

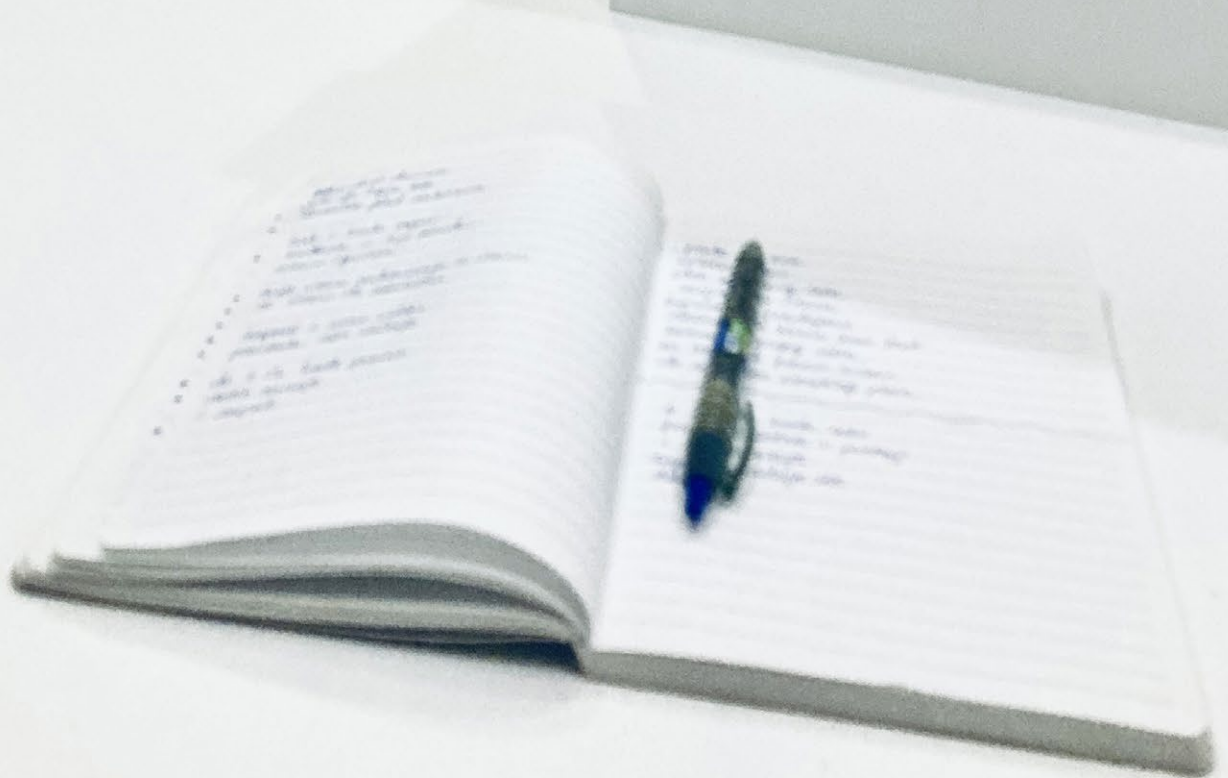
Kreative Projektarbeit, Cienópolis / Silbermann, 2022

Seit der Installation von Kunst und Kultur in der Öffentlichkeit, sind Künstler und Künstlerinnen zu wichtigen Akteuren geworden, die die öffentliche Sphäre mit ihren Werken und Aktionen prägen. In der Kunst ist die Öffentlichkeit ein zentraler Begriff, der die Beziehung zwischen Kunst und Gesellschaft beschreibt. Die Kunst ist ein Mittel, um die Öffentlichkeit zu reflektieren und zu verändern. Die Kunst ist ein Mittel, um die Öffentlichkeit zu reflektieren und zu verändern. Die Kunst ist ein Mittel, um die Öffentlichkeit zu reflektieren und zu verändern.

This is a text installation, consisting of a series of text on a simple wall and program. It is based on the artist's long-term work with text, visual representation, and their thinking and writing. The text is a series of text on a simple wall and program. It is based on the artist's long-term work with text, visual representation, and their thinking and writing. The text is a series of text on a simple wall and program. It is based on the artist's long-term work with text, visual representation, and their thinking and writing.

Text, installation, by yourself by inspired by what surrounds you and helps you. Look out of the window at the present moment, when time is not of the essence.

# Emerging Writers and International Residencies



# Emerging Writers and International Residencies

Prepared as part of Ulysses Shelter project of exchange residencies supported by Creative Europe during 2022-2025

Alexandra Büchler and Bethany Celyn Hughes-Juckles (residencies mapping)

Mercator International and Literature Across Frontiers, 2025



Co-funded by the  
Creative Europe Programme  
of the European Union



This work is licensed under a Creative Commons  
Attribution-NonCommercial-ShareAlike 4.0 International

This publication was produced with the financial support of the European Union. Its contents are the sole responsibility of Mercator International and Literature Across Frontiers and do not necessarily reflect the views of the European Union.

# CONTENTS

**Summary**

**Introduction**

**1 The survey**

**2 Findings**

**3 Residencies mapping**

**Conclusions**

**Recommendations**

**Further observations**

**Resources**

**Appendix**

**Questionnaire**

## SUMMARY

This report was produced as part of the third cycle of the Ulysses Shelter project (2022-2025) of exchange residencies for emerging writers and translators, supported by the Creative Europe Programme of the European Union, to explore emerging writers' experiences of and perspectives on international mobility and writing residencies. Its second aim was to assess availability of information on residencies, in particular residencies suitable for emerging literary practitioners.

Overall, nearly all respondents felt that there was value in residencies, and the majority were interested in such opportunities, but slightly less than half of those surveyed had attended a residency. The barriers were identified primarily as being the competitive criteria. Of those who had not attended a residency, a significant majority had applied but had been unsuccessful, sometimes more than once, while nearly half identified a lack of opportunity as a reason. Only one respondent expressed no interest in residencies, while a handful were limited by personal circumstances, such as work, study and practical domestic constraints on travelling. A few intimated that they either had not yet had the confidence or achieved the professional standing to apply for a residency and expressed an aspiration to do so in future. About half of respondents felt that there were not enough residency opportunities.

