

ON
THE
MOVE

Cultural Mobility Funding Guide for
the international mobility of artists
and cultural professionals

Encouraging access from underrepresented groups



edition 2026



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On the Move is the international information network dedicated to artistic and cultural mobility, gathering 84 member organisations from 33 countries, representing the interests of 4,130+ members and affiliated organisations in Europe and the world. Since 2002, On the Move has been working to provide regular, up-to-date and free information on mobility opportunities, conditions and funding, and to advocate for the value of cross-border cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multiannual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

In addition to its open call listings, On the Move regularly creates, updates, and publishes Cultural Mobility Funding Guides. These guides are meant to be a resource for artists and other arts workers looking to finance their cross-border travel to and/or from a specific country, world region, or continent. They also serve as mappings of existing opportunities that can be a useful reference document for policymakers and funders at the local, national, European and international levels.

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

Coordination Yohann Floch and Marie Le Sourd (On the Move)

Research Sophie Dowden

Graphic design and layout Marine Domec

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Suggestions for reading this guide: We recommend that you download the guide and open it using Acrobat Reader. You can then click on the web links and consult the funding schemes and resources. Alternatively, you can also copy and paste the web links of the schemes/resources that interest you in your browser's URL field. As this guide is long, we advise you not to print it, especially since all resources are web-based.

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Introduction

International cultural mobility can create opportunities for artistic development, professional exchange and collaboration. However, those opportunities are not equally accessible to everyone.

An international mobility programme may encourage applications from diverse practitioners while conditions to participate exclude particular communities. For example, a travel grant may not consider parents and leave childcare uncovered, or a flat-rate travel contribution leaves people at greater distances at a disadvantage, and likely those from low- and middle-income countries.

This Cultural Mobility Funding Guide explores how funding and programme design can support inclusion and gender equality in international cultural work. It brings together opportunities intended for particular underrepresented groups, additional support within wider programmes, funding for work addressing social justice themes and programmes supporting audience access and community participation.

Gender equality is highlighted in the title as a specific focus within the guide's wider concern with inclusion. The research examines opportunities for women, trans and gender-diverse practitioners, alongside measures addressing the gendered effects of barriers to participation.

Caring responsibilities are a significant example: women undertake a disproportionate share of unpaid care and domestic work,¹ which can restrict the time, income and flexibility available for international work. Support for parents and carers can therefore help address gender inequalities while benefiting practitioners of all genders. The guide considers these connections alongside other barriers and forms of discrimination that can overlap with gender.

The purpose of this guide is both practical and reflective: to help artists and cultural professionals identify relevant support, the form it takes and questions to ask, as well as to give funders and organisers examples they can draw on when developing their own programmes.

Scope and terminology

The publication draws on two sources: open calls published on the On the Move website between January 2020 and July 2026 and 30 On the Move funding guides published or updated from 2022 onwards. Selected entries and case studies also draw on later provider information.

These sources cover different countries, regions and artistic disciplines. The publication has an international scope, but its coverage reflects the opportunities documented in these sources rather than a comprehensive survey of funding worldwide.

1 UN Women (2023), [Forecasting time spent in unpaid care and domestic work](#), 27 October. The brief reports that, globally, women spend 2.8 more hours per day than men on unpaid care and domestic work.

For this guide, **cultural mobility** concerns artists and cultural professionals working, learning, creating or exchanging across borders. This includes residencies, research visits, touring, professional development and collaborative projects. Some examples additionally support international exchange through online participation.

Several terms are used throughout the publication:

- **Diversity** concerns the range of identities, experiences and perspectives represented.
- **Inclusion** concerns the conditions that enable people to participate, contribute and have their contributions recognised. Simply encouraging diverse applicants does not necessarily remove the barriers they face.
- **Equality** concerns equal rights and opportunities without discrimination.
- **Equity** recognises that people have different circumstances and face different barriers, and may therefore require different forms of support to access an opportunity.
- **Gender equality** means that gender should not determine access to opportunities, resources or recognition; the guide considers provision for women, trans, non-binary and other gender-diverse practitioners.
- **LGBTQIA+** stands for lesbian, gay, bisexual, trans, queer or questioning, intersex and asexual. The plus sign recognises further identities not explicitly represented in the abbreviation. This guide uses LGBTQIA+ as an umbrella term while retaining providers' own terminology in programme descriptions, including LGBTQIA+ and FLINTA*. These terms differ in scope and are not interchangeable; readers should consult each programme's eligibility conditions to understand who is included.
- Some providers use the term **FLINTA***. This is an umbrella term used largely in Germany but also beyond, which stands for *Frauen, Lesben, Intersexuelle, Nicht-binär, Transgender und Agender* (women, lesbian, intersex, non-binary, trans, agender). The asterisk indicates openness to further identities not explicitly represented by the abbreviation. The guide retains this term where providers use it; readers should consult each programme's eligibility conditions for specific details.
- **Global South** refers broadly to countries and regions across Africa, Asia, Latin America, the Caribbean and parts of Oceania, drawing attention to inequalities in global power and economic resources, including those shaped by colonial histories. Its scope varies and encompasses diverse economic, political and cultural circumstances. The guide retains this term where providers use it to describe the geographical or historical focus of their support.
- **Diaspora** refers to people living outside their country or region of origin and their descendants, whose identities or sense of belonging connect them with that place or community. These connections may be cultural, historical, personal and so on. Diaspora communities can include people with different nationalities, citizenships and migration experiences.
- **Access** refers to the financial, physical, communication, administrative and other conditions that make participation possible. Support may include personal assistance, interpretation, accessible travel, childcare or other arrangements. Providers use terms such as 'access costs' differently, so their meaning depends significantly on each programme's conditions.

These issues also overlap. Someone may experience barriers connected with disabilities, gender, Indigenous identity, racialisation, migration or caring responsibilities at the same time. An **intersectional approach** considers how these circumstances interact, rather than assuming that each can be addressed separately.

The guide distinguishes between support for participation and funding for work about inclusion or social justice. These approaches can overlap, but a programme's thematic focus does not by itself establish that participants' access or care needs are accommodated. Chapter 1 explores this distinction further.

Protection and emergency support for at-risk and displaced artists are addressed more fully in On the Move's separate funding guide on that topic², which was excluded from the 30 guides reviewed here. Some examples nevertheless overlap with displacement or refugee circumstances, particularly where these intersect with gender, care or other participation barriers.

How to use this guide

Artists and cultural professionals can use the publication to identify funding leads and compare the conditions attached to different opportunities.

Cultural organisations, residency providers, networks and Mobility Information Points (MIPs) can use it when advising practitioners or developing programmes.

Public and private funders and policy makers can draw on the examples to consider what their existing support covers and where adjustments may be needed.

The chapters offer different entry points:

- **Part 1** examines the open-call research and the different approaches to supporting inclusion and gender equality.
- **Part 2** explores provision documented in the funding guides, including differences in emphasis and the types of organisation offering support.
- **Part 3** provides an overview of programmes and resources, with practical information and links to their conditions.
- **Part 4** examines selected examples in greater depth through case studies.

Readers seeking examples of opportunities can begin with Chapter 3. Readers designing funding programmes can use the analysis and case studies of the other chapters to compare approaches.

² [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.

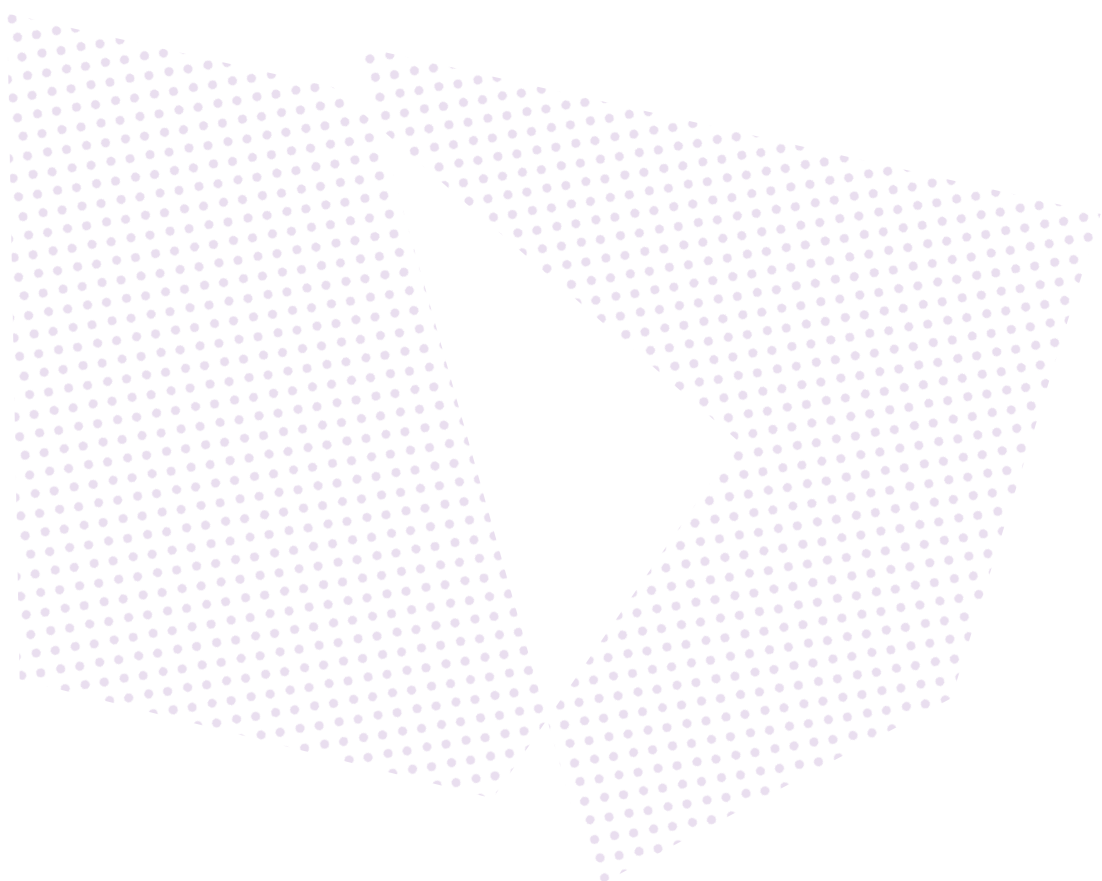
Gaps and limitations

The research examines published funding conditions rather than award decisions or participants' experiences. It can show what support was advertised, but cannot establish who ultimately benefited, whether the assistance was sufficient or how effectively it was delivered.

Coverage also depends on what providers publish and what the source material records. The funding guides vary in scope and detail, while information on family arrangements and in-kind care support was not collected consistently throughout the open-call research period. Finding few examples of a particular form of support therefore does not establish that it is unavailable. Chapters 1 and 2 explain the limitations of their respective sources.

