MOBILITY FUNDING GUIDES
Funding opportunities for International Cultural Exchange
in Asia and Europe

How to read the mobility funding guides
for Asia and Europe

1. What is the general context of these guides?

In September 2011, the cultural mobility information network, On the Move in partnership with the Interarts Foundation, published for the first time the *Guide to funding opportunities for the international mobility of artists and cultural professionals in Europe.* This online document produced within the scope of the EU funded project PRACTICS covers **35 European countries** (member-countries of the European Union as well as Macedonia, Iceland, Montenegro, Turkey, Lichtenstein, Norway and Switzerland)
Since 2012, some country-focused guides have been updated like the ones for France (with the yearly support of the Ministry of Culture and Communication); Italy, Spain, Norway, Macedonia, The Netherlands, Sweden (with the support of the EU Culture programme and the research support of the Interarts Foundation); Greece and Bulgaria (with the research support of Busart and the Culture Desk Foundation) and Belgium (with the support of the Creative Europe Desks of the Flemish region and the Wallonia-Brussels region).

Based on this first European experience, the Asia-Europe Foundation (ASEF) - with the cooperation of Arts Network Asia (ANA), Korea Arts Management Service (KAMS), *Japan* Center, *Pacific Basin* Arts Communication (PARC), and Tokyo Performing Arts Market (TPAM) – initiated and supported in 2012 the mapping of cultural mobility funding resources for **19 Asian countries**, compiled into 19 country focused guides These guides are updated every year since 2012 and are completed by a special guide "Focus on Asia" and another one "Open to any nationality".

For the first time in 2014, **49 guides** for all the countries of the Asia-Europe Meeting (ASEM) will be available online on ASEF culture360 portal (http://culture360.asef.org) and On the Move website (http://on-the-move.org/funding).

You can now find online the following resources on funding opportunities in Asia and Europe:

- The cultural mobility funding guides for 27 countries of the European Union (EU), as well as Norway and Switzerland[1];
- The 3rd edition of the cultural mobility funding guides for 19 Asian countries edited for the third time since 2012;

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[1] Although Croatia officially joined the EU in 2013, it became a member of the Asia-Europe Meeting (ASEM) only in October 2014. Therefore a guide for Croatia is not included in this 3rd edition of the Mobility Funding Guides.

- The cultural mobility funding guides "Focus on Asia" and "Open to any nationality" edited for the third time since 2012;
- A web-repertory related to cultural mobility funding in the Russian Federation[2]

This series of updates of the Mobility Funding Guides in Asia and Europe was made possible thanks to the support of ASEF, the Ministry of Culture and Communication (for the France guide) and Creative Europe Desks of the Flanders and Wallonia-Brussels regions (for the Belgium guide). ASEF and On the Move also wish to thank for their information and data support the Korea Arts Management Service (KAMS), the Japan Foundation, the Australia Council for the Arts, the Luxembourg Agency for Cultural Affairs and the following On the Move members: ITI-Germany and IGBK (through their website touring-artists.info), DutchCulture/TransArtists, Arts and Theatre Institute-Czech Republic, the Zbigniew Raszewski Theatre Institute-Poland and the Theatre Union of the Russian Federation.

2. What are the target groups of these guides?

These guides are useful for:
- **Artists, cultural professionals and/or cultural organisations** (from institutions to small collectives and associations), in all disciplines, who search funding for their international mobility;
- **Funders and policy makers,** both public and private, at international, European and Asian national/local levels to identify existing mobility funding mechanisms and identify gaps of financial support for the mobility of artists and cultural professionals in the country/region they cover.

3. What makes the cultural mobility funding guides unique?

The main characteristics of the identified funding organisations/funding schemes are:

- Funding opportunities identified are provided by international, Asian and/or European **organisations**, regional bodies (e.g. organisations that support cooperation in a specific world region), national authorities (and other bodies operating at arms-length from national governments, such as arts councils and national cultural institutes) and private organisations. Relevant opportunities offered by local and regional authorities have been identified in some cases;

- The definition of cultural mobility refers to **various forms of mobility** from residencies to production, collaboration and training (see below point 4);

- Funding opportunities identified are **regular** and are not, as far as possible, related to one-off type of calls (for such type of calls, you can refer to http://culture360.asef.org and http://on-the-move.org/news/topic/)

- All arts related **disciplines are covered** as long as the information can be identified (see below point 4);

- The guidelines with the eligibility criteria and the application criteria are **open, transparent and online**;

- **Travel costs** listed are at least partially funded;

-The focus is on **incoming and outgoing mobility**, from/to one country to the other (as far as country profiles are concerned).

