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**WorkBook for artists and culture professionals**

**Culture Moves Europe – Individual Mobility**

This WorkBook is a **working tool** for artists and culture professionals who wish to apply for the Culture Moves Europe – Individual Mobility and who will take part in at least one of the collective sessions.

This tool will help potential applicants follow the process of preparing their application. It can also be a reference document for their activity report (if the mobility support is granted).

This is a useful tool for artists and culture professionals, as well as facilitators, who can refer to it and to the resources provided.

This tool shall be read alongside existing sources of information and documents prepared by the Goethe-Institut and available online. Namely, these resources are:

* The Call document
* The Goethe Application Portal
* Frequently Asked Questions
* The template application form for Individual Mobility
* The Grantee’s Handbook – Individual Mobility Action

All these documents are listed here:

​<https://culture.ec.europa.eu/calls/second-call-for-individual-mobility-of-artists-and-cultural-professionals>

The documents can also be found in the list of links, together with other information and a quiz, here:

<https://linktr.ee/culturemoveseurope>

**Tool 1: Eligibility checklist**

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One Project + One Partner +One Destination (PPD)

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**Tool 1: Eligibility checklist**

Before applying, make sure you (and your group members) are eligible for Culture Moves Europe:

* I am an individual or we are a group of maximum 5 individuals
* I am over 18 years old
* I/we have a project idea to implement with a partner based in another Creative Europe country\*
* I am an artist or a culture professional (curator, producer, cultural manager, technician, translator, etc.)
* I am active in one of the eligible sectors: architecture, cultural heritage, design and fashion design, literature, music, performing arts, and visual arts
* I am applying for myself, either as an individual or as the leader of a group (maximum 5 people)
* I have never received a Culture Moves Europe grant from the Individual Mobility Action
* I am not an expert in the Culture Moves Europe Evaluators’ Pool for the Individual Mobility Action
* I am/we are legally residing in one of the Creative Europe countries, or in one of the 9 Outermost Regions, or in one of the 13 Overseas Countries and Territories\*\*

**\* List of Creative Europe countries:**

Albania, Austria, Armenia, Belgium, Bosnia-Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Kosovo , Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Montenegro, Netherlands, North Macedonia, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, Tunisia and Ukraine.

**\*\* The Overseas Countries and Territories and Outermost Regions of the European Union:**

Overseas Countries and Territories: Greenland (Denmark), French Polynesia (France), New Caledonia (France), Saint Barthelemy (France), St. Pierre and Miquelon (France), Wallis and Futuna Islands (France), Aruba (The Netherlands), Bonaire (The Netherlands), Curaçao (The Netherlands), Saba (The Netherlands), Sint Maarten (The Netherlands), Sint Eustatius (The Netherlands). Outermost Regions: French Guiana (France), Guadeloupe (France), Martinique (France), Mayotte (France), Reunion Island (France), SaintMartin (France), Azores (Portugal), Madeira (Portugal), Canary Islands (Spain).

**Tool 2: PPD method and questions to support the development of my mobility project**

One Project + One Partner +One Destination (PPD)

**One Project**

* Am I alone for this mobility experience or am I part of a group?

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* What are my motivations behind the mobility project? Why is this mobility important for me/us now?

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* Which challenges could this mobility project help me overcome?

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* What will change for me/us after this mobility? What will the impact/results for me/us be (in the short term and the long term)?

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* To what extent is the mobility (eg. the fact of going to another country) needed? Could an online experience be enough?

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Among the four aspects below, choose what are the **TWO most important objectives for you.**

* **The reason why I want to do this project is to EXPLORE**

*To explore: To conduct creative and artistic research, to investigate, to inspire and to work on a specific theme or a new concept.*

*Examples: You work on a text about female artists in the 20th century in your own country and you wish to do some research in a museum in Helsinki that works on this issue. You are working on a new project and an incubation or creative space in Estonia invites you to explore how they work with their target communities (suppliers, funders and partners).*

* **The reason why I want to do this project is to CREATE**

*To create: To engage in a creative process seeking to produce a new piece of artistic/cultural work.*

*Example: You have been invited by a dance company in Portugal to create a new dance piece.*

* **The reason why I want to do this project is to LEARN**

*To learn: To enhance the participants’ competences and skills through non-formal learning or collaboration with a specialist.*

*Example:* You are working on a specific ceramic technique in your country and you found an atelier in the Czech Republic that has been developing a new ceramic process you are interested in learning about.

