activities

Cultural venues can range from large, prestigious institutions (such as opera houses and national museums) to smaller, artist-run spaces or informal community-driven centres. They cultivate and showcase a diverse array of cultural expressions, including visual art, performances, music, literature, and heritage. While venues like theatres, museums and galleries are widely recognized, the concept also encompasses less conventional spaces like renovated industrial buildings, bars or cafes, and public parks that host a variety of cultural events.

Cultural venues can vary significantly in their size, location, level of continuity or permanence, and funding sources. Some are supported by government grants or private endowments, while others rely on community contributions or ticket sales. The types of events held within these venues can range from formal performances and exhibitions to informal workshops and community gatherings. Public and outdoor spaces also play a key role in expanding the reach of cultural expression, creating opportunities for audiences to engage with art beyond the confines of conventional venues.

Culture professional

An individual who works in the arts and culture sector but is not directly involved in the core creative process. They often play key supporting roles, contributing to the production, presentation, or promotion of art and cultural events.

Here is a non-exhaustive list of common job titles for culture professionals : Arts Administrator, Art Critic, Art Historian, Artistic Director, Art Educator/Teacher/Professor, Booker, Communications Manager, Company Manager, Costume Designer, Curator, Culture Journalist, Development Director, Dramaturge, Editor, Festival Manager, Lighting Designer, Makeup Artist, Producer, Programmer, Promoter, Public Relations Manager, Researcher, Secretary General, Set Designer, Sound Technician, Stage Manager, Stagehand, Talent Scout (A&R), Technical Director, Tour Manager, etc.

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For a full list of cultural occupations such as defined in the EU ESCO classification, please refer to https://esco.ec.europa.eu/en/classification/occupation_main (Category 34: Legal, Social, and Cultural related Associate Professionals).

NOTE: Like artists, culture professionals may have a variety of different legal and economic statuses. Some may be employed full-time by large institutions, some may be freelancers, some may have their own small companies, some may simultaneously have a variety of different jobs, and some may not (yet) live primarily from their work in culture. Some may be both artists and culture professionals, while some may prefer alternative terms such as “art worker”, “culture worker”, “creative” or “creator”.

Mobility support

Refers to the various forms of financial, logistical, and institutional assistance that can be provided to artists and culture professionals to facilitate their temporary cross-border movement. Mobility support can address the practical challenges of international travel and help to access new markets, audiences, and resources, thereby fostering cultural exchange and long-term career development.

TYPES OF MOBILITY SUPPORT

To facilitate international cultural mobility, various types of support can be available:

- **Touring Incentives:** Providing financial support (including artists’ fees) for music bands, or theatre/dance companies etc. to tour abroad and be present at certain festivals or stages.
- **Residencies:** Providing a temporary space to research and develop new artistic work by temporarily living in another space and/or financial support to country that allows the respective artist to explore creativity and innovation.
- **Event participation grants:** Supporting attendance at conferences, festivals, and other cultural events.
- **Fellowships:** Funding to advance education or support postgraduate training. This may also include internships as part of a training with an educational or training institution.
- **Short-term ‘go and see’ exploration grants:** Enabling professionals to explore new markets and opportunities.
- **Market development grants:** Supporting efforts to develop new markets and audiences, such as through visiting specific events and providing support to have a stand at a trade fair or trade show.
- **Support for transnational networks:** Assisting professionals in participating in international networks, the events they organise and collaborations that they set up within the network.
- **Research grants:** Supporting research and investigation in arts and culture.
- **Travel Grants:** Funding travel for various purposes, such as attending conferences or visiting cultural institutions.

Mobility funding support, when available, can be identified at local, national, regional, European and international levels, both from public and private organisations.

NOTE 1: The principles of equity should underpin cultural mobility, thereby guaranteeing access to opportunities for artists and culture professionals from the Global South or less-resourced regions. As recognised by [Article 16 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#), mobility support should promote preferential treatment to enable artists from developing countries to participate in global cultural exchanges.

