

Strategic Meeting with Cultural Mobility Funders (28 April 2025, Riga, Latvia)

- **Key recommendation points to support
the mobility of young and emerging artists and culture professionals -**

Context

The Strategic meeting with mobility funders was held in Riga, Latvia on 28 April 2025 at the premises of the Ministry of Culture, Latvia.

It gathered representatives of the **Ministry of Culture, Latvia** and the **Danish Institute in Estonia, Latvia and Lithuania** (as main co-organisers) as well as representatives of the Latvian cultural funding scene and **On the Move's network** (the programme and the list of participants are enclosed on pages 9–12).

The meeting was a back-to-back event to the Cultural Mobility Forum on 29–30 April in Riga, co-organised with Northern Dimension Partnership on Culture (NDPC), with the support of the European Union and in collaboration with Riga Cirks and HowlRound. The meeting was also in connection with one of the priority topics of the Polish Presidency of the Council of the European Union that has a strong focus on young artists. It referred to the discussions that informed the '[Draft Council conclusions on supporting young artists and cultural and creative professionals in starting their careers](#)' (dated 28 April 2025) and particularly the recommendations towards devising specific funding programmes targeting this category of professionals and the need for better information provision.

Last but not least, references were made during the meeting to the 20th anniversary of the 2005 UNESCO Convention on the Promotion and Protection of Cultural Diversity Expressions and particularly its Article 16 on Preferential Treatment.

The participants, based on a framework of recommendations provided by the Danish Institute in Estonia, Latvia and Lithuania, the Latvian Academy of Culture and the Fonds INITIUM, decided in the conclusion of the meeting to work on some key recommendations to devise mobility funding schemes specifically targeting young and emerging artists and culture professionals.

The ideas collected in this document are based on the learning of:

- the [Cultural Mobility Yearbook 2025](#), produced by On the Move with the support of the European Union,
- the joint presentation of the Danish Institute Estonia, Latvia and Lithuania, the Latvian Academy of Culture and the Fonds INITIUM,
- the three pre-forum webinars focused on [European Platforms for the Promotion of Emerging Artists](#), [International mobility funders supporting young and emerging arts workers](#) and [the international mobility of young arts workers: trends, facts and funds](#), and
- the [Cultural Mobility Forum 2025](#)'s four panel discussions.

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Definition

- The notion of 'emerging' has been clearly discussed in all above-mentioned discussions and reports as a complex one that does not only refer to artists and culture professionals at the start of their career. For example, an emerging artist can still be considered emerging after 30 years of experience if they develop a new artistic practice and/or they (re)-start their career in a new country.
- In this particular document and the discussions that framed the strategic mobility funders' meeting, we focused first on the mobility of young and emerging arts workers (artists and culture professionals) at the start of their professional career and in relation with their first cross-border experience.

Key values

- Mobility is or should be part of the professional trajectory of artists and culture professionals, including when they start their careers, as it provides them with opportunities to explore other contexts, make professional connections, develop projects (for instance through residencies), be part of events (festivals, conferences, etc.), tour and export their work, build their capacity, and much more.
- Mobility is a right, not a reward and the necessary conditions to implement mobility frameworks should be implemented thoroughly and adapted to contexts and the professional development paths of the concerned artists and culture professionals.
- Cultural mobility should be understood in a holistic manner but also in a global context; it needs to tackle inequalities of access to resources and opportunities, particularly, but not only, within the Global South/Global North context.
- Cultural mobility opportunities can be a source of stress (administrative process, financial limitations, visa process, etc.) which are particularly harmful for young people who can have a number of mental health's stressors; processes in place should take this into consideration and eventually incorporate mental health-related support (workshops, counselling, tailor-made advice, etc.)
- Cultural mobility is strongly related to the question of artistic freedom; artistic freedom embodies a number of rights protected under international law, including the freedom of movement¹.
- The very notion of trust is key; trusting young and emerging arts workers' capacity to use resources effectively was, for instance, discussed in the different meetings that informed this document.
- Cultural mobility shall be considered as a cross-sectoral field or space of experimentation, as a learning space for people to be more able to adapt in contexts which are more volatile due to (geo)-political, economic, societal or environmental reasons.

¹ UNESCO, [Artistic Freedom](#), 2017.

Key points: how to best devise a mobility funding scheme that specifically addresses young and emerging arts workers

These key recommendations are not conceived as a comprehensive roadmap but more as key points of attention while devising mobility funding schemes targeting young art workers when starting their careers across borders.

