

A mapping of **Makers'** **Mobility** Schemes



MAKERSXCHANGE

2nd iteration





MAKERSXCHANGE

<http://makersxchange.eu/>

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the European Union



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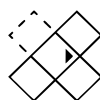
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MAKERY
media for labs

Digital Art International (ART2M)
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1. Introduction

The present document is a guide to makers' mobility, part of the Makers' eXchange (MAX) project. MAX is co-funded by the European Union and coordinated by the European Creative Hubs Network in collaboration with Fab Lab Barcelona, UPTEC and Makers, actors with wide networks of makers and creatives and significant background, expertise and knowledge of the cultural and creative industries.

The present guide has **two main goals**. The first **one is to map and explore the existing landscape of mobility schemes for makers in Europe**. The mapping exercise highlights the current trends and gives an overview of the types of opportunities already out there, which may represent a model to emulate or improve for the next mobility programs to come.

The **second goal is to offer a set of tools and data that represents a robust guidance and transferable methodology on embedding makers' mobility schemes for value creation across Europe**. This knowledge has emerged from the mapped mobility schemes as well as from a series of impact case studies and of interviews with stakeholders, who shared their insights on the main challenges and needs related to mobility for makers.

With this guide, you will explore three main sections. The first one **debunks** who the makers really are and why mobility is so important to them. The second one corresponds to the makers' mobility **mapping**, with an overview of mobility programs, through the lenses of specific mapping metrics. The last one brings up a series of **recommendations** on how to embed makers' mobility in an inclusive and effective way.

1.1 What is the MAX Project?

The MAX (Makers' eXchange) project aims to define and test policies and actions supporting the mobility and exchanges of experience between the cultural and creative industries, creative hubs, maker-spaces, fab-labs and formal and non-formal learning and skills development systems in a cross-sectoral way and embed makers' mobility schemes for skills development and inclusion into mainstream CCIs support programmes, policies and ecosystems across Europe.

For the purposes of the MAX project, the term maker is being used in a broader sense, including all creative professionals who produce work and projects using technology and/or traditional tools and methods, artists, craftspeople, sculptors and textile designers.

1.2 The Consortium

European Creative Hubs Network (ECHN)

<http://www.creativehubs.net>



The European Creative Hubs Network is the coordinator of the MAX project. ECHN is a peer-led network with a mission to enhance the creative, economic and social impact of hubs. It is the first network in Europe, specifically tailored to support physical spaces that host and provide services to multiple creative businesses.

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Associação de Transferência de Tecnologia da Asprela (UPTEC)

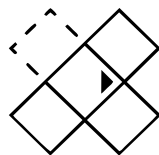
<https://uptec.up.pt/>



Fab Lab Barcelona is a research and design laboratory crucial to the Institute of Advanced Architecture of Catalonia. It supports the implementation and development of educational and research programs as well as acting as the global coordination entity for Fab Academy, a digitally distributed educational platform where students develop knowledge about the principles, applications and implications of digital manufacturing technologies.

Fab Lab Barcelona (IAAC)

<https://fablabbcn.org/>



MAKERY media for labs

Digital Art International (ART2M) (MAKERY)

Makery is an online information media & medialab founded by Digital Art International (ART2M) in June 2014. It aims to cover the dynamism of the maker culture and give out information on the creative communities of labs: fablabs, fab city hubs, makerspaces, hackerspaces, medialabs, creative hubs, third places, living labs, biohack labs, care labs and artlabs.

<https://www.makery.info/>

2. Makers' mobility



2.1 Who are the makers?

It is important to say that for the purposes of MAX project, the word maker is used in the broader sense of the term, including but not limited to creatives who produce work and projects using technology and/or traditional tools and methods such as artists, craftspeople, sculptors and textile designers.

Makers form a significantly active community in the creative sector with an increasingly emerging presence in the fields of economy, business and innovation. Key characteristics of makers is their innovative and creative spirit, but also inventiveness, flexibility and problem-solving. Their philosophy is closely related to DIY¹ practices, collaborative fabrication and experimentation through the use of open-source technologies and STEAM education². Their highly developed manual and fabrication skills are one of the reasons why their work is considered to be at the intersection of applied arts and crafts, design, architecture and engineering.

The Maker Movement³ phenomenon represents the activity of this community, utilizing raw materials and cutting-edge technology (such as laser-cutting and 3D printing), through Creative Spaces and Labs, such as: FabLabs, Makerspaces and Hackerspaces. In addition, these spaces provide their members and associates with a global, exceptionally active and continuously expanding network of peers, such as the FabLab Network etc.

Makers can range from highly educated hobbyists to well-established entrepreneurs and professionals. This fact was also pinpointed by the mapping exercise, where it was noticed that mobility programmes addressed to makers and artists often required a demonstration of the candidate's previous work, as a way of evaluation of the applicants' professional level.

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¹ Refers to Do It Yourself

² Refers to Science, Technology, Engineering, Arts and Math

³ Rosa, P., Guimaraes Pereira, A. and Ferretti, F. (2018). What is the Maker Movement?. Futures of Work: Perspectives from the Maker Movement. <https://publications.jrc.ec.europa.eu/repository/bitstream/JRC110999/kjna29296enn.pdf>

2.2. Why is mobility important to makers?

Mobility has a great impact on makers' craft, education and career prospects. Mobility can be beneficial for makers on different fronts, that can be summarised in the following points.

Inclusion and skills development

Mobility programmes bring fruitful exchanges of expertise and new technologies among communities in peripheral and remote areas. These exchanges have a direct impact on the local communities, which may lack access to new technology and knowhow.

Community building & networking

Mobility programmes accelerate the formation of an international community of makers, raising awareness of the makers' value for the market, policymakers and the general public.

Capacity building & self evaluation

Mobility enables the testing of ideas in a different context. The exchange among makers on a regular basis corresponds to a constant process of self evaluation, as both parties have to reflect together on the "how's" and "why's" of their practices.

International promotion

Mobility programmes can represent an important opportunity for makers to promote themselves in the international scene, highlighting international nuances within the makers' community.

2.3 Objectives of makers' mobility schemes

The majority of mobility schemes for makers is production-oriented and it aims to the completion of a project, which can be time-pressing. However, during their stay at host institutions, the participants are able to develop their proposals and craft, through collaborating and interacting with local communities or fellow peers. Mentorship and guidance by experts is a common good practice that can have a great impact, especially for the case of younger and emerging makers and artists.

Initiatives focused on mobility among maker communities tend to encourage their participants in exploring the boundaries of their craft, raising awareness on DIY culture and open-source practices, through research and co-creation in the fields of art and science. Since there is a need for multi- and inter-disciplinary practices to be reflected in mobility support schemes⁴, makers represent an ideal case for including inter-disciplinary projects or cross-sectoral collaborations. A larger variety of disciplines in a scheme can generate great opportunities on exploring new fields of production based on Research and Development, especially when combined with the different cultural background of each participant.