NOTE 2: Publications like the Cultural Mobility Yearbooks produced by On the Move on a yearly basis since 2022, provides an overview of the cultural mobility's sources of funding from an international perspective. See for reference the latest [2024 edition](#) and the [list of cultural mobility funding guides](#) (more than 60).

Participatory art projects

Collaborative endeavours that involve individuals from diverse backgrounds in the creation, interpretation, and/or presentation of artistic works. These projects generally emphasise active engagement, dialogue, and shared ownership of the creative process with and for the audience, local citizens etc. They often challenge traditional notions of artist and audience, fostering a more democratic and inclusive approach to artistic practices.

Participatory arts projects can take various forms, including community theatre productions, public art installations, collaborative murals, and interactive performances. They may involve individuals of all ages and skill levels, from professional artists to amateurs with little or no prior artistic experience.

The goal of participatory arts projects is to empower individuals, build community, and promote social change through art. By providing opportunities for creative expression and collaboration, these projects can help to bridge cultural divides, foster empathy, and create a sense of belonging.

Residency

An opportunity for artists and/or culture professionals to temporarily live and develop artistic new creative work in a different environment. These residency programmes often provide studio space, accommodation, and access to a network of other artists and/or culture professionals, allowing them to focus on their creative work without the distractions of daily life.

– adapted from [DutchCulture | TransArtists](#)

Residencies can vary widely in terms of duration, location, and focus. Some are short-term, lasting only a few weeks, while others may extend for several months or even a year. They can be located in urban centres, rural areas, or even be itinerant. Some residencies specialise in a particular art form, while others are open to a wide range of disciplines.

By providing artists or culture professionals with a dedicated space to work and a supportive community, residencies can help to foster creativity and innovation. Additionally, residencies can offer artists or culture professionals the opportunity to connect with new audiences, collaborate with others, and gain valuable experience in a new environment.

Some residencies are structured around a specific objective, such as producing an exhibition, while others focus on process-based work, where there is no requirement to deliver a final result. Both approaches can be valuable, offering different kinds of space for experimentation, reflection, and development of artistic practices, part of the professional trajectories of the concerned artists and culture professionals.

Timelines

The planning and execution of cultural projects, especially those involving international artists, can be influenced by various factors, including the constraints imposed by host organisations and their specific timelines.

While it is generally advisable for culture professionals to anticipate planning well in advance, the realities of the arts sector often necessitate flexibility. Multiple organisations may be involved in projects, each with its own unique timetable, capacity, and organisational structure. This can make it challenging to plan ahead and coordinate efforts involving artists with varying nationalities and visa requirements.

Furthermore, the involvement of multiple partners, employers, and host structures (such as festivals, exhibition halls, fairs, associations etc.) can introduce additional complexities into the planning process. Consolidating applications and coordinating schedules can be time-consuming, and last-minute invitations or changes in programming are not uncommon. These changes may be due to fluctuations in funding received by host organisations.

NOTE: Professional artists and cultural professionals who travel frequently for their work may find themselves in situations where they need to tour outside their country of residence while their Schengen visa application is still being processed.

Working conditions

Artists and culture professionals, particularly those working as freelancers, often experience irregular income streams due to the project-based nature of their work. This irregularity can lead to significant fluctuations in income throughout the year, as their earnings are closely tied to the availability and scope of commissioned projects or events (like concerts, exhibitions etc.).

While freelancers can work in various sectors, they are particularly prevalent in the arts and cultural sectors. In these creative fields, the primary source of income may not always be directly related to artistic endeavours. Artists and culture professionals often supplement their income through part-time jobs, teaching, or other related activities to maintain financial stability.

When freelancers are commissioned for specific projects, their income can vary significantly based on the scope and complexity of the work. Additionally, fees may include expenses such as accommodation, meals, and transportation, especially for artists performing at events in different locations.

The diverse nature of freelance income can make it challenging to provide traditional proof of income, such as regular pay stubs. Freelancers may need to submit alternative documentation, like invoices, contracts, or other documents, to demonstrate their financial stability.

This is why a visa refusal can have significant and far-reaching financial consequences. For the artist, it may result in the inability to connect with their audience, earn a living, or maintain professional credibility. For the host organisation, it can lead to the cancellation of travel arrangements, wasted investments in communication and promotional efforts, and potential damage to its reputation.

