

E-connector / Asia & Europe Part 3

Glossary on Cultural Mobility



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Glossary on Cultural Mobility: 27 letters around cultural mobility

[On the Move](#) together with culture360.asef.org prepared this cultural mobility glossary to tackle some key issues related to the mobility of artists and cultural professionals between Asia and Europe, be it for a touring, residency, collaboration, training, meeting participation, exploration visit for a project, job shadowing experience and more.

You will notice that for 4 letters of the alphabet there are no words at the moment. We invite you to send us your suggestions for any additional words as we plan to update the glossary regularly.

Happy browsing and sharing at [funding\(at\) culture360.org](mailto:funding@culture360.org)

Access to information and funding opportunities is key both for ASEF Culture 360 and On the Move. We live in a more interconnected and global world but the overload of information – both on traditional websites and social networks and media - needs to be filtered in order to better reach out to artists and cultural professionals, particularly the ones with limited resources for information monitoring. ASEF Culture 360 and On the Move are also pleased to see new online platforms being created to tackle this issue of information access like the [Arteri](#) platform in Malaysia. Arteri will also propose training for the arts sector, another way to access information and knowledge to develop one's career as the Luxembourg Agency for Cultural Affairs proposed in 2014 with its programme, [Create your future](#).

Boundaries: mobile artists and cultural professionals are among the best ambassadors to overcome physical and mental boundaries through their works, ideas and interactions with other peers and various audience(s). Also, boundaries are increasingly less visible between art disciplines and in-between sectors: you can find more opportunities that link for instance arts and sciences, arts and technology, culture and social engagement, arts and environment etc. This trend is particularly noticeable in the calls listed on [On the Move](#), [culture360.asef.org](#) and other platforms (see under Opportunities).

Complexity: we could have chosen the word of creation, creativity, collaboration, cooperation or the concept of co-opetition (mix of cooperation and competition). But we prefer the one of 'complexity' while referring to [Dr Sacha Kagan](#)'s thoughts as stated in the final conclusion of the ArtCOP21 Professional Workshop: 'art should retain a reflexive, critical quality, in a tension between art, activism and affectivism, awakening our sensibility to the complexity of our world'¹

Dematerialised: beyond the real encounters, virtual exchange can also happen through the Internet and the use of e-solutions. Dematerialised exchanges can lead to concrete forms of interactions. See for instance the experience of the [virtual academy of the Schloss Solitude](#) in Germany and consult the recently published [e-connector on digital arts and humanities](#).

Entrepreneurship: it can be challenging to find a definition of entrepreneurship in the arts and cultural sector also because for some, there is a dichotomy between the business sector and the arts and cultural approach. We like this holistic approach by Dr Lidia Varbanova on the [Cultural Entrepreneurship News](#)' blog: '*Entrepreneurship in arts and culture is an economic as well as sociocultural activity, based on innovation, exploitation of opportunities and risk-taking behaviour. It is a visionary, strategic, innovative and social activity. (...) In the cultural sector we have examples of both social as well as business innovations and entrepreneurship. The beauty and the challenge in this sector is the creative part of the process and the artists-creators who are the core. Their creativity is hard to predict and measure and this is why cultural entrepreneurship is different as well as exciting!*' We invite you to see also ASEF publication [Enabling Crossovers](#) which illustrates a number of cases studies on entrepreneurship as well as the [Salzburg Global Forum for Young Cultural Innovators \(YCI\)](#), selected this year for support under ASEF Creative Networks and focusing on the [Greater Mekong Region](#).

Funding: of course the letter 'f' had to be about funding and we could even have a double 'f' for 'find' and 'funding'. Identifying the right sources of funding for international / Asia-European projects can be time-consuming and can demotivate many of you. Some countries are less covered by opportunities for their artists and cultural professionals (see the [article](#) by Lian Ladia

¹ <http://culture360.asef.org/magazine/how-can-the-cultural-sector-better-embed-sustainability-in-its-activitiesreport-of-artcop21/>

on these challenges for visual artists in Vietnam and the Philippines). To tackle this issue, On the Move and ASEF culture360 have partnered for the last 4 years to identify on-going funding mechanisms which may help you for your search in [Europe](#) and in [Asia](#).

Green: any form of mobility has an impact on the environment and the arts/culture sector is increasingly visible on this issue of climate change and environmental sustainability. Some [toolkits](#) like the one conceived by Julie's Bicycle may help you to green your practices, as for instance the [Green mobility guide for the performing arts sector](#) (FR, EN, IT, DE and CN). Other publications like the ASEF series *Creative Responses to sustainability* ([Singapore](#) and [Korea](#)) researched by Yasmine Ostendorf and the IETM/COAL Fresh Perspectives '[Art for the Planet's sake](#)' may inspire you with examples of artists, organisations and collectives putting the question of sustainability at the core of their works, practices and/or organisations.

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Impact(s): mobility is not only about traveling from point A to point B. Beyond the travel, the experience will have multiple forms of impacts on you, your organisation, your local community but also the organisations and people you will work with. It will also impact your practice, make you aware of a diversity of situations and enrich your network to develop potential new partnerships in a short or long term period. This holistic approach to mobility was at the core of the research on the [Wales Arts International's International Opportunities Fund](#), by On the Move in 2014. Mobility supporters (funders, policy makers) are not 'travel agents' but should be aware of the fact that they support impactful forms of exchange that contribute to the arts and cultural sector at multiple levels (artistic, social, economic, diversity etc.)

