

Mobility for artists and  
cultural professionals

# Move On!

A European step by step  
guide to going international

Why go abroad?

Set your goals

Find your destination

Find funding

Write your application

Travel consciously

Avoid unpleasant surprises

Find help

Reach out

Share your work

Stay in touch

Moving on

European networks, platforms  
and projects

(Click to navigate  
through the guide.)

# Why go abroad?

Have you ever been invited abroad to perform at a festival, or to exhibit your work? Have you ever spent some time as an artist in residence in another country? Have you ever been part of a masterclass or curatorial programme? Or have you toured internationally as a musician or DJ?

Maybe you already did these things, maybe you've been invited to do them, or maybe you're still thinking about taking your first steps internationally. In any case, it's likely that working across borders already is, or will soon become, an almost natural part of your career.

There's a good chance that you have studied or are studying abroad, surrounded by a good number of international students. While studying you might have already taken part in training sessions, presentations, exchanges and field trips abroad, enjoying the benefits of international exchange with the school or university as a facilitator.

When taking your professional practice to the next level, you might want to continue working with people you've already met, or you might want to be challenged by new environments. Perhaps it's time to link up with others in your particular cultural niche, or finally time to concentrate on your own work, without the distractions of home.

But where to begin?

How to find the right destination, or the money to travel?

How to follow through on invitations?

How to stay out of trouble, and how to stay in touch?

This is a guide for young artists and cultural professionals – young in terms of age, career, or both – interested in working in Europe and internationally. It aims to be both a checklist and a practical toolkit: a checklist of what to keep in mind while preparing (and returning from) your international experience, and a source of advice and reference – tips and links – to find your way through the large amount of existing information on relevant topics ranging from funding to opportunities abroad, from common administrative burdens to professional networks.

As this guide targets artists and cultural professionals who are preparing an international experience from scratch, regardless of their age or field of activity, the tips are quite general and apply to everybody in the arts and culture sector working across borders in Europe and in some cases internationally. As a result, and because the arts and policy fields are constantly changing, this guide does not aspire to be comprehensive. Rather, we give you the most relevant leads to continue your own research.

For the links included in this guide, we have selected the most relevant information from organisations, websites and publications that we work with at [On the Move](#). As a free to access information provider, we highlight the latest funding opportunities for the mobility of artists and cultural professionals. We also share information on key challenges related to cultural mobility (such as visas, social protection, taxation and environmental issues). And we use this expertise in training, workshops and public presentations on the internationalisation of practices for the arts and cultural sector. As we are based in the European Union (EU), this guide is written from that perspective. But because of the many ties the EU has with the rest of Europe and the world, a lot of the information is also useful for artists from all over.

A lot of the sources in this document may be new to you because they have a facilitating role on sometimes very specific topics. They are often active in the background on international, EU and policy levels. However, all of them provide extremely useful information for artists and cultural professionals, free of charge. One of the aims of [On the Move](#), and this publication, is to highlight these sources and present them to you in a comprehensive way. Because we believe there's a trove of information readily available, if only you know where to look.

(Click to go to external links.)

Move On!

(Click to go to the Index page.)

In regular conversation, a person might talk about their international plans using the words 'travelling' or 'touring'. But these words have a more limited definition when one thinks of the range of activities an artist or cultural professional can do abroad. This is why we use the term 'cultural mobility'.

'Mobility is a central component of the professional trajectory of artists and culture professionals. Involving a temporary cross-border movement, often for educational, capacity-building, networking, or working purposes, it may have tangible or intangible outputs in the short term, and/or be part of a long-term professional development process.' – [On the Move](#)

In other words: spending a limited time abroad – in a country other than your country of residence – to perform, get training, participate in events or meetings, or get to know the cultural scene. It may have a concrete outcome in the short term, such as new work or co-productions, but it could also be part of a long-term development without a specific outcome when the mobility is 'over'.

Mobility can take on many forms and may be roughly divided into different categories:

#### EXPORT

Presenting and selling the work you made at home on an international stage or venue.

- Exhibiting
- Touring

#### PROJECT DEVELOPMENT

Spending time abroad to develop work or do research, not necessarily with the intention to sell or present it directly.

- Short-/medium-term stays to carry out a project, production or co-production
- Residencies
- Research stays

#### CAPACITY BUILDING

Spending time abroad to develop your own professional practice through learning new skills and competences, or developing an understanding of other markets.

- Postgraduate programmes
- Training courses, master classes and workshops
- Training/work placement or job shadowing
- Internships

#### PROSPECTION / EXPLORATION

Spending time abroad to explore the possibilities for project development and/or export.

