

ON
THE
MOVE

Cultural Mobility Yearbook 2026



Co-funded by
the European Union

On the Move is the international information and advocacy network dedicated to artistic and cultural mobility, gathering 93 members registered in 33 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>

General coordination Yohann Floch and Marie Le Sourd

Data Collector and Analyst Claire Rosslyn Wilson

Graphic design and layout Marine Domec

This publication uses the font Atkinson Hyperlegible – a typeface developed explicitly for visually impaired people.

<https://www.brailleinstitute.org/freetfont/>



Creative Commons Licence - Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0)

This publication is licensed under CC BY-NC-ND 4.0. To view a copy of this licence, please visit

<https://creativecommons.org/licenses/by-nc-nd/4.0>

Suggested citation format: Wilson, C. R., *Cultural Mobility Yearbook 2026*, On the Move, 2026.

Available at on-the-move.org/resources.

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

Table of contents

Key insights	4
The European Union's neighbouring countries	
Methodology	5
Scope and limitations	
Geographical regions	
Overview	7
Digital mobility	
Artistic fields	
Themes	
Regions	17
Africa	
Americas	
Asia	
Europe	
Oceania	
The European Union's Cultural Relations with Neighbouring Countries	31
An overview of the European Union's neighbouring countries	
European funding	
An overview of types of calls	
About the author	39

Key insights

In 2025 there were **573 open calls involving 118 countries** and territories as mobility organisers or destinations.

While residencies still represent the majority of the open calls (at almost 50%), project funding has seen an increase in opportunities. The **cross-disciplinary creative field was the largest, accounting for 29%** of all calls in 2025, while **architecture was the smallest at 2.5%** of the open calls.

Artists continued to be the primary beneficiaries for mobility opportunities, at 69.7%, while in-person opportunities represented 81.8% of the open calls. Individual applicants continue to be the largest category targeted and they are eligible for 91.3% of the open calls.

There were **organisers from 33 countries or regions** involved in **remote/online or hybrid calls** in 2025. Opportunities that had significant elements of **training were the most common hybrid models (at 38.1%)**, followed by fellowships (34.9%) and project funding (30.9%).

Although environment and sustainability was still the second most common theme, themes such as education and training and outdoor arts saw an increase when compared to last year. Additionally, a total of **38.5% of the calls in the environment and sustainability theme were funded by the European Union**.

There were significantly fewer calls in the Americas, while Asia, Africa and Europe remained relatively stable. **Europe was the region with the highest number of open calls at 82.4%**, almost 10% higher than the previous year.

A total of **47.1% of calls relating to Africa were for projects co-funded by the EU**, which is significantly higher than in 2024. This could be attributed in large part due to the new programme Africa-Europe Partnerships for Culture (AECF), which had seven calls in 2025.

There was a significant **increase in mixed open calls in the African context** (18.9% in 2024 rising to 35% in 2025).

The European Union's neighbouring countries

There were **93 open calls involving European Union neighbouring countries**, namely Algeria, Armenia, Azerbaijan, Belarus, Egypt, Georgia, Israel, Jordan, Kyrgyz Republic, Lebanon, Libya, Moldova, Morocco, North Macedonia, Palestine, Syria, Tunisia, and Ukraine.

In the opportunities relating to the neighbouring countries, the majority involved organisations based in Europe: **71% of the organising entities were based in Europe while 64% of the destinations were in Europe**.

When examining the data by country, there were **six countries that did not have any open calls in 2025** on On the Move (Belarus, Israel, the Kyrgyz Republic, Libya, Moldova and Syria) although beneficiaries from some of these countries might have been eligible for some open

calls (such as those in the Syrian diaspora now residing in Europe).

European funding played a significant role in open calls in European neighbouring countries in 2025; of the 93 open calls identified, **76% were co-funded by the European Union**. This compares with 47.1% EU co-funded open calls relating to Africa, 34.4% in Asia (all in Western Asia) and 26.9% in Europe.

Many of the other elements of the open calls had a similar distribution to the overall open calls (for example in types of open calls, the creative fields, the delivery mode, or the themes). However, the overall number of open calls differed greatly: for example, Germany has the highest number of open calls at a total of 116, while North Macedonia has a total of 27 and Egypt has a total of 16.

Methodology

Following the same approach as our previous Cultural Mobility Yearbooks, this report explores trends in cultural mobility in 2025, 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 2025 (with a few comparative references to the same data from previous years). In 2025, this gives us a dataset of 573¹ open calls involving 118 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 more than 90 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), and Cross-disciplinary creative forms. We usually do not cover commercial film and other creative industries sectors outside the above categories.
- We cover opportunities for all actors in the sector: artists, cultural professionals and/or cultural organisations (from institutions to small collectives and associations), funders, policymakers, curators, and researchers.
- We strive to cover the field as fully as possible, although it is a challenge to capture all the

1 Throughout this document we will reference open calls that have been published in the [Open calls](#) section of the website. To keep this easy to read, we will cite them with the title of the open call with a hyperlink to the URL; unless otherwise stated, these were authored and published by On the Move (publishing location Brussels) in 2025 or last updated in 2025. All other references will be cited in full. All URLs were last accessed in February and March 2026.

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

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

open calls relevant for international mobility. One thing to note is that there is more funding available for international exchange for those to and from Europe, especially for Western, Southern and Northern Europe; other regions have funding for mobility, but it is not always eligible for the website (this is especially the case for countries which have international mobility funding which is restricted to national residents or it can be found in ongoing grant programmes, which we put in our Funding Guides). Other reasons why we might not be able to capture all the relevant open calls include the lack of web presence for some open calls, language barriers to discovering open calls, or human resource limitations.

- 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 who goes to a

residency center in Poland). 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.

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 geoscheme⁴, 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 in the regional breakdowns.

4 United Nations, Department of Economic and Social Affairs, Statistics Division, ['Standard country or area codes for statistical use \(M49\)'](#).

Overview

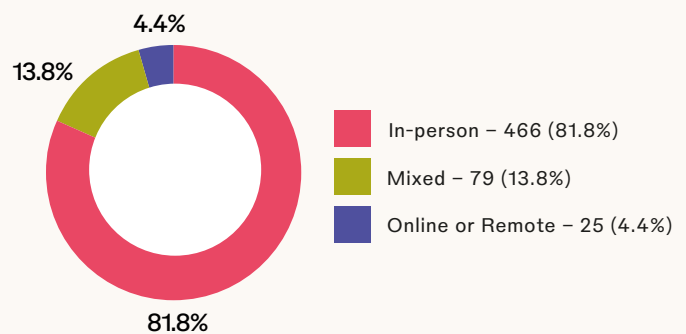
This is now our fifth Yearbook analysing current trends in cultural mobility. The first Yearbook⁵, covering activity from 2021, had a special focus on the **digital mobility** that was then springing up in response to the COVID-19 pandemic. This was followed by a second edition⁶ (with 2022 data) that looked at the topic of **environment and sustainability** and its growing ubiquity in response to overlapping ecological crises. The third edition⁷ (with 2023 data), focused on the topic of **training and professional development** in order to get a picture of where the international cultural mobility sector stands and to give a sense of where it might be heading next. The fourth edition⁸ (with 2024 data) explored **young and emerging arts workers**.

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 fifth edition is focused on **the European Union's cultural relations with neighbouring regions**⁹, and it builds on the previous edition by incorporating ongoing tracking of some key areas (such as digital mobility and environment and sustainability) while exploring the specific opportunities and challenges that are present for artists and culture professionals from neighbouring regions.

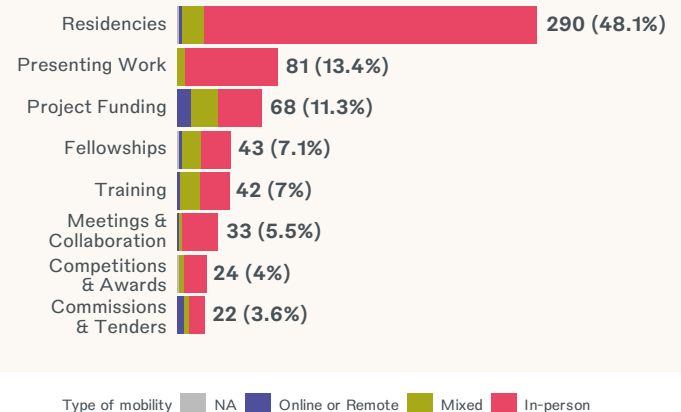
Number of opportunities by mobility type

In-person opportunities continue to be the dominant type of delivery, and the distribution between each mobility type is very similar to 2024.



Number of opportunities by type

While residencies still represent the majority of the open calls (with almost 50%, which is similar to previous years), project funding has seen an increase in opportunities (11.3% in 2025 when compared to 7.9% in 2024). Additionally, training opportunities have dropped (7% in 2025 compared to 9.2% in 2024) as has meeting and collaboration (5.5% in 2025 compared to 7.9% in 2024).



5 DeVlieg, M. A., Ellingsworth, J., Le Roux, A. and Organtini, C., [Cultural Mobility Yearbook 2022](#), On the Move, 2022.

6 Ben Safia, S., Ellingsworth, J. and Ntsali Mlandu, U., [Cultural Mobility Yearbook 2023](#), On the Move, 2023.

7 Ellingsworth, J., Persson, B. and Rodrigues, V., [Cultural Mobility Yearbook 2024](#), On the Move, 2024.

8 Wilson, C. R., [Cultural Mobility Yearbook 2025](#), On the Move, 2025.

9 This geographical scope refers to the EU's European Neighbourhood Policy (ENP), covering the following countries: Algeria, Armenia, Azerbaijan, Belarus, Egypt, Georgia, Israel, Jordan, Lebanon, Libya, Moldova, Morocco, Palestine, Syria, Tunisia and Ukraine.

See <https://culture.ec.europa.eu/policies/international-cultural-relations>

With the current Yearbook we analysed 573 open calls for funded mobility opportunities in 2025. Additionally, we analysed in further depth open calls to, from or for European Union neighbouring countries, namely Algeria, Armenia, Azerbaijan, Belarus, Egypt, Georgia, Israel, Jordan, Kyrgyz Republic, Lebanon, Libya, Moldova, Morocco, North Macedonia, Palestine, Syria, Tunisia, and Ukraine. While open calls to and from these countries have been noted in our database, to find open calls for residents of these countries we conducted extensive word searches. As a result, in this Yearbook we have identified 95 open calls featured on the news section of On the Move's website related to these countries or its organisations, residents and citizens.

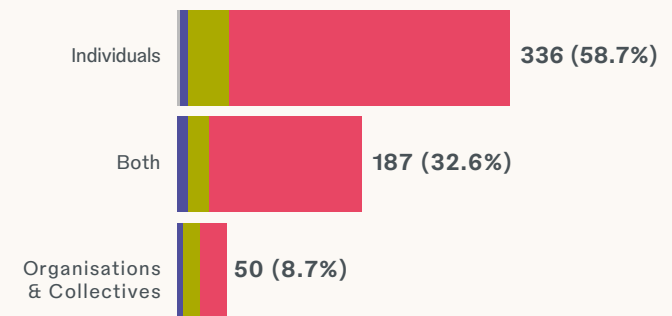
This report first explores the overall picture for cultural mobility in 2025, a further analysis of different regions, followed by an analysis of the specific opportunities and challenges for those in and working with the European Union's neighbouring regions.

Digital mobility

Since the COVID-19 pandemic, On the Move has been tracking online or remote engagement in the opportunities published in the 'Open calls' section of the website. After 2021 the share of online or remote opportunities has remained quite consistent. Digital mobility was organised in all regions, with Europe having the smallest share of remote and/or online or hybrid calls (18%) and Africa the highest (38%), followed by the Americas (26%) and Asia (25%).¹⁰ This is a similar finding to past years, although the remote/online or hybrid calls in Africa have grown slightly from last year. It is interesting to note that there was a significant

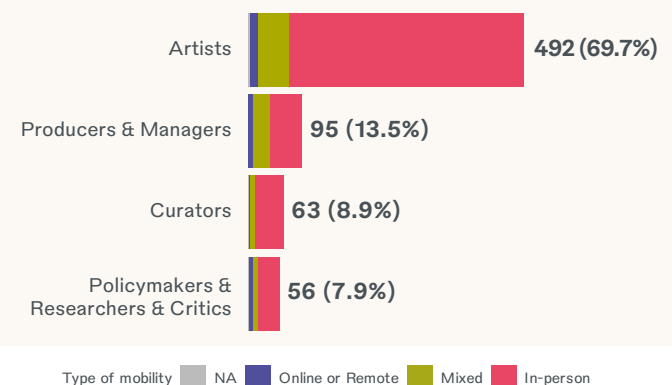
Number of opportunities by applicant type (individuals vs groups or collectives)

Individual applicants continue to be the largest category targeted and there is a similar spread across online, mixed and in-person formats to the previous year.



Number of opportunities by applicant type

Artists continued to be the primary beneficiaries for mobility opportunities.



Type of mobility: NA (Grey), Online or Remote (Blue), Mixed (Green), In-person (Red)

increase in mixed open calls in the African context when compared with 2024 (18.9% in 2024 rising to 35% in 2025). This resulted in a drop in both online and in-person opportunities, with online opportunities falling to 3% (which is similar to other regions). The more common activities supported for remote/online or hybrid modes to or from Africa were project funding, fellowships, and training. When reviewing these open calls in more detail, it can be seen that a hybrid mode was often used in the open calls to make the most of in-person meetings, by bringing the participants together online to exchange

¹⁰ As there is little data on Oceania (there are five opportunities to or from the region) it is not included in the following analysis. You can refer to the section on Oceania for more information on the calls that are published there.

and increase their knowledge before or after the meeting. For project funding open calls, the 'remote' part of the opportunity often included implementation in their own country.

