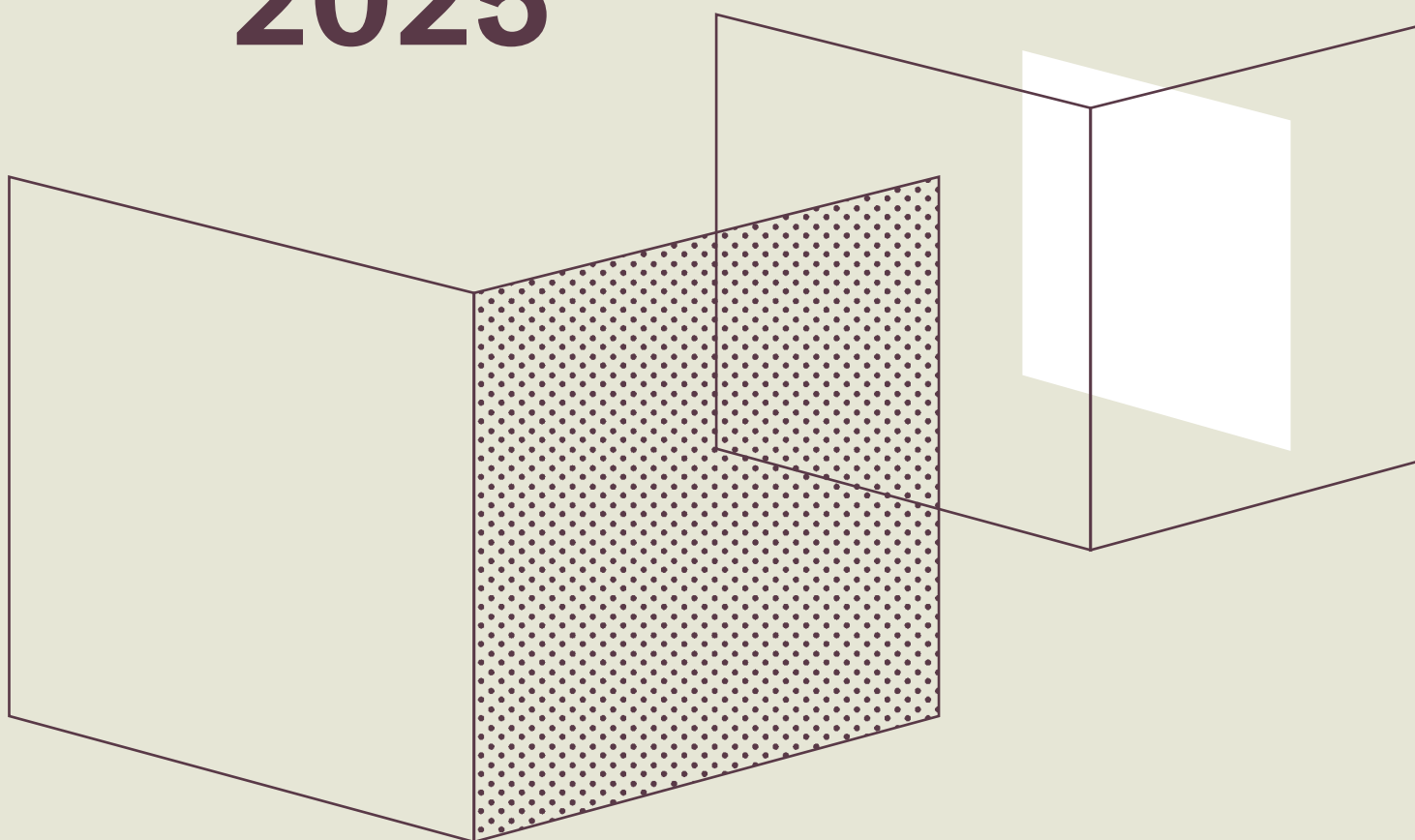


ON
THE
MOVE

Cultural Mobility Yearbook 2025



Co-funded by
the European Union

On the Move is the international information network dedicated to artistic and cultural mobility, gathering 80 members from 29 countries. Since 2002, On the Move provides regular, up-to-date and free information on mobility opportunities, conditions and funding, and advocates for the value of cross-border cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multi-annual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

On the Move regularly commissions researchers to investigate different themes closely related to the network's activities and the work carried out by its members. Reflecting on transversal concerns and key areas of artistic and cultural mobility, the network tries to establish a clearer picture of the current movements and trends while formulating policy recommendations.

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

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Key insights

80.9% of the calls focused on in-person mobility, while there is a slightly higher percentage of mixed opportunities compared with 2023.

13.8% of calls were labelled as relating thematically to **environment and sustainability** in 2024, although additional financial support for green forms of travel remain rare.

Europe remains the region with the greatest number of calls (either with an organiser based in Europe or with supported mobility to the region), at **70.6%**.

With regard to **digital mobility**, 2024 had the highest percentage (**14.8% of the calls**) of **mixed or hybrid opportunities** when compared to the statistics of the last five years.

In 2024, there were **more calls in the Americas and Asia**. However, in general, interregional collaboration remains somewhat limited, and few calls had mobility destinations in multiple regions.

Calls for young and emerging arts workers:

- **18.8% of calls published in 2024** were actively open to emerging arts workers.
- **Artists were the most common target group (at 64.8%)** followed by producers and managers.
- Approximately one third (**34.5%**) of the calls received EU funding.
- The most common cultural field was the **performing arts (at 26.7%)**, followed by **visual arts and design (at 23.8%)**.
- **32.9% of calls were in hybrid or online formats**, which is a higher percentage of calls for hybrid and online or remote formats when compared with overall calls.
- As with the overall data, **residencies is the top type of opportunity** for young and emerging arts workers, although not by the same margin (in the overall data it represents almost 50% of all calls while for young and emerging arts workers it is 27.4%). Perhaps unsurprisingly, **training also represents a large number of calls** (while it is third in the overall data).
- Most of the calls targeting young and emerging arts workers originated from **organisers based in Europe (74.4%)**, followed by the Americas (where the majority were based in the USA) and Asia (spread over China, Japan, South Korea, Taiwan, and Lebanon)

Methodology

This report explores trends in cultural mobility during 2024, following the same approach as our previous Cultural Mobility Yearbooks. It does this primarily through a quantitative and qualitative analysis of calls for participation in residencies, meetings, fellowships, training activities, and other funded mobility opportunities for artists and culture professionals that were published on the On the Move website between 1 January – 31 December 2024 (with a few comparative references to the same data from previous years). In 2024, this gives us a dataset of 643 calls¹ involving 107 countries and territories as mobility organisers or destinations. While it is not a complete picture of all activity, it represents our best effort to monitor activity in the mobility field, helped by our international network of 80 member organisations and individuals.

Scope and limitations

Because the dataset comes from calls published on the On the Move website it has some specific characteristics:

- It reflects On the Move's editorial policy² and focus. This policy can be read in detail on our website, but we focus on funded programmes that cover at least some of the costs of travel (or that offer remuneration in the case of online/remote programmes). The calls that are posted to the website, and therefore analysed here, are generally one-off calls rather than those for ongoing, regularly funded programmes (which are separately listed in On the Move's mobility funding guides³).
- On the Move covers all artistic fields: Performing Arts (theatre, dance, opera, circus, street arts, etc.), Visual Arts & Design (painting, sculpture, photography, installation, artistic film, etc.), Digital and New Media (electronic art, new media, etc.), Music & Sound, Literature (including translation), Cultural Heritage (tangible heritage, movable heritage, intangible heritage, archives), Architecture, and Cross-disciplinary forms. We usually don't cover commercial film and other creative industries sectors outside the above categories.
- We cover opportunities for all actors in the sector: artists, culture professionals and/or cultural organisations (from institutions to small collectives and associations), funders, policymakers, curators, and researchers.

1 Throughout this document we will reference open calls that have been published in the 'Open Calls' section of the website as well as other On the Move web pages. To keep this easy to read, we will cite them with the title of the call or title of the web page and the url; unless otherwise stated, these were authored and published by On the Move (publishing location Brussels) in 2024 or last updated in 2024. All other references will be cited in full. All URLs were last accessed in February 2025.

2 [On the Move's editorial policy.](#)

3 [On the Move's mobility funding guides.](#)

- We strive to cover the field as fully as possible, and in English and French, although we expect to have some blind spots. These gaps in terms of coverage also point to long-standing structural imbalances in the mobility field.
- Usually, we know the principal organiser and the destination for a mobility activity (e.g. a residency centre in Poland), but we do not know who will ultimately become the beneficiary of a programme or opportunity (e.g. a visual artist from Albania). As such, when we look at 'origin' countries or regions this refers to the location of the call's organising entities, and where we are able to map flows, these are flows of organisational and logistical capacity rather than mobility flows of beneficiaries.
- The number of beneficiaries, and therefore the scale of programmes, is not captured. So, one call might refer to an opportunity for a single professional to attend a conference, while another might refer to a large-scale programme awarding multiple grants to multiple beneficiaries.
- Some other caveats apply for specific classifications but are noted in the text.
- While the above points are important to keep in mind, the data in this publication nonetheless aims to provide a close look at shifts in the mobility field to help identify promising areas for qualitative analysis and further research, as well as blank spots that need more support and attention from the field at large.

Geographical regions

For geographical analysis, this report uses the United Nations M49 geoscheme, which organises countries into regions (Africa, Asia, Americas, Europe and Oceania) as well as sub-regions (Central Asia, Eastern Asia, South-eastern Asia, etc.). The relevant countries are listed during the regional breakdowns in the overview section.

Overview

This is now our fourth Yearbook analysing current trends in cultural mobility. The first Yearbook⁴, covering activity from 2021, had a special focus on the **digital mobility** that was then springing up in response to the Covid-19 pandemic. This was followed by a second edition⁵, in 2022, that looked at the topic of **environment and sustainability** and its growing ubiquity in response to overlapping ecological crises. The third edition⁶, in 2023, focused on the topic of **training and professional development** in order to get a picture of where the international cultural mobility sector stands today, and a sense of where it might be heading next.

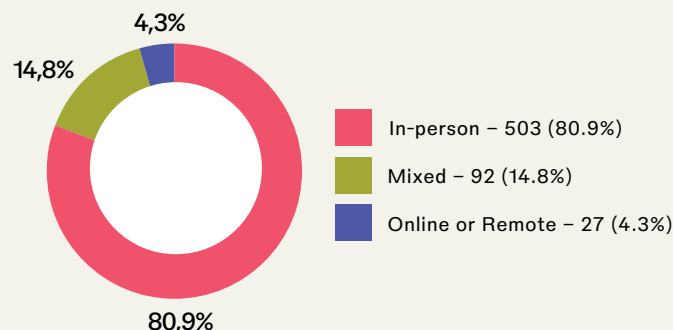
In each edition, we found genuine excitement for new ways of working across borders, many examples of unusual or thoughtful experiments, but often also an absence of resources to support artists and culture professionals to make changes in how they travel and work.

This fourth edition is focused on **young and emerging art workers** and it builds on the previous editions by incorporating ongoing tracking of areas (such as digital mobility and environment and sustainability) while exploring the specific opportunities and challenges that are present for artists and culture professionals who are starting out on their careers.

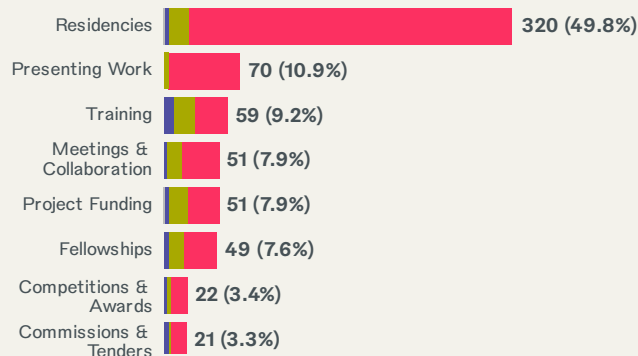
There were 84 calls that appeared on the On the Move website in 2024 that had some reference to ‘emerging’ or ‘young’, and a further 37 calls that mentioned ‘emerging’ while simultaneously being open to mid-career professionals or those with extensive expertise and experience. Since there is no specific category on the On the Move website for emerging artists,

Number of opportunities by mobility type

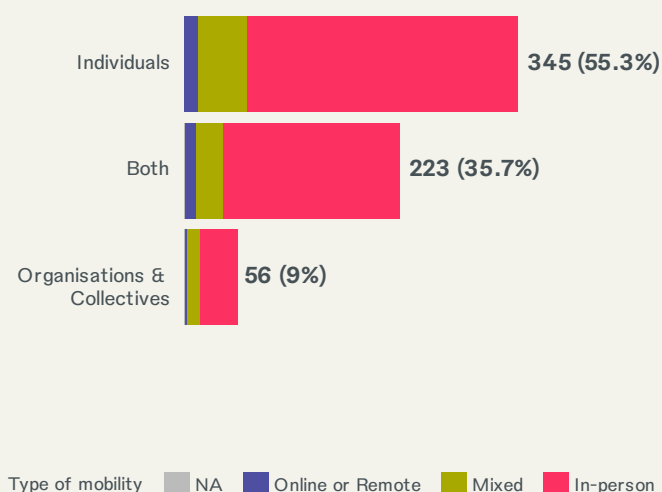
In-person opportunities continue to be the dominant form, while there is a slightly higher percentage of mixed opportunities compared with 2023.



