

Widening Horizons: Expanding cultural mobility information in less-resourced countries

EVALUATION REPORT: 2022-2024 *WORKSHOPS FOR CULTURAL MOBILITY DEVELOPERS*

On the Move is the international information network dedicated to artistic and cultural mobility, gathering 79 members from 29 countries. Since 2002, On the Move provides regular, up-to-date and free information on mobility opportunities, conditions and funding, and advocates for the value of cross-border cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multi-annual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

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

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As part of its 2022-2024 work programme, On the Move introduced a new initiative known as the *Workshop for cultural mobility developers*. This initiative aimed to enhance the capacity of culture professionals from specific contexts, enabling them to support the internationalisation of artistic and cultural practices while adopting more value-driven approaches:

- In 2022, On the Move collaborated with Motovila¹ and focused on 10 Balkan countries, namely Romania, Serbia, Albania, Kosovo, Slovenia, North Macedonia, Bosnia and Herzegovina, Bulgaria, Croatia, Montenegro.
- In 2023, On the Move collaborated with Culture Funding Watch² and focused on 8 South Mediterranean countries, namely Morocco, Algeria, Tunisia, Libya, Egypt, Malta, Italy (Sicily, Lampedusa, Pelagie Islands), Spain (Ceuta, Melilla).
- In 2024, On the Move collaborated with Culture and Management Lab³ and focused on 6 Eastern European and South Caucasus countries, namely Moldova, Georgia, Ukraine, Armenia, Azerbaijan and Belarus.

On the Move selected three global regions characterised by more fragile political, socio-economic, and cultural infrastructures, less represented in the overall On the Move's membership. These regions typically have limited access to regular professional development and mentoring programmes with a strong international dimension. Even when such capacity-building schemes are available, research highlights that opportunities for cultural mobility funding and related information remain extremely limited.

On the Move anticipated that this workshop series would facilitate better knowledge and expertise circulation, increase access to existing resources, and empower participating cultural managers and their respective entities or communities to further explore artistic mobility and international opportunities. Additionally, each workshop sought to leverage the participants' experiences, fostering a

¹ <https://motovila.si/en/>

² <https://culturefundingwatch.com/en/>

³ <https://www.facebook.com/cumalab/>

dynamic and inspiring exchange within the group, with individuals sharing their valuable expertise on topics such as intra-regional mobility.

In accordance with its partners and selected participants, On the Move decided to have English as the language of communication for all workshops and correspondence even if the dissemin'actions could take place in other languages (in relation to national and local contexts).

Curation

Each workshop provided a platform to share knowledge and expertise related to working internationally. It also aimed to equip cultural managers with the skills necessary to support the artistic, economic, and cooperative growth of their communities within their unique contexts. Each training was designed to offer insights into trends and opportunities related to international cultural mobility, along with tools to enable participants to continue training other artists and culture professionals in their respective regions. For each edition, the valuable input of local partners and guest experts enriched the methodologies used and allowed to curate a solid mobility experience while preparing quality contents:

- The **2022 workshop** was facilitated by **Milica Ilić** (independent expert, Belgium), **Bojana Panevska** (DutchCulture/TransArtists, the Netherlands) together with **Mateja Lazar and Tanja Kos** (Motovila, Slovenia).
- The **2023 workshop** was facilitated by **Maria Daïf** (independent consultant in cultural management, Morocco), **Toni Attard** (Culture Venture, Malta) together with **Ouafa Belgacem** (Culture Funding Watch, Tunisia).
- The **2024 workshop** was facilitated by **Tamar Janashia** (Culture and Management Lab, Georgia) and **Mykhailo Glubokyi** (Izolyatsia, Ukraine).

On the Move could experiment with different formats for each edition, building upon experience and feedback, while considering the specificities, opportunities, and challenges of each local context. However, four key segments were consistently offered to participants:

- A session focused on **defining international cultural and artistic mobility**. This session included a general introduction and context-based approaches, explored motivations for cultural stakeholders to engage internationally, examined the impacts on their professional development, and introduced value-driven mobility programmes translated into working principles.
- A session on **international professional development and strategic guidance**. This covered the logics and trends in financing the mobility of artists and culture professionals, the terminology and roles of organisers, facilitators, and participants, and explored shared values of professional development programmes such as sustainability, accessibility, ethics, balanced power dynamics, as well as approaches to advising, guiding, and mentoring in transnational creative projects.
- A session addressing the **provision of cultural mobility information**. This session discussed terminology and roles related to mobility experiences and contextual profiles and explored cross-cutting global themes such as freedom of artistic expression, intercultural dialogue, balanced power relations, and accessibility. It also addressed access to mobility information, ranging from funding and administrative matters to open calls and emerging trends, as well as the aggregation of professional cultural information using various formats depending on the purpose, timeframe, and available human and financial resources.
- A session dedicated to designing a **dissemination activity (or dissemin'action)** focused on cultural mobility. It included types of activities, sharing methods and ideas, using the workshop's outcomes, logistics and organisational steps, managing expectations, and evaluating both the dissemination activity and the workshop itself.

In collaboration with local partners and hosts, On the Move was able to organise **additional activities** that enhanced the participants' mobility experience. In Ljubljana, for instance, they attended the Creativity4Sustainability Forum 2022,

which was organised by the Creative Europe Desk Slovenia.⁴ During their time in Tunis, they took part in On the Move's Cultural Mobility Forum 2023.⁵ Meanwhile, in Tbilisi, they visited key operators within the local cultural scene, particularly those involved in demonstrating against "Russian laws" and advocating for European values.⁶ The structure of each workshop facilitated discussions pertinent to the local context; for example, the Balkan edition was held in the peripheral town of Kranj, a UNESCO heritage site just a 30-minute train ride from the capital. This setting allowed for a more nuanced exploration of cultural mobility issues, including rural challenges, heritage, and slow mobility, as well as connections to local Artist-in-Residence programmes.

For each workshop, On the Move collaborated closely with its local partner and member to plan the activities through both onsite and remote meetings. These discussions focused on the content, practicalities, and production aspects of the workshops, including the establishment of effective communication campaigns. The teams were particularly attentive to creating optimal conditions for the participants' mobility experience and accommodating their accessibility needs. Additionally, On the Move's board and advisory committee provided valuable input at various stages, from the ideation and design of programmes to the evaluation processes.

Communications

On the Move communicated on the activity on its website, in its multilingual newsletter and on its social media channels. It gathered all necessary technical and content information to circulate a series of support documents accompanying the open calls for participation so all interested parties could download practical information, and the detailed conditions offered to selected participants. Moreover, On the Move prepared marketing templates and ready-to-post messages to help its members and colleague international organisations relay the open calls. It monitored both the circulation of the

⁴ <https://on-the-move.org/work/events/workshop-cultural-mobility-developers-balkan-region>

⁵ <https://on-the-move.org/work/events/workshop-cultural-mobility-developers-tunis>

⁶ <https://on-the-move.org/about/our-news/workshop-cultural-mobility-developers-2024-tbilisi-georgia>

news and the applications received in order to adapt its efforts and intensified promotion on social media and local relays the last week before the deadlines.

On the Move created dedicated webpages and supporting documents that clearly and transparently outlined the proposed conditions, particularly regarding travel costs.

This included coverage for trips to and within the workshop location, such as return tickets in economy class for planes or trains, as well as local transportation and transfers. Additionally, provisions were made for accessibility costs for disabled culture professionals, which encompassed accommodation, meals, transfers, and visa expenses. Applicants had direct access to On the Move's Director of Operations, allowing them to seek clarification, especially concerning accessibility issues and submitting applications in alternative formats. To assist applicants in preparing their responses, a Word version of the application was made available for online submission.

As part of the submission process, applicants were invited to include their short biographies and portraits, which would be used for the publication of the results from each open call:

- For the **Balkan edition**, the open call was launched⁷ on 20 June 2022. The deadline for submitting applications was set for 3 July, with the results scheduled to be published on 15 July. This timeline included sending individual emails to applicants to inform them of the status of their application. On the Move received **56 applications** from the 10 eligible countries: Albania (3), Bosnia and Herzegovina (1), Bulgaria (7), Croatia (5), Kosovo (2), Montenegro (2), North Macedonia (7), Romania (7), Serbia (9), Slovenia (13). Among the 56 applicants: 42 females, 14 males (no non-binary nor 'prefer not to say').
- For the **South Mediterranean edition**, the open call was launched⁸ on 23 January 2023. The deadline for submitting applications was set for 19 February, with the results scheduled to be published on 6 March. Again, this timeline included sending individual emails to applicants to inform them of the status of their application. On the Move

⁷ <https://on-the-move.org/news/open-call-participation-workshop-cultural-mobility-developers-balkans-slovenia>

⁸ <https://on-the-move.org/news/open-call-workshop-cultural-mobility-developers-tunis-tunisia>

received **94 valid applications** from all eligible territories (33 females, 59 males and 2 non-binaries). Many professionals from the diaspora, based in other continents, especially Europe, approached the coordination team as they felt the opportunity was valuable and wanted to apply.

