



"The Inaugural Meeting of the Asia Europe Australia Creative Residency Network is supported by the programme ASEF Creative Networks of the Asia-Europe Foundation (ASEF). This project was selected for support from over 50 proposals submitted through a competitive open call in 2013."

On the Move was approached by the Australia Council for the Arts, host and co-organiser of the IETM Asia Satellite Meeting to facilitate the brainstorming meeting between cultural mobility funders and stakeholders from Europe, Asia and Australia. This event was organised in cooperation with RES ARTIS and Asialink partners of the Inaugural Meeting of the Asia Australia Europe Creative Residency Network.



Access and Reciprocity

**A brainstorming meeting between cultural mobility funders and stakeholders
and the Asia-Australia-Europe Creative Residency Network (AAECRN)**

12 May 2014 (9.30-13.00), Melbourne-Australia

Organised by *On the Move* in partnership with RES ARTIS and Asialink
prior to the *IETM Asia Satellite Meeting* in Melbourne hosted by the Australia Council for the Arts

Key findings and inputs for follow-ups



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12 June 2014

Key findings

This document presents the main issues that were raised during the Melbourne meeting on 12 May 2014, which gathered more than 50 cultural mobility funders and stakeholders as well as residency professionals from Europe, Asia and Australia. Full information about the meeting, including programme, objectives, list of the participants and selected PowerPoint presentations are available at: <http://on-the-move.org/about/ourownnews/article/16213/access-and-reciprocity-a-brainstorming-meeting/>

This report follows the model of the report of the *First Platform meeting of Asian and European cultural mobility funders* organised in Prague on 5-6 June 2013 (co-organised with Arts and Theatre Institute-Czech Republic and Kelola Foundation-Indonesia with the support of the Asia-Europe Foundation's *Creative Encounters* programme)¹.

The following key findings (and the inputs for follow-ups) also build on some ideas shared during the working group session on 14 May 2014 at the IETM Asia Satellite Meeting, "The necessary dialogue"² (with the funders), facilitated by Collette Brennan, Australia Council for the Arts and Katelijjn Verstraete, British Council, Singapore.

Multiple type of partnerships are necessary at different levels: International/national/regional but also between funders/cultural organisations (public and private) and artists/cultural professionals. There is a need to imagine new types of partnerships that shall embed the diversity of partners (and their respective contexts), as well as to re-focus on the needs of artists and creators/cultural professionals.

Local communities / audience have a key role in the creative process. Interesting experiences of support provided by the audience (through crowdfunding, in-kind or financial support etc.) seem important to be shared between Australia, Asia and Europe, particularly when they come from countries with less public funding.

It is not all about money! Information about different contexts is needed particularly for countries and regions that are less internationally connected (problem of access: language, information sharing etc.). The Melbourne meeting pointed out the importance of interface organisations and non-monetary services to facilitate the access to information and resources (an outcome of the 2013 Prague meeting as well).

Artists and cultural professionals also need funders and cultural mobility stakeholders to better understand their needs and their working environment beyond the "grant" question, particularly in countries where national public funding is lacking or shrinking. Such a regular dialogue can definitely have a positive impact on the ways funding and resources are allocated in order to fit to the specific needs of the mobile cultural sector.

Mapping as a way to connect: Mapping of available information about funding opportunities is needed, however there is also a great necessity to think in terms of target groups, use and updates of these mappings. Sharing of information and resources is key for people and organisations to feel connected. "Dynamic" and easy-to-use types of mapping shall complement the actions of formal or informal networks. Language is a challenge to convey information.

¹ See the final document "Key findings and ideas for follow-ups" at: <http://on-the-move.org/about/ourownnews/article/15512/platform-meeting-of-asian-and-european-cultural/>

² <http://ietm.org/melbourne>



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Networks: There is a need to use better existing networks, as well as to complement them with other types of more informal or specific networks – also online – like the newly created AAECRN (Asia Australia Europe Creative Residency Network), or sub-networks like the Res Artis³/PAIR.

Long-term vision for funding support, partnerships and development of projects is needed. Evaluation was highlighted as a key parameter to understand the long-term impacts of a specific project or a residency, for instance on the artist, the host and sending organisation, the audience, local communities, funders etc. The lack of tools and/or time to assess such impacts was mentioned as a challenge.

A new understanding of “reciprocity” is needed. This may be a key moment to communicate to funders and national/international agencies the importance to re-consider the notion of reciprocity (based for instance on the example of artists-in-residence programmes, where reciprocity is the *modus operandi*) and see the benefits of investing not only on “their” national artists and “their” country. It seems as well crucial to go beyond the idea of “export” and to consider and define how to build up long-lasting collaborations with different partners at different levels (incl. civil society organisations, private partners etc.)

Regions and cities were named as increasingly important partners and stakeholders for their role in supporting international cultural mobility while linking the creative process to their immediate local and regional environments.