Number of opportunities by type



Number of opportunities by applicant type (individuals vs organisations or collectives)



4 DeVlieg, M. A., Ellingsworth, J., Le Roux, A. and Organtini, C., *Cultural Mobility Yearbook 2022*, On the Move, 2022.

5 Ben Safia, S., Ellingsworth, J. and Ntsali Mlandu, U., *Cultural Mobility Yearbook 2023*, On the Move, 2023.

6 Ellingsworth, J., Persson, B. and Rodrigues, V., *Cultural Mobility Yearbook 2024*, On the Move, 2024.

searches. In terms of what emerging means, this was defined in a number of ways by different organisations, such as through age ranges, through applicants self-identifying as 'emerging', or through references to years of work experience, years after graduating from formal education or the number of key milestones achieved (i.e. no more than three exhibitions or one published book). In the section on young and emerging arts workers we explore these definitions in more detail and reflect upon how these definitions might impact distinct groups.

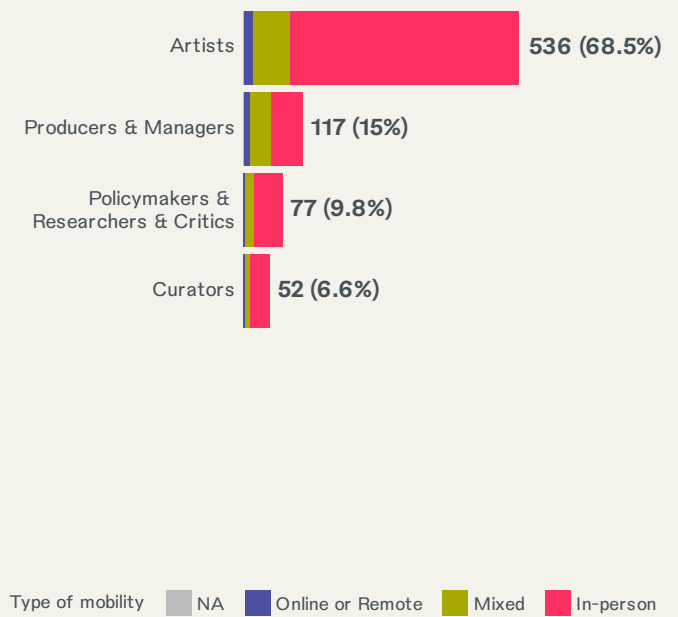
This report first explores the overall picture for cultural mobility in 2024, before turning attention to the specific opportunities and challenges for young and emerging art workers.

Digital mobility

After a large drop-off in the online or remote opportunities after 2020 and 2021, the share of online or remote opportunities has remained quite consistent over the past three years. Digital mobility was organised in all regions, with Europe having the smallest share of online or hybrid calls (18%) and the Americas the highest (30%), closely followed by Africa (29.7%). Following the pattern of previous years, countries such as the United Kingdom, Germany and the United States of America were very active in organising online mobility, yet there was still a broad spread of participation, with structures from 50 countries involved as organisers for online or hybrid calls during 2024.

In 2024 there was a slight increase in the number of mixed or hybrid opportunities (14.8% in 2024 compared with 10.5% in 2023), although the online or remote ones remained small, at less than 5% (which was at its highest point in 2021 at 18.5%). In fact, 2024 had the highest percentage of mixed or hybrid opportunities when compared across the last five years.

Number of opportunities by applicant type



In terms of artistic fields, cross-disciplinary calls represented the highest number of hybrid or online formats, followed by visual arts and design, performing arts, and music and sound. Cultural heritage had the highest percentage of hybrid or online calls at 36.8% of the artistic field's total calls, while architecture had no online only calls. In spite of the fact that the field of digital and new media is aligned with technologies (and could potentially make use of the online space), it did not have many hybrid calls and in fact had the highest percentage of in-person calls of all the creative fields (at 91.2%).

Online or hybrid opportunities can open up avenues for wider participation, especially for those encountering barriers such as visa applications, lack of funding for travel, or access challenges. Among the calls focused on online work, there was a larger percentage focused on training (in many cases this was related to a mentoring process), followed by commissions and tenders, and fellowships. In some cases, the online form was chosen specifically to match methodologies of the project. For example,

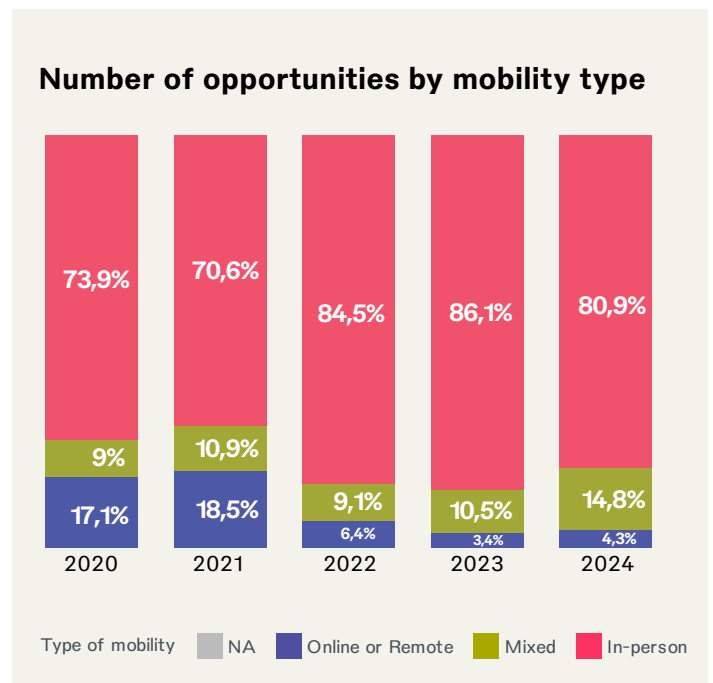
Akademie Schloss Solitude’s Web Residency⁷ is particularly interested in exploring the capacities and limitations of the online space while the Goethe-Institut’s project ‘House of African Feminisms’⁸ is a networking and resource platform for African feminists that houses creative content online. In other cases, the online meeting could connect practitioners from distant places but who potentially have common experiences, such as the case with the collaborative project Beyond the Silence⁹ that called for photographers from Southeast Asia, Mexico, Nigeria, Ukraine and Kazakhstan to join a global discussion around themes of occupation, annexation, colonialism and censorship. This enabled the participants to take advantage of the online space to connect experiences and develop expertise while they could still develop projects in their home regions. Despite the potential of these programmes, and even after the lessons learnt from the Covid-19 pandemic, in general, purely digital mobility is still a small percentage of the overall calls.

Hybrid formats, however, appear to be increasing, with the greatest number of these opportunities for training, residencies and project funding, followed by fellowships and meetings and collaborations. A common format is to have a longer online and/or remote working period with a shorter and more intense schedule of in-person activities. One interesting example is the Fluid Boundaries International Residency Programme¹⁰, which conducted three simultaneous residencies to explore the Interplay of water, art, science and Indigenous knowledge systems with partner organisations in Zürich, Johannesburg and Cape Town, and Rio de Janeiro, before coming together in a ‘third space’ in Lugano, Switzerland, for two weeks of workshops and collaborative work with the other artists, the curators, scientists and indigenous knowledge conveners. This approach helps to explore the connection to land and the

specificities of place in the first residencies, while still exchanging knowledge in an intense in-person meeting.

This approach also reflects the way hybrid formats can be used to create more environmentally sustainable programmes, as a way to reach out to wider audiences without having to traditionally tour the work (through using online presentations), or as a way to enable the participation of those who would not otherwise be able to be involved. In the Folger Institute Artistic Research Fellowships¹¹, for example, applicants are able to choose the model that best matches their situations, whether it is fully online, hybrid or fully in person. It is worth noting that the programmes that give applicants the choice of model are in a minority.

Hybrid formats can be useful for organisers, especially when considering environmental sustainability and access. However, it would also be interesting to explore models that are adaptable to the needs of the participants, rather than enforcing a particular format.



7 [Akademie Schloss Solitude: Web Residency ‘Tools for Citation’](#) (Online).

8 [Goethe-Institut: African Feminisms 2025 Funding for Digital Projects from African Artists](#) (Online).

9 [Beyond the Silence: Collaborative Project for Photographers from Southeast Asia, Mexico, Nigeria, Ukraine and Kazakhstan](#) (Online).

10 [Fluid Boundaries International Residency Programme 2025](#) (South Africa, Brazil, Switzerland, Online).

11 [Folger Shakespeare Library: Artistic Research Fellowships 2025–2026](#) (USA, Online).

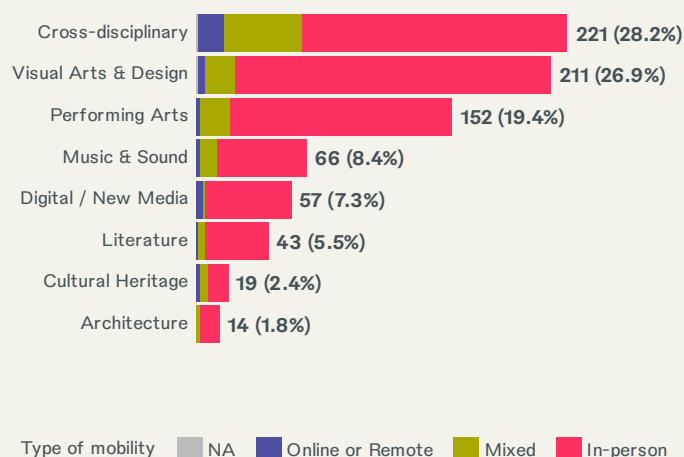
Artistic fields

As in previous years, the cross-disciplinary category (indicating both calls open to any discipline and ones aimed at interdisciplinary approaches) was the largest, accounting for 28.2% of all calls in 2024. This is down from 2023 (when it was 34.5%), which could be due to the increase in the number of calls in the visual arts. The prevalence of opportunities that cross artistic fields is not so much a trend as a well-established reality for the sector, and we can note that online and hybrid opportunities were more likely to be cross-disciplinary (52.1%, which is similar to 2023 figures).

Among individual artistic fields, the spread of opportunities is quite similar to last year, although visual arts and design saw an increase (26.9% compared to 22.7% in 2023), as did digital/new media (7.3% compared to 4.1% in 2023), literature (5.5% compared to 4.3% in 2023) and cultural heritage (2.4% against 1.3% in 2023). However, these variations are not significant (nor are the reductions in other artistic fields), demonstrating that the spread of opportunities has remained steady.

The **visual arts and design** label makes up 26.9% of the dataset and it is the second-largest group. In this artistic field, residencies continued to be the main form of mobility activity, consisting of just over 60% of all calls with the visual arts and design label (music and sound, literature, performing arts, and digital and new media also had the highest percentage of calls in residencies). Of the 131 residencies that were open to visual arts practitioners that we recorded in 2024, there were no online residencies and seven hybrid residencies, up from two hybrid format residencies in 2023. Despite this low number, visual arts and design had the greatest number of residencies that were in online or hybrid formats when

Number of opportunities by artistic fields



compared to other artistic fields (aside from cross-disciplinary calls. Examples of online or hybrid residencies for the visual arts and design include those that allow for longer production times after the on-site residency has been completed, such as the IDENSITAT and Centro Huarte research and production residencies in Spain¹² (a five-month process where on-site residencies are accompanied by off-site production), the SAC international curatorial residency programme in Spain¹³ (which encourages curators to work with Catalan artists in their own country of residence), or the transmediale hybrid residencies in Germany¹⁴ (which aims to establish more sustainable practices and long-term relationships with artists, focusing on an approach that goes beyond output-oriented presentations). Aside from residencies, the second form of mobility activity that had the most calls in the visual arts and design was for presenting work, including for festivals and exhibitions with several of them being for site-specific installations or art in public space. One interesting model was the Comics Beyond European project¹⁵, with the co-creation of live comic shows that combined comics with performing arts, in an effort to strengthen the employability of European comics artists.