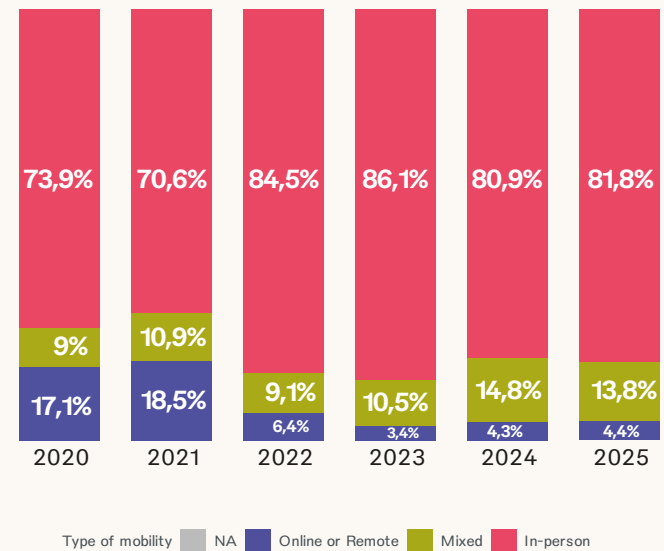
In terms of the overall number of open calls, countries such as Germany, France, the United Kingdom, Belgium and Italy had the greatest number of entities organising online only or mixed opportunities, yet there was still a broad spread of participation, with **structures from 33 countries or regions involved as organisers for remote/online or hybrid calls during 2025.**

Although the number of hybrid opportunities rose in 2024 when compared to previous years, this has remained stable for 2025 (14.8% in 2024 and 13.8% in 2025) and online or remote opportunities remained small, at less than 5% (which was at its highest point in 2021 at 18.5%).

Opportunities that had significant elements of training were the most common hybrid models (at 38.1%), followed by fellowships (34.9%) and project funding (30.9%). Residencies had the lowest mixed model (at 5.9%), followed by presenting work (7.4%) and meeting and collaboration (9.1%). There might be some elements of online or hybrid elements in an opportunity (such as having a short online presentation before meeting in-person) but these were only considered mixed opportunities when there was a considered effort in how to adapt the model or methodology to the online formats. This could involve ongoing online mentoring and remote production time, often with check-ins from the project organisers, to give just a couple of examples.

On the Move maintains that **remote/online or hybrid modes can open up opportunities for wider participation,** especially for those encountering barriers such as visa applications, costs, or access challenges. One such example from 2025 is the Folger Shakespeare Library

Number of opportunities by mobility type: yearly comparison



Artistic Research Fellowship¹¹, which provides the option to take an artistic fellowship as fully or partially virtual. This was specifically designed for individuals who could not, for a variety of reasons, travel or commit to an extended residential research period, but whose projects will be significantly advanced by the funding of access to primary sources online, dedicated time to work, and the validation of a fellowship award. A new pilot project also gives this flexibility in delivery modes: the Northern European Mobility Opportunity (NEMO) Grant for artists in the Nordic countries, the UK and Ireland¹² fosters international collaboration, strengthens artistic networks across the region and supports more artists and arts professionals in engaging with international partners. They accepted applications for physical, digital or hybrid activity in response to the programme aims, leaving the applicants to design a programme using modes that were best suited to their specific context. Another example of adopting an online format to bring diverse people together was the INKubator Virtual Writers' Room between Australia and Iraq¹³, created in partnership between Melbourne City of Literature and Slemani City of Literature. The Melbourne

11 [Folger Shakespeare Library: Artistic Research Fellowships 2026-2027](#) (USA, online).

12 [Northern European Mobility Opportunity Grant for Artists in the Nordic countries, the UK and Ireland.](#)

13 [INKubator Virtual Writers' Room 2025 between Australia and Iraq](#) (online).

City of Literature office has a number of virtual programmes and exchanges (such as their Virtual Writer-in-Residence programme¹⁴), using the UNESCO creative cities network to make international connections despite the lack of in-person international opportunities.

Although the cross-disciplinary artistic field represents the highest number of online and/or mixed opportunities, there are some interesting examples in the literature artform, such as the PARA fellowship¹⁵, which supports the development and publication of new critical writing about contemporary art for emerging and mid-career art writers living and working in Asia and Africa. Organised by the Sharjah Art Foundation, in collaboration with Alkazi Foundation for the Arts, Asia Art Archive and Contemporary And (C&), the fellowship had online sessions for six months, an in-person residency, and an editorial process through which fellows could develop relationships with fellow writers, editors, publishers and academics, fostering collaborative and transnational networks. Another example was a programme that paired together writers and photographers based on the African continent¹⁶, in which the writers responded critically or creatively to the works of the photographers.

Other online, remote or mixed programmes used the online space to maintain connection and develop potential longer-term projects.

For example, the MASS Design Group African Design Centre Fellowship¹⁷ supported young African architects and designers during a twelve-month hands-on residency programme in Kigali, Rwanda, after which there was an ongoing remote mentorship and regular check-ins with the MASS team. They were also eligible for potential funding to pursue independent research initiatives. In

these approaches, participants work remotely in their communities while still being involved in international conversations, through online mentoring, for example. Fine Acts' Brave New Futures MENA Strategic Imagination Labs¹⁸ also provided 24-months of support in a multi-phase programme which aimed to strengthen organisations' imaginative capacity and spark new futures for civic space in the region. In the programme VAHA III Reclaiming Common Spaces through Art and Culture in Solidarity¹⁹, participating hubs establish transnational partnerships with selected networking organisations, which allowed them to visit each other, participate in each other's activities, and collaborate on joint cultural programming. This allowed for more autonomy from the participants to develop their own approaches while collaborating internationally.

This flexible approach can also be seen in the Supporting Act Foundation's Impact Grants and Creative Bursaries for underrepresented artists and organisations²⁰. The programme provides grants of 50,000 EUR (awarded over two years to support arts-focused nonprofits) or 10,000 EUR (for emerging artists from underrepresented communities) on a trust-based philanthropy approach. All of the grants are unrestricted, and recipients are free to use the funding however they see fit. Supporting Act Foundation argues that this no-strings-attached take on arts funding is informed by research into the most effective methods for addressing the precarious conditions and restricted opportunities that face both non-profit organisations and emerging artists from marginalised groups. **This open approach enables applicants to use the funds for actual and most pressing needs, rather than trying to fit into a one-size-fits-all model.**

14 [Melbourne UNESCO City of Literature: Virtual Writer-in-Residence 2025](#) (online).

15 [PARA Fellowship 2026 for Arts Writers in Asia and Africa](#) (online, United Arab Emirates).

16 [Tender Photos: Tender Visions Commissioning Programme for Photographers and Writers in Africa](#) (online).

17 [MASS Design Group: African Design Centre Fellowship 2025-2027 for Young African Architects and Designers](#) (Rwanda).

18 [Fine Acts: Brave New Futures MENA Strategic Imagination Labs 2026-2027](#) (remote).

19 [VAHA III: Reclaiming Common Spaces through Art and Culture in Solidarity Call for Hubs in Turkey, Europe and Kosovo](#) (Germany, Turkey).

20 [The Supporting Act Foundation: Impact Grants and Creative Bursaries 2025 for Underrepresented Artists and Organisations.](#)

As in other years, there are some projects that explore the online form as a key element of the programme (such as Akademie Schloss Solitude's Web Residency²¹ and transmediale's programmes²²). In other cases, projects use the online space for extended reflection on the programme through creative online presentations or mentoring and peer sharing (such as the MATCH learning, residencies and exhibition programme for Mediterranean-based artists²³ or the Anna Lindh Foundation's Hands-on Peer-to-peer Learning Programme for the Euro-Mediterranean Region²⁴).

In terms of artistic fields, **cross-disciplinary calls had the highest number of hybrid or online calls**, followed by visual arts and design,

performing arts, and music and sound. This is similar to the 2024 data findings. Cultural heritage had the highest percentage of hybrid or online calls at 27.2% (although this is down from the previous year, which was 36.8%). Architecture was the only artistic field with no online-only open calls. However, it is worth noting that cultural heritage represents only 2.7% of the total number of open calls while architecture represents 2.5%, so the dataset is more limited in these two artistic fields. Despite digital and new media being aligned with technologies, as an artistic field it did not have many hybrid calls and in fact had the second highest percentage of in-person calls of all the artistic fields at 90.9% (the highest was performing arts at 91.2%).

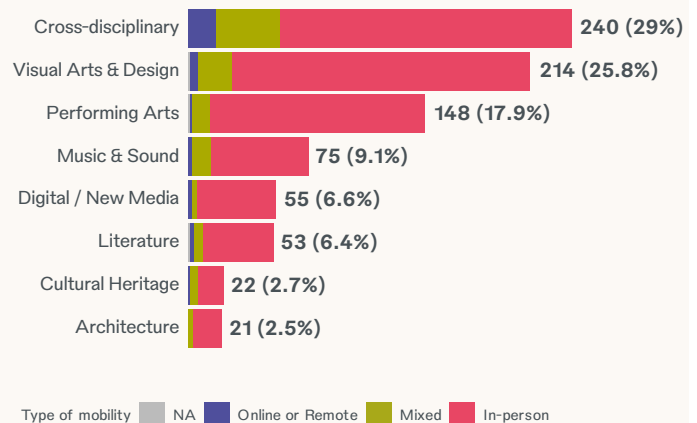
Artistic fields

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 29% of all calls in 2025. This is a similar finding to data from 2024. The prevalence of opportunities that cross artistic fields is not so much a trend as a settled reality for the sector. Residencies represented the highest number of opportunities in the cross-disciplinary category at just over 50%, followed by project funding.

Among individual artistic fields, the spread of opportunities is quite similar to last year, and the slight increases or decreases per field is not large enough to draw any conclusions about trends or changes in the sector. This demonstrates that the spread of opportunities has remained steady over the past several years.

Number of opportunities by artistic fields

Cross-disciplinary work remained the largest category in 2025 by a similar margin to previous years.



21 [Akademie Schloss Solitude: Web Residency 'Polymorphic Futures'](#) (online).

22 See for example [Transmediale: Festival Curation 2026](#) (Germany, online) or [transmediale: 2026 Hybrid Residencies](#) (Germany, online).

23 [MATCH: Learning, Residencies and Exhibition Programme for Mediterranean-based Artists](#) (Cyprus, Greece, Spain, France, Italy, Turkey).

24 [Anna Lindh Foundation: Hands-on Peer-to-peer Learning Programme for the Euro-Mediterranean Region](#) (online).

The **visual arts and design** label makes up 25.8% of the data set and it is the second-largest group. In this artistic field residencies continued to be the main form of mobility activity, consisting of 55.5% of all calls with the visual arts and design label. Of the 124 residencies that were open to visual arts practitioners that we recorded in 2025, there were no online residencies and four hybrid residencies, down from seven hybrid format residencies in 2024. Despite this low number, visual arts and design had the greatest number of residencies that were in online or hybrid formats when compared to other artistic fields (aside from cross-disciplinary calls, which might also be open to visual artists, among other practitioners), even though artistic fields such as music and sound, literature, performing arts, and digital and new media also had the highest percentage of open calls in residencies. 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 V&A East Design Trust Fellowship²⁵ (in which fellows can be based anywhere around the world with at least three weeks of research to take place at V&A East Storehouse, UK), the SAC international curatorial residency programme²⁶ in Spain (which encourages curators to work with Catalan artists in their own country of residence), or the British Council's creative exchange for disabled artists between China and Scotland²⁷ (which had a mix of in-person, two-week residencies and digital exchange over an eight-month period). Of the residencies with visual arts and design labels that had a stated theme, many of them were for collaboration and networking, followed by opportunities related to the environment and sustainability. Aside from residencies, the second area that had the most open calls in the visual arts and design was presenting work (at 17.2%), followed by fellowships (8.8%) and project

funding (6.2%). One interesting model in these areas was Music Biennale Zagreb's MBZ LAB of sonic collaboration in unconventional spaces for artists from Southeast and Central Europe²⁸, which called for applications from composer-performers, sound and installation artists, improvisers, new-media artists, instrument makers, as well as visual, multimedia, and/or performance artists whose work engaged with sound and music in expanded or non-traditional ways. There were two stages to the project, which included a funded exploratory trip to develop local connections before developing the final piece.

In the visual arts and design, there were nine opportunities that provided access costs (and an additional six opportunities that specified that they provided well-being support, health benefits and/or childcare support without an additional budget²⁹), 18 that provided visa costs (and an additional four opportunities that specified that they provided visa or legal administrative support without an additional budget), and there were 33 opportunities funded by European Union programmes, the highest number of which were Creative Europe Cooperation Projects. There were four calls that explicitly called for applicants who were 40 years old or less.

Performing arts was the third-largest group, with 17.9% or 148 calls, which is very similar to data from 2024. In performing arts, residencies represented the most numerous mobility activity (at 41.4%) followed by presenting work (25%, up from 19.6% in 2024), training (10.5%) and project funding (8.6%). Project funding replaces 2024's fourth largest category in performing arts, which was meetings and collaborations.

The topic of collaboration and networking was provided as the most common topic across most artistic fields, including performing arts. This

25 [V&A East: Design Trust Fellowship](#) (UK, Hong Kong, China).

26 [SAC International Curatorial Residency Programme 2026](#) (Spain, remote).

27 [British Council: 2x2 Residency Creative Exchange for Disabled Artists in China](#) (online, Great Britain).

28 [Music Biennale Zagreb: MBZ LAB Sonic Collaboration in Unconventional Spaces for Artists from Southeast and Central Europe](#) (Croatia).

29 This is the first Yearbook in which we have gathered data on in-kind support, including areas such as well-being, health, childcare, as well as visa and legal matters.

could be attributed to the fact that the editorial focus of On the Move is on opportunities that support international mobility, which can often imply moments of meeting and exchange, even when the main theme of the call might include other elements. Aside from collaboration and networking, the other topics were relatively even across performing arts calls.

Some of the organisations that had multiple calls included Aerowaves, Circostrada, Cirkus Kolektiv, Croatian Circus Residential Network, Digital on Stage, Institut français, Goethe-Institut, and the Africa-Europe Partnerships for Culture (which is a new initiative with several calls, implemented by the Goethe-Institut, Expertise France, Institut français, UNESCO – Headquarter in Paris and various National Commissions – and EUNIC Global).

There were eight opportunities that provided access costs (and an additional two opportunities that specified that they provided in-kind well-being support, health benefits and/or childcare support), seven that provided visa costs (and one that provided in-kind visa administrative support), and there were 38 opportunities funded by European Union programmes, the highest number of which were Creative Europe Cooperation Projects. There were eight calls that explicitly called for applicants who were 35 years old or less.

Music and sound, which was a label for 9.1% of open calls in 2025, is structurally quite similar to performing arts, with a spread of mobility opportunities over residencies, presenting work, training, project funding, and competitions and awards. It is interesting to note that when compared with 2024, there is a decrease in open calls for meeting and collaboration (which was 12.7% in 2024 and is now 6.1% in 2025), and an increase in competitions and awards, fellowships and project funding (of around 5% each). This artistic field continues to have a high percentage

of EU-funded calls (40%), although the number of these calls was less than cross-disciplinary, visual arts and 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 music and sound open calls originated in Europe, with an additional seven from Asia, four from Africa and one from the Americas.