³ http://www.resartis.org/en/about/about_res_artis/networks_within_res_artis/the_pair-initiative_-_performing_arts_in_residence/



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Inputs for follow-ups

> **Reinforcing and diversifying networks:** through the support of new types of networks' initiatives and their potential for connections within the region Australia-Asia-Europe. For instance:

- A report on the follow-ups of the Asia-Australia-Europe Creative Residency Network will be available from the end of June at <http://resartis.org> / <http://asialink.unimelb.edu.au>
- For networks' development and the creation of new networks, the new Creative Networks call by the Asia-Europe Foundation is open until 15 July 2014: <http://www.asef.org/projects/themes/culture>

It is also interesting to look at how some European cultural networks get more international in the topics they cover and the connections they establish, for instance:

- <http://ietm.org>
- <http://www.fresh-europe.org/>
- <http://www.encatc.org>

and look at some Asian networks created recently:

- http://www.onpam.net/index_en.html
- APP-Asian Producer's Platform, coordinated by AsiaNow-Korea: <http://www.asianow.kr/>

> **Access to information:** with the support of the Asia-Europe Foundation, On the Move will update the *Guides to Funding Opportunities for Cultural mobility in Europe and in Asia* in time for the presentation at the 6th ASEM Culture Ministers' Meeting⁴ in Rotterdam on 19-21 October:

- <http://on-the-move.org/funding>
- <http://culture360.asef.org/asef-news/mobility/>

A training and networking meeting is facilitated by On the Move on 17-19 June 2014 in collaboration with the Luxemburg Agency for Cultural Action, focusing in particular on external communication and information-related platforms. The meeting will involve OTM members and representatives from Asia (including the Asia-Europe Foundation, Randian magazine – China, Planting Rice-The Philippines, Korea Arts Management Service etc.):

<http://on-the-move.org/news/article/16309/training-and-information-sessions-for-and-with/>

> **Mappings** shall be undertaken to avoid duplication of action and in order to pool out resources to the benefit of the mobile cultural sector. Mapping is about sharing resources for the sake of artists' and cultural workers' empowerment and, potentially, about conveying key messages to cultural mobility funders, partners and stakeholders. As regards to residencies, the following websites are among key resources:

- <http://resartis.org>
- <http://transartists.org>
- <http://en.air-j.info/> (Japan)
- <http://bambooculture.com/en>
- <http://chinaresidencies.com>

⁴ <http://www.aseminfoboard.org/upcoming-events/event/448-6th-asem-culture-ministers-meeting-cmm6.html>

> Multi-layered meetings between different stakeholders of mobility: Beyond the cultural mobility funders' meetings (including private funders), there is the need to facilitate encounters between cultural mobility funders and stakeholders as well as representatives from the cultural sector to discuss sustainable and strategic ways to support cultural mobility (to think beyond the "grant" aspect and avoid short-term and scattered forms support). The idea behind such meetings would be for cultural professionals and artists not to pitch their projects to funders, but more to allow both sides to better understand the needs, challenges and opportunities faced by the others, in order to think of creative and sustainable support mechanisms.

For example:

IFCCD - International Federation of Coalitions for Cultural Diversity organised a meeting of the experts on funding of cultural projects in French-speaking Africa in December 2013: <http://www.ficdc.org/cdc4015?lang=en>

> Advocating for more support to investment in "people first", for instance through "go-and-see" grants paving the way for long-term partnerships or sustainable strategic approaches to support people and therefore organisations. The idea would be to go beyond a one-way and short-term type of support or an "export" approach and to engage into a more holistic approach to cultural mobility while considering its socio-economic, cultural and environmental impacts.

Advocacy can be done through organisations/platforms and/or clusters such as IFACCA⁵, EUNIC, Ministers' meetings, but also at the city/regional levels. Independent mobility funds (like the Roberto Cimetta Fund⁶) can also play an important role in such advocacy actions.

> Sharing methodologies to better assess the long-term impact of cultural mobility projects and the continuity of the creative process (e.g. one artist in residency will benefit from the experiences of past artists and their connections with local audiences/communities). There is a great need to document, share, compare and apply such methodologies. This aspect will be taken into consideration in the work of Asia-Australia-Europe Creative Residency Network-AAECRN).

Further reading:

Newly published report related to the preparatory action: Culture in EU external relations: <http://cultureinexternalrelations.eu/report-publication/>

The next OTM cultural mobility funders' meeting is planned in New York (USA) on 7 January 2015 prior to APAP – Global Performing Arts Conference and Marketplace⁷.

US partners: Theatre Without Borders (OTM member) and Martin E. Segal Theatre Centre.

For more information, please contact: mobility@on-the-move.org

⁵ IFACCA : Good Practice Guide on Arts Advocacy: <http://www.ifacca.org/announcements/2014/01/02/ifacca-launches-good-practice-guide-arts-advocacy/>

⁶ See the RCF initiative, the Balkan-Arab Exchange Platform: <http://on-the-move.org/news/article/16127/balkan-arab-exchange-platform-enlightening-hidden/> ; <http://www.cimettafund.org/>

⁷ <http://apapnyc.apap365.org/Pages/default.aspx>



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