The attendance and organization of educational activities, such as workshops or summer schools is also a common practice identified among residency programmes. These activities mainly aim to connect local communities with the makers/artists in residence. On the other hand, through these activities, the participants of these schemes get the chance to promote their work and culture, as well as contribute to the development of new models regarding education based on learning by doing methods.

4. Open Method of Coordination (OMC) Working Group of Eu Member States' Experts on Mobility Support Programmes (2012). Report On Building A Strong Framework For Artists' Mobility: Five Key Principles.
https://ec.europa.eu/assets/eac/culture/library/reports/artist-mobility-report_en.pdf

3. Methodology

A group of people are gathered in a forest, holding large, curved wooden panels to form a circle. The panels are light-colored wood with small holes along their edges. The background is filled with tall trees and green foliage, suggesting a natural setting. The overall scene is bright and outdoorsy.

This guide is the second iteration of a preliminary version drafted in 2020. The methodology for the first iteration combined literature review and desk research through existing platforms and networks, relevant projects and initiatives. Furthermore, two out of the four members of the consortium, Makersy and Fab Lab Barcelona, have already implemented mapping actions regarding relevant initiatives in the past, thus providing significant advantages and information through their experience.

The second iteration was finalised in December 2021 and enriched the mapping exercise with the findings extracted from other fronts of the project. The final report of MAX's pilot mobility program Hyper Global/Hyper Local gave an insight of the main effective strategies and difficulties in implementing a makers' mobility scheme; collection of interviews with stakeholders highlighted what the makers' needs and expectations concerning mobility really are; and the analysis of impact case studies, selected from the mapping, identified some key fields of action and good practices for an inclusive mobility program.

3.1 The mapping exercise

The **mapping activity** ran from February to September 2020. However, because of the unexpected COVID-19 outbreak, the research was forced to pause from March to July. A second iteration took place in November 2021. The research team reviewed 113 schemes for makers and artists' mobility across Europe. The list of schemes is constantly updated since then and it is freely available on the MAX website as a search mobility tool.

The main points that the research focused on for each scheme were:

- The target group
- The addressed sectors (whether the scheme was sector specific or cross-sectoral)
- The working method
- The objective(s) of the scheme
- Sources of funding
- Financing amounts
- The duration of stay for the makers
- Good practices
- The geographical scope of the scheme

MAX addresses a very specific group of the creative practitioners, the makers

The research team reviewed mobility programmes that addressed makers, artists and culture professionals as individuals, in groups or under any form of organizations. This was decided as such in order to create a solid database of mobility schemes, from which the consortium could gain robust data for the design and implementation of MAX's pilot phase.

Before the mapping exercise, the consortium went through a thorough investigation of similar mapping activities. The **i-Portunus programme** and the insights that it provided through its report⁵ represented an important part of the analysis of mobility schemes, since the main aim of i-Portunus was to trial a mobility scheme in 41 countries for artists and cultural professionals. One of the key differentiating points of MAX's scope of research is the fact that MAX addresses a very specific group of the creative practitioners, the makers. Makers can be considered (and often are) designers or a new kind of designers working with open, peer-to-peer, distributed and DIY approaches⁶, at the intersection of technology, art, design, science. Therefore, their needs in terms of mobility are interdependent with their practice.

This document reflects upon the collective effort made by the consortium to collect, organize and present the data that the mapping exercise identified and is by no means exhaustive, regarding the total amount and capacity of relevant mobility schemes.

5. Directorate-General for Education, Youth, Sport and Culture (European Commission). (2020). i-Portunus, the EU's first mobility scheme for culture: final report. <https://beta.op.europa.eu/en/publication-detail/-/publication/fb0d6926-b1d2-11ea-bb7a-01aa75ed71a1>

6. Menichinelli M., Gerson Saltiel Schmidt A., Ferronato P. (2019). Mapping strategies for distributed, social and collaborative design systems of makers, designers and social entrepreneurs. <http://academicarchives.org/index.php/adim/article/view/45/44>

3.2 Mapping Metrics

The following set of metrics was used to analyse the mobility schemes of our sample. They can be reutilised for gathering data relating to other mobility schemes and their participants, eventually measuring the impact for value creation, inclusion and skills development.

Scope of the scheme:

- A mobility scheme that has a greater geographical reach may be considered more inclusive through the presence of a higher number of cultures which may impact the implementation of maker practices in different parts of the world.
- The number of participants in a scheme will surely impact its value creation through a greater number of contributing parties. However, a number of locations of varying cultural and societal norms could also result in greater impact.

Length and duration of the scheme:

- A scheme which occurs over a greater timeframe has the potential for greater development of skills and knowledge exchange through a longer time frame of engagement with the subject area, thus producing more outputs.
- There are issues, such as environmental impact, associated with this metric, as the length of a scheme could determine the nature and frequency of travel for physical exchanges.

Funding:

- The amount of funding in relation to the length of the scheme could be considered a major impact indicator.
- The nature of the distribution of funding could also influence the result of the exchange.

Number of participants:

- A greater number of participants in the scheme can result in a greater pool of available knowledge and skills that can be disseminated.
- The fact that there are more individuals present in a scheme, means that more can develop skills and create value through the knowledge they are able to share and bring back to their own network, institutions and organization.

Background of participants:

- Understanding the background of the makers can help measure impact through an appreciation of where they started, and the impact of the scheme in their own lives and practice.

Note: In order to measure this, necessary background research is needed on the participants.

Diversity of participants:

- A greater number of cultures can create greater inclusion, value creation and skills development. The same can also apply to the number of different disciplines within a scheme.

Maker and organization network:

- This point can be considered as an indirect impact of a scheme, as knowledge and skills that are gained by an individual can be brought back to their host organization for example and shared with others.

Institution characteristics:

- The spatial and technical offers in terms of equipment greatly impact the kind of skills that can be developed

