

"ON THE MOVE" IS THE CULTURAL MOBILITY
INFORMATION NETWORK
ACTIVE IN EUROPE AND WORLDWIDE

A research dossier by

on the move

Move On!

Cultural mobility for beginners



Financed by the



Hippocrène Foundation

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on the move

On the Move (<http://on-the-move.org>) is a cultural mobility information network with more than 30 members in over 20 countries across Europe and beyond. Our mission is to encourage and facilitate cross-border mobility and cooperation, contributing to building up a vibrant and shared European cultural space that is strongly connected worldwide.



The Hippocrène Foundation (<http://www.fondation-hippocrene.fr/>) is a state-approved non-profit-making organisation that aims to strengthen cohesion between young Europeans. The philosophy of the Foundation is in line with the march to European integration that began in the 1950s. What is most often at the root of creation and progress is the meeting between men and institutions on the occasion of concrete projects. "We are uniting people", Jean Monnet would say. Starting from this idea, the Foundation has made it its mission to support concrete and innovative projects in relation with Europe and youth and to foster meetings and networking. The Foundation supports institutional, cultural and humanitarian projects with a European dimension.



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Foreword

Since 2002 On the Move has been working as a gateway to information about mobility opportunities for artists and cultural professionals. Born as a website, it has evolved into a network of organisations dealing in different ways with cultural mobility and is now working following an information and advocacy mission.

The website <http://on-the-move.org> still remains OTM's most visible face. Here we gather relevant information on travel grants and mobility opportunities coming from a variety of sources, giving priority to **calls and schemes covering the travel costs** at least, and to small- and medium-sized organisations and mobility projects. **OTM thus aims to widen and improve the free access to relevant information for professional artists and cultural operators from all fields, in Europe and beyond.** We believe that facilitating the access to information means empowering the artists and cultural operators working/willing to work internationally, allowing them to deal with mobility without intermediaries – with particular benefits for young and emerging artists and small companies or groups, who have limited time and resources to dedicate to the research for mobility opportunities and related information.

In line with this approach and following the same “gateway principle” of our website, we have collected into this Guide **a comprehensive set of tips, links and resources** to support **young and emerging artists** based in Europe who breathe, think and create "naturally" internationally and feel ready to live a mobility experience in another EU country than the one where they are based. We hope that by using this Guide, individual artists and groups / companies – virtually from any discipline – who are young in terms of age, career, or both, will make the most out of their first mobility experience.

Mobility is about inspiration, exchanges, personal and professional development... but also about rules, taxation and social security: less funny maybe, but crucial to practice a 100% enriching experience without drawbacks or regrets. **Mobility happens anyway - we want to help make it happen better:** this guide is a contribution in this direction, and we are grateful to the Hippocrène Foundation, whose contribution made this Guide possible.

On the Move

1. About this guide

As a young European artist or student in the arts and culture field, you probably think, live and breath internationally, and the European Union is the minimum natural horizon for your activities and expectations. You have probably experienced mobility already during your studies, in the form of e.g. trainings, study periods or performances/ exhibitions abroad, thus enjoying the benefits of international exchanges with the school or academy working as a safety net. However, being mobile as a young professional is quite a different story. That is why, following the requests of arts students and teachers attending conferences in which OTM presented its services, we decided to release **this guide for young artists and cultural professionals** – young in terms of age, career, or both – **interested in professional mobility within the EU**.

This guide aims to be at the same time **a checklist and a practical toolkit**: a check-list to keep in mind while preparing (and coming back from) a mobility experience, and a source of advices and references – tips and links – to find your way throughout the many existing sources of information about relevant topics, ranging from source of funding to mobility opportunities, from administrative issues to professional networks. As we target **artists who are preparing a mobility experience from scratch**, regardless of the field of activity, the tips are quite general and apply to everybody in the arts and culture sector working across borders (and sometimes not just within the EU).

As regards the links included in this guide, we selected the organisations, websites and publications more closely linked to OTM's experience, our members and/or partners in various projects; all of them provide relevant information for mobile artists **for free**. You will notice that for some countries only some topics are covered: certainly there are other trustworthy sources of information, and we warmly encourage you to **take this guide as a starting point and to look for your own “golden rules” for mobility**. Enjoy!

2. What is “mobility”?

For artists and cultural operators, “mobility” means spending a limited time abroad – i.e. in a country other than their country of residence – to get training, perform, participate in events or meetings, get to know the cultural scene...

Mobility can take many different forms; the most common examples are:

- **Participation in events, conferences, meetings, transnational professionals networks**
- **Short-term visits to explore/get in touch with the cultural sector, to look for market development opportunities/project partners**
- **Postgraduate training courses, master classes**
- **Training/work placement**
- **Short-/medium-term stays to carry out a project/a production/co-production**
- **Research stays**
- **Residencies**
- **Touring / exhibiting**

Each kind of mobility experience has different purposes and patterns, and each mobility experience is unique by nature, because it is about individuals (even when it is the mobility of e.g. a company touring internationally, etc.). However the tips included in this guide are general and can guide you through the preparation, and the follow-up, of your experience abroad. Whether you’ve already planned a mobility experience or you’re just thinking of “going somewhere to have a look”, the tips and links included in the following pages can help you focus your efforts, make a choice, raise funds, live your mobility experience at its best... and make it part of your “natural” way of creating.

...knowing that mobility is not compulsory and is not forever: for a few inspiring words on this, read this interview with Dutch-Romanian artist Tudor Bratu at <http://www.on-air-mobility.org/wp-content/uploads/2012/03/Interview-U-Turn.pdf>

Time for a reading?

Some articles and publications can be an interesting reading for a better understanding of “mobility” from the theoretical point of view. Here are some suggestions:

Vincent Kaufmann, *Re-thinking mobility: contemporary sociology* (2002)

John Urry, *Mobilities* (2007)

Dragan Klaic, *Mobility of imagination. A companion guide to international cultural cooperation* (2007)

Rod Fisher, *Training in transnational cultural co-operation projects* (2007)

Culturelink, *Networks - The Evolving Aspects of Culture in the 21st Century* (2011) -

<http://www.culturelink.org/publics/joint/networking/networking.pdf>

Cristina Farinha, *Networks as contemporary diasporas: artists in between individuality and the community in Europe*, in *Networks* (cit.)