- Short-term visits to explore or get in touch with the cultural sector, or to look for market development opportunities or project partners

#### PARTICIPATION IN EVENTS

Spending time abroad to stay up to date on the latest developments, on an artistic or professional level.

- Conferences
- Attending cultural events (festivals, fairs, biennales)
- Meetings
- Transnational networks of professionals

Each kind of mobility has different purposes and patterns, and because travelling is an individual experience (even when you're part of a company touring internationally) each experience is unique. However, the tips included in this guide are general and can guide you through the preparation and follow-up for your experience abroad. Whether you've already planned a mobility experience or you're just thinking of travelling to get a sense of what's out there, the tips and links included in the following pages can help you focus your efforts, choose a destination, raise funds, and have the best kind of mobility experience. All while remaining critical of the value the mobility adds to your own artistic practice and the people around you at home or abroad.

For the latest publications on cultural mobility, check the library of [On the Move](#).

# Set your goals

It all comes down to what you want to achieve through your mobility experience, and how. Your goals can be concrete and very specific, but may also be less defined. Being able to dive into an open-ended research or residency experience can be a goal on its own, and sometimes that might have the biggest impact on your practice. One approach is not better than another; it's about your personal experience. Once you have an idea of what you want, choosing the most fitting mobility experience from the enormous range of possibilities becomes a lot easier.

Narrow your search down by asking yourself a few questions:

Why do you want to have an experience abroad?

What do you expect from an experience abroad?

What kind of mobility experience do you fancy having? Do you want to play at a certain venue or festival, join a workshop, or take a residency?

How long do you want to stay, and how long are you able to stay?

What kind of place do you have in mind? Near or far, at a capital city or in a more rural, remote area?

Have you chosen a country/city already? Why do you want to go there? Why do you think it is the place to enrich your project/career?

What kind of cultural and/or economic differences are you ready to explore?

Keep in mind that the field you work in and the work you do can make a difference: as a dancer or performer you might have a different experience to a visual artist, designer, curator or programmer, for example.

Take some time to think about and reflect on your upcoming experience. If you feel unsure or frustrated at some point during your mobility experience, you can draw strength and regain focus by looking back at your initial expectations. And it helps you to assess your experience afterwards.

If you're interested specifically in finding a residency, [Trans-Artists' Checklist](#) can help you understand what to look for in a residency.

Read about the plans and experiences of other artists and cultural professionals in the [Stories](#) section on the website of [i-Portunus](#). This project is a pilot for an EU-funded mobility scheme for artists and cultural professionals, first tested in 2019.

Read about the plans and experiences of recipients of the [European Cultural Foundation's STEP Travel Grants](#) in their [Travel Stories](#) section.

A more in-depth publication on the role and meaning of residencies in Europe can be found in the report for the EU project, [ON-AIR: Reflecting on the Mobility of Artists in Europe](#).

# Find your destination

When you have a clear idea of what you want, it's time to take a look at the existing opportunities.

Keep an eye on regular information sources about mobility opportunities in a specific country or region to get inspiration and seize opportunities. Subscribe to email newsletters and newsfeeds, follow social media accounts, and join groups on social media.

Look for information about specific places, countries, or kinds of experience, and look at what other young artists share from their mobility experiences on their social media accounts, blogs and websites. But be aware that their online narrative might ignore the difficulties that are part of travelling, and that they may not feel comfortable publicly criticising their hosts.

Get in touch with people around you who can help or advise you, like friends, teachers, peers or relatives who know the place you're heading to or have had similar experiences. They might suggest other interesting destinations, or they may share their contacts or introduce you to people at your destination.

Another good first step towards an international practice is a temporary position or internship. Keep your eyes open for job openings on the websites of your favourite organisations. If you are planning a longer-term mobility experience of at least a few months, like a temporary position or internship, think about arranging a short visit to get to know the place and meet people face to face. During a preparatory visit you can get a clearer view on the possibilities – to avoid surprises – and gather information that helps you to develop your project at home so you can work more efficiently abroad. It takes time and money, so consider carefully if it's worth doing.

Take a look at the following free resources to get a sense of the opportunities and stay up to date:

Worldwide/Europe:

#### [On the Move](#)

Opportunities and funding guides for all disciplines and types of mobility.

#### [Culture Agora](#)

Opportunities with a focus on Europe.

#### [DutchCulture/TransArtists](#)

Opportunities, experiences and reflection regarding artist residencies in all disciplines.

#### [EEPAP](#)

Opportunities for performing artists in Eastern and Central Europe.

#### [Dancing opportunities](#)

#### [e-artnow](#)

Opportunities for all types of mobility within visual arts.

[The Big Artist Opportunities List](#) (initiated by Everest Pipkin)  
Opportunities for all disciplines and types of mobility.