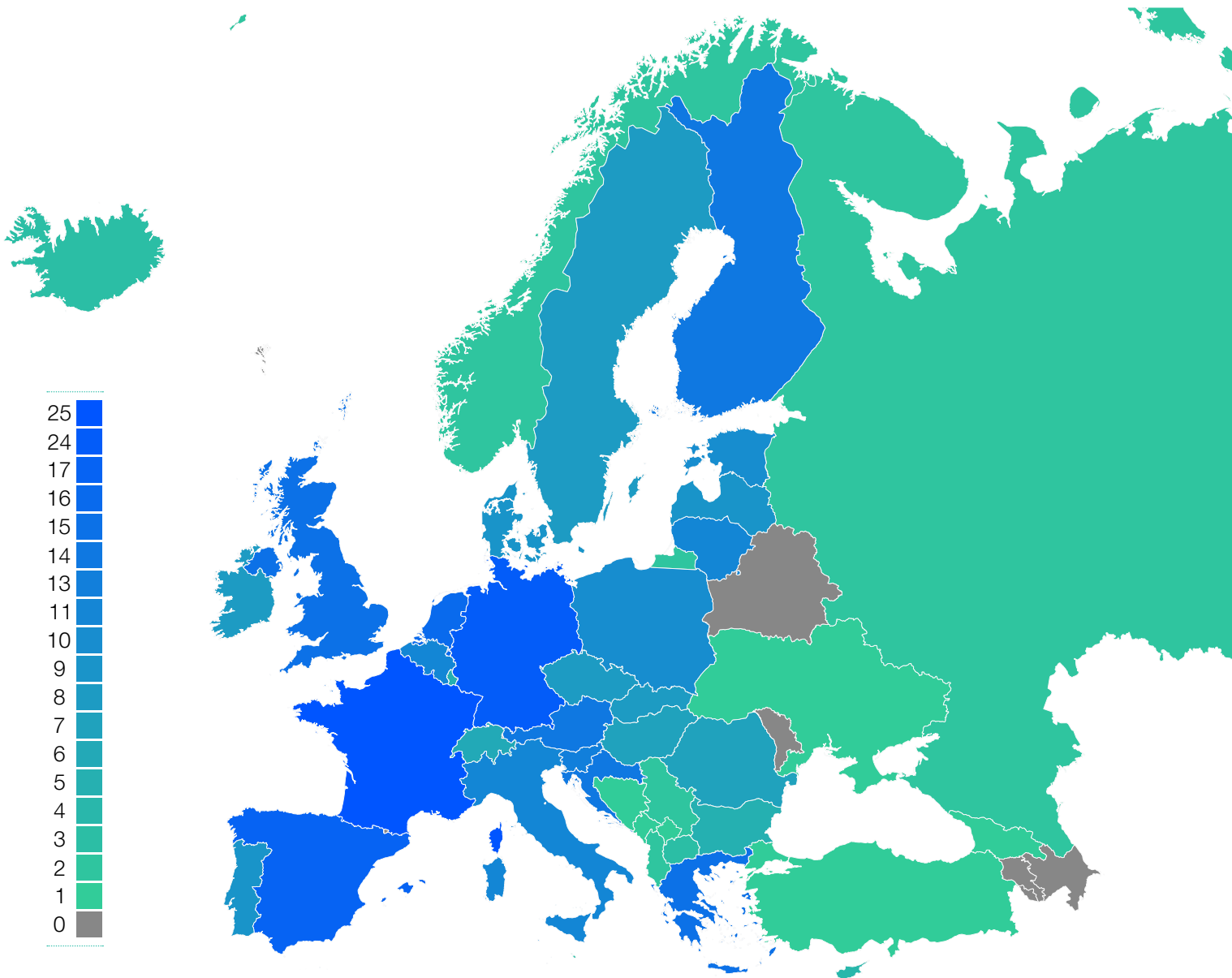
4. Mapping



One of the key objectives of the MAX project is measuring the impact of mobility schemes, and mapping also contributes to assessing the impact of such schemes. The impact of a mobility scheme can be measured by combining a mix of metrics. For the case of the MAX project, the metrics used during the mapping exercise but also the relationship between them and different data points contributed greatly to measuring this aspect.

4.2 Overview of mobility schemes

Geographical Scope



Distribution of mobility opportunities in Europe

The geographical scope of this analysis includes the whole of Europe. This embraces those countries covered by the Creative Europe programme⁷, including the UK and EFTA countries, as well as the Eastern Neighbouring countries (Belarus, Ukraine, Moldova, Georgia, Armenia and Azerbaijan) and Turkey.

To calculate the geographical scope of mobility schemes in Europe, three main indicators were taken into account:

1. where a mobility program is located (e.g. an art residency in Arraiolos, Portugal);
2. from which countries applicants to a mobility scheme can come from (e.g. an open call addressing only Polish, German and Georgian participants);
3. Countries included in distributed mobility schemes (e.g. a scheme promoting mobility among Nordic-Baltic countries only).

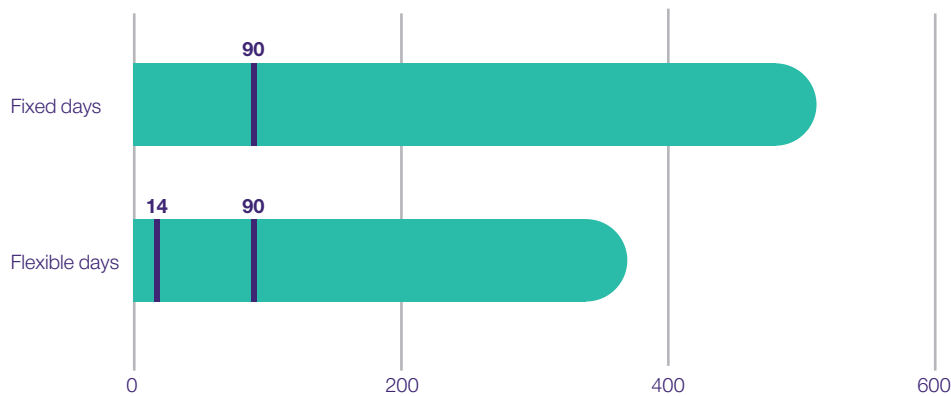
By combining these three indicators, a final **“distribution value”** was attributed to each European country, indicating the density of mobility opportunities. The image above gives an overview of the distribution of mobility opportunities across Europe. Northern-Western countries stand out with the highest number of opportunities: France and Germany are in the lead scoring 25 and 24, followed by Spain, Netherlands, Greece and UK with a value from 17 to 15. The Balkanic non-EU countries are among those with the lowest distribution rate (5 to 1), along with the countries at the margin of the continent, like Turkey, Georgia or Ukraine. It is also worth mentioning that micro-states like Andorra, San Marino or Lichtenstein are at the bottom of the list, in spite of their central position in Europe.

If most of the exchanges take place in the North-West of Europe, many mobility schemes are open to people of all nationalities, or at least to European and neighbouring countries (i-Portunus Program). Several programs facilitate an exchange between Western and Eastern countries (Trust me I'm an artist, WAAG), which present a relatively high distribution value. Some other programs focus on specific geographical areas, inside of Europe (Nordic-Baltic Mobility Program for Culture) or outside of Europe (Archipel Mobility Fund for Overseas Countries and Territories, Mentorship Building between Netherlands and African countries).

By combining these three indicators, a final “distribution value” was attributed to each European country, indicating the density of mobility opportunities.

⁷. <https://ec.europa.eu/culture/creative-europe/about-the-creative-europe-programme>

Duration of stay



Duration of mobility schemes in days

Some mobility schemes present a fixed amount of days, ranging from 2 days to almost one year and a half. However, the average duration of mobility in fixed days is 3 months.