- For the **Eastern Europe and South Caucasus edition**, the open call was launched⁹ on 24 January 2024. The deadline for submitting applications was set for 26 February, with the results scheduled to be published on 11 March. Again, this timeline included sending individual emails to applicants to inform them of the status of their application. OTM received **165 applications** (133 women, 27 men, 2 non-binaries, 3 prefer-not-to-say) from artists and culture professionals active in the 6 countries in focus: Armenia (11), Azerbaijan (15), Belarus (5), Georgia (25), Moldova (6), Ukraine (103). Applicants were active in a variety of artistic fields: 8 Architecture & Design (8), Performing Arts (26), Cross-disciplinary (36), Visual Arts (54), Literature (9), Music (11), Other (libraries, museums, media, etc.) (21).

Selection of beneficiaries

Culture professionals had to comply with the following criteria:

- Be based and professionally active in one of the eligible countries.
- Be an independent worker or working for a cultural organisation active in the arts and cultural sector (including visual arts, performing arts, music, cross-disciplinary forms, literature and literary translation – the audiovisual sector and cultural heritage are not covered by this call).
- Deal with or have experience in cultural mobility in the region / at European level but lack resources to upscale one's career.
- Have the capacity to mentor or better equip peers in one's own context.
- Have at least 5 years of working experience and a good level of English.
- Be fully available during the time of the workshop and side

⁹ <https://on-the-move.org/news/open-call-cultural-mobility-developers-workshop-tbilisi-georgia>

cultural events/visits.

Given the specific focus of the third workshop on the South Caucasus, On the Move, in close collaboration with Culture and Management Lab and invited experts, decided to include a provision stating that Belarusians and Ukrainians residing in other European countries were eligible to apply.

Applicants were required to submit information based on the aforementioned criteria, alongside outlining their expectations, demonstrating their motivation, and expressing their commitment to disseminating knowledge on cultural mobility after the event, supported by the dissemination grants. For each edition, a selection committee, composed of the local host, On the Move team members, and guest experts, was responsible for evaluating all applications.¹⁰ After verifying the eligibility of applicants, On the Move granted the selection committee access to the applications. The committee had 10 days to review the submissions and propose a shortlist of 12 candidates, followed by a half-day online consensus meeting to determine the final selection and a reserve list. The final decision was conclusive, and all applicants were informed of the outcome individually. On the Move also provided feedback upon request to those whose applications were unsuccessful.

On the Move and its partners selected:

- **For the Balkan edition, 12 participants (7 women, 5 men)¹¹** instead of 10, following a budget revision. The group represented a diverse range of creative fields and experiences. Participants came from several countries within the focus area, including Romania (1), Croatia (1), Serbia (2), Kosovo (1), North Macedonia (2), Montenegro (1), Slovenia (4).
- **For the South Mediterranean edition, 10 participants (5 women, 5 men)¹²** with a diverse range of creative fields and

¹⁰ For the Balkan edition, the selection committee consisted of Yohann Floch (On the Move), Mateja Lazar and Tanja Kos (Motovila) as well as the two guest experts Milica Ilić and Bojana Panevska. For the South Mediterranean edition, the committee consisted of Yohann Floch (On the Move), Ouafa Belgacem (Culture Funding Watch) and the two guest experts Maria Daïf and Toni Attard. For the Eastern European and South Caucasus edition, the committee consisted of Tamar Janashia (CuMaLab), Mykhailo Glubokyi (Izolyatsia) together with Yohann Floch (On the Move).

¹¹ https://on-the-move.org/sites/default/files/inline-files/OTM_workshop-slovenia_biographies.pdf

¹² https://on-the-move.org/sites/default/files/inline-files/bios_selected%20participants_Workshop%20Tunis.pdf

experiences. Participants came from several countries within the focus area, including Morocco (2), Algeria (2), Tunisia (1), Libya (1), Egypt (2), Malta (1), Sicily (1).