* **The reason why I want to do this project is to CONNECT**

*To connect: To develop a professional network, to strengthen the participants’ professional development, or to engage with new audiences.*

Example: An artist colleague organises a photo event in Italy and invites you to network with local photographers and to connect with photography

galleries and centres part of the photo event.

Explain your two choices in 3-4 sentences:

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**One Partner**

* Do I already have an international partner? (A person or organisation in the destination country.)

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* If not, do I know the type of partner I need and how to find it? Who can be my international partner? (A person or organisation in the

destination country.)

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* What do I need from this international partner? What do I expect from them?

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* How would my international partner benefit from collaborating with me?

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**One Destination**

* Why this country and this context? What is unique about this destination?

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* Can I search for other sources of funding for this destination? (For example, is there national funding between my country and the

 country of destination? Are there any city-to-city agreements between my city and the city of destination?)

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* What is the ideal duration considering my project and the country of destination?

 (note: for individual mobility: the duration is between 7 and 40 days and for group’s mobility, the duration is 7 to 14 days, travel time excluded)

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* What opportunities might there be after the mobility experience, either in the country of destination or the surrounding region?

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**Tool 3: Application documents – Do and Don’t**

**The application template**

The application template can be found here:

<https://culture.ec.europa.eu/document/culture-moves-europe-template-application-form-for-individual-mobility-action>

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| **Do**  | **Don’t** |
| Upload your application on the Goethe-Institut platform (GAP). You can create an account and edit your proposal before sending it. <https://gap-online.goethe.de/en-US/> | Do not answer the application while using the PDF template. The PDF template is a tool that introduces you to the questions asked and it allows you to prepare yourself.  |
| Be precise and specific; this gives the grant evaluator a sense of who you are and it helps them connect with you. | Do not be too generic in your answers. |
| Be yourself. It is better to sound like an imperfect human than a perfect machine.  | Do not ask AI or ChatGPT to write your application.  |
| Use plain English. This means using clear, straightforward language that is easy for the reader to understand.  | Avoid unnecessary jargon, complexity, or ambiguity.  |
| Ask a friend to read and/or edit your application.  |  |
| Describe what is in it for your partner and what the common benefits are (for you, the partner, audience in the destination country, your local community after your mobility, etc.).  | Do not focus only on yourself.  |
| If some parts of your answers are the same, answer them only once and refer to your first answer throughout the application. | Do not copy and paste your responses.  |
| Explain how your project will work and how you are preparing it.  | Do not assume that because you have previous experience, you do not have to explain how your project will work. |
| Include a timeline of activities and meetings. | Avoid vague description and improvisions.  |
| Explain what your partner will be doing. | Do not focus solely on what you are going to do.  |
| For group applications: decide on a role for each group member in the project and explain it clearly. | Avoid having one person from the group doing everything and taking the lead alone. |

**The CV (Curriculum Vitae)**

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| **Do**  | **Don’t** |
| **On the format** | **On the format** |
| Make sure to correctly name your document (First Name/Family Name/CME application\_CV). | Do not have a file with no title or name.  |
| Make sure your CV is 2 pages maximum and is saved as a PDF.  |   |
| Keep the CV layout simple. Use easy-to-read fonts and sizes. | Do not use complex designs and unnecessary decorative features. |
| Organise entries in reverse chronological order, for instance for education.*2021: One year training on* *2019: One year course on …**2018: Art School in….* |  |
| Proofread your CV very carefully for errors in spelling, grammar, and formatting. |  |
| Seek feedback from mentors, peers, or professional advisors (including colleagues met during the Culture Moves Europe’s Collective sessions and/or staff at Creative Europe Desks). |  |
| For group applications, provide the CV for each group member, each as a separate PDF file (1 person / 1 CV, 1 tile: First Name / Family Name / CME application\_CV). | Do not provide only one CV file with all CVs.  |