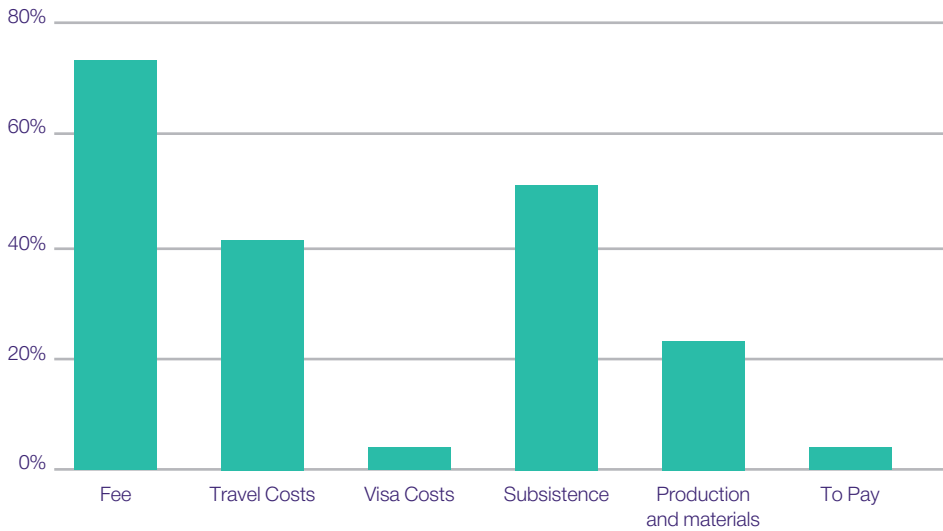
Other mobility schemes offer a possibility of stay ranging from a minimum to a maximum amount of days. In this case, the average corresponds to a minimum of 2 weeks and a maximum of 3 months.

In production-oriented programmes, the duration of stay for participants depended on

the programme's needs, for example festival or final event dates (where a final piece of art, produced during the programme would be presented for example).

Furthermore, there were also certain schemes in which the residency period would be specifically defined upon a mutual agreement between the candidate and the hosting institution, usually depending on each project's needs.

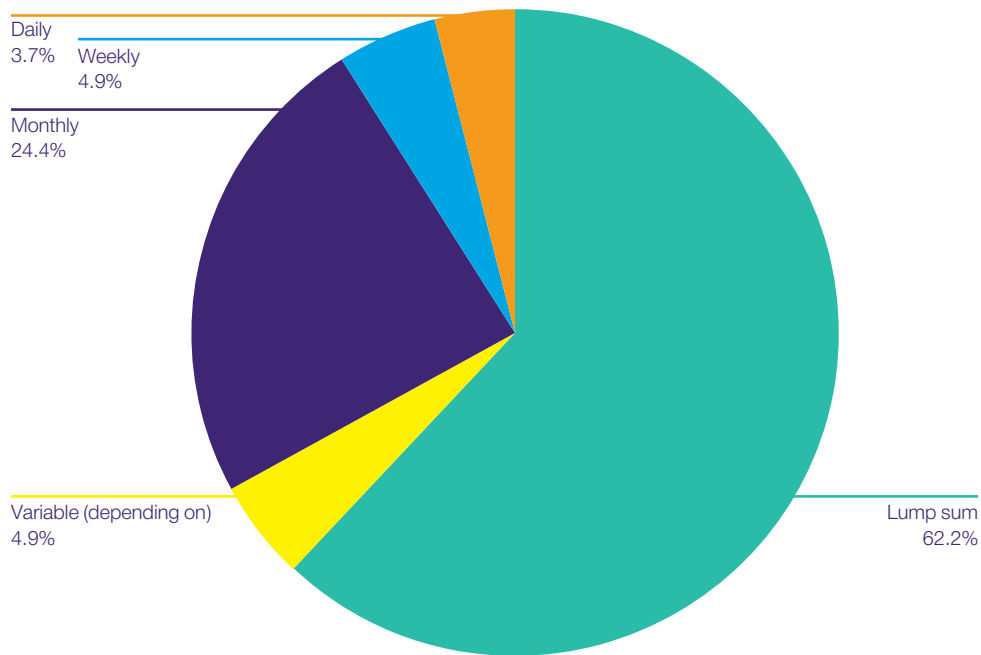
Funding



Financial coverage in mobility schemes

The great majority (73%) of mobility programs for makers provide some sort of grant or stipend to their participants. Travel and subsistence (accommodation, food etc) costs are covered by roughly half of the sample, and when it comes to visa costs, only by 4%. 26% of the sample offers production and materials support, whereas a small percentage of the programs (4%) bucks the trend by asking for a participation fee to pay, with no financial coverage.

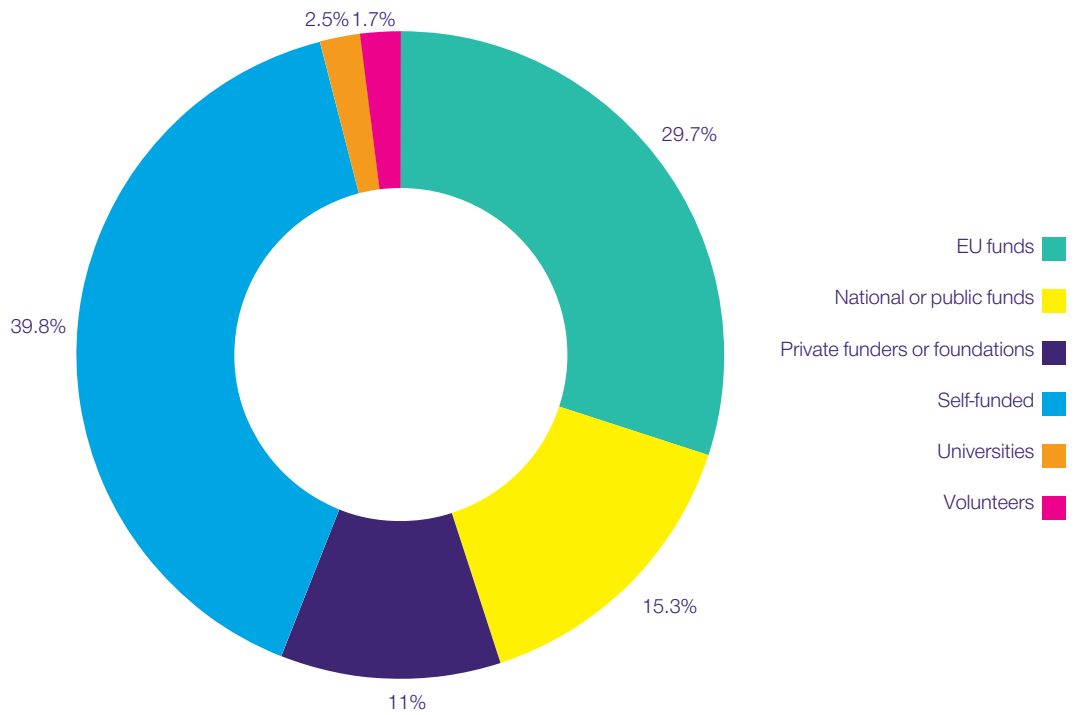
Fees for the participants



Typologies of fees for the participants

The fees offered to the participants can be monthly, weekly or daily depending on the length of the mobility program. However, the majority of the fees corresponds to a fixed lump sum, with a median value of 2000€. A small percentage of programs defines the fee's amount depending on the project's needs and specificities.

