



GUIDE to funding opportunities for cultural journalists in Europe

an *On the Move* research dossier
commissioned by the
Unpack the Arts project

UNPACK
THE
ARTS

European residency
programme for cultural journalists

on the move

ABOUT UNPACK THE ARTS

Unpack the Arts is a European project (2012–2014) that provides residencies for cultural journalists in the context of twelve major festivals programming contemporary circus. The goal of the project is to facilitate the circulation of knowledge and experience, to develop the critical discourses of its participants, and to further the role of the media within the circus arts and contemporary society. Cultural journalists, critics and chief editors from any form of media were able to apply for the project.
<http://unpackthearts.eu>

ABOUT ON THE MOVE

On the Move (OTM) is the cultural mobility information network active in Europe and worldwide. Established in 2002 as a website, today OTM constitutes a network of 35+ organisations and individual members based in over 20 EU and non-EU countries. OTM's mission is to encourage and facilitate cross-border mobility and cooperation, contributing to building a vibrant and shared European cultural space that is strongly connected worldwide.

OTM's strategic plan 2011–2013 focuses on three main areas: information (website, research dossiers, monthly e-newsletter and Facebook page), advocacy (*Charter for a Sustainable and Responsible Cultural Mobility*) and networking (through capacity building projects, particularly for OTM members).

OTM is currently funded by the European Commission (Culture Programme), the Ministry of Culture and Communication-France, the Calouste Gulbenkian Foundation, and the Arts Council of Ireland.

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

<https://www.facebook.com/onthemove.OTM>



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Introduction

Besides the free movement of capital, persons, services and goods, there is a need for promoting the free movement of knowledge and innovation – the “Fifth freedom” highlighted by the European Commission in its Communication on the Single Market Review.¹ Knowledge and innovation are essential conditions for cultural creativity. Making the results of this creativity available and accessible to the public is the aim of cultural journalists, critics, arts writers, chief editors of cultural magazines, etc. These cultural professionals all have an important role to play in democratisation, participation, and access to culture.

Today we find that arts and culture are disappearing from traditional media. Artists, critics and cultural workers in general lament this situation. Their concern is not to bolster ticket sales, but is instead to support the intellectual recognition of the artistic work; to bring about the institutional recognition that such visibility implies; to create opportunities to share knowledge and to discuss and disagree on the arts; and to find the most efficient way of reaching out to the masses. At the same time, however, the overall volume of ‘cultural’ media is increasing as a consequence of the proliferation of online platforms and the growth of the blogosphere. Many new opportunities are appearing for critics and cultural journalists to write about artistic works and engage with audiences – often allowing them to reach younger and larger readerships.

The fact that most cultural journalists work (also) as curators, researchers, teachers, programmers or writers, for websites or printed publications, nationally or internationally, is an important element to consider. The professional critic has to deal more and more with a growing complexity due to the hybridisation of his/her role. How does this necessary and increasing diversity affect the practice of criticism itself? A discussion on the language of criticism in its varying contexts is needed to answer this question.

Cultural journalists have to create their own virtual map of critical practice in Europe today. How much symbolic and cultural capital does a critic have in his/her own network of practice? How transferable is that practice? How does a critic engage with other critical dialogues taking place in culture (whether from amateur bloggers, comment sections, informal discussions, artist-writers or academics)? What are the channels of communication and how can they be appropriated? The task of the contemporary art critic is to map the culture

1 Com (2007) 724 final. This is also an objective formulated in the Treaty on the Functioning of the European Union, where Article 151, par 1 says: “the Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.” And also: “Action by the Community shall be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action in the following areas:

- Improvement of the knowledge and dissemination of the culture and history of the European peoples,
- Conservation and safeguarding of cultural heritage of European significance,
- Non-commercial cultural exchanges,
- Artistic and literary creation, including in the audio-visual sector.”

of his/her own time, articulate spaces between informal dialogues, and bring different works into relation with one another. How can this be achieved? How can critics think laterally about their task? Individual answers may lie in collective discussions and international dialogue.

As a contribution to a wide reflection on today's cultural journalism, its role and practice, ten European partners decided to design *Unpack the Arts*, a European project that provides residencies for 120 cultural journalists in the context of twelve major festivals programming contemporary circus. One purpose is to raise cultural journalists' awareness of the contemporary circus sector, an artistic field which is an emerging and fast-growing sub-sector of the wider European performing arts. Another purpose is to help the cultural journalists, and the circus promoters they encounter on their residencies, to develop a critical discourse with which to tackle new trends, and to guide them as they engage with the specific creation methods adopted by circus performers in their artistic research.