There were five calls which provided access costs (and an additional opportunity that specified that they provided in-kind childcare and/or family support), six that provided visa costs (and an additional two that provided in-kind visa administrative support), and there were eight calls that specified an age range in their application (with age brackets under 29, 30, 35, 36, 40 or 50 years old).

One open call that provided access costs was the Keychange Talent Development Programme for women and gender-diverse individuals³⁰; it provided additional costs for more expensive travel (from Canada), for participants with childcare needs and for participants with accessibility needs. Additionally, green top-ups were available for eco-friendly travel. This was one of several open calls that focused on gender as a key part of the call. Others included a Mentorship Programme for gender equality and non-binary visibility in music³¹ or Halaqat's residencies on care and gender³².

Among the other artistic fields, activities in **Digital/new media** (6.6% of the open calls) were virtually all in-person and just under 50% of the open calls focused on residencies (followed by presenting work). There were two open calls which provided access costs (and an additional two opportunities that specified that they provided in-kind childcare and/or family support), four that provided visa costs, and there were two calls that specified an age range in their application (for

30 [Keychange Talent Development Programme for Women and Gender-Diverse Individuals 2026](#) (Estonia, Germany, online).

31 [Mentorship Programme 2025-2027 for Gender Equality and Non-binary Visibility in Music](#) (Finland, Belgium).

32 See [Halaqat: Residency on Care and Gender 2026](#) (Lebanon, Morocco, Jordan, Egypt, Belgium) or [Halaqat: 2026 Residency on Care and Gender](#) (Lebanon, Morocco, Jordan, Egypt).

those under 35 years old). There were nine open calls funded by the European Union, all under the Creative Europe cooperation projects stream.

In this creative field, there were 10 open calls that provided access to specific technologies or resources. Some interesting examples include: Mozarteum University's X-Reality-Lab XR technology³³, the Antoine Thomas Astronomical Observatory of the University of Namur with its high-definition solar telescope³⁴, a collaboration with HIVE Lab at IIT Kanpur in India to realise the fabrication of projects³⁵, a collaboration between Diriyah Art Futures and Le Fresnoy – Studio National des Arts Contemporains to provide access to cutting-edge technology and production facilities³⁶, and a residency at Medialab Matadero with access to Fablab fabrication facilities and other technical materials³⁷.

In **literature** (6.4 % of calls) 83% of the open calls were in-person, 78.2% were focused on residencies (up from 69.8% in 2024), and the most common theme was collaboration and networking. There were three open calls which provided access costs (and an additional opportunity that specified that they provided in-kind childcare and/or family support), one that provided visa costs, and there were no calls that specified an age range in their application. There were six open calls funded by the European Union, most of which were under the Creative Europe cooperation projects stream.

The artistic field of **cultural heritage** grew again in 2025 to a total of 22 open calls. These open calls were spread relatively evenly over fellowships, residencies, training, meeting and collaboration and project funding. It is interesting to note that the types of activities involved in

cultural heritage are fewer than in other artistic fields (five in cultural heritage compared with eight types of activities in other creative fields). There was one open call that provided access costs (and an additional four opportunities that specified that they provided in-kind childcare and/or family support or health benefits), four that provided visa costs (and an additional open call that provided in-kind visa administrative support), and there were no calls that specified an age range in their application. There was one open call funded by the European Union under the new 'Africa-Europe Partnerships for Culture: Southern Africa' project, which aims to strengthen cultural cooperation within Southern Africa as well as between Southern Africa and Europe, to enhance regional cultural production capacities, and promote intercultural dialogue through the co-creation of new narratives around tangible and intangible cultural heritage.

In cultural heritage there were a number of open calls that continued to explore the legacy of European colonialism (such as the 'Reframing Colonial Legacies Training Project' between Ghana and Germany³⁸, TheMuseumsLab project for museum professionals from African and European countries³⁹ or the fellowship 'Moving objects, Mobilising Culture in the Context of (De) colonisation' in the Netherlands⁴⁰).

Finally, **architecture** rose in 2025 compared with 2023, with a total of 21 open calls, and it continues to be the only artistic field with no online or remote calls. There was one open call that provided access costs, none that provided visa costs, and there were no calls that specified an age range in their application. There was one open call funded by the European Union, under the Creative Europe cooperation projects stream.

33 [Mozarteum University: Staging Realities X-Reality-Lab Artist-in-Residence Programme 2025–26 for Media Artists and Collectives](#) (Austria).

34 [KIKK: Residency at the Astronomical Observatory of UNamur 2025](#) (Belgium).

35 [Residency on 'Bodies, Machines, Publics' 2025 for Artists from Chile, India, Netherlands, and the UK](#) (India).

36 [Diriyah Art Futures: Emerging New Media Artist Programme 2025–2026](#) (Saudi Arabia).

37 [Matadero Madrid: Medialab Matadero Situated Research Residencies 2025–2026](#).

38 [Zeppelin University/University of Cape Coast: Reframing Colonial Legacies Training Project](#) (Ghana, Germany, online).

39 [TheMuseumsLab 2026 for museum professionals from African and European countries](#) (Rwanda, Germany, online).

40 [NIAS/NIOD/KITLV: Fellowship 'Moving objects, Mobilising Culture in the Context of \(De\)colonisation'](#) (The Netherlands).

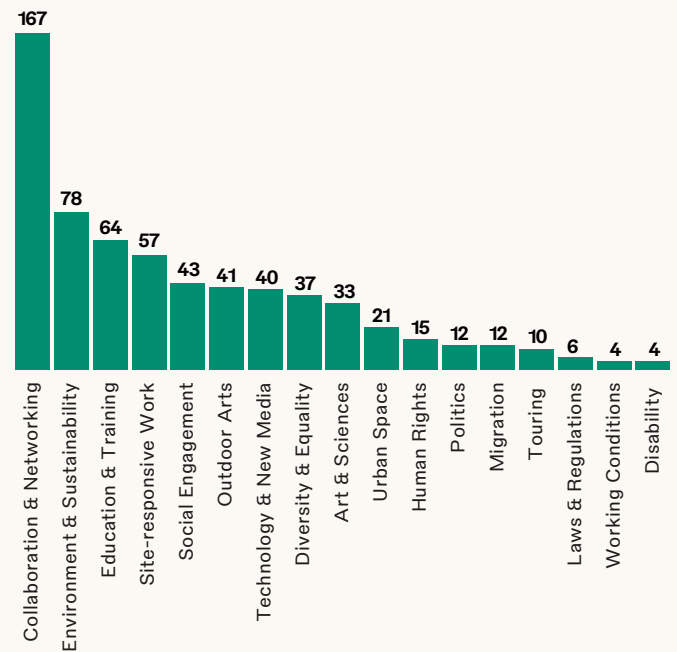
Themes

Themes are marked on the open calls mainly when a specific topic has been mentioned in the calls, for example that an organisation is looking for artists working on sustainability topics in their practice or that the call is trying to address a particular challenge like refugee rights. Open 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 that is relevant for them would not be filed under any particular theme. Therefore, **there were 372 open calls (64.9% of the total open calls) marked as having a particular theme** within the On the Move categories. This is **approximately 10% less than last year**. It is worth noting that these themes do not necessarily reflect any additional monetary support; for example, those open 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 methodological approach (for example bringing together artists and scientists to develop new ways of working between disciplines, which would be classified as cross-disciplinary) while others might have a theme as a loose guide for participants to interpret as they wish.

Networking and collaboration was the largest theme in 2025. 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, then it is not surprising this is the most common theme. Although environment and sustainability was still the second most common theme, themes such as **education and training** and **outdoor arts** saw an increase when compared to last year.

One theme of particular interest to On the Move⁴¹ is **environment and sustainability**, which was present in 13.6% of all open calls, a percentage

Distribution of themes



very similar to the previous year. A total of 78.2% of open calls on environment and sustainability were in-person and 16.7% were in hybrid form. Residencies made up the largest type of open call under this theme (at about 60% of the open calls), followed by project funding (16.7%), presenting work (at 11.6%) and fellowships (at 6.4%). This reflects an increase in project funding and a decrease in training open calls under this theme. The most common artistic field in environment and sustainability call was the cross-disciplinary artistic field (at 64.1%), which perhaps also captured cross-sector programmes addressing this topic as one of the most urgent challenges facing societies and governments. Cross-disciplinary is also the most common artistic field overall (at 29%). The next most common artistic field under this theme was visual arts and design (with 42.3% of open calls in the environment and sustainability category). **A total of 38.5% of the calls in the environment and sustainability theme were funded by the European Union**, with the highest number of EU-funded open calls in this theme being from the Creative Europe Cooperation

41 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.

Programme, followed by Horizon Europe. The majority of the calls involved organisers based in Europe, although there were 11 organisations based in Asia, six from the Americas and two from Africa (sometimes these involved a partnership of organisations based across regions).

For more information about this theme and how it related to On the Move's open calls, readers can download the *2025 Mobility Funding Guide: Greening Artistic Residencies (Focus on Creative Europe Countries)*⁴². The guide identifies a number of innovative programmes and organisations working in this space, such as Transition To 8 Art Residency on Air Pollution⁴³, Fluid Boundaries International Residency Programme⁴⁴ (which began with indigenous/ancient knowledge convenors, scientists, and curators working in their local territories in South Africa, Brazil and Switzerland, before coming together in person at the second half of the residency in Switzerland), Maajaam's 'Wild Bits' Residency in Estonia⁴⁵ (which encourages artists to consider energy-sustainable solutions, such as solar panels), the Tiny Spaces residency (which facilitated connections between art spaces and the artists on the journey to and from the residency, making the most of the necessary overnight stops that long and slow journey requires)⁴⁶, and the Nordic Alliance

of Artists' Residencies on Climate Action⁴⁷, among many others. Each of these took various methodologies or approaches that went beyond just gathering people around a certain theme.

The issue of water seemed to be of particular urgency in 2025 as there were several open calls that were gathered around the importance of water and its conservation. Examples include the TIDAL ArtS programme (which supports the Mission to Restore Our Ocean and Waters by 2030⁴⁸), the related PartArt4OW programme (which use Participatory Art Initiatives to empower creative communities to develop interdisciplinary projects that enhance public awareness, build emotional connections, and inspire action for water sustainability⁴⁹), or the European Marine Board's artist residencies⁵⁰.

As mentioned, there was a growth in the number of open calls under the theme **education and training**. Some of these were recurring programmes specific to a particular artistic field⁵¹, while others addressed topics that have perhaps been given insufficient attention. An example of the latter are the open calls that focus on health or mental health⁵² or those that seek to redress an imbalance of opportunities or representation with respect to gender or diversity⁵³.

42 Attard, T., Eskola, J., Mušič N., Panevska, B., van Nieuwland, M., Wilson, C.R., [Cultural Mobility Funding Guide: Greening Artistic Residencies Focus on Creative Europe Countries](#), On the Move, 2025.

43 [Transition To 8: 2025 Art Residency on Air Pollution for Europe-based Artists](#) (Greece, France, Slovenia).

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

45 [Maajaam: 'Wild Bits' Residency and Outdoor Installation](#) (Estonia).

46 [Tiny Spaces Deep Connections: Year-2 Residencies](#) (Germany, Greece and Finland).

47 [NAARCA: 2025 Residencies](#) (Norway, UK, Greenland, Iceland).

48 See for example [TIDAL ArtS: Lighthouse Calls for Community-focused Artworks on Aquatic Environments](#) and [TIDAL ArtS: 2026-2027 Residency on Oceans and Water](#) (Portugal, Italy, Finland, Hungary).

49 See, for example, [PartArt4OW: Sailing Lab on Water Pollution 2026](#) and [PartArt4OW: Participatory Art Initiatives on Ocean Literacy](#).

50 [European Marine Board: Artist Residency Programme, 'EMBracing the Ocean' 2025-2026](#).

51 [Circostrada: Bounce Professional Development Programme 2025 for Circus and Outdoor Arts](#) (online/France, Germany), [Circostrada: Bounce Professional Development Programme 2026 for Circus and Outdoor Arts](#), [IN SITU: Online Support and Immersive Lab for Emerging Artists Creating in Public Space \(2nd Call\)](#), [circusnext: Open Call for Circus Projects 2026](#), [MERITA Platform: MERITAcubed Edition 2025 - 2029 for String Quartets and Piano Trios](#), [Aerowaves: Podcast Academy 2026](#) (Portugal, online), [Aerowaves: Dance Writers for Springback Academy 2026](#) (Portugal), [European Music Council: EMC Fellowship Programme 2026-2028](#), or [UPBEAT X EMMA Artist Mentoring Programme](#) (online).

52 See, for example, [Tiliade: Embodying Health 2025 Training and Residency on Mental Health](#) (France), [Culture Action Europe: CultureAndHealth Platform Artistic Exploration Lab](#) (Austria, online), or [Camere d'Aria: CultureAndHealth Shadowing Programme for Visual Artists](#) (Italy).

53 See, for example, [Mentorship Programme 2025-2027 for Gender Equality and Non-binary Visibility in Music Call for Mentors](#) (Finland, Belgium), [Tiliade: Atypical Learning Residency 2025 for Artists from France, Portugal, Bulgaria, Italy and Germany](#) (France), [We Want More!: Training for Theatre Operators and Managers with or without Disabilities in European Union, Western Balkans, Turkey, and Ukraine](#) (Italy).

Regions

	Africa	Americas	Asia	Europe	Oceania	Online
Africa	21	NA	6	5	NA	13
Americas	1	27	2	2	NA	9
Asia	7	NA	51	10	NA	21
Europe	20	6	27	384	NA	97
Oceania	NA	NA	NA	NA	3	2

The regional picture remains relatively similar in 2025 as in the previous year, although there were slightly fewer open calls overall. In 2025, there were 142 open calls that involved online space as a 'destination' – down from 154 in 2024, up from 79 in 2023, 104 in 2022 and down from 179 in 2021. There were **significantly fewer calls in the Americas, while Asia, Africa and Europe remained relatively stable**. As we have found in previous years, there is more exchange within the same region, however, 2025 saw a slight increase in Europe to Asia and Europe to Africa mobility. As in previous years, Oceania has limited presence in our data.

