

Platform meeting of Asian and European Cultural Mobility Funders
Wednesday 5 and Thursday 6 June 2013 – Prague, Czech Republic

Background document for the participants

- *This document was produced by the organisers in order to provide the participants with relevant background information to prepare the Prague meeting.*

*This document shall be considered as a preparatory material for the conference participants, and **not as an official document**. However the document has been made public since the information it includes can be useful for other cultural mobility stakeholders -*

To know better:

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Two days are very short to get an in-depth knowledge of each other, particularly when the contexts and the regions in which each person and organisation is working are distant and different. This background document has been prepared to help you get a better view of the other participants, the organisers and funders of this meeting, and to understand the key features and obstacles in cultural mobility support in Europe, in Asia and between the two regions.

This document is meant to start the discussion virtually while you are on your way to Prague: for this reason we have gathered basic information and enriched it with quotations from the participants. Have a good read!

The questionnaires that most of you have already filled out helped prepare this document and all of them will also be useful for the final mobility funding agenda (an expected outcome of the meeting).

Last update before sending: 28 May 2013 (attached: programme, list of participants and logistics)

Kindly print this document only if necessary. For environmental reasons, we would prefer you to read this document from your laptop if you have one instead of printing it. Thank you!

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I - Objectives and expected outcomes of the two-day event in Prague

Objectives

- 1) To get a general overview of the different ways to fund cultural mobility and the different models implemented in Asia and Europe;
- 2) To find synergies, directly or indirectly, to maximise the support of cultural mobility between Asia and Europe;
- 3) To position international cultural mobility and exchange at the heart of long-term cultural policies.

Expected outcomes

- 1) A better knowledge of the participating organisations' models of support to cultural mobility (already implemented or under development);
- 2) A stronger connection between mobility funders in Asia and Europe (beyond the participant organisations);
- 3) A Mobility Funding Agenda:
 - An online document introducing different models of funding cultural mobility, with reference to key documents (including *On the Move's Charter for a Sustainable and Responsible Cultural Mobility¹*);
 - An agenda with dates where mobility funders can meet in the future and inspire other partners to join in (virtual and/or real meetings) in Asia and Europe, and worldwide.

¹ <http://on-the-move.org/charter>



II - The partners

Arts and Theatre Institute (Czech Republic): <http://www.idu.cz>

The mission of the Arts and Theatre Institute is to provide the Czech and international public with a comprehensive range of services in the field of theatre and individual services connected to other branches of the arts (music, literature, dance and visual arts). ATI collects objects and works relating to the theatre, processes and provides access to them, while pursuing research, initiating and participating in international projects.

The international cooperation is one of the main activities of ATI. In this field ATI has achieved high level of experience thanks to membership in international networks and projects and also as an expert consultant of different institutions.

Kelola Foundation (Indonesia): <http://www.kelola.or.id>

As a national nonprofit organization established in 1999 to enhance and promote the vitality of Indonesian arts, Kelola works directly with Indonesian arts practitioners nationwide by providing access to learning opportunities, funding, and information. Kelola also promotes cultural exchange by facilitating artists and art practitioners to engage in dialogue, gain and share skills and knowledge, as well as to build networks within Indonesia and with the international cultural communities.

Through its website, Kelola opens access to information for and about the arts communities. Kelola's annual programs are made possible through partnerships with HIVOS, The Ford Foundation, The Asian Cultural Council, The Asialink Centre, Biyan Wanaatmadja, First State Investments Indonesia, and individual donors.

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

On the Move (OTM) is the cultural mobility information network active in Europe and worldwide. Established in 2002 as a website, OTM has developed and today 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 up 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* (OTM Charter for a Responsible and Sustainable Cultural Mobility) and *Networking* (through capacity building projects in particular for OTM members).

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

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This project is supported by the program **Creative Encounters: Cultural Partnerships between Asia and Europe**, promoted by the Asia-Europe Foundation (ASEF) and Arts Network Asia (ANA), in collaboration with Trans Europe Halls (TEH)

The funders and supporters of the meeting

The meeting you are attending is funded under the programme ***Creative Encounters: Cultural Partnerships between Asia and Europe***, promoted by the Asia-Europe Foundation (ASEF) and Arts Network Asia (ANA), in collaboration with Trans Europe Halles (TEH).