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Local: when you think global / Asia-Europe, think also local in terms of partnerships. Cities and regions are increasingly active at an international level, some willing to position themselves as creative hubs or art focal centres. See for instance the latest publication by ASEF, [Cities: Living Labs for Culture?](#) which presents 27 case studies from 40 cities and 44 countries of Asia and Europe.

Markets: in the past 15-20 years, there has been an increasing number of [art fairs, biennales and markets](#) in the visual art sector in Asia as well as in the performing art sector with [TPAM](#) (Japan), [PAMS](#) (Korea), [APAM](#) (Australia), etc. To organise meetings related to these events can be an added value for you/your collective/your company to find co-producers, partners and funders for your projects. See for instance the [activities](#) of the FACE-Fresh Arts Coalition Europe network in Asia-Pacific.

Network(s): Networks can be formalised membership-based organisations articulated around a discipline, a sector, a topic (for [networks in Europe](#), this guide can be a good introduction) or informal entities between people that connect by emails or social media. They can definitely have an advocacy orientation – particularly the more formalised ones, like [Koalisi Seni Indonesia](#) with the Kelola Foundation in Indonesia. Whatever network you choose to join for a more or less long period, they can be spaces for sharing, peer-to-peer learning and connections

to find innovative solutions to your problems. They can be a great launch-pad for common policy related actions. For information feeds choose the one(s) which correspond(s) to your needs and/or your values or create yours²!

Opportunities: Lost in the world of opportunities and calls for artists and cultural professionals? Overloaded by newsletters and info reminders on social networks? Well, try to make a choice of the 5 top sources of newsfeed which are relevant for you (based on the disciplines you work in, the country you are interested in, the types of mobility you look for, etc.). DutchCulture / TransArtists compiled [this list](#) of organisations which lists calls that may be useful for you (and of course On the Move and culture360.asef.org are in it)!

Papers and administrative documents are definitely needed for any type of applications. Some application processes are more time-consuming than others. Make sure to go through the whole list of required documents sufficiently in advance in order not to miss any key paper before the final deadline. Try to have a to-do list to best prepare, like this one for instance introduced in the [Move on Guide](#) (available in EN, FR, IT and DE).

Question your peers, friends, organisations you work with, the organisation(s) you are applying for (for funding, a project, a residency etc.) how to best prepare your mobility experience. Before asking your questions, make sure – particularly for the organisations – that YOUR question is not already answered in the guidelines, FAQ (frequently asked questions) or in any provided information available online.

Reciprocity should be a key value behind cultural mobility to be taken into consideration by funders and policy makers as stated in the report of the [Meeting on Access and Reciprocity in May 2014 in Melbourne](#), prior to the IETM Asia Satellite Meeting: ‘This may be a key moment to communicate to funders and national/international agencies the importance to re-consider the notion of reciprocity (based for instance on the example of artists-in-residence programmes, where reciprocity is the modus operandi) and see the benefits of investing not only on “their” national artists and “their” country. It seems as well crucial to go beyond the idea of “export” and to consider and define how to build up long-lasting collaborations with different partners at different levels (incl. civil society organisations, private partners etc.)’

Story / stories: To share your story(ies) is important to highlight the multiple impacts that mobility had on you/your collective/company etc. (see the Impact section). Most probably you will need to write a report for your funder(s) but consider as well sharing your stories in public meetings, with your fellow artists, on blogs or social networks. Feel free to send any blog or experience at [funding\(at\)culture360.org](mailto:funding@culture360.org). We need them to better advocate for the values of cultural mobility.

Time is money, some people would say. In any case, time is definitely needed to apply for cultural mobility projects (see the Papers’ section for instance). Mobility experiences can also be precious moments to take some time and distance towards your daily activities and to test and/or develop new ideas for your future projects.

² Consult the recent statement by cultural networks ‘[The values of international cultural networks](http://culture360.asef.org/news/the-value-of-international-cultural-networks/)’:

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Visas: well, we would have preferred to have another word for the letter 'v' like vitality, (cultural) voice or better voyage! But visas are often the obligatory process to get the authorisation to travel and/or work in a foreign country. Always check as much as possible in advance with your partner (organisation/individual) and the embassy/consulate services the papers you need to provide and the administrative process. On the Move tries to update a [web-page](#) with advice and contact-points in particular in Europe where organisations like [Touring Artists](#) in Germany or [Your Europe Advice in Europe](#).

World: the world is yours! Well this could be an advertisement to encourage artists and cultural professionals to be mobile but also a motto to keep in mind. The world can be also "next door" through for instance, a meaningful experience in your neighbourhood. You do not need to think systematically about experiences outside your country or context to have an impactful experience.

X - **C**hange: well fine, we cheated a bit on this one! ☺ But the notion of exchange as far as we talk about cultural mobility is very important to illustrate the two-way interaction(s) that mobility can have on the mobile artist/collective/company, on the host organisation, on the local communities both in the receiving and origin context. Any type of mobility exchange can change you and the people you work with. The magazine *Interartive* did a [special edition on artistic mobility](#) which can be very inspiring for you.

Young: Too young to apply? No experience in an international context? Even the most experienced artists, companies and groups had to start somewhere. There are open calls and opportunities which are specifically targeting young artists and professionals (usually below 35 years). Just keep an eye out for them and apply. (See under **Opportunities**)

Zen: Remain Zen if you do not get the funding you were hoping for. We know this is hard but considering the level of competition that you face, it does not necessarily mean that your application was not good or relevant. Do not give up but before re-applying, check if the work is worth it and whether another search for partnership or funder may not be worth the try!