12 [IDENSITAT / Centro Huarte: Hybrid Research and Production Residencies, 'Transversal Aesthetics/Living On Fire'](#) (Spain, Online).

13 [SAC International Curatorial Residency Programme 2025](#) (Spain).

14 [Transmediale: 2025 Hybrid Residencies](#) (Germany, Online).

15 [Comics Beyond: Live Comic Performances in Europe](#).

Performing arts was the third-largest group, with 152 calls or 19.4% of the calls. Although the percentage is slightly smaller than 2023, it represents an increase in the total number of calls. In performing arts, residencies represented the most numerous mobility activity (at 46.2%), followed by presenting work (19.6%), training (10.8%) and meetings and collaborations (8.9%). Collaboration and networking was provided as the most common topic across most artistic fields, including performing arts. This could be attributed to the fact that the editorial focus of *On the Move* is on calls that support mobility, which can often imply moments of meeting and exchange even when the main theme of the call might also include other elements. Aside from collaboration and networking, the other topics were relatively even across performing arts calls. There was a large mix of countries and organisations involved in these calls, although established organisations, networks and projects such as the Pina Bausch Foundation, IETM, European Dance Development Network, ASSITEJ, Saison Foundation, Tokyo Festival Farm, IN SITU, Europe Beyond Access, and Aerowaves (among others) were important sources of support. In fact, 31% of performing arts calls were funded by the European Union (compared with 17.5% in the visual arts, for example). In all the performing arts calls a total of nine calls covered access costs, which included financial support for those who might experience barriers to their participation, with all but one of these calls being launched by European organisations (and five of these nine calls received funding from EU programmes).

Music and sound, which was a label for 8.4% of calls in 2024, is structurally quite similar to performing arts, with a spread of mobility opportunities over residencies, training calls, opportunities for meetings and exchange, and moments to present work. This artistic field also had a high percentage of EU-funded calls (43.9%),

although the number of these calls was less than the performing arts (since there were fewer overall calls in music and sound, the percentage of EU-funded calls was more significant despite their smaller number). The majority of the calls in music and sound originated in Europe, with three from Asia, one from Africa and five from the Americas. There were only four calls in this artistic field which provided access costs, three of which were EU-funded projects. One of these calls was the Suralita residency in Spain,¹⁶ an organisation that also has residencies for sound artists immersed in the process of motherhood and who need time and space to develop their projects. Another interesting example from music and sound was the CollaboNation portal¹⁷, which connects Africa through cross-border and cross-genre songs via physical meetings and shared studio time, as well as a performance at MTN Bushfire in Eswatini.

Among the other artistic field categories, activities in **literature** (5.5 % of calls) were almost all in-person, focused on residencies (69.8% of literature calls), and on opportunities that were normally not linked to a specific topic or theme. **Digital/new media** mostly supported residencies and the presenting of work and although the form lends itself to online/hybrid approaches this was not the creative field with the most remote opportunities. Unsurprisingly, digital/new media calls engaged heavily with technology as a theme and medium. In some cases this involved working with specialised technology or working with scientific communities. For example, Ars Electronica Festival's Deep Space 8K¹⁸ enabled artists to work with SHARESPACE technology, the newly established Ligeti Centre's artists and scientists in residence in Germany¹⁹ bridges the arts, sciences, and innovation to foster high-level creative dialogue between experts and audiences, the Diriyah Art Futures Mazra'ah media arts residency in Saudi Arabia²⁰ brings

16 [Suralita: SURAM Residency for Music and Community Mediation](#) (Spain).

17 [House On Fire: CollaboNation 2024 for Collaborations between Musicians in Africa](#) (Eswatini).

18 [SHARESPACE: New Work for the Deep Space 8K at the Ars Electronica Festival 2025](#) (Austria).

19 [The Ligeti Centre: Artists and Scientists in Residence 2024](#) (Germany).

20 [Diriyah Art Futures: Mazra'ah Media Arts Residency 2025 for Artists and Scholars](#) (Saudi Arabia).

together artists and scholars, and the Art Meets Radical Openness biennial community festival²¹ aims to create spaces of resistance against the technological monoculture.

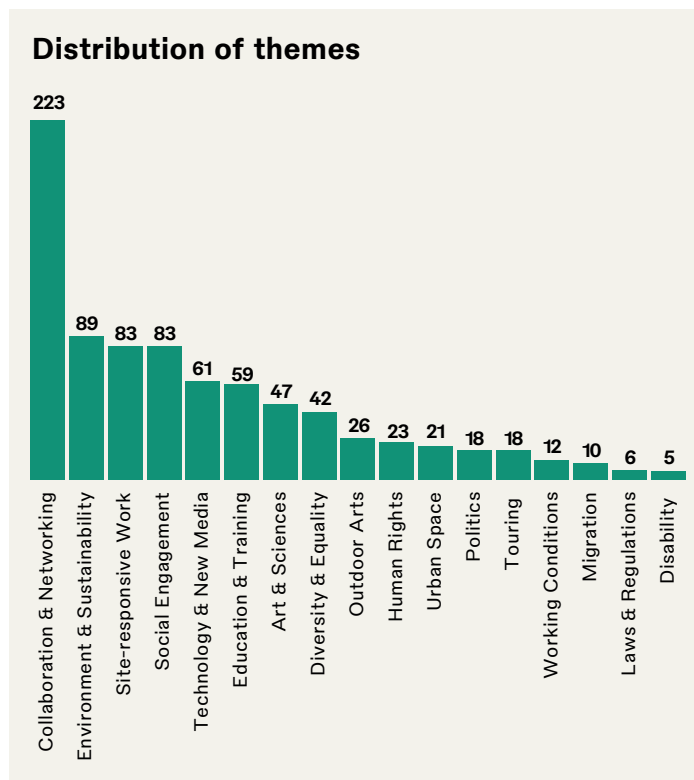
In 2024 there were more **cultural heritage** calls than in 2023, although the number was still relatively small – a total of 19 over the year. It is interesting to note that the activities involved in cultural heritage are fewer than in other fields, and that the majority of mobility opportunities involved fellowships, meeting and collaboration, and residencies. Several of the calls in the field exploring the complex legacy of European colonialism, such as the CONTESTED DESIRES Constructive Dialogues project²² (operating across the Netherlands, Italy, Ghana, Tunisia,

Chile, Hungary, Slovenia, Portugal, Cyprus, Spain, and the UK), TheMuseumsLab²³ for museum professionals from African and European countries, the CoMuse Fellowship in Germany²⁴, or the new Global Slavery History Fellowship in the Netherlands²⁵ for curators, archivists and historians in the field of slavery history. Another interesting example to approaches to heritage (conservation) is the Preserving Legacies global initiative²⁶, which equips heritage custodians with climate heritage training, professional connections, and resources to implement climate adaptation actions that protect heritage places.

Finally, **architecture** fell in 2024 compared with 2023, with only 14 calls, and it was the only field with no online or remote calls.

Themes

Themes are marked on the calls mainly when a specific topic has been mentioned in the calls, for example, when an organisation is looking for artists working on sustainability topics in their practice or when the call is trying to address a particular challenge like refugee rights. Calls are not always marked with a theme, for example, those calls that principally provide space and time for artists to develop their work in any direction would not be filed under any particular theme. Therefore, there were 481 calls (74.8% of the total calls) marked as having a particular theme within the On the Move categories. It is worth noting that these themes do not necessarily reflect any additional monetary support; for example, those calls marked under environment and sustainability do not necessarily provide additional funding for more sustainable travel modes. Additionally, there might be some calls that have a particular theme as their central



21 [Art Meets Radical Openness 2024 for Art, Hacktivism and Open Cultures](#) (Austria).
 22 [CONTESTED DESIRES: International Experts for Constructive Dialogues Ethics Advisory Group](#) (Online, Italy, Cyprus, Spain, Netherlands).
 23 [TheMuseumsLab 2025 for Museum Professionals from African and European Countries](#) (Ethiopia, Germany, Online).
 24 [CoMuse Fellowship International 2025 in Museum Collections](#) (Germany).
 25 [Global Slavery History Fellowship 2024](#) (Netherlands).
 26 [Preserving Legacies: Cohort Programme 2025–2027](#) (Online).

methodological approach (for example bringing together artists and scientists to develop new ways of working between disciplines), while others might have a theme as a loose guide for participants.

The category of **networking and collaboration** was the largest theme. Given On the Move's focus on calls that enable artists to travel, and that meeting, collaborating and networking is often a side product of this travel, it is perhaps not surprising this is the most common theme.

One theme of particular interest to On the Move²⁷, and in the context of initiatives such as the European Green Deal, is **environment and sustainability**, which was present in 13.8% of all calls. This theme was the second most common category and reflects the growing concern for integrating such an urgent topic into creative practices, projects and methodologies. A total of 78.6% of calls on environment and sustainability were in-person and 16.3% were in hybrid form. Residencies made up the largest type of calls (at slightly over half the calls), followed by training (10.2%), fellowships and competitions (8.2% each), and project funding (7.1%). The most common artistic field in environment and sustainability calls was the cross-disciplinary field, which perhaps also captured cross-sector programmes addressing this topic as one of the most urgent challenges facing societies and governments. The next most common artistic field was visual arts and design (with 29.6% of calls in the environment and sustainability category). A total of 31.6% of the calls in the environment and sustainability category were funded by the EU, with six Culture Moves Europe-funded projects (which provides additional funding for more sustainable travel modes). The majority of the calls involved organisers based in Europe, although there were five calls with organisers

based in Africa, nine from the Americas and seven from Asia (sometimes there was a partnership of organisations based across regions).

Beyond the aggregated numbers, there are some interesting examples in the environment and sustainability dataset worth mentioning here as different approaches to incorporating more sustainable ways of working. For example, the Tiny Spaces slow travel residency²⁸ called for artists to incorporate slow travel via public transport into their residency. At each stop the project connected them with cultural or cohousing spaces, drawing from networks such as Trans Europe Halles. In parallel, each location had a virtual twin hosted on the website, that extended the working space and connected artists to a bigger international audience. This approach of making the journey part of the residency was similar to the one taken by the E75 Art Bus project²⁹ (part of the Oulu2026 European Capital of Culture Programme) in which artists explored the Europe Road 75, a 5,639-kilometre-long route that starts from Vardø in Norway and ends at Siteia in Crete, Greece. The bus travels through Norway, Finland, Estonia, Latvia, Lithuania, Poland, Slovakia, Hungary, Serbia, North Macedonia, and Greece and artists participate in a residency between April and June 2025 (ranging from six weeks to two months). During the residency period in 2025, the organisers will implement one to three online events that connect the residencies. The new artworks produced in the project will be experienced along the road (at 20+ stopping places) and on the bus. This approach is interesting in that it addresses the challenge of the time and distance involved in slow and more sustainable travel, while at the same time rethinking how these elements can be used in the design of the project, by engaging audiences along the route. Another example, CYCLE UP!³⁰, centres the bicycle and encourages artists to

27 On the Move is a part of the SHIFT eco-certification for networks, through which it has crafted a sustainability policy and has developed a decision making tool for event and meeting attendance. You can read more at [On the Move's Environmental Sustainability Policy](#).

28 [Tiny Spaces: Slow Travel Residency for Process-led and Site-specific Creation](#) (Greece, Finland, Germany).

29 [E75 Art Bus Project and Artist Residency 2025–2026](#).

30 [Cycle Up: Artist Residency on Bicycle Cultures 2025](#) (Czech Republic, Estonia, Poland).

re-think urban design with this sustainable mode of transport at the centre.

In other calls, organisers called on artists to incorporate more sustainable approaches into their work, such as the *i Light* sustainable light festival in Singapore³¹. Also, calls such as the EU Dance Hack³², state that only slow travel plans will be accepted (and these travel expenses are covered by the project). In some calls, more sustainable measures are encouraged, but the organisers do not (or are not able to) financially support these, often more expensive, changes. In some cases, organisers have chosen to limit the geographical radius of the call in order to involve less environmentally harmful travel. One such case is the SAC International Curatorial Residency Programme in Spain³³, which only accepts applicants from Europe, the Mediterranean and the Maghreb.

Some projects explore environment and sustainability by addressing a particular problem or by working in spaces at the front line of climate change, such as FIRECULT international collaborative research residencies between Ireland, Turkey and Italy³⁴ that explores the effects of climate-induced wildfire on heritage, the Cultural Vistas Climate Action Artist Residencies first³⁵ and second³⁶ calls which involved an environmental research organisation

in and from Fiji, Philippines, and Samoa, and the Preserving Legacies programme³⁷ that equips heritage custodians with climate heritage training, professional connections, and resources to implement climate adaptation actions that protect heritage places. Another residency programme³⁸ draws from different Indigenous knowledge systems, scientists, and curators from South Africa, Brazil and Switzerland to create a programme that is both deeply connected to the local context while sharing knowledge internationally. These examples indicate that there are initiatives seeking out new models and ways of working more adapted to working in times of climate crisis.