Africa

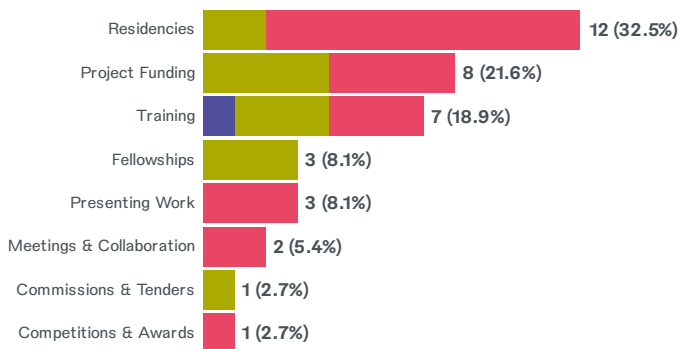
34 calls



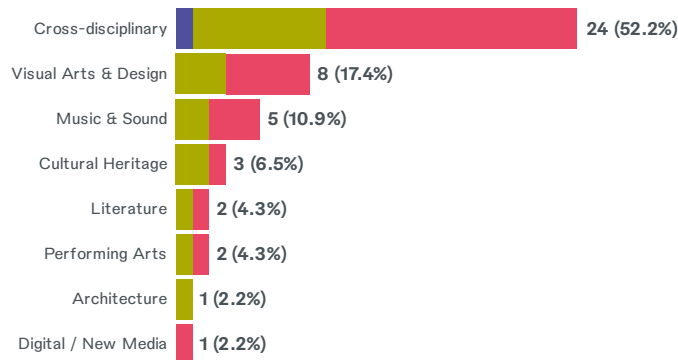
In-person – 62%
Mixed – 35%
Online or Remote – 3%

61.8% Individuals
23.5% Both
14.7% Organisations & collectives

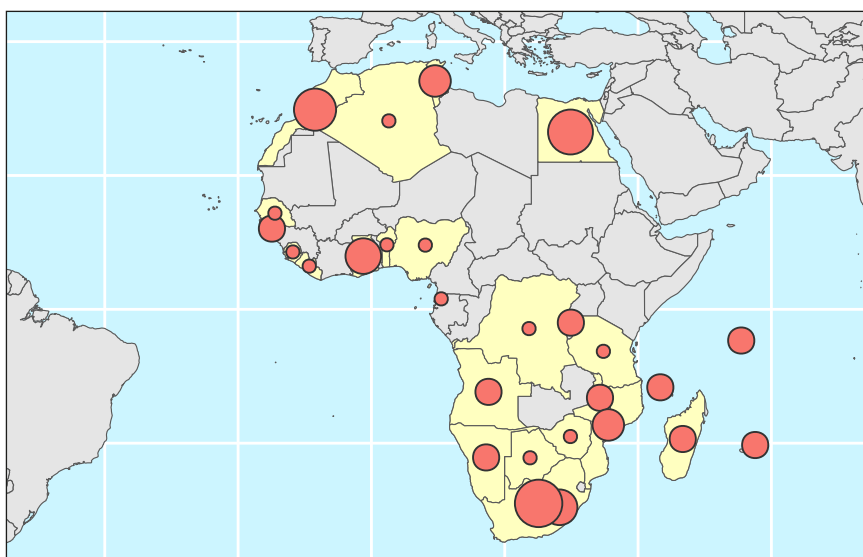
Number of calls by opportunity type



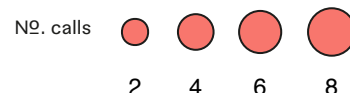
Number of calls by art form or discipline



Destinations for calls involving mobility to Africa



In terms of mobility destinations, South Africa was the most prominent African country, followed by Egypt and Morocco. There were mobility opportunities to 35 countries, an increase from 2024 (which had 24 countries). There was also a significant increase in open calls from Sub-Saharan Africa going to other regions.



Organiser to destination flow for sub-regions⁵⁴

	Northern Africa	Online	Other Regions	Sub-Saharan Africa
Northern Africa	8	10	9	NA
Other Regions	18	NA	NA	13
Sub-Saharan Africa	1	4	3	12

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.

54 United Nations, Department of Economic and Social Affairs, Statistics Division, 'Standard country or area codes for statistical use (M49)'.

During 2025, over one third of calls involving mobility organisers or destinations in Africa were in hybrid formats. These opportunities were across a mix of types, including project funding, fellowships, training, residencies, and competitions and awards. Some examples include: the TheMuseumsLab (which also had an open call in 2024); Création Africa to support and scale up cultural entrepreneurs in South Africa, Lesotho and Malawi⁵⁵; and the peer-to-peer exchange project Deconfining Arts, Culture and Politics in Europe and Africa⁵⁶ that addresses the challenges of intercontinental collaboration and mobility.

A total of 47.1% of calls relating to Africa were for projects co-funded by the EU, which is significantly higher than in 2024. This could be attributed in large part due to the new programme **Africa-Europe Partnerships for Culture (AECP)**, which had seven calls in 2025⁵⁷. This programme is a 30 million EUR EU-funded programme (2025–2028) implemented by Goethe-Institut, Expertise France, Institut français, UNESCO and EUNIC Global. Through three distinct components serving the complete arts and culture ecosystem, AECP reshapes cultural cooperation, exchange, co-creation and dissemination within Africa and between Africa and Europe whilst promoting intercultural dialogue and mutual understanding. The open

calls are divided between Sub-Saharan Africa, Southern Africa and West Africa and they involve organisational and individual mobility grants, collaboration grants, support for strengthening platforms, audience development support, and the development of festival hubs. This programme plays a significant role in making more international opportunities available to and from Africa, as well as within the continent, and some of these opportunities will have multiple open calls throughout the programme.

Other interesting calls involved established initiatives such as the S+T+ARTS programme⁵⁸, the Anna Lindh Foundation⁵⁹, the Halaqat programme⁶⁰, or the Commission de l'océan Indien, with the mobility funding scheme, AleVini⁶¹. An interesting intercontinental project was the Deconfining Arts, Culture and Politics in Europe and Africa project, developed by ITI Germany in cooperation with Nafasi Art Space Tanzania⁶². It was a peer-to-peer exchange programme involving a series of workshops from July to November 2025 (two online workshops and one workshop in Dar es Salaam, Tanzania in the first week of November) addressing the challenges of intercontinental collaboration and mobility. By fostering mutual exchange with experts, the series developed innovative concepts that promote appreciative artistic collaboration and interrogate structural

55 See [Creation Africa: South Africa, Lesotho and Malawi 2025–2026](#) and [French Institute of South Africa \(IFAS\): Call for Entrepreneurs - Création Africa](#) (South Africa, Lesotho and Malawi).

56 [ITI Germany/Nafasi Art Space Tanzania: Shaping Crossroads Peer-to-Peer Exchange for African and European Arts Workers](#) (Tanzania, online).

57 See, for example, [EUNIC: Spaces of Culture 2025 for Cultural Relations Projects in Sub-Saharan Africa, Africa-Europe Partnerships for Culture: Connect and Create Circulation of Performing Arts and Music, Africa-Europe Partnerships for Culture: Connect and Create Professional Mobilities Fund for Performing Arts Professionals, Africa-Europe Partnerships for Culture: Hub Festival Grants in West Africa, Africa-Europe Partnerships for Culture: Connect and Create Creative Tandems Grant in Performing Arts, Goethe-Institut: Mobility Grants for Artists and Culture Professionals in Sub-Saharan Africa and Europe, Goethe-Institut: Grants for Heritage Organisation in Botswana, Eswatini, Lesotho, Namibia, South Africa, and Zimbabwe](#).

58 [S+T+ARTS: Afropean Intelligence Programme 2025–2026 for African Artists](#) (Nigeria, Egypt, Tunisia, South Africa, the Democratic Republic of Congo).

59 See, for example, [Anna Lindh Foundation: Cultural and Intercultural Activities for Mediterranean Capitals of Culture and Dialogue 2025](#) (Egypt) or [Anna Lindh Foundation: Interactive and Cultural Activities at the ALForum 2025](#) (Albania).

60 See, for example, [Halaqat II Open Call for Festivals](#) (Egypt, Jordan, Lebanon, Morocco), [Halaqat: 2026 Residency on Care and Gender](#) (Lebanon, Morocco, Jordan, Egypt), [Halaqat II Call for Residency Hosts](#) (Jordan, Lebanon, Morocco), or [Halaqat: Residency on Care and Gender 2026](#) (Lebanon, Morocco, Jordan, Egypt, Belgium).

61 See for example [Indian Ocean Commission: AléVini Regional Mobility Assistance Fund Cycle 5](#) (Union of Comoros, Madagascar, Mauritius, Seychelles and Mozambique) or [Indian Ocean Commission: AléVini Regional Mobility Assistance Fund Cycle 4](#).

62 [ITI Germany/Nafasi Art Space Tanzania: Shaping Crossroads Peer-to-Peer Exchange for African and European Arts Workers](#) (Tanzania, online). The project is part of the EU-funded project [Deconfining](#).

barriers around administrative hurdles and beyond. Another call that involved Africa–Europe exchange was the Slash Transition training and residency for sound artists⁶³. The experimental project addressed questions of territory and cities and the role of sound artists in these spaces. For four years, the seven-partners cooperation will experiment with these questions within five territories in transition: Innsbruck (Austria), Lisbon (Portugal), Nantes (France), Tbilisi (Georgia) and Tunis (Tunisia).

There were a number of residencies in the continent, including in Egypt, Lebanon, Morocco, Jordan, Tunisia, the Democratic Republic of Congo, Namibia, Ghana, Nigeria and South Africa. There were residencies connected to education institutions, such as the University of Johannesburg residency programme⁶⁴ or the Wits Innovation Centre lab residency with the Sydney Brenner Institute for Molecular Bioscience⁶⁵. There was also an interesting residency model by Library Of Africa and The African Diaspora (LOATAD), in collaboration with the Harambee

Organisation of Black Unity⁶⁶ (UK), which invited writers and visual artists across West Africa for an 18-day, 3,000-kilometre journey from Accra to Banjul and back, starting in April 2026. Selected residents were to travel through Ghana, Côte d'Ivoire, Liberia, Sierra Leone, Guinea, Guinea-Bissau, and Senegal, engaging with local histories, landscapes, and communities. Along the way, they would respond to curated prompts, gather stories, and produce creative work that was to be shared in Banjul and later published in a Pan-African anthology and travelling exhibition. It was developed as a radical act of listening, seeing, movement, and memory, 62 years after Malcolm X stood in Accra calling for a global Black organisation.

Although the majority of the travel from Africa was within the continent or online, there were also opportunities from Africa to Europe and Asia. In the case of Asia, this was primarily to Western Asia, although there was one programme that brought together arts writers from Asia and Africa to the United Arab Emirates⁶⁷.

63 [Slash Transition: Training and Residency for Sound Artists](#) (Austria, France, Georgia, Portugal, Tunisia).

64 [University of Johannesburg Artist in Residence Programme 2026](#) (South Africa, remote).

65 [Wits Innovation Centre: Artist-in-Lab Residency with the Sydney Brenner Institute for Molecular Bioscience](#) (South Africa).

66 [LOATAD: West Africa Road Residency 2026](#).

67 [PARA Fellowship 2026 for Arts Writers in Asia and Africa](#) (online, United Arab Emirates).

Americas

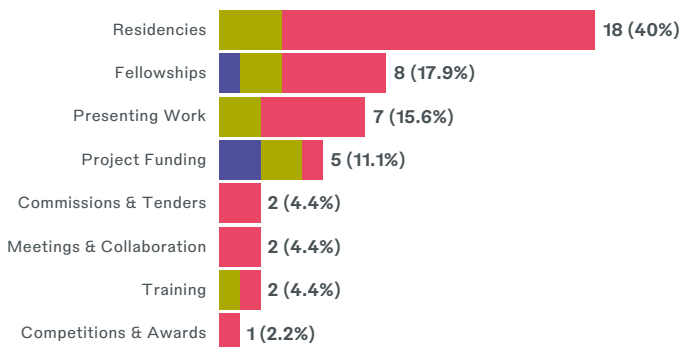
43 calls



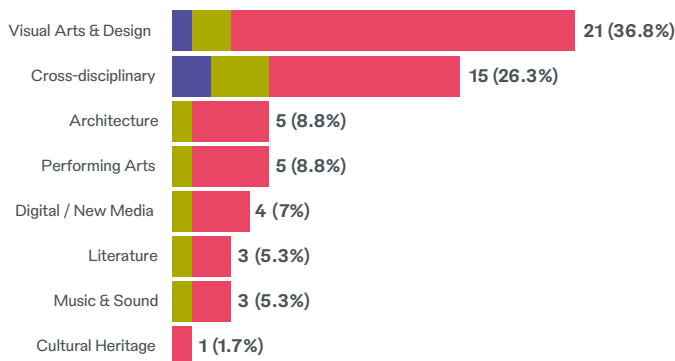
● In-person – 74%
● Mixed – 19%
● Online or Remote – 7%

60.5% Individuals
32.5% Both
7% Organisations & collectives

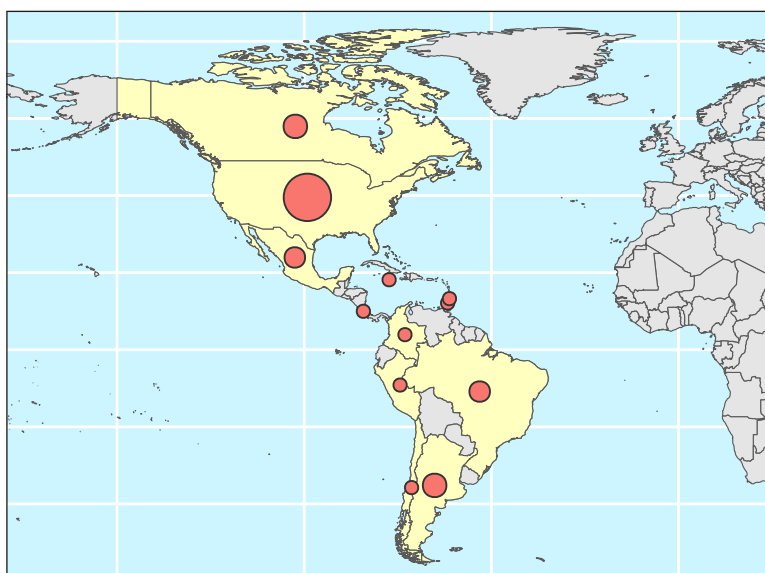
Number of calls by opportunity type



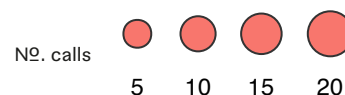
Number of calls by art form or discipline



Destinations for calls involving mobility to the Americas



In our 2025 data, the United States of America continued to be by far the most common destination for the Americas region, followed by Argentina and Canada. In the rest of the Americas there were one to two calls for Mexico, Brazil, Chile, Colombia, Jamaica, Costa Rica, Peru, Venezuela, Saint Vincent and the Grenadines, and Grenada. There was no mobility between Latin America and the Caribbean and North America. This reflects similar trends to previous years.