The **Creative Encounters** programme is the main and currently the only programme through which ASEF selects and supports collaborative projects in the area of artistic exchange, one of CE's main focus areas since 2002. Derived from the Asia-Europe Partnership Initiatives (AECPI) program (2009-2010), Creative Encounters is based on an annual open call for proposals and a selection process targeting innovative projects, which gather artists, performers, producers and cultural practitioners from Asia and Europe.

More information:

<http://www.asef.org/index.php/projects/programmes/2130-creative-encounters>

New call for applications – ASEF Creative Networks:

<http://culture360.org/opportunity/asef-creative-networks-call-for-proposals/>

The programme draws from the positive experiences gained through the successful work of the *Creative Encounters: Cultural Partnerships Between Asia and Europe* and will be based on a similar selection and funding model.

Local partners:

Ministry of Culture Czech Republic: <http://www.mkcr.cz/en/> (with a section on foreign relations)

Czech Centre Prague: <http://www.czechcentres.cz/en/>

New Stage - National Theatre: <http://www.novascena.cz/en/>

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III - Cultural mobility: a working definition²

On the Move and its members understand cultural mobility as **"the temporary cross-border movement of artists and other cultural professionals**. Certain forms of mobility relate to the individual (e.g. networking, residencies etc.); others are intrinsically connected to the mobility of works or performances in another country. (...) Mobility is not only understood as occasional movements across national borders that may be useful to gain professional experience required for career advancement, as well as advance artistic endeavour, but more as an integral part of the regular work life of artists and other cultural professionals." (From Ericarts, *Mobility Matters*, 2008)

Types of mobility support include:

Artists' / writers' residencies; Event participation grants; Scholarships for further/postgraduate training courses - including training/work placement; "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 and Travel grants (valid for different purposes)

Concerned disciplines:

Performing arts (theatre, dance, opera, circus, street arts etc.); Visual arts (painting, sculpture, photography, installation, applied arts, graffiti etc.); Music; Literature (including translation and publishing sector); Cultural Heritage (tangible heritage, movable heritage, intangible heritage, archives); Multi- or Cross-disciplinary arts; Research; Cultural management; Cinema; Video/new media.

"Cultural professionals":

Any non-artistic professional related to the arts and cultural field from technicians, producers to curators, cultural journalists and critics.

"Cultural operators":

Professionals engaged into facilitating arts and cultural programmes and activities such as festival directors, venue managers, network secretary generals etc.

Domains encompassed in mobility experiences:

Artistic, cultural, social, economic, environmental, political and philosophical (values implied)

Stakeholders involved in mobility processes:

Private and public funders, policy makers, cultural organisations, artists, cultural professionals, local communities and public (audience)

² <http://on-the-move.org/about/mission/culturalmobility>

IV - The participating organisations

Please note that the **detailed contact list of participants** (with addresses, emails etc.) will be sent **after** the event.

List of represented countries:

Asian/ASEM countries: Australia, Bangladesh, China, India, Indonesia, Japan, Korea, Pakistan, The Philippines, Singapore, Thailand, Vietnam.

European/ASEM countries: Belgium, Czech Republic, Croatia, Finland, France, Germany, Hungary, Italy, Malta, The Netherlands, Poland, Portugal, Russia, Slovakia, Spain, United Kingdom.

The Asian and European countries represented in this meeting are ASEM member countries. (<http://www.aseminfoboard.org/>)

See attached the most updated attached participants' list.

IV.I. Participants' profile

Based on the answers provided by the preliminary questionnaires and on the former research made by the event organisers, the participants can be grouped into **five main categories:**

- Organisations for which cultural mobility funding is at the core of the mission
- Organisations for which cultural mobility funding is an important part of the mission
- Organisations for which cultural mobility funding is one activity among others
- Cultural mobility fundraisers
- Organisations which do not fund mobility but are interested in the issue for possible future mobility projects or programmes

These are presented in the following pages, with a distinction between organisations based in Europe (whose headquarter in based in Europe) and in Asia.