With regard to other themes, **site-responsive work** and **social engagement** were significant categories, reflecting the different ways open calls are asking artists to engage with a particular place – through responding to its unique characteristics or through interacting with local communities. However, there are some areas that could still benefit from more attention, such as disability, which was a theme in only five of the calls, highlighting the need for programmes such as Europe Beyond Access³⁹, which supports European Deaf and/or disabled artists who are seeking co-producers for new artistic works based in dance practice, choreography, or movement.

31 [i Light Singapore 2025 'To Gather'](#) (Singapore).

32 [EU Dance Hack: Bucharest Dance Hack 2025](#) (Romania).

33 [SAC International Curatorial Residency Programme 2025](#) (Spain).

34 [FIRECULT: International Collaborative Research Residencies](#) (Ireland, Turkey, Italy).

35 [Cultural Vistas: Climate Action Artist Residencies](#) (Germany, Fiji, Philippines, Samoa).

36 [Cultural Vistas: Climate Action Artist Residencies Second Call](#) (Germany, Fiji, Philippines, Samoa).

37 [Preserving Legacies: Cohort Programme 2025–2027](#) (Online).

38 [Fluid Boundaries International Residency Programme 2025](#) (South Africa, Brazil, Switzerland, Online).

39 [Europe Beyond Access: Open Call for Co-Productions](#).

Regions

	Africa	Americas	Asia	Europe	Oceania	Online
Africa	19	2	2	4	NA	16
Americas	2	52	5	5	3	28
Asia	4	1	54	8	NA	15
Europe	12	9	16	399	NA	94
Oceania	NA	NA	NA	NA	2	1

The regional picture remains quite similar in 2024 as in the previous year. In 2024, there were 154 calls that involved online space as a 'destination' - up from 79 in 2023, 104 in 2022 and down from 179 in 2021. There were more calls in the Americas and Asia, although in general, interregional collaboration is again somewhat limited, and few calls had mobility destinations in multiple regions. As in previous years, Oceania has limited presence in our data.

Africa

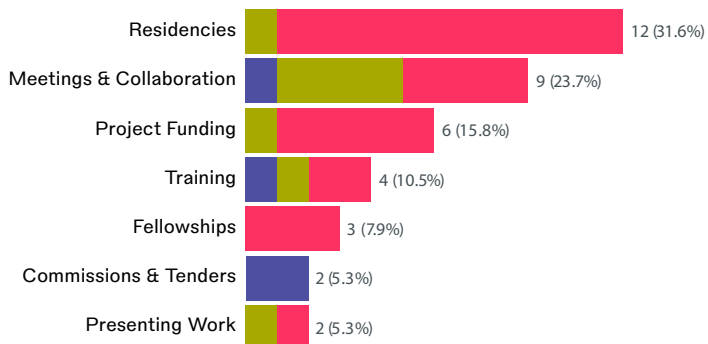
37 calls



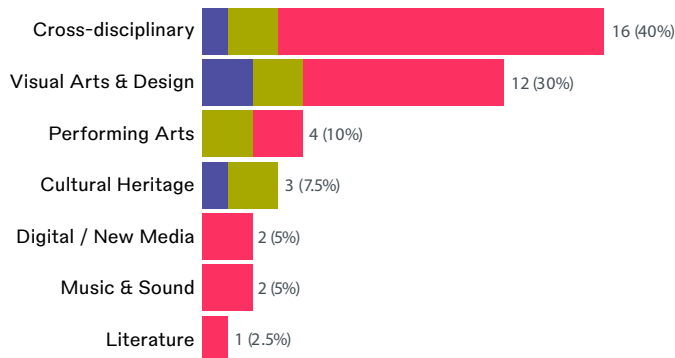
In-person – 70.3%
Mixed – 18,9%
Online or Remote – 10,8%

62.2% Individuals
21.6% Both
16.2% Organisations & collectives

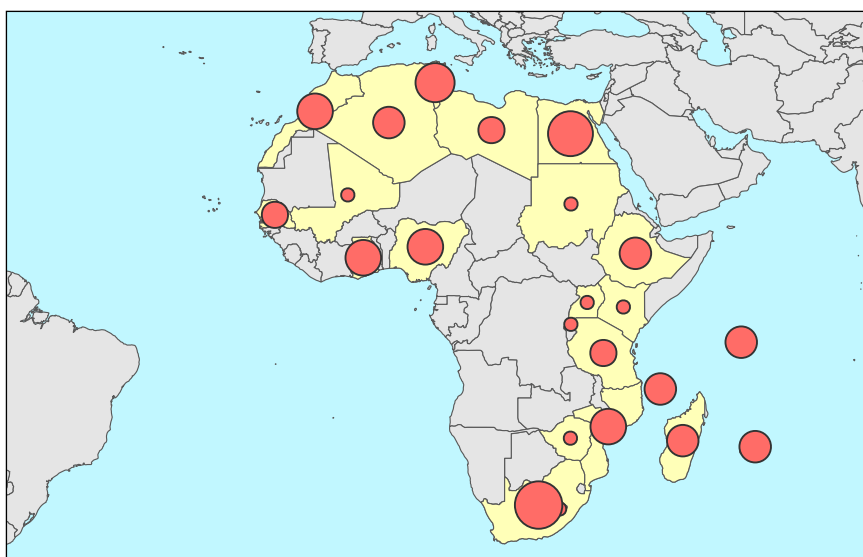
Number of calls by opportunity type



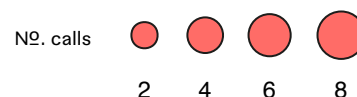
Number of calls by art form or discipline



Destinations for calls involving mobility to Africa



In terms of mobility destinations, South Africa was the most prominent African country, followed by Egypt and Tunisia. While overall there were mobility opportunities for 24 countries, the majority of these countries only had one to three calls.



Organiser to destination flow for sub-regions⁴⁰

	Northern Africa	Online	Other Regions	Sub-Saharan Africa
Northern Africa	5	16	11	1
Other Regions	19	NA	NA	14
Sub-Saharan Africa	2	20	13	15

The left table shows the relation between where calls were organised and where their mobility was destined.

Northern Africa: Algeria, Egypt, Libya, Morocco, Sudan, Tunisia, Western Sahara. **Sub-Saharan Africa:** (*Northern Africa*) British Indian Ocean Territory, Burundi, Comoros, Djibouti, Eritrea, Ethiopia, French Southern Territories, Kenya, Madagascar, Malawi, Mauritius, Mayotte, Mozambique, Réunion, Rwanda, Seychelles, Somalia, South Sudan, Uganda, United Republic of Tanzania, Zambia, Zimbabwe. (*Middle Africa*) Angola, Cameroon, Central African Republic, Chad, Congo, Democratic Republic of the Congo, Equatorial Guinea, Gabon, Sao Tome and Principe. (*Southern Africa*), Botswana, Eswatini, Lesotho, Namibia, South Africa. (*Western Africa*), Benin, Burkina Faso, Cabo Verde, Côte d'Ivoire, Gambia, Ghana, Guinea, Guinea-Bissau, Liberia, Mali, Mauritania, Niger, Nigeria, Saint Helena, Senegal, Sierra Leone, Togo.

40 All the geographic definitions in this report were based on the United Nations Statistics Division, 'Standard country or area codes for statistical use (M49)', Statistics Division, New York.

Throughout 2024, almost a fifth of calls involving **mobility organisers or destinations** in Africa were in hybrid formats. These opportunities were across a mix of types, including meetings and collaborations, training, residencies and presenting work. Some examples include the Creative Europe-funded project CONTESTED DESIRES Constructive Dialogues⁴¹ with an online exhibition, which unravels colonial legacies and is for visual artists based in Tunisia, Ghana, Hungary, Chile, Portugal, Italy, Cyprus, Spain, the Netherlands or the UK. Another interesting example, also on colonialism but this time in the context of heritage, is TheMuseumsLab⁴², which brought together museum professionals from African and European countries for joint learning, perspective exchange, networking and career building.

A total of 24.3% of calls relating to Africa were for projects co-funded by the EU. Several of these calls involved mobility between Africa and Europe. One example is the continuation of the Common Stories project⁴³ from 2023, which organised four two-week modules in four different cities for performing arts practitioners that had the goal of supporting artistic practices and stories that are underrepresented or absent from institutions. This is the last edition of the programme and will take place in Portugal, Germany, Egypt, France. Another example of regional funding is the new regional cultural programme for the MENA Region⁴⁴ which aims to improve human

development and the quality of life in the Southern Neighbourhood region through culture and takes place in Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Syria and Tunisia. The latter is an example of EU-funded Africa-Africa calls, of which there were very few examples. However, there were EU-funded projects that centred the activities in Africa (and included participants from Africa and beyond), such as the MAISHA Afro-European art experiment⁴⁵, the EU-funded project Euro-Egyptian Cultural Program for Europe-based artists to join an art residency programme in Egypt working with Egyptian independent cultural actors, the Global Cultural Relations Programme training programme in Morocco⁴⁶, or the Babbasawt Sound Lab⁴⁷ residency for Europe-based musicians, sound artists, and multidisciplinary artists, held in Tunisia.

La Commission de l'océan Indien continued to support travel within Comoros Union, Madagascar, Mauritius, Seychelles, Mozambique and La Réunion, with their Regional Mobility Assistance fund and support for Cultural Events. (See the second⁴⁸ and the third cycle⁴⁹ of the regional fund (AléVini), as well as the Cultural Events support fund⁵⁰) There were several calls that supported residencies, collaborations or project funding within the region, such as the STARTS4AFRICA Residency Programme⁵¹ (in Senegal, Ghana, Tanzania, Nigeria), Bamako Encounters African Biennale of Photography⁵²

41 [CONTESTED DESIRES Constructive Dialogues: Visual Artists for Residency, Exhibition and Knowledge Exchange Programme 2024-2026](#).

42 [TheMuseumsLab 2025 for Museum Professionals from African and European Countries](#) (Ethiopia, Germany, Online).

43 [Common Stories: Common LAB 2025](#) (Portugal, Germany, Egypt, France).

44 [European Commission: Support to Cultural Actors Addressing Global Issues in the MENA Region](#).

45 [MAISHA: Call for Dancers, Choreographers and an Artistic Director from Africa and Europe](#) (Ethiopia).

46 [Cultural Relations Platform: Global Cultural Relations Programme](#) (Morocco).

47 [Passepartout Duo: Babbasawt Sound Lab 2025 for Europe-based Artists Working with Sound](#) (Tunisia).

48 [Indian Ocean Commission: AléVini Regional Mobility Assistance Fund](#) (Union of Comoros, Madagascar, Mauritius, Seychelles and Mozambique).

49 [Indian Ocean Commission: AléVini Regional Mobility Assistance Fund Cycle 3](#) (Union of Comoros, Madagascar, Mauritius, Seychelles and Mozambique).

50 [Indian Ocean Commission: Support for Cultural Events](#) (Union of Comoros, Madagascar, Mauritius, Seychelles and Mozambique).

51 [STARTS4AFRICA Residency Programme](#) (Senegal, Ghana, Tanzania, Nigeria).

52 [14th Bamako Encounters: The African Biennale of Photography](#) (Mali).

(Mali), Emptyroom Nature Artist Residency⁵³ for artists from Angola, Cape Verde, Guinea Bissau, Mozambique and São Tomé and Príncipe (Mozambique), Co-Cr8 Artist in Residence Programme⁵⁴ (Nigeria), African Women’s Editorial Workshop⁵⁵ (South Africa), the Fellowship for African Museum Professionals⁵⁶ (South Africa), and the Electric South New Dimensions Lab⁵⁷ (South Africa). These calls show promising signs

of new mobility routes in Africa and rethinking terms of international collaboration.

Intercontinental cooperation is primarily between Africa and Europe, however there were some calls that were open to international artists and others that connected specific countries through shared experiences, such as that of colonisation, conflict or Indigenous knowledge.

53 [Emptyroom: Nature Artist Residency for Artists from Angola, Cape Verde, Guinea Bissau, Mozambique and São Tomé and Príncipe](#) (Mozambique).

54 [KAFART: Co-Cr8 Artist in Residence Programme 2024](#) (Nigeria).

55 [Cassava Republic: African Women’s Editorial Workshop 2024](#) (South Africa).

