

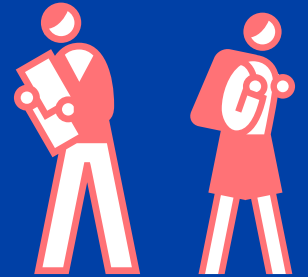
STUDY



I-PORTUNUS
HOUSES

VOL.2

ON MOBI



A VAILITY IN

CULTURE

Perspectives of
Artists/Cultural
Professionals,
Hosts & Funders

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THE MOVEMENT 
OF ARTS & CULT 
URE IN RESTLESS
TIMES 

Dea Vidović and Ana Žuvela

INTRODUCTION TO RESEARCH ON EUROPEAN MOBILITY IN CULTURE

The mobility of artists and cultural professionals comes across as a rather straightforward topic as movement between places and contexts and cultural interactions have been an inherent part of artistic and cultural activity and creation for centuries or, as some researchers would state, “since antiquity” (Klaic, 2007: 11). In the context of the European Union, mobility has been embedded as one of the main principles of its freedom of movement of goods, capital, services and persons.

Starting with the *European Agenda for Culture* (EU, 2007), the mobility of artists and cultural professionals has become a very relevant topic of cultural policy on the European level. Mobility has been recognized as one of the most important aspects of international cooperation, external relations as well as economic and market growth. However, this interest has also come from the culture sector itself.⁽¹⁾ It is the result of recognizing the benefits of mobility for the development of artistic careers but also for overcoming a set of barriers that artists and cultural professionals face during their mobilities (OTM, 2019).

This volume, *Study on Mobility in Culture: Perspectives of Artists/Cultural Professionals, Hosts and Funders* is part of the research on mobility in culture in Europe that the Kultura Nova Foundation has conducted within the i-Portunus Houses (i-PH) project.⁽²⁾ This study is based on an exploratory analysis to collect and map experiences, practices, needs, priorities and views concerning cross-border mobility in the culture of different actors. The study was conducted during the pandemic years of 2021 and 2022, which changed the initial research plan but also influenced

the mobility practices as such, bringing many new impediments to mobility in culture to the centre of attention. The research was conducted through mixed methods, aiming to collect evidence-based inputs to inform recommendations for the improving cross-border mobility infrastructure in culture that is becoming ever more urgent in these times of the (post-)pandemic crisis that demand reconsiderations of previous mobility models. In this respect, mobility infrastructure denotes a broader remit of the resource base, spreading beyond the conventional transport options, spaces for staying and working on location, available technology, organizational support and so on to systemic provisions that involve different aspects of cultural policy encompassing legal, governance and financial instruments. This extended view on mobility infrastructure aims at creating better labour conditions and working perspectives in general for various actors in the culture sector (in different sectors, fields and disciplines), thus exerting an impact on the cultural and artistic, as well as the social, economic and ecological, traits of mobility.

Dr Tsveta Andreeva from the European Cultural Foundation and Dr Dea Vidović from the Kultura Nova Foundation developed the research concept. To achieve the research goals, Kultura Nova established a research team of experts consisting of methodologists and data analysts with a sociological background, cultural policy researchers and environmental protection experts. Thus, the research was conducted in collaboration with Dr Petra Rodik, Dr Ana Žuvela, Vedran Horvat and Toni Attard. The research was led by Dr Dea Vidović, the director of the Kultura Nova Foundation, while the research coordinator was Marta Jalšovec, the researcher from the Foundation’s Research and Development Department.

(1) The international information network On the Move (OTM) proves this artistic and cultural interest in mobility. It started as a website project initiated in 2022 by the IETM network with the primary aim of providing relevant and up-to-date information and resources on cultural mobility. In 2005, OTM became an independent non-profit association; in 2009, it adopted a network structure. Today, On the Move has more than 560 members from 27 countries and “plays a vital and recognized role in circulating funded mobility opportunities, promoting mobility funding schemes, and understanding cross-border collaboration flows and issues” (OTM, 2022: 3).

(2) The “i-Portunus Houses – Kick-Start a Local Mobility Host Network for Artists & Cultural Professionals in all Creative Europe Countries” project was implemented, on behalf of the European Commission, by a consortium led by the European Cultural Foundation and partners MitOst and the Kultura Nova Foundation, and it was dedicated to testing and analysing diverse transnational mobility schemes for the culture sector. Two key components of the project were 1) a grant scheme for mobility in culture, and 2) the research on mobility in culture.

Dr Petra Rodik and Marta Jalšovec processed the collected data. Dr Dea Vidović and Dr Ana Žuvela defined and wrote the recommendations based on the collected, interpreted and analysed data. Lastly, Dr Nancy Duxbury and Dr Dea Vidović edited the study.

METHODOLOGY OF THE RESEARCH

Considering the diversity and abundance of actors in the culture sector in Europe and the lack of information on how many of these professionals participate in mobility, the research team did not define a statistically representative probabilistic sample of the population to study to gain information about mobility in culture. However, the team identified three main target groups of mobile actors working and operating in all fields of arts and culture as prominent players in creating the mobility infrastructure. The first group represents artists and cultural professionals (ACPs) who experience mobility. The second refers to local mobility hosts (organizations or individual artists/cultural professionals) who provide opportunities and resources in the destination. The third group consists of funders who fund the mobilities, set the mobility conditions and provide mobility opportunities. The geographical scope of the research covers the 40 Creative Europe countries plus the UK. The main challenge for the research was the limited project resources and capacity to collect quantitative data (numbers and statistics) and reach as many respondents as possible. Therefore, the study combined two complementary methods (quantitative and qualitative) to gain different kinds of information and knowledge.

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The data, both quantitative and qualitative, were gathered by conducting three surveys on the state of the art of mobility in culture. After collecting data through the surveys, three online discussions on the future of mobility in culture were held. Both surveys and online discussions were dedicated to three key target groups of mobility actors. Although the convenience sampling approach does not allow us to generalize the results, meaning that we cannot be confident that they accurately describe the experience and attitudes of the respective populations of ACPs, hosts and funders across the 40 Creative Europe countries plus the UK, many of the results confirm those of previous studies. Therefore, during the formulation of recommendations, the research team approached the collected data not as representing a relevant sample for drawing unequivocal conclusions but as a landmark, an illustrative map of the experiences of mobility participants in the moment of a pandemic and directions for further improvements in this area. Finally, the recommendations were formulated based not only on information gathered through this research but also on desk research and evaluation research on i-Portunus Houses grantees, presented in Volume 3 and chapters of Volume 1 of the i-Portunus Houses publication.

Reflecting the insights gained from the overall research process, we would like to highlight some general points that need to be considered beyond the scope of this research and as a wider issues of cultural policy research. Specifically, mobility as a practice is not an autonomous or widely affirmed and accepted (sub)field of cultural policy practice. Mobility is still a niche category that is randomly present in the cultural policy structures, varying from one national and local context to another. It is hidden in the scope of international cultural cooperation, co-production, cross-border coopera-

tion and EU-funded project work. Hence, researching mobility is also a question of categorization or classification within the existing cultural policy system. Along that line, the current research seeks to solve the puzzle of defining cultural mobility as a stand-alone type of artistic and cultural activity that does not need to be co-dependent or adjectival.

DEFINITION OF MOBILITY

Within the research, we combine some of the existing different definitions of mobility (Demartin *et al.*, 2013; OTM, 2019). We understand mobility as the temporary, cross-border travel of artists and cultural professionals with the purpose of creating (the working purpose), connecting (networking opportunities), exploring (creative research) and learning (education and capacity-building opportunities).

THEORETICAL & CONCEPTUAL FRAMEWORK OF THE RESEARCH

In a globalized world, the internationalization of culture and arts is one of the most important aspects of working and valuing the success of artists, institutions and cultural professionals. The more you work abroad (internationally), the more valuable your work is considered to be. There are plenty of cultural events that present foreign artists and their work, such as festivals, art fairs, biennials and so on, while some cultural forms, like artists' residencies, were established precisely with the purpose of transnational exchange as well as "international mobility and interaction" (Elfving and Kokko, 2019: 11).

The objective of this research is to determine whether mobility is existential (i.e., linked to existence or "liveliness") or essential (i.e., considered to be of the utmost necessity and importance) for the culture sector (Salazar, 2021) and how cultural policy can be altered from the perspective of the mobility actors (artists, cultural professionals, and hosts). Specifically, for many artists and cultural professionals, mobility represents the primary source of their income – their national and local cultural policies do not offer them a decent environment in which to work and make a living from arts and culture. For these people, travelling and touring have become existential from a politico-economic perspective as mobility provides them with the conditions to survive at home (Ilić, 2021; Rodríguez, 2021). In that sense, many artists and cultural professionals are dependent on mobility and funding (in many cases international funding) opportunities for mobility. Conversely, mobility has always been an inherent part of artistic and cultural activity and creation – artists are moving all the time, while many cultural activities are part of international collaboration. Along this line, mobility is essential from an artistic and cultural perspective, especially for some arts disciplines, such as dance or music.