An important finding was the very significant lack of knowledge about resources: for example, 73% had not heard of the Culture Moves Europe programme of grants for individual artists, 78% had not heard of the On the Move website, and 53% stated that their country had no international mobility programme, which in some instances is not the case.

The survey results clearly show that there is significant interest in such opportunities, but a combination of competitive criteria, lack of knowledge and perceived lack of opportunities means that this is not something that emerging writers are able to access at a level that correlates with their interest.

A mapping of literary residencies was conducted as part of the project to establish the extent of available information about them, in particular about residencies suitable for emerging writers (namely residencies which are free or offer a stipend and travel costs). The collected information about residencies will be used in the future to create a dedicated publicly accessible database.

## INTRODUCTION

This report is part of the Ulysses Shelter programme of exchange residencies for emerging writers and translators, co-financed by the Creative Europe Programme. Established in 2018, it was originally launched by the publisher, literary agent and organiser Ivan Sršen with a residency on the Adriatic island of Mljet where, according to legend, Ulysses was shipwrecked and held for seven years by the nymph Calypso, before being released to continue his journey. The title therefore references the Homeric epos, as well as James Joyce's modern classic masterpiece.

Ulysses Shelter has so far received funding for three cycles to date. It aims to provide opportunities for emerging authors and translators (and more recently also screenwriters) to acquire international experience by staying in one of the residencies organised by the project partners. It also enables participants to connect with the local literary scene and audiences, while working on a proposed writing or translation project.

In the last funding cycle, the eight partners were: Sandorf (Croatia), Culture Reset (Prague, Czech Republic), Inizjamed (Valetta, Malta), Krokodil (Belgrade, Serbia), Literature Across Frontiers (Aberystwyth and Caernarfon in Wales, United Kingdom), Slovenian Writers Association (Ljubljana), Mallorca Film Commission (Palma), and Thraka (Larissa, Greece). Each partner is obliged to support the residents and connect them with local literary professionals and audiences through meetings and public events. The candidates are selected by each partner from applicants responding to a local open call and are allocated to residencies according to their stated location preferences. The last three-year cycle attracted 302 applications from which 48 candidates were selected and offered a two-week fully paid residency hosted by one of the partners.

The programme not only offers the opportunity to connect with a literary scene in one of the partner countries, but also to have one's work translated and published in partners' languages, whether in a magazine, on a website or in an anthology. What is remarkable and worth highlighting is the number of participating writers who are capable of translating their own work into English, the contemporary European lingua franca that makes it possible for us to have conversations across the vast and varied European cultural space and opens the doors to a wider readership and possible translations into other languages, without diminishing the importance of Europe's multilingualism.

## Literature vs arts mobility in general

“Mobility, whether for work, study, research, co-production, or participation in a residency or exchange programme, is an integral part of the regular practice and career of artists and cultural professionals.”<sup>1</sup>

International mobility is considered crucial for creative and career development of artists in general and is central to the policies that underpin the European Union’s support for the creative industries, complementing actions of Member States.

It is however not easy for emerging artists to access international opportunities, given their highly competitive nature, and the European Union’s Creative Europe programme addresses this issue by supporting projects, including networks and platforms, dedicated to supporting mobility as an essential ingredient of emerging artists’ careers, with projects such as CELA, Archipelagos or Versopolis specifically catering for the literature sector, supporting early career internationalisation and professionalisation in an international context. However, an analysis of international mobility data reveals the dominance of artforms such as visual and performing arts, with literature having a relatively small share.

For example, the report on the Cultural Mobility Forum 2025 by On the Move is a useful indicator, with its particular focus on the mobility of young and emerging arts workers, and its analysis of open calls published on the network’s website. Relevant findings show that 18.8% of calls published in 2024 were actively open to emerging arts workers, and artists were the most common target group (at 64.8%). The most common cultural field was the performing arts (at 26.7%), followed by visual arts and design (at 23.8%). Most of the calls targeting young and emerging arts workers originated from organisers based in Europe (74.4%).

Activities in the field of literature represent only 5.5 % of calls and were focused on residencies (69.8% of literature calls), and on opportunities that were normally not linked to a specific topic or theme. This confirms that the literary arts stand aside from the rest of the art forms which are more collaboratively and thematically oriented, even though there seems to be a growing trend in bringing cross-cultural collaboration into the field of literature, and particularly poetry. In addition to the low share of literature in mobility calls, unless there are opportunities specifically dedicated to early career practitioners, the competition with more established writers is fierce, especially for attractive, well-endowed residential stays, as applicant numbers for some of the UNESCO City of Literature residencies suggest.<sup>2</sup> And even programmes targeting emerging writers, such as Ulysses Shelter, are competitive, with 48 successful candidates among 302 applicants.

---

<sup>1</sup> European Commission on its mobility policies and measures to reduce barriers to mobility in the creative sector <https://culture.ec.europa.eu/culture-in-the-eu/mobility-of-artists-and-cultural-professionals>

<sup>2</sup> For example, the Prague City of Literature residencies programme which hosts around 10 fully funded residencies per year, receives 512 applications for 2023 when 9 authors were hosted, a success rate of 1.75%.

## **International mobility and residencies**

“Artists’ residencies have become intrinsic to many artistic careers. They play an important role in facilitating and catalysing artists’ ability to move across the world. They have also developed into important elements in the (local) contemporary art scene connecting the local with the global art world.”<sup>3</sup>

The residency phenomenon has grown in importance in recent years, as noted by policy makers and researchers, and there has been a particular appetite for residencies since the Covid-19 pandemic, when digital skills were honed to make up for the absence of physical travel and in-person contact, giving rise to new formats ranging from digital residencies to hybrid projects and collaborations connecting artists across cultures. While writers’ and translators’ retreats providing space and uninterrupted time to work on a project are nothing new, there is now more interest in creating connections with the literary environment and audiences, and in collaborative approaches, including co-writing and mixed artform projects.

