

INTRODUCTION

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CONTEXT

This culture360.org research on mapping funding opportunities for international cultural exchange in Asia was commissioned by the Asia-Europe Foundation (ASEF). This initiative is a result of two series of discussions held on the necessity to identify funding needs and opportunities for international mobility for artists and cultural practitioners in Asia.

In February 2011, at the IETM satellite meeting held in Tokyo in cooperation with Tokyo Performing Arts Meeting-TPAM, specific open and closed discussion groups highlighted the need of an Asian Mobility Fund - a more neutral support mechanism with shared responsibilities of supportive countries and organisations¹. One of the concrete points raised was the necessity to map the information on existing funding in Asia for international cultural exchange within Asia and beyond. The participants of the meeting shared the same objective that **availability and transparency of information** on opportunities for international mobility of artists and cultural operators in Asia and elsewhere **is necessary to know the present status of funding in Asia**.

The second meeting addressing the need for a mobility fund in Asia took place in October 2011 in Korea where the decision was taken that a pilot programme would be set up for a mobility fund in Asia. The pilot programme needed to include a research on funding resources in the arts and culture sector in Asia. Since ASEF's scope encompasses the provision of public information to support international cooperation, the Foundation offered to provide funding for the first step of this research and was able to commission a researcher in December 2011.

ASEF worked together with the following partners to co-organise and co-fund this mapping initiative: Korea Arts Management Service (KAMS), *Japan Center - Pacific Basin Arts Communication* (PARC), Tokyo Performing Arts Meeting (TPAM) and Arts Network Asia (ANA).

OBJECTIVES

The overall objectives of this research are to:

- **Make available and transparent** existing information resources on funding of international mobility for artists and cultural operators in Asia in one online place (prior to a potential tailor-made database system)
- **Give input to funders (public/private, international, regional and national)** on the gaps in funding in Asia

GENERAL METHODOLOGY

The research mostly follows the methodology used in the online «Guide for International funding opportunities for the mobility of European artists and culture professionals», produced by the Interarts Foundation, *On The Move* and PRACTICS in September 2011².

¹ IETM (International Network for Contemporary Performing Arts) : www.ietm.org (and <http://ietm.parc-jc.org/e/index.html> for the Tokyo meeting)

² <http://on-the-move.org/funding> : its methodology of classification is based after a well researched study done with several European

The mapping for the Asia-Pacific area, mostly done between January and April 2012, is primarily **Internet based**. For Korea and Japan, the research was done by KAMS in May 2012 and for Japan, facilitated by PARC in June-July 2012. The India Foundation for the Arts-IFA was also consulted on the collected information for India.

Since this initiative is linked to national and public institutions' cultural policies in Asia, ASEF informed the Asian ASEM **governments** about this research and requested their cooperation. An additional up-date on the research was made to all ministries and/or art agencies during the process of the research in March 2012.

ASEF also launched an **online survey on culture360.org** from mid-December 2011 till 31 January 2012 which allowed to collect 308 responses related to sources of funding that cultural professionals and artists had already benefited of, either while originating from Asia-Pacific countries or while having been to this region for projects.

Considering the revamping of numerous funding schemes and the fact that the research was mostly done during the three first months of the year 2012, when some information was not yet available online for the year(s) to come, an **email exchange** was initiated with the identified funding organisations. This contributed to confirm and eventually amend the information in at least 50% of the cases (out of the 600 organisations and individuals contacted). Another email exchange was set up with artists and culture professionals having taken part in international programmes as identified through ASEF's network.

A total of **173** funding organisations and **257** associated schemes were identified.

SCOPE

GEOGRAPHICAL FOCUS

Given the fact that ASEF focuses its work on the ASEM countries³, the mapping includes the following **18 Asian ASEM countries: Brunei, Cambodia, China, India, Indonesia, Japan, Korea, Laos, Malaysia, Mongolia, Myanmar, Pakistan, The Philippines, Singapore, Thailand, Vietnam as well as Australia and New Zealand**. The mapping incorporates private and public funding opportunities on a national, regional and international level, which can benefit the nationals of each of these countries for their participation in international cultural exchange or for the implementation of collaborative projects.

Despite the fact that this research is supported by the Asia-Europe Foundation, **non ASEM countries' sources of funding** were listed in particular by American organisations since they fund a great number of exchange in the Asian region, directly - through for instance funding organisations like the Asian Cultural Council - and indirectly - like the Ford Foundation and the Rockefeller Foundation for the Arts Network Asia.

TERMINOLOGY

For this research and mapping focused on Asia-Pacific countries, the term of "mobility" has not been mentioned as such in the title as this concept is not particularly used - and not yet widely widespread - in an Asian context. However if the term of «international cultural exchange» has been preferred, the forms that such exchange can take are mostly similar to the types of mobility defined in the European guide for funding opportunities.