1. Before starting a mobility funding scheme especially targeting young and emerging arts workers

- Consult with the targeted beneficiaries – through a survey, interviews, public consultations, or other modes – to devise mobility funding schemes that are based on their needs (including on mental health issues).
- Identify the artistic disciplines you wish to focus on (if any) and the specific needs that relate to these artistic disciplines with regards to arts workers that start their careers.
- Map existing funding schemes in your region, country or at the European/international level to be inspired, find potential synergies, learn from good practices, etc.
- Map tools and related actions to encourage first-time applicants to apply, especially those with diverse or under-represented profiles (including artists with disabilities, at-risk and displaced artists, artists from less visible communities in terms of gender, origin, and geographical contexts, such as those in rural contexts or in overseas and outermost regions).
- Develop partnership with art schools, educational organisations, universities and youth organisations (to provide feedback on your scheme, to help communicate the call, etc.).
- Involve and pay younger creators to support the communication messages of the mobility funding schemes.
- Develop open calls that ‘are really open’, in terms of transparency, accessibility (to apply), use of the languages (including sign language), etc.
- Make sure to devise schemes that are not administrative-heavy in terms of application process and reporting.
- Trust young artists and creators that they will deliver their mobility related projects despite and beyond their lack of experiences.

2. While implementing a mobility funding scheme specially targeting young and emerging arts workers

On eligibility criteria:

- Simplify application processes and administrative burdens and use inclusive definitions of 'artist' (for instance the applicant does not have to be a graduate from an art school but they may have followed another educational curriculum).
- Define eligibility criteria in a clear manner (also to communicate better about them), particularly in terms of age, level of experience, objectives, etc.
- Be open to cross-disciplinary approaches and connections with other sectors (science, environment, social engagement, etc.).
- Consider types of mobility opportunities for young and emerging arts workers that are currently under-supported (such as opportunities for multi-disciplinary works, or to present and showcase works).
- Provide opportunities for both artists and/or culture professionals (producers, curators, managers, etc.).
- Focus on the future potential of creative practices, not just on past achievements.
- Encourage the re-application for past beneficiaries; in this regard, a request to return to the same destination can be very meaningful as long-term international connections take time. This also applies to arts workers who have migrated and who would like to apply to travel to their country or regions of origin.

On support mechanisms:

- Make sure that the mobility support can cover travel costs, accommodation and living costs, together with a form of remuneration.
- Consider additional support for specific needs (artists with disabilities, those needing visas and detailed letters of support, those undertaking green travel, etc.).
- Provide the possibility that a peer or any other trusted person can provide the financial support if a young artist does not yet have a bank account or other administrative structures required.

On communication:

- Use trusted, informal platforms (e.g. Instagram, youth-led spaces, local festivals).
- Share real stories in simple language; this clarity reduces intimidation.
- Name the target beneficiaries and their specificities; however also be aware that while important naming is often not sufficient to reach out to the specific target groups (for instance, if you wish to target artists with disabilities, you may need to first identify networks to convey the calls and provide adapted support to support their mobility).

- Conduct on-site and online information sessions on the call and/or targeted workshops to encourage young and emerging arts workers to apply; this can often help to reach out to a broader audience.

On assessment:

- Involve and pay young and emerging arts workers to participate in the assessment of the applications and/or in the final jury decisions.
- In case the call is open both to young and emerging arts workers and experienced ones, make sure to have separate ways to assess them in order to not create competition but rather to nurture more connection between professionals of different levels of experience.
- Provide advice for non-selected art workers to better equip them for future opportunities (including advice on formats, additional resources, etc.).

While further developing the mobility funding scheme specially targeting young and emerging arts workers

- Involve young people in the decision-making and programme design stages to support a long term perspective.
- Embed evaluation tools in the funding scheme design to capture the impacts of the mobility programmes on young and emerging arts workers not only through quantitative but also qualitative indicators and share the 'mobility stories' and the 'stories of change' that happened through these mobility experiences (including those with less visibility: young arts workers with disabilities, arts workers from overseas territories and outermost regions, relocated or at-risk young arts workers, etc.).
- Create an alumni network as a way to facilitate networking and collaboration opportunities between the grantees in the long-term, developing a support network beyond the short-term project funding.
- Assess to what extent successful grantees can re-apply and if not, always encourage access to other and complementarity funding and networking opportunities through mentoring or information sessions.
- Facilitate access to information about the rights of arts workers (such as social protection, contracts, mental health support, etc.).

'I believe that a shift toward less competition and more cooperation is essential. The value of building supportive, collaborative environments for artists should not be underestimated. Artists should be encouraged to view each other as colleagues rather than competitors, as such cooperation can lead to a more enriching and mutually beneficial cultural ecosystem. This approach, I feel, is key to ensuring a more sustainable and inclusive future for the arts across borders.'