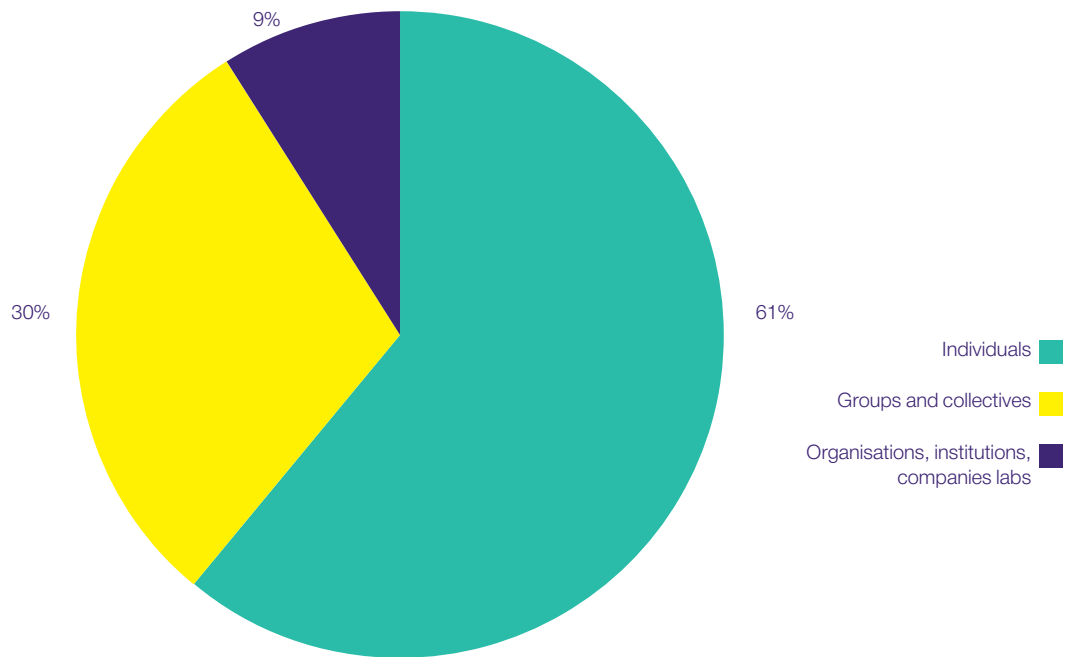
Sources of funding



Sources of funding

Almost 40% of the mobility schemes in our sample were self-funded. The main source of external funding is European programs such as Creative Europe, Erasmus+ or Horizon2020, but national funds as well as private funders seem to play an important role too, with 15% and 11% respectively. A small amount of mobility programs are supported by universities or run on a volunteer base.

Targeted audience

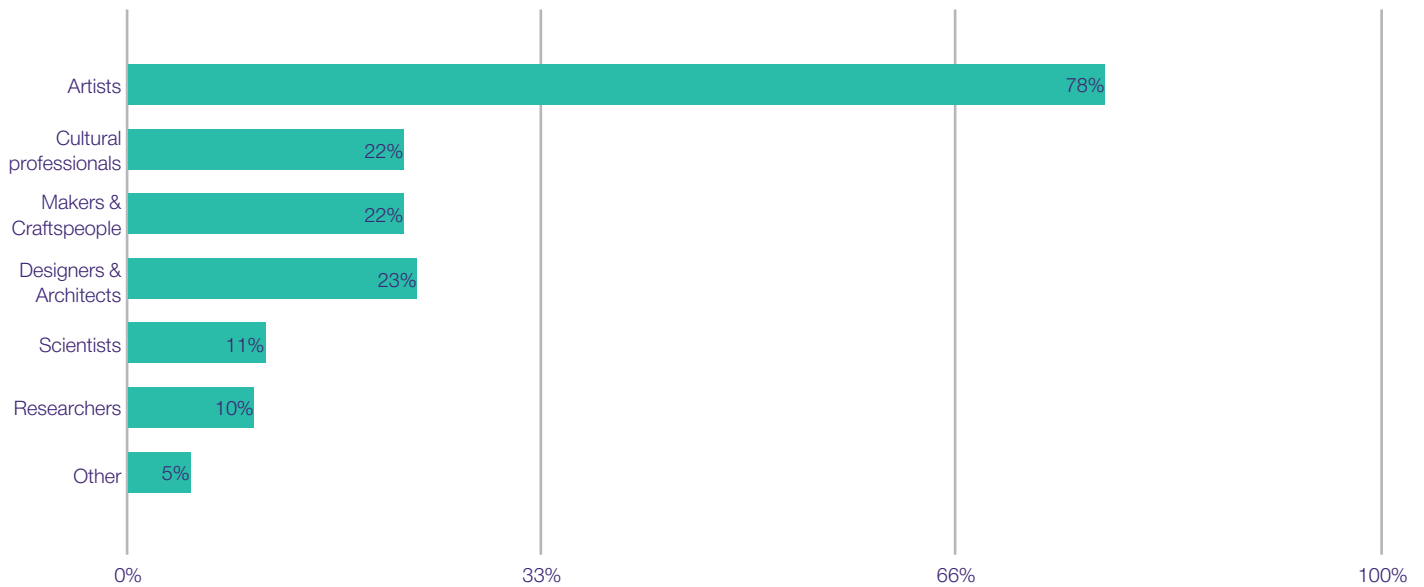


Applicants status

Most mobility schemes are open for individual participation, with 30% allowing groups or collectives to take part in the program. A few mobility schemes are specifically designed to address organisations, institutions, companies and labs, in which case a small group of team representatives is required to participate.

The offered spots available in each mobility program vary considerably according to the scheme's capabilities, ranging from 1 to 345, with an average of 22 spots.

Targeted participants



Targeted Participants

Mobility programs specifically addressed to makers seem to be still a minority, amounting to only 22%. Although maker-friendly, most of the mobility programs target artists, which represent 78% of the targeted participants. However, a common trend emerges from the analysed schemes: artists and makers are often paired with other cultural professionals, designers, architects, scientists or researchers, embracing an interdisciplinary approach to mobility.

4.3 Main Challenges in mobility schemes for makers

The following section presents the main challenges and obstacles faced by makers in different mobility scenarios. These insights derived from the mapping exercise as well as from a series of interviews with stakeholders, which presented their visions and experiences regarding makers' mobility.