KOEN ALLARY
Director, *Circuscentrum*

YOHANN FLOCH
Adviser, *Unpack the Arts*

A working definition of cultural journalists

Cultural journalists may include:

- ▶▶▶ Arts writers, critics and theorists, working for (online) magazines, newspapers, radio, television, new media platforms, or any other form of media;
- ▶▶▶ Media professionals focusing on the arts in general;
- ▶▶▶ Writers and researchers in the cultural field with access to any form of media for the occasional publication of their writings;
- ▶▶▶ Persons who are freelance, self-employed or employed by a media or cultural organisation.

About this Guide

The partners of *Unpack the Arts* approached On the Move in 2012 to work on a specific guide to funding opportunities for European cultural journalists' mobility, based on the model of the *Guide to Funding Opportunities for the international mobility of artists and cultural professionals in Europe*².

The research team quickly realised how limited the sources of funding for the mobility of cultural journalists are. After consultation with the *Unpack the Arts* partners, it was decided to revise the content of the guide in order to complement the information presented with a research section and produce a more complete advocacy tool for those lobbying national and EU funders and policy-makers. The research/advocacy section is based particularly on the feedback given by the first groups of cultural journalists to take part in the *Unpack the Arts* residencies.

This document therefore has a double aim: (1) to help cultural journalists identify creative ways to fund their mobility, and (2) to advise policy-makers and funders on how to support cultural journalists' mobility as a concrete way of enhancing cultural diversity, cultural participation, the professionalisation of cultural workers, and the importance of the role of culture in Europe.

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PART I

GUIDE TO FUNDING OPPORTUNITIES FOR THE MOBILITY OF CULTURAL JOURNALISTS ACROSS EUROPE AND BEYOND

1. *What should you know before looking for funding?*

Funding specifically targeted at the mobility of cultural journalists across Europe is extremely limited.

The following pages help you **identify existing sources of funding**, including those where **cultural journalists** are not the main target group but cultural professionals in general are eligible for funding to cover their participation in international events (workshops, seminars, festivals, etc.). **Most artistic fields are covered**, ranging from performing arts to visual arts and including multidisciplinary artforms and research practice. Other funding sources target investigative journalists, including those who focus on culture-related issues.

Before you start looking for funding, it can be useful to ask yourself a **few questions in order to fine-tune your research**. For example:

- *Am I looking for a travel grant to write about a particular event?*
- *Am I looking for funding because I have been selected to take part in a seminar or training course?*
- *Am I looking for funding to do some research on a particular cultural or arts issue which implies travel?*
- *Am I developing a project with other cultural journalists in Europe or beyond?*

Here are a few **tips** to help you look for funding for your travels:

1. Check for national and local funding organisations in your country of residence or in the one you wish to visit;
2. Check international/regional organisations that may have a focus on cultural journalism and/or investigative journalism (which can relate to cultural issues);
3. Consider applying under other funding schemes such as those for curators, critics, art theoreticians or cultural practitioners in general;
4. Consider developing projects involving other cultural journalists (for instance to set up a network or a discussion platform linked to a cultural event). This could be beneficial in the long-term for you and your colleagues;
5. Consider developing research or other projects to be funded by non-European organisations.

The following pages list useful funding opportunities following the order of the tips mentioned above. Have a good time reading!

This document is also available online at <http://on-the-move.org/funding/europe>

2. Where the money (potentially) is for your travels and mobility-related projects

2.1. NATIONAL INSTITUTIONS

You should check which national institutions (ministries, governmental organisations, professional cultural bodies, private entities) **can provide funding. Here are the opportunities specifically for cultural journalists** that we could identify in different European countries, listed in alphabetical order. However please note that cultural journalists are rarely mentioned as such and that support can be found under other budget lines (under cultural professionals for instance). Some funds target investigative journalists, including those who focus on culture-related issues.