Find resources and publications about cultural mobility on On the Move's Library: <http://on-the-move.org/librarynew/>

3. Mobility for beginners: tips

1. Set your goals

Setting goals means defining what you want to achieve through a mobility experience, and how. Once you've set your goals, you can choose the best kind of mobility experience to reach them. Goals can be very different and there is no right and wrong choice – it's just up to you to decide. In any case, setting your goals in advance – and defining your expectations clearly - will help you spare time, focus your efforts, and assess your success or the need to adjust something along the way.

While planning your mobility experience, ask yourself a few key questions:

- Why do you want to live an experience abroad?
- What do you expect from an experience abroad?
- What kind of mobility experience do you fancy living – a “go and see” visit? A residency period?
- Where do you want to go? How long do you want to stay?
- Have you chosen a country/city already? Why do you want to go there? Why do you think it's “the” place to enrich your project/career?
- What kind of cultural and/or economical differences are you ready to explore?

There are no right or wrong answers, just *your* answers. **Keep in mind that the discipline or field you work in can make a difference:** as a dancer or performer you might live a different experience than a visual artist or a designer, for example.

Take some time to think about your upcoming experience: should you feel unsure or frustrated at some point during your mobility experience, coming back to your expectations will be useful to stay strong – and also to assess your experience afterwards (see *Tip 8*).

Trans Artists' “Checklist” can help you understand if a residency is what you look for – and which one:

<http://www.transartists.org/checklist>

The meaning of “mobility” can change according to the discipline you work in: have a look at these researches carried out about fashion design and architecture during the project **On-Air:**

<http://www.on-air-mobility.org/toolkit-2/on-air-researches/>

2. Choose “your” mobility experience

“Mobility” can take different forms; a list of the most common types of mobility experiences is provided at page 4. Whether you’re still thinking about what kind of experience you want to live, or you’ve already decided, **keep an eye on regular information sources about mobility opportunities** in a specific country or in Europe (and outside) to get inspiration and grab opportunities.

Look for information about specific kinds of experience, places, or countries. A useful exercise consists in getting in touch with key people who might help/advise: teachers, peers, friends, relatives... who know the place you’re heading to, have lived similar experiences, etc. This can also enlarge your network (people can give you contacts for further information, etc.). In the end you might even decide to change your destination. **Look at what other young artists say about their mobility experiences** on blogs and websites.

If you are planning a long-term mobility experience (at least a few months), **think about arranging a “go and see” visit** to get to know the place and meet key people. A preparatory visit can help you prepare your stay and develop your project. It takes time and money, so consider carefully if it’s worth doing it – and consider applying for a “go and see” grant from your country of origin or destination.

On the Move informs about mobility opportunities of different kinds, for all disciplines, through its website, monthly newsletter and Facebook page:

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

Read about the mobility experiences of artists having lived a residency period abroad – on **Trans Artists’** website:

<http://www.transartists.org/experiences?page=1>

a.rtists in transit/weblog is a blog about travelling artists (especially from the visual and media arts scene) and their experiences: <http://blog.igbk.de/>

Read about the participants to the youth exchange network project “The Lift”, realised by **Trans Europe Halles**:

<http://www.teh.net/Publications/tabid/183/Default.aspx>

More about mobility experiences

Read about mobility experiences in **On the Move's Library**: <http://on-the-move.org/librarynew/resources/93/mobility-experiences/>

Read about the grantees of the Step beyond travel grant by the European Cultural Foundation:

<http://www.ecflabs.org/grants/stepbeyond>

More resources about job opportunities in the EU

Looking for an international working experience but not necessarily in the arts field? Check the **Eures** portal:

<http://ec.europa.eu/eures/home.jsp?lang=en&langChanged=true>

Arts Job Finder helps thousands of job hunters and employers in the UK find each other every year: <http://www.artsjobfinder.co.uk/>

e-artnow is an electronic information service distributing selected e-mail announcements related to contemporary visual arts – including job opportunities: <http://www.e-artnow.org/>

XTRART Jobs lists job opportunities in the arts sector in Spain and internationally (in Spanish only): <http://www.xtrart.es/category/xtrart-jobs/>

Eurodesk is the main provider of information on European policies and opportunities for young people and those who work with them:

<http://www.eurodesk.org/edesk/>

More resources about artists' mobility experiences

GAI – Giovani Artisti Italiani collects on its website the experiences of the beneficiaries of the Movin'Up mobility grant (for different disciplines):

<http://www.giovaniaartisti.it/en>

BIDE – Barcelona International Dance Exchange provides “Thoughts” shared by the dancers benefitting from its international exchange platform:

<http://www.bide.be/en/barcelona-international-dance-exchange/thoughts.html>

The Mediterranean artists participating in the “Stars and Acrobats” project by **Astragali Teatro** opened a blog to collect their stories:

<http://starsandacrobats.altervista.org/category/stars-and-acrobats/>

Read the stories of mobile artists, cultural workers and journalists on European Cultural Foundation website <http://ecflabs.org/narratives>

And if your mobility experience was just around the corner? “‘Otherness’ can be, in distance, very close!” said Odile Chenal at the Re-tooling residencies conference: <http://www.transartists.org/article/around-corner>

3. Apply for the mobility experience and for the travel support you need

According to the kind of mobility experience you wish to live, you might need to deal with applications – either to cover your travel and living expenses or to enter a programme/ training/ residency, or both.

Looking for funding to cover your travel costs is not an easy task, let's be honest. But it's always worth to give it a try. Some funders support mobility in a specific region, or between certain countries; others cover only specific art forms or types of mobility... **Look for information about one-off and regular funding opportunities** (and if you're going for a residency or a training, ask the organisers if they can help you).

Read carefully the eligibility criteria and all the other details included in the calls. Pay attention to the deadlines and prepare your trip in consequence: when do you have to submit your funding request? And when will you receive an answer? Looking at projects granted in the past, often available on the funders' websites, could also give you some good ideas.