Accessibility and restrictions

One of the main barriers to a more inclusive mobility is a big disproportion in accessing mobility opportunities. 50% of the opportunities are in the hands of 5 to 8 countries, mostly from north and west Europe. There is also a disbalanced accessibility between big cities and rural areas. This inter- and intranational discrepancy is followed by restrictive open calls for mobility. Oftentimes, open calls tend to put people into age, profession or nationality boxes, targeting only one group at a time. This trend hints to a need for a more inclusive format that meets the industry's and the makers' needs, and not vice versa. Also, mobility promoters should be aware of the different categories composing the broad makers' community; in fact, some social groups or nationalities are more likely to travel than others. Therefore, open calls should take into consideration how to promote mobility specifically to targeted social groups to foster diversity of participants.

Lack of coordination

According to the interviews with the creative spaces, the makers' community has grown exponentially, to the point where it became hard to orientate in such a diverse panorama of different realities. In terms of mobility, it is important to know what each lab on the map has to offer, in order to be able to select and match according to one's needs.

Duration

The issue of coordination reminds that mobility for makers requires a thorough time management. In the makers' community, mobility needs to be project related, as makers need to showcase their practice and learn new methodologies. The interviewees stated that the complexity of the projects involves not only the in-place work, but also the preparation and research prior to the exchange, getting to know the hosting reality and the community around it and lastly following up the outcomes of the work. If short-term mobility fits well with already-prepared practices and workshops, long-term exchanges would allow a more complete learning experience. The blended mobility model can also be a good alternative by starting the exchange online to prepare the physical meeting and extend the interaction between the two parties

Funding

What emerged from the mapping is also the need for a more comprehensive financial coverage in mobility schemes. Covering the transportation, food and accommodation expenses appears as a fundamental requirement. Infrequent or absent coverages include health support and social security for guests, as well as support with visa matters, the inclusion of the makers' families in the mobility schemes and a compensation fee. In addition, although the makers use a lot of waste as their raw materials, production costs including costs for materials could be adding to the value of mobility schemes specifically addressed to makers.

COVID-19

The COVID-19 outbreak represented a considerable obstacle to international mobility. The overall opinion of the interviewees is that different solutions can be found to overcome this challenge. Open Dot suggested vaccination/testing coverage and longer stays for fewer people, whereas Syn FabLab proposed local travels and exchanges. Online exchanges have been the most popular alternative to physical ones, and they often represent a valid solution. However, this scenario is not always suitable, especially for people with certain disabilities or in a condition of digital poverty. Blended mobility can also be useful for preparing the physical part of mobility and creating the opportunity for more time of interaction among participants.

The pandemic is undoubtedly one of the greatest challenges that the creative sector ever faced, being directly affected by its consequences or the lockdown. Professional creative freelancers seem to be one of the most affected groups by the lockdown, since the crisis had a huge impact on the way they had been working until now. The majority of individuals employed in the creative sector faces serious challenges regarding their survival and by extent the survival of the whole sector, which amounted to an average of 3,7% of total employment in 2019 across the EU 27 Member States, employing 7.4 million people, according to Eurostat⁸.

Makers and their communities responded quickly to the crisis and organized their activities accordingly when it was possible. The

8. Eurostat. (2019). Culture statistics - Cultural employment.

https://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_employment#Self-employment

KEA European Affairs. (2020). The impact of the COVID-19 pandemic on the Cultural and Creative Sector.

https://keanet.eu/wp-content/uploads/Impact-of-COVID-19-pandemic-on-CCS_COE-KEA_26062020.pdf.pdf


mapping exercise identified initiatives, where makers shared their knowledge and skills online, while working from home, making efficient use of their time away from Makerspaces and FabLabs. Such an example was found through the activities of SCOPES-DF project of the Fab Foundation, where a series of free online workshops, lessons and seminars dedicated to teaching the fundamentals of digital fabrication was organised. In addition to that, makers also connected with the healthcare sector crafting and providing open-source solutions and medical equipment such as 3D printed medical face shields, to healthcare professionals. Such examples were also found during the research period in the emergency activities organized by the Careables platform of Made4You Project.

The present report also identified some of the repercussions that the pandemic had on makers' and artists' mobility, because of the fact that it represented an emergency situation occurring at the same time period. For this reason, changes directly affecting incoming and outgoing populations were made regularly according to official state measures and the available clinical data in each country.

During the research it was noticed that some of the mobility schemes, mainly residencies, that were scheduled to take place during or a few months after the lockdown were postponed, others were temporarily cancelled or addressed only local audiences, while some turned digital. In other cases, there were schemes warning that current information provided could change depending on the stage of the pandemic, meaning that the research team had to closely observe them in order to keep the information updated and relevant. Among others, emergency funds such as the Culture of Solidarity Fund and initiatives such as Distributed Design Platform's Distributed Design Finishing School 2020 that support makers and artists that had been affected by the lockdown were also identified.

Furthermore, the findings of the first of series of surveys⁹ conducted by Res Artists in collaboration with London's Global University (UCL), also highlights the impact that Covid-19 had on art residencies. The survey showed that between the 7th of May and the 1st of June 2020, 54% of planned residencies were cancelled, modified, cut short or postponed and that one in 10 art residency operators were forced to close indefinitely.

9. Analytical Report – September 2020
Covid-19: Impact Survey on the Arts
Residencies field.
https://resartis.org/wp-content/uploads/2020/09/Res-Artis_UCL_first-survey-report_COVID-19-impact-on-arts-residencies.pdf

A person's hands are shown working on a red fabric with black patterns. In the background, there is a breadboard with various colored wires connected to it. The scene is set on a dark surface, possibly a table.

5. Designing a mobility scheme

MAX collected data and information from different activities, namely the mapping analysis, the stakeholders interviews, the impact case studies, a policy workshop to design mobility solutions and MAX's very own mobility programme. In light of all this, ten principles emerged as the main steps to follow in order to set up an inclusive and effective mobility scheme for makers.

1. Consider co-designing your open call

The co-creation of a call with local actors and makers (organisation and individuals) allows for a program that best suits the real needs and expectations of makers.

2. Target a diverse group of participants

Address makers explicitly in your call, but include participants from other fields too. Favouring cross-disciplinary contacts is a good way of raising more awareness on the makers' community and their impact on different areas.

3. Open to minority groups

In order to pursue an inclusive program, plunk for a balanced group of participants, in terms of gender, disabilities, sexual orientation, nationality and age. If you are based in a big city, try to involve participants from more marginal regions or countries.

4. Facilitate participation

Open calls are often perceived as intricate procedures that may represent a barrier for some people. Not all communities have an English fluency, therefore translating open calls in local languages would reach out to more participants. Administrative competencies are also not necessarily wide-spread, thus minimising a call's bureaucratic humdrum would facilitate higher participation.

5. Make it last

Make sure that your mobility scheme offers enough time for the exchange to succeed and produce something impactful, giving at least the possibility to choose between a minimum and a maximum of stay, depending on your and the participants' capabilities. Novel projects require a longer time for research and prototyping.