Belgium

- ▶ The Pascal Decroos Fund for investigative journalism:
www.fondspascaldecroos.org/en/inhoud/page/investigative-journalism-all-media

Denmark

- ▶ Danish agency for culture (cultural journalists can be considered for funding – outgoing mobility):
www.kunst.dk/english/funding/subsidies/tilskud/the-danish-arts-councils-international-research-programme/

Finland

- ▶ Arts Promotion Center Finland (outgoing and incoming mobility):
www.taike.fi/en/web/taike/grants-and-subsidies

Germany

Recommendations by the editors of www.touring-artists.info (outgoing and/or incoming mobility):

- ▶ Nachwuchsförderung Festivalzeitschrift Schillertage Mannheim (promotion of young journalists – festival journal at Schillertage Mannheim):
www.schillertage.de/festivalzeitung.php
- ▶ Theaterblogger for theatertreffen German and English:
www.facebook.com/notes/berliner-festspiele/theatertreffen-blog-kulturblogger-gesucht/596859166997390
- ▶ Forum of Young theatre critics at New Plays from Europe, Biennale in Wiesbaden (next edition in 2014):
www.newplays.de/index.php?page=festival&language=en_EN
- ▶ Deutsche Welle Akademie: www.dw.de/dw-akademie/traineeship/s-12130

The Netherlands

- ▶ Fund for the development of journalistic projects (including through residencies) Fonds Bijzondere Journalistieke Projecten:
<http://www.fondsbjp.nl/>

Norway

- ▶ Arts Council of Norway, Anton Christian Houen and Conrad Mohrs Endowment (outgoing mobility):
<http://kulturradet.no/stotteordninger/houen-og-mohrs-legat-for-kunstnere>

Poland (for outgoing mobility)

- ▶ The Adam Mickiewicz Institute: www.iam.pl

Romania (for incoming mobility to Romania)

- ▶ Europa grants: www.icr.ro/bucharest/scholarships-and-residencies/europa-grants.html.

Sweden

- ▶ Swedish Authors' fund (including for Sweden based cultural journalists):
www.svff.se

Apart from the arts and culture-related national funding, you may also tap into *tourism offices/organisations* like the Malta Tourism Authority – www.mta.com.mt/International-media – and Luxembourg's National Tourist Board: www.visitluxembourg.com/en

2.2. INTERNATIONAL/REGIONAL ORGANISATIONS WITH A SPECIFIC FOCUS ON CULTURAL AND/OR INVESTIGATIVE JOURNALISTS

You may also consider international/regional organisations with a specific focus on **cultural journalists or on investigative journalists** who can cover culture-related issues:

In Europe

- ▶ ERSTE Foundation and Project Syndicate – Milena Jesenská Fellowship: www.erstestiftung.org/project/milena-jesenska-fellowships-for-journalists
- ▶ Journalismfund.eu (for cross-border projects): www.journalismfund.eu/cross-border-project
- ▶ The International association of theatre critics (please note that travel grants are not necessarily covered): www.aict-iatc.org
- ▶ The Robert Bosch Foundation has special programmes dedicated to journalism, for journalists from *Germany, EU and Balkan countries*: www.bosch-stiftung.de/content/language2/html/1544.asp
- ▶ Visegrad Residency Literary Program (including for journalists) for *Polish, Czech, Slovak and Hungarian cultural journalists*: www.villa.org.pl/index.php/en/literary-scholarships/618-program-wyszehradzkich-rezydencji-literackich-2013
- ▶ The Nordic Cultural Fund: Mobility fund for individuals (*Nordic and Baltic* nationals and residents): <http://www.kulturkontakt nord.org/lang-en/forms-of-funding/nordic-baltic-mobility-programme-for-culture/mobility-support>

- ▶ The Nordic Council Scholarship for journalists based in *Denmark, Norway, Iceland, Sweden, Greenland, Finland, Åland Islands, Faroe Islands*: www.norden.org/en/nordic-council/the-nordic-councils-scholarships-for-journalists
- ▶ The Gabriel Garcia Márquez Fellowship in cultural journalism, focused on *Caribbean and Colombian culture*: www.fnpi.org/actividades/2012/the-gabriel-garcia-marquez-fellowship-in-cultural-journalism

2.3. GRANTS FOR WRITERS (NON-FICTION), THEORETICIANS, RESEARCHERS AND/OR CURATORS

You may also consider grants for writers (non-fiction), theoreticians, researchers and/or curators:

In Europe

Belgium

- ▶ BAM / Flemish Institute for Visual, Audio-visual and Media Art: <http://bamart.be/en/findingsupport> and also from the Flemish community: www.kunstenenerfgoed.be/ake/view/nl/903631-Reis-%2C+verblijf+en+transportkosten.html
- ▶ Wallonie-Bruxelles International: www.wbi.be/fr/culture