The publication identifies approaches and questions for further investigation, rather than a definitive model of inclusive funding. More evidence from practitioners' experiences would help establish how advertised support works in practice, which barriers remain and what changes are needed.

Part 1: Open Calls



Data Collection Process

The open-call research identified 316 distinct relevant calls for cultural mobility among 4,016 calls published on On the Move between 1 January 2020 and 3 July 2026 (7.9%). for cultural mobility opportunities posted on the On the Move website during a period from **January 2020 to July 2026, with a focus on inclusion and gender equality. There were 316 distinct open calls identified in a total of 4016 open calls (7.9%).**

The data reflects the website's editorial policy³ and focus, which is on funded programmes that cover at least some of the costs of travel (or that offer remuneration in the case of online / remote programmes). In line with On the Move's editorial policy, there are no calls that have application fees. The calls that are posted to the website are generally one-off calls or calls that relate to temporary or shifting programmes rather than permanent ones (which are separately listed in the mobility funding guides⁴).

There were a number of ways that the data was collected. The first step was to filter the open calls according to whether they provided 'access costs', which include additional funding for those with caring responsibilities, those with disabilities or those who otherwise had obstacles to their participation. Covering these costs can lead to more inclusive participation in open calls, enabling applications from those who otherwise cannot afford to apply. However, it should be noted that as the term access costs covers several areas, the open calls that cover these costs might not provide costs related to gender. **There were 137 open calls during this period that provided access costs.**

The second step was to identify any open calls that provided childcare, family space or some kind of support that was not financial. On the Move has only started tracking this data since November 2024, so it is a partial dataset for the examined dates. However, it does identify some open calls that are trying to be

more open to families, even if their budget does not allow them to provide financial support. **There were 39 open calls that provided childcare, family space or other in-kind support.**

The third step was to identify open calls that had diversity and equality as a theme. This is one of the themes that can be tagged on On the Move's website, however it is worth noting that this theme can also refer to various types of diversity, such as cultural diversity. It could also be used in a general way, thereby including gender. To be precise on which diversity is being referred to, it would be necessary to analyse the open calls individually, which is outside the parameters of this study. Therefore, the number of open calls in the theme of diversity and equality should be taken as a guide, rather than an exact number of open calls. **There were 109 open calls on the theme of diversity and equality.**

In the fourth step of the research, it was necessary to move beyond the data gathered directly by On the Move and explore the open calls through keyword searches on the title and the text of the open calls. For the titles of the open calls the following keywords were used: women, female, gender, inclusive, parent, mother, trans, equality, LGBTQIA+, feminism, queer, inclusion, care. For the keywords that were more general (such as care, inclusive or trans), the identified open calls were analysed in more depth to confirm that they were relevant. For the keyword search of the body of the open calls texts, since this is a very laborious and time-consuming process, only the word 'gender' was used. This was chosen as the most relevant keyword, as well as the one that would be less likely to double up with other topics.

For both these searches, the open calls were read in more detail in order to identify the most relevant ones. For example, when the open call included phrases such as 'This grant is open to applicants irrespective

3 On the Move, [Editorial Policy](#), last accessed 08/07/2026.

4 On the Move, [Funding Guides](#), last accessed 08/07/2026.

of age, years of experience, ethnicity, gender, or religion' it was not included in this dataset, nor were calls that state that 'gender equality in the teams is evaluated positively'. Although such phrases make an effort to encourage applications from diverse genders, it is phrased very generally (and sometimes in an offhand way) that means it is not central to the theme or approach of the call and as such it would dilute the results found here. Additionally, open calls that describe being 'open to themes such as climate change, gender, technology, migration, democracy, and freedom of expression, among others' were also not included, as gender is only one theme among a long list of possible thematic areas.

Through both these searches, there were 94 open calls. However, it is worth noting that these open calls were the most relevant and interesting examples for this topic and they were less likely to identify only partially relevant open calls.⁵

The open calls identified here are intended to be a guide on the subject of inclusion and gender equality as it relates to open calls published on the news section of On the Move's website. As a result, it is possible that some open calls were missed. Therefore, the aim of this section is to provide an insight into some relevant case studies, rather than being a comprehensive overview of all the funded opportunities in inclusion and gender equality.

Outcomes and Analysis

The data showed different ways in which the open calls supported inclusion and gender equality:

- Designing opportunities exclusively for particular groups (for example women, artists who are parents, trans practitioners)
- Providing financial and in-kind support to increase inclusion and gender equality in wider funding opportunities (for example, access costs)
- Supporting work that addressed inclusion and gender equality as a theme
- Supporting practitioners wanting to work with particular communities or audiences

Designing opportunities exclusively for particular groups can be designed more or less effectively. It ensures funding is directed towards underrepresented practitioners, but access can still strongly benefit from practical support that helps the intended participants take up the opportunity. It is

therefore necessary to look beyond who is encouraged to apply, to see what the conditions are to support participation.

For example, [Keychange](#) brings together women and gender-diverse music professionals through training, mentoring and international events, with additional funding made available for childcare and accessibility needs (See [Part 4 – Case Studies](#)).

Childcare solutions are not limited to extra funding. [Cow House Studios' Parenting Artist Residency](#) in Ireland offered weekday childcare alongside accommodation, meals, workspace and a stipend in its 2026 call. [Mophradat's 2021 At Home with the Kids](#) residency in Greece covered travel for whole families and combined shared living and childcare with space for artistic work.

For someone with childcare responsibilities, those differences can determine whether an opportunity is workable. Permission to bring children, suitable family accommodation, paying for family members'

⁵ Please note that these groups are counted separately to show the different ways we collect data. It is very possible that some open calls are counted twice (for example, an open call that provides 'access costs' as well as being in the 'diversity and equality' theme).

travel and accommodation, allowing family members to provide childcare, providing organised childcare and providing funding for childcare are all possible yet distinct forms of support.

Other caring responsibilities can also create barriers to mobility, but the examples discussed here mainly concern childcare.

General mobility programmes can also remove barriers via the provision of additional support. However, where a call mentions access costs, it may vary as to what costs are included, what funding limits exist and how support is requested. Again, this can make opportunities more or less accessible, and demonstrates how the structuring of additional support should not be an afterthought.

Funding **work about social justice** is another route. Programmes may support artistic projects or research exploring gender equality, disability, discrimination or other inequalities. [AWARE's Marie-Solanges Apollon residency](#), for example, supports research highlighting women artists of the Black Atlantic and Global South, helping to recover overlooked histories and increase their visibility within art history. Here, the marginalised group is the focus of the funded research.

The connections between equality and equity issues and other themes should also be recognised. [Rotating AiRs](#), for example, supports artistic research at the intersection of colonialism and climate change, exploring how colonial histories continue to shape environmental conditions and inequalities.

Thematic focus and practical support for participation can both be valuable, and may be combined within the same programme. However, funding a project about social justice does not itself establish that participants' access or care needs will be met. These require separate attention to the funding and arrangements available.

Another approach supports practitioners to make cultural participation more accessible to **audiences and communities**. [Magic Carpets' residency](#) in Riga, for example, combines international artistic exchange with dance workshops and collaborative creation involving visually impaired people. [Txawün's community theatre residency](#) in Chile supports artists to research and create with a rural community.

Inclusion also depends on **which barriers a programme addresses**. [Mophradat's At Home with the Kids](#) residency offered substantial care and support for parents and simultaneously was transparent about the limitations on what they could offer. The provider explicitly noted that its accommodation was only partially wheelchair accessible. An opportunity can respond well to one set of needs while remaining difficult to access for someone with another.

These calls can serve as examples of what support has been on offer and how it is structured. For funders and organisers, the examples suggest a range of practical priorities:

- Make participation conditions as clear as eligibility criteria
- Explain what additional support is available, what it covers and how applicants can discuss their needs
- Be open about what limitations to accessibility exist in your programme and whether you are attempting to find solutions for the future
- Adopt flexible support in both targeted and general programmes

By drawing on the examples in Chapters 3 and 4 of this guide, it is possible to develop a mobility funding ecosystem that facilitates more routes into international work.

Part 2: OTM Mobility Funding Guides



Data Collection Process

In this section, the research covered 30 On the Move funding guides and funding guides produced by the Asia-Europe Foundation published or updated from 2022 onwards. Some focus on an individual country, some cover groups of countries or regions and some address a particular theme, such as music mobility or green mobility.⁶

The guides were searched for information relating to:

- disability, accessibility and additional access requirements;
- childcare, parents, families and caring responsibilities;
- women, gender equality, LGBTQIA+ people and trans people;
- underrepresented and marginalised communities, including minorities and Indigenous peoples.

Only references with a direct connection to funding or international mobility were included in the analysis. Passing mentions of inclusion and general equal-opportunities statements were excluded.

The possible examples from the guide were grouped according to the main way each reference relates to inclusion:

- **Funding for particular groups (78 references):** programmes intended specifically for women and gender-diverse people, Indigenous and minority communities, d/Deaf and disabled artists, young people, or artists who are displaced or at risk.
- **Funding for additional costs (69):** support for personal assistance, sign-language interpretation, childcare, carers, accessible travel or accompanying family members.
- **Priority during selection (55):** programmes open to a wider range of applicants but giving priority to underrepresented people, projects addressing inclusion or diverse project teams.
- **Funding for work about inclusion (17):** support for artistic projects, research or international cooperation addressing gender equality, disability, minority cultures or displacement.
- **Practical arrangements (16):** family accommodation, accessible application processes, alternative application formats or permission to travel with a partner or children.

The examples below draw on programmes identified through the funding guides, with selected details updated from subsequent calls and provider information.

⁶ See [Annex I](#) for the full list of guides consulted in this research.

Differences between the funding guides

The funding guides reveal different emphases in support for inclusion and gender equality.

Australia stands out for its extensive coverage of support for First Nations artists and cultural practitioners. This includes dedicated programmes alongside broader funding that prioritises First Nations participation.

Across the **UK, German, Nordic-Baltic, Balkan and music guides**, the examples collectively show a mixture of access and care support, targeted opportunities and selection priorities. These include provision for disabled practitioners, parents and carers, women and gender-diverse people and Indigenous and minority communities. Support appears both within general cultural funding and through specialist programmes.

The **Eastern Europe and South Caucasus and South Mediterranean guides** give substantial attention to displacement, exile and persecution. Their examples include protective residencies and emergency assistance, as well as eligibility provisions accommodating diaspora communities,

refugees and people whose citizenship or legal status can restrict mobility. This provision is relevant to understanding the funding landscape documented in these regional guides. However, protection and emergency support are explored in greater detail in On the Move's separate [Mobility Funding Guide: At-risk and Displaced Artists and Culture Professionals](#), rather than being a main focus of this publication.