4. How is the information presented?

Since the first European edition, a common template has been used as general reference, for the integration and presentation of details for each of the schemes identified, as described hereafter:

Funding organisation	Name of the organisation that provides or administers the grant, in original language and/or English if possible. With the new edition of the European and Asian mobility funding guides, has been also added the sources of the funding: Public (Pub.), Private (Pri.) and Public/Private (PP)
Name of scheme	Name of funding scheme (programme, fund, etc.)
Type of mobility	Type of activity which can be funded. The following typology, partly adapted from ERICarts' Mobility Matters study[3], has been applied:

    ► Artists / writers residencies[4]
    ► Event participation grants
    ► Scholarships for further / postgraduate training courses
    ► "Go and see" or short-term exploration grants
    ► Market development grants
    ► Support for the participation of professionals in transnational networks
    ► Project or production grants
    ► Research grants
    ► Touring incentives for groups
    ► Travel grants (valid for different purposes)

Often, schemes allow for more than one type of mobility.

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[3] http://www.mobility-matters.eu

[4] In accordance with the general criteria used throughout the document, only artists' and writers' residencies that provide travels' cost (at least partially) or substantial support grants have been considered. Additional information about this type of spaces can be found on www.transartists.org or http://www.resartis.org.

Sector	Artforms or cultural disciplines addressed by the scheme. A colour basis coding is also used in the case of the European cultural mobility funding guides:

▶ Performing arts (theatre, dance, opera, circus, street arts)
▶ Visual arts (painting, sculpture, photography, installation, applied arts)
▶ Audio-visual and media (film, TV, electronic art, new media, web)
▶ Music
▶ Literature (literature, translation)
▶ Heritage (tangible heritage, movable heritage, intangible heritage, archives)
▶ Cross-disciplinary arts
▶ Research
▶ Cultural management
▶ All

Where a scheme is relevant only to specific sub-sectors within broader disciplines (e.g. theatre, sculpture, new media), this has been specified, on the basis of the information available.

Eligibility of beneficiaries	Eligibility as regards age, nationality, profession and other categories if applicable. Additional details are given regarding the geographic location of eligible activities, if applicable.
Destination	Regions or countries travel to which is eligible. The concepts of 'outgoing mobility' (i.e. support for residents in the country of the fund to move elsewhere) and 'incoming mobility' (i.e. support for residents abroad to move to the country where the fund is based) are often used (and referred as OM and IM)
Other priorities	Further specification of thematic priorities that may restrict eligibility of projects or provide additional guidance for preparing applications, if relevant.
Size/ Scope of grant	Information on the nature, size or scope of grants where applicable, or the global budget if this information is available.
Last viewed	Date on which the information was obtained.
URL	Website(s) where further information can be obtained.

5. What are the limitations of such guides?

The data presented in these online guides has been updated from the information gathered in the last editions of the Guides. The information is obtained primarily from the websites of the institutions and organisations which provide the relevant mobility schemes, links to which are included under each scheme. In addition to the information available online, some exchanges have been maintained with the organisations under study so as to clarify details of their relevant mobility schemes.

The information contained in the guides (Europe and Asia) has been mostly updated from August till September 2014. It is correct at the time of writing, to the best of the editors' knowledge (eg On the Move's team). However, it should be noted that funding schemes are regularly subject to change, something which may render some information out-dated. In particular, the present economic context in Europe and Asia means that a number of funding schemes are currently being reviewed and some of them may disappear.[5]

While the Asian mobility funding guides have been updated on a yearly base since 2012, this has not been the case for all the European funding guides, except for France and the countries mentioned on page 1. This last edition of the European guides – except for France, Belgium, Germany, Luxembourg and the Netherlands – corresponds more to a cleaning process and editing of the past guides than an in-depth research due to funding limitations. If partnerships could be secured with national bodies in Europe (like the one developed with the Ministry of Culture and Communication-France), the information offered to the cultural sector could be more adequate and refined.[6]

6. Next steps?

New partnerships for the guides: Beyond this edition, ASEF and On the Move are looking for partners to co-fund/support the updates of these guides which are very useful for the cultural sector, particularly in time of budget constraints for international exchanges and cultural cooperation between Asia and Europe.