Organiser to destination flow for sub-regions⁶⁸

	Latin America and the Caribbean	Northern America	Online	Other Regions
Latin America and the Caribbean	5	NA	3	3
Northern America	NA	22	7	3
Other Regions	3	3	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.

68 United Nations, Department of Economic and Social Affairs, Statistics Division, 'Standard country or area codes for statistical use (M49)'

One change in the Americas open calls for 2025 is that visual arts is the artistic field with the highest number of opportunities, followed by cross-disciplinary, which normally has the most. Additionally, in 2024 it was more balanced between visual arts and cross-disciplinary artistic fields, which implies a relatively significant reduction in cross-disciplinary open calls. Architecture had a higher percentage of opportunities in 2025, however, it is worth noting that aside from the visual arts and cross-disciplinary artistic fields, there are not a great number of open calls in each artistic field. With regards to types of open calls, residencies and fellowships continued to have the highest number of opportunities. In 2025, opportunities involving meeting and collaboration were fewer (4.4% compared with 9.5% in 2024), while the rest of the types of open calls remained consistent. Overall, formats were quite similar between in-person, mixed and online/remote when compared to previous years. The digital and new media artistic field had more mixed opportunities in 2025 (there were only in-person opportunities in 2024). However, only two opportunity types had online or remote formats, and there were three that only had in-person options (commissions and tenders, meeting and collaboration, and competitions and awards). This represents less diversity of opportunity types when compared with 2024.

With regards to the topics of the calls, the top two topics were collaboration and networking and environment and sustainability, although there is not enough data to make conclusions about topic trends. In terms of how these open calls addressed the environment and sustainability, there were some that responded to the nature of a particular site⁶⁹ and others that called for artists to explore the connections within collective

ecosystems and use the power of imagination to develop ideas for a more sustainable future⁷⁰. There was also an open call that brought together the intersection of LGBTQIA+ issues and environmental sustainability practices and it involved an exchange between Texas and Denmark⁷¹.

Another interesting open call brought together artists from the so-called Global South to stimulate dialogue and collaboration on urban sustainability research. It was run by the Mexican artist platform TRES as part of the Global Center of Spatial Methods for Urban Sustainability and it involved collaborations with scholars from Thailand, India and Indonesia⁷². This was not the only example involving Latin America; one open call supported cultural festivals that champion sustainability, offering both financial and training resources to promote artistic exchange between the Latin America and the Caribbean (LATAC) region and the UK. It was part of the British Council's Circular Culture programme for festivals in Latin America and the Caribbean⁷³.

There were some open calls that addressed specific groups, such as En Tránsito de Temuco's residency-laboratory for community theatre companies⁷⁴ in Chile's Espacio de Creación Artística Txawün. The call was for small companies (of up to three people) based in Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Panama, Paraguay, Peru or Uruguay, thus encouraging exchange within the region. Another example is the one-month residency for Queer performance artists or organisers mentioned above, which supported artistic development, facilitated cultural exchange, and encouraged environmental sustainability practices in the larger arts

69 Such as [Oak Spring Garden Foundation: Eliza Moore Fellowship for Artistic Excellence Residency 2026](#) (USA).

70 Such as [A Studio in the Woods: Self as Universe Artist Residencies 2025–2026](#) (USA) or [Experimental Foundation: Fellowship at Harvard Graduate School of Design 2025–2026](#) (USA).

71 [CopenhAustin: International Residency for Queer Performance Artists or Organisers 2025](#) (USA, Denmark).

72 [TRES/SMUS: ec\(h\)otoning Research-based Art Commission for Artists from the Global South](#) (Thailand, India, Indonesia, online).

73 [Circular Culture 2025 for Festivals in Latin America and the Caribbean](#).

74 [En Tránsito de Temuco/Espacio de Creación Artística Txawün: Residency for Community Theatre Companies 2025](#) (Chile).

community. A unique dimension of that open call is a commitment to the intersection of LGBTQIA+ issues and environmental sustainability practices.

There were many calls that have continued from previous years, such as the Democracy Cycle, a commissioning programme designed to support new works that illuminate the promise, practice, imperfection, and opportunity of democracy. Now in its second cycle, the programme plans one more open call in 2026.

Although the majority of the mobility flows were within the same region, there were some interesting exceptions. For example, the EU Delegation to the United States of America had a new programme with two open calls in 2025⁷⁵. The Transatlantic Stars programme, in music, visual arts and film, brings EU artists to the USA to introduce them to the local industry and specific communities. The project is a three-year initiative funded by the European Union and led by the EU Delegation to the United States in Washington and it aims to advance artistic development, foster exchange, and build mutual success. Another interesting inter-regional flow involved Instituto Sacatar's residency for Africa-based artists⁷⁶. The residency was to develop greater cultural exchange between artists, researchers, and cultural and community agents from the state of Bahia (Brazil) and artists from the African continent.

There was also an open call that was for a programme in Grenada and St Vincent and the Grenadines, countries that are not often the destination of open calls. The EU-funded UNESCO programme 'Transcultura: Integrating Cuba, the Caribbean and the European Union through Culture and Creativity'⁷⁷ involved a call for applications for young artists and tourism entrepreneurs from the Caribbean to participate in its Creative Tourism Capacity-building and Training Workshops. The programme was for applicants between the ages of 18 and 35 who were citizens and legal residents in Antigua and Barbuda, Bahamas, Barbados, Belize, Cuba, Dominica, Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Montserrat, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname, or Trinidad and Tobago. The programme enabled the exchange of experiences within the Caribbean; this is relevant as, even though they are neighbours, the islands within the Caribbean do not always have accessible connections. For example, On the Move's publication on European Outermost Regions and Overseas Countries and Territories⁷⁸ highlights that 'Even when geographically near, neighbouring territories can be difficult to reach' due to a lack of direct flights or having more connection to European 'points of reference'. In the publication artist Sharelly Emanuelson explains that for education, it 'would be much more natural to study in say Puerto Rico or even Cuba, but because of financial resources it is always catered more to Europe'.

75 See [EU Delegation to the United States of America: Transatlantic Rising Stars Project Call for European Visual Artists](#) (USA) and [EU Delegation to the United States of America: Transatlantic Stars Music Programme](#) (USA).

76 [Instituto Sacatar: Residency for Africa-based Artists](#) (Brazil).

77 [UNESCO: Transcultura Creative Tourism Capacity-building and Training Workshops 2025](#) (Grenada, St Vincent and the Grenadines).

78 Ellingsworth, J. and Floch, Y., [Cultural Mobility Flows report – European Outermost Regions and Overseas Countries & Territories](#). On the Move, 2022.

Asia

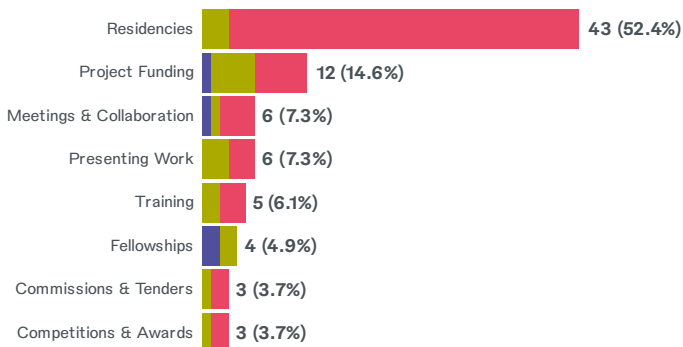
80 calls



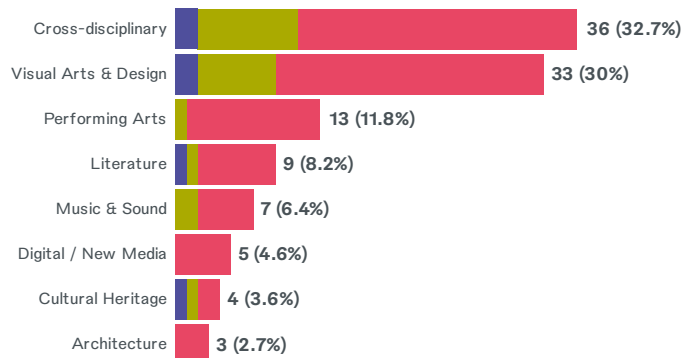
● In-person – 75%
● Mixed – 20%
● Online or Remote – 5%

61.2% Individuals
31.3% Both
7.5% Organisations & collectives

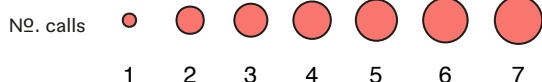
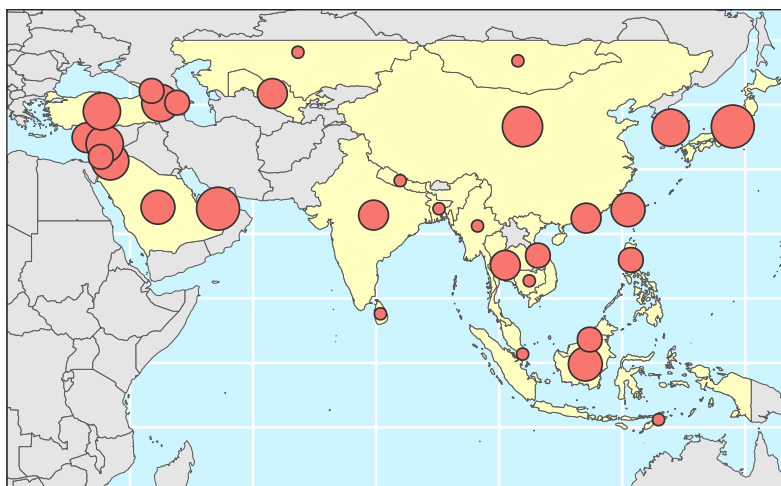
Number of calls by opportunity type



Number of calls by art form or discipline



Destinations for calls involving mobility to Asia



In 2025, across Asia there were 31 countries that were destinations for mobility activities, which is a more diverse spread when compared with 2024 (which had a total of 23 countries). The United Arab Emirates, Japan and China were the destination countries in Asia with the greatest number of calls. This marks a change from 2024, which saw East Asian countries in the top four destinations. In 2025 there were also several Western Asian countries that had many opportunities, such as Jordan, Lebanon, Turkey, Armenia, Saudi Arabia (with South Korea and Indonesia also making the top 10 destinations).

Organiser to destination flow for sub-regions⁷⁹

	Central Asia	Eastern Asia	Online	Other Regions	South-eastern Asia	Southern Asia	Western Asia
Eastern Asia	1	22	4	NA	NA	NA	1
Other Regions	3	3	NA	NA	5	6	29
South-eastern Asia	NA	NA	NA	NA	5	NA	NA
Southern Asia	NA	NA	2	1	NA	1	1
Western Asia	NA	NA	19	21	NA	NA	22

The 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.

79 United Nations, Department of Economic and Social Affairs, Statistics Division, 'Standard country or area codes for statistical use (M49)'.

Western Asia had the most number of opportunities in the region and 34.4% of these were funded by EU programmes. By contrast, of the opportunities going to other Asian regions there was no European Union funding. Western Asia also had the highest number of opportunities for 'other regions', many of which involved European countries. This finding is perhaps unsurprising given that it is a neighbour region and that there is a significant amount of funding from European Union programmes. Southeastern, Central and Southern Asia each involved a smaller number of opportunities and the open calls were more often within the same region.

A total of 20% of opportunities involving mobility organisers or destinations in Asia in 2025 were for hybrid mobility, which shows a continuing upward trend from past Yearbooks (up from 9% in 2021). Opportunities that were exclusively for online or remote activity rose slightly to 5% (compared with 4% in 2024), however this is still well below the 12.7% seen in the 2022 data. In the hybrid category, there are some interesting models which combine online mentoring with in-person meetings. An example includes the PARA Fellowship for arts writers in Asia and Africa⁸⁰, in which fellows publish two pieces of art criticism; engage in biweekly online seminars and tailored feedback sessions; attend a fully funded, week-long programme of visits and peer-led gatherings in Sharjah, United Arab Emirates; and develop relationships with fellow writers, editors, publishers and academics. This is also a programme that brings together participants from regions where there are fewer opportunities for exchange.

The Mekong Cultural Hub and Office of Contemporary Art and Culture Thailand continue to offer opportunities within the Southeast

Asia region. These opportunities to travel to neighbouring countries are not common; there were only five such open calls in the dataset. Some examples of such exchanges include Djakarta International Theatre Platform's lab for practitioners in Southeast Asia⁸¹ (which is a three-year programme in Indonesia focused on the region) and Creative Generation's performance lab residency for artists in the Asia-Pacific region⁸² (a programme which fosters deep exploration, risk-taking, and dialogue).

Another opportunity that brings together people from diverse regions is organised around the OEI (Iberoamerican countries) and CPLP (Community of Portuguese-Speaking Countries) frameworks. The Laços Artísticos International Mobility Programme⁸³ brings together people from Angola, Cabo Verde, Central America, Equatorial Guinea, Guinea-Bissau, Mozambique, Portugal, São Tomé and Príncipe, South America, Spain, and Timor-Leste in Asia, and it has a focus on promoting and enhancing artistic exchange, without forgetting the importance of supporting internationalisation.

In terms of overall trends, project funding overtook meetings and collaboration as the second most common opportunity type, with residencies still the largest group by far (at 52.4%). The percentage of residencies is actually the highest out of all the regions (followed by Europe, which had 48.6% of the types of opportunities as residencies). East Asia hosted the highest number of residencies (at 17 residencies in East Asia) followed by Western Asia (with 11 residencies). For residencies in Western Asia, 9 out of the 11 opportunities also involved European organisations and several of them involved Asian neighbouring countries (such as Jordan, Lebanon, Palestine, Armenia, and Georgia). There were five residencies that involved

80 [PARA Fellowship 2026 for Arts Writers in Asia and Africa](#) (online, United Arab Emirates).

81 [Djakarta International Theatre Platform: 2025 Lab for Performance and Contemporary Theatre Practitioners in Southeast Asia](#) (Indonesia).

82 [Creative Generation: Performance Lab Residency 2025 for Performing Artists in the Asia-Pacific Region](#) (Cambodia).

83 [Laços Artísticos International Mobility Programme 2025–2026](#).

travel to Armenia and/or Georgia⁸⁴ as well as one for Finnish artists to stay in Palestine⁸⁵. One of these residencies called for participants from Georgia, Iran, Italy, France, Germany and China to travel to Armenia; it was a programme supported by the Ministry of Education, Science, Culture and Sport of the Republic of Armenia to foster the exchange of cultural heritage and traditional art forms through short-term artistic projects and to strengthen intercultural ties between the neighbouring European and Asian countries

In terms of artistic fields, cross-disciplinary was the most common field. This reflects a change

from the 2024 data, when visual arts and design was listed as the most common creative field for that year only. Digital and new media decreased; in 2024 it represented 13.3% of the opportunities while in 2025 it dropped to 4.5%.