1) Organisations for which cultural mobility funding is at the core of the missions

Organisations based in Europe:

- **Czech Centres** (www.czechcentres.cz): The organisation was established and is funded by the Czech Republic's Ministry of Foreign Affairs. Promoting Czech cultural life on the international stage is a core mission of the Czech Centres and cultural mobility is value as the most effective and efficient tool for fulfilling our mission.
- The **Adam Mickiewicz Institute** (<http://www.iam.pl/en>) is a state cultural institution whose task is to promote Polish culture around the world and actively participate in international cultural exchange. China is one of the priority countries of the AMI in Asia. Its budget depends from the Ministry of Culture and National Heritage of Poland.
- The **Nordic Cultural Point** (<http://www.kulturkontakt nord.org>) is a strong and innovative Nordic cultural organisation with the Nordic region as its platform. The organisation is a Nordic meeting place and a Nordic cultural centre in Finland. Nordic Culture Point spreads knowledge of, and interest in, the Nordic region, and acts as secretariat for the Nordic Council of Ministers' two support programmes for culture including the Nordic-Baltic Mobility Programme for Culture.
- The **International Visegrad Fund** (<http://www.visegradfund.org>) is an international organisation based in Bratislava founded by the governments of the Visegrad Group (V4) countries—the Czech Republic, Hungary, the Republic of Poland, and the Slovak Republic—in 2000. The purpose of the Fund is to facilitate and promote the development of closer cooperation among citizens and institutions in the region and recently also between the V4 region and other countries, especially the Western Balkans and countries of the Eastern Partnership.
- The **Roberto Cimetta Fund** (<http://www.cimettafund.org/>), an international non-profit making organisation based in Paris, was created in 1999 to respond rapidly and directly to artists and cultural managers who wish to travel in order to develop contemporary artistic cooperation projects in the Euro-Mediterranean region, and in particular throughout the Arab world. As an independent organisation RCF partners with local and regional authorities in Europe and the Arab world, with Foundations and Ministries to develop funding schemes in the Euro-Arab zone.

Organisations based in Asia:

- **Korea Arts Management Service, Korea** (<http://eng.gokams.or.kr>) Founded in 2006, KAMS concentrates on provision of supports and services related to international exchange, and on enhancement of the competitiveness of the Korean performing arts. In this regards, KAMS forms various exchange strategies tailored for different regions (including Europe), and helps tap on overseas markets through its network of international partners.
- **Arts Network Asia** (<http://www.artsnetworkasia.org/main.html>), set up by an independent group of artists, cultural workers and arts activists from Asia, is an enabling grant body working across borders in multiple disciplines that encourages and supports regional artistic collaboration as well as develops managerial and administrative skills within Asia.

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2) Organisations for which cultural mobility funding is an important part of the mission

Organisations based in Europe

- **The Ministry of Culture – Czech Republic** (<http://www.mkcr.cz/en/>) puts a great emphasis on cultural mobility and promotes it in particular by supporting the direct participation of Czech entities (namely natural and legal persons) in foreign projects, the international mobility of Czech professional as well as amateur artists and folk craftsmen, through maintaining and fostering favourable conditions for international cooperation in the field of cultural and creative industries etc. Asia is one of the Czech Ministry's focus areas including through cultural cooperation treaties.

- The **Malta Council for Culture and the Arts** (<http://maltaculture.com>) was established to promote Maltese culture through all forms of creative expression, increase the accessibility of the public to the arts, and enhance Malta's cultural heritage locally and abroad. The Malta Arts Fund was set up in 2009, and the Mobility Support Grant strand was launched late in 2011. The focus is still on Europe but other parts of the world (including Asia) start to be covered.

- **The Ministry of Culture and Communication, France** (<http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Europe-et-international>) indirectly supports cultural mobility by co-financing institutions active in that field, independent or state related (eg. Institut français, Office national de diffusion artistique -ONDA, Centre national des arts plastiques -CNAP, Maison des cultures du monde -MCM, Fonds Roberto Cimetta, Bureau export de la musique –Burex etc) and supports residencies as well as training for foreign cultural professionals (Programme: Courants with the Maison des Cultures du Monde). Funding for cultural mobility per se is not the priority but cultural mobility is an important topic for the Ministry.

- **The British Council** (www.britishcouncil.org) is the United Kingdom's international organisation for cultural relations and educational opportunities. BC creates international opportunities for the people of the UK and other countries and builds trust between them worldwide. It has developed different programmes in Asia including the "Connection through Culture" in China, India or Pakistan.

- **Dance Info Finland** (www.danceinfo.fi) aims, through its international work, to develop the art of dance in Finland. Geographically, Finland is still a bit of a periphery, so the mobility of the artists does not come as naturally as in Central Europe. Dance Info Finland is not a funding organisation as such: it can fund mobility projects being a co-operation partner of the project. Country focus depends on partnerships (in Asia: Australia, Japan, Korea).