In such a context, the current practices, as well as various previous studies, reflect many benefits of mobility – artistic development, international networking, economic benefits, artistic recognition and visibility, new audiences, intercultural exchange, the interconnectedness of peoples, cultures and ideas, cross-border experiences, challenges to traditional models of citizenship and scrutinization of inequalities and power relations between centres and peripheries, just to mention some of the most obvious and important ones. At the same time, as a crucial element of any professional ca-

reer of artists and cultural professionals and one of the main tools of exchange and cooperation within the cultural system, mobility is composed of a multitude of complex political, economic and socio-cultural issues. During the pandemic and post-pandemic times, the discussion on mobility in the arts and cultural context voiced grave concerns because of newly arisen problems. Hence, we also continue to face some old and traditional impediments, such as accessibility, inequality and exclusivity (Elfving, 2019; KEA, 2018; OMC, 2012; On the Move, 2019). In particular, the intensive global internationalization of arts and culture does not bring equality to these areas. The absence of equal access to arts and culture is visible within the fields of international production, distribution and education. Looking just at one possible way of working internationally – hosting artists and cultural workers – the following questions arise: Which kind of cultural and arts institutions can host foreign artists and cultural professionals? How rich are they? Are they situated in the Global South, on the European periphery, in developing countries, the poorest countries in the world, or in the more developed and richest countries in the world? In parallel, the structural marginalization of artists and other cultural workers (curators, producers, educators, etc.) from the Global South, the European periphery and developing countries or the poorest countries in the world is becoming increasingly visible.

In the last 15 years, in times of ever-intensifying global movements, the discussion on mobility in the European context has aroused serious concerns about migration and the frameworks of mobility regimes involving ethnic boundaries and national borders. These limits became more visible in relation to mobility in culture with the pandemic and recently with the war and destruction in Ukraine. The COVID-19 pandemic

crisis created new problems, such as closed borders and cultural institutions, safe mobility and health issues, virtual and hybrid mobility as alternatives to physical movements and connectivity and so on. In parallel, the discussion on mobility confronts environmental responsiveness. We could say that the arts and culture sector understood the “wake-up” call of this pandemic regarding climate urgency. Responsibility for counteraction and the prevention of catastrophic effects on climate change also involves the recalibration of the key functions, meanings and contestations that define the field of mobility. In that context, we often hear those virtual types of mobility are very welcome since they could limit the carbon footprint and reduce the environmental impact. However, these claims are approached with scepticism due to insufficient scientific evidence of the carbon neutrality of the ICT sector, for example regarding contributions of the main ICT devices (production and consumerism), energy for the ICT infrastructure and data centres, communication networks and so on (Belkhir and Elmeligi, 2018). It is also relevant to acknowledge considerations of virtual mobility as a form that does not possess the “human aspect” and direct connection is replaced by technological mediation. However, such perspectives also highlight that digital mobility, as well as any other alternative type of mobility, requires a change of our mindset and an understanding of mobility along with the changes within the provisions of policies for arts and culture.

To sum up, in the post-pandemic era, mobility confronts many challenges that are old and well known from previous studies. Among them, the most represented are the absence of geographical diversity of mobility funding schemes,⁽³⁾ lack of proper mobility opportunities for artists living with disabilities, lack of information about mobility opportunities, lack

(3) For example, among the many previous studies on mobility, OTM (2019) revealed that within 1611 funding schemes analyzed across 41 countries, “over 50% of both offer-led and demand-led mobility opportunities identified concentrate in only 5 to 8 countries” (p. 19).

of proper support from hosts, absence of adequate working and living conditions in the destination, lack of knowledge about mobility, lack of capacity for mobility, lack of resources for mobility, difficulties in achieving work–life balance during a mobility stay, lack of support for mobility opportunities with children, high taxation and fiscal obligations in the country of residence and visa and work permit obstacles, along with many others (Demartin *et al.*, 2013; Farinha, 2021; Ilić, 2021; KEA, 2018; OMC, 2014; On the Move, 2019).

FIVE DIMENSIONS OF MOBILITY INFRASTRUCTURE

All the previously described aspects, old and new impediments as well as a positive sides of mobility, were explored in this research. However, the research aimed to reach beyond the obvious and common challenges of contemporary mobility and was designed to explore more specifically certain dimensions of mobility in culture, which were identified as important for the next generation of European mobility schemes in culture and for improving the mobility infrastructure. Since the

initial framework of the research was set up before the COVID-19 pandemic, and due to its coincidence with the pandemic, it was rethought and redesigned according to the new circumstances and changes in mobility caused by compulsory health measures. Accordingly, the research explored five different dimensions of mobility in culture: 1) local, 2) networking, 3) green, 4) pandemic and post-pandemic and 5) digital.

1) Local Dimension

The complex forces of the globalized world changed the traditional global–national–local relationship. These changes led to the new “dynamics of local and global relational patterns” (Isar *et al.*, 2012: 2), and localities appeared as significant actors in the global structure. To suppress global flows, the economy and political interests on the local level, it is important to recognize strategically the role of the local government and the development of local economic and socio-cultural domains in the preservation of local diversities and specificities (Castells, 1991 in Mercer, 2011). The local environment contains a myriad of potent and diverse points that truly chart the reality of our contemporary world, where international flows materialize problems, limits and challenges but also their potentialities and perspectives (Vidović *et al.*, 2021). In parallel, the localities became a prominent place for culture (Isar *et al.*, 2012), places where artists and cultural professionals could fulfil their mobility purpose. Local cultural creation and production “are affected by influences derived from far away” (Klaic, 2007: 11), and the cultural dynamic itself is inclined to be part of mobile experiences. Accordingly, contemporary culture is localized and nomadic at the same time (Klaic, 2007).

Within the mobility infrastructure, one of the most significant elements is a precisely dedicated and sustained local context. Such a context implies well-built local hosts with infrastructure, resources and contact with professionals’ communities as well as citizens and local communities. With this rationale in mind, the current research focuses on the hosts at local level. It explores how they position mobility opportunities in their local context and act as multipliers

of mobility opportunities or subnational impacts. Since mobility experiences connect artists and cultural professionals with the place of destination – local arts and cultural communities and citizens – the research also investigates the level and quality of artists’ and cultural professionals’ integration into micro-level communities during their mobility. Along that line, the study also focuses on determining whether artists and cultural professionals encourage citizens’ participation in their work in general and specifically during their stay in the destination and how this engagement takes place. Additionally, the research explores how local hosts contribute to connecting hosted artists and cultural professionals with the local community.

2) Networking Dimension

Like mobility, transnational collaboration and exchange within the art world have been part of the culture sector for decades. Still, since the 1980s, the art of collaboration through networks has been a cutting-edge issue for cultural actors in contemporary society (Isar, 2011), which has been shaped more and more like a network society (Castells, 1996). Specifically, in the culture sector developing collaborations, networking and exchanging ideas, knowledge and expertise have influenced and contributed to building capacity and have increased cultural vitality and dynamics (Cvjetičanin, 2011). Through collaborative and partnering activities, artists, cultural professionals and organizations collaborate on joint project ventures and build connections. While sharing their resources and information, they became more productive, efficient, effective and innovative (Heid, 2016). In parallel to this, a networked economy, based on participatory prac-

(4) The concept of nine planetary boundaries was established in 2009 by 28 international scientists led by Johan Rockström, former director of the Stockholm Resilience Centre. The nine planetary boundaries to which the concept refers are climate change, ocean acidification, stratospheric ozone depletion, interference with the global phosphorus and nitrogen cycles, rate of biodiversity loss, global freshwater use, land system change, aerosol loading and chemical pollution. The Earth system’s stability and resilience must be regulated within these boundaries (Rockström, 2009).

tices, creates a more transparent cultural production system (Benkler, 2006). For cultural actors, an interest in international cooperation is crucial for their professional networking (Klaic, 2007).