#### [Open Calls](#)

International opportunities for all disciplines and types of mobility.

#### [Le club des opportunités](#)

European and international opportunities for all disciplines and types of mobility.

#### [ASEF Culture360](#)

Opportunities, funding guides and policy information for all disciplines and types of mobility within Asia and between Asia and Europe.

#### [Culture Funding Watch](#)

Opportunities and reflection for all disciplines and types of mobility in the Middle East and North Africa.

The following organisations offer training opportunities and exchange for people who are slightly more experienced:

#### [Bridge between European Cultural Centres](#)

Supporting young cultural professionals to build their capacities, face new professional and social challenges, and get an international perspective.

#### [IETM campus](#)

A summer school for performing arts professionals starting to internationalise their practice.

#### [CIFAS Producers' Academy](#)

A workshop and peer-to-peer learning programme for performing arts producers during the Kunstenfestivaldesarts in Brussels.

#### [European Theatre Convention](#)

Among many other activities, ETC organise the European Theatre Academy Avignon, offering masterclasses and workshops focusing on the different aspects of curating and managing international theatre collaborations.

#### [The Festival Academy](#)

Various training formats on festival management to young, dynamic and passionate festival makers worldwide.

Other European platforms that offer interesting opportunities for emerging artists through open calls:

#### [Aerowaves](#)

Identifies the most promising new work by emerging dance artists and then promote it through cross-border performances.

#### [Future Architecture](#)

Connects multidisciplinary emerging talents to high profile institutions like museums, galleries, publishing houses, biennials, and festivals through different activities and open calls.

### Shape

Consists of 16 festivals and art centres and aims to support, promote and exchange innovative and aspiring musicians and interdisciplinary artists with an interest in sound. An open call is announced each year.

### Parallel

Parallel is a platform that brings together creative European organisations committed to promoting cross-cultural exchange and mentorship in order to set new standards in contemporary photography.

## Find funding

Some hosts already provide funding for production, living expenses, or sometimes both. But seldom do they cover everything, including the travel costs. And the chance you'll get such treatment in an early stage (or at any stage) of your career are thin. However, don't hesitate to ask the organisers if they can help you find other relevant funds. When your mobility is self-initiated it's natural that you also have to find funding yourself.

Looking for funding to cover travel costs, research, or productions abroad is not an easy task. Most funds spend the majority of their money nationally, and most funds that support mobility are concentrated in only a few countries. Some funders only support mobility in a specific region, or between certain countries. Others cover only specific art forms or types of mobility.

Mobility Funding Guides provide an overview of available funding schemes per country or region, clearly categorised and with the main criteria, the priorities, the size of grants, and what they cover described in a standardised way. This makes finding things a lot faster and easier: check the guide for your country of residence and your country of destination, scan the eligibility criteria, and you can quickly see what the possibilities are.

On the Move has co-produced Mobility Funding Guides for 33 European countries with local partners, listing over 2,000 regular funding schemes. Worldwide a total of 60 guides is available. Some guides, like the one for France, have a special chapter on younger artists and professionals.

Additionally, On the Move publishes one-off mobility opportunities through its website, monthly newsletter, and social media accounts, focusing on mobility opportunities for which travel costs are at least partially covered.

The Mobility Funding Guides for Europe, and a more in-depth reading guide can be found [here](#), the guides for Asia, USA, Latin America and the Caribbean can be found [here](#).

IETM has a [Fund-Finder](#) on finding funding opportunities in Europe beyond the EU-funded Creative Europe programme.

Some funding schemes focus on specific regions or topics. To make sure these aren't overlooked when you're thinking of a specific destination, we include a selection below with different application processes and deadlines:

**European Cultural Foundation Step Travel Grants STEP (Supporting Travel for Engaged Partnerships)** travel grants support cultural change-makers travelling across Europe and neighbouring countries.

**TelepART Mobility Support**  
Supports mobility to and from Finland and promotes opportunities for performing artists to travel and perform in Europe (and Japan).

**Nordic-Baltic Mobility Programme for Culture**  
Aims to strengthen artistic and cultural cooperation in the Nordic region and Baltic states.

**International Visegrad Fund**  
Supports mobility for artist residencies between Czech Republic, Hungary, Poland and Slovakia.

**Programme for the Internationalisation of Spanish Culture (PICE)**  
Promotes the international presence of Spanish creators, professionals and artists. The target country changes each year.

**Associazione per il Circuito dei Giovani Artisti Italiani (GAi)**  
Supports the international circulation of emerging and performing arts from Italy. The target region changes each year.