56 [Zeitz MOCAA / University of the Western Cape: 2025 Fellowship for African Museum Professionals](#) (South Africa).

57 [Electric South: New Dimensions Lab 2024](#) (South Africa).

Americas

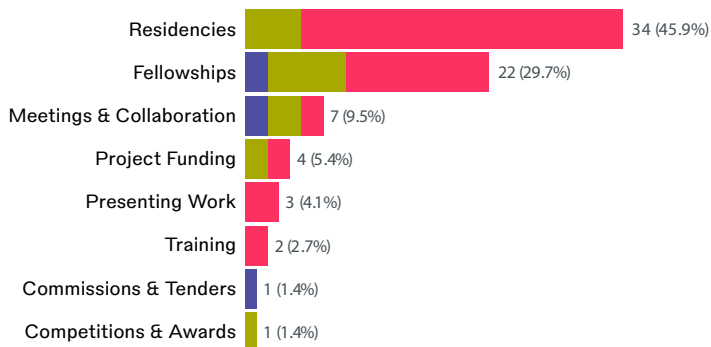
73 calls



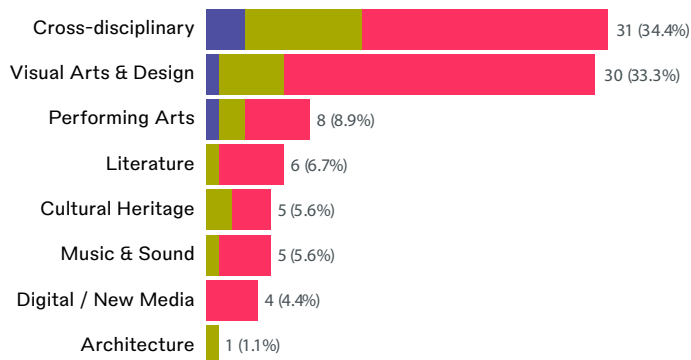
In-person – 70%
Mixed – 23%
Online or Remote – 7%

74% Individuals
21.9% Both
4.1% Organisations & collectives

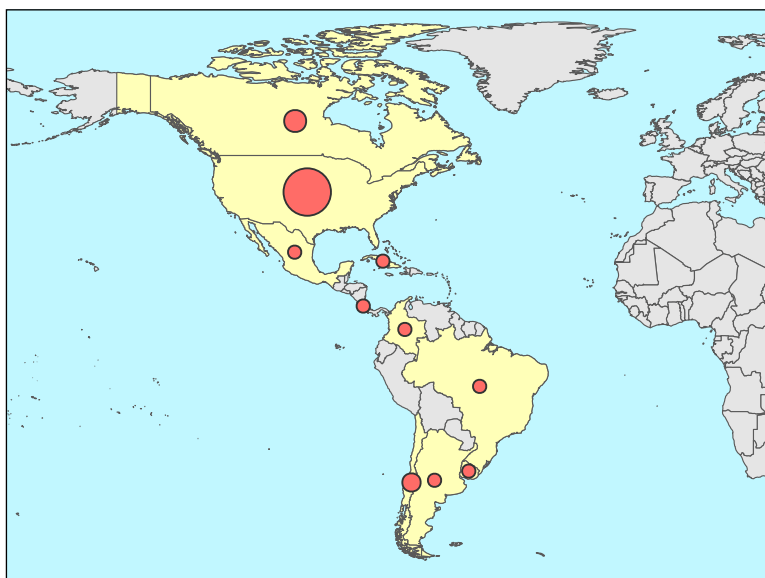
Number of calls by opportunity type



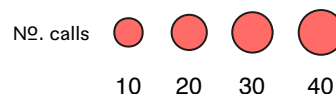
Number of calls by art form or discipline



Destinations for calls involving mobility to Americas



In our 2024 data, the United States of America continued to be the most common destination in the Americas region, followed by Canada. In Latin America and the Caribbean there were just a handful of calls for Chile, Argentina, Brazil, Colombia, Costa Rica, Cuba, Mexico, and Uruguay.



Organiser to destination flow for sub-regions⁵⁸

	Latin America and the Caribbean	Northern America	Online	Other Regions
Latin America and the Caribbean	6	1	17	12
Northern America	NA	46	17	10
Other Regions	11	5	NA	NA

The left table shows the relation between where calls were organised and where their mobility was destined.

Latin America and the Caribbean: (*Caribbean*) Anguilla, Antigua and Barbuda, Aruba, Bahamas, Barbados, Bonaire, Sint Eustatius and Saba, British Virgin Islands, Cayman Islands, Cuba, Curaçao, Dominica, Dominican Republic, Grenada, Guadeloupe, Haiti, Jamaica, Martinique, Montserrat, Puerto Rico, Saint Barthélemy, Saint Kitts and Nevis, Saint Lucia, Saint Martin (French Part), Saint Vincent and the Grenadines, Sint Maarten (Dutch part), Trinidad and Tobago, Turks and Caicos Islands, United States Virgin Islands. (*Central America*) Belize, Costa Rica, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama. (*South America*) Argentina, Bolivia (Plurinational State of), Bouvet Island, Brazil, Chile, Colombia, Ecuador, Falkland Islands (Malvinas), French Guiana, Guyana, Paraguay, Peru, South Georgia and the South Sandwich Islands, Suriname, Uruguay, Venezuela (Bolivarian Republic of). **Northern America:** Bermuda, Canada, Greenland, Saint Pierre and Miquelon, United States of America.

As in previous years, the Americas had a larger percentage of visual arts calls when compared with other artistic fields (aside from cross-disciplinary). With regard to types of calls, there was more focus on residencies and fellowships, with a relatively small number of calls for presenting finished work (presenting work represented 4.1% of the calls). Many of the calls were linked to universities, museums or other large institutions, with universities in particular focused on process-driven work more than touring or presenting. In Latin America and the Caribbean, there were fewer institutional organisations, but there was a similar emphasis on curation and research.

With regards to the topics of the calls, there was not one topic that stood out as a trend that was supported more than others. However, there were some interesting groups or themes targeted in individual calls. For example, the International Trans Fund Grants for global trans-led organisations⁵⁹ to address funding gaps for trans-led movements, the Wave Farm Residencies and Fellowships⁶⁰ which focused on innovative models for presenting on the radio medium, the Magic Circles online laboratory⁶¹ for projects exploring the social and technical aspects of the virtual world, the new Democracy Cycle⁶² commissioning programme for performing arts works to expand the discussion around and participation in democracy, and the Children's Museum residency programme⁶³ focused on young audiences.

In terms of supporting those with additional needs, there were not many calls. Those that financially supported access costs were primarily from large institutions. There was also a residency in the USA⁶⁴ that focused on supporting parent artists and while they did not provide additional funds they did provide space and childcare for artists and their families.

There were several calls that focused on travel and exchange within Latin America. Some of these came from regional bodies, such as the Caribbean Culture Fund's support for projects from Barbados, Jamaica, Trinidad and Tobago, the Dominican Republic and Haiti.⁶⁵ These opportunities also came from privately funded foundations, such as the Fundación Cuerpo Sur programme⁶⁶ for young artists from Latin America (Chile, Online), Fundación Ama Amoedo Grants⁶⁷ to support the Latin American artistic field, and the Solanas Art Experience Residency for Latin American visual artists (Uruguay)⁶⁸. There was also funding focused on Ibero-America, which also included Spain, Portugal and in one case also including the USA⁶⁹. These Ibero-America initiatives were sometimes a result of an independent organisation receiving financial support from the IBERESCENA programme⁷⁰. There was also the presence of key events in the region that supported participants' travel, including the ASSITEJ Regional Workshops Ibero-America and the Caribbean (Cuba)⁷¹.

59 [International Trans Fund Grants 2025 for Trans-led Organisations](#).

60 [Wave Farm: 2025 Residencies and Fellowships on 'A Radio Art Hour'](#) (USA, Online).

61 [Magic Circles Online Laboratory on Virtual Worlds](#) (Online).

62 [The Democracy Cycle: Commissioning Programme for Performing Arts Works 2024](#).

63 [Children's Museum: Tough Art Residency Programme 2024](#) (USA).

64 [MASS MoCA: Residency Programme for Parent-Artists 2025](#) (USA).

65 [Caribbean Culture Fund: For Projects from Barbados, Jamaica, Trinidad and Tobago, the Dominican Republic and Haiti](#).

66 [Fundación Cuerpo Sur: Avanzada Sur Programme for Young Artists from Latin America](#) (Chile, Online).

67 [Fundación Ama Amoedo: Grants to Support Latin American Artistic Field 2024](#).

68 [Solanas Art Experience 2024 Residency for Latin American Visual Artists](#) (Uruguay).

69 [Ibermúsicas / Mid Atlantic Arts: Tour Programme Ibero American Musicians](#) (USA).

70 IBERESCENA, 'IBERESCENA', IBERESCENA, Montevideo, 2025.

71 [ASSITEJ: Regional Workshops Ibero-America and the Caribbean](#) (Cuba).

As mentioned in other sections of this Yearbook, there were inter-regional calls which were focused around shared experiences, such as a collaborative project for photographers from Southeast Asia, Mexico, Nigeria, Ukraine and Kazakhstan with experiences of occupation, annexation, colonialism and censorship⁷² or the Fluid Boundaries International Residency Programme⁷³ bringing together indigenous/ancient knowledge convenors, scientists, and curators on the issue of water. These calls were part of the small number of calls that connected the Americas to other regions (although these connections represented a slightly larger number of calls than those connecting Africa to other regions). Other interesting inter-regional connections (based around specific topics) included the USA-based Liu Shiming artist

grant⁷⁴ with a potential residency in China, the CONTESTED DESIRES⁷⁵ project's call for experts for the Ethics Advisory Group (operating across operates across the Netherlands, Italy, Ghana, Tunisia, Chile, Hungary, Slovenia, Portugal, Cyprus, Spain, and the UK), the Equitable Futures Fellowship connecting the Hawai'i and Aotearoa New Zealand⁷⁶, and the Goethe-Institut's Studio Quantum Residencies⁷⁷ exploring emerging quantum technologies through the lens of art in Germany, Ireland, Mexico, Netherlands, United Kingdom, Nigeria, India, and South Africa. These calls show an interesting tendency that avoids traditional routes of exchange (especially in the case of the Goethe-Institut, for example, which often takes a bilateral or regional approach), and instead considers points of exchange around shared experience and topics.

72 [Beyond the Silence: Collaborative Project for Photographers from Southeast Asia, Mexico, Nigeria, Ukraine and Kazakhstan](#) (Online).

73 [Fluid Boundaries International Residency Programme 2025](#) (South Africa, Brazil, Switzerland, Online).

74 [Liu Shiming Art Foundation: Artist Grants 2024](#).

75 [CONTESTED DESIRES: International Experts for Constructive Dialogues Ethics Advisory Group](#) (Online, Italy, Cyprus, Spain, Netherlands).

76 [Equitable Futures Fellowship 2024 for Policy Advocacy](#) (USA, New Zealand).

77 [Goethe-Institut: Studio Quantum Residencies](#).