### **The survey background**

Anecdotal evidence gathered in conversations with the Ulysses Shelter project participants, suggested that emerging writers do not have enough access to international mobility opportunities, particularly those involving travel beyond neighbouring countries and same regions. Based on this informal evidence, we concluded that residency opportunities specifically targeting emerging writers were quite rare and oversubscribed. This was the impetus for us wanting to get a sense of emerging writers’ perspectives on the subject, based on their experiences: we wished to explore their view on residencies availability and access to them, and on the broader provision for international mobility at national level where mobility provision for artists vary greatly across Europe creating additional inequalities of access and opportunity. One of the key questions in this case was the level of awareness on the part of emerging writers about opportunities open to them.

We therefore proposed to conduct a targeted piece of research as part of the project, in order to uncover emerging writers’ views on international mobility opportunities and their value to them for creative and professional development.

The research was conducted mainly for the purposes of guiding the Ulysses Shelter consortium in further development of their project, but we believe that the findings, albeit based on a small sample, will be useful to other organisations hosting residencies, as well as policy makers at EU, local and national level.

---

<sup>3</sup> *Policy Handbook on Artists’ Residencies*, Open Method of Coordination (OMC) Working Group of EU member state experts on artists’ residencies, 2014, p. 9.

Two main objectives emerged in formulating the brief:

- assess perceptions, awareness and experiences of the respondents regarding international mobility and particularly residencies
- collect information about existing residencies and assess its accessibility.

The second objective was met by a mapping of literary residencies against several resources listing a variety of residency categories and compiling a list of residencies that could be suitable for early career writers wishing to apply of create a self-designed residential mobility, provided they can access mobility funds either at local, regional, national or EU level.

## 1. THE SURVEY

### i. Target group and scope

Despite the fact that the Ulysses Shelter residencies programme also includes literary translators, the survey focused solely on writers. This is because literary translation and translators have been at the centre of attention in recent years in an attempt to make the sector more visible, celebrate its achievements, and to analyse its needs. *Translators on the Cover* and *Mapping of Literary Translation Residencies in Europe* are two publications shedding light on the literary translation support infrastructure and advocating for translators' rights.<sup>4</sup>

The survey therefore aimed to collect responses from a small but geographically representative sample not limited to the Ulysses Shelter partner countries. While the project itself offers residencies to writers as well as translators, the majority of residents in the programme have been writers (this is possibly because provision for translators is usually tied to the source language and is therefore differently structured, with support for translators provided not only by the RECIT network and other residencies, but also by national agencies promoting their literature internationally).

### ii Methodology and source material

The survey is primarily based on analysis of responses to a questionnaire disseminated across Europe. The questionnaire asked about the respondents' experience of international residencies and awareness of relevant sources of information.

---

<sup>4</sup> *Translators on the Cover* (2022) was a report prepared by the Open Method of Coordination group of EU experts with the aim of examining and improving the working conditions of literary translators. *Mapping of Literary Translation Residencies in Europe* (2023) was prepared by RECIT, the European network of literary translation residencies as part of the project Translation in Motion, supported by Creative Europe.

The questionnaire, designed to take less than 10 minutes to complete and asking simple questions to establish the profile and views of the respondents on the subject of mobility and residencies, was distributed through the following channels:

- ENLIT, the European network for literary translation consisting of national organisations promoting literature and supporting its translation; ENLIT members were also asked about literary residencies in their countries
- writers' association members of the European Writers' Council
- partners in the Ulysses Shelter project
- individual authors who with a following

### **iii. Survey timeline and aims**

The survey was conducted between May and November 2024 by means of a questionnaire (see Appendix) targeting emerging or early career writers (defined as having at least one and no more than three publications), and asking about respondents' experience of international residencies, as well as their perception and awareness of mobility and residency opportunities. (Subsequent to the survey, further research and mapping of writers' residencies took place in 2025 – see 3 below).

### **iv. Survey dissemination**

The anonymised survey was disseminated via several literature networks and writers' associations. Given our very limited capacity, the dissemination was hampered by the fact that the European Writers' Council (EWC) was unable to forward the call to their 50 members. The survey call was subsequently sent individually to national writers' associations, Ulysses Shelter partners and several well-networked individuals active in the international literary field.

## **2. FINDINGS**

### **i. Responses: sample and geographical scope**

The survey received 60 eligible responses from 16 European countries, giving us a limited sample with a good geographical spread. The largest number of responses came from Croatia, followed by Serbia, Ukraine, Malta, the United Kingdom and Iceland. The other countries from which responses were received were Czechia, Germany, Greece, Ireland, the Netherlands, Norway, Slovenia, Spain and Romania.

The particular geographical spread of the responses is mostly due to the fact that the survey was primarily disseminated in the countries participating in the Ulysses Shelter project, but we also received help from some of the writers' associations we addressed our request to. Others never responded, probably reflecting the limited human resources of some of the writers' associations

around Europe. While we repeated the call and extended the original deadline, the volume of responses was relatively low. Despite that, we find the sample representative, and we were pleased to see that the call reached writers beyond the Ulysses Shelter project pool of applicants and successful candidates, also in countries not participating in the programme.