Among the **Asian country guides**, the findings are more uneven. Relevant examples include parental support, gender-targeted opportunities and diversity considerations during selection, sometimes provided by international funders. Several guides yielded few or no examples meeting the research criteria.

Importantly, these differences do not rank countries' inclusion funding provision. The guides vary in length, scope, publication date and detail. Some cover hundreds of programmes, while others provide much shorter overviews. They also reflect different funding systems and different regional or thematic priorities. Finding only a few examples does not establish that inclusive support is unavailable.

Who provides this support?

The funding guides show that inclusion and gender support comes from several types of organisation, including public arts bodies, international cultural relations organisations, foundations and professional associations. Many different types of funders offer similar types of inclusion-related provisions. For example, public arts bodies, foundations and private residency providers might all offer to cover access costs.

It should be noted that the research establishes the presence of these approaches across different types of providers, but does not measure the proportion of organisations offering them.

Public arts bodies show evidence of taking different approaches to funding inclusively. For example, **Creative Australia**, through its [International Engagement Fund](#) allows applicants to include childcare, carer and access costs in the budget for international exchange projects. It also provides targeted support through programmes such as the [First Nations d/Deaf and/or Disabilities Project Fund](#), which supports artistic projects and professional development nationally and internationally. Not only is this targeted funding, but an example of intersectional targeted funding.

Public arts bodies also support childcare responsibilities during work abroad. The UK guide describes how **Arts Council of Wales/Wales Arts International** includes necessary childcare costs for individual freelancers, alongside additional access costs, in its [International Opportunities Fund](#).

Similarly, [Pro Helvetia](#), the Swiss Arts Council, offers parental support for research trips, including contributions towards childcare or travel for children and carers. This can also cover additional childcare when children remain at home. In this case, support therefore did not depend on all the family travelling together.

Varied funding for inclusion is seen among several **international cultural relations organisations**. The [British Council's Connections Through Culture programme](#) is a particularly strong example:

1. The application toolkit stated that access costs for audiences and participants were included within the project budget
2. The provider offered assistance with access requirements during the application process
3. Equality, diversity and inclusion formed part of one of the five assessment criteria (along with environmental sustainability).
4. The [2026 edition](#) also allowed applicants to request additional funding for the personal access needs of core delivery team members, although this was not guaranteed
5. The [2025 call](#) stated priority would be given to projects with proposals responding to the themes of diversity and inclusion.

European Union funding through [Culture Moves Europe](#), funded through Creative Europe and implemented by the Goethe-Institut, combines mobility funding with family top-ups and accessibility support. Its 2025 to 2026 individual mobility call included support for personal assistance or sign-language interpretation.

Foundations and specialist non-profit organisations also provide support tailored to particular underrepresented groups. The [Elizabeth Kostova Foundation's Women in the Mountains residency](#) (BG) for women writers combines funded participation with stipends for additional needs and priority places for writers affected by war or refugee circumstances. The music mobility guide includes

[Unlimited's Partner Awards](#) (UK), delivered with the British Council, which support disabled artists to develop and present work through international collaboration.

Residency organisations can address practical barriers to taking up opportunities through both financial assistance and services provided during a stay. The independent residency organisation [MacDowell](#) (US), for example, offers needs-based assistance that can include childcare, rent and lost income. This demonstrates recognition that participation involves both the costs of travelling and commitments that continue at home.

Part 3: Overview of Opportunities



This overview brings together opportunities for particular groups, funding for access and care, residencies addressing social justice themes, programmes supporting audience access and community participation, as well as supporting resources. It shows how funding arrangements can support practitioners' international work and the participation of the communities and audiences they engage.

It draws on the open-call research and the funding guides reviewed in Chapters 1 and 2. It includes past calls as examples of support that has been available; it is not a directory of current opportunities. Some programmes repeat regularly, while others may occur only once.

Conditions may change between editions, including eligibility, destinations, grant amounts, covered expenses and access or care arrangements. Follow the links to consult the full information, check which edition it concerns and look for any subsequent updates. For ongoing opportunities, if access or care support is unclear, discuss requirements with the organisers rather than assuming that arrangements described in an earlier call still apply.

A number of entries provide support to different groups, or support of different kinds. However, each entry is only included once in the overview listing. **Keywords** highlight each entry's main focus and selected overlaps, including those signposted through cross-references. They help readers navigate the overview; the Eligibility, Theme and Support fields provide fuller details of the groups, activities and assistance covered.

Location identifies where the activity takes place or the permitted travel area or route.

Eligibility describes who can apply, including residence or nationality conditions.

Support summarises the assistance available. Funding amounts are included where specified in the source; otherwise, the entry describes the support offered. Where programmes have been explored in more detail elsewhere in the guide as case studies, this is marked.

Some entries also contain **Acknowledged limitations** where the providers have specifically stated a limiting factor in what support they are able to provide during the programme.

Others also contain **Theme** where this is relevant to the inclusivity of the programme.

The **Support in focus** boxes highlight distinctive practices that can make opportunities more accessible. They explain why these measures matter and offer examples for practitioners seeking support and providers developing their programmes.

1/ Opportunities Designed for Particular Groups

These programmes have dedicated eligibility, reserved places or adjusted criteria for particular groups. They show different ways of directing international opportunities towards underrepresented practitioners.

a) Women and LGBTQIA+ Practitioners

This section brings together opportunities for women and LGBTQIA+ practitioners, including targeted support for trans, non-binary and other gender-diverse people. Each entry below states who is eligible. For the definition of FLINTA*, please see [Scope and terminology](#) in the Introduction. See also [14. Suralita](#), [28. AléVini](#), [34. Ibermúscas](#), [39. Goethe-Institut Reframing Family](#), [40. PERFORMA-Q](#), [42. AWARE](#) and [48. En Tránsito / Espacio Txawün](#).

1. Keychange Talent Leadership Programme

Women; LGBTQIA+ practitioners; Care support; Access support | [Case study](#)

Location: Tallinn, Estonia; Hamburg, Germany; online sessions.

Eligibility: Women and gender-diverse music professionals based in a Creative Europe

country, the UK, Switzerland or Canada, with the experience required by the call.

Support: Six-month programme combining leadership training, mentoring, workshops and practical projects, with a travel bursary and additional funds for childcare and access needs.

2. BIRCA Women and BIRCA Queer

Women; LGBTQIA+ practitioners

Location: Bornholm, Denmark.

Eligibility: Danish and international performing artists. BIRCA Women invited artists identifying as female/femme; BIRCA Queer invited established contemporary performing artists who identified as queer. Each strand offered five places.

Support: Two-week residency with accommodation, food, workspace, facilitated exchange, a EUR 670 artist fee and reimbursement of travel costs up to EUR 300. BIRCA Queer centred care, trust and safety and placed no pressure on participants to produce a finished artistic work.

3. Don Sen Folo GNININI WOMEN

Women; African practitioners;
Young practitioners

Location: Bancoumana, Mali.

Eligibility: African women choreographers under 35.

Support: Two-month research residency with local exchange, return travel, board and lodging, and a CFA 400,000 work grant.

4. International Trans Fund: SEED and THRIVE Grants

LGBTQIA+ practitioners; Trans-led organisations;
Community participation

Location: Worldwide.

Eligibility: Trans-led organisations, collectives and informal groups with annual operating budgets below USD 100,000, whose primary work benefits trans communities and contributes to trans movement-building.

Support: One-year SEED grants of USD 10,000 to 25,000 to provide general organisational or project funding for groups not previously funded by the International Trans Fund. One-year THRIVE grants of USD 25,000 to 50,000 to provide general organisational support for previously funded groups in good standing.

5. Elizabeth Kostova Foundation: Women in the Mountains

Women; Displacement; Needs-based support;
Selection priority

Location: Chepelare, Bulgaria.

Eligibility: Women writers of any nationality based in Bulgaria or elsewhere in Europe; two

places prioritised writers living in war conditions or with refugee experience.

Support: Ten-day residency with uninterrupted writing time, peer exchange, travel, full board and social stipends for additional needs.

6. Karne Kunst and Sorora Resonance

Women; LGBTQIA+ practitioners;
Migration background

Location: Coswig and Berlin, Germany.

Eligibility: FLINTA* musicians with a migrant background resident in Europe.

Support: Two-month residency with accommodation, travel, mentorship, workshops and performance fees.

Acknowledged limitations: Although duos and trios could apply, financial support was limited to one member; covered travel was within the EU.

7. Ex Aequa

Women; LGBTQIA+ practitioners;
Young practitioners

Location: Rome, Italy; Berlin, Germany; Lyon, France.

Eligibility: Producers and DJs under 35, based and professionally active in Italy, France or

Germany, with original music; the call focused on women, FLINTA* and underrepresented gender minorities.

Support: Free training, mentoring and showcases, with accommodation and travel stipends (EUR 110 to 250, depending on distance).

8. CopenhAustin

LGBTQIA+ practitioners; Social justice themes;
Climate and environment

Location: Austin, Texas, United States
and Denmark.

Theme: the intersection of LGBTQIA+ issues
and environmental sustainability practices.

Eligibility: Queer performance artists or
organisers based in Texas or Denmark; one
participant was selected from each location.

Support: One-month exchange with USD 3,000
artist stipend, EUR 1,000 per diem, production
costs support, lodging, and travel expenses
and mentoring.

9. Musicboard Accra and Berlin Co-Creation Residency

Women; LGBTQIA+ practitioners;
Afro-descendant practitioners; Care support

Location: Accra, Ghana and Berlin, Germany.

Eligibility: Professional solo pop musicians
living and working in Berlin who identify as
women, intersex or nonbinary; Black Girls Glow
selects the Accra partner. Black applicants
and applicants of African descent were
particularly encouraged.

Support: Return travel, accommodation,
food, visa and vaccination costs, workspace

and a project allowance (EUR 500 monthly);
supplements for accompanying children and
a caregiver (EUR 219 monthly per child and
a monthly contribution of EUR 279 for an
accompanying caregiver if the residence is taken
up with a child).

Acknowledged limitations: Accessibility and
family arrangements depend on the location
and individual needs. Musicboard also flags
safety considerations for LGBTQIA+ participants
in Ghana.

10. African Culture Fund LEWO

Women; African practitioners;
Young practitioners

Location: Ségou, Mali.

Eligibility: Women artists and cultural
entrepreneurs aged 21 to 40, with at least five
years' experience, practising and resident in

Africa and nationals of eligible West or Central
African countries.

Support: Boot camp with international
transport, accommodation, meals and local
travel; EUR 2,000 scholarship and one year of
mentoring after the camp.

b) Parents and Carers

For care support within wider funding schemes, see [Support for Participation in Wider Programmes](#). Relevant provision also appears under other practitioner groups, identified through the keywords.

11. Mophradat – At Home with the Kids Residency

Parents and carers; Care support; Arab practitioners; Diaspora eligibility

Location: Athens, Greece.