Asia

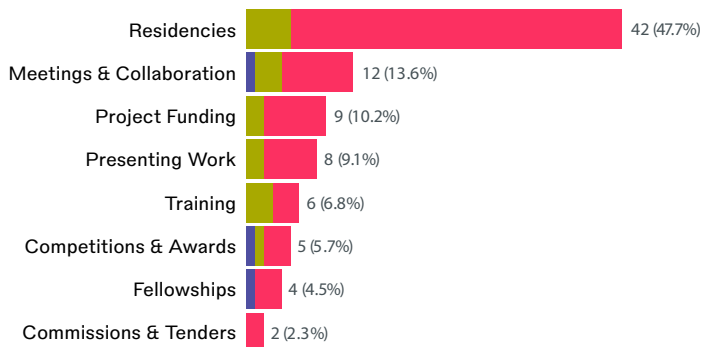
85 calls



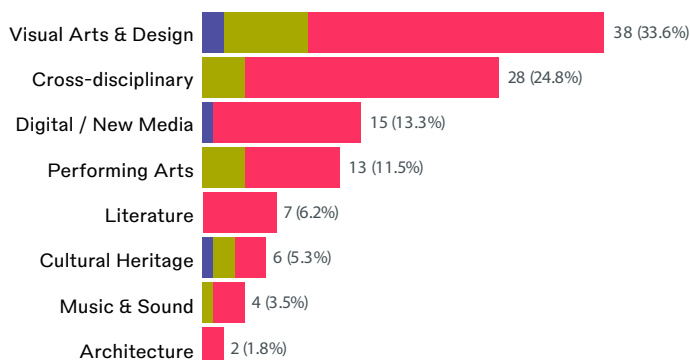
In-person – 79%
Mixed – 18%
Online or Remote – 4%

57.6% Individuals
36.5% Both
5.9% Organisations & collectives

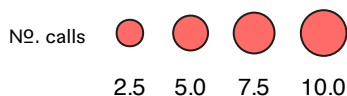
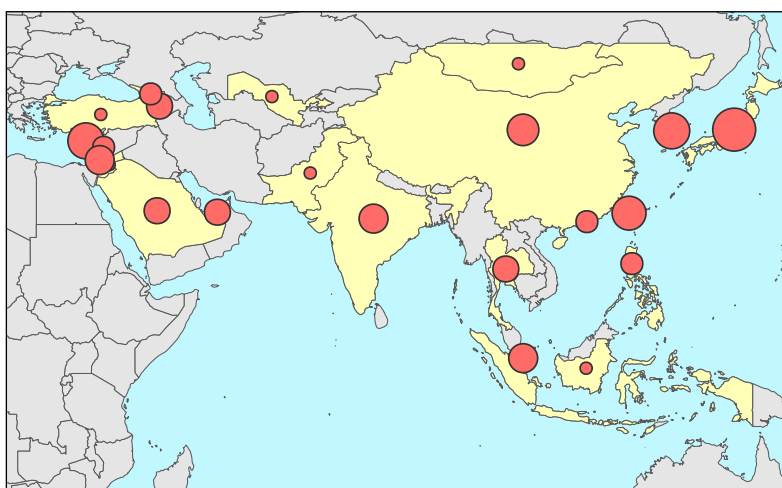
Number of calls by opportunity type



Number of calls by art form or discipline



Destinations for calls involving mobility to Asia



In total, across Asia there were 23 countries that were destinations for mobility activities. Japan, South Korea, Taiwan, and China were the destination countries with the greatest number of calls. For Western Asia, there was a more even spread of opportunities. Palestine had the largest number of opportunities in this region, perhaps reflecting the funds, directed towards emergency support. Much of the funding for the northern parts of Western Asia was connected with EU programmes, while in Middle Eastern countries large institutions and government-linked initiatives played a significant role. Central, Southeastern and Southern Asia each involved a smaller number of calls, mostly for within the same region.

Organiser to destination flow for sub-regions⁷⁸

	Central Asia	Eastern Asia	Online	Other Regions	South-eastern Asia	Southern Asia	Western Asia
Central Asia	1	NA	1	NA	NA	NA	NA
Eastern Asia	NA	29	5	3	NA	NA	NA
Other Regions	NA	1	NA	NA	4	6	29
South-eastern Asia	NA	NA	NA	NA	5	NA	NA
Southern Asia	NA	NA	1	NA	NA	1	NA
Western Asia	NA	NA	13	20	NA	NA	18

The left table shows the relation between where calls were organised and where their mobility was destined.

Central Asia: Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan. **Eastern Asia:** China, China, Hong Kong Special Administrative Region, China, Macao Special Administrative Region, Democratic People's Republic of Korea, Japan, Mongolia, Republic of Korea. **South-eastern Asia:** Brunei Darussalam, Cambodia, Indonesia, Lao People's Democratic Republic, Malaysia, Myanmar, Philippines, Singapore, Thailand, Timor-Leste, Viet Nam. **Southern Asia:** Afghanistan, Bangladesh, Bhutan, India, Iran (Islamic Republic of), Maldives, Nepal, Pakistan, Sri Lanka. **Western Asia:** Armenia, Azerbaijan, Bahrain, Cyprus, Georgia, Iraq, Israel, Jordan, Kuwait, Lebanon, Oman, Qatar, Saudi Arabia, State of Palestine, Syrian Arab Republic, Türkiye, United Arab Emirates, Yemen.

The Asian region covers a number of divergent situations in terms of cultural mobility. For the Middle Eastern countries, government programmes and large institutions, such as the Louvre Abu Dhabi in the United Arab Emirates, are more prominent.

A total of 18% of opportunities involving mobility organisers or destinations in Asia in 2024 were for hybrid mobility, slightly up from the 15% of 2023. Opportunities that were exclusively for online or remote activity rose slightly to 4% (compared with 2% in 2023), however this is still well below the 12.7% seen in 2022. In the hybrid category, examples included several EU-funded programmes such as CONTESTED DESIRES⁷⁹ or the Goethe-Institut-led Mishkal Art Residencies for Palestinian artists⁸⁰ (where, in the latter, the online space mitigates the logistical challenges of mobility into and from Palestine) or established initiatives such as the Tokyo Festival Farm Asian Performing Arts Camp⁸¹.

One interesting model to mention here is the new Shifting Points three-year incubation project for the next generation of performing arts artists in Thailand, Japan, and Southeast Asia, organised by Bangkok International Performing Arts Meeting, Kyoto Experiment and the Japan Foundation⁸². The participating cohort will gather both online and on-site to expand their ways of thinking and practice by engaging with performing arts practitioners in Southeast Asia

and their socio-cultural ecosystem. In phase 2 and 3, in January to March and October 2026, and March 2027, the application process will be renewed and participants can be reselected to suit each phase of the programme. There are not many examples in the region of projects that engage participants in this continued way, with the opportunity to continue in the following phases of the project. This project joins the growing pool of initiatives that develop funded mobility within the Asia region, such as the Mekong Cultural Hub's pilot mobility programme⁸³, the Singapore-based Objectifs Documentary Award for artists from Southeast Asia⁸⁴ (with mentoring and an exhibition), the Taiwan-based Professional Exchange Programme for Southeast Asian practitioners⁸⁵ (in collaboration with the Mekong Cultural Hub), or Thailand's Office of Contemporary Art and Culture residency for artists from the Greater Mekong Subregion⁸⁶ (with visits to the Thailand Biennale in Chiang Rai).

Supported travel within the same sub-region is more common than travel between different sub-regions in Asia. This can be seen in initiatives in the sub-region of Western Asia, which (if they are not open to all international artists) often look to either Europe in the cases of Cyprus, Georgia, Turkey or Lebanon, or towards Gulf or African countries (such as in the Tejumola Olaniyan Creative Writers-in-Residence Fellowship in the UAE⁸⁷ or Louvre Abu Dhabi Richard Mille Art Prize⁸⁸).

79 [CONTESTED DESIRES Constructive Dialogues: Visual Artists for Residency, Exhibition and Knowledge Exchange Programme 2024–2026](#).

80 [Goethe-Institut: Mishkal Art Residencies for Palestinian and European Artists](#).

81 [Tokyo Festival Farm: Asian Performing Arts Camp 2024](#) (Japan, Online).

82 [Shifting Points Three-year Incubation Programme for Performing Artists in Japan, Thailand and Southeast Asia](#) (Online, Thailand, Japan).

83 [Mekong Cultural Hub: Art and Society Mobility Programme for Practitioners from Myanmar, Taiwan or Vietnam](#).

84 [Objectifs Documentary Award 2024 for Artists from Southeast Asia](#) (Singapore).

85 [Professional Exchange Programme 2024 for Southeast Asian Practitioners](#) (Taiwan).

86 [Office of Contemporary Art and Culture Thailand: Residency for Artists from the Greater Mekong Subregion](#) (Thailand).

87 [The Africa Institute: Tejumola Olaniyan Creative Writers-in-Residence Fellowship 2024](#) (UAE).

88 [Louvre Abu Dhabi: Art Here 2024 Richard Mille Art Prize for Artists from the Gulf Cooperation Council and North Africa Countries](#) (United Arab Emirates).

Europe

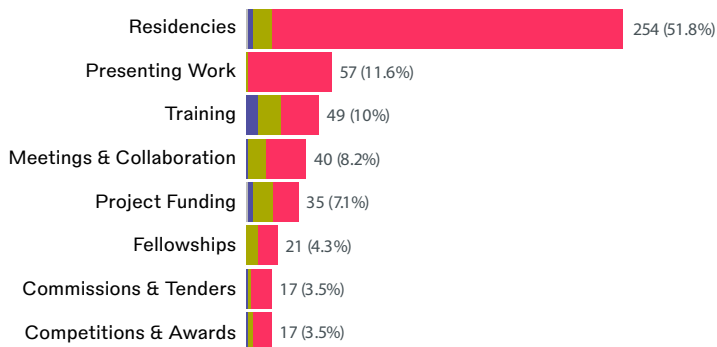
474 calls



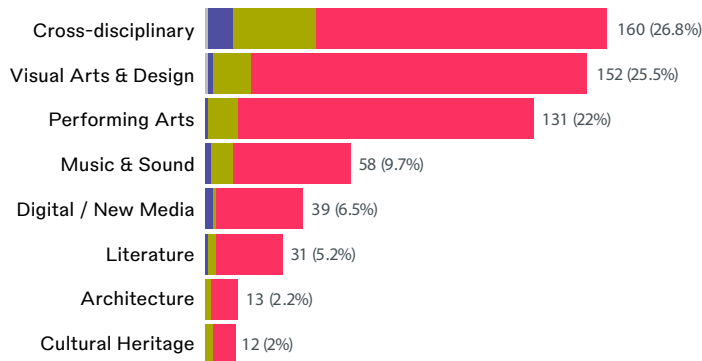
In-person – 82%
Mixed – 14%
Online or Remote – 4%

54.4% Individuals
35.7% Both
9.9% Organisations & collectives

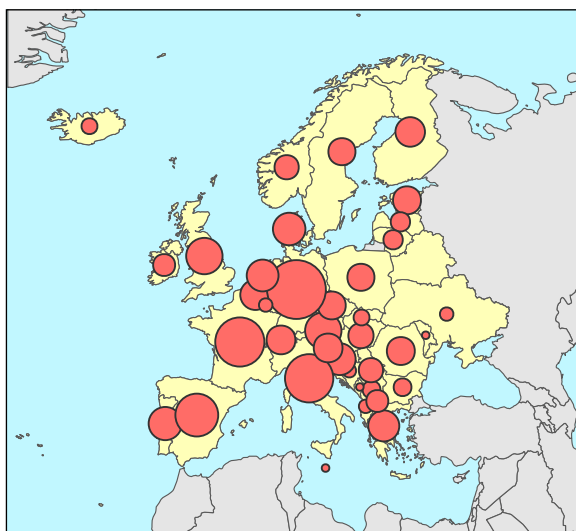
Number of calls by opportunity type



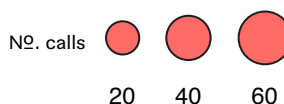
Number of calls by art form or discipline



Destinations for calls involving mobility to Europe



Europe continues to be the region with the highest level of mobility activity. While a small number of countries in Western and Southern Europe accounted for a large proportion of this, there was mobility across the region, driven partly by EU funding schemes and Creative Europe cooperation projects.



Organiser to destination flow for sub-regions⁸⁹

	Eastern Europe	Northern Europe	Online	Other Regions	Southern Europe	Western Europe
Eastern Europe	40	12	28	9	22	14
Northern Europe	14	97	49	15	31	26
Other Regions	6	6	NA	NA	13	18
Southern Europe	14	21	41	17	121	29
Western Europe	12	26	80	27	33	173

The left table shows the relation between where calls were organised and where their mobility was destined.

Eastern Europe: Belarus, Bulgaria, Czechia, Hungary, Poland, Republic of Moldova, Romania, Russian Federation, Slovakia, Ukraine. **Northern Europe:** Åland Islands, Denmark, Estonia, Faroe Islands, Finland, Guernsey, Iceland, Ireland, Isle of Man, Jersey, Latvia, Lithuania, Norway, Svalbard and Jan Mayen Islands, Sweden, United Kingdom of Great Britain and Northern Ireland. **Southern Europe:** Albania, Andorra, Bosnia and Herzegovina, Croatia, Gibraltar, Greece, Holy See, Italy, Malta, Montenegro, North Macedonia, Portugal, San Marino, Serbia, Slovenia, Spain. **Western Europe:** Austria, Belgium, France, Germany, Liechtenstein, Luxembourg, Monaco, Netherlands (Kingdom of the), Switzerland.

Europe is the region most active in our data, reflecting higher levels of cultural funding for international travel. In 2024, 73.7% of all calls either had an organiser based in Europe or supported mobility to the region. Looked at as a whole, the European mobility field is quite diverse in terms of organisers and mobility flows. In 2024, 39 European countries were involved in mobility activities. There are several countries that account for a large number of these activities, including Germany, France, Italy, Spain, Austria, the United Kingdom, and Portugal.

European mobility is also distinguished by a high level of interconnection between its sub-regions – Northern, Southern, Eastern and Western Europe – in terms of collaboration and the flow of organisational resources. A major factor in these internal flows is funding from the EU, and cooperation projects in particular play an important role in driving interregional cooperation.