## **ii. Respondents' profile**

### **Meeting the emerging writer definition**

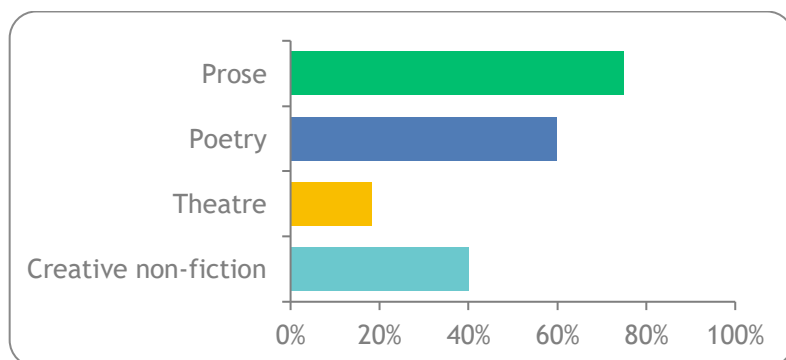
The call specified that the definition of 'emerging writer' is the same as that of the Ulysses Shelter project: the writer has at least one and no more than three book publications. We assume that the respondents respected the criterion.

### **Gender**

We didn't ask the respondents to identify themselves on the basis of gender.

### **Genre**

The respondents mostly write in more than one genre, but the majority cited prose (75%), followed by poetry (60%), creative non-fiction (40%) and theatre (18.33%).



### **Are you bilingual, and if so, do you actively write in a second language?**

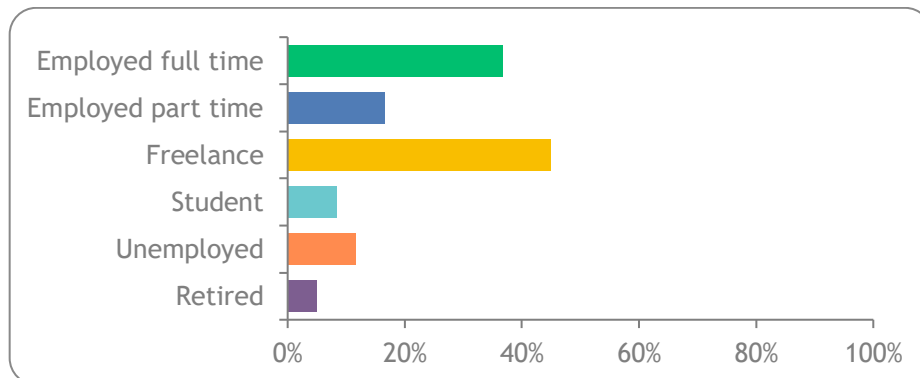
This question related to the perceived bi/multilingualism of Ulysses Shelter residents, who are required to be reasonably fluent in English, and often speak a third or even fourth language. Being able to communicate beyond one's native tongue, especially if it's a less widely used one, is a necessity for any artist aspiring to an international career. This was compounded by the fact that the questionnaire was only available in English. In response to the question which aimed to tease out literary bilingualism, which is different from simply being able to communicate in another language in daily life. A significant number of respondents declared that they write also in another language, or are capable of doing so. This appears to be an increasingly widespread phenomenon we have observed in the Ulysses Shelter project, where many participants have translated their own work into English.

English was nominated as a second language by 48% respondents, and writers from bilingual countries naturally listed languages such as Galician, Maltese or Welsh as their first or second

language. One author listed French as a second language, and the Ukrainian writers listed Polish and Russian, although the latter would not necessarily be their creative medium of choice.

### Employment status

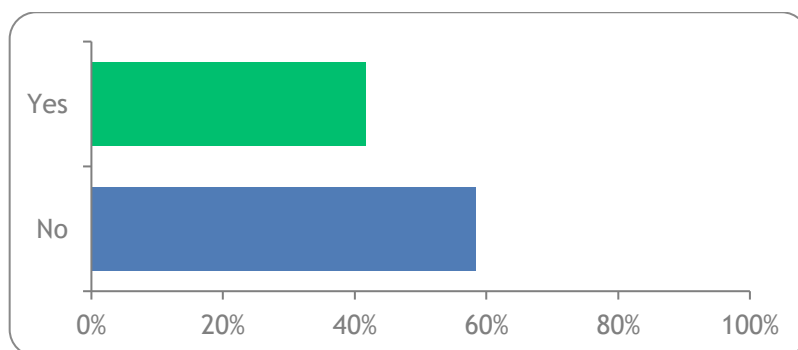
The question about employment status allowed more than one choice, e.g. employed part-time as well as being freelance. The responses indicated that most writers operate as freelancers in addition to being employed part time or being unemployed. The employment category 'retired' was included to signal our view that being an early career author is not related to age. Three respondents listed 'retired' as their status, confirming this perception.



### iii. Respondents' experience with residencies

#### Have you been on a residency abroad?

The majority (58.33%) responded No, and 41.57% responded Yes.

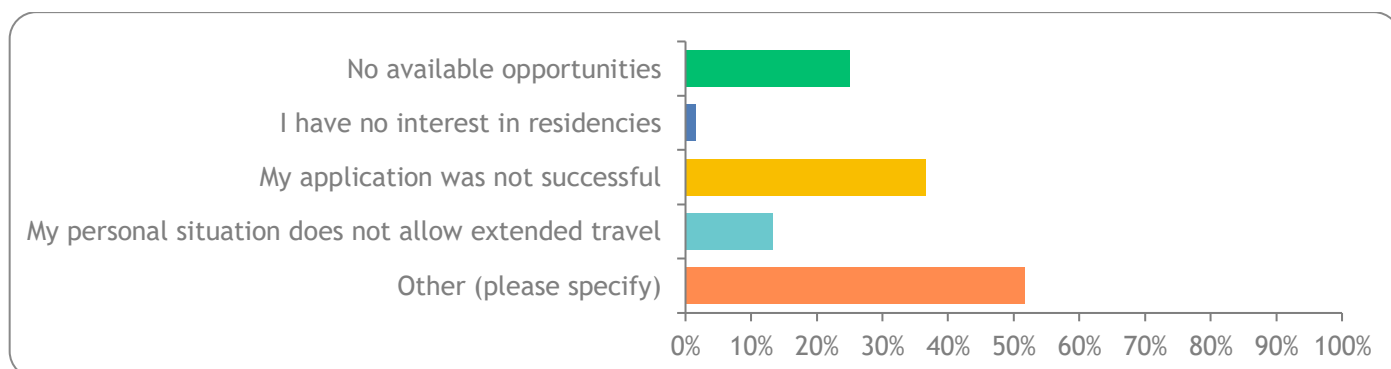


The countries where the respondents have done a residency ranged across Europe. However, most have been on a residency in a neighbouring country or in the same region. A few respondents have been to more than one or two. One respondent listed residencies in Greece, Albania, Macedonia, Croatia, Hungary and the Netherlands.