In the Asia-related opportunities there were only three that provided access costs while there were an additional two opportunities that provided mental health support and/or health benefits. In terms of visas, there were eight opportunities that provided visa costs; at 10% of the total calls this is only slightly above the overall average of 9.1% of visa costs paid across all open calls.

84 See for example, [Free Radicals: Summer School and Residency 2025](#) (Armenia, Portugal, Spain), [Today Art Initiative: OASis Residency 2025](#) (Armenia), [Enclosed Garden: Immersive Residency for Artists from Armenia, Georgia, France, Germany, or Greece](#) (Armenia), [Henrik Igityan National Centre for Aesthetics: Residency for Artists from Georgia, Iran, Italy, France, Germany and China](#) (Armenia), [Slash Transition: Training and Residency for Sound Artists](#) (Austria, France, Georgia, Portugal, Tunisia).

85 [Mammarat: Open Call for Finnish Artists in Ramallah](#) (Palestine).

Europe

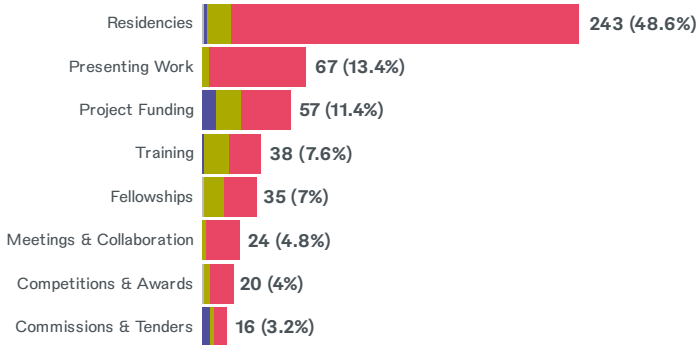
472 calls



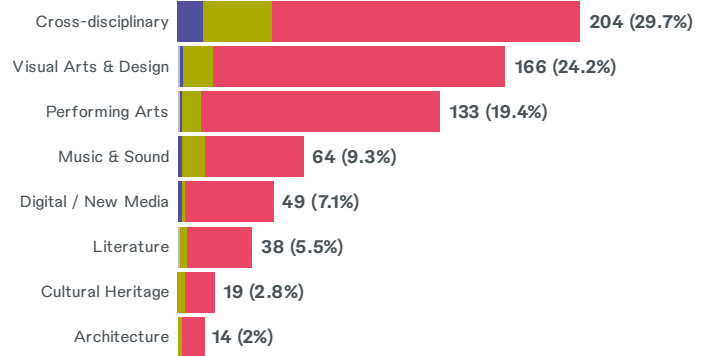
● In-person – 82%
● Mixed – 14%
● Online or Remote – 4%

57.8% Individuals
32.4% Both
9.8% Organisations & collectives

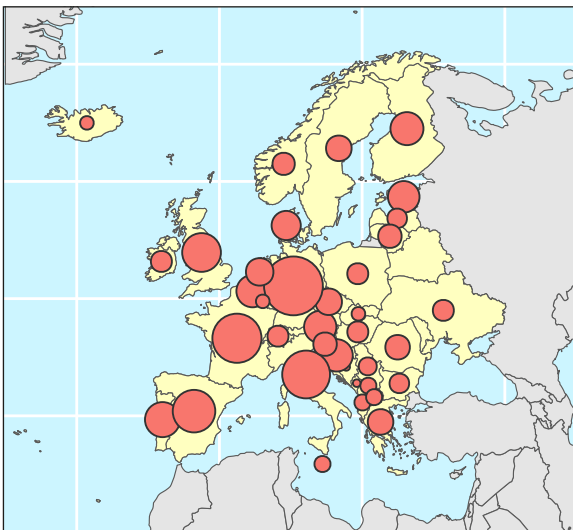
Number of calls by opportunity type



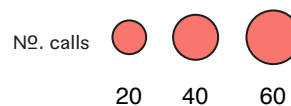
Number of calls by art form or discipline



Destinations for calls involving mobility to Europe



Europe continues to be the region with the highest level of mobility activity. Western Europe had the largest number of open calls, followed by Southern Europe and Northern Europe with Eastern Europe the region that had the fewest opportunities (if 'other regions' and 'online' destinations are not included).



Organiser to destination flow for sub-regions⁸⁶

	Eastern Europe	Northern Europe	Online	Other Regions	Southern Europe	Western Europe
Eastern Europe	30	9	12	3	19	10
Northern Europe	11	83	43	13	24	17
Other Regions	1	2	NA	NA	9	11
Southern Europe	17	15	33	10	117	23
Western Europe	15	25	77	40	41	165

The 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.

86 United Nations, Department of Economic and Social Affairs, Statistics Division, 'Standard country or area codes for statistical use (M49)'.

Europe is the most active region in our data, reflecting higher levels of cultural funding for international travel. In 2025, 82.4% of all calls either had an organiser based in Europe or supported mobility to the region (almost 10% higher than the previous year). Examined as a whole, the European mobility field is quite diverse in terms of organisers and mobility flows. In 2025, 37 European countries were involved in mobility activities. There are several countries that account for a large number of these activities, including Germany, France, Italy, United Kingdom, Spain, Portugal, Belgium, and Croatia.

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. However, when counting the number of organisations producing the open calls, Eastern Europe has 32.4% fewer open calls than Western Europe; this falls to a 17.3% difference when considering the destination of the open calls.

In 2025, 26.9% 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 previous years, indicating that the rise in EU-funded travel has remained steady (in 2022 there was 16.1% EU-funded activities in Europe, showing that in recent years there has been more EU-funded open calls).

The maintaining of this relatively high percentage is a positive trend, especially considering that only three open calls were identified as being part of the Culture Moves Europe programme⁸⁷. This compares with 2024 figures, which showed that there were 23 Culture Moves Europe-funded projects from 14 different countries, implying that there was an increase in projects supported by

other European Union schemes. Culture Moves Europe closed the first cycle of funding on 31 May 2025 (by which time all projects and reporting had to be finalised). However, it can be foreseen that there will be more of these opportunities in the following Yearbooks, given that the programme opened the second cycle of funding for mobility of artists and support for residencies accepting international artists in October 2025, and it will accept applications until 2028.

The majority of the EU funding comes from the Creative Europe programme, especially the cooperation project stream. There are some interesting projects funded by other European Union funding streams, such as the those involving Creative Cities, the New European Bauhaus initiative (financed by various EU programmes, notably Horizon Europe, Cohesion policy and the LIFE programme) and the Transcultura: Integrating Cuba, the Caribbean and the European Union through Culture and Creativity programme. In addition, there was a new programme launched in 2025, namely the Africa-Europe Partnerships for Culture. It is a 30 million EUR EU-funded programme implemented by Goethe-Institut, Expertise France, Institut Français, UNESCO and EUNIC Global. It had various open calls in 2025 and into 2026, which were open to applications from both Europe and Africa (although in several open calls preference was given to mobility within Africa).

In terms of changes from last year's open calls, there were several opportunity types that increased – such as project funding (now at 11.4%, an increase from 7.1% in 2024) and fellowships (which increased to 7%, from 4.3% in 2024) – while others dropped, such as training (which dropped to 7.6%, from 10% in 2024) and meeting and collaboration (which dropped to 4.8%, from 8.2% in 2024). There are some slight variations in the artistic fields, although the trends remain largely the same, in that they are in the same order and with very similar percentages to the previous year.

87 See more about the [Culture Moves Europe programme](#).

Opportunities with travel to Europe or those who had organisers in Europe accounted for almost all the open calls that provided access costs, although to put this in perspective access costs were only provided in 4.4% of all the open calls in and to Europe (which is slightly down from the previous year of 5.3%). Access costs involve additional funding for those with caring responsibilities, those with disabilities, or those who otherwise have obstacles to their participation. It is difficult to know exactly why there is a slight decrease, given the small amount of data. However, it is interesting to note that in spite of the fewer Culture Moves Europe-funded open calls (which provided access costs as part of its funding structure) there is still a similar number that have funded access costs. It was observed throughout the year that some initiatives seem to have adopted a funding structure and top-up system that is similar to the

Culture Moves Europe. For example, the Halaqat programme⁸⁸, funded by the European Union DG NEAR programme⁸⁹ and implemented by the Goethe-Institut in collaboration with Bozar – Centre for Fine Arts Brussels, provided family top-ups, accessibility top-ups and visa top-ups, using similar terminology as Culture Moves Europe. The open call from the CultureAndHealth Shadowing Programme⁹⁰ (funded as part of the Creative Europe European Platforms programme) also adopted similar terminology and amounts: adapting the travel budget to those travelling longer distances, a green mobility top-up and a family top-up for those with caring needs. In addition to the calls that funded access costs, there were 23 open calls (4.9%) that provided in-kind support for family and/or health and wellbeing, which can contribute to improved accessibility.

88 See, for example, [Halaqat: 2025 Residency for Photographers from Algeria, Libya, Morocco, Tunisia, Jordan, Lebanon, Palestine and EU](#) (Egypt).

89 The European Commission's DG MENA aims to foster a receptive environment for European values and enhance public perception of the EU across the Middle East, North Africa, and the Gulf. This project is part of the EU MedBridge (formerly EU Neighbours South) regional communication programme.

90 [Camere d'Aria: CultureAndHealth Shadowing Programme for Visual Artists](#) (Italy).

Oceania

There were three in-person open calls that involved travel within Oceania and a further two calls organised by entities in Oceania which were delivered online. All of the calls were organised or co-organised by entities based in Australia or New Zealand.

The calls based in Oceania involved residencies and meetings and collaboration, they covered the artistic fields of performing arts, visual arts and design, and literature, and all the open calls were for individual artists only. When the open calls specified a topic, the most common one was for collaboration and networking, although there was one open call that also involved elements of site-responsive work.

It is interesting to note that three out of the five open calls involved the international network UNESCO Cities of Literature, namely the Dunedin UNESCO City of Literature in New Zealand and the Melbourne UNESCO City of Literature in Australia. Although these are international open calls, they are for writers within the UNESCO cities of literature network. Dunedin's residency was in-person⁹¹ while Melbourne's residencies were both online (one developed in partnership with Slemani UNESCO City of Literature in Iraq)⁹². Melbourne UNESCO City of Literature has several open calls, although they are mostly to support Australia-based writers and there provide few opportunities for funded travel. The online format is perhaps a way to overcome the challenges of long distance for many travelling to Oceania and the high costs involved. In fact, in 2026 the office is offering funding to enable organisations to invite Australian writers to online events (through their 'Melbourne calling' programme) as international flights can be prohibitive for some, leading to fewer Australian writers being invited to international events.

The other open calls in Oceania were the Fremantle Biennale's call for national and Asia-Pacific choreographers⁹³ and The Farm residency for visual artists engaging with the land⁹⁴. The only open call that was for international artists based anywhere in the world was The Farm residency.

It is clear that not many conclusions can be drawn from such a small data set, 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 open 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 put on the On the Move website as they are not open to many nationalities), and several of the opportunities for travel are supported by funding bodies with ongoing grant programmes (which are listed in On the Move's mobility guides rather than on the website open calls section). For Oceania, the Mobility Funding Guide for Australia was updated in 2025⁹⁵ and has many ongoing international opportunities. It lists four governmental funding bodies at a national level, 18 at a regional level, 11 cultural bodies and universities, 15 private organisations, and four relevant foreign institutions. As can be seen by this list, there is funding available in the region but there are fewer short term opportunities for multiple nationalities. Additionally, in countries such as Australia, there is a need to also 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.

91 [Caselberg Trust Margaret Egan Cities of Literature Writers Residency 2025](#) (New Zealand).

92 See [INKubator Virtual Writers' Room 2025 between Australia and Iraq](#) (online) and [Melbourne UNESCO City of Literature: Virtual Writer-in-Residence 2025](#) (online).

93 [Fremantle Biennale 2025 Call for National and Asia-Pacific Choreographers](#) (Australia).

94 [The Farm: 2026 Residency for Visual Artists Engaging with the Land](#) (Australia).

95 Asia-Europe Foundation, [Mobility Funding Guide to Australia](#), Asia-Europe Foundation, 2025.

The European Union's Cultural Relations with Neighbouring Countries

In this section we take a closer look at the 93 open calls that appeared on the On the Move website in 2025 that were related to the European Union's neighbouring countries; namely Algeria, Armenia, Azerbaijan, Belarus, Egypt, Georgia, Israel, Jordan, Kyrgyz Republic, Lebanon, Libya, Moldova, Morocco, North Macedonia, Palestine, Syria, Tunisia, and Ukraine⁹⁶. There were 55 open calls that had organisations based in one or more of these countries. There were an additional 38 open calls which mentioned being open to residents in or citizens of one or more of these countries.

Since On the Move does not systematically collect data on beneficiaries of the open calls, an extensive keyword search was conducted to identify as many of these open calls as possible. In identifying these additional 38 open calls, a few things were taken into consideration. Firstly, there are many opportunities on the On the Move

website that are open to all nationalities or to artists world-wide; these are not included here as they would not provide insights into opportunities specific to the neighbouring countries. Only opportunities that expressly indicate that they were open to nationals of or residents in one or more of the neighbouring regions were included. These were often identified because the beneficiaries were mentioned in the title of the open call. The next step was to filter the data by European Union-funded opportunities and then check each of these to confirm if they were open to nationals or residents of Creative Europe countries; Creative Europe countries include the neighbouring countries of Armenia, Georgia, Moldova (since 2026, although it would not be relevant for the 2025 data), North Macedonia, Tunisia, and Ukraine. Therefore, any open call open to all Creative Europe countries would be relevant for this study.

⁹⁶ See [Neighbouring countries of the EU](#) for more information.