Eligibility: Professional artists, writers or curators from or with origins in the Arab world, residing in Europe and working on a specific project. Applicants had to be primary caregivers or co-caregivers travelling with up to two children under five, and willing to participate in communal living and shared household responsibilities.

Support: Month-long residency for three artists and their families, with accommodation, shared workspace and children's play space, return travel for the whole family and a collective stipend for food and basic household costs. The residency enabled shared childcare between residents, creating time for artistic work. Family units could include up to two caregivers and two children.

Acknowledged limitations: The accommodation was only partially wheelchair accessible.

12. Cow House Studios Parenting Artist Residency

Parents and carers; Care support

Location: Rathnure, Ireland.

Eligibility: Visual artists with children aged 2 to 12, living within two hours of Ireland's time zone.

Support: Two-week residency with private room and studio, meals, weekday childcare and a EUR 500 stipend.

13. Halaqat Parenthood and Caregivers Residency

Parents and carers; Care support; Arab practitioners; Social justice themes

Location: Marrakesh, Morocco.

Theme: Individual project focusing on the themes of Gender and Care.

Eligibility: Parenting artists from and based in Algeria, Egypt, Libya, Morocco, Tunisia, Jordan,

Lebanon, Palestine, Syria or an EU country; EU applicants required a strong link to the Arab region.

Support: A fee of EUR 2,350 for a 3-month residency or EUR 1,750 for 6 weeks, covering travel costs and per diems. Other potential supports in regards to top up for family or visas.

14. Suralita Massa Mare Residency

Women; Parents and carers; Care support

Location: Manacor, Mallorca, Spain.

Eligibility: Spanish and international musicians and sound artists who had recently given birth and proposed a music or sound-research project.

Support: Two-week creative-research residency with accommodation, workspace and travel, including travel for accompanying children and companions (maximum of three people in total); no finished work was required.

c) d/Deaf and Disabled Practitioners

These programmes place disabled practitioners at the centre of exchange or commissioning. See also the [25. Creative Australia First Nations Arts d/Deaf and/or Disabilities Project Fund](#), and [Support for Participation in Wider Programmes](#) in this chapter for additional access support. For support focused on disabled audiences and community participants, see [45. Magic Carpets](#).

[15. British Council 2x2 Creative Exchange](#)

[Disability](#); [Access support](#)

Location: Scotland and Hangzhou, China, with online exchange.

Eligibility: Disabled artists and creative practitioners living and working in Mainland China.

Support: Artist fee and daily expenses, a contribution of up to GBP 1,000 towards international travel, visa costs, accommodation, workspace, individually planned access support and continuing digital exchange.

[16. Unlimited International Commissioning: Open Awards / Micro Awards](#)

[Disability](#); [Access support](#); [Application access support](#); [Remote participation](#)

Location: UK–international collaborations; the 2026 Micro Awards supported online partnerships.

Eligibility: Disabled artists in the UK and international partners; the 2026 Micro Awards paired artists in Northern Ireland, Scotland or Wales with disabled artists or collectives based in one of the 25 eligible partner countries specified in the call.

Support: The 2023 International Open Awards offered up to GBP 50,000 for collaboration between UK-based and international disabled artists. The 2026 Micro Awards offered up to GBP 3,000 per pair of disabled artists to cultivate international partnerships through online connection and creative exploration. Application access assistance was available for the Micro Awards. Unlimited accepts written, audio or video applications.

[17. Europe Beyond Access](#)

[Disability](#); [Access support](#); [Application access support](#)

Location: European partner venues and festivals.

Eligibility: d/Deaf or disabled artists leading dance, choreography or movement projects,

resident in the EU or another country listed in the call; eligible collectives must include disabled artists in equal leadership roles.

Support: EUR 15,000 to 40,000 co-production support and opportunities to present work at two or more partner venues. Written, audio or sign-language video applications.

18. ADKDW and Un-Label Participatory Residency

Disability; Access support; Remote participation;
Social justice themes | [Case study](#)

Location: Cologne, Germany; partly remote participation by arrangement.

Theme: Intersectional, but especially anti-ableist and de- or postcolonial critique of power.

Eligibility: Disabled, d/Deaf or neurodivergent artists, activists and cultural workers across disciplines, including collectives and international applicants; intersectionally marginalised people were particularly encouraged.

Support: EUR 2,000 per month as a scholarship, max. EUR 8,000 production budget, EUR 5,000 for accessibility measures, EUR 5,000 for work assistance or mentoring sessions, max. EUR 2,000 travel costs (incl. visa, luggage and regional), max. EUR 2,000

documentation / public relations. Rooms for work and events by arrangement. ADKDW also provides a non-barrier-free one bedroom apartment with elevator and balcony. Smaller support measures such as support in the bathroom, mobile ramps and so on provided if required. Office equipment and working materials as well as basic equipment for events provided.

Acknowledged limitations: No additional resources available for permanent assistance (for example interpretation, work or mobilisation assistance). Participation by Deaf artists required their own work assistance and knowledge of German Sign Language. They stated that they are working on opening up the offer even more extensively in the future and equipping it with more comprehensive resources for accessibility.

d) Underrepresented Regions

These programmes offer opportunities for practitioners from underrepresented regions and communities, including those living outside their countries or regions of origin. Criteria may concern residence, nationality, origins or cultural identity.

19. Southnord Afro-Nordic Residency

Afro-descendant practitioners;
Diaspora eligibility

Location: Lusaka, Zambia.

Eligibility: Visual artists and curators of African descent based in the Nordic region.

Support: Two-month residency with cover of flights and accommodation, studio access and a monthly living stipend.

20. Ettijahat Zad

[Arab practitioners](#); [Diaspora eligibility](#);
[Care support](#); [Access support](#)

Location: Funded travel within the artist's country of residence or elsewhere in Europe.

Eligibility: Artists from the Arab region who relocated to Europe since 2015; the call gave priority to artists from Syria, Palestine, Lebanon, Iraq, Jordan, Egypt, Yemen, Sudan, and Libya.

Support: Travel and accommodation costs coverage, including 1) transportation costs,

internal transportation, daily expenses, travel insurance coverage; 2) any costs related to special needs or health conditions, and accommodation costs; and 3) the travel costs of children and partners as well as childcare cost. Coverage of transportation and shipment costs of artworks and production materials; coverage of the costs of translating artworks into several languages and the costs of simultaneous translation during live meetings with the public.

21. Culture Resource Wijhat

[Arab practitioners](#); [Diaspora eligibility](#)

Location: Funded journeys starting or ending in the Arab region.

Eligibility: Artists and cultural actors from Arab countries, including those living

abroad, regardless of ethnic affiliation or citizenship status.

Support: Mobility grants of up to EUR 7,000 for eligible travel.

22. Mekong Cultural Hub – Art and Society Mobility Programme

[Underrepresented regions](#); [Emerging practitioners](#); [Selection priority](#); [Visa support](#) | [Case study](#)

Location: Travel within Asia, with a priority for exchange within the Mekong region and Taiwan. Eligible destinations vary between partner programmes.

Eligibility: Emerging artists and cultural practitioners working at the intersection of art and society, through partner programmes in Myanmar, Vietnam and Taiwan. Each partner has its own conditions.

Support: The 2024-25 pilot supported travel for the key objectives of 'Strengthen the Network,

Mutual Learning, Resource Sharing, and Career Advancement'. Grants from the different partners varied contributions and conditions. For example, Vietnam and Myanmar partners provided up to USD 500 for eligible travel and project expenses. The Taiwan partner offered USD 1,500, paid before departure, with flexible use for flights, visas, insurance, accommodation, local transport, stipends, interpretation and work production. The programme also supported local talks, events and exchanges with visiting practitioners. In Vietnam, a separate Event Fund accepted applications from visiting Southeast Asian and Taiwanese practitioners to organise cultural activities during their stay.

23. Sesc_Videobrasil – 22nd Biennial Residency Awards

Global South; Indigenous practitioners;
Residency awards | [Case study](#)

Location: São Paulo, Brazil, for the biennial; residencies at partner institutions in locations determined by the individual award.

Eligibility: Artists and collectives originating from countries of the Global South or the Community of Portuguese Speaking Countries, or based in those locations for at least five years, and Indigenous artists of any nationality, subject to the call's country exclusions and other

eligibility conditions. Country-of-birth exclusions do not apply to Indigenous artists. At least one member of a collective must meet the origin or residence criteria. Submitted works must respond to the edition's curatorial approach.

Support: Exhibition participation payment of BRL 3,000. The call issued in 2022 for the 2023 biennial included competitive residency prizes awarded by an international jury among selected participants. These provided eight-week residencies, to take place in 2024 to 25, with airfare, accommodation and a daily allowance.

e) Indigenous Practitioners

These programmes offer Indigenous-specific support or reserved opportunities within wider funding. They include cross-border Sámi cooperation, Aboriginal and Torres Strait Islander exchange, and support that also addresses disability. See also [23. Sesc_Videobrasil](#) and [34. IberoMúsicas](#).

24. Saami Council Cultural Funds

Indigenous practitioners

Location: Sámi cultural activity across national borders; travel destinations depend on the grant.

Eligibility: Sámi individuals, groups and associations.

Support: Project, travel and one-year working grants.

25. Creative Australia First Nations Arts d/Deaf and/or Disabilities Project Fund

Indigenous practitioners; Disability; Access support; Application access support

Location: Funded projects in Australia or internationally, according to the project.

Eligibility: Australian First Nations d/Deaf artists and arts workers; Australian First Nations artists and arts workers with disabilities; Australian First Nations d/Deaf artists and arts workers groups; Australian First Nations artists

and arts workers with disabilities groups; and Australian First Nations organisations.

Support: Project and professional-development grants of AUD 5,000 to 10,000. Application access support includes Easy Read materials and Auslan interpreters for application support meetings, requested at least one week before the closing date. Responses to the main assessment questions can be submitted in writing, audio or video.

26. Aejlies and Riksteatern Jårh Residency

Indigenous practitioners; Parents and carers;
Care support

Location: Dearnaby (Tärnaby), Sweden.

Eligibility: Indigenous artists worldwide working with choreography or movement, individually or with collaborators.

Support: Two- to four-week residency in 2025, accommodation, workspace, travel, a weekly fee (SEK 12,500 plus VAT) and local coordination; family arrangements could be discussed.

f) Roma Practitioners

27. ERIAC and DAAD Roma Literature Residency

Roma practitioners; Professional networks

Location: Berlin, Germany.

Eligibility: Writers and literary practitioners with self-declared Roma identity.

Support: One-month residency with a EUR 3,000 stipend to cover living costs and accommodation, flat-rate travel contribution based on country of origin and links with Romani literary networks. Visa and health-insurance costs are the participant's responsibility.