#### If you have answered No to having done a residency abroad, please state the reason

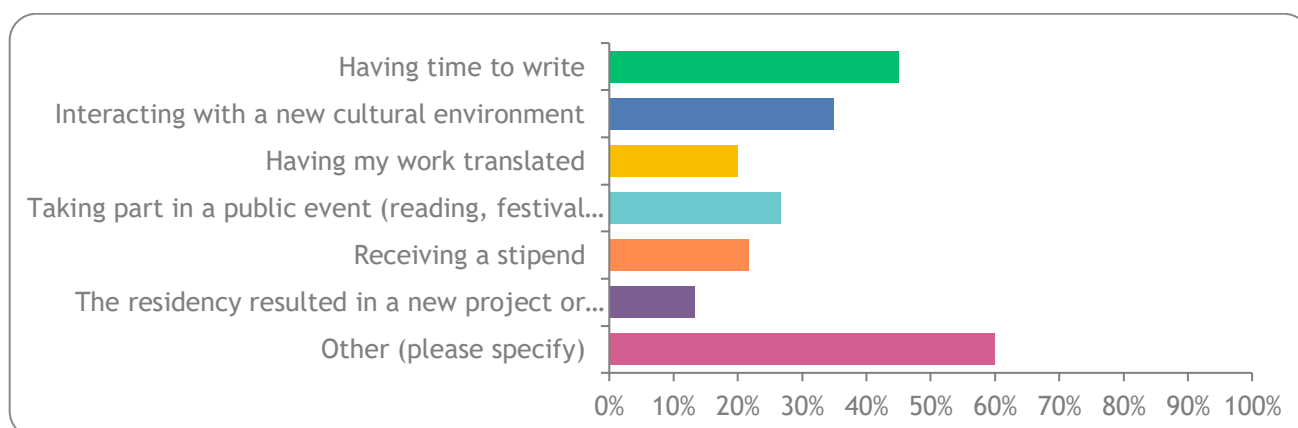
In response to this question, 25% cited lack of opportunities and 36.67 % stated that their application was not successful. More than half ticked 'Other' but not all elaborated further.

Among the reasons cited for not having been to a residency were: “lack of knowledge”, “not sure where to look for them”, only “local residencies are available”, and “the criteria are too demanding for emerging writers”.



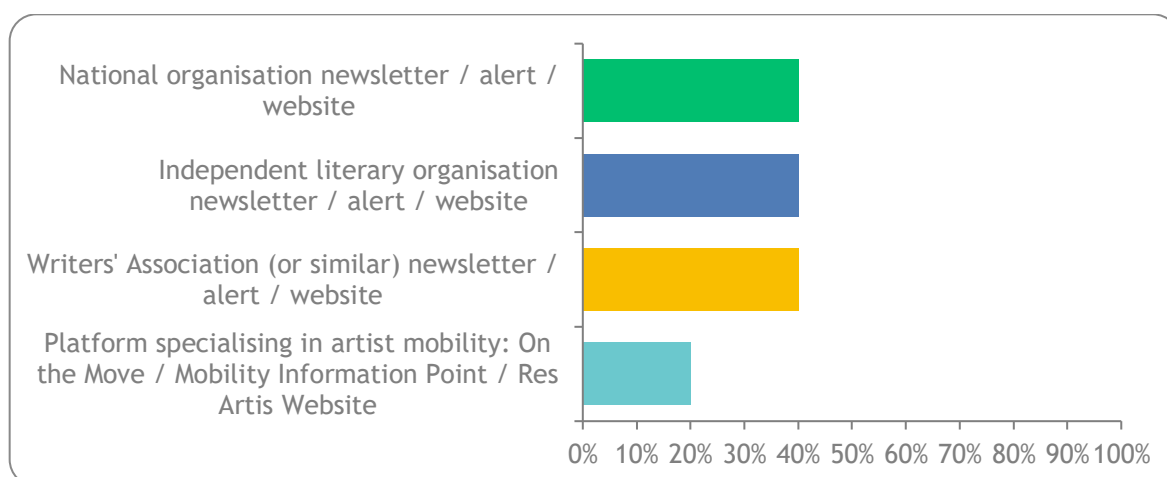
### If you answered yes about having done a residency, how did you benefit?

The responses indicated that the benefits of a residency were multiple, and 60% quoted other benefits than those suggested by the questionnaire. In addition to “meeting authors from a particular region”, these ‘other’ benefits were more personally focused, and included “learning more about myself”, “making new friends”, and “clarifying my ideas”. Only 13.33% of residential stays resulted in a new project or unexpected benefit.



### Where did you hear about the residency/ies?

The responses to this question were largely equally distributed across the first three options, with a smaller number indicating familiarity through a specialist platform. In addition to the options listed, the responses to this question also included “social media” on the one hand and “word of mouth” or “from friends” on the other.