An overview of the European Union's neighbouring countries

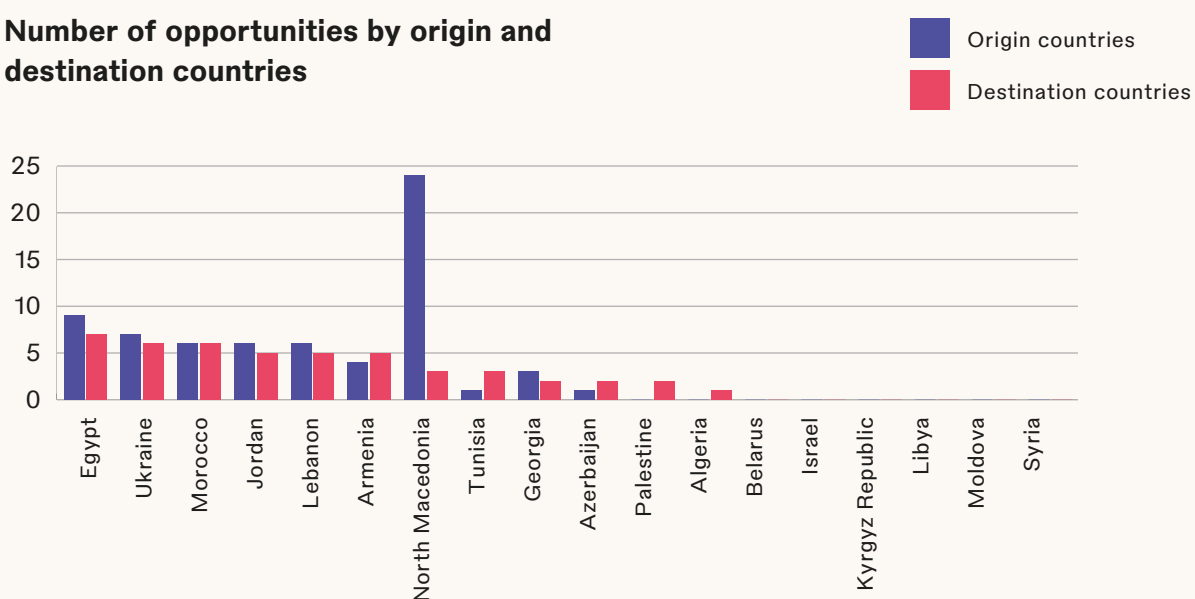
The neighbouring countries of the European Union are classified under three regions: Africa (Algeria, Egypt, Libya, Morocco, Tunisia), Asia (Armenia, Azerbaijan, Georgia, Israel, Jordan, Kyrgyz Republic, Lebanon, Palestine, Syria) and Europe (Belarus, Moldova, North Macedonia, Ukraine⁹⁷). In the opportunities relating to the neighbouring countries published on On the Move, the majority involved organisations based in Europe (**71% of the organising entities were based in Europe while 64% of the destinations were in Europe**).

The neighbouring countries are the destinations in 50.5% of the 93 relevant open calls. The other approximately 50% would involve organisations in the neighbouring countries or (in a larger number) the open calls that nationals of or residents in neighbouring countries would be eligible for.

When examining the data by country, there were six countries that did not have any open calls in 2025 on On the Move; Belarus, Israel, the Kyrgyz Republic, Libya, Moldova and Syria. Given the recent conflicts involving some of the countries, this absence could be expected. However, it is worth noting that citizens of or residents in Armenia, Georgia, North Macedonia, Tunisia, and Ukraine might be involved in some of the 93 opportunities listed here, as in 2025 those countries are part of the Creative Europe programme⁹⁸.

In the graph, the blue columns represent the origin of the organisations that produce the open call (and there can be more than one organisation involved in a given open call) and the red columns are the destinations. The countries that have five or more open calls as either origins or destinations are North Macedonia, Egypt, Ukraine, Morocco, Jordan and Lebanon.

Number of opportunities by origin and destination countries



⁹⁷ According to the [United Nations M49 geoscheme](#).

⁹⁸ Moldova is not included in this list as it only joined the Creative Europe programme in 2026 (after being associated to Creative Europe in the previous programme period 2014-2020), and therefore applicants from Moldova would not have been eligible in 2025. For more detail see European Commission, Culture and Creativity News, ['Moldova officially joins Creative Europe'](#), 2026.

North Macedonia is somewhat of an outlier, as it has 24 open calls as an organiser and three as a destination. This is largely because of the Creative Europe-funded CreArt Programme, a matrix of 13 European medium-sized cities that since 2012 has been exchanging experiences and good practices to foster contemporary art. The North Macedonian city of Skopje is involved in this network and in 2025 the network as a whole had 20 open calls. In all of these open calls, Skopje residents could apply to travel to other cities (as opposed to Skopje organising an open call and hosting artists). However, since the network included a North Macedonian organisation, it is included here.

There are four open calls organised by North Macedonian-based entities that are not part of the CreArt network. Three of these also involve European Union-funded projects that involve a North Macedonian organisation as part of a wider partnership. Examples include the Moving Balkans Contemporary Dance Platform⁹⁹ (which includes the Interart Culture Center in North Macedonia), the UPBEAT alliance of festivals¹⁰⁰ (with PIN Music Conference in North Macedonia), or the one-year Creative Europe project Lakescape¹⁰¹ (with partner Association Initiative for Independent Cultural Activism in North Macedonia). The fourth open call is part of an ongoing project of the International Literature Festival PRO-ZA Balkan, held in Skopje for the past 12 years¹⁰².

The country with the second highest number of open calls as either organisers or destinations is Egypt. It is interesting to note that of the nine open calls with organisers based in Egypt, there are just two entities: Halaqat and the Anna Lindh Foundation. Halaqat is a Creative Europe funded

project implemented by the Goethe-Institut in Egypt. It is a supranational project connecting and supporting artists and cultural practitioners from European and Arab countries through residencies, public events, grants and exchanges focused on care and gender. In 2025 they launched six open calls. The Anna Lindh Foundation, based in Alexandria, is a Euro-Mediterranean intergovernmental organisation that works in intercultural dialogue and culture, among other areas. In 2025 they organised three open calls.

The neighbour country with the third highest number of open calls was Ukraine. There were several Creative Europe Cooperation Projects in which an organisation in Ukraine was a partner. Some Ukrainian organisations involved, both as partners in European projects and those producing open calls as part of their own programmes, included Insha Osvita, Izolyatsia, Music Export Ukraine, METALAB, and the Jam Factory Art Center. In many cases, there were elements of cooperation with Europe, such as: Insha Osvita's international visit for cultural professionals¹⁰³, which invited cultural professionals from Europe to get to know the current artistic context in Ukraine with the idea of making contacts for future common projects; Music Export Ukraine's Eastern European music academy in the Netherlands¹⁰⁴; or the Creative Europe co-funded project 'A Discovery Guide for Recovery'¹⁰⁵ in which citizens or permanent residents of EU eligible countries were invited to co-design with Ukrainian communities a 'non-touristic' guidebook on the present and future of Ukraine (inspired by the 'Sarajevo Survival Guide' produced by a collective of artists in 1992 during the siege of the city and the 'Nonturismo' methodology for art-based community engagement in rural and fragile areas).

99 [Moving Balkans Contemporary Dance Platform: 2026 Showcase](#) (Serbia).

100 [UPBEAT X EMMA Artist Mentoring Programme](#) (online).

101 [Lakescape: 2025 Residency for Designers and Artisans](#) (Sweden, Hungary, North Macedonia).

102 [Skopje Fellowship Programme for Europe-based Publishers, Editors, and Book Professionals](#) (North Macedonia).

103 [Insha Osvita: International Visit for Cultural Professionals](#) (Ukraine).

104 [Music Export Ukraine: Eastern European Music Academy 2025](#).

105 [A Discovery Guide for Recovery: Artists Residency to Create Non-touristic Guidebook](#) (Ukraine).

The fostering of Ukrainian and European creative partnerships is in part supported by a special call under Creative Europe to keep supporting the Ukrainian cultural and creative sectors, with a budget of 5 million EUR, launched in October 2024. Since then, the European Commission announced an additional 2 million EUR at the Ukrainian Recovery Conference in July 2025, raising the support under this call to a total of 7 million EUR. The four projects selected under this special initiative are: the ZMINA Resilience project (to support Ukrainian artists and cultural organisations co-creating and showcasing their works, coordinated by the Foundation Izolyatsia in partnership with Malý Berlín and Trans-Europe Halles); the Culture Helps Solidarity project (to foster Ukrainian's access to culture and cultural heritage, coordinated by the European Cultural Foundation in partnership with Insha Osvita, Veteranka, and Zusa); the Cultural Horizons project (also to help Ukrainians to access culture and cultural heritage, coordinated by the Ukrainian Cultural Foundation in partnership with Cultural Vistas GmbH); and the UAXEU (to strengthen the resilience of Ukraine's cultural and creative sectors and industries by fostering an interconnected Ukraine-EU community).¹⁰⁶

What is perhaps not reflected here are the open calls that were open to artists at risk, which would be relevant not only for Ukraine, but also for the State of Palestine or other countries in which the human rights of artists and/or specific communities are impeded. It is outside the scope of this Yearbook to go into detail about these open calls, but readers can explore this further through On the Move's publication on Protecting

and Supporting At-risk and Displaced Arts Professionals Across Borders (Volume 3: Case Studies), especially Chapter 1 on the On the Move database¹⁰⁷, or with the at-risk and displaced artists and culture professionals funding guide¹⁰⁸.

Morocco, Jordan and Lebanon each had a similar number of open calls published in 2025. The majority of these were organised by the Halaqat programme¹⁰⁹. Fine Acts, a global creative studio for social impact, published a call for the Brave New Futures MENA Strategic Imagination Labs¹¹⁰, which over 24 months brought together 12 organisations from the MENA region to strengthen imaginative capacity and spark new futures for civic space in the region. This is an interesting programme in that it is for two years with online and in-person gatherings across the MENA region with a focus on prototyping creative solutions and learning across sectors (including those working in arts and culture, human rights, climate, peacebuilding, social protections, justice, youth, or other cross-cutting fields).

Beyond the MENA region and the European neighbouring countries, there were also some interesting examples led by organisations in Armenia, Georgia and Azerbaijan. In the case of Armenia and Georgia, there were several European Union-funded projects that included organisations such as Today Art Initiative (Armenia), Mutant Radio (Georgia), Centre of Contemporary Art (Georgia), Tbilisi Photo Festival (Georgia), and One Caucasus (Georgia). The projects were: OASis Open Art Spaces in Synergy¹¹¹, a network of 14 partners that foster work with communities and to ensure

¹⁰⁶ Read more about this programme at European Commission, *Culture and Creativity*, '[Creative Europe increases support to Ukrainian culture and creative sectors](#)', European Commission, 6 October 2025.

¹⁰⁷ Chapter 1 explores relevant calls from On the Move's database, from 1 January 2020 to 27 May 2025. See more at Wilson, C. R., 'Chapter 1: At-Risk and Displaced Arts Workers: Analysing On the Move's Database of International Open Calls for Participation' in *The Situation of At-risk and Displaced Artists and Culture Professionals – Volume 3 Case Studies*, On the Move, 2025.

¹⁰⁸ Yeluri, M. & Floch, Y., [Cultural Mobility Funding Guide – focus on at-risk and displaced artists and culture professionals](#) in Floch, Y. (ed.), *The Situation of At-risk and Displaced Artists and Culture Professionals – Volume 4 New Instruments*, On the Move, 2026, 2026.

¹⁰⁹ See, for example, [Halaqat: Residency on Parenthood and Caregivers](#) (Morocco), [Halaqat: Residency on Care and Gender 2026](#) (Lebanon, Morocco, Jordan, Egypt, Belgium), [Halaqat: 2026 Residency on Care and Gender](#) (Lebanon, Morocco, Jordan, Egypt), [Halaqat II Open Call for Festivals](#) (Egypt, Jordan, Lebanon, Morocco), [Halaqat: 2025 Residency for Photographers from Algeria, Libya, Morocco, Tunisia, Jordan, Lebanon, Palestine and EU](#) (Egypt), [Halaqat II Call for Residency Hosts](#) (Jordan, Lebanon, Morocco).

¹¹⁰ [Fine Acts: Brave New Futures MENA Strategic Imagination Labs 2026-2027](#) (remote).

¹¹¹ See, for example, [Today Art Initiative: OASis Residency 2025](#) (Armenia).

that local contexts are respected and valued; Magic Carpets¹¹², platform uniting 17 European cultural organisations that centres storytelling and creates opportunities for emerging artists to embark on journeys; Free Radicals summer school and residency programme¹¹³, in Spain, Portugal, and Armenia on plant biodiversity and how the larger more-than-human ecosystem can be embedded in creative practice; and Slash Transition¹¹⁴, an experimental sound and music project within five territories in transition (which, as opposed to the other calls mentioned here which were for residents of Creative Europe countries, was only open to residents of Austria, France, Georgia, Portugal and Tunisia). The composition of the Creative Europe programme allows for neighbouring countries to be involved in medium and large European projects, thereby extending their network and potential projects. For example, Today Art Initiative in Armenia is involved in both OASis and Free Radicals.

European funding

As can be seen from these examples, **European funding played a significant role in open calls in European neighbouring countries in 2025**. Of the 93 open calls identified, 76% were co-funded by the European Union; for comparison, 23.9% of all the 573 open calls were funded at least in part by the European Union. This could be in part because of the way we have endeavoured to identify relevant beneficiaries (by including European Union-funded projects that are open to residents in Creative Europe countries), but it is still a significant proportion of the open calls. Additionally, although European Union funding increased in 2025 for some regions (for example, a total of 47.1% of open calls relating to Africa were for projects co-funded by the EU, which is

Beyond these Europe-funded projects, it is worth highlighting two others in the region: Henrik Igityan National Centre for Aesthetics' residency¹¹⁵ in Armenia for artists from Georgia, Iran, Italy, France, Germany and China and YARAT Contemporary Art Space's Performance Week in Azerbaijan¹¹⁶. The Henrik Igityan National Centre for Aesthetics residency was supported by the Ministry of Education, Science, Culture and Sport of the Republic of Armenia and sought to strengthen intercultural ties between the neighbouring European and Asian countries and establish new partnerships. This can be seen with the inclusion of artists from Iran and China, for example, facilitating less common connections between regions. YARAT Contemporary Art Space's performance week is another interesting example, as it is one of the few organisations in Azerbaijan with an open call that covered mobility costs for international artists.

significantly higher than in 2024 and which can be contributed in part to the new programme Africa-Europe Partnerships for Culture), for the neighbouring countries the percentage is the most significant.

The support for neighbouring or non-European regions can be directed by flagship funding programmes and can lie outside the ongoing Creative Europe funding programmes. This can be seen with the Africa-Europe Partnerships for Culture programme, or the special funding for Ukraine. Another example is the Halaqat programme; the European Commission (DG Near) signed an agreement with the Goethe-Institut to implement the 2 million EUR project Halaqat

112 [Magic Carpets Residencies 2025](#) (Lithuania, Croatia, Serbia, Sweden).

