My current PhD work is very much related to the questions raised in your survey.  I am looking back from 2009 to 2019 and asking if the arts and culture sector in Western Europe was obstructing or helping to create a level playing field for artists impacted by displacement, or indeed, if they had a responsibility to live up to the rhetoric of inclusion in that decade.  In that decade (and before and after) I have also been working as a case worker assisting artists who needed to leave their countries and relocate due to abuse of their human rights (cultural rights, artistic freedom…) as artists.

One of the motivations to start a PhD journey was the international background research I undertook for IFACCA (International Federation of Arts Councils and Cultural Agencies) in 2018.  IFACCA published ‘Artists Displacement and Belonging’ (Feb 2019). Of course my international research is now dated, but I would like to share some of the worrying evidence I found, that might be successfully covered in your forthcoming report:

* I found evidence at the time that some arts councils and cultural ministries had a mandate to only offer arts funding to **citizens** of their countries.  This was particularly in the UK, but other countries, whether due to governmental mandates or entrenched attitudes, displayed the same. Of course many refugees wait long years for such a legal status.
* to get around this, arts organisations, especially but not limited to artists-led organisations, could get general funding and then in a second stage use it to support non-citizens.
* a main, and striking, finding was the, whereas I found hundreds of projects using the arts and culture with refugees and migrants, there were extremely few initiatives that supported refugees who were actual artists and whose needs were for professional support as artists. There are more now: Germany is a good example, Counterpoints Arts in the UK  [https://counterpointsarts.org.uk/](https://eur02.safelinks.protection.outlook.com/?url=https%3A%2F%2Fcounterpointsarts.org.uk%2F&data=05%7C01%7Chrc-sr-culturalrights%40un.org%7C97fa4b47a0334b99034d08dac560dd76%7C0f9e35db544f4f60bdcc5ea416e6dc70%7C0%7C0%7C638039317074677388%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=akzGw4R9GzZCZ1COFQf32Qo8m75tbr6%2B%2Bo3H1pLRJow%3D&reserved=0) is superb and has years of exemplary experience. It would be useful to speak to those organisations as they all have stories of discrimination - often by the professional arts sector itself - against artists whose aesthetic or arts training may be different than the host country.  GlobeAroma in Belgium <https://www.globearoma.be/fr/> is a good example as well.
* another issue that is pertinent, but hugely confusing, is access to work and to higher education for artists and culture workers who are refugees or migrants. Often refugees awaiting status decisions are in limbo and a vicious circle for years - unable to legally work and earn money, thus unable to prove to arts funders that they are artists (as normally defined by proving a % of income directly from arts work).  In addition, some countries bar access to higher education to those without legal status, allowing only non-labour related courses such as language. As EU countries have a significant margin of manoeuvre regarding EU migration protocols, this can result in stifling artists and culture workers for years until they finally give up.  CREATE Ireland is an excellent example of a programme that focuses on professional development of refugee and migrant artists. <https://www.create-ireland.ie/>.
* finally there is the problem of racism and discrimination.  In my forthcoming PhD I highlight one case study of a performing artist who has taken a job as a journalist/media reporter and who discovered that as a general rule, incomers to the country were always paid less than their ’native’ colleagues for the same work.  The union confirmed this.

However, it would be quite wonderful if a recommendation - or a direct request - would be, for example, to ask IFACCA to survey its members to see about the citizenship question. It may have changed for the better, let’s hope so!  But it would be great to have the evidence.

I wrote a bit about this issue of citizenship in Chapter 9 of  ‘Art, Migration and the Production of Radical Democratic Citizenship <https://rowman.com/ISBN/9781786612786/Art-Migration-and-the-Production-of-Radical-Democratic-Citizenship>, Chapter 9: 'Bridging Citizenship: The Civic Contribution by Artists Impacted by Displacement’.

I’m sorry not to have sent this earlier, but I applaud you for doing this important work, which, of course goes beyond ‘professional’ artists (‘professional’ is such a problematic term!)!

Good luck!