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| **On the contents**  |
| Begin with personal information, such as name, contact details, and website/portfolio links.  |
| Provide correct and updated weblinks to online platforms where your work is featured, such as artists’ websites, national performance venues’ network, galleries, or social media profiles. |
| List your education, including degrees earned, institutions attended, and relevant coursework or concentrations. Degrees outside the studio fields do not diminish your standing as an artist, in fact, the opposite is true. |
| Specify your participation in residencies, fellowships, grants, and awards, indicating the organisation, date, and significance. |
| Highlight exhibitions and projects, including solo, group, and juried shows. Develop a simple and consistent method for identifying and crediting individual contributors, as well as clarifying your own contribution. One option is to list these under the heading ‘Collaborative Projects’. |
| Document any publications featuring your work, such as articles, catalogues, books, or reviews.Include relevant professional experience, such as teaching positions, lectures, workshops, or artist talks. |
| You can include a section for professional affiliations, memberships, or associations relevant to your artistic practice. |
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| **For early career artists and culture professionals** | **For artists and culture professionals with more experiences (and a potentially longer CV)** |
| Valorise your volunteer activities and fields of interests that can support your project. For instance, if you are a volunteer in an environmental NGO and if your project is related to artistic practices and recycling materials, you can highlight this volunteer experience.  | Try to highlight key projects and experiences that are related to the mobility project you are submitting. Additional information can be hyperlinked in your CV.  |

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Additional resources

<https://www.collegeart.org/standards-and-guidelines/guidelines/visual-art-cv>

<https://www.allshemakes.org/blog/1-5d935>

**The Portfolio**

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| **On the format**  |
| Make sure to name your document (First Name / Family Name / CME application\_Portfolio) |
| Make sure that the file is not too big.  |
| Seek feedback from mentors, peers, or professional advisors.  |
| Show high quality images (with copyright information when relevant).  |
| Provide, when necessary, correct and updated web links to videos and/or additional resources.  |
| For a group application, make sure that you compile one portfolio only in relation to the mobility project of the group. |
| **On the contents** |
| Keep it short. Show your most interesting work in relation to your mobility project. Highlight the most relevant features of your work, those which make you unique. An art portfolio should contain both textual and visual elements of your artistic career. Focus on the current stage in your career.Clearly point out career highlights, such as exhibitions or awards, using visual material. |

Additional resources

<https://on-the-move.org/sites/default/files/library/OTM_move-on_EN.pdf>

<https://bidgala.com/blog/how-to-create-a-portfolio-as-an-emerging-artist>

**The Partner’s letter**

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| **Do** | **Don’t**  |
| Correctly and clearly identify your partner.The partner can be an organisation (a museum, an architect agency, a residency organisation, a festival, a producing company or an incubator, etc.) or they can be an individual person (an artist that you know, a curator, an art critic, an independent producer etc.).In both cases, the letter of invitation indicating what you will do during your mobility shall be provided. It needs to be signed by a person working in the organisation or directly by the individual person. | Do not provide a letter or a formal email that is not signed by the organisation’s representative or the person. Also, do not provide a letter that has no details about you, your project and/or the connection between the partner and you (or group).  |
| Draft yourself the letter or the official email, including the following elements: 1. A brief description of the international partner
2. Your full name (and all other colleagues if this a group application for which you take the lead)
3. A brief description of the collaboration between the partner and you
4. The duration of the mobility (travel time excluded)

Provide a draft template for the letter or the official letter. Make it easy for them to fill it and send it back to you while keeping the format open for the partner to amend / make suggestions.  | Do not forget any of these key elements. Make sure that the proposed dates are at least 60 days after the deadline (if you apply by 30 November 2024, the mobility cannot start before February 2025 and even March if you need a visa.  |
| The description of your collaboration can include the following elements: 1. Key activities and dates (even if they are provisional)
2. Key people you will meet during your stay
3. Key topics or practices you will work on

Be specific and precise to show that you have prepared your stay, even if the activity timeline might change or be adapted.  | Avoid a general description of what will happen. Instead, write it more like an action plan.  |
| Highlight the quality of collaboration between the applicant and the international partner.Make sure the partner expresses in this letter: HOW they/their communities will benefit from hosting you.  | Do not focus only on yourself! Enthusiastic statement like ‘we are happy to welcome [Artist] because they are great’ is not enough.  |

**Some tips on how to approach the partner**

Questions to ask yourself if you do not have a partner yet.