### Roberto Cimetta Fund

Supports to individual artists and cultural managers wishing to travel in order to develop contemporary artistic cooperation projects in the Euro-Arab geographical zone and beyond.

### Mobility First! by the Asia-Europe Foundation

Covers travel grants between Asia and Europe, and within Asia among the countries taking part in the Asia-Europe Meeting (ASEM), an intergovernmental process between 30 European and 21 Asian countries.

### Erasmus+

Erasmus+ is the EU's programme to support education, training, youth and sport in Europe. It has opportunities for people of all ages and a wide range of organisations including private businesses, helping them develop and share knowledge and experience at institutions and organisations in different countries.

## Write your application

Whether you have found a place to host you, a training programme or meeting to join, or a place to perform, chances are you will have to write an application to get accepted into a programme or receive funding.

Read the criteria and application forms very carefully. It might seem very clear at first sight but the information presented is not always complete. It is important to know all the details before applying. If, for instance, travel costs and costs of living aren't covered, you might need to apply for additional funding.

When looking at the criteria and application forms, get an answer to the following questions:

What are the deadlines for submitting your application?

When will you receive an answer?

Which costs are covered?

Which costs are not covered?

**Move On!**

When looking at grants, get an answer to these additional questions:

Who has to apply for funding? Is it open to individuals or groups, or do the organisers apply for you?

What type of mobility does the grant cover?


What are the minimum and maximum amounts granted?

What are your obligations (including keeping proof of your travel and expenses)?

The devil is in the details, so check the website of the fund or organiser carefully. Funds often list the projects they supported in the past, look at those to get a feeling for the type of projects they fund. Check the FAQ on their web pages. Even if the calls, application forms, and additional information seem crystal clear, don't hesitate to get in touch directly with the responsible organisation for clarifications if they allow this. It is in their interest too: funders would rather read good, well-informed applications than bad ones. And their answers (or lack thereof) will give you an indication of your chances and the atmosphere of the organisation.

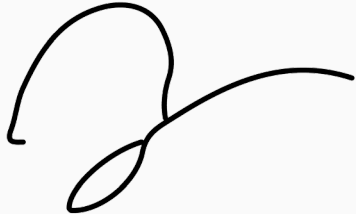
Most programmes and open calls have limited space and a pre-defined artistic vision. This means host organisations will have to make a selection of who to accept. It is much the same for funding. Funding organisations have a limited budget, and by spending their money wisely they hope to make a certain contribution to the cultural field. When they spend public money, they are obliged to explain publicly how the money they spend makes a contribution to society.

Selection procedures vary widely, but at a minimum you will probably be asked about your plans, your motivation, and how and why you or your project would benefit from participation. You will probably also be asked to provide a budget and some background info on yourself and your previous work, on the basis of which your hosts or funders can see if it makes sense to support you.



Application procedures can sometimes seem complex and bureaucratic. But it's important to stay true to yourself and your original plans and don't change them too much to fit what you think the organisation or fund wants. Only you can explain what you want. Focus on the motivation behind your own work instead of the motives of the programme or fund that might select you. This makes writing the application easier.

Don't make it too long. The people who read your application have to read a lot of applications. Also, they have been through their own experiences of applying for programmes. They know from experience when plans are realistic and when they are still premature or vague. Remember: they are there to support you and don't want to send you into an experience that doesn't fit or is too big of a burden at this stage of your career.



And before you send that application in, have someone else read it to find out if you get the message across, or consider asking them to help you write it.

## Travel consciously

'Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications.' – [On the Move's definition of cultural mobility](#)

For instance, be aware that you may not be easily understood by people in a different environment. Your language proficiency might be better or worse than that of the people you meet. Or people might not easily understand your artistic 'voice' or vocabulary, because it's rooted in the traditions and preferences of the place where you had your education.

**Move On!**

You might have to navigate within a very international group of people bringing together different cultural backgrounds and habits, or you might become part of a community where people are not used to foreigners, cultural and/or gender diversity, or contemporary artistic practices.

The place you come from might have extra significance in the place you go, because of colonial relations or past conflicts. The very fact that you are able to go somewhere, that you don't need a visa and have the means to purchase a flight ticket, can make the relationship between you and people who don't have those same opportunities unequal from the start.


Last but not least: the distance you travel and the way you get there, the materials and equipment you use, and the food you eat all have an impact on the environment.

The topics above might be exactly the things you address in your work, or the reason why you want to go somewhere. Or all this may give you the impression that you're not worthy. Don't let the implications discourage you, but be aware of your position, your role in specific problems and your ability to do something about them.