In 2024, 28.7% of all calls in the Europe region were co-funded by European programmes such as Creative Europe, Horizon, Erasmus+ or special programmes. This is a similar figure to 2023 (30.9%), indicating that the rise in EU-funded travel has remained (in 2022 there was 16.1% EU-funded activities in Europe).

The maintaining of this relatively high percentage could be attributed to the cycle of funding for cooperation projects, as well as the continuation of the Culture Moves Europe programme⁹⁰, which had its first full year in 2023 and which will continue funding projects until 31 May 2025 (by which date all projects and reporting must be finalised).

In 2024, there were 23 Culture Moves Europe-funded projects (which were all for residencies) from 14 different countries, and included travel to countries outside the European Union, including the Babbasawt Sound Lab for Europe-based artists working with sound in Tunisia⁹¹, the Laboratorium residency on postdramatic theatre for Balkan actors in North Macedonia⁹², or the artist in residence programme Zvezdane Staze for European sound artists in Bosnia and Herzegovina⁹³. There was a diverse range of artistic fields and topics in these projects, and some were focused on communities that typically face increased barriers to participation, such as the EXIS InDANCE residency in Greece for disabled and non-disabled dancers⁹⁴ or the Denk-und Produktionsort Libken residency in Germany for artists working in rural spaces⁹⁵. Other significant themes in the Europe region were site-responsive work, which made up 13.9% of the calls, and technology (9% of the calls).

Of the calls that provided access costs, calls with travel to Europe or those who had organisers in Europe accounted for 80.6% of the calls that provided access costs, although to put this in perspective access costs were only provided in 5.3% of all the calls in and to Europe. Access costs involve additional funding for those with caring responsibilities, those with disabilities, or those who otherwise face obstacles to their participation. It is worth noting that the Culture Moves Europe programme provides funding for these access costs, so perhaps the high percentage of access costs covered in Europe, compared with other regions, is impacted directly by this funding programme.

90 European Commission, '[Culture Moves Europe](#)', European Commission, Brussels, 2024.

91 [Passepartout Duo: Babbasawt Sound Lab 2025 for Europe-based Artists Working with Sound](#) (Tunisia).

92 [Laboratorium: Residency on Postdramatic Theatre for Balkan Actors](#) (North Macedonia).

93 [Artist in Residence Programme Zvezdane Staze for European Sound Artists](#) (Bosnia and Herzegovina).

94 [EXIS: InDANCE Residency for Disabled and Non-Disabled Dancers](#) (Greece).

95 [Denk-und Produktionsort Libken: 'Into the Fields' Residency for Artists from Germany, the Czech Republic and Poland](#) (Germany).

Oceania

There were two calls that were organised by entities based in Oceania, and a further three calls that involved mobility to Oceania.

The calls based in Oceania involved residencies and presenting work, they were from organisations based in Australia and New Zealand, and they were for either cross-disciplinary or visual arts and design. For the calls to Oceania, these were for residencies, presenting work and fellowships, again in the artistic fields of either cross-disciplinary or visual arts and design. The topics involved environment and sustainability and site-responsive work.

One interesting example was the Tautai Fale-ship residency and exhibition for Moana arts practitioners across all creative disciplines⁹⁶. While many of the previous residents have been New Zealand-based artists of Moanan heritage, the call was also open to diverse artists' residence. Another interesting example involved travel to Oceania – the programme Cultural Vistas climate action artist residencies, organised by the German- and USA-based organisation Cultural Vistas. (There were two editions in 2024, with a first⁹⁷ and a second call⁹⁸) The programme invited six artists from the three V20 countries in the Asia/Pacific region (specifically Fiji, the Philippines, and Samoa) to complete their residency with an environmental research organisation in Germany, and two artists from Germany to complete their

residencies with an environmental research organisation in the selected V20 countries. The programme allocated up to 4,000 EUR as a travel allowance, adapting to the more costly travel to Oceania, and they gave an additional allowance for family to accompany the artist. This is an important example, as nations in the Pacific are at the first line of the climate emergency, especially as it relates to sea level rises.

It is clear that there is a gap in our data for Oceania and not many conclusions can be drawn from such a small dataset. However, it also reflects the trends in funding for travel in the region. In countries such as Australia and New Zealand for example, where there is relatively strong funding for the arts, this lack of calls could potentially be attributed to three factors: the tendency to have more bi-lateral programmes, that fact that programmes are often limited to nationals or residents (neither of which can be listed on the On the Move website as they are not open to many nationalities) and several of the opportunities for travel are supported by established grant bodies (which are listed in On the Move's mobility guides rather than on the website open calls section). Additionally, in countries such as Australia, there is a need to support internal travel, which is expensive and involves large distances and small audiences. Therefore, some mobility programmes focus more on internal travel than international travel.

96 [Tautai: Fale-ship Residency and Exhibition 2024](#) (Online, New Zealand).

97 [Cultural Vistas: Climate Action Artist Residencies](#) (Germany, Fiji, Philippines, Samoa).

98 [Cultural Vistas: Climate Action Artist Residencies Second Call](#) (Germany, Fiji, Philippines, Samoa).

Young and emerging arts workers

In this section we take a closer look at the 84 calls that appeared on the On the Move website in 2024 that had some reference to ‘emerging’ or ‘young’, and to a lesser degree the additional 37 calls that mentioned ‘emerging’ while simultaneously being open to mid- and/or established-career professionals. Since there is no specific category tag for young and emerging art workers on the website, this research was conducted principally through keyword searches on the title of the call, as well as deeper searches into the text of the call. These searches were cross-checked against calls

listed under activities that might be particularly relevant for emerging practitioners, such as training, education, fellowships, or mentoring.

The calls do not include opportunities targeting solely university students or those offering internships, since they are not a focus of On the Move⁹⁹. However, the transition from study of one’s practice or the first entry into the sector, to a sustainable professional practice can be a long one, and this report focuses on this period.

What is young and emerging?

There are many ways in which the organisations have defined ‘emerging’ in their calls. When an age was mentioned by the organisers, it ranged between 13 and 40, although the majority of the calls were for people aged over 18. In many cases, and often in addition to the age ranges, an indication of the creative output was given, such as one to three professional works exhibited, those who have produced one to two performances, or those who have published at least one book. The parameters of ‘emerging’ were also provided in terms of years: those who have completed their studies no more than two years ago, those who are in the initial one to five years of their careers, or those with at least three years’ experience in global/international/cross-cultural collaboration.

Some calls acknowledged the different education systems and approaches to developing a career, when they included work experience instead of formal education requirements. The Asian Performing Arts Camp 2024¹⁰⁰, for example, allowed for applications from those over the stated 35 years old, but added the requirement of being involved in artistic activities for eight years or less. In another example (the French and Italian programme Mob in Med! Programme for Young People from the Mediterranean¹⁰¹) the organisers called for participants between 18 and 30 years old, however they extended the range to 35 years old for those from non-European countries, recognising that ‘emerging’ might last for longer in different contexts.

⁹⁹ There are other networks that focus on students or arts education, such as ELIA, a globally connected European network in higher arts education, Jeunesses Musicales International (JMI) or Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).

¹⁰⁰ [Asian Performing Arts Camp 2024](#) (Japan, Online).

¹⁰¹ [Réseau Euromed France / Mana Chuma Teatro: Mob in Med! Programme for Young People from the Mediterranean](#) (Italy, Online).

IN SITU¹⁰², the European-funded platform for artistic creation in public space, provided quite a lot of details as to how they defined emerging. In their programme, artists needed to fulfil two out of three angles: aesthetic emergence (artists developing original practices pushing the limits of contemporary creation), geographical emergence (artists already touring and recognised locally but new to the European scene), and generational emergence (those new to the field of art in public space and newly creating for art in public space). These different ways of considering what emerging is, were reflected in a number of the calls, which opened the term ‘emerging’ to include those changing fields, those working on a specific topic for the first time (such as working with scientists) or those wanting to branch out beyond their national context. In some cases, the calls were asking for applicants who were willing to develop a new set of skills, perhaps acknowledging the continual adaptation and learning required in the sector. This idea that developing a career in the arts is a long and ongoing process is echoed in the call *Nouveau Grand Tour Residency for young artists*¹⁰³, for example, which developed a contemporary form of the 18th century tradition of the Grand Tour, which enabled the youth of Europe to travel from city to city, discovering artistic heritage. This time spent making connections and conversations across cultures helps to develop soft skills invaluable throughout a career.

In some cases, the way emerging was defined implied many years of work in the field already. For example, there were calls for emerging artists who already had experience working with scientists in a specific topic (which would require several years of experience) or some literature residencies which required that the applicants had already a published book, which, given the difficult entry and slow schedules in the publishing industry, implies that they may have been practicing for some time. There were some exceptions to this, such as the Young

Climate Prize and Mentorship Programme¹⁰⁴, which supports the generation of designers and activists who were born into the climate crisis and uniquely positioned to address it (the age range was between 13 and 25, younger than most other calls). Past mentees included photographers, poets, artists, curators and architects, among more problem-solving design projects, and the selection was based on the innovative idea and the experiences of the youth. In this case, youth was seen as an advantage by the organisers, as it was a group who had a unique perspective.

In addition to the 84 calls that were principally targeted at emerging or young artists, there were an additional 37 that referenced ‘emerging’ or ‘young’ in the text of the call. If these two groups of calls are considered together, that would indicate **18.8% of calls were actively open to young and emerging arts workers**. (Of course, emerging artists can also apply for calls that do not mention the experience of the artists, for example calls that just call for artist or culture professionals in general, but we are focused here on those specifically encouraging those at the start of their career.) The calls that were open to both emerging arts workers and beyond were often phrased as being open to emerging- (or early-) and mid-career artists or professionals, or being open to all artists, whether they are emerging, mid or established. These calls make it clear that applications are welcome from emerging artists, perhaps making it less likely that those in the early stages of their career do not dismiss the call as being not appropriate for them. This is particularly relevant for the calls that have larger budgets, encouraging emerging artists to apply for a range of opportunities, even if they believe their applications to be less competitive.

In the following section, only the 84 calls that principally mention ‘emerging’ or ‘young’ will be analysed.

¹⁰² [IN SITU](#) is a European platform for artistic creation in public space, led by Lieux publics (France).

¹⁰³ [Nouveau Grand Tour Residency 2024 for Young Artists from France, Germany and the Netherlands](#) (Italy).

¹⁰⁴ [The World Around: 2025 Young Climate Prize and Mentorship Programme](#) (USA, Online).

Mobility organisers and target groups

The calls for young and emerging arts workers were organised by a range of organisations, including funding bodies, intergovernmental organisations, platforms, networks, foundations, and universities, among others. There were some organisations whose mission is to a large part, dedicated to supporting emerging arts workers (such as circusnext, Theatre in Palm, or the ULYSSES network), but the majority of the organisations do not necessarily have emerging or young arts workers as their main target group.

Approximately one third (34.5%) of the calls received EU funding, mainly through Creative Europe cooperation projects (18 in 2024). Outside of EU sources, other funding bodies and institutions included UNESCO, Institut français, Arts Council Korea, Prince Claus Fund, Pro Helvetia, and the British Council, among others. There was not one organisation that released many more calls for young and emerging arts workers than others, with UNESCO, ISSP and Asymmetry Art Foundation the only organisations with two calls (the rest with just one each).

In terms of access costs (which involve additional funding for those with caring responsibilities, those with disabilities, or those who otherwise have obstacles to their participation) there were only two calls (2.3%) that provided additional funds. This is not very different from the overall data, which shows that access costs were provided in 4.8% of the calls. The two calls that provided access costs and which were targeted at young

and emerging arts workers were La Volière's RESONANCE Residency for young emerging aerial artists¹⁰⁵ (in France and which had an age limit of 30 years old) and the British Council Scotland's SGSAAH EARTH Scholarships¹⁰⁶ (in the UK and which called for PhD students and early career researchers). Although the RESONANCE Residency received EU funding and the SGSAAH EARTH Scholarships was associated with big institutions such as the University of Glasgow and the British Council (the latter of which is proactive in the area of access and disabilities¹⁰⁷), they were not the only calls in such a position and it could be argued that more access costs could be provided for young and emerging arts workers. This is particularly in a context where studies have shown a lack of education opportunities open to disabled artists¹⁰⁸.

Another call which was aimed at disabled artists¹⁰⁹ was the Creative Europe-funded project PASS – Promoting Accessible Shows¹¹⁰, which called for applications from composers under 35 years old of any gender and nationality, with disabilities of any kind. The project aimed to create an opportunity of growth, comparison and professional employment of emerging, disabled composers and it commissioned one or two original pieces for symphonic orchestra. Although no specific access costs were provided, they had a flexible format which allowed for different ways of participating, principally by participating in an online residency format to accommodate the possible travel difficulties of disabled composers.

