

ON  
THE  
MOVE

Information sheet  
International Cultural Mobility

# Focus on Youth and Young Audiences

(1 January 2020-31 August 2025)

Soutenu  
par



**MINISTÈRE  
DE LA CULTURE**

*Liberté  
Égalité  
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**On the Move** is the international information and advocacy network dedicated to artistic and cultural mobility, gathering 93 members from 33 countries. Since 2002, On the Move has been working to provide regular, up-to-date and free information on mobility opportunities, conditions and funding, and to advocate 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 multiannual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

In addition to its open call listings, On the Move regularly creates, updates, and publishes Cultural Mobility Funding Guides. These guides are meant to be a resource for artists and other arts workers looking to finance their cross-border travel to and/or from a specific country, world region, or continent. These guides can be supplemented with information sheets that highlight specific themes or sectors. For example, this one is focusing on youth and young audiences.

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

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# Focus on Youth and Young Audiences

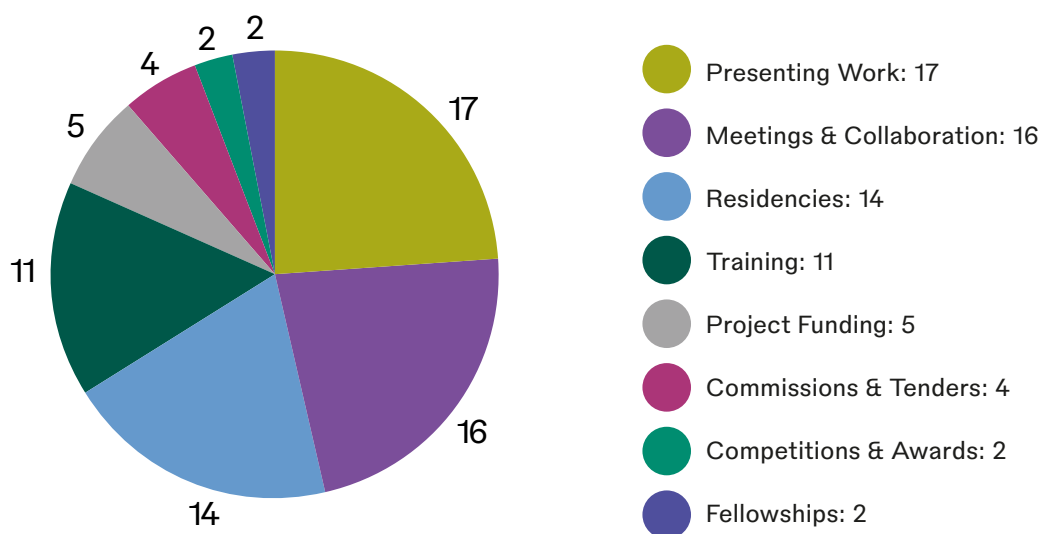
This document presents some examples of open calls focused on youth and young audiences published on the On the Move website during a period from 1 January 2020 to 31 August 2025. The data collected by On the Move reflects the website's editorial policy and focus, which is on funded programmes that cover at least some of the costs of travel (or that offer remuneration in the case of online/ remote programmes). In line with On the Move's editorial policy, there are no calls that have application fees. The calls that are posted to the website are generally one-off calls or calls that relate to temporary or shifting programmes rather than permanent ones (which are separately listed in the mobility funding guides).

On the Move does not specifically capture data on beneficiaries or audiences; since there are 600 or more opportunities published per year it is not possible to follow up each open call to know who was a beneficiary, nor to track what kind of audiences or wider publics are targeted in the open calls (if any). However, some calls centre the intended audience from the beginning, either by targeting artists who work with specific groups (such as young audiences) or by prioritising community engagement.

Therefore, this text will explore which open calls centre young audiences, which were identified through a search of key terms, a search for key organisations and through a filter of tags such as social engagement theme or Erasmus+ funded projects.

## Some key characteristics of the opportunities

There were 70 calls identified as targeted at young audiences. Some of these open calls were for professional development or networking opportunities for those working in youth theatre or theatre for young audiences, while others called for artists to present work for young audiences. The most common type of open calls were:



This differs from the trend in general calls, in which residencies are by far the main type of open call.

In terms of disciplines or art forms, performing arts (including sound and music) had the greatest number of calls (40), followed by cross-disciplinary open calls (23). Visual arts, normally a large number of open calls, only had six open calls while literature had four.