- **Russian Theatre Union** (www.stdrf.ru, www.stdrf.org, www.rtlb.ru) is an independent organisation mostly supported by the Russian federal government. In 2013 RTU launched a pilot travel grants scheme to support performing arts professionals in establishing contacts, exploring opportunities, participating in networks and events between Europe and Russia.

- The **Prince Claus Fund for Culture and Development** (www.princeclausfund.org) is based in Amsterdam and is supported by the Dutch Ministry of Foreign Affairs and the Dutch Postcode. It supports cultural mobility through its travel grants and two other schemes: grants and collaborations and outreach programme. India and Indonesia are two of the origin countries for incoming mobility (in the Netherlands).

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- The **European Cultural Foundation** (<http://culturalfoundation.eu>), based in Amsterdam - the Netherlands, initiates and supports cultural exchange and creative expression across wider Europe. Its **STEP Beyond travel grants** supports individual artists and cultural workers travelling across borders in a wider European space (including Georgia, Russia and Serbia) to explore, network and set up new collaborations.

Organisations based in Asia

- **The Japan Foundation** (www.jpff.go.jp) supports exchange projects between Japan and other countries in three art genres: visual arts, performing arts and audio-visual arts as well as in publications and, in segments that enhance understanding of Japan through culture, cultural cooperation and civic/youth exchange. There is a special support grant scheme towards Europe: Performing Arts Japan (PAJ).

- **The Australia Council for the Arts** (<http://australiacouncil.gov.au>) is the Australian Government's arts funding and advisory body. International cultural mobility is one of the 8 missions of the Council while including about 15 different schemes to support Australian artists and cultural professionals. ACA has developed a stronger partnership with Europe and in particular through IETM.

- The **Arts Council of Korea (ARKO)** (<http://www.arko.or.kr>) has as its main objective to make the arts more central to the lives of the Korean citizens by supporting arts organisations and artists in and abroad through grant-giving services and programmes. United Kingdom and Germany are among the top 5 countries of origin and destination of ARKO's mobility programme³.

- **National Commission for Culture and the Arts (NCCA), The Philippines** (<http://ncca.gov.ph>): The Philippines is an archipelago of 7,100 islands, so artists and cultural workers need to move from one island to another to share expertise, for enrichment, for cultural exchanges and understanding, for promotion of the arts and to democratize access to rich cultural resources. Promoting Philippine arts and culture overseas is also a significant aspect of the NCCA's work, in particular through travel grants.

- **The Asia-Europe Foundation:** apart from the Creative Encounters Grant and the newly launched ASEF Creative Networks, ASEF has also implemented Culture360.org as an arts and culture online platform that gives information on 13 disciplines of the arts and culture. The platform also supports events in Asia and Europe by providing funds for the mobility of speakers and participants.

³ Had to cancel its participation but information was sent beforehand.

3) Organisations for which cultural mobility funding is one activity among others

Organisations based in Europe

- **Ministry of Culture Croatia** (<http://www.culturenet.hr>): cultural mobility is important but challenging for Croatia, at the national level and in the context of the South East European region as well as within a broader geographical area, as a part of the integration with the European Union. The challenges include tools and new media used by cultural professionals (NGOs, public institutions, private companies, small initiatives etc.) and the search for new models of active participation and collaborations in the context of cultural mobility.
- **Hungarian Theatre Museum and Institute** (<http://szinhaziintezet.hu/index.php?lang=en>), since its founding in 1952, has been collecting the most valuable relics and data of the Hungarian theatre, bridging the distant beginnings centuries ago with last night's performances. HTMI organises conferences, seminars and numerous roundtables in the most current issues related to theatre production, historiography, museology, theatre documentation often in collaboration with its numerous international partner institutions. Korea is among the 5 top countries in terms of outgoing mobility.
- **Arts and Theatre Institute, Czech Republic** (<http://www.idu.cz>): as mentioned in the presentation of the organisers, ATI has developed in the present year several international cooperation projects including with partners from Central Europe (especially within the Visegrad Group with the following member countries: Czech Republic, Poland, Slovakia, Hungary) regarding international exchange of the artists from the field of performing arts. The main idea of these projects is a joint strategy for mobility of artists and works from the Central European region. Asia belongs to one of the priority target regions of this joint cooperation.
- **The City of Prague** (<http://www.praha.eu>) had in 2008 a special programme within its grant system to support artistic activities and projects related to the presentation of Prague culture abroad and projects of international cooperation. Funding allows to support 203 projects (including to non professionals). Since then the city supports mobility through other disciplines grants (like music, performing arts etc.)
- **The Theatre Institute of Slovakia** (<http://www.theatre.sk>) is a modern European institution under the Ministry of Culture of the Slovak Republic and its mission is to provide Slovak and international public with complete information services regarding theatre. Korea is one of the focus countries in terms of outgoing mobility.
- The **Cariplo Foundation, Italy** (<http://www.fondazione cariplo.it>) has as its primary vocation to help civil society organisations that represent the social infrastructures of the Italian system. Its approach is based on the principle of subsidiarity. Two mobility schemes of the Foundation are the Lombard Theatre Residencies and an internship programme for cultural students and workers (in partnership with the Lombardia region).