1. **Seek advice and help to identify a partner?**

*If yes, please check the ‘additional resources’ page 20, or ask for advice among your colleagues and/or people that you know who have already visited the country that you wish to go to.*

1. **Try to establish a list of 3 to 4 top priority partners and write them an email to start the communication.**

*Be short and introduce your project. Introduce the funding you are applying for (Culture Moves Europe – Individual Mobility Action) and mention that if you receive it, travel, per diem and associated cost can be financially supported.*

*If one colleague can connect you directly with this potential partner, this can definitely help.*

1. **Approach the partner (individual or organisation) as if it were the beginning of a partnership through the mobility experience.**

*The idea is to find common ground on what you need from this partnership, but also what the partner can get from this experience.*

*For example:* you are working on a specific ceramic technique in your country, and you found an atelier in the Czech Republic that has been developing a new ceramic process that you are interested in. You will of course learn an additional technique from this experience in the Czech Republic, but your local partner can also connect better to your own context of work and connect with your country.

1. **Work on building trust.**

If this is the first time you are engaging in a conversation with this person or organisation, it will take some time to build trust, particularly through online exchange. Make sure to have some meetings planned online and/or regular emails to prepare your mobility.

1. **Ask questions of your potential partner.**

Here are some suggestions on which you can further elaborate:

* Are you interested in my project idea?
* Do you have any people or organisations you can recommend?
* To what extent can my project be relevant for your organisation/your local communities?
* Have you had any connections with my country? Do you have any interest in developing these connections with me?
* How much time would you (or your colleagues) have for my project?
* If you are too busy or you think that my project does not directly fit your mission, would you have another person or organisation to recommend?

>> these are just suggestions and depending on your project, not all need to be addressed and others can be added.

**Tool 4: Evaluation template**

**This section is to help you delve deeper in your mobility project and to make sure your answers match with the evaluation criteria!**

Note 1: the ‘applicant’ is you or the group you lead (maximum 5 including you).

Note 2: this document can be used as a reference after the mobility for the activity report, if the mobility funding is granted.

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| **Criteria**  | **Question**  | **Part of the application**  | **Peer review**  | **Recommendation/ideas** |
| **Relevance of the project (4/20 points)** | Will the mobility project allow the applicant to explore, create, learn or connect internationally?*Reminder: Choose and explain TWO only!* | Objectives of the projectProject descriptionShort curriculum vitae in English (1 PDF per group member)Artistic portfolioRelevant links to your artistic work |  |  |
| **Relevance of the mobility (5/20 points)** | To what extent is the mobility necessary to achieve the stated objective? Could the same activity be undertaken at a distance, or is physical presence and interaction necessary?*Reminder: Why do you need to travel? Why is this project not possible online?*  | Project description |  |  |
|  | Is the requested mobility duration appropriate and justified in relation to the objective of the project?*Reminders: The time of the mobility does not include the travel time (to go to and from the destination)! It is better to focus on a short but efficient mobility duration than to expand it to much without any valid reason.*  | Relevance of the mobility |  |  |
|  | How strong is the collaboration between the applicant and the international partner?*Reminder: Did you have or have you planned enough exchanges (email, Zoom, WhatsApp, etc.) with your partner to prepare your project?*  | Relevance of the mobilityOrganisation and preparationProject Description Proof of collaboration with the international partner in English (Partner’s letter) |  |  |
| **Quality of preparation (5/20 points)** | Is the mobility sufficiently well planned and prepared, in order to achieve the desired result? Does the project include a timeline of the activities and meetings to be developed and organised?*Reminder: Produce a programme of activities for your mobility that can also be shared with your partner and which can be included in the partner’s letter.*  | Organisation and preparation |  |  |
|  | For group applications, is the role of each group member in the project clearly defined?  | Organisation and preparation |  |  |
| **Longer-term outcome (4/20 points)** | Will the mobility have long-lasting results over time?How will the mobility be beneficial for the career of the applicant and the development of the international partner?*Reminder: Will you be able to share your learning to your own colleagues, artists friends or community when you are back home? Will this experience abroad make you feel more confident in your career? Is there a learning, tip or trick that you can share with the larger community?*  | Expected longer-term outcome |  |  |
| **Sustainability aspects (2/20 points)** | How is the applicant including environmentally sustainable aspects to the mobility and implementation of the project (material, technology, practices, support from the International Partner, etc.)?*Reminder: Do you have any other choice than to take the plane to go to the destination country? Do you plan to work with recycled materials or develop working methods that are more environmentally friendly?* | Sustainability aspects\* |  |  |