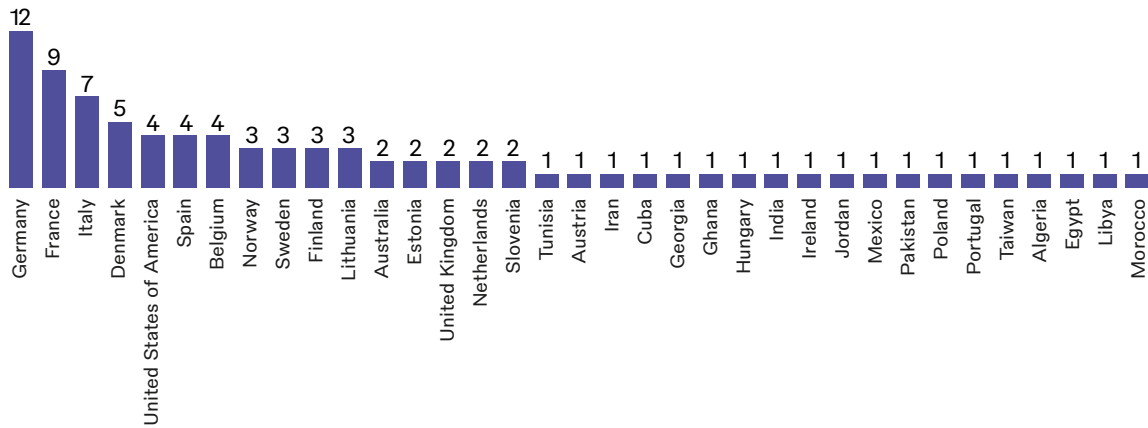
## Countries

With regards to countries, Germany represented the countries with the greatest number of calls (with a total of 16 open calls with organisations based in Germany), followed by Belgium (10) and Italy (8). For the destination countries, Germany also represented the country with the highest number of open calls (with 12 open calls), followed by France (9) and then Italy (7). There were a greater number of destination countries, with many countries having just one open call.

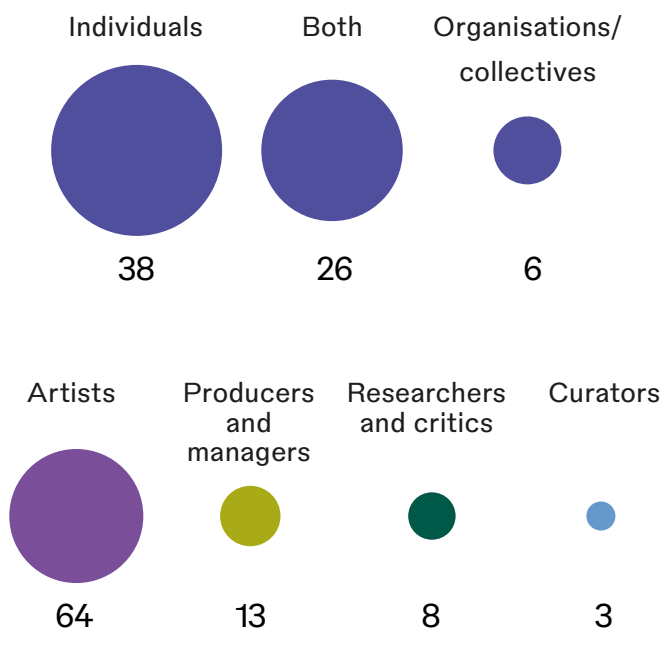
### Countries of origin



### Countries of destination



### Individuals vs organisations



There were only 6 open calls that were for organisations/collectives only, while there were 38 open calls for individuals and 26 open calls for both organisations/collectives and individuals.

Most of the calls were for artists (64), followed by producers and managers (13), researchers and critics (8), and curators (3).

There were some organisations that had multiple calls, such as:

<b><u>ASSITEJ</u></b> (International Association of Theatre for Children and Young People)	<b>5</b>
<b><u>BUZZ Network</u></b>	<b>4</b>
<b><u>BABEL</u></b> – The Art of Listening in Theatre for Young Audiences	<b>3</b>
<b><u>OneBeat</u></b>	<b>3</b>
<b><u>Science Gallery</u></b>	<b>3</b>
<b><u>JMI – JM International</u></b>	<b>2</b>
<b><u>Mittelfest</u></b>	<b>2</b>
<b><u>Narva Art Residency</u></b>	<b>2</b>
<b><u>Pina Bausch Foundation</u></b>	<b>2</b>
<b><u>Tiliade</u></b>	<b>2</b>

The rest of the organisations had one open call each. Some of the organisations with several calls were part of a network (such as ASSITEJ or Science Gallery) and the open calls were organised by different branches of the organisation.

## Online/In-person

Most calls were for in-person mobility only, while there were just two that were for online only.



## EU Funding

A total of 26 of the open calls received European Union funding, with the most being Creative Europe Cooperation Projects funding.