For further context, it's useful to reference [**UNESCO's Recommendations concerning the Status of the Artist**](#) *which highlights the need to address the challenges of irregular employment and income instability for artists, to enhance their legal and economic protections, and to ensure freedom of artistic expression.*

RESOURCES

- UNESCO, *Recommendations concerning the Status of the Artist* (1980)

The UNESCO 1980 Recommendation concerning the Status of the Artist calls on member states to **improve the professional, social, and economic status of artists by implementing policies** around social security, income stability, employment rights, and mobility. It highlights the need to address challenges like irregular employment and income instability for artists, enhance their legal and economic protections, and ensure freedom of artistic expression.

<https://www.unesco.org/en/legal-affairs/recommendation-concerning-status-artist>

- UNESCO, *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005)

The 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions is **a legal framework aimed at promoting and protecting cultural diversity** in the face of globalisation. It emphasises the sovereign right of countries to implement policies that support their own cultural sectors, while encouraging international cooperation and exchange of cultural goods and services.

<https://www.unesco.org/en/legal-affairs/convention-protection-and-promotion-diversity-cultural-expressions>

- UNESCO, *Artistic Freedom* (2019)

The UNESCO Report on Artistic Freedom explores global trends, challenges, and opportunities related to **the protection and promotion of artistic freedom**. It provides in-depth analysis and case studies on legal, social, and economic conditions impacting artists and cultural expressions worldwide.

https://www.unesco.org/creativity/sites/default/files/medias/fichiers/2023/01/artistic_freedom_pdf_web.pdf

- UNESCO, *Re|Shaping policies for creativity: addressing culture as a global public good* (2022)

The UNESCO 2022 Re|Shaping Policies for Creativity report examines the state of the cultural and creative sectors globally, focusing on their role as public goods. It highlights recent policy developments in key areas such as artistic mobility, digital environments, media diversity, gender equality, and sustainability, while also addressing **challenges in ensuring equitable access to culture** and upholding human rights-based governance for the arts.

<https://www.unesco.org/reports/reshaping-creativity/2022/en/download-report>

- UNESCO, *Defending creative voices: artists in emergencies, learning from the safety of journalists* (2023)

The ultimate goal of the study is to encourage **synergies between artists and journalists**, and the communities that work towards their safety. It suggests concrete action to expand protection for artists' safety in crises, learning lessons from the advanced movement for the protection of journalists; all while highlighting ways in which collaboration could be of benefit to both the advocacy communities focused, respectively, on artistic and on media freedom.

<https://unesdoc.unesco.org/ark:/48223/pf0000385265/PDF/385265eng.pdf.multi>

- UNESCO Austrian Commission, *Countering Global Asymmetries* (2024)

The "Countering Global Asymmetries" report, published by the Austrian Commission for UNESCO, focuses on addressing **imbalances in cultural mobility and working conditions**, particularly between the Global North and South. It explores challenges related to visas, mobility, cooperation programs, and residencies, with a special emphasis on insights from African countries.

https://www.unesco.at/fileadmin/Redaktion/Kultur/Vielfalt/Dokumente-sonstige/Publikation_Globalen_Asymmetrien_entgegen.pdf

- UNESCO German Commission, *The Fair Charter* (2024)

The Fair Culture Charter, an initiative of the German Commission for UNESCO, in partnership with several other stakeholders, provides guidance to policymakers and funders in areas including decent working conditions and **fair remuneration, non-discrimination** and gender equality, market access, digital equity and ethics, and respect for the environment.

<https://www.fair-culture.org/>

- Council of the European Union, *Conclusions on At-Risk and Displaced Artists* (2023)

The document referenced outlines the European Union Council's conclusions on supporting at-risk and displaced artists. It emphasises the role of cultural and creative rights in fostering democracy, freedom of expression, and cultural diversity. The Council calls for **measures to protect artists facing threats**, particularly due to conflict or oppressive regimes, with a focus on emergency residencies, safe havens, and long-term integration.