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| All these points related to your mobility preparation (partners’ letter, writing of clear objectives etc.) will help you, in case of confirmation of the mobility funding, to implement your mobility and to produce the activity report, after your mobility experience (achievements, next steps etc.).  |

**Tool 5: Additional resources**

**How can I understand what my mobility project could be?**

**Mobility experiences:**

On the Move, the cultural mobility information network gathers a lot of calls and resources that can be useful to find out about mobility experiences.

* <https://on-the-move.org/news>
* <https://on-the-move.org/resources/library>

Experiences of mobility through residency projects**:**

* Articles and essays compiled by the residency information platform, TransArtists, can be useful: <https://www.transartists.org/en/articles-essays>

**Where can I look for a partner? How can I find a partner? How can I decide where to go?**

**Looking for partners:**

European and international networks/platforms can be very useful: check the last pages of the guide Move on! (which focuses on visual arts, design, performing arts, music, etc.): <https://on-the-move.org/sites/default/files/library/OTM_move-on_EN.pdf>

**Finding an artist residency:**

* TransArtists: <https://www.transartists.org/en/map>
* ResArtis: <https://resartis.org/listings/>

**Searching by country:**

The Compendium of Cultural Policies and Trends allows you to search via countries: <https://www.culturalpolicies.net/database/search-by-country/>

The online cultural portal ASEFculture360, which looks at opportunities and organisations between Asia and Europe; the introduction to EU countries’ organisations, festivals and other organisations could be particularly useful:<https://culture360.asef.org/resources/>

The Learning Trajectories’ handbook bibliography (pages 15–20) has a country focus in the performing arts in Europe and North Africa:<https://www.fresh-europe.org/sites/default/files/projects/bybliography_eng.pdf>

**How can I find support on administrative (taxation/social protection) and visa (Schengen) issues?**

Mobility Info Points – MIPs in EU countries: <https://on-the-move.org/mobility-information-points>

Mobility Information Points (MIPs) are organisations that help artists and culture professionals with the administrative issues of cross-border mobility, through free information and consultation services. Key issues include **visas, social insurance, taxes, and customs**. You can currently find MIPs in 8 EU countries: Austria, Belgium, Czech Republic, France, Germany, The Netherlands, Portugal and Slovenia. You can contact them if your destination country is in this list.

Other relevant resources produced by Pearle\* and the European Festivals’ Association are:

* [Social Security in an International Context](https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-social-security-in-an-international-context-update-2021) (update 2021)
* [Artist Taxation in an International Context](https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-artist-taxation-in-an-international-context-update-2021) (update 2021)
* [VAT in an international context](https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-vat-in-an-international-context-update-2021) (update 2021)
* [Copyright clearance for live events](https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-copyright-clearing-for-live-events-update-2021) (update 2021)
* [Visas for Third country Nationals in the Schengen area](https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-visas-for-third-country-national-artists-travelling-to-the-schengen-area-update-2020) (update 2020)

**How can I find co-funding?**

On the Move (news section): <https://on-the-move.org/news>

Cultural mobility funding guides (with countries / regions’ focus, such as the Balkan or the South Mediterranean countries / regions): <https://on-the-move.org/resources/funding>

Culture Funding Watch: <https://culturefundingwatch.com/>

Creative Unites: <https://creativesunite.eu/synm/>

**Other tips for funding or co-funding:**

* Always double check if Culture Moves Europe is the right funding scheme for your current mobility project. There may be other bilateral funding schemes in between your countries (for instance between Armenia and Georgia or Tunisia and France or Slovakia and Visegrad countries) that might be more relevant.
* Check funding opportunities at the level of your ministry, arts council, regional funding body (if any), or at the city level.
* Depending on your project, other departments than culture may be interested in supporting your mobility (such as economic affairs, tourism, social affairs, etc.).
* Ask advice among friends and colleagues (including in the collective working sessions).
* In some cases, including Tunisia, it may be more cost effective to apply as a group rather than individually.
* Ask your partner, they may have some ideas or recommendations.



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