If you're willing to attend a workshop, to go for a residency period, to enter a training programme etc., you probably need to apply for it. Read very carefully the application forms! It might seem obvious but the information included therein is not always complete. And for you, **it is extremely important to know all the details before applying:** which costs are covered and which ones are at your own expenses (including travel and subsistence, per diem etc. – you might need to apply for funding!); what are the minimum and maximum amount granted; what are your obligations (incl. keeping proof of your travels and expenses); what are you expected to do during the mobility experience (e.g. producing a performance, allowing studio visits, giving lectures...). The devil is in the details. So: check carefully the application on the funder's/organiser's website, and even if the calls and application forms seem crystal clear, don't hesitate to get in touch directly with the responsible organisation for clarifications.

The **Guide to funding opportunities for the mobility of artists and culture professionals in Europe** lists over 750 regular funding schemes in 34 European countries:

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

On the Move publishes one-off mobility opportunities on its website, monthly newsletter and Facebook page, focusing on mobility opportunities for which travel costs are covered: <http://on-the-move.org>

Use **Trans Artists'** "Checklist" to verify that you have all the relevant information about a call for artist in residency (and other application forms):

<http://www.transartists.org/checklist/applying>

More resources about travel grants & mobility opportunities

Artservis Slovenia provides information about grants, bursaries and other mobility opportunities in Slovenian and in English:

<http://www.artservis.org/english/>

culture360, the portal dedicated to Asia-Europe exchanges through arts and culture, released a guide to funding opportunities for mobility in Asia which includes a guide to funding opportunities open to any nationality: <http://culture360.org/asef-news/mobility/>

Hors Les Murs publishes calls for artists and opportunities for residencies and project funding (in French only): <http://www.horslesmurs.fr/-Appels-a-candidature-.html>

The **Roberto Cimetta Fund** provides travel grants for artists and cultural operators in the Euro-Mediterranean region: <http://www.cimettafund.org>

The **Theatre Union of the Russian Federation** lists calls and opportunities for Russian and international artists:

http://www.rtlb.ru/en_programs_new/

Trans Artists' website includes a section about funding opportunities for artists interested in/selected for an AIR program:

<http://www.transartists.org/funding>

The **Lab for Culture** website includes a section about funding: <http://www.labforculture.org/en/funding>

Mondaynews is a weekly updated website and newsletter service that provides you with a comprehensive list of calls for participation, project opportunities and art events specifically for the fine arts sector: <http://www.mondaynews.net/>

The **European Cultural Foundation's** grants programme stimulates transnational cultural collaboration, artistic expression and the mobility of artists and other cultural players: <http://www.culturalfoundation.eu/grants>

The **Crafts Council** website contains listings of opportunities for makers in the UK and internationally along with a range of useful advice for applied artists: <http://www.craftscouncil.org.uk/craft-directory/opportunities/>

Lost with financial terms? Check this glossary of the most frequently used funding-related terms:

<http://www.labforculture.org/en/funding/contents/glossary>

4. Think green

The place to go and the way to get there, the materials and equipment you use and the food you eat, the content of your art works and the experience you'll share – everything has an impact on the environment, and for everything **you can make a choice which respects the planet**. To start with, consider the means of transport you're going to use to reach your destination: can you make a "green" choice, and take the train instead of the plane, for example? You can also calculate the carbon footprint of your travel by using some online free tools. If you need a hotel you can try and find one with environmental credentials; as for the food you eat, some labels help you make a fair choice... and when you produce an artwork, you can choose recycled, second-hand or eco-friendly materials. Often it's just a matter of paying attention, be willing to make a change... and have some guidance.

Communication technologies can help you be green. **Virtual mobility allows interesting artistic collaborations**. Using the Internet for communications, research, contacts etc. can help you organise a more rational and environmentally friendly mobility experience.

More and more artists are paying attention to the environment, in different ways: **the Planet is a source of inspiration**, and artists can provide creative solutions to the challenges of globalization and climate change.

More resources to "think green"

Lab for culture includes a research section focused on how artists respond to climate change: <http://www.labforculture.org/en/home/contents/climate-change-artists-respond>

COAL is the French-based coalition for arts and sustainable development: <http://www.projetcoal.org>

Julie's Bicycle produces a series of Green mobility guides for the performing and visual arts:

<http://on-the-move.org/librarynew/guidesandtoolkits/article/14947/green-guides-by-julies-bicycle-do-you-know-them/?category=83>

On the Move's library links to several publications dealing with arts & environmental sustainability: <http://on-the-move.org/librarynew/guidesandtoolkits/83/sustainability/>

Excited Atoms outlines a history of virtual mobility in performance, presents the main types of work with inspiring current examples and traces some of the most critical issues and motivations for artists, cultural producers and promoters to use virtual mobility: <http://on-the-move.org/news/article/13882/otm-excited-atoms-exploration-of-virtual-mobility/>

The **culture360** portal includes several articles related to arts & environmental sustainability. Here's a selection of the most relevant for mobile artists: <http://culture360.org/news/curating-culture360-org-3-marie-le-sourd-on-the-move/>

Trans Artists presents projects connecting arts, technologies and environment: <http://www.transartists.org/article/encounters-research-experiment>

5. Prepare your trip

Be aware of your rights and duties as a **EU citizen-artist** (or as non-EU nationals living and working across the EU)! What documents must you have with you? Which formalities do you have to respect when spending some time in another country? What happens if you fall ill and have to go back unexpectedly? There are some general rules applying to all EU citizens, but other rules change according to the specific country. Make sure you know your rights and duties.

As a worker – or somebody looking for work – you need to **pay attention to taxation and social security issues**: what country is responsible for your social security if you perform in different countries? If you sell a work abroad, where do you pay your taxes? You also need to know the conditions under which you can have a work contract, and if you need insurance (e.g. for a workshop/master class) as this might be at your expense. Reliable sources of free information exist online and offline; just take the time to check them – and don't trust fully the word-of-mouth and advice from your peers, as each case can be different from others.