Need of a more in-depth research on the contents of the guides: The information included in all these guides is a great material to delve into for a research on the evolution of funding schemes, adaptation of organisations to economic, societal and/or geo-strategic contexts, origins (public and/or private) and targets of funding schemes etc. Such an in-depth research would be highly useful for policy makers and funders to adjust their orientations and schemes, all the more since many countries do not have yet a set of funding support mechanisms for their own nationals' international mobility. In Europe the most important countries in terms of mobility funding schemes are France, Germany, the Nordic countries (like Denmark, Finland, Sweden and Norway), the Netherlands, Great Britain and in Asia, Japan, Korea, Singapore, Australia and New Zealand, which limits de facto the mobility opportunities of nationals of other countries and in particular from Southeast and South Asia and to a lesser extent South Europe and East Europe.

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[5] For any updates, please contact for Asia: funding@culture360.org and for Europe mobility@on-the-move.org
[6] For any request for partnership, please contact mobility@on-the-move.org

A regular dialogue on cultural mobility funding strategies with policy makers and funders: a series of encounters of policy makers and funders has started at an Asia-European level thanks to the support of the ASEF.

The *Platform meeting of Asian and European cultural mobility funders,* Prague, Czech Republic (5-6 June 2013), with the support of the ASEF Creative Encounters Grant[7] offered the chance for funders and policy makers to meet and discuss current challenges and opportunities in terms of partnerships.

The conversation among funders and policy makers was enlarged to cultural professionals and continued in 2014 with the meeting on *Access and Reciprocity: A brainstorming meeting with cultural mobility stakeholders* in Melbourne, Australia (12 May 2014). In partnership with Asialink and ResArtis the meeting was part of the *Inaugural Meeting of the Asia Europe Australia Creative Residency Network* and in conjunction with the Asia Satellite Meeting co-organised by IETM (International Network for Contemporary Performing Arts) and the Australia Council for the Arts[8].

Such meetings allow policy makers and funders to share their strategies, programmes and funding schemes and also to discuss key transversal ideas and challenges such the concept of 'reciprocity' and 'access' to funding.

These times of exchange have also to be read in the context of other regional and international initiatives like the preparatory action on culture in external EU relations[9] as some topics are definitely interlinked or the recent *Canary Island Declaration on Artistic and Cultural Mobility* coordinated by the Roberto Cimetta Fund[10].

Towards a world mapping of cultural mobility funding opportunities:

Following the model of the guides for Europe and Asia, other regions of the world have been mapped:

- The **Arab region** with a *Focus on 13 Arab countries* coordinated by On the Move with the financial support of KAMS and the research assistance of the Arab Education Forum (launched in April 2014)[11].

- The **USA** will be the next focus with the *Guide to the Funding of cultural mobility opportunities to and from the USA* (focus on Dance, Theatre and Performance), produced by the Martin E Segal Theatre Centre in cooperation with On the Move and Theatre Without Borders. The launch on 7 January 2015 in New York will be the occasion not only to present the specificities of US funding schemes with regards to international cultural cooperation but also to discuss the question of cultural mobility at a worldwide level and from different angles (from funding to visa issues to the analysis of the impacts of cultural mobility on collaboration processes)[12].

This international approach of the mobility funding guides and strategies is crucial as it positions the discussion on the funding of cultural mobility in a global perspective in order to better respond to local needs and interests from the cultural sector.

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[7] http://on-the-move.org/about/ourownnews/article/15512/platform-meeting-of-asian-and-european-cultural/
[8] http://on-the-move.org/about/ourownnews/article/16213/access-and-reciprocity-a-brainstorming-meeting/
[9] http://cultureinexternalrelations.eu/main-outcomes/
[10] http://culture360.asef.org/news/the-canary-islands-declaration-on-artistic-and-cultural-mobility/
[11] http://on-the-move.org/about/ourownnews/article/16189/guide-to-mobility-funding-opportunities-focus-on/
[12] http://on-the-move.org/news/article/16538/cultural-mobility-symposium-international-funding/

In line with the recommendations of the ASEM Culture Ministers since 2005 also reinforced at the last ASEM Culture Ministers Meeting in October 2014, ASEF and On the Move will continue the work together with the cultural sector and other partner organisations to promote mobility of artists and cultural professionals in Asia and Europe.[13]

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[13] Action Plan of ASEM Culture Ministers (2005, Paris; 6th ASEM Culture Ministers Meeting and 7th ASEF Public Forum on Creative Industries in Asia and Europe (2014, Netherlands).