Finland (for researchers and critics from and to Finland)

- ▶ The Kone Foundation (for researchers and critics from and to Finland): www.koneensatio.fi

France

- ▶ Centre national des arts plastiques (for France-based art theoreticians and critics): <http://www.cnap.fr> > soutien à la création > auteurs, théoriciens et critiques d'art
- ▶ Maison des Cultures du Monde, *Programme Courants* (for Foreign/French speaking cultural professionals for training in France): www.mcm.asso.fr/site02/courants/index.htm

Germany

- ▶ Institute for Foreign Relations (Artists' contacts – Fine Arts, including for curators and art theoreticians from Germany connecting with developing and emerging countries): www.ifa.de/en/visual-arts/art-funding/artists-contacts.html

The Netherlands

- ▶ Mondriaanfonds, Working budget contribution (outgoing mobility) www.fondsbkvb.nl/subsidies/beeldende_kunst/bijdrage_werkbudget.php and Ateliers (in particular for researchers): www.fondsbkvb.nl/ateliers/index.php
- ▶ Basis for Contemporary Art with SWK Kunsthuisvesting - Foundation for Working Spaces for Artists - Basis voor Actuele Kunst – BAK: <http://www.bak-utrecht.nl>

Norway

- ▶ Arts Council of Norway, *Visual Arts Projects* (incoming mobility): <http://kulturradet.no/stotteordninger/prosjektstotte-visuell-kunst>
- ▶ STIKK Fund for Cultural Cooperation, *Visual Arts and Visual Arts Collaborations with third countries* (outgoing mobility): <https://www.stikk.no/reisestotte/index.php?action=7&ordningid=10> and <https://www.stikk.no/reisestotte/index.php?action=7&ordningid=11>
- ▶ Office for contemporary Arts (incoming and outgoing mobility): www.oca.no/international/international.shtml
- ▶ Freedom of Expression Foundation (outgoing mobility): www.fritt-ord.no/no/soknader

Russia

- ▶ Russia Theatre Union, Travel grants between Russia and Europe: www.rtlb.ru/en/travelGrants/application

Spain

- ▶ Ministry of Culture, Education and Research, Grants in the field of contemporary visual arts (incoming and outgoing mobility): www.mcu.es
- ▶ Spanish Agency of International Cooperation of Development (incoming and outgoing mobility): www.aecid.es/es/convocatorias
- ▶ Matadero Madrid, Curators' Network Residency Grants (including for foreign journalists): www.mataderomadrid.org/convocatorias/1552/curator%27s-network:-residencias-deinvestigacion-en-madrid.html
- ▶ Centro de Estudios del Jiloca, Research grants (incoming mobility): www.xiloca.com/espacio/?page_id=60
- ▶ Marcelino Botin Foundation (outgoing mobility): www.fundacionbotin.org/becas_becas-y-concursos.htm
- ▶ Fundación Autor, Research grants (incoming and outgoing mobility): www.fundacionautor.org/noticias/417/Premios-Fundacion-Autor-de-Investigacion-2012-

Sweden

- ▶ Swedish Arts Grants Committee, IASPIS (incoming and outgoing mobility): www.konstnarsnamnden.se/default.aspx?id=12174

United Kingdom

- ▶ Arts Council of England, Artists' International Development Fund (including for English art practitioners): www.artscouncil.org.uk/funding/apply-for-funding/artists-international-development-fund

Central and Eastern European countries

- ▶ The Tranzit network and its residencies target artists but also curators and theoreticians working in the field of contemporary art: www.tranzit.org

In Europe and beyond

- ▶ The Roberto Cimetta Fund, focused on the Mediterranean/Arab region: <http://www.cimettafund.org/>

2.4. FUNDING OPPORTUNITIES FOR PROJECTS GATHERING CULTURAL JOURNALISTS

You may consider implementing projects (workshops, seminars, networks, etc.) gathering cultural journalists. This can be done through asking for support for such projects through an association and/or a consortium of partners of cultural journalists for instance:

Nordic countries

- ▶ Clara Lachmann Fonds: www.claralachmann.org/Ansokan.aspx

Nordic/Baltic countries

- ▶ Consider the network funding scheme under the Nordic Cultural Fund – www.kulturkontaktnord.org/lang-en/forms-of-funding/nordic-baltic-mobility-programme-for-culture/network-funding – as well as the project funding scheme: www.kulturkontaktnord.org/lang-en/forms-of-funding/culture-and-art-programme
- ▶ Norwegian/Finnish Cultural Fund (scholarships or projects): www.finno.no/joomla/index.php?option=com_content&view=article&id=19&Itemid=17&lang=nb
- ▶ Foundations for cooperation between Sweden and Norway, Finland, Denmark and Iceland: see <http://on-the-move.org/funding/europe> (guide about Sweden)