- **For the Eastern Europe and South Caucasus edition, 12 participants (10 women, 2 men)¹³ instead of 10, following a budget revision. The group represented a diverse range of creative fields and experiences. Participants came from several countries within the focus area, including Armenia (2), Azerbaijan (2), Belarus (2), Georgia (1), Moldova (1), Ukraine (4). Unfortunately, a young male Ukrainian didn't participate in the end.**

Already after the first selection in 2022, On the Move decided to propose an online information session to unsuccessful applicants:

- On the Move and Motovila co-organised a zoom info session on 6 September 2022 for the non-selected participants. The session was articulated around a presentation about On the Move's resources on cultural mobility and Motovila's introduction on EU funding programmes (including Creative Europe, Culture Moves Europe etc.). 6 persons took part in the event and a list of key resources was provided to the group afterwards.
- On the Move and Culture Funding Watch co-organised a zoom info session on 17 March 2023 for the non-selected participants. The session was articulated around a presentation about On the Move's resources on cultural mobility and Culture Funding Watch information relay in the Global South. 19 persons took part in the event and a list of key resources was provided to the group afterwards.
- On the Move and Culture and Management Lab co-organised a zoom info session on 15 March 2024 for the non-selected participants. The session was articulated around a presentation about On the Move's resources on cultural mobility. 2 persons took part in the event and a list of key resources was provided to the group afterwards.

¹³ https://on-the-move.org/sites/default/files/inline-files/Bios_Workshop_Tbilisi.pdf

Implementation of the Workshops

All selected participants were invited to an online meeting immediately after receiving the news of their selection. This meeting outlined the entire process they would follow, including contractual aspects regarding the distribution of individual dissemination grants and the submission of detailed descriptions and final reports following their dissemination activities.

On the Move directly handled travel arrangements for participants travelling from outside the host country and reimbursed local participants for their travel costs. The local partner was responsible for organising accommodation, venues, and catering to ensure smooth execution of the event, with On the Move either reimbursing these costs or paying them directly. Additionally, it contracted guest experts to assist in designing the programme, selecting participants, co-leading the workshop, and overseeing their onsite participation.

The workshop fostered a stimulating conversation on several key topics, including **collaboration and intersectoral dynamics beyond funding**. Participants discussed how to make mobility experiences more sustainable, not only in environmental terms but also in terms of maximising the value of each experience. There were also reflections on funding, with particular attention to questions of responsibility: **who funds cultural mobility, who evaluates the outcomes, and who ultimately bears the cost?**

A significant concern raised was the **issue of corruption** in the 3 world regions where the workshops took place, with a consensus that governments and state institutions should sometimes be removed from the equation in favour of more objective, neutral support mechanisms. This point was closely linked to discussions on crises, such as wars and gas/oil shortages, which have caused funding to disappear for the independent cultural scene, leading to reflections on how to foster collaboration in post-crisis contexts. The problem of **'cultural colonisation'** was also examined, with participants questioning how international collaboration could perpetuate

or challenge such dynamics.

The imposition of sustainable and eco-friendly practices by Western countries was scrutinised, with some questioning whether these initiatives merely serve as another box to tick, without deeper understanding of the implications. Participants discussed the assumptions and expectations tied to these initiatives, and the resistance they can encounter in practice. In terms of funding, there was a clear call for funders to acknowledge their own lack of knowledge and expertise in certain areas. **Participants debated what cultural actors *can* do versus what they *should* do, particularly in contexts where there is pressure to deliver more with less funding.**

The discussion explored the motivations and challenges surrounding international engagement within the cultural ecosystem. In particular, there were **concerns about the scarcity of resources and the closing windows of opportunity for collaboration.** Participants questioned whether adaptation to new methods and approaches is still feasible, particularly for those who are already operating at the fringes of the system, or when there seems to be no viable alternatives left. The discussions also touched on the tension between live and digital formats, with an examination of the role of European networking, both physical and digital, and the **overuse of the term 'community' as a buzzword.**

Each time, the conversation also touched on the need to **equip cultural professionals better, including the need for more training for arts officers.** Participants questioned how to measure social impact and raised concerns about the rising costs of travel expenses. The workshops concluded with a set of reflections on the challenges of balancing sustainability with practical realities in the cultural sector.

The on-site evaluation invited participants to reflect on their **key takeaways** from the workshops. Many participants expressed a **sense of empowerment** due to the workshop's structure, as the dramaturgy created by the guest experts

avoided a traditional master-student dynamic. Instead, participants felt that their professional experiences were acknowledged and valued, with no imposition of 'Western' perspectives or assumptions.