Clara Passarinho, performance artist, Portugal

Rapporteur for the [webinar on European platforms](#), held on 19 March 2025.

'Connecting education with international opportunities is another critical aspect of supporting emerging artists. During my studies in Latvia, I participated in and co-created programmes funded by Creative Europe, which allowed students to engage in international collaborations. However, these opportunities were not integrated into the curriculum or supported by the school's policy, making follow-up and sustained collaboration challenging. Transitioning from a student to a professional working internationally has been largely dependent on luck and personal connections.'

Katrīna Dūka, creative producer, theatre-maker, and researcher, Latvia

Rapporteur for the [webinar on mobility funding for young and emerging arts workers](#),
held on 9 April 2025.

'Partnerships and informal and non-formal training programmes were mentioned a few times by the panellists. (...) They allow for bridging so many gaps (intergenerational, intercultural competencies' gaps, capacity building and the notion of centers and margins).'

**Lina Allia, PhD candidate in Cultural Studies
(CIFRE: Euphonia, Université Lumière Lyon 2, and On the Move), Algeria/France.**

Rapporteur for the [panel 2 of the Cultural Mobility Forum](#),
held online and in Riga, Latvia on 29 April 2025.

Presentation of the organisers and partners:

[The Ministry of Culture of the Republic of Latvia](#)

The Ministry of Culture of the Republic of Latvia is the state governed institution, which organises and coordinates state culture policy, social integration policy and media policy.

[The Danish Cultural Institute in Estonia, Latvia and Lithuania](#)

The Danish Cultural Institute in Estonia, Latvia and Lithuania is a self-governing institution that fosters cultural exchange and strengthens relations between Denmark and the Baltic countries through art, dialogue, and collaboration, with a strong focus on cultural and creative industries as well as sustainability.

[On the Move](#)

On the Move is the international information network dedicated to artistic and cultural mobility, gathering 85 members from 31 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.

Strategic Meeting with Cultural Mobility Funders (28 April 2025, Riga, Latvia)

- Programme and participants' list -

An event hosted by the Ministry of Culture of the Republic of Latvia, in collaboration with the Danish Cultural Institute in Estonia, Latvia and Lithuania and On the Move. A meeting in connection with the [Cultural Mobility Forum in Riga](#) on 29-30 April 2025.

Monday, 28 April 2025, 9:30-12:00 pm

@ Ministry of Culture, K. Valdemāra iela 11-a, Rīga [[map](#)]

Background

On the Move's members and mobility funders started to meet online in June 2020 to think in a collective way on the future of mobility funding schemes and international cultural mobility in general. These meetings have usually taken place online and/or in connection with Cultural Mobility Fora, while involving partners and external guests. Since 2022, the reports of these meetings are shared publicly in On the Move's Perspective Reports². Topics of exchange can range from mobility funding in the digital era, cultural mobility funding and environmental sustainability, to focus regions or countries (the South-Mediterranean region, Balkan countries etc.) and mobility funding between Global South countries.

Context of the Cultural Mobility Forum in Riga

Each year On the Move proposes, with the support of the European Union, a Cultural Mobility Forum to collectively investigate international artistic and cultural mobility trends. As a unique knowledge platform, the network works together with its members and partners to design thematic panel discussions and contextualise global mobility issues.

On 29 and 30 April 2025, the [Cultural Mobility Forum](#) took place in Riga, in cooperation with the Northern Dimension Partnership on Culture, Rīgas cirks and HowlRound, with a special focus on the mobility of young and emerging arts workers. This Forum is linked to the content of the [Cultural Mobility Yearbook 2025](#), which, in addition to analysing trends in cultural mobility in Europe and internationally, also provides an insight into mobility support specifically targeted at young and emerging arts workers. Last but not least, the Forum was the culmination of learning from three pre-Forum mobility webinars held in March and April on [European Platforms for the Promotion of Emerging Artists](#), [International mobility funders supporting young and emerging arts workers](#) and [the international mobility of young arts workers: trends, facts and funds](#).

² [Perspective Report 2024](#), [Perspective Report 2023](#), [Perspective Report 2022](#).

The Forum and the Strategic Mobility Funders' Meeting also took place within the framework of the Polish Presidency of the Council of the European Union, which specifically addressed [young artists in its priority themes](#). Another key event in 2025 is the 20th anniversary of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the need to more specifically address its Article 16 on preferential treatment, which also has some key implications for the circulation of young and emerging arts workers.