Keep in mind that **only some EU countries recognize a specific status for artists**, as a professional category subject to specific regulations more in line with their working conditions. What about your countries of origin and destination? Can you benefit from a specific treatment? For more specific information on working terms and conditions and applicable labour law it may be relevant to consider **contacting the local performers' union or professional association**. If you are a union member at home, your union will be able to facilitate this contact and possibly ensure access to some union services at your destination. If not, you may be able to identify the relevant contact through the international arts and entertainment unions FIM, FIA and UNI-MEI.

Especially for performers (dancers, circus and street artists) **professional transition** is an important issue, given the extreme physical effort required for some kind of performances, which naturally limits the average duration of a career. It sounds weird to think about it when you're just starting off, but it is something you should think about in advance. Sometimes information is provided already in dance academies and other training institutions, however you can consider asking for further advice, for example from trade unions; keep in mind that professional transition schemes only exist in some countries.

ECAS – European Citizen's Action Service produced a guide to artists' most frequently asked questions about their rights as EU citizens (and is at your disposal if you have such doubts):

<http://on-the->

move.org/practicinfotools/resources

<http://www.ecas-citizens.eu/>

Find how regulatory issues work in Belgium, the Netherlands, Spain and Wales:

<http://on-the->

move.org/practicinfotools/regulatoryissues

Check the **Compendium of cultural policies & trends in Europe** to see which countries have a specific status for artists:

<http://www.culturalpolicies.net/web/status->

[of-artists.php](http://www.culturalpolicies.net/web/status-of-artists.php)

FIA – the international federation of actors published a Handbook on professional transition schemes for dancers:

<http://www.fia->

[actors.com/en/research.html](http://www.fia-actors.com/en/research.html)

More resources about regulatory issues in specific countries

- Belgium:

The **Kunstenloket** provides information and advice to anyone who has questions about the commercial and legal aspects of an artistic activity:

<http://www.kunstenloket.be/en/about-kunstenloket>

- Slovenia:

ArtServis is a web-based information resource for artists, theorists and cultural managers who operate in Slovenia and/or abroad. Its basic mission is informing and giving advice, also on legal issues applying in Slovenia: <http://www.artservis.org/english/>

- Spain:

Interarts made available on its website useful documents for Spanish artists willing to work internationally: <http://www.interarts.net/en/practices.php>

- United Kingdom:

Wales Arts International provides both general and tailor-made information to artists and cultural operators working in Wales:

<http://www.wai.org.uk/practices>

Find info about the main rules applying to international artists entering the UK on **Visiting Arts**: <http://www.visitingarts.org.uk/advice-downloads>

More resources about regulatory issues in the EU

Which country is responsible for your social security and your unemployment benefits when you move within the EU? Check the videos released by the **European Commission – DG Employment, Social affairs and inclusion**: <http://www.youtube.com/watch?v=w4C6bvELGVA> (about social security regulations) and http://www.youtube.com/watch?v=xowIF3o7O_k (about unemployment benefits)

The **Your Europe** portal provides help and advice on your life, work and travel in the EU http://ec.europa.eu/citizensrights/front_end/index_en.htm

Europe Direct can provide general information in any of the official EU languages and answer your questions on any European Union policy. Additionally, it can provide practical information and contact details of relevant organisations that you may need to contact:

http://europa.eu/europedirect/index_en.htm

6. Connect with the sector in the place you're heading to

As an artist and/or a cultural professional you can make the most of your visit by meeting in person key people working in relevant organisations and venues (galleries, theatres, cultural centres, etc.). These could be the people and places you heard about while getting preliminary information (*Tip 1*), or others; discipline- or country-specific organisations can help you find “the” people to contact. **Dare to ask for a meeting**; social networks (in particular Facebook) can help reach people more informally. And of course make a first list of events to attend during your stay (festivals, exhibitions, talks, etc.), for pleasure, inspiration and networking.

If your mobility experience is a residency, training or working placement, there might be a person in charge of giving advice, mentoring, acquainting, familiarizing the “newcomers” or visitors with local habits, rules, working conditions etc. If such a “guardian angel” is there, don't hesitate to rely on him/her!

If you want to understand how the cultural sector is structured, how public policies work in the place you're visiting, and what role the private sector plays in supporting the arts, **country profiles** produced by international experts can be an interesting reading. They give you a basis to understand – amongst others – how and to what extent arts and culture are supported in the country: something that concerns you directly.

Many members of **On the Move** can be your entry-point to the cultural scene in specific countries and/or for specific disciplines: see list below and <http://on-the-move.org/members>

The **Practics Infopoints** have published country profiles specially designed to help foreign artists travelling to Spain, Wales, Finland and Italy:

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

The **Polish Cultural Contact Point** has recently published a document about European cultural networks entitled *Closer Look: European Cultural Networks in Practice*

<http://on-the-move.org/librarynew/guidesandtoolkits/article/15630/closer-look-european-cultural-networks-in-practice/?category=84>

More resources about the cultural sector/specific disciplines in specific European Countries

EU and International:

European Festivals Association – **EFA** - is the umbrella organisation for festivals across Europe and beyond: <http://www.efa-aef.eu/en/festivals/>

Trans Europe Halles is the European network of independent cultural centres: <http://www.teh.net/>

On the Move's Library lists country-specific publications with relevant information for mobile artists (from analysis of a certain sector to lists of residencies and venues available in a country): <http://on-the-move.org/librarynew/guidesandtoolkits/81/country-specific/>

FIA – the International Federation of Actors represents some 100 performers' unions around the world; its policy and research activities and projects deal with different aspects of performing artists' career, including mobility: <http://www.fia-actors.com/en/index.html>

IETM – the international network for contemporary performing arts is a membership organisation which stimulates the quality, development and contexts of contemporary performing arts in a global environment – and its meetings can be a great way to get in touch with the cultural sector in different countries: <http://www.ietm.org/?p=index>

EUNIC is the network of the international cultural relations institutes from the member states of the European Union. Check what the “EUNIC clusters” do in each country (clicking on “about us” in the country page): <http://www.eunic-online.eu/eunic-members>

Specific EU countries and/or disciplines:

- Austria:

Kulturkontakt Austria is a European competence and resource centre for education, culture and the arts, focusing geographically on Austria, Eastern and South Eastern Europe: <http://www.kulturkontakt.or.at/index.php>