105 [La Volière: RESONANCE Residency 2025 for Young Emerging Aerial Artists](#) (France).

106 [British Council Scotland: SGSAAH EARTH Scholarships 2025](#) (UK, Online).

107 See for example their work in the Europe Beyond Access programme: British Council Disability Arts International, '[Europe Beyond Access](#)', *Disability Arts International*, 2025.

108 See for example Baltà Portolés, J. and Floch, Y., [Time to Act: How lack of knowledge in the cultural sector creates barriers for disabled artists and audiences](#), British Council and On the Move, 2021, pp. 59–60 and Baltà Portolés, J., [Time To Act: Two Years On, Data-led insights on Performing Arts & Disability in Europe](#), British Council and On the Move, 2023, pp. 56–57.

109 On the Move acknowledges the existence of several terms in the field of disability and accessibility, which are often used differently according to cultural, national and political contexts. On the Move uses primarily the terms 'disabled artists' and 'disabled people' as equivalent to 'artists with disabilities' and 'people with disabilities'.

110 [PASS – Promoting Accessible Shows: Call for Young Composers with Disabilities](#) (Online, Greece).

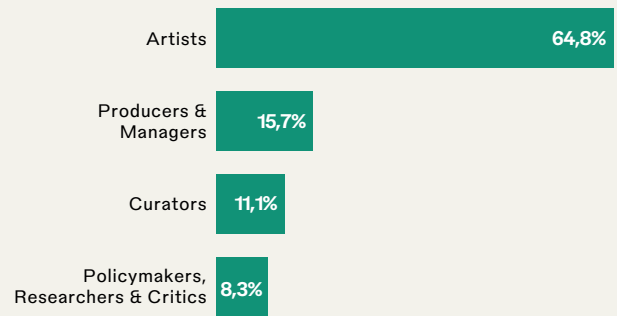
Most calls were targeted at individuals or both individuals and organisations or collectives (with only 1.2% aimed at only organisations, groups or collectives). Artists were the most common target group (at 64.8%) followed by producers and managers.

In terms of the artistic fields, the most common cultural field was the performing arts (at 26.7%), followed by visual arts and design (at 23.8%). It is interesting to note that cross-disciplinary is third in this group, compared with most other regions in this Yearbook, which places cross-disciplinary first overall and first in most regions (apart from Asia, where it is second). In some performing arts forms, such as in dance or circus, it might be difficult to have a long career due to the physical nature of the form, so there might be more need to make arts workers' practice more visible from early in their career; whether this relates to the number of calls on On the Move in the performing arts for young and emerging arts workers would be difficult to say from this data.

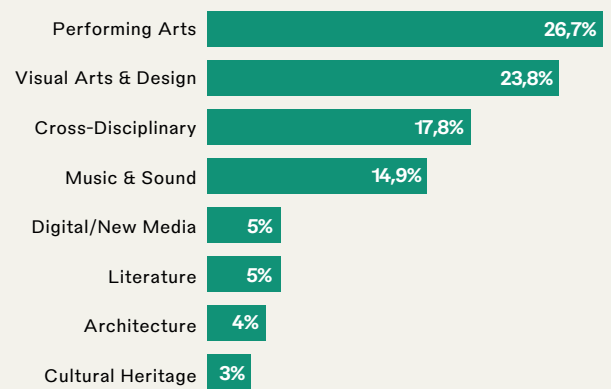
As with the overall data, residencies is the top type of opportunity for young and emerging arts workers, although not by the same margin (in the overall data it represents almost 50% of all calls). Perhaps unsurprisingly, training also represents a large number of calls (while it is third in the overall data), as it enables arts workers to continue their professional development as they start out in their career. It is worth noting that presenting work, which is second in the overall data (with 70 calls or 10.9%), is involved in only six calls for young and emerging arts workers. This perhaps reflects a need for these arts workers to still **prove themselves and the quality of their work** in the often process-focused environment of residencies, training and fellowships, before they have access to more diverse opportunities.

In the calls that provided presenting opportunities, some were developed in the context of a residency, such as Villa Pérochon's Encounters of

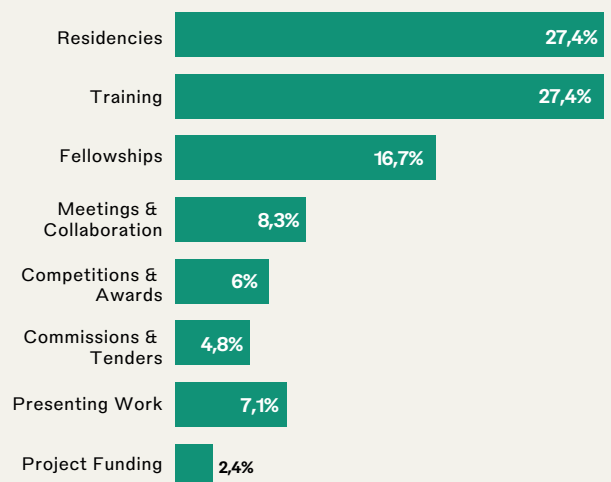
Calls based on target groups



Percentage of calls by cultural field



Types of opportunities for young and emerging arts workers



Young International Photography residency and exhibition in France¹¹¹ or SubScena's residency and presentation for performance artists in Croatia¹¹²,

111 [Villa Pérochon: Encounters of Young International Photography Residency and Exhibition](#) (France).

112 [SubScena: Residency and Presentation for Performance Artists 2025](#) (Croatia).

while others were connected with festivals, such as [Mittelfest Tabù in Italy](#)¹¹³, [Downtown Contemporary Arts Festival in Egypt](#)¹¹⁴, [CreaVA 25 festival in Spain](#)¹¹⁵, or [FRAGILE International Festival for Young DanceMusicTheatre in the Netherlands](#)¹¹⁶.

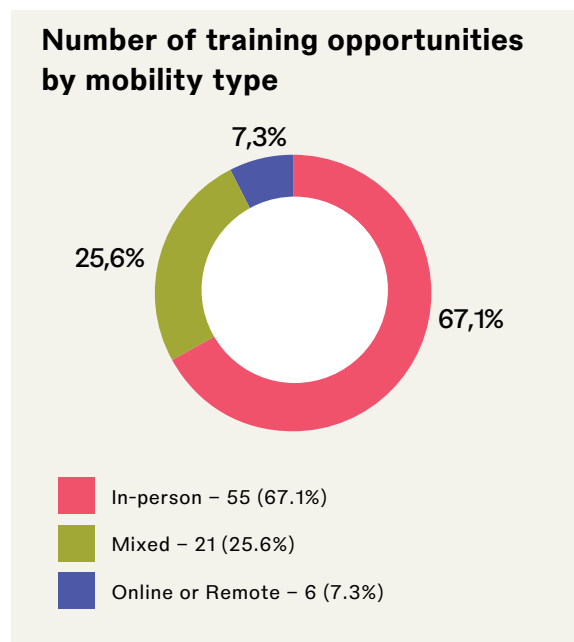
Residencies and fellowships saw the most diversity in terms of cultural fields. The lack of diversity of opportunities was more evident in

some cultural fields than others. For example, literature only had calls for residencies and fellowships. This could reflect the nature of the field (in that it is less necessary to support the presentation of work with open calls) but it does indicate a lack of training or meeting and collaboration opportunities. Meanwhile, project funding, the smallest of the opportunity types available, was only seen in the cross-disciplinary and performing arts fields.

Formats, themes and regions

Of the overall calls published in 2024, there were 14.8% which were in hybrid formats and 4.3% that were for online or remote formats. We can see that for young and emerging arts workers there was a **higher percentage of calls for hybrid and online or remote formats** when compared with overall calls, especially in the hybrid or mixed format.

One example of the hybrid format is the [Avanzada Sur Programme for young artists from Latin America](#)¹¹⁷, which combines an in-person residency in Chile with at least six creative seminars during the year, guided by artists with international careers, mostly Latin American, and/or with a focus on the epistemologies of the South. The artists are also encouraged to give back to communities with a workshop, talk, or class either in their own territory or during the in-person residency. This flexible approach (allowing for artists to give back to their own community with lessons from an international exchange) as well as the focus on the exchange of epistemologies of the South, make this an interesting approach to hybrid residency formats. Seeking out alternative models can be seen in other calls, such as the five-week online course on



[Cooperative Cultural Entrepreneurship](#)¹¹⁸, which offers an introduction to the notions of co-op businesses in the arts and culture (cooperatively designed and run by Travelling U and accredited by Mondragon University).

With regards to themes, **collaboration and networking**, as well as **education and training**, were the two largest themes. This perhaps reflects the two largest opportunity types for young and emerging arts workers (residencies

113 [Mittelyoung: 2025 Call for Theatre, Dance, Music and Circus Projects](#) (Italy).
 114 [Cairo Calling for Emerging Performing Artists from Egypt, the Arab World, and the UK](#) (Egypt).
 115 [CreArt: CreaVA 25 Festival of Emerging Artists and Alternative Spaces in Valladolid](#) (Spain).
 116 [Pina Bausch Centre: FRAGILE International Festival for Young DanceMusicTheatre Productions 2024](#) (Germany).
 117 [Fundación Cuerpo Sur: Avanzada Sur Programme for Young Artists from Latin America](#) (Chile, Online).
 118 [Travelling U: Online Course on Cooperative Cultural Entrepreneurship](#) (Online).

and training), in which meeting and learning are facilitated. There were three themes that were not present in these calls, namely, working conditions, migration, and laws and regulations. These were also not large themes in the overall data.

Most of the calls targeting young and emerging arts workers originated from **organisers based in Europe** (74.4%), followed by the Americas (where the majority were based in the USA) and Asia (spread over China, Japan, South Korea, Taiwan, and Lebanon). There was only one call from an

Africa-based organiser (from Egypt). With regards to destinations, half of the calls involved travel to Europe (50.5%), followed by 'online' (26.2%), the Americas (10.7%), Asia (8.7%) and Africa (3.9%).

In the calls there is a range of relatively new organisations, such as the Sixi Museum¹¹⁹ in China established in 2024 to support young emerging artists, as well as more established initiatives, such as the VH AWARD for emerging Asian media artists¹²⁰ which offers a grant and online residency and which in 2024 had its 6th edition.

Looking to the future

It can be seen here that many of the calls for young and emerging arts workers focused on the process-led phases of art work, with fewer opportunities to present work. At the same time, in some of the definitions of 'emerging' organisers required applicants to already have some professional level outputs (such as books, productions, or exhibitions), which alludes to the ongoing challenge faced by young and emerging arts workers: how to gain experience in the sector if 'emerging' already requires a certain level of exposure. This experience can perhaps be gained through formal education (such as student shows) but this pathway is not accessible to everyone.

The data for young and emerging arts workers also shows, as it does in the overall data, that more support could be provided for access costs for those who face barriers to participation. This is perhaps particularly urgent for disabled arts workers, who can feel excluded from higher education institutions¹²¹ and who therefore might

not participate in one of the access points into the sector.

It is positive to find calls open to young and emerging arts workers (as well as calls that explicitly mention emerging arts workers alongside those with more experience) as it can encourage those with less experience to try for opportunities that foster international exchange. However, it is important for the sector to pay attention to ways of defining 'emerging' to assess what is meant by this term and to gauge whether some people are being left behind before they can reach this first step. Additionally, how long do people stay in this 'emerging' stage? If this stage lasts for too long, there is a risk that some arts workers cannot transition into a more sustainable creative career. By providing an overview of the current calls that support young and emerging arts workers, we can perhaps identify the gaps to ensure the arts workers of the future do not get left behind.

119 [Sixi Museum: Sixi International Artist-In-Residence 2025](#) (China).

120 [VH AWARD: Grant and Online Residency for Emerging Asian Media Artists 2025](#).

121 Baltà Portolés, J., [Time To Act: Two Years On, Data-led insights on Performing Arts & Disability in Europe](#), British Council and On the Move, 2023, p. 57.

About the author

Claire Rosslyn Wilson is the Data Collector and Analyst for On the Move and she also works as the Editor for the Asia Europe Foundation culture platform ASEF culture360. Born in Naarm/Melbourne (Australia) and based in Barcelona (Spain), she has over 10 years of experience as a freelance cultural writer, researcher and editor working with non-profit and cultural organisations in the Asia-Pacific and Europe (such as the Committee on Culture of the United Cities and Local Governments, IN SITU, Østfold Internasjonale Teater, European Dancehouse Network, City of Bilbao, and others). She also has a PhD focused on translocal creative practice.

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