6. Go hybrid

A hybrid online/in person format can be a convenient solution in two cases. Firstly, online exchanges can benefit those who are not able to travel long distances. Secondly, online formats can be a complementary addition to in person exchanges, as preliminary sessions (getting to know the hosting or the guest participants, facilitating the research phase before the project, etc) or as follow-up sessions (project updates, feedback, outcomes analysis, etc).

7. Consider a broad financial coverage

Financial support is a staple of mobility exchanges for makers. Travel and accommodation costs are basic coverage, but consider other types of help too, like visa support, materials support, families' travel support, or a comprehensive lump-sum fee.

8. Monitor and evaluate

In order to ensure a good mobility experience, keep track of your participants' exchange, by means of surveys, interviews or other types of data collection. This will help support the participants in the administrative procedures, gather constructive feedback and measure the project's impact.

9. Set up an open repository

Makers embrace the open-source culture and share the outcomes of their projects with the rest of their global community. Mobility schemes for makers need to take this into consideration and set up open-source repositories for the sharing of tools and knowledge produced during the exchange.

10. Connect with (inter)national platforms

Join national or international mobility platforms or networks to elevate your makers' mobility scheme visibility, participation and impact. Connecting with the international community is also a way to nurture networks with supporting realities and share P2P support with other professionals.

A person is shown from the side, wearing large black headphones and looking down at a wooden table. On the table, there are various electronic components, including a blue power supply unit, a black breadboard, and several wires. The person's hands are visible, working with the components. In the background, there is a red brick wall and some green foliage. The overall scene suggests a maker or workshop environment.

6. Useful platforms for makers' mobility

In order to collect relevant and up to date data on mobility, a part of the activities of the mapping exercise focused on identifying major platforms and networks that foster such initiatives. The platforms listed below in alphabetical order provide regular updates on mobility opportunities for makers, artists and cultural professionals and contributed significantly in enriching the available information on mobility.

Distributed Design Market Platform

The Distributed Design Market Platform acts as an exchange and networking hub for the European Maker Movement. The initiative aims at developing and promoting the connection between designers, makers with the market and FabLabs. io.



i-Portunus

- About the Programme
- Call for Applications
- Stories
- Corona Info
- Other Mobility Opportunities
- Reports on Mobility
- Innovative Initiatives
- i-Portunus results

i-Portunus

Mobility Opportunities

Find the latest calls on funding opportunities- there's a mix of regular calls and one-off calls available.

- Atelier Panormos - La Bottega - Italian-French-German Residency Programme
[France](#) [Germany](#) [Italy](#)
- Hyper Local, overcoming global challenges, empowering local communities
[EU Members](#)
- Creative FLIP Call for applications for LEARNING LABS 2020-21
[EU Members](#)
- Forecast's Mentorship Program
[EU Members](#) [Performing Arts](#) [Visual Arts](#)
- Open Call for 2020-21 International Artist Residencies at Farm Studio in Rajasthan, India
[EU Members](#) [Performing Arts](#) [Visual Arts](#)
- Dubai launches long-term cultural visa
[EU Members](#) [Visual Arts](#)

i-Portunus supports the mobility of artists, creators and cultural professionals among all countries participating in the Creative Europe programme, while also providing regular updates on mobility funding opportunities.

MAX Search Mobility Tool

MAX has compiled a database of mobility opportunities for makers, taking into account the makers' cross-disciplinary approach. Users can look up for specific opportunities according to preferred criteria, or add new mobility schemes they are aware of.

MAKERSXCHANGE

ABOUT PROJECT WHO WE ARE NEWS + SEARCH MOBILITY BLOG + PUBLICATIONS CONTACT

SEARCH MOBILITY SCHEMES

MAX (Makers' eXchange) project presents an interactive searching tool for mobility schemes between makers, creative hubs and fab-lab communities. Search through a variety of mobility opportunities that focus on the exchange of experience and practices between makers across Europe and its neighbouring countries and/or add any mobility scheme.

Help us to **enrich the search** tool by adding any mobility scheme that you may organize or you are aware of. [ADD YOUR MOBILITY SCHEME](#)

Type of activity
Select some options

Keywords
Select some options

Duration of stay (days)
0 – 270

Financing amount (€)
1 – 30000
* for some mobility schemes, financing is not specified

- Digijeunes | AI AND DIGITAL ADVERTISING: JOB SHADOWING ACTIVITY**
[Read More](#)
- Digijeunes | Maker Education in Youth Work**
[Read More](#)
- Little Islands Festival (LIF) | Open Call for Artists**
[Read More](#)
- European Geosciences Union | Arts and Science Residency 2022**
[Read More](#)
- Jan van Eyck Academie: Call for applications**
[Read More](#)
- International Centre of Graphic Arts: In From the Margins**
[Read More](#)
- Buinho: Creative Residencies Program**

resartis Explore News About Membership Conferences Services COVID-19 Join Log In

To search current Open Calls only, [click here](#)

1-100 of 363 results

Scroll to the bottom to navigate search result pages.

Map visually displays one page of search results at a time.

Click on map markers or profiles below to discover more details.

Europe (363) Country City

Disciplines Artistic Facilities Practical Facilities

Studio type and size Duration of Residency Organisation Type

Residency Fees Setting Accommodation type

Working Languages Companions Allowed Wheelchair accessible

LIA-Leipzig International Art Programme
Spinnerlist: 7 Leipzig Germany

The Freezer
Hefnargata 16 Rif, Snaefellsbær Iceland

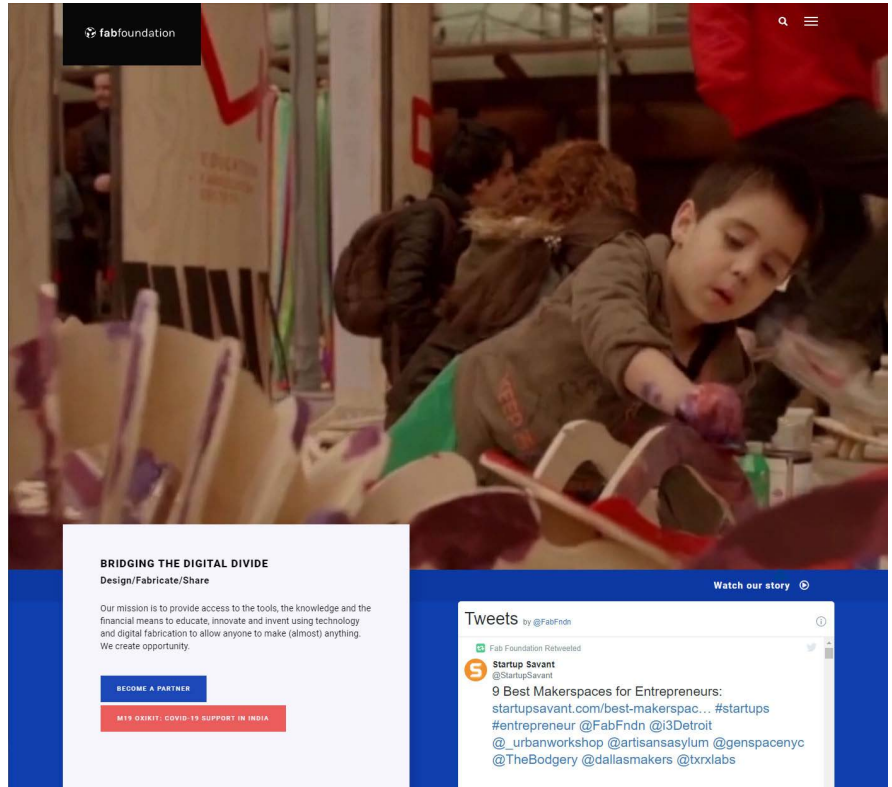
Select Language

Res Artists

A worldwide professional body for arts residencies, ensuring sustainability and development of the field through enabling connection and facilitating professional development for member organisations.v