- Baltic Sea Region:

Ars Baltica works as a cultural think tank for the whole Baltic Sea Region, and collects and spreads information from the broad range of arts and cultural life around the Baltic Sea: <http://www.ars-baltica.net/>

- Nordic Countries:

Check on the **Nordic Culture Point's** website for a list of residency programs and mobility projects in the Baltic and Nordic countries:

<http://www.kulturkontakt nord.org/lang-en/forms-of-funding>

- Belgium:

The **Kunstenloket** provides you with a list of contact organisations in Belgium:

<http://www.kunstenloket.be/en/Advice/Foreign%20artists%20in%20Belgium/Contacts%2C%20supporting%20organisations%20and%20interest%20groups>

- Croatia:

Culturenet.hr aims at pooling available information resources on Croatian culture in Croatia and internationally:

<http://www.culturenet.hr/default.aspx?id=44>

- Czech Republic:

The **Czech Arts and Theatre Institute** provides the Czech and international public with a comprehensive range of services in the field of theatre and individual services connected to other branches of the arts (music, literature, dance and visual arts): <http://www.idu.cz/en/>

- Denmark:

Dansehallerne in Copenhagen houses different activities dedicated to dance professionals: <http://www.dansehallerne.dk>

- Finland:

Dance Info Finland promotes the development of Finnish dance art: http://www.danceinfo.fi/?locale=en_US

TINFO – Theatre Info Finland cooperates with professional theatre artists, directors, producers and festival managers, publishes yearly Finnish theatre statistics, and provides material and advice on international mobility: <http://www.tinfo.fi/site/?lan=3>

- France:

Circostrada Network is a European platform for the street arts and circus, dedicated to information, observation and professional exchanges: <http://www.circostrada.org/>

Hors Les Murs is the French national resource center for the street arts and circus arts: <http://www.horslesmurs.fr/>

CNAP - Centre National des Arts Plastiques helps you connect with the French fine arts sector: <http://www.cnap.fr/guide-annuaire>

- Germany:

The **German centre of ITI** – the International Theatre Institute develops and supports international cultural co-operation for the theatre field:

<http://www.iti-germany.de/index.php?id=home&L=5>

IGBK, representing the interests of visual artists, provide tools and links to connect German artists internationally: <http://igbk.de/en/information-service/>

- Greater Region (Belgium – France – Germany – Luxemburg):

Plurio.net provides information about cultural events in the Greater Region and can help you connect with a truly cross-border cultural scene:

<http://www.plurio.net/9/culture-map-of-the-greater-region.html>

- The Netherlands:

Platform AiR NL initiates and collects research about the artist-in-residence sector in the Netherlands and Flanders:

<http://www.transartists.org/research-0>

- Poland:

Zbigniew Raszewski Theatre Institute works to promote the Polish theatre overseas: http://www.instytut-teatralny.pl/index_en.php

- Portugal:

Miso Music is an invaluable entry-point to get to know – and connect with – the music scene in Portugal: <http://misomusic.com/>

- Romania:

UNITER is the federation of theater professionals in Romania: <http://www.uniter.ro/About-us/>

- Russia:

Get to know the Russian theatre scene through the website of the **Theatre Union of the Russian Federation**: http://www.rtlb.ru/en_about/

ArtResideRUS is a network of Russian artists' residencies: <http://artresiderus.org/en/catalog/>

- Slovenia:

SCCA in Ljubljana – Slovenia produces, stimulates and mediates innovative artistic and interpretative practices and encourages international links between them: <http://www.scca-ljubljana.si/infoengl.htm>

- Spain:

Foundation Autor's Yearbook of performing arts, music and audiovisual sector in Spain is a key reference to know the Spanish contemporary arts sector: <http://www.fundacionautor.org/story.php?id=273>

Interarts has produced a set of useful documents for artists and cultural professionals interested in mobility to and from Spain, including a country profile: <http://www.interarts.net/en/practics.php>

ArtMotive list residency opportunities in Spain: <http://www.artmotive.org/>

- Turkey:

European Cultural Association, based in Istanbul, is an independent non-profit NGO aiming at strengthening cultural communication, cooperation and exchange at local national and international levels: <http://www.europist.net/en>

- United Kingdom:

Wales Arts International facilitate international work in the arts through collaborations, projects, networks and communication: your entry point to the Welsh cultural sector: <http://www.wai.org.uk/index>

Cultural Enterprise Office is a professional development support and advisory service for visual artists in Scotland:

<http://www.culturalenterpriseoffice.co.uk>

Artquest – Artroute – Artelier are information resources to support the international mobility of UK-based visual artists and craftspeople. A growing selection of travel and work guides in Artroute covers various countries and provides in-depth country guides and tips to working as an artist abroad: <http://www.artquest.org.uk/>

More resources about cultural policies in different European Countries

Want an in-depth insight in the cultural policies of a European country, or a comparison of how specific issues work in different countries? Check Ericarts' **Compendium of cultural policies and trends in Europe**: <http://www.culturalpolicies.net/web/index.php>

Culturelink publishes a wide range of researches on cultural policy issues: <http://www.culturelink.org/research/index.html>

Get to know what cultural institutes (e.g. Arts Councils) around the world do, and how cultural policies progress, on **IFACCA** website:

<http://www.ifacca.org/>

7. Pack your suitcase

How many times have you forgotten your toothbrush when you went on holidays? It's not a big deal of course, but other things are much harder to find in a shop at your arrival... the survival kit for a mobile artist includes your updated CV, a portfolio, some cards with your name and contact details...

Your portfolio will obviously have a different form if you're a photographer or a choreographer, a musician or an architect, but overall it will be a collection of your most interesting creations with an updated list of your past experiences (exhibitions, awards, etc.). If you have some videos of a performance or an exhibition of yours, consider bringing a copy with you or putting a link on Youtube, Vimeo etc. In any case, try to highlight the most relevant features of your work, those making you unique – and keep in mind that everybody is overwhelmed by information and very busy. Try and be concrete and concise...