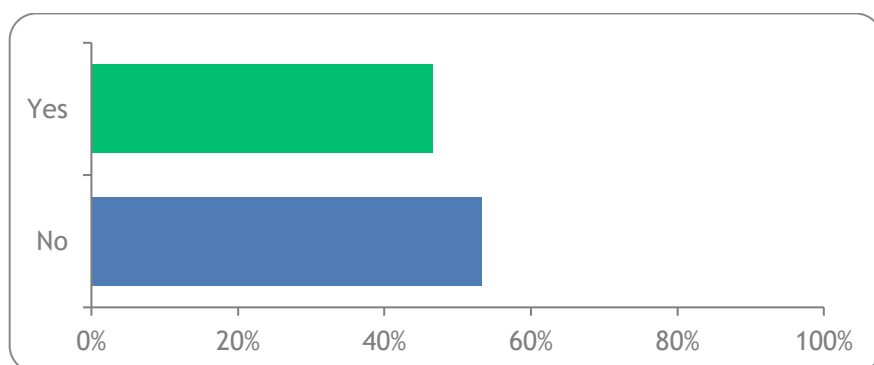


### Does your country have an international mobility funding programme for individual artists?

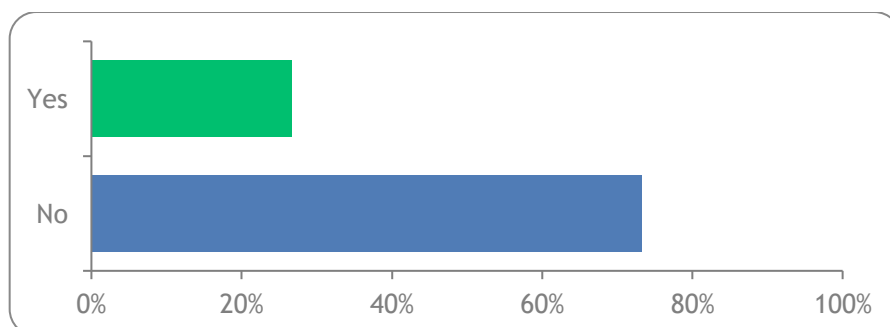
More than half (53%) responded No to this question, namely respondents from Croatia, Czechia and Greece, while some respondents from the same country gave replies in the affirmative.

Provision of international mobility funding is unevenly spread across Europe and this contributes to inequalities of access to financial support and opportunities. This is also the reason why the European Union established the Culture Moves Europe programme of grants for individual artists which emerged from the individual mobility pilot programme i-Portunus.

The question here is as much about the actual existence of opportunities, as it is about whether they are known to emerging writers or need to be better advertised and disseminated.



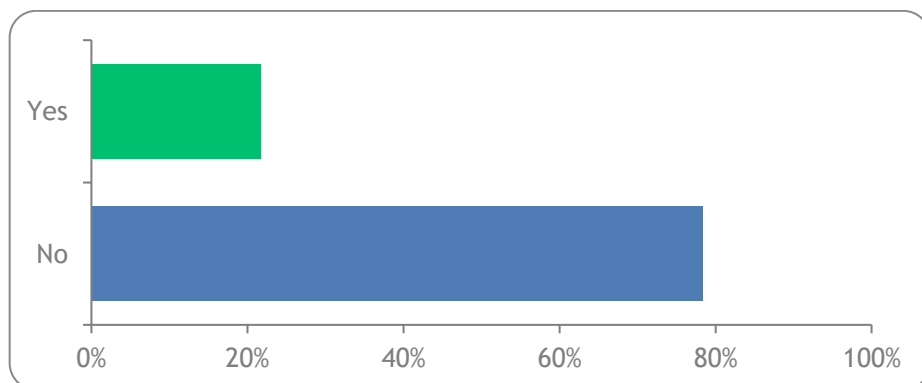
### Are you aware of the Culture Moves Europe grants programme for individual artists?



A majority of 73% (almost three quarters) responded No to this question. Given that mobility programmes, including i-Portunus, the predecessor of CME, are predominantly geared to visual and performing arts, or multidisciplinary projects, this is not a surprising response.

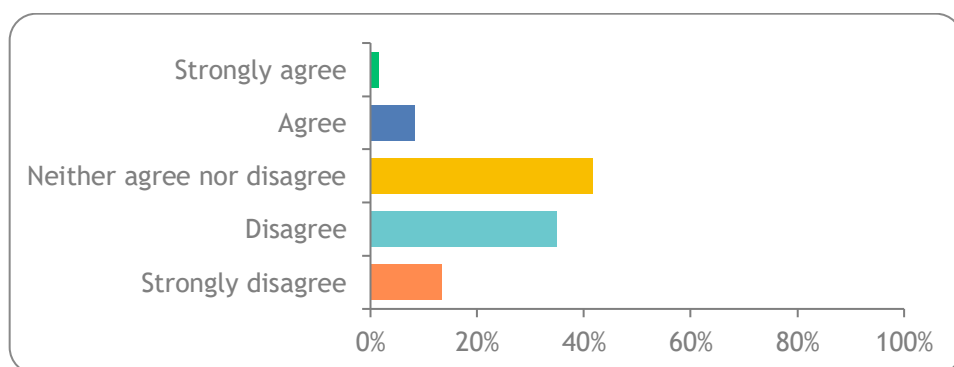
#### **Are you aware of the On the Move website / network / resource?**

Even a larger proportion, 78.33% responded No, indicating that steps need to be taken to disseminate information about mobility resources among early career artists. However, the low share of literature in mobility calls and provision signals a special position the artform has held in relation to funding.<sup>5</sup>



#### **Concerning international residency opportunities for emerging writers, are there in your view enough opportunities to meet demand?**

The respondents generally disagreed with this statement, confirming our view that early career writers are missing out, partly due to the low share of literature in mobility opportunities and partly due to the competition they face from established writers. 42% didn't have a view, and this is likely due to their lack of experience with international mobility and residencies. 35% disagreed and 13% disagreed strongly.