Support in focus #1

Acknowledging limitations clearly

Clear information about what a provider can and cannot offer helps practitioners judge whether an opportunity can meet their needs before investing time in an application. In many of the following cases, the providers offer a substantial amount of support and additionally are open about the constraints of their offer and the reasons for them.

> [9. Musicboard's residency](#) invites applicants to discuss accessibility and family arrangements before applying, and flags safety considerations for LGBTQIA+ participants in Ghana.

> [11. Mophradat – At Home with the Kids Residency](#) offers a large range of support and also acknowledges openly only partial wheelchair accessibility.

> [18. ADKDW and Un-Label acknowledged](#) limits on ongoing assistance.

> [38. DAAD](#) notes differences in the accessibility of its apartments.

> [44. Hotel Maria Kapels – Rotating AiRs](#) recognises that its venues are not equally accessible or child-friendly and invites discussion of individual needs. The provider also acknowledges the limitation on eligible countries of residency of applicants and expresses the determination to make future calls more open.

Support in focus #2

Approaches to childcare

Childcare support can make mobility possible for parents, creating time and space for artistic work. From the entries in this overview, several different models can be identified:

Financial Support for Accompanying Caregiver

> [9. Musicboard Accra and Berlin Co-Creation Residency](#): Supplements were offered for accompanying children and a caregiver (EUR 219 monthly per child and a monthly contribution of EUR 279 for an accompanying caregiver).

Creating time through shared care

> [11. Mophradat – At Home with the Kids](#): Communal living enabled residents to share childcare, alongside a shared workspace, children's play space, whole-family travel and a collective household stipend. Residents contributed to everyday care and household responsibilities.

Making working time possible through on-site childcare

> [12. Cow House Studios – Parenting Artist Residency](#): Childcare was provided from 10 am to 5 pm, Monday to Friday, alongside studio space, accommodation and meals.

Supporting childcare at home

> [29. Pro Helvetia – Global Research Trip](#): Parental support for research trips can contribute towards childcare when children remain at home while the artist travels.

Support in focus #3

Supporting exploration without requiring a finished production

Removing the requirement for a finished production gives artists time to experiment, take creative risks and develop ideas without the pressure to deliver a finished artistic work.

> [2. BIRCA Queer](#) combined a work-in-progress sharing with no pressure to present a finished production.

> [14. Suralita's Massa Mare](#) supported experimentation rather than producing a show or record.

> [26. Aeilies and Riksteatern Jårh Residency](#) required no finished piece or performance, although some public engagement was planned with the resident.

> [27. ERIAC-DAAD Roma Literature Residency](#) did not require any finished work or final artistic output and public engagement was encouraged rather than obligatory.

2/ Support for Participation in Wider Programmes

These programmes help meet access, care or other participation costs, offer flexible ways to participate, make eligibility more inclusive or give weight to inclusion during selection. They are generally open to a broader range of applicants than just the groups shown in the keywords for each entry.

28. Indian Ocean Commission AléVini

Women; Parents and carers; Care support;
Selection priority | [Case study](#)

Location: Funded mobility among the Indian Ocean countries covered by the programme; travel beyond the region only exceptionally.

Eligibility: Cultural practitioners who are both nationals and residents of Comoros, Madagascar,

Mauritius, Seychelles or Mozambique and meet the call's other conditions.

Support: Mobility grant for travel, subsistence and visas (up to EUR 3,000), with eligible family assistance. Top up for transportation of works (up to EUR 250). Priority given to projects that have an impact on equality by promoting the full participation and inclusion of women.

29. Pro Helvetia – Residencies / Global Research Trips

Parents and carers; Care support

Location: Residencies in Switzerland and the regions of the liaison offices; global research trip destinations outside the Pro Helvetia liaison offices' area of responsibility.

Eligibility: For residencies, artists and cultural practitioners based in the regions covered by Pro Helvetia's liaison offices; for global research trips, cultural practitioners from Switzerland.

Support: The residency programme support includes accommodation, travel expenses, daily allowances, and professional guidance. Additionally, upon request, artists may receive access to a dedicated workspace and contributions toward production and material costs. In both cases, artists and cultural practitioners with childcare responsibilities can apply for financial support of up to CHF 1,000 as a contribution to childcare (including when the child stays at home) or for the travel expenses of their children and, if necessary, a carer.

30. Culture Moves Europe – Individual Mobility / Residency Hosts

[Disability; Parents and carers; Access support; Care support](#)

Location: Individual mobility takes place in a different participating Creative Europe country to the applicant's country of residence; residency projects take place in the host's participating Creative Europe country.

Eligibility: Artists and cultural professionals legally resident in Creative Europe countries for individual mobility; eligible legal entities for the separate host action.

Support: For individual mobility, a daily allowance of EUR 85 per day; travel allowance

(EUR 400 for distances under 5,000 km, EUR 800 for distances of 5,000 km or more); top-ups such as green mobility (EUR 400), overseas or outermost region top-up (EUR 175), family top-up (EUR 200 per child), visa top-up (EUR 120). Accessibility support is offered at EUR 30 per day of project implementation, with either the actual cost or a fixed allowance for personal assistance or sign language interpretation, depending on the assistant's professional status. Residency hosts receive a hosting allowance of EUR 50 per day, per resident and may also request accessibility support.

31. Creative Australia International Funding – International Travel Fund / International Engagement Fund

[Disability; Parents and carers; Access support; Care support](#)

Location: Overseas markets and events (Travel Fund); exchange between Australian and international partners, in Australia, overseas, online or through hybrid activities (Engagement Fund).

Eligibility: Australian artists, creative workers, groups and organisations across eligible art forms. Individual applicants must be Australian citizens or permanent residents, including those living overseas. International organisations can also apply for activities benefiting Australian artists; the Engagement Fund additionally encompasses benefits for Australian creative workers and audiences. Engagement Fund applicants must have a confirmed international partner. Both funds exclude contemporary music and feature film, television and documentary projects.

Support: The Travel Fund offers grants of AUD 5,000, 10,000, 15,000 or 20,000 for international market development and networking. The Engagement Fund offers AUD 5,000 to 30,000 for reciprocal collaboration, creative development, cultural exchange and knowledge sharing.

Both funds allow childcare, carer and access costs within project budgets, alongside eligible fees, travel and other activity costs. Access support can include interpreters, specialist equipment and carer or support worker assistance for disabled practitioners, as well as captioning, audio description, alternative formats and temporary building adjustments for audiences. The Travel Fund also explicitly includes access-related travel requirements, such as business-class flights.

32. MacDowell Fellowships

Parents and carers; Care support;
Needs-based support

Location: Peterborough, New Hampshire, United States.

Eligibility: Artists in MacDowell's eligible disciplines, including applicants from outside the United States.

Support: Fee-free residency with studio, meals and accommodation. Applications for financial assistance available for 1) contribution to or cover of costs of direct travel to and from MacDowell (as reimbursement); 2) expenses during the residency including rent, lost income, and childcare. Funding is awarded based on duration of stay and demonstrated financial need.

33. Arts Council of Wales – International Opportunities Fund

Disability; Parents and carers; Access support;
Care support

Location: International work with partners outside the UK.

Eligibility: Creative professionals and arts organisations based in Wales.

Support: International project funding (90% funding; up to GBP 5,000 for residencies and up to GBP 7,500 for other opportunities), including eligible childcare costs, with additional support for access costs. Support worker available to facilitate access to application. Possibility to apply via Video/Audio.

34. Ibermúscas – Grants for the Circulation of Music Professionals

Gender equality; LGBTQIA+ practitioners;
Disability; Indigenous practitioners

Location: International destinations outside the applicant's country of origin or residence.

Eligibility: Musicians, ensembles, composers and other music professionals who are nationals or certified residents of Argentina, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Spain, Mexico, Panama, Paraguay, Peru, Portugal or Uruguay.

Support: The call offers up to USD 8,000 per project, or EUR 8,000 for applications through

Spain or Portugal, for eligible international and touring transport. Assessment allocated 2.5% each to gender equality, multicultural or ethnic-racial perspectives, LGBTQIA+ inclusion and accessibility. These criteria recognise project content, intended audiences and the participation of women, Indigenous, Afro-descendant and LGBTQIA+ practitioners.

Acknowledged limitations: Funding could cover only part of the requested amount. Support was restricted to specified transport expenses; subsistence, insurance, excess baggage and materials were excluded.

35. Folger Shakespeare Library – Artistic Research Fellowships

Remote participation

Location: Washington, DC, United States; onsite, remote or combined research.

Eligibility: Artists whose work would benefit from research on the early modern world and its legacies.

Support: One to three months of paid research at USD 5,000 per onsite month or USD 4,000 per virtual month.

36. British Council Connections Through Culture

Access support; Application access support;
Audience access; Selection priority

Location: Project collaboration between the UK and eligible partner countries.

Eligibility: Individuals or organisations partnering across the UK and an eligible participating country.

Support: Project grants with country-specific ceilings ranging from GBP 5,000 to 15,000 per partnership. The 2026 edition also allows applicants to request additional funding for the personal access needs of core delivery team members, although this is not guaranteed. Assistance with access requirements is available during the application process. Equality, diversity and inclusion form part of the assessment criteria.

37. Perform Europe

Disability; Access support; Selection priority;
Underrepresented regions

Location: Funded touring across at least three Creative Europe countries.

Eligibility: Performing arts professionals and organisations legally based in Creative Europe

countries, applying with at least three partners in three countries. Particular attention goes to underrepresented regions and communities.

Support: Touring grants of EUR 15,000, EUR 25,000 or EUR 55,000; up to EUR 5,000 extra for accessibility and sustainability measures.

38. DAAD Artists-in-Berlin Programme

Parents and carers; Care support

Location: Berlin, Germany.

Eligibility: Established international artists in film, literature, music and sound; visual artists are nominated. German nationals and artists residing primarily in Germany regardless of their nationality are excluded from applying. Certain exceptions apply – see call.

Support: Travel, plus stipend covering living expenses and rent, with apartments available. A larger apartment and family travel reimbursement when a spouse, registered partner or children join for the full fellowship.

Acknowledged limitations: Not all apartments have the same level of accessibility (for example, elevator / equipment).

Support in focus #4

Helping meet income lost during a residency

Taking up a residency does not remove home costs from the artist (rent, bills and so on). Compensating for lost income helps practitioners take up residencies while continuing to meet their home costs.

> [32. MacDowell Fellowships](#): Needs-based financial assistance can include lost income and rent, recognising financial commitments that continue while an artist is in residence.

Support in focus #5

Funding remote participation

Funding remote participation opens international exchange to practitioners whose care responsibilities, access needs or other circumstances make travel difficult.

> [16. Unlimited's 2026 Micro Awards](#) fund online international collaboration.