The various sub-group sessions enabled participants to quickly get acquainted with one another while focusing on key topics, notably through engaging tools like the RESHAPE card games,¹⁴ which encouraged **deep discussions on values**. Participants also praised the **organisational and communication aspects of the workshop**, noting the professionalism with which logistical matters were handled, from initial communications and booking arrangements to the contextualisation of the activities within the host country.

Another highlight was the **opportunity to collaborate with peers from the same region**, which provided valuable time for participants to jointly shape their dissemination activities. They discovered common themes and complementary ideas that could be developed further in the coming weeks. One of the most popular exercises was the **collective design of a cross-border mobility fund**, where participants explored criteria and information relevant to potential applicants. The discussion on '**mobility justice**' was particularly appreciated, as it provided a platform to exchange insights on the unique challenges of South-South mobility.

Finally, participants expressed gratitude for the chance to attend the **Forums in Ljubljana and Tunis**, where many of the issues raised during the group discussions—such as sustainability in cross-border cultural mobility—were addressed in greater depth.

In terms of areas for improvement, participants highlighted the length of the workshops, expressing a **desire to engage more deeply with the local art scene and connect with local cultural players**. However, they recognised that extending the duration would have been challenging for many attendees due to personal commitments such as income generation and

¹⁴ <https://reshape.network/prototype/the-gamified-workshop-toolkit-values-of-solidarity>

family responsibilities. Regarding the workshop methodology, some participants had anticipated more formal presentations, such as lectures or PowerPoint slides, with one participant suggesting that a structured session of this kind should be included at the start of the workshop. Despite this, the group collectively acknowledged that the quality of the discussions and the overall workshop experience might have been diminished with a more traditional format. Participants also praised the professionalism with which all organisational and communication aspects were handled, noting the careful attention to detail that enhanced their overall experience.

Dissemination actions or Dissemin'actions

Alongside the on-site workshop, OTM offered a 750 EUR grant for each participant to translate their key learnings and takeaways into action. The purpose of this financial support was to give participants the opportunity to disseminate the knowledge and tools they have gained to a wider community of artists and culture professionals in their own context. Participants had on average 2,5 months to use their grant for a variety of dissemination activities, from organising online and on-site workshops to leading research projects or publishing documentation. Workshop participants naturally collaborated with one another to deliver joint dissemination actions, aiming to maximise their impact and knowledge circulation within their respective regions. These collaborations emerged organically, with participants forming partnerships to co-organise activities in their home countries. For instance, collaborative duos were established to lead initiatives in places such as Algeria, Belarus, and Azerbaijan. Through these joint efforts, participants were able to pool resources, share expertise, and address specific regional challenges related to cultural mobility, further amplifying the reach and effectiveness of the workshops.

Following the **Balkan edition of the workshop**, participants successfully organised several dissemination activities,¹⁵ primarily in the form of digital publications and public talks. One participant translated an overview of On the Move's

¹⁵ <https://on-the-move.org/about/our-news/2022-workshop-cultural-mobility-developers-slovenia-dissemination-activities>

Cultural Mobility Funding Guide into Croatian, focusing on mobility funding opportunities available to contemporary circus artists, collectives, and organisations in Croatia, Bosnia and Herzegovina, Montenegro, Slovenia, and Serbia. Additionally, various industry events were held in connection with the Cultural Mobility Funding Guide for the Balkan region, including in Skopje, Belgrade, and Ljubljana. Some participants also produced publications, such as a radio documentary broadcasted across North Macedonia, Serbia, Slovenia, Bosnia, Montenegro, and Croatia.

After the **South Mediterranean edition**, participants organised a range of events,¹⁶ including workshops and both online and in-person discussions with stakeholders from Morocco, Egypt, Libya, and Algeria. They also undertook mappings to identify the challenges and needs of Moroccan artists and Maltese cultural professionals regarding international cultural mobility. Further contributions included the preparation of a research paper on cultural and artistic mobility in the Arab region, a translation of the Cultural Mobility Funding Guide for the South Mediterranean region into Italian, and the establishment of pilot information services in Tunisia offering guidance on international cultural mobility opportunities and assistance with application writing and portfolio development.