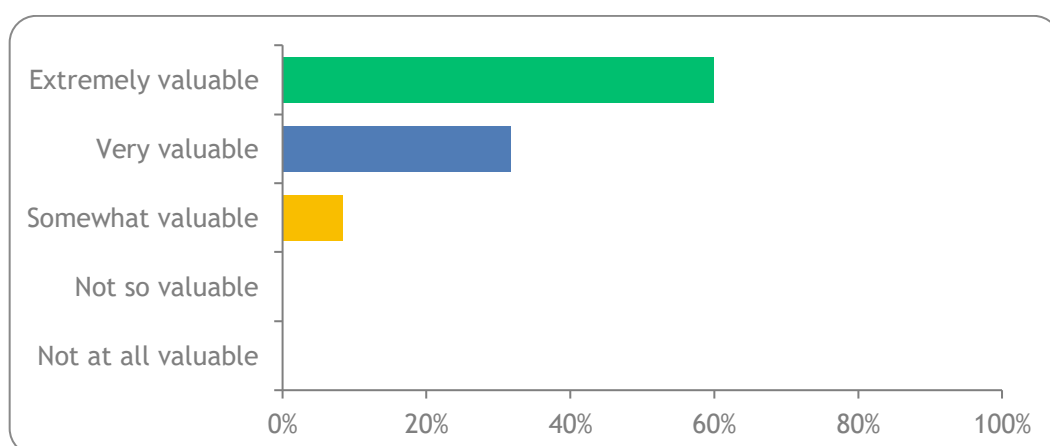


---

<sup>5</sup> At European level, the literary field is supported mainly by incentives for circulation of works, and to some extent, people. Support for translation stands at approx 5 million Europe, while support for projects such as the Versopolis platform, a network of poetry festivals, encourages international circulation of poets. Connecting European Literary Artists (CELA) focuses on training and skills development.

### **In your opinion, how valuable are international residencies for writers in the early stages of their creative careers?**

This is one of the most significant findings that corresponds to the evaluations of their residencies by Ulysses Shelter programme participants. Respondents overwhelmingly considered international residencies valuable for writers in the early stages of their careers, with xx stating that they were extremely valuable, even though some may have not experienced a residency as yet but could have formed this opinion on the basis of their peers experience.



## **3 RESIDENCIES MAPPING**

Existing resources and reports on artist residencies (see Resources below), apart from containing a provide comprehensive information on the great variety of residency categories and trends, noting a move away from classic residency models towards themed, collaborative and socially connected opportunities.<sup>6</sup>

However, as indicated above, the majority of residencies surveyed and analysed by such reports target visual or performing artists, including significantly the i-Portunus pilot project that advocated and led to the creation of an EU fund for individual artists does not list literature as an art form that it covered in its three calls.

As part of the research for this report, we also assessed the availability of information on writing residencies in general and for emerging authors in particular. The sources of information were online databases and lists, as well as responses from members of the ENLIT network.

---

<sup>6</sup> *Policy Handbook on Artists' Residencies*, Open Method of Coordination (OMC) Working Group of EU member state experts on artists' residencies, 2014

Secondly, we assessed the suitability of available writers' residencies in terms of cost, keeping in mind that emerging writers would be primarily looking for free residencies that cover at least some of the costs or even offer a stipend.

The most comprehensive and accessible database of artists' residencies appears to be the Res Artis database, which includes information about cost. The database lists 235 residencies in Europe that welcome writers or are specifically intended for writers. 37 of these residencies charge no fees or offer funding. Two of these couldn't be identified on the interactive map but 35 were included in our list.

The TransArtists database of residencies worldwide excludes for-profit residencies that do not provide some form of professional support but gives no information about cost.

While the Res Artis database is very clear, thorough and informative, with clearly summarised descriptions and links to the residency website, the majority of the listed residencies are not free. As for the residency information provided by partners and known to us, some of it is out of date, some links no longer work, or the residency no longer exists.

### **Mapping of residencies findings**

Our research suggests that there is no single source listing writers' residencies across Europe, and more detailed information about such residencies is not always easily accessible nor accurate. In addition, the impression we gained from our survey of available information is that the number of residencies open to emerging writers is limited both in terms of criteria and cost.

Furthermore, it appears that there are a limited number of residencies suitable for emerging writers. Some listed residencies note that they accept young or developing writers, and some require only limited publication evidence. The listed residencies range from expensive, privately organised writing retreats, to residencies that provide discounts or bursaries, offer support in finding funding, cover some or all the costs (travel and accommodation) and in some cases provide a stipend.

Gathering information about free or low-cost residencies is time-consuming. A resource listing writing residencies around Europe would be invaluable for emerging writers who are actively looking for an international residency to apply for that could be either self-funded or available to writers who can access travel funding.

As for the format, the Res Artis database is a good example of how this information could be structured. The concise profile of each organisation or residency is very useful and the interactive map is user-friendly and accessible. The information about cost allows a quick search for residencies that could be suitable for early career writers.

## CONCLUSIONS

### **Awareness of residency opportunities**

The survey, despite being based on a relatively small sample, established that there is a low level of awareness about international residency and mobility opportunities among emerging writers. The question this raises is whose responsibility it should be to provide more comprehensive information at national level about opportunities located in other countries. Dissemination of targeted information has become more and more difficult with the information overload we are all subjected to, however, the low awareness of essential international mobility resources among the respondents is a cause for concern and a barrier to equal participation.

While the available resources are well structured and comprehensive, delving into the wealth of information they offer may be a daunting task for those lacking in experience and sometimes confidence, something that participation in intranational activities contributes to. This is why we propose to create a database of selected opportunities suitable for early career writers and consult other organisations on what

### **Support for individual mobility and equality of access**

Programmes supporting international mobility of individual artists are essential measures to ensure access to travel support, for example in response to an invitation to attend a festival or another type of event, or to access a residency that provides only accommodation but not travel expenses. A number of European countries do not offer financial support for international mobility, and this is where European support programmes for individual artists, such as Culture Moves Europe, are crucial to ensure equality of access.

Where such programmes are not in place, regional and national funding bodies should be encouraged to establish quick-response schemes offering small travel grants for writers invited by festivals and venues providing local hospitality, or for access to residencies that do not offer to cover travel costs.