Consider a few things to limit your impact on the environment:

- You can have meetings and discuss your project via video conferencing apps as well. Which part of your project benefits from being somewhere else?
- Think of the benefits of staying the full period, or a longer period abroad. Is it really necessary to travel back and forth more than once for a few obligations at home?
- Take it slow, travel by train, and take more time for your projects, including the time after your project has finished.

Not only do these considerations have an effect on the environment, they will probably also give you more space to focus and create stronger bonds with the community abroad.





Concerning the relationships between you and the people you meet or work with, consider these additional tips:

- Embrace the differences, but check if you have the same meaning for terms you use.
- Have conversations with the organisers, co-producers or hosts beforehand and be honest about your own expectations and limitations.
- Continue to have these conversations once you're there to build and maintain trust.
- Be generous, prepare to be challenged, and don't be afraid to challenge others and have difficult conversations.
- Try to be flexible and be open to changing your project and/or deadlines.

Find your way through these delicate topics with the help of the following links:

#### [Julie's Bicycle](#)

Julie's Bicycle is a leading charity that supports the creative community to act on climate change and environmental sustainability. Offering a rich programme of events, free resources, and public speaking engagements, they contribute to national and international climate change policy development.

#### [Ecopassenger](#)

Calculate CO2 emissions and other environmental impacts for planes, cars and trains in passenger transport.

#### [Beyond Curiosity and Desire: Towards Fairer International Collaborations in the Arts](#)

Read more about the sensitivities in international or intercultural artistic projects, or projects that intersect with divides such as class, race, culture, nationality, gender, age, disability, religion, etc. in this IETM toolkit in collaboration with Dutch-Culture and On the Move.

#### [Green Art Lab Alliance](#)

This EU-funded project on artistic practices and environmental sustainability ended in 2015 but the Facebook page is still very active with calls, articles and opportunities related to the subject that can be good sources of inspiration.

#### [On the Move](#)

Check On the Move's own library on sustainable art practices.

## Avoid unpleasant surprises

For legal residents in the EU (regardless of whether you were born there or moved to the EU later on), the internal market and abolishment of all passport/border controls in the Schengen area can make travelling internationally feel like a breeze. If you've been a student from outside the EU, your visa and insurance (covered by yourself or the school), would likewise have given you relative freedom within the EU.

However, when working internationally you can get confronted by the many different rules that still persist within the EU and internationally.



What documents must you have with you?

Which administrative formalities do you have to respect when spending some time in another country?

What happens if you fall ill and have to go back unexpectedly?

Make sure you know your rights and duties: can you benefit from specific administrative exemptions?

Taxes and social security are different in each country. The conditions for freelance work and performers differ, as well as the obligation to be insured, and for what. And that's not to mention the application processes for visa and work permits when you come from outside the EU to work or present work.

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Only a few countries recognise a specific status or professional category that puts in place specific regulations tailored to artists' working conditions. A lot of authorities will perceive an artist as a freelancer with very little money, offering vague explanations for the purpose of their travel.

Also, local authorities tend to refuse to reply in English to inquiries. Do not hesitate to ask a local to help you out with this. This could be a peer, the hosting organisation, or an organisation with expertise in this field.

Reliable sources of free information exist on- and offline. Take the time to check them and don't rely only on word of mouth and advice from your peers, as each case can be different from others. If you're a member of a union, society or association at home, contact their office as they might be able to facilitate contact with other such professional associations abroad. If not, you may be able to identify the relevant contact through the international arts and entertainment unions FIM – International Federation of Musicians, FIA – International Federation of Actors, and UNI-MEI (representing workers in the media, entertainment, arts and sports sectors).

The [Your Europe](#) portal provides help and advice on your life, work and travel in the EU. [Europe Direct](#) can provide general information in any of the official EU languages and answer your questions on any European Union policy. Additionally, it can provide practical information and contact details of relevant organisations that you may need to contact.

[PEARLE\\*](#) Live Performance Europe is the European Federation of Music and Live Performance Organisations. It is the leading organisation on issues concerning EU and international regulatory affairs that affect the daily operations of live performance organisations. Their Ultimate Cookbooks for Cultural Managers give you a very good insight into visa, VAT, taxation, social security, and copyright protection. They cover performing arts and music in particular but many rules can be applied to other disciplines.

[Visas for Third Country National Artists Travelling to the Schengen Area](#)  
[VAT for Artists in an International Context](#)  
[Social Security in an International Context](#)  
[Copyright Clearing for Live Events](#)

## FIA

the International Federation of Actors represents some 90 performers' unions around the world. Its policy/research activities and projects deal with different aspects of performing artists' careers, including mobility.

An overview of artists' initiatives, campaigns, and success stories within the '[fair pay for visual artists](#)' discussion in Europe and beyond can be found [here](#).