After the **Eastern European and South Caucasus edition**, participants organised a variety of dissemination activities,¹⁷ primarily through digital publications and public talks. Many took the initiative to hold panel discussions or industry sessions on cultural mobility and international collaboration, including events within the framework of a music showcase in Armenia and across Ukraine. Others facilitated workshops aimed at cultural professionals in Azerbaijan or tailored for rural communities in Moldova. Additionally, some participants contributed by publishing documentation, such as translating the report *Cultural Mobility Flows: The International Mobility of Disabled Artists and Culture Professionals* into Georgian and preparing a guide specifically for Belarusian artists and culture professionals.

¹⁶ <https://on-the-move.org/about/our-news/2023-cultural-mobility-developers-workshop-tunis-disseminations>

¹⁷ <https://on-the-move.org/about/our-news/2024-cultural-mobility-developers-workshop-tbilisi-georgia-disseminations>

Mid-term Impacts

In the spring of 2024, On the Move conducted a brief online survey aimed at participants from the 2022 edition in Ljubljana, Slovenia, and the 2023 edition in Tunis, Tunisia. The purpose of this survey was to evaluate the medium-term impacts of the programme on the participants themselves, as well as on the individuals and organisations with whom they collaborate. 16 respondents submitted their answers to the survey, 62,5% participated in the workshop in Slovenia, 37,5% in the workshop in Tunisia.

The survey results indicate that a significant portion of participants still benefit from various aspects of the cultural mobility workshop in their professional practices. Specifically, **62.5% of respondents mentioned that they continue to utilise the access to information on international cultural mobility gained during the workshop.** This information has provided them with valuable insights, enabling them to navigate the complex landscape of cultural mobility opportunities and challenges more effectively.

An equal percentage, 62.5%, reported that their improved understanding of mobility-related issues has helped them **engage more meaningfully at a policy level within their own countries.** This suggests that the workshop has equipped participants not only with practical tools but also with the knowledge required to influence cultural policy development in their respective regions.

Additionally, over half of the respondents indicated that **they still make use of the resources and connections established through their dissemination grants.** These grants appear to have had a lasting impact, allowing participants to build a network of contacts that continues to support their ongoing work. Likewise, many participants remain in touch with the other individuals they met during the workshop, further illustrating the enduring value of the connections and collaborative potential fostered by the event.

The workshops have had a lasting and significant impact on participants, influencing both their professional practices and

their approach to international networking. One of the key aspects participants still use in their work is the network of connections they established during the workshop. Many continue to stay in touch with other participants, sharing knowledge and discussing potential future collaborations. Some have already begun collaborating on projects, such as developing grant proposals and exploring creative opportunities in regions like Tunisia, Morocco, and Algeria. These networks have not only provided professional support but also fostered a sense of community among participants, allowing them to share recommendations of artists and cultural operators.

Another lasting influence of the workshops have been the participants' approach to mobility, particularly in terms of sustainability. The workshop inspired several individuals to rethink mobility, with a focus on making it more environmentally friendly and socially sustainable. This shift in mindset has influenced projects where participants are working on the environmental sustainability of the performing arts field, including international touring aspects. The concept of 'green mobility' has also continued to resonate with participants, who are incorporating these ideas into their work and sharing them with the wider cultural community. The workshops also provided participants with valuable knowledge and tools, particularly regarding access to mobility resources and information. **Several respondents reported that they now find it easier and faster to locate resources,** whether for their own use or to share with others. For instance, some have used the knowledge they gained to improve the quality of projects involving international artists, enabling them to spend more time locally and engage more deeply with the communities they visit. Participants continue to access platforms such as On the Move for mobility opportunities, using these resources to benefit their own practice and to support others in the cultural sector.

Participants have also found themselves **applying the information they gained in practical ways, both locally and internationally.** For example, one participant developed an overview of the Cultural Mobility Funding Guide for

contemporary circus artists in the Balkans, which has been widely downloaded and shared. Others have used the knowledge gained from the workshop to deliver lectures and moderate discussions on mobility, while some are continuing to refine and update their work on "green mobility" and other related topics.

The workshops' impact on professional development extends beyond immediate actions. Several participants reported ongoing collaborations with peers they met during the workshop, as well as the continued exchange of ideas on how to improve cultural mobility. While some collaborations are still in their early stages, the workshop provided a strong foundation for further exploration of shared challenges and potential solutions, particularly in relation to mobility, sustainability, and international creative exchanges.