> [18. ADKDW and Un-Label](#) also offered partly remote participation by arrangement within their funded residency.

> [35. Folger](#) funds fully virtual or mixed research fellowships

3/ Residencies

Addressing Social Justice Themes

The residencies in this section enable artists to explore specific questions of justice and inequality, either directly relevant to a particular group (for example, gender, disability, ethnicity) or topics that disproportionately impact marginalised groups (for example, mental health, climate change). These residencies provide time, resources, international exchange and public platforms for experiences and perspectives that may go unheard within political debate.

39. Goethe-Institut Reframing Family

Women; Gender equality; Social justice themes

Location: Sofia, Bulgaria; Budapest, Hungary; or Chennai, India.

Theme: Feminist perspectives on family structures, including forms of family that challenge traditional norms and the relationship between family life and feminist expression.

Eligibility: Female-identifying photographers based in Bulgaria, Germany, Hungary or

Tamil Nadu, India, with exhibition experience, English fluency and prior work or a strong interest in family and feminism.

Support: Three-week residency covering flights, visa fees, accommodation, a weekly stipend and production funding. Joint activities, community engagement and peer exchange supported the development of work for a subsequent exhibition in Sofia.

40. PERFORMA-Q Queer Stories from Europe's Periphery

[LGBTQIA+ practitioners](#); [Social justice themes](#)

Location: Residencies with partners in Slovakia, Bosnia and Herzegovina, the Czech Republic, Austria and Sweden, with alternative partner spaces for the Ukrainian strand.

Theme: Recovering erased queer stories from Europe's periphery and creating the resources and infrastructure for these narratives to travel across borders.

Eligibility: Emerging and established theatre makers, directors, playwrights, dancers, performance artists and collectives working in theatre, dance, performance art or performative writing.

Support: Two- to four-week residency with a EUR 1,500 to 4,000 stipend, separately covered travel and accommodation, rehearsal space, technical support and tailored mentoring; selected work could continue through touring and showcases.

41. CreArt Art in the City

[Disability](#); [Access support](#); [Application access support](#); [Social justice themes](#)

Location: České Budějovice, Czech Republic.

Theme: Fragility, care and vulnerability in social, bodily and environmental contexts, explored through public-space art by practitioners with lived or artistic experience of disability.

Eligibility: Artists, collectives and interdisciplinary teams from the CreArt 3.0 cities listed in the call; HDLU members in Croatia; and Ukrainian artists through Dialog in Lviv. Applicants needed lived experience of disability or an artistic practice engaging with disabilities,

alongside a visual or spatial practice connected to public space.

Support: Practical support includes artist fee of up to EUR 2,000, production and realisation budget (typically around EUR 2,000 for new works or transportation related costs for existing work), accommodation, travel costs, and workspace. Accessibility-related support and adjustments are addressed individually as part of the residency planning and are not limited to a single budget line. Applications could use text, audio, video or International Sign, with application support available; access needs did not affect assessment.

42. AWARE Marie-Solanges Apollon Research Residency

[Women](#); [Afro-descendant practitioners](#); [Global South](#); [Social justice themes](#)

Location: Villa Vassilieff, Paris, France.

Theme: The visibility of women artists from the Black Atlantic and Global South, including the recovery of overlooked histories through archival, curatorial and community-based research. The call gave particular attention to performance by women artists from Africa and of African descent.

Eligibility: Researchers, arts professionals and curators with a master's degree or equivalent,

proposing research on women artists of the Black Atlantic or Global South.

Support: Three-month research residency with a private live/work studio, return travel from the resident's home, and a EUR 1,000 monthly living allowance. Residents could use AWARE's research collection and draw on its expertise and professional networks. Residents were invited to present their research during the residency and were expected to provide a research article for publication on AWARE's website.

43. Khoj Residency on Mental Health

Mental health; Social justice themes;
Systemic inequalities

Location: Khoj Studios, New Delhi, India.

Theme: Mental health and distress in relation to race, caste, class, gender, geography, colonial legacies and systemic inequalities, recognising different experiences and knowledge systems rather than only medical definitions.

Eligibility: Indian and international artists working in any medium whose practice engaged with mental health and distress.

Support: Six-week on-site residency with travel to and from Delhi, a daily allowance and a production budget. The programme brought artists and scholars into exchange, in collaboration with SOAS's Centre for Anthropology and Mental Health Research in Action.

44. Hotel Maria Kapels – Rotating AiRs

Social justice themes; Colonial legacies;
Systemic inequalities

Location: Mexico, Indonesia or Democratic Republic of the Congo; followed by stages in the Netherlands, Belgium and Spain.

Theme: Colonialism and climate change.

Eligibility: Visual artists residing in a Creative Europe country, irrespective of country of origin.

Support: Residency stages totalling seven months, with a EUR 16,800 artist fee

according to the [Dutch fair pay guidelines](#), EUR 3,000 production budget, travel and accommodation, culminating in an exhibition.

Acknowledged limitations: The organisers acknowledge that venues are not easily accessible to everyone and are not equally child-friendly. They offer to discuss individual needs. They also recognise the restriction to eligible Creative Europe countries, link it to funding conditions and state that they aim for different conditions in future projects.

Support in focus #6

Providing access support before selection

Application support and alternative formats help prevent the application process itself from excluding practitioners before the quality of their work can be considered.

- > [1. Keychange](#) offers a later deadline for applicants with access requirements.
- > [16. Unlimited's 2026 Micro Awards](#) and [36. Connections Through Culture](#) offer access assistance for applying.
- > [16. Unlimited](#) accepts written, audio or video applications.
- > [17. Europe Beyond Access](#) also accepts written, audio or sign-language video applications.
- > [25. Creative Australia's First Nations Arts d/Deaf and/or Disabilities Project Fund](#) provides Easy Read materials, Auslan interpretation for application support meetings, and written, audio or video response options.
- > [33. Arts Council of Wales – International Opportunities Fund](#) offers the help of a support worker for the application and accepts different means of applying (audio / video).
- > [41. CreArt](#) offers help preparing or submitting applications and accepts text, audio, video or International Sign.

4/ Supporting Audience Access and Community Participation

The focus of this section is on those who can experience, contribute to and shape cultural activities. These programmes support artists working with communities that face barriers to cultural participation, or developing ways to make artistic experiences more accessible to audiences. Their approaches include collaborative creation, participatory workshops and accessibility built into artistic practice.⁷

45. Magic Carpets – Inclusive Movement and Accessibility Residency

Disability; Community participation; Audience access

Location: Riga, Latvia, principally at Strazdumuiža, the Latvian Association of the Blind's venue.

Theme: Making contemporary dance accessible to visually impaired communities through participatory workshops and collaborative creation. The artist works with community members and shares inclusive methods with local dance professionals; the residency concludes with a public presentation and interactive sessions.

Eligibility: International contemporary dance artists with experience working with visually impaired people and a methodology suited to this work. Applicants must be EU citizens, have the right to reside in the EU or come from Creative Europe-eligible countries. English language skills are required.

Support: EUR 1,200 artist fee, travel and accommodation, mentorship and facilitation, and collaboration with a local dance artist.

⁷ Related provision also appears in wider programmes, including [34. Ibermúsicas](#) and [36. Connections Through Culture](#).

46. Singapore International Foundation – Arts for Good Fellowship

Older people; Community participation;
Professional networks

Location: Online and Singapore.

Theme: The 2023-24 edition focused on 'Empowering Meaningful Ageing through the Arts', exploring how participation in the arts can enhance older people's wellbeing. Fellows exchanged approaches to community work and engaged with social service organisations through workshops, learning visits and peer sharing.

Eligibility: Arts and culture practitioners and social-sector professionals aged at least 21, with a minimum of two years' professional practice and experience working with communities through the arts. Applicants must communicate in English, have stable internet access and attend all programme components.

Support: Online learning sessions, followed by an exchange in Singapore. Support included a partial flight contribution, six nights of shared accommodation, local transport during the programme and lunches for five days.

47. PartArt4OW – Communities for a Sustainable and Equitable Blue Economy

Community participation; Selection priority;
Social justice themes

Location: Projects in EU Member States or Horizon Europe-associated countries, with a compulsory presentation event in Barcelona, Spain.

Theme: Participatory artistic projects combining art, science and community involvement to explore equitable relationships with oceans, rivers and water-dependent economies. Priority is given to projects involving underrepresented groups or people facing exclusion.

Eligibility: Individuals, organisations and consortia meeting the call's country conditions. Lead applicants must be based in an EU Member State or Horizon Europe-associated country; eligible third-country partners may join consortia. Projects must collaborate with an economic actor connected to the blue economy and secure a host for their public event.

Support: Grants of up to EUR 50,000 for six-month projects in July to December 2026, covering eligible project costs including travel, alongside mentoring, training and peer exchange. Travel and accommodation for the compulsory Barcelona presentation must be included within the project budget.

48. En Tránsito – Community Theatre Residency-Laboratory at Espacio Txawün

Community participation; Rural communities;
Intercultural exchange; Gender equality

Location: Espacio Txawün, in the rural Niágara sector of Padre Las Casas, La Araucanía, Chile.

Theme: Community theatre developed through artistic research, exchange and creation with the local community, culminating in an immersive performance. Selection considers an environmental and decentralising approach, gender perspectives in the work and team, and the promotion of diversity and intercultural dialogue.

Eligibility: Community theatre companies based in Argentina, Bolivia, Brazil, Colombia, Costa

Rica, Cuba, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Panama, Paraguay, Peru or Uruguay, with a community project established for at least two years. Two companies are selected, each participating with one to three people.

Support: International travel, accommodation and subsistence covered. Participants received creation and rehearsal space, practical sessions facilitated by Compañía La Heroica, opportunities to exchange methods with other artists and work with the local community, and audiovisual documentation of their creative process.

5/ Further Opportunities: Networks and Practical Resources for Inclusive Mobility

Networks

Professional networks can help artists and cultural professionals build international relationships, exchange knowledge and develop collaborations. Funded membership and participation can make these opportunities more accessible to practitioners who face financial or other barriers to joining.

- [IETM Global Connect](#) – A programme supporting performing arts professionals worldwide to join IETM's international network, with particular attention to underrepresented practitioners and regions. It provides membership, professional exchange and funded participation in an international meeting, including access support for disabled participants.
- [IETM Travel Grants](#) – Covering up to 75% of travel expenses and including accommodation for three nights, IETM travel grants are available for members with lower annual turnovers to apply for in order to take part in IETM meetings (reference above provided for the 2026 meeting in Oulu, Finland).
- On the Move Parental Support – As part of its annual Cultural Mobility Forum, On the Move financially supports members, invited speakers and guests with parenting needs, particularly through an on-site 'nanny' support system.
- [Solidarity – Trans Europe Halles](#) – In moments of urgency, Trans Europe Halles activates its Solidarity Fund, which provides emergency support to members in need. Beyond immediate relief, the network can also mobilise advocacy, resource coordination and long-term programmes to strengthen resilience.
- [Creative Europe Networks and BIPOC Representation: Bridging Gaps and Breaking Barriers – Study & Guide](#) – Supported by the Reset! Network, Miriam Amina Fofana authored two publications focused on how the European cultural sector can become more welcoming and representative for BIPOC communities and what role Creative Europe networks can play in pursuit of this goal.