## Find help

Mobility Information Points are information centres and/or websites in several European countries (plus one in the USA), who aim to tackle the administrative challenges that artists and cultural professionals may face when working across borders. They are usually key players at national and European levels who advocate for better conditions for artists and cultural professionals working internationally. Their representatives strongly believe that solutions can be provided to artists and cultural professionals working internationally through free information and customised services in a European, international and interconnected context.

Mobility Information Points are all different in terms of structure or organisation. They can be stand-alone organisations or be part of existing public and or locally funded cultural organisations. They usually have strong connections with ministries and administrations in their respective contexts, as well as with legal experts or consultants.

Mobility Information Points:

[Cultuurloket](#) – Belgium

[CzechMobility.Info](#) (hosted by the Arts and Theatre Institute)  
– Czech Republic

[Theatre Info Finland](#) – Finland

[MobiCulture](#) – France

[touring artists](#) (hosted by IGBK and ITI) – Germany

## Move On!

[DutchCulture / TransArtists](#) – The Netherlands

[Loja Lisboa Cultura](#) – Portugal

[Wales Arts International](#) – Wales/UK

[Tamizdat](#) – USA

Associate Infopoints who are still in the process of developing the features mentioned above:

[Theatre Union of the Russian Federation](#) – Russian Federation

[Zbigniew Raszewski Theatre Institute](#) – Poland

[Scensverige/Swedish ITI](#) – Sweden

## Reach Out

Before you're actually at your destination, try to connect with peers and the people working in relevant organisations and venues (such as galleries, theatres and cultural centres). These could be the people and places you found while doing your initial research. Think about the best way to connect: people in institutions tend to be reached best by email but can be slow in responding; younger artists and peers can be reached through social media or instant messaging apps. Propose to have a coffee (or a drink, if you have a more informal relationship). In general, people are always very interested in meeting someone from abroad, and are flattered you found them. It works both ways: a meeting with you can also widen their network and understanding of what's going on in your country.

While making appointments, be aware that punctuality and the language surrounding this are prone to cultural differences and can vary a lot from country to country. Be flexible and understanding; you're the guest.

Of course, events like festivals, exhibitions, talks, concerts and openings can also be good places to meet new people, next to enjoying the art or programme itself. Keeping a list of these events is useful for when you have a night off or fancy a night out.

If your mobility experience is a residency, training or work placement, there might be a person in charge of giving advice, mentoring, and familiarising the 'newcomers' or visitors with things like local habits, rules or working conditions. If such a 'connector' is there, don't hesitate to rely on him or her.

### INTERNATIONAL NETWORKS AND PLATFORMS

International networks and platforms are collectives of organisations such as music venues, festivals, theatre companies, or issue-based advocacy organisations. They work together to exchange knowledge, best practices, artists, programmes and more, often targeting emerging artists and cultural professionals. [Check the final chapter of this guide](#) for a broad selection of these types of organisations active in Europe (funded or not by the European Commission). Their members and local offices might be a good starting point to explore local and international scenes.

If you want to understand how the cultural sector is structured, how public policies work in the place you're visiting, and what role the private sector plays in supporting the arts, country profiles produced by international experts make for interesting reading. The following websites provide a good selection.

Filter the magazine and resources of [Culture 360](#) by country to find reports, articles and interviews on arts and culture in Asia and Europe.

Many [members](#) of On the Move provide information or profiles for the country they represent.

[The Compendium of Cultural Policies & Trends](#) is a web-based, constantly updated information and monitoring system of national cultural policies and related developments.

[The International Federation of Arts Councils and Culture Agencies](#) shares research on policymaking, grants and administration in arts and culture.

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# Share your work

Promotion is an important part of your professional activity. It is not about selling (which, unfortunately, is not so easy), but is instead about making your work known to people who are relevant to you.

This can be particularly tricky at the beginning of your career, when you probably don't have an agent helping you with promotion, or when you're working in a company or group that has no dedicated staff. Tricky doesn't mean impossible, though. Pay attention to what you promote, how, and to who. Focus on the social media platform that's best suited to your discipline, or has the most active community for your field. There's a lot you can prepare at home. Make sure you have an updated CV, portfolio, and some business cards with your name and contact details.

Some tips for your promotional material (whether online or offline) such as your portfolio, website and online profiles:

- Write or speak in English
- Be short (people have limited time)
- Show high quality photos and videos
- Show your most interesting creations
- Focus on the current stage in your career
- Highlight the most relevant features of your work, those making you unique
- Clearly point out career highlights such as exhibitions or awards

Make your work known to your following and the people who are relevant to you. Make a habit of sharing what you're doing with your audience at home, whether in the form of an email newsletter or posts on social media. Your international experience gives you material that you can talk about and present back at home. It will work like a diary too, helping you later on to look back on your experiences and structure your report.