- The **Gulbenkian Foundation** (www.proximofuturo.gulbenkian.pt) The Calouste Gulbenkian Foundation is a Portuguese private institution of public utility whose statutory aims are in the fields of arts, charity, education and science. NEXT FUTURE Gulbenkian Programme commissions new art works to artists, coming from diverse cultural geographies (including India in Asia).

Organisations in Asia

- **The Ministry of Culture – China** (<http://www.ccnt.gov.cn>) has developed different target programmes (involving cultural mobility) such as: in 2008 a focus on cultural mobility related to Olympics Beijing 2008; in 2009 a focus on cultural mobility related to “Europalia.China” Festival; in 2010 a focus on cultural mobility related to Chinese Cultural Year in Italy; in 2011 Focus on cultural mobility related to Chine-EU Youth Year 2012. From 2012 the focus has shifted to training programmes. Europe is often a key region in terms of exchange.

- **Ministry of Culture, Sports and Tourism, Vietnam** (<http://english.cinet.vn/>) supports outbound delegations’ programmes such as exchange of artists, participation in international festivals, organisation of Vietnamese cultural days abroad, study tours etc. (1689 people in 2012). France is one of the key destination countries in Europe while Russia is one of the main countries of origin for the incoming mobility.

4) Cultural mobility fundraisers

Organisations based in Asia:

- **The Kelola Foundation – Indonesia Kelola** (<http://www.kelola.or.id>) was established as an independent national non-profit organisation in 1999 to develop Indonesia’s arts sector through learning opportunities, funding, and access to information. Due to the lack of any support mechanism from within Indonesia to support international exchanges, it is only possible for Indonesian artists to participate in cultural mobility programs if all expenses are supported by Kelola’s international partners (eg. Asian Cultural Council, AsiaLink Australia etc.).

- **VASL – Pakistan** (<http://www.vaslart.org>) is an artists’ collective, not a funder of mobility. However the collective fundraises extensively to support international cultural mobility programmes such as residencies. Vasl is part of the Triangle Network, which enables them to network with organisations internationally on projects, programmes and information sharing, particularly within the South Asia region through the South Asia Network for Arts (SANA), in order to strategise effective ways of working regionally despite the restrictions of visa rules and political conflict. VASL is also part of the International Creative Education Network, which is being launched in 2013 by Creativity Culture and Education (UK), with a EU funding grant.

- **Chobi Mela Festival – Bangladesh** (<http://www.chobimela.org>) is an international bi-annual festival of photography. The creative outreach programme of mobile exhibitions and exhibiting in non-conventional places is now an established feature of this festival. Beyond grants provided to photographers to rural regions of Bangladesh, the Festival can also offer (when funders can be secured) travel grants for artists from Latin America, Africa, the Middle East and China.