Mobility opportunities have encouraged much international networking; in many cases, networking is the primary purpose of mobility. Spreading networking opportunities in different culture subsectors has generated overlapping micro-narratives of connected cultural actors – in many cases, artists, cultural professionals and institutions participate in more than one collaboration and network. Thus, the current research considers mobility practices as a tool that empowers artists, cultural professionals, hosts and local communities to exchange and share ideas, knowledge, experiences, values, principles and so on. To this end, the research explores the views of various mobility actors on the importance of networking opportunities arising from mobility experiences. This is especially foregrounded in the evaluation part of the research dedicated to the i-Portunus Houses grantees, which is presented in Volume 3 of this i-Portunus publication.

3) Green Dimension

In the last decade, many actors (activists, researchers, journalists, politicians, economists and numerous others) around the world have addressed environmental sustainability issues. Scientific and political consensus on climate change, one of nine planetary boundaries,⁽⁴⁾ is also visible in the European Union. The European Union identified environmental threats to Europe and the world in the *European Green Plan*. This strategy underlined the necessity of transforming the

economy to combat climate change, ecological destruction and their harmful effects. However, the *Green Deal* did not recognize the power of culture for preserving and promoting a sustainable world (de Vries, 2021). Specifically, culture and arts were not considered to be relevant to this climate change policy discussion due to their low carbon footprints (Oakley and Banks, 2021). However, with the new EU green policy and the pandemic, more and more voices are exploring the role and impacts of arts and culture in the environmental crisis. This relatively novel link between the environment and arts must critically examine the cultural policy shifts towards accepting the responsibility of the arts and culture sector for present and future actions within the context of climate breakdown. The responsibility for taking into account the environmental footprint of arts and culture⁽⁵⁾ involves an in-depth reconsideration of the fundamental conceptual and operational aspects of modes of functioning in the culture sector, mainly in the scope of result-driven work and constant development primarily based on economic enrichment (Boltanski and Esquerre, 2016).

In such a context, the discussions on and practices of mobility in culture encounter grave concerns about the environment since mobility unavoidably affects it. Thus, mobility's environmental responsiveness and responsibility have become vital, present and vivid. This approach opens up the issue of sustainable mobility, which includes different aspects of eco-friendly behaviour and actions as well as various risks, tensions, power relations and inequalities between those who have access to more sustainable means of transportation and environmentally friendly funding incentives and those who do not. With this rationale, the research focuses on collecting the views and practices of mobility actors.

(5) Although the culture sector's carbon footprint is smaller than that of other sectors, it also has an impact on the environment. There are more and more data on cultural activities' adverse ecological effects. For example, "the average film alone (budget over \$70m) generates around 3,000 tons of CO₂ from transport, electricity and heating, and diesel generators". According to the data, other cultural fields also participate in producing a carbon footprint: the festival industry in the UK, before the pandemic, "generated 100 kilotons of CO₂ and 23,000 tons of waste", while visual arts annually on the global level produced "70 million tons CO₂" (de Vries, 2021: 9).

The study explores what they are implementing in various aspects of their everyday work, especially during their mobility experiences, which will contribute to raising awareness and recognizing their readiness to act towards increasing ecological sustainability or the lack thereof. Following from this, the research explores which principles and actions artists, cultural professionals, and hosts have adopted to mitigate the environmental impact on their mobility and everyday work. Furthermore, it explores the incentives provided to the culture sector to enable various actors to adopt environmentally friendly approaches, principles and tools in their work. Alongside this approach, the research analyses the sustainable practices of funding bodies in providing support for mobility in culture.

4) Pandemic and Post-Pandemic Dimension

The pandemic crisis has imposed severe consequences on the cultural and creative sectors worldwide, to which numerous studies and reports have attested (IDEA Consult *et al.*, 2021; Jeannotte, 2021; Krolo *et al.*, 2020; OECD, 2020; OTM, 2022; Pasikowska-Schnass, 2020; UCLG, 2020; UNESCO, 2020; Vidović, 2021), highlighting transnational and cross-border mobility in culture as one of the most affected fields. The COVID-19 pandemic crisis has affected mobility in different ways – from planning, travelling (more complex and expensive) and staying in the destination (COVID-19 tests and isolation) to the modes of production (avoidance of physical contact and meetings) and methods of presentation (closed cultural venues and limited audiences). Despite COVID-19's massive disruption of mobility and increasing amounts of

digital and hybrid mobility initiatives, according to data published on the On the Move website, most mobility happens in real life. The high visitor traffic figures of the On the Move website and the amounts of published calls for funding mobility⁽⁶⁾ during the pandemic attest to mobility's essential and existential nature for the culture sector. The visitor traffic statistics and published calls "confirm one of the primary motivations behind cultural mobility: economic necessity" (OTM, 2022: 3) and the need to provide what artists and cultural professionals lack at their homes and workplaces. The pandemic contributed to ever-growing inequalities between countries and regions, centre-periphery relations and differences regarding the availability and accessibility of mobility opportunities as well as an increased "demand for 'covid safe' and 'corona proof' formats" (OTM, 2022: 6).

As an essential part of the professional development process of artists and cultural professionals, in both pandemic and post-pandemic times, many researchers, cultural practitioners and policymakers are seeking modalities to overcome traditional (accessibility, inequality and exclusivity) and new (closed borders, health and safety issues and, most recently, international conflicts) impediments to mobility. With the recent disruptions in the "old" mobility's functioning, the current research analyses the mobility in culture in (post-)pandemic times in the sense of movement regulations and dynamics within the remit of cultural policy, seeking a balance between mobility and immobility in culture within the diversity of contexts, and its competencies to contribute to the reconstitution of political, social, cultural and ecological forms of cohabitation in the future. Along those lines, the analyses include the pandemic-induced transformations in mobility

(6) In 2021, On the Move published 641 calls for funding mobility in culture in 76 countries as destinations (OTM, 2022: 6).

related to the questions concerning the immediate effects of the pandemic crisis by collecting data on cancelled mobility and its safety during the pandemic as well as the views of mobility stakeholders on its future in post-pandemic times.

5) Digital Dimension

Digital culture has resulted from the development of information and communication technology and infrastructure in the last few decades. Introducing ICT into all aspects of life created "particular societal shifts" (Uzelac, 2008: 11) that gave citizens tools to take a more active role in creating and producing digital content and products. European Union policy recognized the digital era as vital for the future of the European economy and society and "since 2019 has launched a broad and ambitious agenda" (de Vries, 2021: 14). Recently, in parallel to the *European Green Deal*, the European Union proposed the *Digital Compass for the Digital Decade*, recognizing four main points: skills, government, infrastructures and business. The *Digital Strategy*, one of the broadest EU strategies, implies transformation within many areas, from work, shopping, health and security to entertainment and travel. However, the European Commission's "proposals on digitalization do not refer to culture" (de Vries, 2021: 16).

Before the COVID-19 pandemic crisis, digitalization within the field of culture was not highly developed, except in a few specific areas, such as the audio-visual, music, publishing and video game industries (IDEA Consult *et al.*, 2021). However, digitalization has gained momentum in the culture sector worldwide due to compulsory health measures – physical distancing, the closure of cultural venues, the cancellation of

cultural events and restrictions on the number of audience members permitted to attend public events. Many artists and cultural organizations adapted almost overnight to the new circumstances and started to use digital technology as a way to reach their audience and make cultural content accessible to citizens in times of isolation (de Vries, 2021; ECF and CAE, 2020; IDEA Consult *et al.*, 2021; Polivtseva *et al.*, 2020; Vidović, 2021). This approach brought a positive and a negative side (such as access, monetization, privacy, security or footprint) to the digital transition in culture.

Changes in times of closed borders, unsafe travel and restrictions on international mobility introduced new problems to the previous complexity of the mobility infrastructure and environmental protection issues. Many mobility programmes, projects and schemes were cancelled or postponed, and “residency and mobility programmes were stopped everywhere in Europe” (IDEA Consult *et al.*, 2021: 44). Many mobilities had to be re-established, so new opportunities were created. The changes in audience behaviour due to digital technologies “are being reinforced by the COVID-19 pandemic”, so digital tools (teleworking, video conferencing and other collaborative digital platforms and services) also strongly “contribute to the ongoing transformation of mobility” (EC, 2020: 8). Specifically, one of the solutions to the mobility restrictions in culture was founded on the use of digital technologies, which made online, digital or virtual mobility an option for artists and cultural professionals to feed and maintain their international collaboration. While using new technologies for mobility experiences, such as residencies, in the digital space due to social, political or ecological pressure is hardly novel (OMC, 2014; Panevska, 2019; Staines, 2010), during the pandemic time, these discussions, fund-

ing and practices increased. Of course, the take-up of these new approaches varies by subsector; within some fields (i.e., dance), the digital mobility practice “has been slight” (Ilić, 2021: 20). According to data from *On the Move*, digital mobility represented 26.1% in 2020 and 29.4% in 2021 of the total number of calls for funding for mobilities published on the website (OTM, 2022). Furthermore, “if ‘online’ was a country, it would have been the largest mobility destination in 2021” (OTM, 2022: 6). Digital mobility implies different formats, from hybrid mobility to virtual residency programmes, online meetings and encounters, phased programmes (virtual and hybrid), online work presentations and many others. In this study, the research segment on the digital dimension aims to collect data and gather the views of mobility actors on virtual mobility and its viability as an alternative or complement to physical mobility.