Local support

- ▶ City Council of Stockholm: www.stockholm.se/KulturFritid/Stod/Internationellt-kulturutbyte-och-EU-projekt

Europe and beyond

- ▶ Euroregion Pyrénées-Méditerranée - Support and subsidies: <http://www.euroregio.eu/fr/aides-et-subventions>
- ▶ European Cultural Foundation - Collaboration grants: www.culturalfoundation.eu/grants/collaboration-grants
- ▶ The Asia-Europe Foundation - Creative Encounters, Cultural Partnerships between Asia and Europe: www.asef.org/index.php/projects/programmes/2130-creative-encounters and the ASEF Creative networks: www.asef.org/index.php/projects/themes/arts-culture/2956-asef-creative-networks--first-edition-2013-2014-

Please note that European Commission programmes such as the upcoming Creative Europe³ scheme and the life-long programmes⁴ are not included in this document as their eligibility criteria will change for the period 2014–2020.

³ http://ec.europa.eu/culture/index_en.htm

⁴ http://ec.europa.eu/education/lifelong-learning-programme/doc78_en.htm

2.5. NON-EUROPEAN ORGANISATIONS SUPPORTING RESEARCH / CURATORSHIP RELATED PROJECTS

And finally consider funding opportunities provided by **non-European organisations for research, curatorship-related projects, etc.:**

Japan

- ▶ The Saison Foundation and its Research Visit Fellowship programme:
www.saison.or.jp/english/r_morishita/01.html

Korea

- ▶ For Eastern European nationals, consider the Cultural Partnership Initiative (CPI) under the Korea's Ministry of Culture, Sports and Tourism:
www.culturefriends.or.kr
- ▶ Gyeonggi Creation Centre – Korea Mentoring program (for curators, critics and theorists): www.gyeonggicreationcenter.org/enghtml/studio/studio.asp

USA

- ▶ The Andy Warhol Foundation (for writing on contemporary visual arts):
<http://artswriters.org/about.html>
- ▶ Columbia University/Institute for the study of human rights] – AHDA Fellowship for Historical Dialogue and Accountability (for research related to culture at large and human rights' issues): www.hrcolumbia.org/ahda/fellowship
- ▶ World Nomads and its travel writing grants (for young writers where culture can be included in travel writing): <http://scholarships.worldnomads.com>

2.6. ADDITIONAL RESOURCES

On the Move collects information on cultural mobility opportunities that cover the travel costs of artists and cultural professionals, including writers, critics and journalists – <http://on-the-move.org> – as well as listing ongoing funding opportunities: <http://on-the-move.org/funding>

National Cultural Institutes (Goethe-Institut, British Council, Institut Français, etc.) listed on EUNIC - EU National Institutes for Culture): www.eunic-online.eu

Grants for investigative journalism:
www.journalismfund.eu/other-journalism-grants

Crowdfunding platforms (selection):

- France www.ulule.com and www.kisskissbankbank.com
- Ireland www.fundit.ie
- Italy www.produzionidalbasso.com
- The Netherlands <http://nieuwspost.nl/> (for journalists)

- Spain www.goteo.org and www.verkami.com
- Sweden www.fundedbyme.com
- United Kingdom www.wefund.co.uk

Check the *Report on Crowdfunding Schemes in Europe and Their Legal Implications* on the website of the European Expert Network on Culture www.eenc.info/category/eencdocs/reports-documents-and-links (in particular the links on pages 51–59).

PART I

PART II

BUILDING THE CASE FOR CULTURAL JOURNALISTS' MOBILITY

The following pages build on the results of a questionnaire that was circulated among the participants of the first five *Unpack the Arts* residencies (October 2012 – March 2013). A total of 21 cultural journalists (about 50% of the total participants) replied to the questionnaire and the key points are summarised below. The responses obviously focus on the contemporary circus field; however the argument for supporting the mobility of cultural journalists is based on fundamental goals that journalists share across all artistic sectors: to build capacity, network, develop audiences, increase cultural diversity, support creation, and maintain the freedom/independence of written media.