5) Organisations which do not fund mobility but are interested in the issue for possible future mobility projects or programmes

Organisations based in Asia

- **Indian Foundation for the Arts (IFA)** (<http://www.indiaifa.org>) supports all art forms and disciplines through grant programmes that support research, practice and education in the arts and culture across India. In the last 18 years IFA has made over 350 grants amounting to USD 4.08 million. It facilitates the movement of artists across many other kinds of 'borders' of language/ culture/ discipline and spaces creating 'contact zones' for artists through seminars, workshops, conferences and residencies.
- **TPAM – Japan** (<http://www.tpam.or.jp>) was launched as "Tokyo Performing Arts Market" in 1995, aiming to promote trading of performing arts works. However, in 2005, it started to focus more on networking of professionals engaging in contemporary performing arts. In 2011, it moved to Yokohama, changed the name from "Market" to "Meeting" and became "Performing Arts Meeting in Yokohama." TPAM is interested in a mobility fund in Asia (also in Japan with **Japan Center/ Pacific Basin Arts Communication-PARC** - <http://www.parc-jc.org/?lang=en>).
- **Tokyo Culture Creation Project, Tokyo Metropolitan Foundation for History and Culture – Japan** (<http://www.bh-project.jp/en/about/tabid/183/Default.aspx>). One of the aims of the Tokyo Culture Creation Project is to be connected in and strengthen international networks. Cultural mobility funding or such types of programmes could be one of possible ways to reach this aim. An annual international visitors' programme has already been implemented.
- The **Bangkok Art and Culture Centre (BACC)** (<http://www.bacc.or.th>) is a new mid-town facility for the contemporary arts, programming art, music, theatre, film, design, and cultural/educational events in a friendly and recreational atmosphere. Cafe, restaurants, bookshops and an art library are part of the facility. It is intended as a venue for cultural exchange in terms of content, curatorial and cultural management, giving Bangkok an operational base on the international art scene. The BACC is considering supporting mobility programmes (such as residencies) in cooperation with private companies
- **International Federation of Arts Councils and Cultural Agencies (IFACCA)** (<http://www.ifacca.org>) is the global network of arts councils and ministries of culture which counts 72 national members and more than 40 affiliate members in the world. Many of these organisations have support mechanisms of various kinds for cultural mobility.

Organisation based in Europe

- **Relais Culture Europe-France** (<http://www.relais-culture-europe.org>) is a resource center on Europe and Culture based in Paris. It sensitises, informs and accompanies French and European cultural and artistic professionals on issues and challenges linking Europe an culture, European objectives, policies and programme and their translations in terms of strategies, practices and projects. It works as the national Cultural Contact Point for the European Commission Programmes (2007-2013: Programme Culture and 2014-2020: Creative Europe).

V - Some key issues related to cultural mobility funding

5.1. Food for thought to prepare the working groups on the working session on 5 June: *Why? What? Which conditions?*

5.1.1. *Why we fund cultural mobility*

The expected/known impacts of cultural mobility on its stakeholders (artists, cultural professionals, cultural organisations, public and private funders, audiences, local communities etc.)

Some inspiring quotes from participants in relation to the importance and relevance of cultural mobility:

> Many organisations emphasised the importance of cultural mobility as a way for the artists and artists to gain **international exposure** and increase **artistic development opportunities** as well as chances for collaborations. This is highly relevant for rather isolated countries:

In the case of Australia, geographical and cultural isolation must be overcome by artists on the move (Sophie Travers, ACA/IETM).

> Many organisations mentioned as well the importance to support cultural mobility to deepen mutual understanding, give strength to **dialogue and cultural diversity**, to nurture democratic values:

We aim at stimulating transnational cultural collaborations as we believe that the connecting power of culture is essential for creating open, inclusive and democratic societies – for 'building Europe'. (Alicja Paszek, European Cultural Foundation)

The mobility of artists and cultural workers is a fundamental for innovation and creativity and can help social integration as well as political peace. (Lucia Marques, Gulbenkian Foundation)

to balance mobility flows and **reduce inequality**:

Cultural mobility addresses core areas of invisibility and marginalisation and funding it is a means to address cultural inequality (Shahidul Alam, Chobi Mela Festival, Bangladesh).

As the Pakistani context is so globally misunderstood, there are significant consequences for artists – even those who do regularly to show abroad – and we therefore feel that support for cultural mobility that is not hierarchical, ideological or profit-driven, enables a clearer, more historically-located and artistically fruitful image of Pakistan to emerge locally, regionally and internationally... (Gemma Sharpe, VASL, Pakistan)

Funding cultural mobility is vital for the development of artistic practice today as artists don't have the resources, partnerships and international recognition they need in their country alone (Angie Cotte, Roberto Cimetta Fund)

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> Mobility requires a **rather small investment** and **results in large and multiple impacts**:

Cultural mobility is of great importance for the cultural actors to be able to develop new networks, to get insights in other similar or very different contexts and to exchange experiences and techniques as well as to find new inspiration. Funding mobility is a way to make a little amount go a very long way. For the Fund it is important to fund mobility also for scouting purposes and expanding our network. (Mette Gratama van Andel, Prins Claus fund for Culture and Development)

5.1.2. What we fund as "cultural mobility"

The disciplines and forms of cultural mobility: an evolving focus?