This brief introductory chapter raised several issues and questions on the systemic positioning and relevance of mobility, the significance of mobility for actors in the culture sector and the defining aspects and dimensions of mobility. The research covered the main conceptual, theoretical and methodological points that were represented in the research rationale, process and findings. The following chapters will reveal more detail on the research’s implementation and findings, concluding with a set of tentative recommendations for systemic adjustment and transformation within the current cultural policy framework.

RESEARCH 

 IMPLEMENT

ENTATI 

ON 

Marta Jalšovec

The research was conducted from January 2021 to March 2022. During this period, the research team created and implemented three surveys, prepared the concept and methodology for online discussions and realized all three discussions.

THE SURVEYS

The survey design, as well as the online discussions, was similar for all three groups, which allowed for comparisons between

them. The surveys were anonymous, and the quotes from open questions in this report are cited with the response ID as registered on the survey data collection platform. The online group discussions were not anonymous, but the individual contributions cited in this report are anonymized. The researchers and project partners are committed to maintaining the confidentiality of the research records and the data of the survey respondents and discussion participants.

The **survey for artists and cultural professionals** comprised a total of 63 questions, while the **survey for hosts** consisted of a total of 55 questions. The total number of questions includes a number of unique questions, variations of different questions that were posed to respondents depending on their previous answers as well as open questions that were not obligatory. Researchers Ana Žuvela, Vedran Horvat and Petra Rodik together with the Kultura Nova team worked on the design of the surveys. The surveys were organized in a few sections around a specific topic – mobility in general, mobility grants, the digital dimension, the participatory and network dimension, the pandemic and post-pandemic dimension and the green dimension, which corresponded to the dimensions recognized as the most important for mobility in culture within the framework of this research. The **survey for funders** comprised a total of 73 questions, including unique questions, variations of different questions that respondents were asked depending on their previous answers as well as open questions that were not obligatory. The team that worked on the surveys for **ACPs** and for hosts was joined by researcher Toni

Attard in designing this survey. Like the surveys for **ACPs** and hosts, the survey for funders was organized in thematic chapters.

The samples of all three surveys were convenience samples. The surveys for **ACPs** and hosts were addressed to more than 2000 actors from these two stakeholder groups, to whom an invitation was sent by email. The invitation was sent to organizations and individuals from partners' contact lists, i-Portunus Houses applicants and publicly available contacts of members of different artistic and cultural networks. The invitation to participate in the surveys was also published on the Kultura Nova, ECF and i-Portunus web pages and on social media. The surveys were available from 15 June 2021 to 15 December 2021. The survey for **ACPs** took on average 33 minutes to complete and received 262 responses from 40 countries, while the average time taken by hosts was 49 minutes, with 100 responses from 36 countries submitted. An invitation to complete the survey for funders was sent to more than 200 actors directly by email and by phone, and, contrary to the surveys for **ACPs** and hosts, it was not publicly available. It could be answered from 9 November 2021 until 6 March 2022. This survey took on average 1 hour to complete, and 30 responses from 22 countries were submitted.

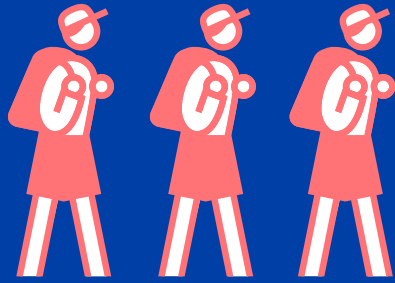
ONLINE DISCUSSIONS

The focus group was chosen as the qualitative method of the research. It was implemented through three online discussions, which were held using Zoom. The invitations for discussions for **ACPs** and hosts targeted

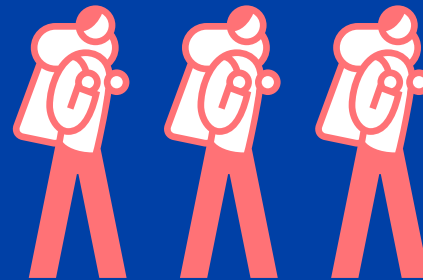
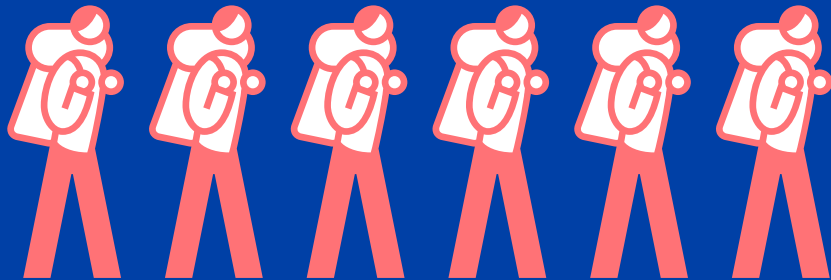
more than 100 cultural actors (including i-PH grantees). The call for participation was published on partners' and projects' websites and social media. The discussion for funders was an invitation-only event targeting more than 100 addressees. The discussion for hosts was held on 16 February 2022, with 17 participants present, and the discussion for **ACPs**, in which 18 artists and cultural professionals participated, took place on 23 February 2022. Finally, the discussion for funders was held on 16 March 2022 and involved 8 participants. The running time of the online discussions was between 1.5 and 2 hours.

To bring together a small group of people to answer questions on specific topics in a moderated setting, the online discussion design was inspired by the world café methodology. The discussions for **ACPs** and hosts were organized in three smaller groups to enable the active participation and engagement of all the participants in a meaningful way. After the first round, the conversation in every group was developed further based on the previous discussion. In contrast, the discussion for funders was held in a plenary session due to the smaller number of participants. Each group held a conversation on three specific topics related to the future of mobility in culture: mobility infrastructure (facilitated by Ana Žuvela), inclusion and access (facilitated by Toni Attard), and the green dimension (facilitated by Vedran Horvat). Topic-wise, it is noticeable that the discussions are complementary to the surveys – the aim was to gain a deeper understanding of the themes that surfaced as most relevant based on the data gathered through the surveys.

RE



SEARCH



RE

SULTS

Dr Petra Rodik and Marta Jalšovec

DESCRIPTION OF THE SURVEY SAMPLES



ARTISTS & CULTURAL PROFESSIONALS

Socio-Demographic Profile

The survey for artists and cultural professionals received 262 responses. By status, there was a rather even distribution of respondents: 37.8% declared themselves to be artists, 31.7% cultural professionals and 30.5% both (► Figure 1).

Figure 1 ► Status
of the respondents
ACPs (N = 262)