1. Five reasons to support the mobility of cultural journalists across Europe

REASON ONE

The mobility of cultural journalists benefits the journalists themselves, their audiences and the cultural sector in Europe

Whether the journalists involved are familiar with the circus arts or not, a mobility experience like the one provided by *Unpack the Arts* has an impact on the way its participants write about performance. A stronger theoretical background and a better understanding of means, techniques, context, artistic objectives and working conditions naturally **enrich the way these journalists write about contemporary circus**.

For a cultural journalist [it is important] to (...) go behind the curtains, not only to interview the performers, but to talk with them and question some of their artistic ideas. It feels like we become part of the active process, crossing from the side of the observer to stand with the actor or performer (#9).

When you know more about the conditions of the circus sector and its hot topics your writing becomes richer in its information and depth (#10.)

Journalists improve their capacity to write about contemporary circus and to **convey a clear message about the artistic quality of the work**. They are also able to cover less well-known companies and smaller performances that ordinarily might not benefit from much visibility in the general press or even in specialised publications.

The mobility of cultural journalists should have research as a key motivation, and as a goal the discovery and promotion of local art and artists that are interesting but have little chance to travel outside their country. That should be the main role of a cultural journalist and that is what the Institutions should encourage (#8).

Certainly a residency experience in a circus festival is **particularly enriching for journalists who are less familiar** with writing about this specific discipline. In the short term this has an impact on the **professional development of journalists**, but in the long term this means that more journalists will feel confident enough to write about circus arts and **the discipline will have more visibility in the written media** (printed press, blogs, online magazines, etc.) – see also point 2.

What I really appreciated about this residency was that the experience I brought with me was really respected (...) I wasn't made to feel lacking, despite my shallow knowledge of circus. The residency was empowering this way, because I was able to take the tools I already have for writing about dance and performance and use them for circus. (...) I left the residency feeling confident that I could continue to strengthen my ability to write about circus (#7).

In some cases journalists' mobility can be a contribution to the **development of theoretical knowledge about the discipline** in countries where historically the circus arts are less well-known or developed. Again, this brings benefits for the journalists themselves, the cultural sector (artists, programmers, theoreticians), and the audience.

In the last months I've been working on my PhD thesis concerning the history of Krétakör Theatre (led by Árpád Schilling) and (...) I realised that from the viewpoint and with the terminology of circus arts this show could have been interpreted in a completely new way, in a way that was not mentioned by any Hungarian critics when the show was produced in 2001 (#12).

Residency experiences like those offered by *Unpack the Arts* furthermore provide the journalists with the opportunity to spend some quality time with the artists and **gain a better insight into their living and working conditions**. This can deeply change their perceptions of the form and consequently affect the way journalists write about performances, companies and artists.

I think I grew to have a newfound respect and passion for this artform and the people who decide to embrace this career and life (#6).

My view on the artists' living and working conditions changed during the talks we had with them and from the preparations we saw for their performances. Working in circus business is a lot harder than theatre business because there are longer creation periods, fewer sources of funding, and fewer venues to play (#10).

I didn't know much about circus arts, especially about contemporary circus (...), but after CIRCa festival I will never ever forget the extreme(ly painful) work all these people put into their shows – I deeply and sincerely appreciate that and I have to communicate it to my readers as well (#12).

PART II

The articles written by cultural journalists about a company, a performance or a festival are also a **precious source of information** for **artists and festivals in other countries**, who can find useful information about the trends in their own field that would otherwise be hard to understand without much international networking and travel. This is particularly true in countries where contemporary circus is less developed than other performing arts fields.

As a journalist I can write, relate, judge, point out, observe... only if I know the bigger picture and what is happening around the sector. Knowing the international context I can use my writing to help artists to situate their work in a wider context and stay up-to-date with the latest news and happenings (#16).

Of course, knowing what happens 'off stage' leads to one of **'the critics' dilemmas'**: should the writer take into account only what s/he saw on stage or also what s/he knows about the artistic intention and the context? Even if the answer is a matter of personal choice, certainly consideration of the question itself helps journalists to think and work professionally. And whether the writer decides to share the experience with the reader or not, understanding and seeing what is 'behind the curtain' allows a better understanding, analysis and description of the artistic creation – all elements that improve the quality of the written text.

This question also relates to one of the dilemmas for art critics. What do you base your article / critique on? Only the performance / the result, because that's what the audience sees? Or do you take the preparation into account? But then you are discussing what the director for example was trying to say instead of what he is actually saying (#1).