Promotion is an important part of your professional activity. It is not about selling – which is, unfortunately, not so easy to influence... - but about making your work known by people who are relevant for you. It can be particularly tricky at the beginning of your career, when you probably don't have an agent helping you with promotion, and/or when working in a company or group having no dedicated staff. Tricky doesn't mean impossible, though: pay attention to what you promote, how and to whom and look for advice.

And of course, bring what you need to document your experience while you're living it! For instance, if you're travelling to take part in a residency, remember to document your work using photographs, videos and put these online to communicate this interesting artistic mobility experience once you return.

Need some tips to promote your work internationally? Check **Kunstenloket's** guide on promotion: <http://on-the->

[move.org/practicinfotools/resources](http://on-the-move.org/practicinfotools/resources)

Check the **Artquest** website ("How to" section) for an overview of all you need to know to promote, price, sell your visual arts works – and more:

http://www.artquest.org.uk/articles/view/how_to

Advice on how to use social media blogs, Facebook and Twitter to advance an arts' practice in these video guides from **a-n**: <http://www.a->

[n.co.uk/video_guides](http://www.a-n.co.uk/video_guides)

Find practical tips to promote your work and prepare your portfolio on **Spark Box Studio's** guide:

<http://sparkboxstudio.com/emergingartistguide/>

8. Assess and share your experience

While you're actually mobile, and/or once you're back home, try and take some time to **assess your experience**. The list suggested at Tip 1 could be helpful now to consider: if your expectations have been fulfilled; if you think you achieved your goals; if anything has gone wrong – and what lessons you can learn from that; how you can further develop the contacts you made and your professional project. This is not a written homework of course, but a good exercise to **acknowledge strengths and weaknesses of your experiences**, making sure you realize the benefits of mobility and its difficulties, and are even better equipped for the next time. By the way, if you feel like, you can share your experience on blogs, forums and other online platforms, either personal or provided by mobility funders, residencies and cultural organisations.

A key task is to **acknowledge the support you had**. If your travel costs or others were funded, make sure you acknowledge the donors/sponsors. On the one hand you might have some obligations to respect (e.g. writing a report). On the other hand you help spread the word about existing funding opportunities, to the benefit of other artists and cultural operators – a nice and wise attitude, especially since many sponsors only grant funding once to the same person, so there is no risk of competition for you. Follow the funders' guidelines, if any, about acknowledgements (e.g. the positioning and dimensions of the logo, the length and content of the report etc.); even if there are no obligations, acknowledge the support you received anyway.

Even if you didn't receive any funding from them, some organisations or people have probably guided you with advice, resources, and contacts. Thank them too: it could open the way for further collaborations and exchanges. Acknowledging the support you had is professional, fair, and good for your reputation. **Learning to say “thank you” (properly)** is an important step in your professional life.

You can also **share your experience** with peers: you will certainly talk with your friends and colleagues, but there are also opportunities to share your experience with a wider public, e.g. through Web platforms, sometimes provided by funding organisations. These also work as online archives and can inspire the next applicants while supporting your visibility and serving the needs of the funder itself: a win-win-win situation! (see also tip 2)

Tips from some cultural mobility funders:

“If funding comes from public revenue it is important to recognize why you are receiving this and the political responsibility this entails” (Roberto Cimetta Fund)

“There are many reasons why it is important to thank those who have facilitated the realization of one's project but among the most obvious ones are accountability, partnership-building and long-term vision.” (European Cultural Foundation)

“It is in the artists own interest to acknowledge funding from relevant funders such as the Gulbenkian Foundation since it is a sign of credibility and recognition of the artist's projects and promising career.” (Gulbenkian Foundation)

Food for thought...

“When artists go beyond what they are obliged to do and nurture their relationship with the funder providing relevant information about the outcomes and developments of their career they are also preparing the grounds for further support opportunities.

In the Gulbenkian Foundation we also get "extraordinary" thank you letters, when the artist at some point in his/her career acknowledges the relevance of a specific support that was decisive for the experience, the knowledge, the contacts or the visibility of what he or she was doing at the time, representing an important push forward. All this correspondence, both formal and informal is kept in the archives. I am talking about letters, notebooks, programmes, newspaper reviews, sketches, photographs, etc. The Gulbenkian Foundation has already made very interesting exhibitions using this material. Interesting for the general public and also for the arts' researcher, since it often provides relevant information about the artist's work in that period.”

(Maria de Assis Swinnerton, Gulbenkian Foundation)

“There are many reasons why it is important to thank those who have facilitated the realization of one’s project but among the most obvious ones are accountability, partnership-building and long-term vision. Thanking a financial supporter is acknowledging the value of being supported, hence also the value of the project, that can in return encourage other potential funders to support the project. It is in some cases a voucher for the quality of the project and acknowledging support from a funder can resonate very positively towards other partners and funders. Some might be more inclined to support a project if it has passed the “quality check” and selection process of other funders in the field or beyond. So it can actually result in further sources of support for the project.

Acknowledging support also means that the grantee (or partner) subscribes to the values of the organisation providing the financial and/or other support. The grantee recognizes the values the funder is promoting, and becomes part of the bigger community of practice. If an organization or individual applies for a grant or support towards an organization it does not value, it is not only an example of bad practice but also of opportunism.

Also, acknowledging support is important with regards to accountability of the granting organisation. As a grantee (or partner) is accountable to the funder, the funder is equally accountable to its funders. Likewise, we have to report to our supporter what projects and individuals we support and why. So acknowledging a funders support has a ripple out effect that goes far beyond the actual funded project and implies a long-term vision both from the “givers” and the “receivers” perspective. Acknowledging support plays out to the benefit of the funded project but also the sector by at large.”

(Isabelle Schwartz, European Cultural Foundation)

9. Stay in touch

Try and stay in touch with the people you met in the place(s) you visited. Exchange contacts, news, ideas – in other words, **strengthen your network**. Networking is key in this sector and can lead to new and unexpected collaborations and opportunities. And, of course, contacts are extremely important for any human being!