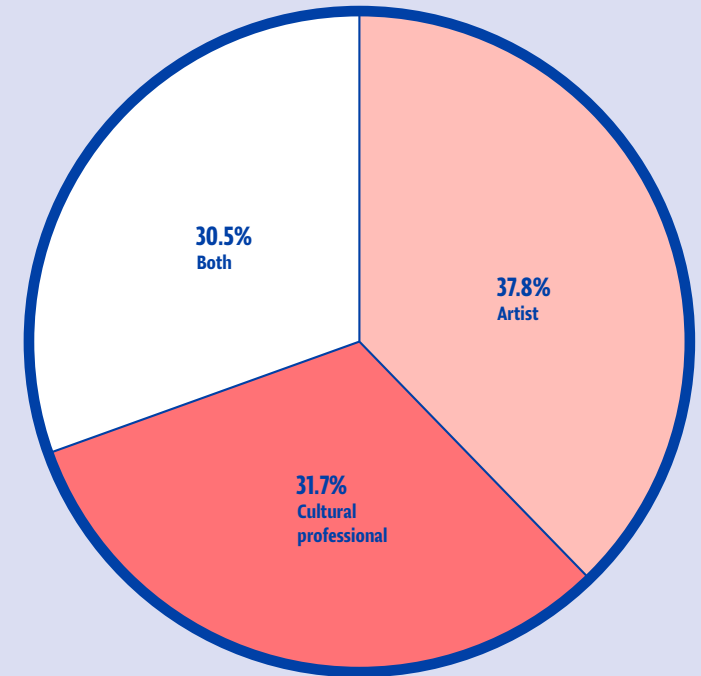
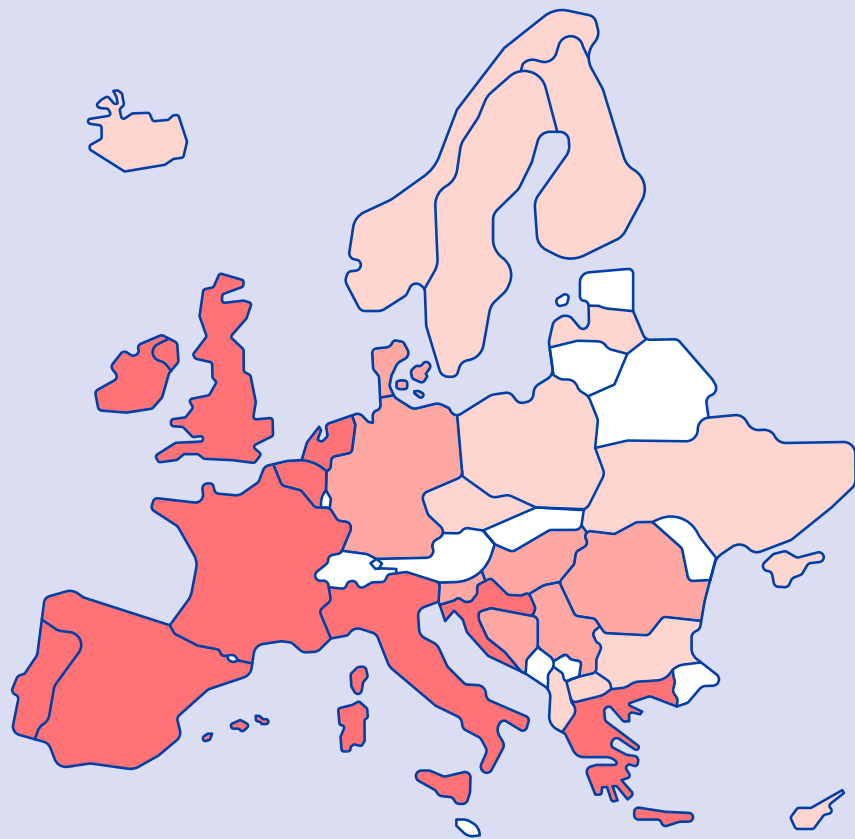


Image 1 ▶ Country of residence of the respondents

ACPs (N = 262)

NOT ON MAP

- Armenian 1.5%
- Tunisian 1.1%
- Georgian 0.8%
- Australian 0.4%
- Russian 0.4%
- USA 0.4%



- 10+ ACPs
- 5-9 ACPs
- 2-4 ACPs
- 0-1 ACPs

A total of 40 countries were stated as the respondents' country of residence (▶ Image 1), with the largest percentages being from Italy (8.8%), Croatia (8%), the United Kingdom (7.3%), France and Spain (both 6.1%), and Greece and Portugal (5.7%).

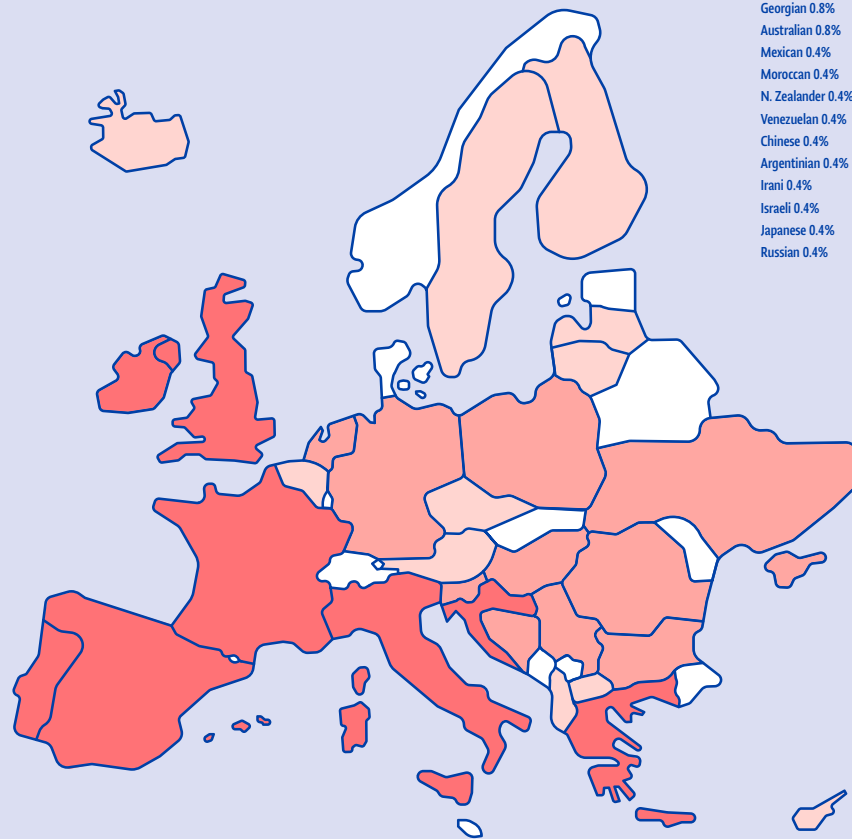
Image 2 ▶ Nationalities of the respondents

Multiple choice, select all that apply

ACPs (N = 262)

NOT ON MAP

- Armenian 1.9%
- Tunisian 1.5%
- Brazilian 1.5%
- American 1.1%
- Russian 0.8%
- Canadian 0.8%
- Georgian 0.8%
- Australian 0.8%
- Mexican 0.4%
- Moroccan 0.4%
- N. Zealander 0.4%
- Venezuelan 0.4%
- Chinese 0.4%
- Argentinian 0.4%
- Irani 0.4%
- Israeli 0.4%
- Japanese 0.4%
- Russian 0.4%



- 10+ ACPs
- 5-9 ACPs
- 2-4 ACPs
- 0-1 ACPs

Regarding their nationality (▶ Image 2), the distribution mostly corresponds to their country of residence, so the majority of respondents (53.9%) stated their nationality to be Italian, Croatian, French, Greek, British, Portuguese or Spanish.

In addition, 64.5% of the respondents are women, 33.2% are men and 2.3% decided not to state their gender (▶ Figure 2). The age group 35 to 44 years is most represented (31.3%), followed closely by the age groups 25–34 and 45–55 years (25.6% and 24.8%, respectively) (▶ Figure 3). The vast majority of the respondents, 88.5%, have a tertiary education degree (university degree or PhD) (▶ Figure 4).

Figure 2 ▶ Gender of the respondents
ACPs (N = 262)

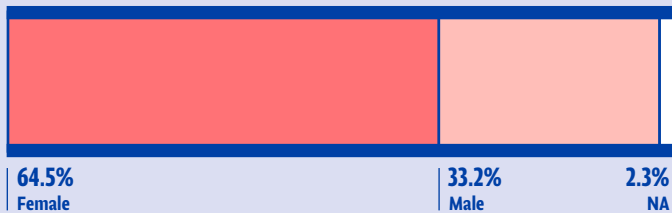


Figure 3 ▶ Age of the respondents
ACPs (N = 262)

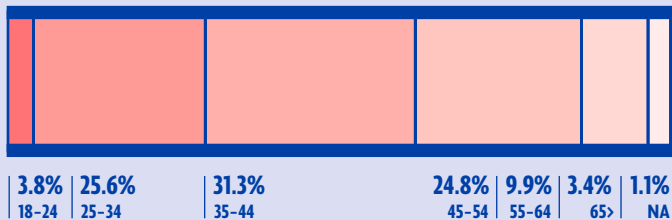
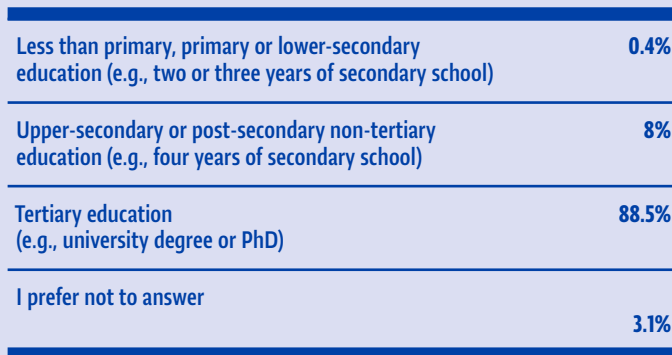


Figure 4 ▶ The highest degree or level of education of the respondents
ACPs (N = 262)



Professional Work

The majority of the respondents (65.6%) have more than 10 years of professional experience within the arts and culture sector, while 22.5% of the respondents have 5 to 10 years of experience (▶ Figure 5). The respondents could choose more than one field within the arts and culture sector as their area of work. Besides the answer options provided, a short open response for other options was possible. The largest percentage of respondents work in the field of performing arts (55.1%), followed closely by visual arts (47.8%) and interdisciplinary and cross-disciplinary arts (30.6% and 29.8%, respectively) (▶ Figure 6). Within the arts and culture sector, 75.3% of the respondents stated their profession to be artist/creator/performer/writer/translator and 33.6% chose the option producer, followed by manager and curator, with 28% and 26.4%, respectively (▶ Figure 7). Regarding their employment status, one-third of the respondents are freelancers or independent workers (33.2%), 26% are self-employed, 19.5% are employed and 7.6% are temporarily employed (▶ Figure 8). Of those who are employed, 66.2% are employed full time and 33.8% part time (▶ Figure 9). For 73.3% of the respondents, their income from arts and cultural work is their primary source of income (▶ Figure 10).