Creative Europe – Cooperation Projects	<b>12</b>
Erasmus+	<b>6</b>
Other EU Programmes	<b>4</b>
Creative Europe – Networks	<b>3</b>
Creative Europe – CME	<b>1</b>

# A few observations on participation

A number of the open calls involved festivals, literature residencies or workshops focused on youth and young audiences. In many cases (although not all), the organisers have the **mandate to work with young audiences**. In the case of [Science Gallery](#)<sup>1</sup>, for example, their key audience is 15- to 25-year-olds, although they do not exclusively seek initiatives for this age group but rather encourage applicants to consider this audience when submitting their project proposals. Other open calls are from organisations who have a general audience, but who ask for specific outreach activities for young audiences. An example of this is [OneBeat](#)<sup>2</sup>, which calls for applicants to lead workshops with youth as part of the project or have a social engagement approach (such as guiding young people in music education, addressing social-political issues, reviving dying musical traditions, etc.).

There were also several calls that incorporated the **participation of young audiences and communities within the project's creative process, not only at the end as audiences**. Some examples include:

- **[Open Call for International Design Lab 'Reimagine Your City'](#)** (Germany, Georgia / Online): Aimed at youth empowerment and participation in the socio-cultural transformation of neighbourhoods via interactive digital and creative practices.
- **[Open Call for FRAGILE – International Festival for Young Dance-Music-Theatre](#)** (Germany): In which participants are ideally tandems of art and ecology or climate initiatives, and have worked with young people in different production stages.
- **[Chemnitz 2025: Call for Projects for Older and Younger People](#)** (Germany): Chemnitz and 38 partner municipalities and communities in the Central Saxony, Erzgebirge and Zwickau are running a number of open calls, including one for projects which give children and young people the space, knowledge and skills to create their own perspectives on the future.
- **[Nyskaben: Participatory Art Residency for Artists and Cultural Practitioners](#)** (Denmark): Invited A/CP that work with participatory art within their own artistic practice, or in other cultural fields such as social work, youth work, formal and informal education to apply. The participatory aspect can be in the development process (i.e. working with people throughout the research and creative process) or the end product (i.e. audience participation or performative games).

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1 Calls involving the Science Museum network include: Science Gallery Melbourne > Open Call for Exhibition, 'SWARM' (Australia), Science Gallery Monterrey: Exhibition Proposals on 'Consciousness' (Mexico), Science Gallery Bengaluru: 'Calorie' Exhibition Open Call (India), Science Gallery Melbourne: Dark Matters Open Call (Australia).

2 Examples of OneBeat open calls include *OneBeat: Exchange Programme for Musicians* (USA) 2022 & 2023 and *OneBeat Ghana: Call for Young Musician Entrepreneurs* from Ghana, Nigeria and the US (Ghana).

- **Taipei City Government: ‘Hit the Wall’ 2025 International Young Artists Residency on Mural Art** (Taiwan): In which artists would collaborate with young creators, local students, or emerging art teams. This initiative aimed to cultivate the curatorial practice, artistic execution, and social observation skills of a new generation of creators, fostering intergenerational legacy and inspiration.
- **Project Butterfly: Call for Composers to Create a Sustainable Opera** (Italy, Poland): In which the conception of the work will begin with a co-creation phase implemented by high school students in three project partner countries – Italy, Poland and Finland.

There were some calls that called for projects that encouraged **civic participation** amongst the youth, such as the **European Emerging Bands Contest** in 2023 and 2025 in France or Culture Action Europe’s open call for changemakers called **‘Pop the Vote! Culture on the Ballot’** in Belgium. For the European Emerging Bands Contest the European Parliament partnered with JM International to bring together 16- to 30-year-olds to inspire and get inspired, to debate directly with Members of the European Parliament and other European decision-makers, and to exchange views with experts, activists, and content creators. Pop the Vote!, led by Culture Action Europe and co-funded by the European Parliament, called upon young artists and student artists, aged 18 to 30, to be Changemakers in their communities. In both cases, these opportunities called for participation not to develop the creative project as such, but to use the creative project to address lower levels of participation amongst the youth in political processes. Therefore, the ‘output’ of creative projects was intended to be an instigator for wider action.

This **awareness raising or advocacy role** can be seen in open calls that cross into other sectors and on other issues too, such as **Réseau Euromed France and Mana Chuma Teatro’s Mob in Med! Programme for Young People from the Mediterranean** (addressing barriers to mobility in the Mediterranean), **Pro Progressione’s ARTIVISM 2025 Artistic Activism Training Academy for Actors of Social Change** in Hungary, or **PUSH+’s open call for Lab 3 on ‘Different Bodies’**.

There were also some calls that mixed **arts and health** such as 2025 projects by Tiliade’s **Atypical Learning Residency 2025** for artists from France, Portugal, Bulgaria, Italy and Germany and the **Embodying Health 2025 Training and Residency** on Mental Health in France, both of which brought together youth workers and artists to explore neurodiversity or mental health.



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