The Fab Foundation

The Fab Foundation was formed in 2009 to facilitate and support the growth of the international fab lab network as well as the development of regional capacity-building organizations. It's a US non-profit organization that emerged from MIT's Centre for Bits & Atoms FabLab Program.



TOURING ARTISTS

START / WELCOME / IAIB / FUNDING DATABASE / GLOSSARY / SITE SEARCH / PRINT



touring artists startpage	Visa and Residence	Status of the Artist and Contracts	Travel, Transport and Customs	Taxes	Social Security	Insurances
Copyright	Mobility funding and Residences	Cultural Landscape Germany	Information Portals			
Brexit	Message of welcome BIM					
Corona pandemic						
Current changes in the law	WHAT IS TOURING ARTISTS?					
Events	About					
Mobility and Sustainability	touring artists: an information portal for artists and creatives working internationally; provides comprehensive information on visas/residence , artist status and contracts , transport/customs , taxes , social security , other insurances , and copyright . Through a joint project of the German Center of the International Theatre Institute (ITI) , the Internationale Gesellschaft der Bildenden Künste , and the Federal Association of Dance in Germany these topics have initially been examined for both the performing arts and the visual arts. Since most questions and answers are relevant regardless of any discipline and the portal is used by different actors of the arts and cultural industries, the information service is being expanded continuously. In 2018/2019, in cooperation with the European Music Council, it was possible to include first specific information on the music sector.					
What is touring artists	touring artists primarily maps the circumstances, legal regulations, and administrative procedures in Germany – for foreign artists and creatives who work here temporarily and for German artists/creatives or artists/creatives who live in Germany and who work abroad for a limited time. It also considers the perspective of Germany-based organizers. The website is available in English and German.					
Newsletter	What can I find here?					
	The portal offers a sound introduction to the topics mentioned above, provides easily accessible and comprehensible information concerning legal and administrative issues, and presents checklists, references to further reading, contacts, and relevant departments in their respective administrations. Experts in each area were involved in providing this information; the contents have been checked at the ministerial level.					
	A comprehensive glossary, a mobility library, information concerning the German cultural landscape , a collection of country-specific, European and global information portals , an overview of artists' residencies as well as a database of more than 300 programs in Germany supporting artist mobility complete the portal.					
	Starting from 2018, the project International Artists Info Berlin (IAIB) aims at supporting artists, creatives and culture professionals who were forced to leave their home countries due to the political situation and are now residing in Germany. Orientation about the German cultural landscape and the Berlin culture scene in particular is provided and the legal framework for artistic practice in Germany as well as the necessary prerequisites to work here as an artist or creative are explained - all of that to facilitate the continuation of the artistic or creative work in Germany. The online information is available in three languages (English, Arabic, German).					
	Via the link Höggeldiniz: Türkiye // Willkommen Türkei // Welcome: Turkey, artists and culture professionals from Turkey will find answers to many questions which may arise when coming to work in Germany -					

Touring Artists

Touring Artists is an information portal for internationally mobile artists and creatives, offering comprehensive information regarding mobility.

TransArtists

TransArtists is an online platform that combines and shares expertise on international artist-in-residence programmes and related issues for artists, cultural organisations and policymakers.

The screenshot shows the TransArtists website interface. At the top, there is a navigation bar with 'TransArtists' and a search bar. Below the navigation, there are several featured articles, each with a date, a thumbnail image, a title, and a brief description with a 'read more' link.

- 26 Jan 2022**: Kunstraum LLC Curator-in-Residence 2022-2023. Open Call for a 10-month residency for curators in Brooklyn Navy Yard, New York.
- 26 Jan 2022**: Three Artist Residencies in Esch-sur-Alzette, Luxembourg. Rem.xx, flagship project of the City of Rumelange within the framework of Esch2022, European Capital of Culture, is a multidisciplinary project.
- 25 Jan 2022**: Open Call for ArtsIceland Residency 2022-2024. ArtsIceland was founded in 2014 and is based in Ísaförður but working across Iceland and beyond.
- 25 Jan 2022**: 2022 Odyssee Artist-in-Residence Programme. With the support of the French Ministry of culture, the ACCR has been coordinating the Odyssee artist-in-residency program.
- 25 Jan 2022**: Wassaic Project Winter Residency Program Open Call. The Wassaic Project accepts proposals for the 2022/23 Winter Residency program between November 2022 and April 2023.
- 25 Jan 2022**: Residency Program for Artists in Exile in Berlin. HIER & JETZT:Connections (HJJC) is an exchange and residency program organized by artists for artists.
- 24 Jan 2022**: [Thumbnail image of a white sculpture]

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22-23 APRIL 2021

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NEW EUROPEAN BAUHAUS CONFERENCE

#NewEuropeanBauhaus

World Crafts Council Europe is a platform dedicated to raising awareness and appreciation of crafts as an integral part of societies cultural, social and economic wellbeing.

Makery Map of Labs

Makery is an online information media for the makers' community. Their map tracks down places and spaces dedicated to digital fabrication, biohacking workshops and collaborative tinkering globally.

MAKERY media for labs FR

Map of labs

Places and spaces dedicated to digital fabrication, biohacking workshops and collaborative tinkering. Zoom for practical info (name, address, website, social media).

This map is an ongoing resource that offers a complete overview of France and a partial view of these new spaces worldwide. Geolocation data, addresses and associated social media (when available) have been verified, and we added categories in order to identify trends (Are there more fablabs than university labs? Is biohacking on the rise?). This initial typology is far from definitive, as the data itself is destined to grow (the French version will be available soon).

This dynamic and open source cartography is based on data from the Fabrimagination (French initiative), Hacking Spaces (checked by MIT), Hackerspaces.org, dyblo.org and our own research. If you find an error, please feel free to e-mail us: contact@makers.info

The API of the map is available on <https://www.makers.info/api>

[add a lab](#)

MAKERY



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<https://makersxchange.eu/>