Practical Resources

The resources below help readers find mobility funding, understand practical requirements such as visas and social insurance, and explore how access, care responsibilities and safety affect international cultural work.

- [On the Move Funding Guides and Open Calls](#)
– Mobility opportunities and funding guides and thematic publications, for example:
- [International Mobility of Disabled Artists and Culture Professionals](#) – Research on barriers and approaches to improving mobility access;
- [Parenting and International Cultural Mobility](#) – Research on care responsibilities and practical participation needs;
- [Mental Health, Well-being and International Cultural Mobility](#) – Research on the multiple psychological impacts of international cultural mobility on artists and cultural professionals and the related barrier of higher access costs;
- [Funding Guide for At-risk and Displaced Artists and Culture Professionals](#) – Protection, relocation and emergency-support leads.
- [Mobility Information Points](#) (MIPs) – Practical information about visas, tax and social insurance for international cultural work.

Part 4: Case Studies



This chapter examines how selected programmes from the overview in Chapter 3 respond to barriers to cultural mobility and participation. The cases bring together different geographical contexts and types of organisation, with examples of gender equality initiatives, regional exchange, disability access and community participation. They offer artists and cultural professionals a closer view of the arrangements that may make an opportunity relevant to them, while giving funders and organisers concrete design choices to consider for their own programmes.

Each case follows the same structure: **description of the programme by the provider, the barrier addressed, distinctive design choices, participation considerations and lessons for other providers.** Location, eligibility and the general support package are set out in the relevant Chapter 3 entry. They are discussed here where they help explain how a measure works, with links back to the overview listing for the practical information.

The analysis concerns published provision in the editions identified in the source notes. It does not establish who benefited or whether the support met every participant's needs.

Participation considerations are included to put each programme's offer in context, rather than imply any negative assessment. They may reflect the programme's focus, available resources, funding conditions or partnership arrangements. Identifying them helps readers assess whether an opportunity fits their circumstances, whether participation is feasible and what needs clarification with the provider. They may also indicate areas where support could be developed further.

Lessons are suggestions drawn from the programme design, rather than an assessment of outcomes.

1/ Keychange – Talent Leadership Programme

LEADERSHIP: Supporting women and gender-diverse practitioners to lead change in music

See [entry 1](#) in the Chapter 3 overview for location, eligibility and support.

Description by Provider

‘The Keychange Talent Leadership Programme (TLP) is a six-month training for women and gender-diverse individuals ready to lead change in the music industry.

This programme equips future leaders with the tools to drive diversity, equity, inclusion, and accessibility (DEIA). Through workshops, mentoring, and hands-on projects, participants gain practical skills, fresh insights, and the confidence to inspire change locally and globally.’

‘The programme begins at Tallinn Music Week (Estonia) in April 2026 and wraps up at the Reeperbahn Festival (Germany) in September 2026. Prior to the start of the programme, there will be an online kick-off meeting in March 2026. You will be required to commit to the below:

1. Mandatory attendance at two in-person events:
 - Talent Lab at Tallinn Music Week:
09-12/04/2026 (opening event)
 - Talent Lab at Reeperbahn Festival:
16-19/09/2026 (programme wrap-up).
2. 24 sessions, 2 hours per week, between April 2026 - September 2026, with every fourth week being ‘free from activities’.
3. An estimated average time of 4 hours of work a week (live sessions + independent work).’

Barrier Addressed

Keychange addresses gender inequalities in the music industry through targeted professional development for women and gender-diverse practitioners. Access to a leadership programme also depends on practical circumstances: someone who meets its eligibility criteria may need childcare, disability access arrangements or additional travel funding to take part. Both who can participate and how they are able to participate are parts of the same problem.

Distinctive Design Choices

- Keychange is for women and gender-diverse practitioners (including trans, non-binary, gender queer, agender and gender non-confirming).
- The programme treats leadership as something that can be practised by artists, entrepreneurs, and creatives as well as people in management positions.
- Participants gain skills to create and implement innovative projects that promote Diversity, Equity, Inclusivity, and Accessibility (DEIA) in the music industry, allowing those participating in the programme to go on to increase access and participation for others.
- Alongside a baseline travel bursary to Talent Labs, it provides top-up funding for childcare and accessibility needs.
- Access is also considered before selection: applicants whose access requirements mean they need longer to apply can request additional time, subject to an earlier deadline for that request.

Participation Considerations

- The online component requires a regular commitment, and attendance at both international events is mandatory.
- Financial assistance may help with costs without resolving every difficulty connected with time, care or travel.
- Geographical and experience requirements define who can benefit.
- The public call announces additional funding but does not give a single entitlement that establishes how much each person will receive; individual arrangements need confirmation.

Lessons for Other Providers

- Combine an initiative for an underrepresented group with additional assistance based on participants' circumstances.
- Connect the programme's thematic focus with participants' capacity to create change. Alongside supporting their own participation, training and mentoring can equip them to develop projects and practices that improve inclusion in their organisations and communities.
- Take access into account during the application process; support offered only after selection cannot help someone who cannot complete the application form.
- Provide clear information about the time commitment and how additional funding is agreed to help practitioners judge whether participation is feasible.

Source notes

[Keychange 2026 call;](#)
[2026 application guidance and criteria](#)

2/ Indian Ocean Commission – AléVini

SELECTION PRIORITIES: Making women's participation an effective priority within regional mobility funding

See [entry 28](#) in the Chapter 3 overview for location, eligibility and support.

Description by Provider

'As part of the [CCI \[Cultural and Creative Industries\] project](#) and in accordance with its specific objective 2 'Fostering the cultural ecosystem to create wealth and promote equal access to culture', the project implements the following activity 2.2: 'Creating a regional mobility fund for female and male cultural operators' and calls for applications (CfA) for awarding the 'AléVini, regional mobility fund' grant.

The objectives of this grant are to:

1. Promote inter-island cultural and artistic exchanges to strengthen the CCI value chain: creation, production, distribution, and dissemination.
2. Develop the region's artistic and cultural market by promoting the creation of professional networks.

As the CCI project aims for structural change for gender equality in culture, priority will be given to projects that have an impact on equality by promoting the full participation and inclusion of women.'

Barrier Addressed

Access to regional cultural exchange depends on resources for travel and opportunities to develop professional relationships across borders. These challenges intersect with gender inequalities within the cultural and creative industries. The wider project supporting AléVini, with the support of *Agence française de développement (AFD)*, identifies gender stereotypes and socio-economic inequalities, alongside priorities concerning women's representation, gender-based violence and economic empowerment.

Distinctive Design Choices

- Selection gives a priority to projects that are designed to promote women's full participation and inclusion. This is not necessarily a thematic priority but acts as an encouragement for those designing any project on any theme to integrate women.
- The guidelines make this priority concrete through examples: networking events promoting women in the cultural and creative industries, artistic work concerning women's advancement, training challenging discrimination and gender roles and activities organised by women-led structures. Examples are a strong support to make inclusion of women as easy as possible in project design.
- Family assistance is an eligible cost alongside travel, living expenses and visa fees, recognising that participation may require support beyond the direct costs of the journey.
- Applicants must sign a Gender Commitment Letter, making gender equality a formal requirement of the application.
- The fund pays 80% of the grant at contract signature and the remaining 20% after validation of the final report. This advance reduces the amount practitioners need to find before travelling.

Participation Considerations

- Family assistance falls within the eligible mobility costs rather than being presented as a separate top-up. The guidelines do not explain which care arrangements it covers or how the contribution is calculated. Practitioners with caring responsibilities need this clarified before assessing whether the support makes travel feasible.
- Activities must last between five and fifteen days, excluding travel days. Practitioners will need to manage how this affects any care arrangements and paid work.
- Flexibility after selection is restricted: changes to dates require approval, while changes to destination or purpose are not permitted under the ordinary rules. Exceptional circumstances, including pregnancy, bereavement or serious illness, may allow adjustments subject to the provider's approval.

Lessons for Other Providers

- Build gender equality into wider mobility funding through selection criteria and eligible costs.
- Give applicants concrete examples of how projects can advance equality through participation, leadership, professional networks or artistic themes.
- Make care support explicit: explain which arrangements are eligible, how contributions are calculated and whether they fall within the general grant ceiling or are available as additional funding.
- Pay a substantial proportion of funding before travel so participation depends less on practitioners' ability to advance costs themselves.
- Establish clear procedures for changes in personal circumstances, so applicants understand what flexibility is available.

Source notes

[AléVini Cycle VII call](#); [Cycle VII guidelines](#); [Cycle VII FAQs](#)

3/ ADKDW and Un-Label Participatory Residency

ACCESS PLANNING: Giving disability access its own budget and making constraints explicit

See [entry 18](#) in the Chapter 3 overview for location, eligibility and support.

Description by Provider

‘As part of the Participatory Residency Program, the Academy of the Arts of the World (ADKDW), together with Un-Label, is inviting applications for a residency from April to September 2025. Based on a self-selected subject, an artist-in-residence will develop a participatory program for the Un-Label network and implement it in collaboration with the ADKDW team.

The call is addressed to artists, activists and cultural workers with disabilities, or disabled artists, activists and cultural workers of all disciplines.’

Barrier Addressed

Disabled practitioners may face several overlapping barriers, requiring individual planning rather than a standard support package. Participation in a residency depends on more than eligibility: accommodation, communication and working arrangements must also be accessible.

Distinctive Design Choices

- Eligibility is based on self-identification as disabled, neurodivergent or Deaf, with particular encouragement for people experiencing overlapping forms of marginalisation.
- Separate budgets recognise different requirements for participation. This ensures that access costs do not disadvantage an applicant’s artistic design budget.
 - EUR 2,000 per month as a scholarship
 - max. EUR 8,000 production budget
 - EUR 5,000 for accessibility measures
 - EUR 5,000 for work assistance or mentoring sessions
 - max. EUR 2,000 travel costs (incl. visa, luggage and regional)
 - max. EUR 2,000 documentation / public relations
- Applicants submit an access rider covering requirements such as accessibility and childcare.
- A plain-language call is also available.
- Partly digital participation can be arranged.
- Successful applicants develop activities with communities in Cologne, giving community members a role in shaping the work.