113 [Free Radicals: Summer School and Residency 2025](#) (Armenia, Portugal, Spain).

114 [Slash Transition: Training and Residency for Sound Artists](#) (Austria, France, Georgia, Portugal, Tunisia).

115 [Henrik Igityan National Centre for Aesthetics: Residency for Artists from Georgia, Iran, Italy, France, Germany and China](#) (Armenia).

116 [YARAT Contemporary Art Space: Performance Week Call for Artists](#) (Azerbaijan).

(2024-2027), which followed on from a previous edition from 2021 and which was co-financed by the European Union (under the designation EU-LAS CULTURE). The project strengthens cultural actors in Europe and the MENA region to artistically reflect on topics of gender equality¹¹⁷. This was under the programme EU MedBridge, the regional communication programme of the European Commission's Directorate General for the Middle East, North Africa and the Gulf (DG MENA). The programme promotes EU core values by showcasing the tangible benefits of partnerships to raise awareness and improve understanding of the EU's role and actions.

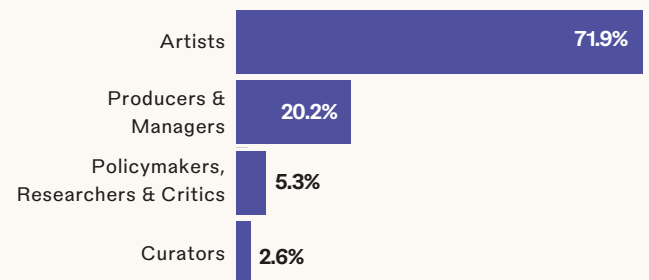
It is also worth noting the actual number of open calls. For example, **Germany has the highest number, with 116 open calls, whether through organisations based there or as a destination country**. This compares with North Macedonia, with a total of 27, in which 20 were produced by the CreArt network; or, if we remove this outlier, it compares with Egypt at 16. Additionally, the high percentage of funding from Europe can result in more projects connected with Europe, as opposed to other regions; two-thirds or more of the 93 identified calls were either to or from Europe. On the more positive side, it also demonstrates the way European funding can provide more mobility opportunities to neighbouring countries as well as a wider, international network.

An overview of types of calls

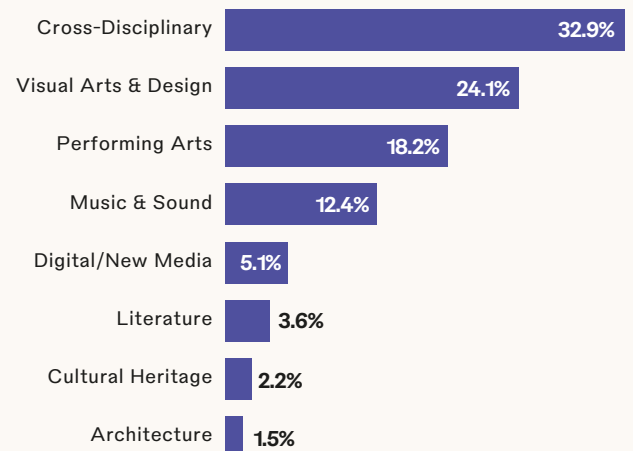
Of the 93 open calls related to European neighbouring countries, there are a few overall observations that can be made. A total of 65.3% of the open calls were for individuals, with 22.1% being for both individuals and organisations and 12.6% being for organisations and/or collectives. Just over 70% of the open calls were for artists, followed by producers and managers and, to a lesser extent, policymakers, researchers, critics and curators. This is similar to the overall open calls, although curators are slightly higher at 8.9% of the overall open calls.

In terms of creative fields, the most common was cross-disciplinary (at 32.9%), followed by visual arts and design (at 24.1%), performing arts (at 18.2%) and music and sound (at 12.4%). This is quite similar to the overall open calls, although here there is a slightly higher percentage for cross-disciplinary and music and sound in this subsection. In the area of music, there were several opportunities for mentoring and training¹¹⁸, including for specific geographic areas (Ukraine

Calls based on target groups



Percentage of calls by cultural field



117 For more information see EU MedBridge, *EU Projects*, 'Halagat II'.

118 See, for example, [UPBEAT X EMMA Artist Mentoring Programme](#) (online), [Sustainable EEMERGING: Programme for Europe-based Early Music Ensembles](#), or [European Emerging Bands Contest 2025](#) (France).

or the Balkans¹¹⁹) or for specific groups (such as the Keychange Talent Development Programme for Women and Gender-Diverse Individuals¹²⁰).

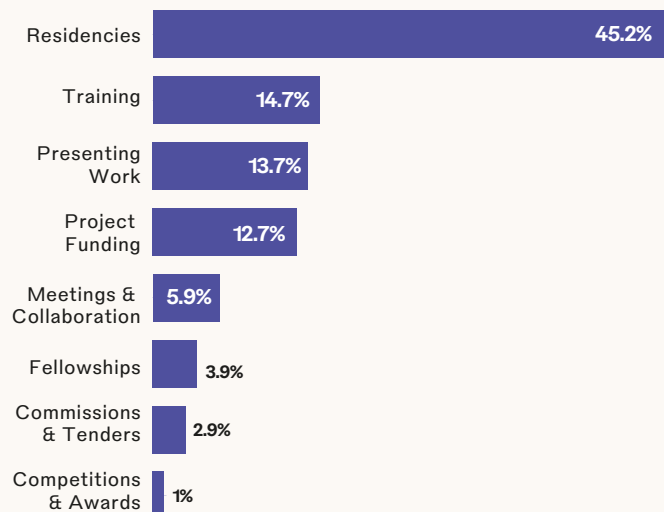
Of the types of opportunities, residencies was the most common at 45.4%, followed by training (14.7%), presenting work (13.7%) and project funding (12.7%). This is similar to the overall open calls, except that here training represents a higher percentage (in the overall open calls for 2025 it sits at 7%). The training opportunities were over a range of creative fields and geographic regions (as can be seen with the music examples above). For example, there were several open calls focused on mentoring or training of Africa-based arts workers, such as the African Culture Fund's Cultural Management Bootcamp for practitioners in North Africa¹²¹, a peer-to-peer exchange for African and European arts workers¹²², and the Prince Claus Fund's mentorship for artists in Africa¹²³. One particularly interesting example involved specific training on accessibility management capacity building for theatre operators (with or without disabilities), targeted at those in the European Union, Western Balkans, Turkey, and Ukraine¹²⁴.

In terms of mobility types, in-person were the most common at 72.6%, followed by both online and in-person at 24.2% and online or remote only at 3.2%. When compared to the overall open calls, there is a higher percentage of mixed open calls in the European neighbouring countries (there was 13.9% mixed opportunities in the overall open calls). There were a few examples that used the hybrid space as a way to learn from international collaboration, while still connecting to the local

context. An example of this is a research-action project on creative hubs for cultural transitions in the Mediterranean¹²⁵, which began with fieldwork in five countries on the southern shore of the Mediterranean (Morocco, Algeria, Tunisia, Egypt and Lebanon) before coming together in a five-month residency in France, scheduled for the second year of the project. This timeline allows participants to research local contexts deeply as well as connect with others facing similar challenges and opportunities related to the cultural, social, ecological and economic transformations taking place in the region.

This gathering between regions is also seen in the TheMuseumsLab project¹²⁶, which brought together African and European museum professionals for a discussion on how museums can confront their past, meet the present needs of

Types of opportunities



119 See, for example, [Music Export Ukraine: Eastern European Music Academy 2025](#) (online, Netherlands) or [Bridging Balkan Borders 2025 Songwriting Camp](#) (Bulgaria).

120 [Keychange Talent Development Programme for Women and Gender-Diverse Individuals 2026](#) (Estonia, Germany, online).

121 [African Culture Fund: Cultural Management Bootcamp for Practitioners in North Africa 2025](#) (Algeria).

122 [ITI Germany/Nafasi Art Space Tanzania: Shaping Crossroads Peer-to-Peer Exchange for African and European Arts Workers](#) (Tanzania, online).

123 [Prince Claus Fund: Building Beyond Mentorship 2026 for Artists in Africa](#).

124 [We Want More!: Training for Theatre Operators and Managers with or without Disabilities in the European Union, Western Balkans, Turkey, and Ukraine](#) (Italy).

125 [Friche la Belle de Mai/Iméra: Mawjaat 2026-2027 Research-action Project on Creative Hubs for Cultural Transitions in the Mediterranean](#) (Southern Mediterranean, France).

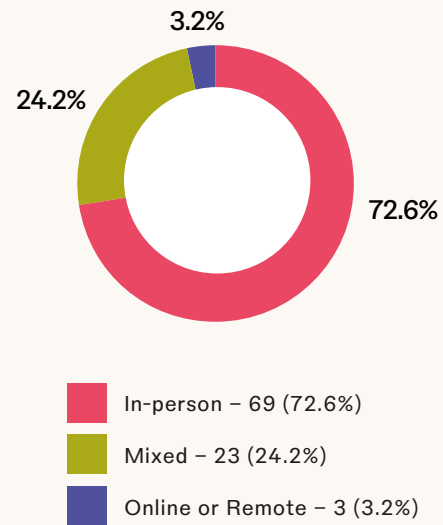
126 [TheMuseumsLab 2026 for Museum Professionals from African and European Countries](#) (Rwanda, Germany, Online).

society and work towards an equitable future. The programme included residencies at both European and African partner museums, as well as online components. Other hybrid programmes, such as the PARA Fellowship for arts writers in Asia and Africa¹²⁷, used the online component to develop work while being mentored by international experts. During the PARA Fellowship, selected fellows had an opportunity to publish two pieces of art criticism; engage in biweekly online seminars and tailored feedback sessions with established art writers and critics; attend a fully funded, week-long programme of visits and peer-led gatherings in Sharjah, United Arab Emirates; and develop relationships with fellow writers, editors, publishers and academics, fostering collaborative and transnational networks.

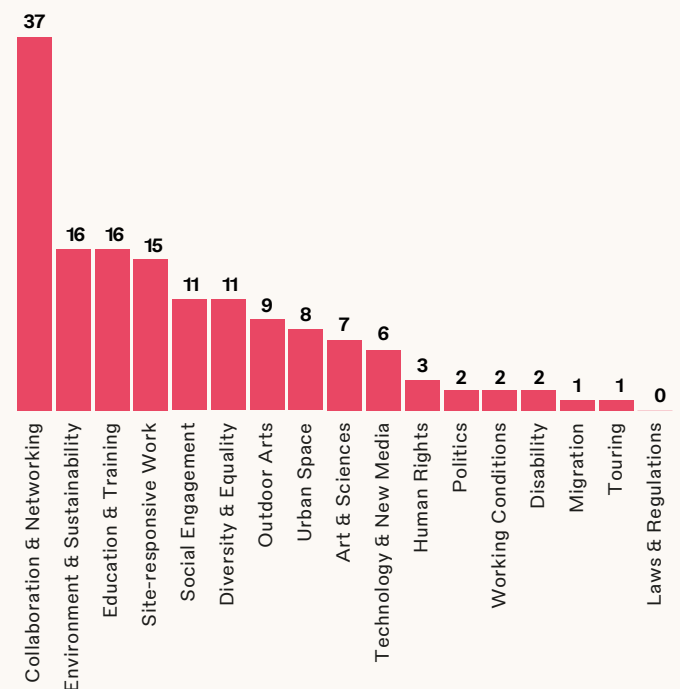
The distribution of themes is very similar to the overall open calls, with collaboration and networking leading at 25.2%, followed by environment and sustainability (at 10.9%), education and training (at 10.9%), and site-responsive work (at 10.2%). The networking and collaborating was perhaps especially necessary in neighbouring countries and states that have fewer opportunities. Two open calls to Palestine demonstrate how important it is to continue providing support to arts workers despite the challenges. The calls were organised by the Goethe-Institut (for Ramallah Design Week)¹²⁸ and Ramallah Municipality, HIAP Helsinki International Artist Programme and Sumud (to offer a residency for Finnish artists in Ramallah)¹²⁹.

As a final point, it is worth mentioning two open calls that have not been included in this section but that are relevant for the discussion on neighbouring countries as they involve diaspora communities. Both of the open calls were organised by Rawabet¹³⁰, which is for artists from the Arab region who have resided in Europe since 2015. This could conceivably be relevant for

Number of opportunities by mobility type



Distribution of themes



¹²⁷ [PARA Fellowship 2026 for Arts Writers in Asia and Africa](#) (online, United Arab Emirates).

¹²⁸ [Goethe Institut: Ramallah Design Week 2026 Call for Designers](#) (Palestine).

¹²⁹ [Mammarat: Open Call for Finnish Artists in Ramallah](#) (Palestine).

¹³⁰ See, for example, [Rawabet Second Cycle Performing Arts Production Grants for Artists from the Arab Region Residing in Europe](#) or [Rawabet Musical Project Residency 2026](#) (France).

nationals (such as artists or arts workers) of the neighbouring countries of Egypt, Jordan, Lebanon, Libya, Morocco, Palestine, Syria, and Tunisia. As mentioned, beneficiary data is not directly collected by On the Move, but programmes like this can provide indications of the mobility options available to specific arts workers. For example, the Rawabet programme creates links and spaces that foster communication, production, and networking opportunities between Arab artists who have recently moved to Europe and their European counterparts, breaking stereotypes and connecting newly arrived artists with professional networks. These networks provide the necessary resources and knowledge and help artists reach

a wider and more diverse audience. These kinds of programmes are important for developing mutual learning and for altering perceptions of neighbouring countries within Europe, and in some cases diaspora communities can also help develop international cultural projects with neighbouring countries due to their cultural and practical knowledge. Diaspora communities can also provide support for recent arrivals or visiting artists from neighbouring regions, although it is important to keep in mind, as Yvette Mutumba from Contemporary And (C&) points out, 'that "diaspora" is not a fixed category, it's lived, negotiated, and continually redefined across contexts'¹³¹.

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 and based in Barcelona, 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 Dance Development Network, City of Bilbao, and others). She also has a PhD focused on translocal creative practice.

131 For more information on the nuances of the term 'diaspora', the power dynamics that must be addressed when designing (mobility) funding support, and the necessity of in-depth research, (contextualised) consultation, and experimentation when engaging with this multifaceted topic and its related realities, see Ganza L., Gaylard J., Mutumba Y., Mudekereza P., Walgrave J, Wilson C.R, [Movements of Translation and Return: Art, Mobility and the Diaspora](#), 2025, On the Move: 32.

**ON
THE
MOVE**



Co-funded by
the European Union