If your costs for travel or other things were funded or sponsored, make sure you acknowledge the organisations and companies you received support from, and follow their guidelines for the use of logos or for crediting them. You

might be obliged to do so, but it's also a way to help spread the word about existing funding opportunities to benefit other artists and cultural professionals.

Be generous. Even if you didn't receive any funding, some organisations or people have probably guided you with advice, resources and contacts. Mention and thank them too. It could open the way for further collaborations and exchanges. Acknowledging the support you had is professional, fair, and good for your reputation. Learning to say 'thank you' is an important step in your professional life.


['Hot Art Tips - How to survive as an artist on the internet??'](#) by Everest Pipkin offers a detailed description of a professional art practice, on- and offline.



Move On!

## Stay in touch

Stay in touch with the people you met in the places you visit. Relationships are essential for any human being, but in the cultural and creative sector they seem to be particularly important. In conversations – and confrontations – new ideas and unexpected possibilities emerge. Keep exchanging news, ideas and contacts. It might take a while (years even) until ‘the stars align’ and you get results from your new relationships, but an open and generous exchange can lead to new and unexpected collaborations and opportunities.



Keep an eye on interesting events happening in the place you visited, as these might be good opportunities to go back and renew contact with the people you met there. If you attend international meetings which are likely to attract some people you know, let them know in advance that you’ll be there; it might be a good way to see each other again.

Consider networking as a key ingredient of your professional life and one of the outcomes of any mobility experience. Don’t overwhelm people with emails and instant messages of course, but consider which of your new projects and ideas are worth sharing. When sending emails, avoid massive attachments, and don’t forget to add a personal foreword or introduction to the message you send.

## Moving on

Now that you have experienced the process of working internationally, think about how you can share your experiences with your own community. Become an ambassador or liaison between different communities. Keep following the opportunities you found in your research and other developments. You might find inspiration for a new experience or project. Think of traveling further and longer, or closer to home.

But remain critical of your movements and those of others. Remember the tips for traveling consciously, and also take care of yourself. Even though it’s a great experience and very inspiring to work abroad, traveling can be taxing, both physically and mentally. The international aspect of your work must remain an added value, and shouldn’t compromise other elements of your life such as your relationships and health.

After having worked internationally, you might feel like your career has arrived at a new level. You’re working with a new group of peers and you might have found a new or larger audience. The international dimension might remain important in your work, and the amount you travel might increase. You may want to move permanently, you may want to stay at home, or you may find that working internationally is simply the only way to sustain your practice. In any case, you have seen the world but you have learned at least as much about yourself.

For further reading, and to relate your own international practice to current developments, we highly recommend exploring Flanders Arts Institute’s project [\(Re\)framing the International](#).

Strengthen your values and goals, the focus of your professional development, and your skills in working collaboratively in an international environment with the Stop and Think method from the guide [It Starts With a Conversation](#).



**Move On!**

# European networks, platforms and projects

International networks and platforms are collectives of organisations such as music venues, festivals, theatre companies, or issue-based advocacy organisations. They work together to exchange knowledge, best practices, artists, programmes and more, often targeting emerging artists and cultural professionals. Many of these networks started out in Europe and are funded or not by the EU, but eventually branched out internationally. Looking into these networks and their members can be a good way to find relevant organisations in your country of destination. In some cases they offer open calls and training opportunities (see [chapter 4](#)).

This list includes a selection of networks, platforms and projects active in Europe.

## PERFORMING ARTS

[Aerowaves](#) – emerging choreographers

[Caravan Network](#) – European Youth and Social Circus Network

[Circostrada](#) – contemporary circus and street art

[circusnext](#) – emerging circus artists

[European Dancehouse Network](#)

[European Festivals Association](#)

[European Theatre Convention](#) – European publicly funded theatres

[FACE](#) – Fresh Arts Coalition Europe

[FEDEC](#) – European Federation of Professional Circus Schools

[IETM](#) – the international network for contemporary performing arts

[IN SITU](#) – Artistic creation in public space

[Life Long Burning](#) – Towards A Sustainable Eco-System for Contemporary Dance in Europe

[PEARLE\\*](#) – Live Performance Europe

[RESEO](#) – European network for Opera, Music and Dance Education

## MUSIC

[ECHO](#) – European Concert Hall Organisation

[ECSA](#) – European Composer and Songwriter Alliance

[EMC](#) - European Music Council

[ENOA](#) – European network of opera academies

[ETEP](#) – European Talent Exchange Programm

[Europa Cantat](#) – European Choral Association

[Europe Jazz Network](#)