Mobility, as stated in the research by ERICARTS «Mobility matters»⁴: *is defined as the temporary cross-border movement of artists and other cultural professionals. Certain forms of mobility relate to the individual (e.g. networking, residencies etc); others are intrinsically connected to the mobility of works or performances in another country. Mobility flows will be influenced by work environments, general legal and political frameworks and specific measures.*

networks and research organisations. (Compendium on Cultural Policies and Trends in Europe, RES ARTIS, Trans Artists, the ERICarts' Mobility Matters study and On the Move)

³ The **Asia-Europe Meeting (ASEM)** is an informal process of dialogue and cooperation bringing together the 27 European Union, Member States and the European Commission with 19 Asian countries and the ASEAN Secretariat. The ASEM dialogue addresses political, economic and cultural issues, with the objective of strengthening the relationship between our two regions, in a spirit of mutual respect and equal partnership. <http://www.aseminfoboard.org>

⁴ <http://www.mobility-matters.eu/web/index.php?aid=140&cid=1&lid=en>

TYPES OF FUNDING

This research mostly includes opportunities in the form of support schemes - and their related organisations - benefiting artists, culture professionals and cultural organisations in Asian/ASEM countries, which are:

- Provided by **national authorities, regional bodies, international organisations as well as public and private structures**. In some limited cases, local authorities' sources of funding were also highlighted (like from regions and city councils);
- Offered by **organisations** (international, national or regional) with a **particular focus on Asia**⁵
- **Regular funding schemes;**
- **Based on open calls and public and transparent criteria of selection** (with limited exceptions for some calls whose selection are made through embassies, national cultural centres, film commissions etc);
- **Fully or mostly funded** with, when available, indications on the level of the grant and in-kind support provided (in case of artists' residencies, travels are mostly covered);
- **Open to any nationality**, including fully covered residencies and awards, which allow the participation in international events/meetings.

ARTS AND CULTURAL DISCIPLINES COVERED

The common template used for the research is based on the one developed for the mapping for the sources of funding for European artists and culture professionals.

> **Funding organisation:** Name of the organisation that provides or administers the grant, most of the time in English. When applicable, the name of the funding scheme was also specified.

> **Type of mobility:** Type of activity, which can be funded. The following typology, partly adapted from ERICarts' Mobility Matters study, has been applied:

- Artists / writers' residencies
- Event participation grants
- Scholarships for further/postgraduate training courses - including training/work placement which is particularly funded for some Asian countries (developing and emerging ones) -
- "Go and see" or short-term exploration grants
- Market development grants
- Support for the participation of professionals in transnational networks
- Project or production grants
- Research grants
- Touring incentives for groups
- Travel grants (valid for different purposes)

Often, schemes allow for more than one type of mobility.

> **Sector:** Art-forms or cultural disciplines addressed by the scheme:

- Performing arts (theatre, dance, opera, circus, street arts)
- Visual arts (painting, sculpture, photography, installation, applied arts, graffiti)
- Music has been included under performing arts except when specific schemes focused only on music
- Literature (including translation and publishing sector)
- Cultural Heritage (tangible heritage, movable heritage, intangible heritage, archives)
- Cross-disciplinary arts
- Research
- Cultural management
- Cinema
- Video/new media
- All

⁵ e.g. organisations with a particular focus on Asia and South East-Asia, organisations with a particular focus on emerging and developing countries and organisations with a specific country coverage including Asia. In terms of eligibility of beneficiaries, were only mentioned the ones which are covered by the ASEF research.

The following disciplines have also been mentioned when funding is available: performance arts, crafts, fashion, sound art, culinary art, art history, art criticism, culture related debates, architecture and design.

> **Eligibility of beneficiaries:** Eligibility as regards age, nationality, profession and other categories if applicable. Additional details are given regarding the geographic location of eligible activities, if applicable.

> **Destination:** Regions or countries travel to which is eligible, when mentioned.

> **Other priorities:** Further specification of thematic priorities that may restrict eligibility of projects or provide additional guidance for preparing applications, if relevant.

> **Size of grants:** Information on the nature or size of grants where applicable, or the global budget if this information is available, as well as on the level of matching funding if required.

> **Last viewed:** Month of the collected information.

> **URL:** Website where further information can be obtained at the time of the research.

CHALLENGES

Out of the 173 funding organisations, 20 % of funding schemes exclusively benefit nationals from Australia. A great majority of the 18 mapped countries mostly rely on international and regional resources of funding to support the mobility of their own nationals.