Objectives of the Strategic Meeting with Cultural Mobility Funders were the following

1. To share experiences and good practices in relation with mobility funding with a specific focus on young and emerging arts workers
2. To identify some ways in which funding schemes could be made more accessible to younger and less experienced arts practitioners
3. To widen the scope of action with a Global South to Global North perspective in a context of increased and tighter restrictions on movement
4. To connect the conversations and the learning to ongoing and upcoming policy-related events

Agenda

9:00 Welcome coffee/tea

9:30-9:40 Welcome notes by Ms Dace Vilsons, State Secretary, Ministry of Culture of Republic of Latvia

9:40-9:50 Introduction of the objectives of the meeting and short introduction of the participants

9:50-10:15 **Key insights of the learning of the Cultural Mobility Yearbook 2025 on the mobility of young and emerging arts workers (10'), including a Q&A session.**

Speaker: Claire Rosslyn Wilson (Data Collector and Analyst, On the Move)

10:15-10:50 Focus on projects by the Ministry of the Republic of Latvia and the Danish Cultural Institute in Estonia, Latvia and Lithuania, including a Q&A session

The presentation of the programmes/projects focused on how to better involve and subsequently support young and emerging arts and cultural workers in their career development (communication, eligibility criteria, access to resources, etc.).

Speakers: Anna Enemark (Regional Director of the Baltic States and Baltic Sea Region, The Danish Cultural Institute in Estonia, Latvia and Lithuania), Zanete Eglīte (CCI Research and Development Advisor, Danish Cultural Institute in Estonia, Latvia and Lithuania), Ieva Zemīte (Professor / Expert of Cultural and creative industries, Latvian Academy of Culture), Ieva Niedre (Cultural Manager, Producer, Fonds INITIUM) and Žanete Eglīte, CCI Research and Development Advisor, The Danish Cultural Institute in Estonia, Latvia and Lithuania.

10:50-11:00 Coffee break

11:00-11:55 Drawing connections towards key international policy events

The presentation on the Polish Presidency of the Council of the European Union, 20th anniversary of the 2005 Convention, MONDIACULT, etc.

Speaker: Armands Ļitvinovs (Senior Officer, International Cooperation and EU Policy Division, Ministry of Culture of the Republic of Latvia).

11:55-12:00 Conclusion and ways to keep in touch

Speaker: Laura Turlaja (Director, Culture Policy Department, Ministry of Culture of the Republic of Latvia)

Facilitation: Marie Le Sourd, Secretary general, On the Move

Participants

1. Dace Vilsons, State Secretary, Ministry of Culture of Republic of Latvia
2. Laura Turlaja, Director, Culture Policy Department, Ministry of Culture of the Republic of Latvia
3. Linda Karlina, Deputy Director, State Cultural Capital Foundation
4. Armands Ļitvinovs, Senior Officer, International Cooperation and EU Policy Division, Ministry of Culture of Republic of Latvia
5. Žanete Eglīte, CCI Research and Development Advisor, The Danish Cultural Institute in Estonia, Latvia and Lithuania
6. Anna Enemark, Regional Director of the Baltic States and Baltic Sea Region, The Danish Cultural Institute in Estonia, Latvia and Lithuania
7. Ieva Zemīte, professor, expert of Cultural and creative industries, Latvian Academy of Culture
8. Ieva Niedre, Cultural Manager, Producer, Fonds INITIUM

On the Move's members

1. Bojana Panevska, Manager, TransArtists, DutchCulture
2. Dace Resele, Director, Acting Head of the Secretariat, Northern Dimension Partnership on Culture, Latvia
3. Johanna Fredriksson, Senior Advisor, Nordic Culture Point, Finland
4. Lissa Kinnaer, International Development, Flanders Arts Institute, Belgium
5. Louise Nordgren, Senior Advisor, Nordic Culture Point, Finland
6. Nicola Smyth, Senior Manager International, Arts Council of England, United Kingdom
7. Stéphane Segreto-Aguilar, Director, Relais Culture Europe (French Creative Europe Desk), France
8. Pavla Petrová, Director, Arts and Theatre Institute, Czech Republic
9. Kerrine Goh, Senior Project Executive, Asia-Europe Foundation, Singapore
10. Yelyzaveta Sidelnykova, Study Visits Programme Manager, Ukrainian Institute, Ukraine
11. Zélie Flach, European Officer, Wales Arts International, United Kingdom

On the Move's team

1. Claire Rosslyn Wilson, Data Collector and Analyst
2. Marie Le Sourd, Secretary General