### **Cooperation projects focused on residencies for emerging artists**

The success of the Ulysses Shelter clearly demonstrates the benefits of international residencies for early career writers. Such writers value the opportunity to make connections, collaborate and appear in literary programmes abroad, in addition to having paid time for writing away from home. More such cooperation projects supported by Creative Europe across the eligible countries would mean more opportunities for emerging writers from countries that do not have mobility schemes and have not so far been involved in such collaborations.

## RECOMMENDATIONS

There is more to be done to make a better provision for emerging writers wishing to develop their career internationally.

### **Additional mobility opportunities for emerging writers**

More opportunities for emerging writers interested in building an international career are needed, and these are not necessarily limited to travelling abroad: inbound visits of writers can contribute to developing international peer networks through events, informal gatherings and workshops benefiting groups of local writers. A carefully planned programme for the visitors enhances the benefits of their residency stay for all parties.

### **Additional networking among residency hosts and organisers**

A new European writing residencies network, and a regularly updated online resource listing selected free and funded literary residencies, would potentially lead to exchange of experiences and knowledge, sharing and dissemination of opportunities, and increased awareness.

### **New efforts to raise awareness about mobility opportunities among emerging writers**

Literary organisations, including writers' associations and national literature agencies, should consider mechanisms for dissemination of information about key international mobility resources, including those advertising open calls.

## FURTHER OBSERVATIONS

### **Preparing early career writers for international engagements**

Early career writers benefit from participating in programmes and workshops aimed at developing their skills related to internationalising their careers. Cooperation projects supported by Creative Europe, such as Connecting Emerging Literary Artists (CELA), a talent development project, have systematised such training for literary professionals, while opportunities provided by the European Union Prize for Literature (EUPL) winners also contributes to developing emerging writers' careers, particularly in terms of facing international audiences. However, these programmes cater only for prose writers. The Versopolis platform, which offers emerging poets international exposure, doesn't provide training beyond that of several videos. There is therefore scope for more work on this front, both for poets and prose writers.

### **Translation of early career writers' work**

It became clear in the course of the Ulysses Shelter programme that the selected residency candidates lacked well translated samples of work. At the same time, translation into major

languages, especially English, is crucial for making the first steps towards international engagements.

Writers' work is often translated for occasions such as literary festivals, but it is imperative that the authors ensure that the results are of high quality. The Ulysses Shelter project also showed that, partly due to the condition that applicants must be fluent in English, many young writers from the partner countries have an extraordinary capacity to translate their own work into the global lingua franca which does not diminish their dedication to writing in their native language, while in officially bilingual countries and territories capacity to self-translate is a distinct advantage.

These translations often need just a light editorial intervention to prepare the work for international presentation and publication. However, the wider ability to translate into English is generally not as common as it is within the project, and emerging writers should be advised to always ensure their work is translated responsibly and well in advance to allow time for discussion with the translator or editor.

### **Sustainability and international mobility**

Sustainability has become integral to arts policies, and international mobility is at odds with the sustainability imperative. Emerging artists are ideal candidates for sustainable forms of travel, and the Ulysses Shelter project encouraged ground and public transport travel, not only between neighbouring countries but also more distant ones. 'Slow' travel is, however, more time-consuming and often more costly as well, and this needs to be taken into consideration when budgeting with a view to incentivising other modes of travel than by air.

## RESOURCES

**On the Move** Network for international cultural mobility providing information and resources

<https://on-the-move.org/about>

**Res Artis** Worldwide network of artists' residencies with a searchable database

<https://resartis.org>

**TransArtists** a platform sharing knowledge and resources on international artist-in-residence programmes and related issues for artists, cultural organisations and policymakers with a database of residencies

<https://www.transartists.org>

**Culture Moves Europe**

<https://culture.ec.europa.eu/creative-europe/creative-europe-culture-strand/culture-moves-europe>

**European Festivals Fund for Emerging Artists**

Initiative of the European Festivals Association that offers emerging artists a platform to develop their careers on an international level through festivals

<https://www.effea.eu>

### Publications

Wilson C. R., *Cultural Mobility Yearbook 2025*, On the Move, 2025

*Mapping of Makers' Mobility Schemes*, European Creative Hubs Network, 2020-2021

*Artists Abroad: i-Portunus, the EU's First Mobility Scheme for Culture*, European Commission, 2020  
*Creative Europe 2021-2022 Monitoring Report*, European Commission, 2023

Sarah Gardner, *International Perspectives on Artist Residencies*, IFACCA d'Art Report no 45, 2013

*Policy Handbook on Artists' Residencies*, Open Method of Coordination (OMC) Working Group of EU member state experts on artists' residencies, 2014

*Boarding Pass: International Mobility of Young Artists*: Forum of the Programme of the Italian Presidency of the Council of the European Union, La Fabbrica del Vapore, Milan, 2014

## APPENDIX

### Survey Questions

Q1: Name and surname

Q2: Country of residence

Q3: Main language in which you write

Q4: If you are bilingual or multilingual, please select one other language in which you actively write.

Q5: Genre/s

Q6: Employment status

Q7: Have you been on a residency abroad?

Q8: If you answered no, state reason

Q9: If you answered yes, have you been on more than one residency? Please list the countries in the box below.

Q10: If you answered yes, how did you benefit?

Q11: Where did you hear about the residency/ies?

Q12: Does your country have an international mobility funding programme for individual artists?

Q13: Are you aware of the Culture Moves Europe grants programme for individual artists?

Q14: Are you aware of the On the Move website / network / resource?

Q15: Concerning international residency opportunities for emerging writers, are there in your view enough opportunities to meet demand?

Q16: In your opinion, how valuable are international residencies for writers in the early stages of their creative careers?

Q17: Are you willing to answer more questions via interview, either in writing on zoom? If yes, please insert your email.