Based on the feedback from the cultural mobility funders, the three main **disciplines** covered are visual arts, performing arts and music and cross/multi-disciplinary. Some other disciplines are represented to a lesser extent: literature (including translation and publishing sector), cultural heritage and cinema/digital art. For the fields of literature and cultural heritage, such funding is usually provided by national ministries or arts councils (such as Korea, France, Australia, Vietnam etc.).

In terms of **types of mobility support**, the most common are:

- Event participation grants;
- Artists/writers' residencies;
- Support for the participation of professionals in transnational networks.

followed by:

- Projects or production grants;
- Touring incentives (groups) – provided in particular by ministries and arts councils - and travel grants (for individuals);
- Trainings/skill development grants.

Referring to the introduction of the mapping of funding opportunities for international cultural exchange in Asia⁴, the main disciplines covered are event participation grants and production and project grants. The support for the participation of professionals in transnational networks seems more common among European funders.

⁴ <http://culture360.org/asef-news/mobility/>

5.1.3. Under which conditions we fund cultural mobility

Accessibility and transparency of information related to funding of cultural mobility (including selection criteria, size of the grants etc.).

Accessibility and transparency of information related to funding of cultural mobility are key issues for the eventual beneficiaries, as they contribute to a more equal and fair participation of artists and cultural professionals in mobility schemes and enhance cultural diversity.

Answers to the question of eligibility and accessibility of information are mixed:

- Mobility opportunities can be presented in a transparent way, available online and open. Specific conditions for eligibility, however, may apply (age, nationality, confirmed partner in a specific country etc.);
- The selection of beneficiaries can be either open online procedure or selection via an internal process through internal selection.

As people are getting more and more mobile, the question of the **eligibility** based on the **applicants' nationality** can be an issue and some schemes may not fit the fast evolving working lives of mobile artists and cultural professionals. Also the selection procedure (by the organisation itself and/or an external or semi-external committee of experts) can also be an issue. Both topics deserve discussion during the Prague meeting.

5.2. Some key issues to be addressed during the Prague meeting

5.2.1. Sustainability of models, funding issues and recognition of the multiple impacts of cultural mobility

Budgetary cuts both in some countries in Europe and Asia are expressed by many organisations as a concern to sustainable funding for cultural mobility, all the more since for some ministries or art councils the budgets allocated to cultural mobility can be fragile because fragmented into different sectors.

Some national public organisations (such as ministries) question how to build partnerships with the private sector:

How to motivate Chinese enterprises and social forces to take part in supporting cultural mobility? (Zhao Xinshu , Ministry of Culture-China)

Some organisations or funds sometimes mention the lack of understanding/misunderstanding by their own partners and funders (mobility funders seen as "travel agents").

Another challenge to face is to convince funders and/or responsible of cultural policies about the impact that cultural mobility has on the local context.

Make the needs of the sector fit with funders' requirements is highly challenging too:

Securing funding to specific programmes can be difficult, making us resort to cross-funding from different budget lines. Keeping programmes flexible and in line with the needs of the beneficiaries often contradicts with our own funding terms & reporting requirements. (Marina Medkova, Russian Theatre Union)

5.2.2. Politics and visas issue

This point is clearly expressed by one of the participants:

Visa rules within Pakistan and for Pakistanis are extremely illiberal and become increasingly more so the more volatile the political situation in the country becomes. Further, it is becoming increasingly difficult for us to support artists' work in Pakistan (particularly those from the West and outside the region), because of the violent and unstable nature of the country and the city of Karachi. Our project requires a flexibility that is often difficult to explain, particularly to international funders unfamiliar with the conditions in which we work, as the most unexpected situations arise around us without warning or advanced information. (Gemma Sharpe, VASL, Pakistan)

5.2.3. Importance of partnering with other organisations to support cultural mobility

Most respondents mention the fact that they are or have been partnering with other organisations (public or private) to support cultural mobility. This is usually perceived as a way to share costs but also expertise and network. In terms of Asia-Europe partnerships, Korea is the most frequently mentioned partner country by European organisations. Some European and Asian countries are still connected through historical reasons (France/Vietnam: The Netherlands/Indonesia; UK/India and Pakistan etc.) However opportunities to network with the wider Asia are deemed as too limited.