In summary, the workshops have equipped participants with **a lasting network of professional contacts**, inspired sustainable approaches to mobility, and provided practical tools and resources that continue to inform their work. Its influence is evident in the way participants have adapted their practices, engaged with new projects, and shared their insights with their local and international communities.

Participants in the survey offered several recommendations to further optimise the cultural mobility learning and connections established through the workshops. **A common suggestion was to increase the frequency of similar workshops, with many expressing the value they found in the sessions and a desire for continued opportunities to connect.** Some highlighted the specific challenges their regions face in terms of mobility support, particularly in areas with limited grants or resources. For instance, participants from the Middle East and Arab regions emphasised the **need for more tailored mobility opportunities** and recommended that each organisation offer at least one open call for mobility projects in these areas. There was a call for more regional-specific programmes, and some participants are willing to invest time and effort in developing such systems.

Another recommendation was to create mechanisms that would allow participants to reconnect or stay engaged post-workshop. While some suggested regular online meetings to share updates and news, others proposed a longer workshop duration to allow more time for bonding and deeper connections. The idea of extending the workshop programmes to one week was particularly popular, as it was felt that a longer format would enable participants to build stronger relationships and reflect more deeply on the workshops' contents.

Many participants felt that ongoing support and mentorship could help to sustain the benefits of the workshop over time. Some suggested a "lab" or "incubator" model, involving extended sessions over a significant period, allowing for more in-depth exploration and collaboration. The importance of continuity was a recurring theme, with several recommending that past participants be involved in future workshops to share their experiences and contribute to a growing network. This idea of cross-regional exchange and the inclusion of participants from different years was seen as a way to enrich the connections and extend the impact of the workshops.

A few respondents suggested follow-up meetings, either online or in-person, to maintain momentum. These could involve both the original group and new participants, facilitating an ongoing exchange of ideas and experiences. Others felt that yearly meetings would help to sustain connections, allowing participants to share updates, stories, and best practices, while also revisiting and updating the mobility guides that had been developed.

In terms of structure, there was a suggestion to devote more time to in-depth exchanges by spreading the workshop over multiple sessions, enabling more research and reflection. Some participants also felt that a pre-workshop online meeting could be beneficial, giving participants the chance to meet and share ideas before gathering in person.

Overall, the recommendations centred on creating more sustained and flexible structures for connection, knowledge sharing, and mobility support. These included longer workshops, regular follow-ups, and greater regional focus, especially in areas with fewer mobility opportunities. A few participants mentioned logistical improvements, such as the suggestion to introduce participants to one another before the conference, which would have allowed for earlier connections and a more cohesive experience during the workshop. Participants' additional comments on the workshops were generally positive and appreciative, highlighting the inspiring nature of the events. Many expressed gratitude for the opportunity to meet new people, gain fresh perspectives, and learn about different cultural realities. There was a shared sentiment of appreciation for the organisers, with some suggesting it would be beneficial to reconnect with the group in the future.

Each workshop was also seen as a valuable platform for stimulating further actions and projects. One participant pointed out the significance of such workshops in the cultural dynamics of regions like Africa and Asia, where they could foster international collaboration and address pressing needs. Another participant expressed interest in developing a new paper specifically focused on the mobility of cultural managers.

Learning and next steps for On the Move

On the Move, through this series of workshops co-funded by the European Union (part of its multi-annual programme, Mobility Spaces, 2022-2024) has strengthened its membership in the regions in focus (Motovila, Kooperativa platform, Culture Funding Watch and Culture and Management Lab) while creating a pool of contacts and cultural professionals it can relate to while developing its programme of activities.

If the series of workshops come to an end with this multi-annual programme's phase, the connections will remain at various levels:

- through the invitations when relevant of participants

- (including the facilitators) to upcoming events and/or contributing to research and reports planned for the next programme till the end of 2028,
- through the expansion of the networks and connections in these regions via the organisation of Cultural Mobility Fora, including in 2026 in North Macedonia and in 2027 in Morocco.
 - through the production of a cultural mobility funding guide focused on the Eastern and South Caucasus countries in 2026 (to complement the ones focused on the Balkan and the South Mediterranean regions, respectively produced in 2022¹⁸ and 2023¹⁹).

¹⁸ <https://on-the-move.org/resources/funding/mobility-funding-guide-balkan-region>

¹⁹ <https://on-the-move.org/resources/funding/mobility-funding-guide-south-mediterranean-region>