Figure 5 ▶ Years of professional experience of the respondents
ACPs (N = 262)

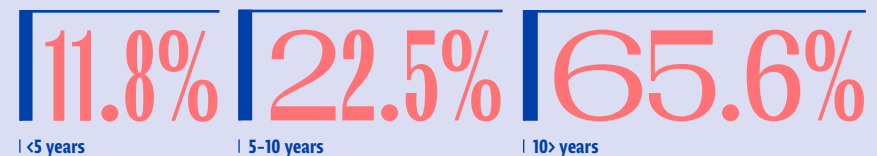


Figure 6 ▶ Field/s of work of the respondents
Multiple choice, select all that apply
ACPs (N = 262)

Performing arts	55.1%	
Visual arts	47.8%	
Interdisciplinary arts	30.6%	
Cross-disciplinary arts	29.8%	
Music	19.5%	
Audio-visual arts	18.3%	
Multimedia arts	17.2%	
Books and publishing	16%	
Literature	13.4%	
Architecture and urbanism	10.3%	
Intangible cultural heritage	10.3%	
Design and creative services	10.3%	
Cultural tourism	9.5%	
Archives	8.8%	
Tangible cultural heritage	8.4%	
The museum sector	7.7%	
Libraries	2.3%	
Computer and video games	1.9%	
Fashion	1.1%	
Other*	4.4%	

* Cultural policy and management; Education; Art in public space; Community art; Cultural cooperation

Figure 7 ▶ Profession of the respondents
Multiple choice, select all that apply
ACPs (N = 262)

Artist/Creator/Writer/Performer/Translator	75.3%	
Producer	33.6%	
Manager	28%	
Curator	26.4%	
Communication	10.7%	
Assistant	6.9%	
Finance	5%	
Technician	3.4%	
Other*	7.6%	

* Educator (teacher, trainer, professor or lecturer); Researcher; Cultural policy expert

Figure 8 ▶ Employment status of the respondents
ACPs (N = 262)

Freelancer/independent	33.2%	
Self-employed	26%	
Employed	19.5%	
Temporarily employed	7.6%	
Unemployed	5.3%	
Student	2.3%	
I prefer not to answer	1.5%	
Retired	1.5%	
Other*	3.2%	

* Employed in another sector, volunteering in the arts and culture sector; Employed and a student; Employed and self-employed; Employed and freelancer/independent; Employed, self-employed and freelancer/independent; Member of a board

Figure 9 ▶
Employment
type of those
who are
employed
 ACPs (N = 71)