Keep an eye on interesting events taking place in the place you visited, which might be good opportunities to go back and renew contact with the nice people you met there. If you attend international meetings, which are likely to attract some people you know, let them know you'll be there – it might be a good way to see each other again. **Consider networking as a key ingredient of your professional life** and one of the results of any mobility experience. Don't overwhelm people with e-mails and Facebook messages of course – but consider which new projects and ideas of yours are worth sharing. When sending e-mails, avoid massive, heavy-loaded attachments, and don't forget a personal foreword or introduction to the message you send.

Wales Arts International provides you with some information about networking at national, EU and international level:

<http://www.wai.org.uk/practices/1149>

Curious to know “How networking works”? Here are two researches for you:

<http://www.fitzcarraldo.it/en/research/IETM.pdf>

http://www.a-n.co.uk/reflections_on_networking

...and for a Nordic perspective about networking:

<http://www.teh.net/Portals/2/docs/Nordic%20Perspectives%20on%20European%20Networking.pdf>

pdf

10. Don't stop moving

Mobility can be a great and enriching experience, or not... should you experience some problems, don't lose courage. Things can go wrong – that's life – but you can always learn from errors and unforeseen events. That's not a reason to stop! At the same time, don't move “at any cost”: try and be coherent with your own aims and path.

Even if mobility is a one-off experience and you decide to settle down somewhere, try and **stay up-to-date** with mobility opportunities, researches, developments etc. You might find inspiration for a new experience or project. Consider international experiences, too (outside the EU): many of the links included in the final list of this Guide are not limited to the EU... and creativity has no borders.

4. A selection of references/links

MOBILITY INFORMATION SOURCES																						
Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines							
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design Architecture	Curators, researcher
On the Move - www.on-the-move.org	X	X	X	X	X	X	X			X		X	X	X	X	X	X	X		X		
Changing Room - changingroom.teh.net	X		X	X			X					X			X							
PRACTICS- on-the-move.org/practicsinfotoos/		X										X		X								
Trans Artists - www.transartists.org	X		X	X		X	X	X		X		X	X	X	X	X	X	X	X	X		
ON-AiR - www.on-air-mobility.org			X				X					X		X	X	X			X	X		
Artservis (SL & Eastern Eur.) - www.artservis.org	X	X		X	X	X					X	X			X	X	X	X	X	X		
LabforCulture - www.labforculture.org	X	X	X	X			X					X		X								
Digitalarti - www.digitalarti.com/			X			X	X					X		X								

Portals for open calls for artists and art works (access for free)

Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines							
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design Architecture	Curators, researcher
MondayNews - www.mondaynews.net				X	X	X						X	X	X	X							
Mira's List - www.miraslist.com	X			X		X								X	X	X	X	X	X			
Wooloo - www.wooloo.org	X			X	X	X						X	X	X	X						X	X
E.Artnow - www.e-artnow.org				X		X	X							X	X							
Callfor.org - www.callfor.org				X		X						X		X	X	X	X	X	X	X	X	X
Arts Job Finder - www.artsjobfinder.co.uk					X	X					UK	X			X							X
Bustler.net - www.bustler.net					X	X	X							X							X	
Architect - architect.com					X	X	X							X							X	
Jeunesse Francophonie- jeunesse.francophonie.org				X		X	X							X					X	X		

MOVE ON! CULTURAL MOBILITY FOR BEGINNERS

EUROPEAN INFORMATION SOURCES																						
Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines							
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design, Architecture	Curators, researcher
Cultural Contact Points (CCP) in Europe - eacea.ec.europa.eu/culture/tools/ccp_en.php	X		X	X				X				X				X						
ECAS - www.ecas-citizens.eu		X	X	X								X										
Your Europe - ec.europa.eu/youreurope	X	X										X										
Europe Direct - europa.eu/europedirect		X						X			ALL	X										
EURES - ec.europa.eu/eures/	X	X			X		X	X				X		X								
EU Youth - ec.europa.eu/youth	X						X		X			X	X	X								
Euraxess (research) - ec.europa.eu/euraxess		X	X	X	X		X					X		X							X	

FUNDING: RESEARCHES, GUIDES, GRANT PROGRAMS, FUNDERS FOR ALL DISCIPLINES														
Name of the organization / resource Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope			
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World
OTM Guide to funding opportunities for the mobility of artists and culture professionals in Europe - on-the-move.org/funding				X		X						X		
Asia-Europe Foundation (ASEF) - Guide to funding opportunities for the mobility of artists and culture professionals in Asia - culture360.org/asef-news/funding-opportunities-for-international-cultural-exchange-in-asia/				X		X							Asia, international	X
European Cultural Foundation - www.culturalfoundation.eu			X				X		X			X	Balkans	
Visegrad Fund - visegradfund.org						X			X		CZ, HU, PL, SK	X		
Roberto Cimetta Fund - www.cimettafund.org	X		X						X			X	Med	
Open Society - www.soros.org/about/programs/arts-culture-program									X			X	Asia, central Europe	

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COUNTRY-SPECIFIC INFORMATION SOURCES																					
Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines						
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design, Architecture
Kulturkontakt Austria - www.kulturkontakt.or.at	X		X	X		X		X			AT	X	X		X						X
Balkankult - www.balkankult.org			X	X		X		X	X		Balkans				X						X
Ars Baltica - www.ars-baltica.net	X		X	X		X		X			Baltics	X			X						
Kunstenloket - www.kunstenloket.be	X	X		X				X			BE				X						X
BAM - www.bamart.be/	X		X	X		X		X			BE					X	X			X	
Arts & Theater Institute (CCP) - www.idu.cz/en/	X		X			X		X			CZ				X	X		X	X	X	
International Theatre Institute Germany - www.iti-germany.de			X			X		X			DE						X				
Internationale Gesellschaft der bildenden Künsten - igbk.de/			X	X		X		X			DE	X				X					

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Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines								
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design, Architecture	Curators, researcher	
Touring Artists (portal by IGBK and ITI Germany) – www.touring-artists.info (available from spring 2013)		X	X	X				X			DE					X		X					
TINFO - Theatre Info Finland - www.tinfo.fi/site/?lan=3			X	X		X	X	X	X	X	FI							X					
Dance info Finland - www.danceinfo.fi/	X		X					X			FI							X					
Circus Info Finland - www.sirkusinfo.fi	X		X	X		X	X				FI				X			X					
Office National de Diffusion Artistique - www.onda.fr/			X	X				X	X		FR							X	X				
Centre National des Arts Plastiques - www.cnap.fr		X	X	X		X		X	X		FR					X	X				X	X	
GAI - www.giovaniartisti.it			X	X		X		X	X		IT				X	X	X	X	X	X	X	X	X
Fitzcarraldo Foundation - www.fitzcarraldo.it	X		X					X			IT				X								X