<https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52023XG0526%2802%29>

- EU Work Plan for Culture, *The Status and Working Conditions of Artists and Cultural and Creative Professionals* (2023)

The report by the EU Open Method of Coordination (OMC) group of experts explores the **status and working conditions of artists and cultural professionals** across the 27 EU Member States. It provides detailed analysis on key issues such as social security, fair practices, lifelong learning, and artistic freedom, while offering recommendations and case studies to guide future policy development.

<https://op.europa.eu/en/publication-detail/-/publication/01fafa79-1a13-11ee-806b-01aa75ed71a1/language-en>

- Cultural Relations Platform, *Paper on Siena Cultural Relations Forum* (2023)

The paper from the Siena Cultural Relations Forum focuses on the future of **international cultural relations** amid global challenges. It highlights the need for cross-sectoral dialogue among participants from 30 countries, addressing themes like human rights, climate change, and digitalization.

<https://www.cultureinexternalrelations.eu/2023/12/06/download-our-paper-siena-cultural-relations-forum/>

- On the Move, *Artists' Mobility and Visas: A Step Forward* (2012)

The report "Artists' Mobility and Visas: A Step Forward", by On the Move, examines the challenges and progress in visa procedures for artists and culture professionals. It highlights **practical recommendations for improving mobility frameworks** and fostering cross-border cultural exchange.

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

- On the Move, *Schengen Visa Code and cultural mobility, Latest insights with a focus on artists and culture professionals from the African continent* (2023)

The report from On the Move, part of the EU co-funded project Deconfining, explores the ongoing **challenges faced by African artists and cultural professionals in obtaining Schengen visas**, highlighting issues such as difficulty scheduling appointments, demands for non-essential documents, and opaque reasons for visa rejections. These barriers significantly impact the mobility, careers, and financial well-being of artists, despite official invitations to international events.

<https://on-the-move.org/resources/library/schengen-visa-code-and-cultural-mobility-latest-insights-focus-artists-and>

- On the Move – Mobility Information Points (MIPs)

The Mobility Information Points (MIPs), coordinated by On the Move, provide artists and culture professionals with **reliable, up-to-date guidance on international mobility**. These resources cover practical aspects such as visas, taxation, and social security, supporting fair and sustainable cultural exchange across borders. MobiCulture is the MIP for France thanks to the funding of the French Ministry of Culture.

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

- Pearle* Live Performance Europe, *The Ultimate Cookbook for Cultural Managers : Visas for Third Country National Artists Travelling to the Schengen Area* (2020)

The Ultimate Cookbook for Cultural Managers: Visas for Third-Country National Artists Travelling to the Schengen Area (2020 Update) is a **practical guide that helps cultural managers and artists navigate the Schengen Area visa process**. It provides detailed information on visa types, application procedures, and tips for third-country nationals travelling to the Schengen Area for cultural purposes. The guide is designed to improve cross-border cultural cooperation and understanding of legal requirements, benefiting both visa applicants and performance organisers.

<https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-visas-for-third-country-national-artists-travelling-to-the-schengen-area-update-2020>

It is complemented with an infographic 'Visas for third country national artists travelling to the Schengen area' (2023)

<https://www.pearle.eu/publication/infographic-on-visas-for-third-country-national-artists-travelling-to-the-schengen-area>

- Pearle* Live Performance Europe, *The Ultimate Cookbook for Cultural Managers: Third country nationals working in the EU* (2024)

This booklet aims at **unraveling the complex patchwork of immigration rules across EU Member States**. While European legislation provides a framework applicable to all Member States, many countries apply specific requirements for non-EU nationals. These disparities create significant administrative burdens, especially for touring artists moving between several EU countries in a single trip.

<https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-third-country-national-artists-working-in-the-eu>

- Zone Franche, *A Practical Guide to Visas* (2022)

The Practical Visa Guide by Zone Franche, commissioned to MobiCulture, is a comprehensive resource aimed at assisting international artists and culture professionals with **navigating the complex French visa process**. It offers practical advice, detailed explanations of procedures, and support for organisations hosting artists from outside the European Union.

<https://www.zonefranche.com/en/members/practical-visa-guide/>

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