[EuroStrings](#) – European Guitar Festival Collaborative

[International Music Council](#)

[Jeunesses Musicales Internationales](#)

[Live DMA](#) – European network for live music venues, clubs & festivals

[Liveurope](#) – Concert venues promoting up-and-coming European artists

[REMA](#) – European Early Music Network

**VISUAL ARTS / DESIGN / ARCHITECTURE**  
BJCEM – Biennale for young artists (European/  
Mediterranean region)

Distributed Design Market Platform

EVA – European Visual Artists

Future Architecture Platform

Independent Curators International

International Association of Curators of Contemporary Art

Magic Carpets – Focus on emerging artists

Parallel – European Photo Based Platform

**LITERATURE / CULTURAL JOURNALISM / WRITING**  
European Writers' Council

EUROZINE

Federation of European Publishers

Federation of European Storytelling

PEN International – Focus on literature and freedom  
of expression

International Association of Art Critics

Versopolis – European poetry platform

**CULTURAL CENTRES**  
European Network of Cultural Centres

Res Artis – Worldwide Network of Arts Residencies

Trans Europe Halles

**CULTURAL HERITAGE**  
Association of Cultural Encounter Centres

Association of European Royal Residences

Europa Nostra

Network of European Museum Organisations

**TOPIC- / ISSUE-BASED NETWORKS AND PROJECTS**

Amateo – Active Participation in Cultural Activities

Be SpectACTive! – European Network on Audience  
Engagement and Performing Arts

On the Move

**TECHNOLOGY / SOUND / NEW MEDIA**  
European Media Art Platform

SHAPE – Platform for Innovative Music and Audiovisual Art

We are Europe – Today's ideas for tomorrow's culture

**ADVOCACY**  
Culture Action Europe

European Alliance for Culture and the Arts

**CULTURAL MANAGEMENT / ARTS EDUCATION**  
ENCATC – arts management/policies

ELIA – European League of Institutes of Arts

**CULTURAL ENTREPRENEURS, HACKERS AND MAKERS**  
European Creative Hubs Network

Vulca

**Move On!**

# Colophon

Move On! is a practical guide aimed at European artists and cultural professionals starting their international careers. This is a revised and rewritten version of the first edition written and edited by Elena Di Federico and Marie Le Sourd with the collaboration of Marie Fol.

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## REINIER KLOK

Reinier Klok is an independent organiser and advisor based in Amsterdam. He is specialised in international cultural policy research and (temporary) funding schemes, as well as impact assessment and user surveys in these fields. He is a DJ and part of the online radio station Ja Ja Ja Nee Nee Nee, which offers an intimate space for reflection on artistic practices and communities, and functions as an online space for audible works of art and sonic residues of artistic research, installations and performances.

## THE INSTITUT FRANÇAIS: FRENCH SOFT POWER

The Institut français is a public institution responsible for French cultural actions abroad. Its initiatives cover various artistic fields, intellectual exchanges, cultural and social innovation, and linguistic cooperation. Throughout the world, it promotes the French language, as well as the mobility of artworks, artists and ideas, and thus works to foster cultural understanding.

The Institut français, under the aegis of the French Ministry for Europe and Foreign Affairs and the Ministry of Culture, actively contributes to France's soft diplomacy. Its projects and programs take local contexts into account and can be successfully implemented thanks to the vast network of the French Embassies' cultural services, as well as the many Instituts français and Alliances Françaises present across five continents.

France seeks to expand its influence in Africa, as well as in other regions such as the Southern and Eastern shores of the Mediterranean, Europe and many other leading and emerging countries, where French cultural diplomacy has an important role to play. [Twitter](#) [Facebook](#)

## ON THE MOVE

With its free to access website, [On the Move](#) regularly highlights the latest funding opportunities supporting the international mobility of artists and cultural professionals – of every discipline. Thanks to the expertise of its members and partners, [On the Move](#) also shares information on key challenges related to cultural mobility (e.g. visas, social protection, taxation, environmental issues). Beyond this work as an information point, [On the Move](#) facilitates training and workshops, and gives public presentations on cultural mobility issues and the internationalisation of practices for the arts and culture sector.

Born as a website in 2002 as a project of IETM (the international network of contemporary performing arts), [On the Move](#) has evolved as a dynamic network that now counts more than 50 member organisations and individuals. Every year, [On the Move](#) takes part in and/or co-organises 40+ events, workshops, training sessions, and projects in Europe and internationally, attracting more than 1,200 people.

[On the Move](#) is funded by the Ministry of Culture-France, as well as through projects' partnerships with European networks and/or local, national, International agencies and organisations (including the Institut français). [Twitter](#) [Facebook](#)