The type of mobility information collected:

The very nature of the research does not allow the coverage of all mobility schemes and particularly the ones funded by:

- Bilateral organisations (such as foreign cultural institutes), which usually support one-way mobility or have an internal selection process as well as specific programmes linked to bilateral agreements (eg. the Year of Germany in India);
- Public and private organisations, which support mobility and exchange but whose programmes are based on an internal committee's selection;
- Private funders and philanthropists (particularly in the field of contemporary arts in China and South-East Asia) which do support exchange, for instance the participation of artists/cultural professionals in international arts and cultural platforms but on a case-to-case basis and not through specific public and transparent selection criteria.

The limited information available on the Internet:

In the first phase of the research, some **websites and Internet portals** were highly useful to delve into the mapping and have been included on the first page of each country introduction for further references. The presented information however depends then on the accuracy of the information found on the websites of the identified funding organisations.

Moreover, there is often a **lack of information available on websites** of national institutions in Asian countries, a fact also attested by many respondents to the ASEF questionnaire. Beyond the language issue which could be overcome through partners - Japan and Korea could provide their own researcher (Korea) or assistant (Japan) - or ASEF's contacts, some institutions may have a support scheme for international projects for local cultural professionals and artists but their procedure is not - yet - available online or not presented in a clear way.

The language issue:

English is mostly the language used for the results of the mapping but web-links can refer to the language of the country's potential beneficiaries. Considering the fact that many country nationals exclusively rely on international sources of funding for their mobility, English is the language of communication to access such types of funds. However for some sources of funding targeted at international exchange, the language is only the one of the host or partner country, which makes it highly challenging for the eventual applicant.

The vulnerability of the funding schemes:

The research has been done from January-March 2012 for all Asian/ASEM countries and international

sources of funding - except for Japan and Korea (May-July 2012) -. This research occurs at a very **challenging time for arts and culture** in Europe with the revamping of numerous cultural organisations and schemes due to severe budget cuts, and on the increasing investment in culture – mostly in infrastructure and presentation of arts overseas - for some Asian countries such as China, Korea, Indonesia etc⁶. This situation greatly impacts on the regularity and on the limited duration of the funding schemes collected.

... AND GAPS

The geographical imbalance:

For artists and cultural professionals from China (except for Hong Kong), India, Mongolia, Pakistan and the South-East-Asian countries (except for Singapore), the funding of mobility mostly originates from the USA and Europe, as well as from Japan, Korea and to a certain extent Australia.

The mobility of culture professionals from emerging and developing countries is still very much limited because of various factors: the lack of access to certain sources of funding in their own country/region (a fact attested in the survey by culture360.org), the higher competition for international sources of funding which may be reduced because of the financial crisis, the lack of support for mobility in the field of contemporary art practices, and the relative low level of autonomy to submit an application (some funds being only available through partnership with counterpart of the country of which the fund originate).

In this regards, the additional category in the mapping “open to any nationality” was mostly done in order to counterbalance the very low level of opportunities for some Asian countries' nationals and with the aim to position this mapping, the country guides and the ultimate database in a more global perspective.

Outgoing versus Incoming:

Except for some interesting cases in Korea and Japan (particularly in regional and private sector funding), national funding schemes are still very much focused on an out-going process of mobility. The incoming mobility is also often conditioned by the need of a strong and confirmed partnership with artists and culture professionals of the host country. There is not yet a formalised set of regional funding mechanisms – public and/or private - from Asia to Asian nationals.

The lack of cultural statistics:

It is often difficult to get information on the level of financial support available for mobility schemes. The fact that schemes financing a yearly artist in residence programme are presented the same way as the ones supporting touring incentives for the performing arts sector somehow makes the analysis of the real financial investment in mobility a challenge. This lack of statistics related to cultural mobility is also an important concern on an international level.

Types of mobility covered:

Project and production grants are generally among the most funded, however whereas market development grants are among the top funded in Australia, the main areas covered by international/regional sources of funding are related to trainings/scholarships and skill development - this makes sense considering the fact that such funds are targeted at artists and culture professionals from emerging or developing countries -.

Artistic discipline and cultural areas supported:

Most funding opportunities are the field of visual arts. This is partly because an extensive number of fully funded residencies were listed. Another well-funded area is cinema for which more South East Asian countries have national sources of support. Crafts and culture heritage are also well-covered areas of funding in the South East-Asian region.