You have to be aware of your knowledge about the off-stage activities of the artist, to be distant in a way, not let it interfere with your attitudes towards the work itself. It is a very subtle problem (#17).

REASON TWO

The mobility of cultural journalists helps build an audience for contemporary circus in Europe

By giving visibility to contemporary circus, journalists can contribute to the **development of an audience for this discipline**, particularly in those countries where circus is not yet well-known or much developed. New technologies can provide additional channels, beside specialised publications, to convey the message and can 'support' the arts by **reaching out to a wider public**. More interest from audiences increases the demand for contemporary circus and **opens up new international markets** for cultural organisations and artistic companies.

We are a major bridge to the public opinion, and contemporary circus is still poorly known in some countries such as mine. We should build an audience together. It's what circus artists and the European cultural industry deserve (#2).

PART II

In spite of new technologies the world has narrowed intellectually, not broadened, in recent years (with reality TV shows, video games, soaps and so on). Art struggles to survive and in order to survive it must be visible; it has to be talked about, revealed, promoted, exhibited and for this it needs its supporters: journalists, bloggers, PRs (#9).

REASON THREE

The mobility of cultural journalists contributes to the creation of a shared European cultural scene

Unpack the Arts is a unique opportunity for its participants to make contact with artists and fellow journalists from other countries, thus **understanding how circus art is evolving in another context** and connecting with the scene in other European countries. Journalists can gain and disseminate **a more complete view of the European contemporary circus scene**. For this, a real mobility experience is essential – library research or mere theoretical knowledge is not enough – and particularly one which allows international networking with other journalists, as was the case with *Unpack the Arts*.

Mutual understanding and essential background information cannot be researched on the Internet only. It is necessary to spend some time in a place to understand it and to be able to accurately judge it and tell others about it (#3).

A journalist/critic is able to judge/evaluate his/her local cultural productions only by comparing them with other scenes and contexts – and especially now, at a time when different ‘European cultures’ are, or rather should be, closer than ever before (#14).

It is important to know the cultural scene in other European countries, to see how the audience receives the same performance in different political, economic and cultural contexts (#23).

REASON FOUR

The mobility of cultural journalists contributes to the mobility of contemporary circus artists and companies and to the international development of festivals

Articles written by cultural journalists **can potentially foster artists’ mobility as well**: for example a festival might learn about companies or performances that were not well-known, and eventually ‘take the risk’ to programme a performance never shown before in its country. Indeed, **journalists’ mobility is**

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as important as artists' mobility, according to the participants of *Unpack the Arts*, and not only for its positive effects on the cultural scene, but for the benefit it brings to the audience and society at large.

It is certainly significant to support the mobility of cultural journalists, and it's not less significant than supporting artists' mobility (...) I think that it is especially important in countries such as Serbia because the average citizen does not travel that much (...) [Not travelling] unfortunately has a significant negative impact on mindsets (...) it encourages nationalism and conservatism. On the other hand, knowledge about other cultures enriches people and their human progress. (...) Journalists' mobility is the crucial step in crossing boundaries between countries and regions (#17).

REASON FIVE

The cross-border mobility of cultural journalists needs to be supported by bodies other than festivals themselves (such as publishers, public institutions, etc.) for ethical reasons

Funding remains a critical issue for cultural journalists, and international or cross-border mobility opportunities for them are rare. Journalists willing to travel abroad to attend circus art festivals can very rarely count on the financial support of the magazines they write for to cover their travel and accommodation costs. Funding can be provided – in some cases – to attend local/regional events or else 'important' events that are likely to interest a wider audience, but this, of course, lessens the visibility of smaller, more innovative companies and activities. Freelance journalists face an additional challenge due to their professional status, and mostly try to cover their self-funded travels by selling articles after they've seen the performances. Therefore **the support of institutions or the development of European projects like *Unpack the Arts* is crucial to support the mobility of cultural journalists**, and to allow all the benefits mentioned in these pages.

Usually, the newspaper pays the travel and other expenses. But only if it is a very important event to cover, because many people will attend or the shows are really new or big or different from an artistic point of view (#2).

As a freelancer, I often fund the travel personally or am confined to local events (#7).

As publishers have less and less money to spend, the help and support of institutions is the only way to support our mobility (#11).