66.2%
 Full time

33.8%
 Part time

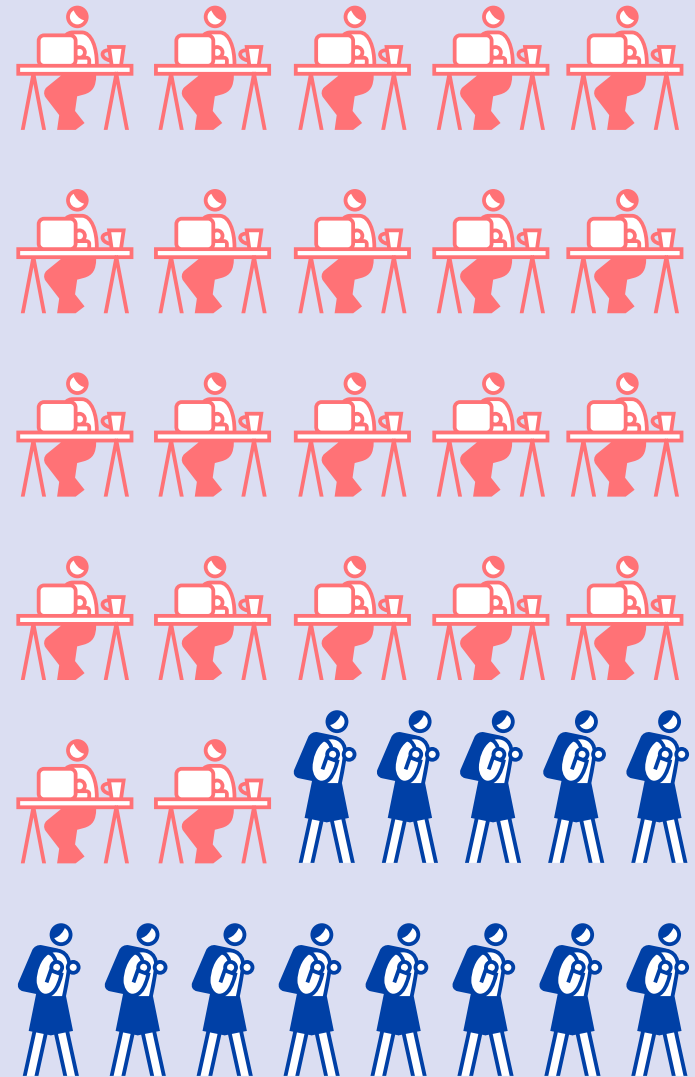
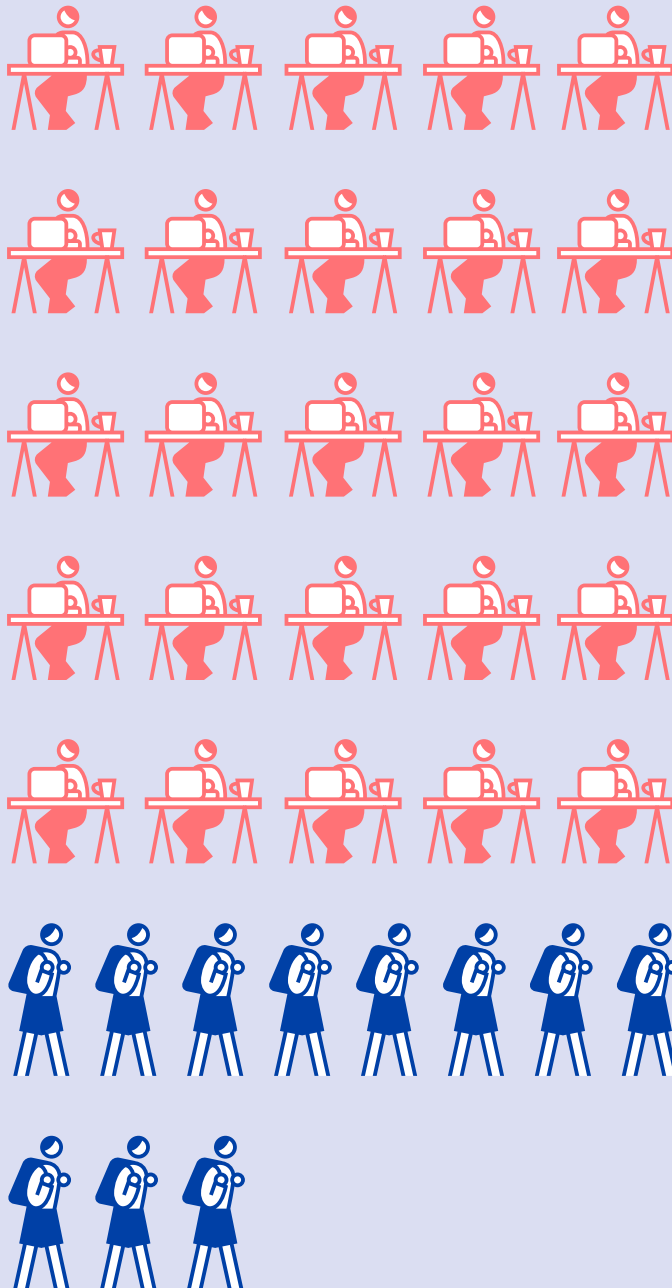
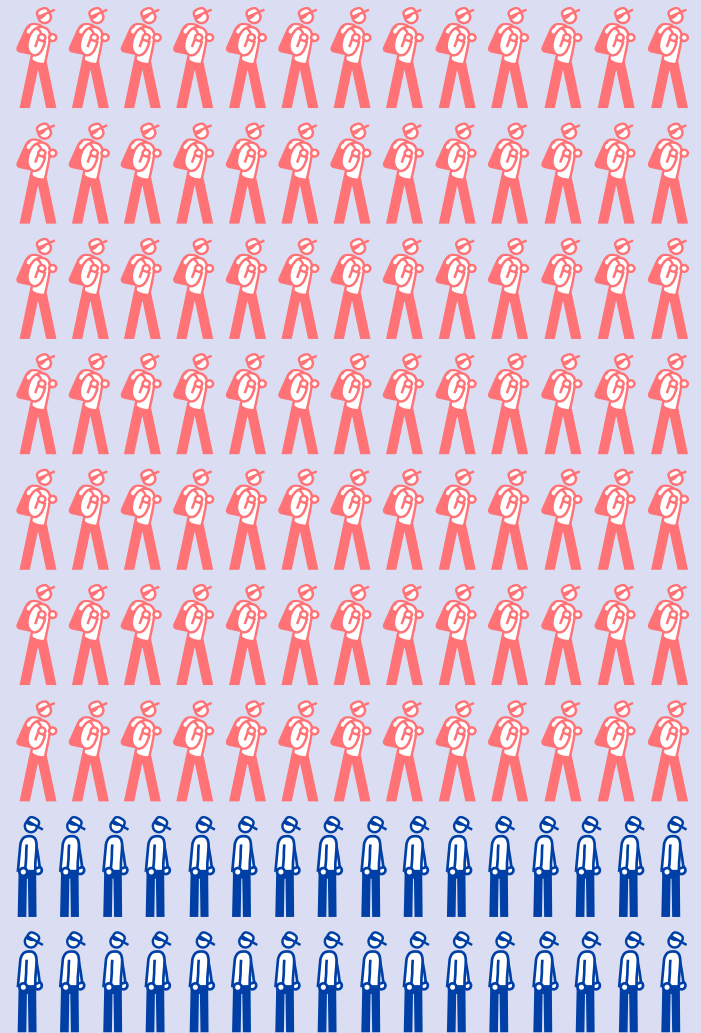
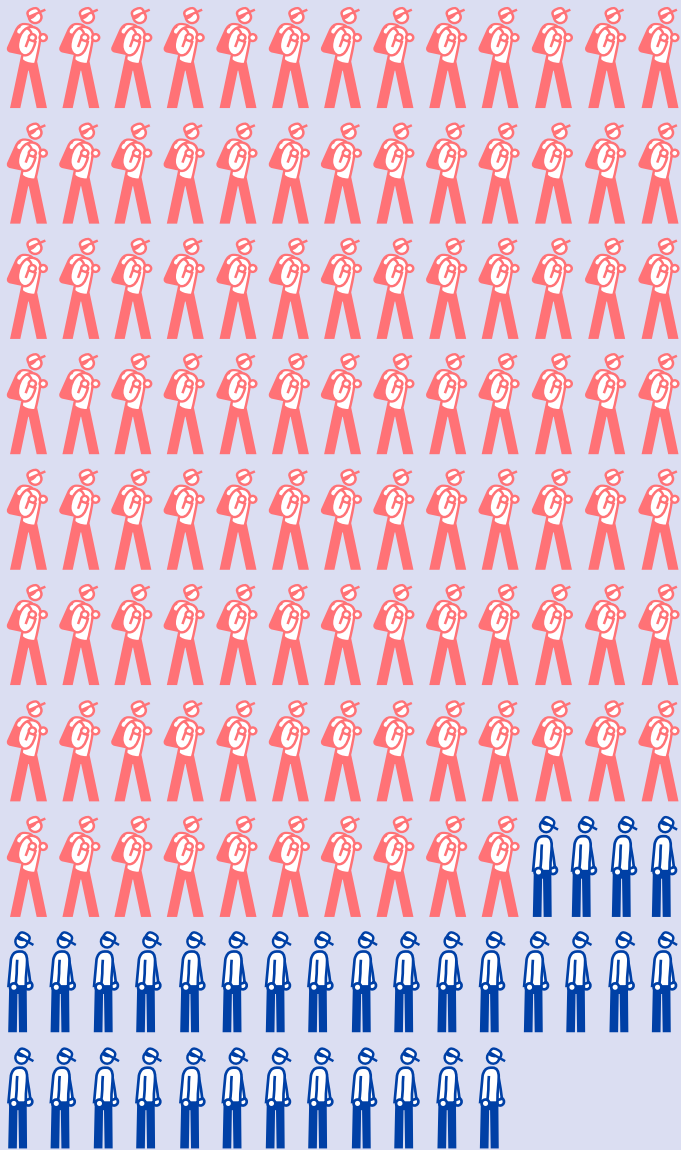


Figure 10 ▶
Income from
arts: primary
source of
income
 ACPs (N = 262)

73.3%
 Yes

22.9%
 No

3.8%
 I prefer not
 to answer



HOSTS

A total of 100 responses were submitted for the hosts survey. The survey could be filled in by either host organizations (represented by

an individual respondent who answered on behalf of an organization) or individual hosts. Of the survey respondents, 10% reported their status to be an individual/freelancer/artist, while 90% represented some sort of organization (► Figure 11). The majority of organizations defined their legal status as either a non-governmental organization (34%) or an association (27%). The respondents to the survey for hosts could also choose more than one field within the arts and culture sector as their area of work. The distribution of answers is quite similar to that of the ACPs. The largest percentage of hosts also work in the field of performing arts (61%), followed by visual arts (51%), interdisciplinary and cross-disciplinary arts (46% and 44%, respectively) and music and audio-visual arts (31% each) (► Figure 12).

Figure 11 ►
Legal status of the respondents
Hosts (N = 100)



Non-governmental organization (NGO)	34%		Local public body	4%
Association	27%		Educational institution/centre	3%
Individual/Freelancer/Artist	10%		National public body	2%
Foundation	6%		Private cultural institution	2%
Public cultural institution	5%		Other*	3%
Small and medium-sized enterprise	4%			

* Non-profit organization; Exempt charity

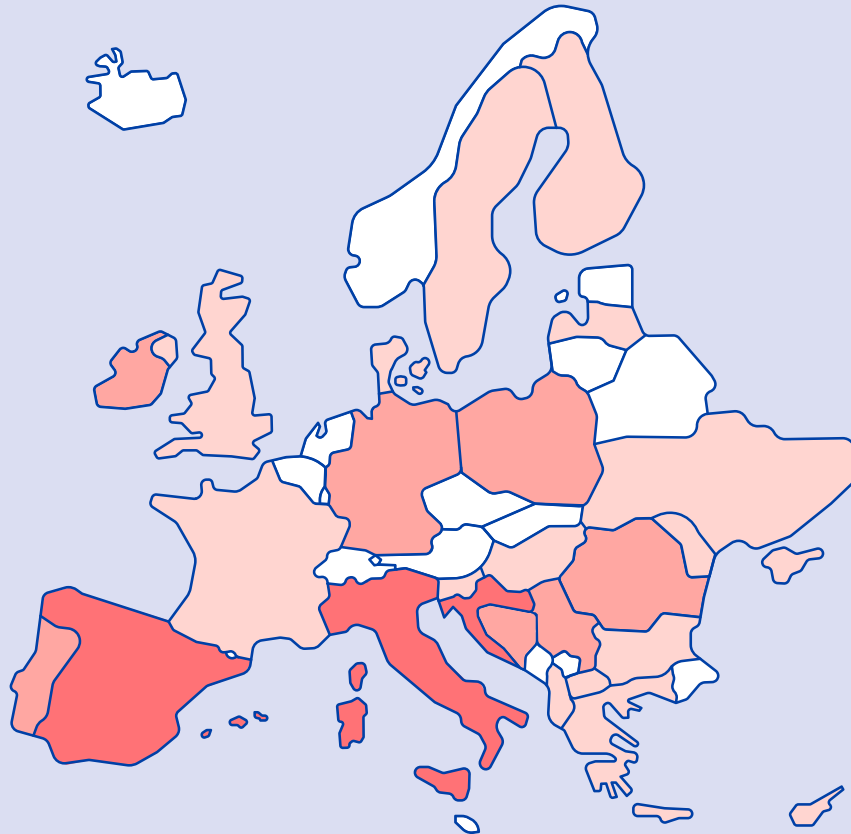
Figure 12 ►
Field/s of work of the respondents
Multiple choice, select all that apply
Hosts (N = 100)