RECOMMENDATIONS

To keep up-dated, transparent and available online the information resources on funding of

⁶ Selected articles on this issue: Korea : <http://culture360.org/news/korea-government-to-expand-korean-wave-and-overseas-cultural-exchanges>, Indonesia : <http://culture360.org/news/indonesia-government-to-open-cultural-centres-abroad/> and China: http://news.xinhuanet.com/english/china/2012-02/15/c_131412699.htm

international mobility for artists and cultural operators in Asia:

- All Asian/ASEM countries and relevant ministries and associated bodies should make available accurate information on mobility opportunities, which can benefit their artists and cultural professionals⁷. This request goes with the importance of making available accurate cultural statistics and levels of funding related to cultural mobility;
- All funders of mobility should regularly up-date their support schemes and programmes and disseminate it through relevant websites and platforms of information;

To engage Asian and/or international public and private funders in the Asian region to recognise and act on the gaps of funding international mobility in Asia, and in this regards they should be encouraged to:

- Consider funding less covered types of mobility and arts/cultural sectors: participation in transnational networks, « go and see » grants, contemporary arts practices (cultural management included) and multi-disciplinary types of collaboration;
- Take into consideration reciprocal action in order to avoid any “cultural imperialism” which can negatively impact on cultural diversity⁸. This starts with the language, with at least two languages required for the description of funding opportunities;
- Investigate better and strengthen new types of partnership in order to find alternative and sustainable ways to support cultural mobility. This mapping can open the path to identify best-case practices⁹.

To highly encourage the implementation of Asian regional mechanisms to support cultural mobility – be them public and/or private- for the benefit of Asian cultural professionals and artists:

- With a reference to the principles in key international documents such as the UNESCO Convention on the Protection and Promotion of Cultural Diversity Expressions and the UN Millennium Development Goals¹⁰;
- While taking into account the abovementioned gaps, the existing initiatives in the region and the needs of the cultural sector;
- Through a cross-sectorial approach to cultural mobility and a strategic partnership with the growing sectors in Asia related to cultural industries, creative economy, environment, foreign policy etc;
- While encompassing other potential obstacles to mobility: the visa issues, the different types of law and taxation for artists working in another Asian country, the environmental aspects of cultural mobility etc.

CONCLUSION AND FOLLOW-UPS

This mapping on funding opportunities for international cultural exchange in Asia and its related country guides are expected to be the **basis of a long-term process**. They would need to be constantly up-dated and enriched with new mobility funding information, including the ones related to the cultural industries' sector. We are fully aware of the **limitations of such a mapping** - as above described under the paragraph “Challenges” -. However, some key observations are important to be taken into consideration, in particular the urgent necessity to find a strategy in Asia to implement **regional support mechanisms that can benefit Asian cultural professionals and artists**.

This need goes together with the recognition of the fact that international exchange and mobility of artists and culture professionals goes beyond the presentation of arts and culture overseas or the development of market niches. Support to mobility shall be highly connected to the **promotion of cultural diversity and to**

⁷ IFACCA D'Art Report 17 on Artists' International mobility programs, page 8 : Qualities of a mobility programme. www.ifacca.org/files/artistsmobilityreport.pdf

⁸ IFACCA D'Art Report 40 on Supporting international arts activity – issues for national arts funding agencies, page 35. media.ifacca.org/files/Dart40International.pdf

⁹ As well as the guide for funding opportunities in Europe, the IFACCA D'Art Report 17 on Artists' International mobility programs and the Charter for a Responsible and Sustainable Cultural Mobility, to be launched online by On The Move in January 2013.

¹⁰ unesdoc.unesco.org/images/0014/.../142919e.pdf ; www.un.org/millenniumgoals/

human development, which can benefit on multiple levels - politics, social, cultural - the host/sending country, organisation and overall region. In that sense, **investment in creative industries and art infrastructures should be better balanced with funding for the arts and culture as a way to connect and regenerate cultural communities**¹¹.

This seems time to anticipate changes for the future of cultural mobility while sharing knowledge and information not only to reinforce a mobility based on **reciprocity in the Asian region** but also to connect it better with the **global challenges that the arts and cultural sector** is experiencing, in terms of erosion of funding for arts and culture in Europe in particular and the increasing investment into creative and cultural industries.

In terms of direct concrete follow-ups of this mapping, the following ones can be proposed:

- **KAMS and PARC** are currently working on the development of a **database system** to integrate the datas and the links already collected. This would ideally allow to search for information in an easier way while typing key words for the search
- ASEF, together with On The Move, have agreed to regularly up-date the contents of this research for each of the country and to link it with the guide for European funding. For this, beyond the information networks that both organisations have, all of you are highly encouraged to **feedback on any change, correction and information** you may have to funding@culture360.org.

Finally, we would like to **open the path to further collaborations with organisations involved in mapping of funding in other parts of the world**, in order to connect better the Asian and European region with the global flow of mobility. This would also allow to better analyse and evaluate national funding policies in the arts and cultural mobility through shared statistics. The challenge is high but important enough to allow any artist or cultural professional willing to be mobile, to benefit of the equal chances of access to information and to funding.

¹¹ From November 2012, On the Move will publish a document on the key reasons to support cultural mobility. (<http://on-the-move.org/funding>).