MOVE ON! CULTURAL MOBILITY FOR BEGINNERS

Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines						
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design, Architecture
SICA (CCP) - sica.nl		X	X	X				X			NL	X		X	X					X	
Nordic Culture Point - www.kulturkontaktnord.org		X	X	X		X			X		Nordic countries				X	X		X		X	
Miso Music - misomusic.com	X		X					X			PT						X				
UNITER (theater) - www.uniter.ro		X	X	X		X		X			RO					X					
jmEvents - www.jmevents.ro	X				X	X			X		RO	X					X				
Interarts - www.interarts.net	X	X	X	X				X			SP				X					X	
Fundacion Autor - fundacionautor.org	X		X	X		X	X	X			SP						X				
Theater Union of the Russian Federation - http://www.rtlb.ru/en_home/						X					RU						X				
Visiting Arts (CCP) - www.visitingarts.org.uk		X	X	X			X	X			UK				X				X	X	
Wales Art International - www.wai.org.uk		X	X	X	X	X		X	X		Wales	X			X				X	X	
ArtQuest - www.artquest.org.uk	X	X	X	X		X	X	X			UK	X				X	X			X	

MOVE ON! CULTURAL MOBILITY FOR BEGINNERS

Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines							
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design, Architecture	Curators, researcher
A-N The Artists Information Company and AIR membership - www.a-n.co.uk	X		X	X	X	X	X				UK					X	X				X	X
Estonian Theatre Agency www.estoniantheatre.info	X		X	X							EE							X				
New Theatre Institute of Latvia - www.theatre.lv/en/	X	X	X								LV							X				
Theatre and Cinema Information and Education Centre - Lithuania - www.theatre.lt/?Ing=EN	X	X	X								LT							X				
International Vidensdatabase for Scenekunst - www.ivds.dk		X					X	X			Nordic countries	EU	X	X				X				
Dansehallerne Copenhagen - www.dansehallerne.dk	X			X	X	X	X	X			DK	EU	X									

INFORMATION PER DISCIPLINE (NETWORKS & SECTOR ORGANISATIONS)																						
Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines							
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Erope	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design, Architecture	Curators, researcher
International Network for Contemporary Performing Arts IETM - www.ietm.org/			X	X	X	X	X					X		X			X					
Circostrada Network - www.circostrada.org/		X	X	X		X	X	X				X					X					
AEPO Artis - www.aepo.org/		X	X								X	X					X					
Aerowaves Dance Platform - www.aerowaves.org	X				X	X	X		X		X	X					X					
Trans Europe Halles - www.teh.net/	X		X				X	X				X					X					
Int. Actors Federation - www.fia-actors.com		X	X				X	X				X		X			X					
Int. federation of musicians - www.fim-musicians.org	X	X	X									X		X				X				
European Union of Music Competitions for the Youth - www.emcy.org	X			X		X	X		X		X	X						X				
Halma - www.halma-network.eu/en.html	X		X			X	X		X			X							X			

MOVE ON! CULTURAL MOBILITY FOR BEGINNERS

EDUCATION, CULTURAL POLICY, ADVOCACY, NETWORK ORGANISATIONS, EUROPEAN PLATFORMS																						
Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines							
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design, Architecture	Curators, researcher
European League of Institutes of the Arts - www.elia-artschools.org	X		X				X					X								X		
WorldCP - www.worldcp.org		X	X	X							X	X	X	X								
CultureBox - www.gestioncultural.org/culturalbox			X				X				X	X		X	X	X	X	X				
European Union National Institutes for Culture - www.eunic-online.eu	X		X								X			X	X	X	X			X		
International Federation of Arts Councils and Culture Agencies - www.ifacca.org/		X	X	X		X	X	X			X		X	X						X		
We Are More – Act for Culture in Europe - www.wearemore.eu/				X					X	X	X			X								
Julie’s Bicycle - www.juliesbicycle.com			X				X		X	UK	X				X		X	X				

INTERNATIONAL INFORMATION SOURCES																							
Name of the organisation Website URL	Information about mobility							Advice & Consultancy	Funders	Sustainability / environment	Scope				Disciplines								
	Training, Education	Legal info	Research	Funding info	Jobs	Open calls	Experience				Country (EU)	EU/Europe	Region	World	Transdisciplinary	Visual arts	Digital arts	Performing	Music	Writers	CCI, Design Architecture	Curators, researcher	
Asia-Europe Foundation (ASEF) - culture360.org - culture360.org			X	X	X	X	X			X		X	Asia		X	X	X	X	X	X	X	X	
Arterial Network - www.arterialnetwork.org	X		X	X	X	X	X						Africa		X			X				X	
AMA - www.artmovesafrica.org			X			X	X	X	X				Africa		X							X	
Young Arab Theater Fund - www.yatfund.org			X	X			X	X	X				Arab					X					
Arab Education Forum / Safar Fund - www.almoultaqa.com/ - www.safarfund.org	X		X				X	X	X				Arab		X							X	
Meetphool - meetphool.net													Med					X					
Anna Lindh Foundation - www.euromedalex.org			X	X		X	X	X	X			X	Med		X								
International Association of Art - www.aiap-iaa.org/		X	X	X				X			X	X	X	X	X								
Res Artis - www.resartis.org			X	X		X								X	X	X	X	X	X	X	X	X	
UIU - universes-in-universe.org				X		X	X							X	X	X	X					X	

Post scriptum

As it usually happens these days, this Guide will be out-of-date a few weeks after its publication. That's life in the era of Internet... Although we cannot promise to update this document regularly, we will certainly allow some additional time for corrections and updates a couple of months after the publication. Any comments or request for change from your side are welcome! Write to info@on-the-move.org and we'll do our best to take them into account.

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