I visit national and sometimes regional festivals and cultural events thanks to the invitations of the host organisations – they usually cover travel and accommodation expenses. When it comes to the festivals in Europe, the situation is much less

favourable. I usually invest my own savings to pay for travels; I earn something in return for writing and publishing articles about those events, but it cannot fully cover my expenses. That is why I rarely follow European festivals and cultural events (usually once or twice a year) (#17).

While covering travel and accommodation costs is hard, it is becoming easier to get free show tickets from the festival organisers. However, the fact that festivals cover the journalists' expenses poses an **ethical problem** – journalists might not feel 'free' to write negative reviews of a festival, event or company that has invited them.

Festivals invite me, as magazines do not have the budget to cover our travels... by the way, this poses an ethical problem (not just for the circus arts)... (#23)

Travelling with the exclusive support of an event's organisers is not sustainable: this arrangement is really ambiguous with regards to my independence as a journalist, and cannot therefore last in the long term (#24).

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2. Five Recommendations to national and European policy-makers and funders to support the mobility of cultural journalists across Europe (and beyond)

[Mobility] is a way not to focus on one's own territory, aesthetics, culture. It's an opportunity to let ideas and practices circulate. It's also a way to build an intellectual and artistic community, which can be a pillar of the European construction, of the respect of people with their differences, specificities or similarities. (...) Art needs universality and shared knowledge (#22).

Considering the benefits of and the challenges facing cultural journalists' mobility highlighted in the previous pages, the following recommendations can be made to national and European policy-makers funding the mobility of cultural professionals as well as to the cultural sector and the journalists themselves:

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RECOMMENDATION ONE

To develop specific funding opportunities for cultural journalists and to enlarge existing schemes for cultural professionals so as to include journalists

National and regional funding bodies should consider allocating *specific travel grants* to cultural journalists – supporting both national journalists and foreign journalists (outgoing and incoming mobility).

Existing public funding opportunities supporting the mobility of cultural operators should be enlarged, when possible, to include – openly – cultural journalists, as they form a vital part of the cultural sector by contributing to the dissemination of knowledge, to the development of audiences, and to the European and international development of artists and companies.

RECOMMENDATION TWO

To establish an open and ongoing dialogue between national/ local public funders and the cultural sector in each country and in Europe

Public funders (ministries, arts councils, specialised agencies, regional bodies, etc.) should establish a regular dialogue with the sector in their country and at the European level (with organisations, programmers, journalists, networks...), in order to define *general and specific needs, priorities and criteria* for funding the mobility of cultural journalists to maximise their impact on the cultural sector and on arts audiences. For example, in some countries a particular focus might be needed on journalists writing about specific emerging disciplines.

RECOMMENDATION THREE

Provide public support to projects initiated by the journalists and/or the cultural sector (including EU-funded projects) and their follow-ups

EU-funded projects initiated by the cultural sector are often the only opportunity for cultural journalists' mobility. Public institutions should support such projects and their follow-ups in order to foster journalists' mobility and international networking, as these benefit the cultural sector and audiences – i.e. society – at large and contribute to the creation of *a contemporary cultural scene connected across borders*.

RECOMMENDATION FOUR

To develop meetings and networking opportunities for cultural journalists alongside artistic events

Cultural organisations (associations, festivals, etc.) and cultural journalists should consider *working together* to develop meetings and networking opportunities for cultural journalists alongside artistic events, and should consider *the possibilities of new media* as a way of finding new/additional funding (e.g. through crowdfunding) and of reaching out to new audiences and sharing knowledge across borders.

In the development of such activities they should *take into account the results and outcomes of previous experiences*, like the *Unpack the Arts* project (www.unpackthearts.eu).

RECOMMENDATION FIVE

To make sure that public funding for cultural journalists' mobility at all levels is balanced, responsible and sustainable from the professional, social and environmental point of view

Funding should provide *balanced support toward the participation of cultural journalists in small- and large-scale events*, giving visibility also to more experimental and emerging artforms and trends. All forms of art and culture should, as far as possible, be supported in this endeavour.

Public funding for the mobility of cultural journalists should always strive to respect social and environmental standards: respect of fair and legal working conditions, fair remuneration, equal opportunities and non-discrimination in the access to funding lines, reduction of environmental impacts, etc. For a more complete review of such principles, and for sources of inspiration and examples of good practice, funders could refer to *On the Move's Charter for a sustainable and responsible cultural mobility* (<http://on-the-move.org/charter>).



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Culture

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For clarifications or comments on the content of the guide, please contact mobility@on-the-move.org

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