5.2.4. Need to advocate for a sustainable and better supported cultural mobility

Some organisations mention the need to advocate for a better support to culture and cultural mobility in particular to tackle the issues mentioned above:

Kelola initiated the formation of Indonesian Coalition for the Arts (Koalisi Seni Indonesia), a not-for-profit network-organization, established on May 3, 2012 by 36 arts and cultural organizations from 12 provinces throughout Indonesia. Its mission is to engage a network of stakeholders, at a national level, to advocate public policies and sustainable infrastructures while promoting the diversity of Indonesia's arts & culture as part of the global society (Amna Kusumo and Linda Hoemar Abidin, Kelola Foundation, Indonesia).

To mention an interesting model from a non Asia-European perspective, cultural mobility is the core of the Istikshaf platform in the Arab regions:

The Istikshaf platform, of which the Roberto Cimetta Fund is a member, has developed into a network of local mobility operators in the Arab world that are local correspondents of the Safar Fund which is based in Jordan. These local mobility operators act as a relay when artists or social "community activists" are mobile. They welcome the travellers, help them to find the resources they need while travelling, etc. Through the Istikshaf platform there is interaction between social and cultural actors. (Angie Cotte, Roberto Cimetta Fund)

5.2.5. The lack of a proper evaluation of the impacts of cultural mobility

The lack of such evaluation is a fact. Often organisations mention the fact that they ask the beneficiaries to produce feedback reports, or carry out an overall analysis of their support to culture at large (or events) but not of cultural mobility in particular. If any, the quantitative parts of evaluation are usually prevalent. This lack of analysis and in depth evaluation of cultural mobility programmes can make it hard to justify to the funders the added value and multiple impacts of cultural mobility.

5.2.6. Mobility and environmental challenges

As summed up by a participant:

It is a well-known fact that air travel is the fastest-growing contributor to global warming. As the vast majority of our grantees fly to their destination, for the past years we have been contemplating the possible means to make STEP Beyond greener by stimulating travel by train. However, in terms of long distance travels we do see serious challenges as to how such alternative travel methods can be promoted and how grantees can be motivate to travelling greener. For instance, such travels usually involve countries in the South Caucasus or the Arab-Med regions, where such environmental considerations can be rather difficult to adopt, mainly due to the somewhat less developed state of railway infrastructure. (Alicja Paszek, European Cultural Foundation).

5.2.7. Cultural mobility and cross-sectorial approach

On this question, the answers were extremely limited. Only partnerships with the educational, grass-roots community or civil rights' sectors were mentioned. An interesting example comes from ARKO, which mentioned a partnership with the science sector and residencies at the North and South Poles and in ice-breaking vessel.

5.2.8. Cultural mobility within a single country

This issue was not raised in the preliminary questionnaire but some organisations from wide countries and/or spread over islands in Asia mentioned it. Mobility is first an issue within the same country in the case of, for example, Indonesia, The Philippines, India and Australia.

Cultural mobility is important for artists to connect, engage, differ and debate with various kinds of spaces and people thus building of these temporary contact zones encourage reflective practices and enabling artists to create anew. We view cultural mobility within the gamut of working in India which in itself is like a large continent with many different cultures (Arundhati Ghosh, Indian Foundation for the Arts).

VI - Additional links and references

Funding opportunities for international cultural exchange in Asia

<http://culture360.org/asef-news/mobility/>

International Artistic Mobility and Territorial Diplomacy: report of the Guimarães seminar by the Roberto Cimetta Fund, May 2012:

<http://www.cimettafund.org/content/upload/file/Report.Seminar.24.5.12.en.pdf>

Measuring the impact of a mobility grant: a work in progress by the Roberto Cimetta Fund

<http://www.cimettafund.org/index/index/news/147/lang/en>

Guide to Funding Opportunities for the International Mobility of Artists and Culture Professionals in Europe

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

Resources on cultural mobility > Policy and Advocacy (supporting cultural mobility; mobility researches, visas and administrative issues etc.)

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

Resources on cultural mobility > Guides and toolkits (including on funding and sustainability)

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