Participation Considerations

- The accommodation is not fully accessible, although smaller adaptations can be provided. The providers cannot offer additional resources for permanent assistance. Deaf participants need their own work assistance and knowledge of German Sign Language. These are explicitly acknowledged and accompanied by a statement for future improvements and the contact deals of two team members to respond to any questions.
- Collectives can apply, but their budget is the same as for individuals.

Lessons for Other Providers

- Make access and assistance visible in the budget. Dedicated allocations help applicants understand the resources available and plan how to use them, while keeping these requirements distinct from artistic production costs.
- Discuss individual requirements during application and planning, so access arrangements can shape participation from the outset.
- Publish participation constraints clearly. This helps avoid unpleasant surprises and wasted time and energy on an application that cannot be supported. It also allows practitioners to decide whether to apply and what to clarify, while identifying for the provider where they need to improve in an accountable way.
- Allow remote participation where possible. Explain how it can accommodate individual circumstances and how it can combine with activities that require a physical presence.
- Connect support for practitioners with opportunities for others to participate: community collaboration can extend a programme's inclusion aims beyond the selected resident.

Source notes

[Un-Label full call for the 2025 residency;](#)
[On the Move call summary](#)

4/ Mekong Cultural Hub Art and Society Mobility Programme

LOCAL ADAPTATION: Adapting regional exchange funding through local partners

See [entry 22](#) in the Chapter 3 overview for location, eligibility and support.

Description by Provider

‘With the key objectives of Strengthen the Network, Mutual Learning, Resource Sharing, and Career Advancement; the Mobility Program supported arts and cultural practitioners whose work is at the intersection of art and society through two dimensions:

A. Travel Grants

Purpose: Allows for the movement of artists and cultural workers from each partner’s country to participate in art and cultural activities of other communities within the Mekong Region & Taiwan

Impact: Creates new opportunities for cross-cultural experiences and professional development.

B. Local Events Funding

Purpose: Affords Hub Partners the ability to activate a variety of local activities that support awareness and connection with the wider region.

Activities: Talks, events, and exchanges with visiting artists and cultural workers from other parts of Asia.

Impact: Creates dynamic spaces for dialogues and learning about regional narratives.’

Barrier Addressed

Building international professional relationships requires opportunities to meet peers and payment of travel, accommodation and subsistence costs. Practitioners making one of their first cultural trips abroad may have fewer existing connections and limited resources to access such opportunities.

Distinctive Design Choices

- Partners administer their own schemes with financial and administrative support from Mekong Cultural Hub, allowing shared regional objectives to be pursued through locally determined arrangements.
- The Myanmar strand prioritises applicants making their first cultural trip abroad, directing support towards practitioners with less international mobility experience.
- Two schemes recognise practitioners living outside their country of nationality: AMCA includes Myanmar nationals based elsewhere in the Mekong region or Taiwan; Trees Music & Art includes Southeast Asian nationals legally resident in Taiwan.
- Language barriers are addressed through different approaches. Myanmar and Taiwan include interpretation among eligible expenses; Vietnam’s Mobility Fund allows applicants to explain how they will manage communication if they do not speak English or the destination’s language.
- Taiwan’s grant is paid before departure and can be used flexibly across travel and project expenses, helping practitioners make arrangements before undertaking the exchange.

Participation Considerations

- The partner schemes have different nationality, residence, age, experience and selection requirements. Applicants should check the relevant partner's conditions; provisions described for one scheme do not necessarily apply to another, including Vietnam's separate Mobility and Event Funds.
- Grants are contributions towards participation, with different amounts and eligible expenses. Applicants need to assess what their proposed activity will cost and whether additional resources are required.

Lessons for Other Providers

- Allow local partners to adapt support to their contexts while making the different application routes and conditions easy to understand.
- Support the receiving context as well as the travelling practitioner: local events can create opportunities for exchange with people who are not themselves travelling.
- Consider what enables a first international exchange to happen, including eligibility, communication, payment timing and flexibility over expenses.

Source notes

[Art and Society Hubs Network](#);
[Myanmar travel grants manual](#); [Vietnam Travel Grants Manual](#); [Taiwan Travel Grants](#);
[On the Move pilot call summary](#)

5/ Sesc_Videobrasil – 22nd Biennial Residency Awards

ELIGIBILITY EXCEPTIONS: Including Indigenous artists beyond the programme's geographical eligibility

See [entry 23](#) in the Chapter 3 overview for location, eligibility and support. This case examines the residency awards alongside the biennial through which they were offered.

Description by Provider

‘Through this open call, the Associação Cultural Videobrasil and Sesc São Paulo invite artists and/or collectives to submit up to (03) three works that may be selected to participate in the 22nd Biennial Sesc_Videobrasil, to be held in October 2023, at Sesc 24 de Maio, in São Paulo, Brazil.

Each artist and/or collective selected for the 22nd Biennial Sesc_Videobrasil will be paid the gross amount of three thousand reais (BRL 3,000.00) for their participation, before taxes and fees, in accordance with the current Brazilian legislation...

The 22nd Biennial Sesc_Videobrasil will offer prizes in cash and/or in residency programs to artists or collectives selected by an international jury, comprised of professionals from different fields of contemporary art. The results will be announced during the Biennial's opening week.

Artistic residency prizes will also be given, which will provide residency periods at partner institutions of the Videobrasil Residency Program, to be announced closer to the event. Prizes include airfare, accommodation and per diem during residencies, which have an eight-week duration and must be carried out between 2024 and 2025.’

Barrier Addressed

Artists working in territories marginalised within the international art world can face unequal opportunities for visibility, professional connections and artistic development. The biennial explicitly identifies these territories as the focus of its knowledge-sharing and network-building activities. Representation also raises a question about audiences: presenting a wider range of artistic perspectives does not ensure that disabled people can experience the work.

Distinctive Design Choices

- Eligibility directs opportunities towards Global South practitioners and Indigenous artists of any nationality. The call generally excludes artists born in certain countries, (including Norway, Sweden and Finland), but makes an explicit exception for Indigenous artists. A Sámi artist born in one of these countries could therefore apply. This nuanced approach allows for the inclusion of all Indigenous practitioners, recognising their under-representation and marginalisation within their otherwise well-represented countries of origin.
- Exhibition participation is paid, and the organisers cover artwork transport, insurance and installation. Residency awards connect this public presentation with further opportunities to develop artistic practice.

- Partnerships offer different opportunities. The Centro Cultural do Cariri award provides a two-month residency for a Latin American artist; the Wexner Center award includes funding and access to audiovisual post-production equipment.
- Audience access is considered through adaptations to particular works. These include tactile reproductions, audio description, Brazilian Sign Language videos, accessible captions and technologies that make sound perceptible through vibration.

Participation Considerations

- Selection for the exhibition does not guarantee a residency: the awards involve a further jury decision. For collectives, only one representative can undertake the awarded residency.
- Passport and visa expenses remain the artist's responsibility.
- Applications must be submitted in Portuguese, Spanish or English. Certain audiovisual works in other languages require English subtitles.
- The regulations do not specify childcare or individual artist access funding. The exhibition's audience accessibility measures should therefore not be taken as evidence of equivalent provision during the residencies. Applicants would need to clarify arrangements with the relevant host.

Lessons for Other Providers

- Connect representation with opportunities for continued development. An exhibition can provide visibility while partnerships create further routes for research, production and professional exchange.
- Consider whose work is presented and who can experience it. Artist representation and audience accessibility can reinforce each other while requiring different arrangements.
- Pay practitioners for exhibiting their work and identify the costs covered by the organiser, so visibility does not depend entirely on artists' own resources.
- Make the stages of support clear. Distinguish exhibition selection from residency awards, and explain which participation arrangements are determined by the organiser and which by the residency host.

Source notes

[22nd Biennial regulations](#); [2023 award details](#); [Videobrasil Residency Program](#); [22nd Biennial overview](#); [exhibition accessibility](#).

Annex – List of Funding Guides

The following funding guides published or updated since 2022 were consulted in the development of this publication:

Country guides

1. [Mobility Funding Guide to Australia*](#)
2. [Mobility Funding Guide to Belarus and Belarusians Living Abroad](#)
3. [Mobility Funding Guide to Belgium](#)
4. [Mobility Funding Guide to Brunei Darussalam*](#)
5. [Mobility Funding Guide to Cambodia*](#)
6. [Mobility Funding Guide to China*](#)
7. [Mobility Funding Guide to Czech Republic](#)
8. [Mobility Funding Guide to France](#)
9. [Mobility Funding Guide to Germany](#)
10. [Mobility Funding Guide to India*](#)
11. [Mobility Funding Guide to Indonesia*](#)
12. [Mobility Funding Guide to Italy](#)
13. [Mobility Funding Guide to Lao PDR*](#)
14. [Mobility Funding Guide to Malaysia*](#)
15. [Mobility Funding Guide to Myanmar*](#)
16. [Mobility Funding Guide to Pakistan*](#)
17. [Mobility Funding Guide to Philippines*](#)
18. [Mobility Funding Guide to Singapore*](#)
19. [Mobility Funding Guide to Spain](#)
20. [Mobility Funding Guide to Thailand*](#)
21. [Mobility Funding Guide to the United Kingdom](#)
22. [Mobility Funding Guide to Vietnam*](#)

Regional guides

23. [Mobility Funding Guide for the Balkan Region](#)
24. [Mobility Funding Guide to the Caribbean](#)
25. [Mobility Funding Guide to Eastern Europe and South Caucasus Region](#)
26. [Mobility Funding Guide to the Nordic-Baltic Region](#)
27. [Mobility Funding Guide to the South Mediterranean Region](#)

Thematic and specialist guides

28. [Mobility Funding Guide: Greening Artistic Residencies \(Focus on Creative Europe Countries\)](#)
29. [Music Mobility Funding Guide – Focus on Europe](#)
30. [Guide des fondations privées en France](#)

The [Mobility Funding Guide: At-risk and Displaced Artists and Culture Professionals](#) that was published in 2026 was not included in the research for this publication. It is complementary but stands independently of this guide.

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About the Researcher

Sophie Dowden is a freelance facilitator, researcher and consultant working across European cultural cooperation, policy and practice. Her work focuses particularly on diversity, equity, inclusion and accessibility, with an emphasis on identifying and addressing barriers to participation in cultural life. She works with European cultural networks and national and regional cultural organisations to strengthen inclusive policies, practices and approaches to participation. She has contributed to the research team of Europe Beyond Access, facilitated the European Network of Cultural Centres'

working group on inclusion and accessibility, and led work on SDG 10 (Reduced Inequalities) within the SHIFT project. Her broader practice combines cultural project management with a growing focus on monitoring and evaluation, particularly as tools for organisational learning and improving outcomes. She currently manages Rotating AiRs, a Creative Europe project exploring the intersections of climate change and colonialism through international artistic residencies. Previously, she was project manager at the European Choral Association and policy officer at Culture Action Europe.

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