Performing arts	61%	
Visual arts	51%	
Interdisciplinary arts	46%	
Cross-disciplinary arts	44%	
Music	31%	
Audio-visual arts	31%	
Multimedia arts	28%	
Intangible cultural heritage	23%	
Design and creative services	21%	
Cultural tourism	18%	
Books and publishing	15%	
Tangible cultural heritage	15%	
Architecture and urbanism	14%	
Literature	11%	
Archives	10%	
The museum sector	7%	
Libraries	6%	
Computer and video games	5%	
Fashion	3%	
Other*	1%	

* Community art

Image 3 ▶ Country where the respondents are based as local hosts
Hosts (N = 100)

NOT ON MAP
Armenia 1%
Georgia 1%
Iran 1%
Tunisia 0%



- 10+ Hosts
- 5-9 Hosts
- 2-4 Hosts
- 0-1 Hosts

The responses came from a total of 36 countries (▶ Image 3), with the largest percentages of them from Croatia (11%) and Italy (10%), followed by Spain (9%), Germany and the Republic of Serbia (5% each) as well as Poland and Portugal (4% each).

A total of 62% of the respondents have been active in the arts and culture sector for more than 10 years, 20% for between 5 and 10 years and 18% for less than 5 years (▶ Figure 13). Most of the survey respondents are from smaller organizations – 26% of hosts have no employees and 54% have 1–5 employees. Only one respondent represented a large organization with between 251 and 500 employees (▶ Figure 14). While almost one-third of the hosts within our sample do not run their own facility (30%), 50% stated that they run a cultural venue, followed by an artist-in-residence space (40%), an artist studio (31%) and accommodation units (18%) (▶ Figure 15).

Figure 13 ▶ Years active in the sector
Hosts (N = 100)

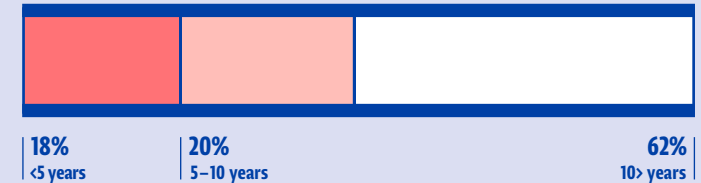


Figure 14 ▶ Number of employees
Hosts (N = 100)

No employees	26%	51-100 employees	2%
1-5 employees	54%	101-250 employees	0%
6-15 employees	9%	251-500 employees	1%
16-30 employees	7%	More than 500 employees	0%
31-50 employees	1%	I prefer not to answer	0%

Figure 15 ▶ Do you run any of the following?
Multiple choice, select all that apply
Hosts (N = 100)

Cultural venue	50%	None	30%
Artist-in-residence space	40%	Accommodation units	18%
Artist studio	31%	Other*	2%

* Office, co-working space

FUNDERS



The survey for funders collected 30 responses from a total of 22 countries (► Image 4), three of them being from the Netherlands

and two from each of these countries: Croatia, Finland, France, Romania, Slovakia and Spain. One response was submitted from each of 15 other countries. By legal status (► Figure 16), the most represented are governmental bodies at the national level (43.3%), followed by private foundations (20%) and arts councils/cultural agencies and public foundations (13.3% each). We asked funders whether arts and culture are their primary area of work, and 86.7% of them answered yes, while 13.3% answered no. The vast majority of them have been active in the arts and culture sector for more than 10 years (93.3%) (► Figure 17).

Figure 16 ► Legal status of the respondents
Funders (N = 30)

Governmental body at the national level (the ministry responsible for culture)	43.3%	
Private foundation	20%	
Arts council/cultural agency	13.3%	
Public foundation	13.3%	
Local authority	3.3%	
Non-governmental organization (NGO)	3.3%	
Association	3.3%	

Figure 17 ► Years active in the sector
Funders (N = 30)



Image 4 ► Country where the organization/institution is based
Funders (N = 30)

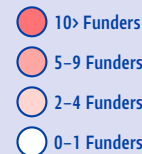
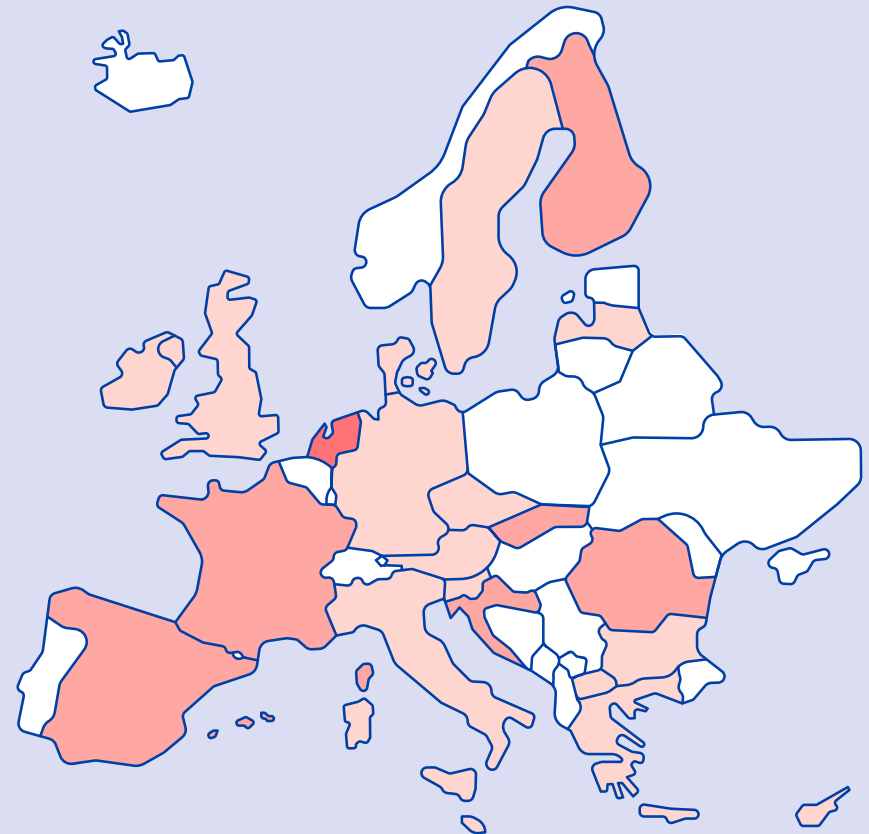


Figure 18 ▶ Other sectors in which the respondents are active

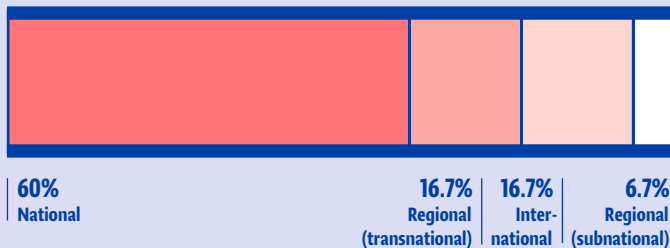
Multiple choice, select all that apply
Funders (N = 30)

Education	40%	
Diplomacy and governance	20%	
Science	20%	
Environment and sustainability	13.3%	
Sports	13.3%	
Human rights and social justice	10%	
Technology	6.7%	
Commerce and economy	3.3%	
Other*	23.1%	

* Archiving film; Civil service; Innovation, Social development; Media; Health, Housing, Social inclusion (disabled people, migrants, etc.); Social integration, Media policy; Tourism, Gaeltacht [Gaelic language], Media

Figure 19 ▶ Main geographic scope of work

Funders (N = 30)



In addition to arts and culture, 40% of the respondents are also active in the education sector as well as the diplomacy and governance sector and the science sector (20% each) (▶ Figure 18). The geographic scope of their work (▶ Figure 19) is mostly national (60%), followed by regional–transnational and international (16.7% each), with Northern Europe, the world, Europe and Eastern Europe being the most stated geographic areas of organizational/institutional work. The sample includes organizations of all sizes (considering the number of employees), and the organization sizes are distributed bimodally: mostly up to 50 or above 100 employees (▶ Figure 20).

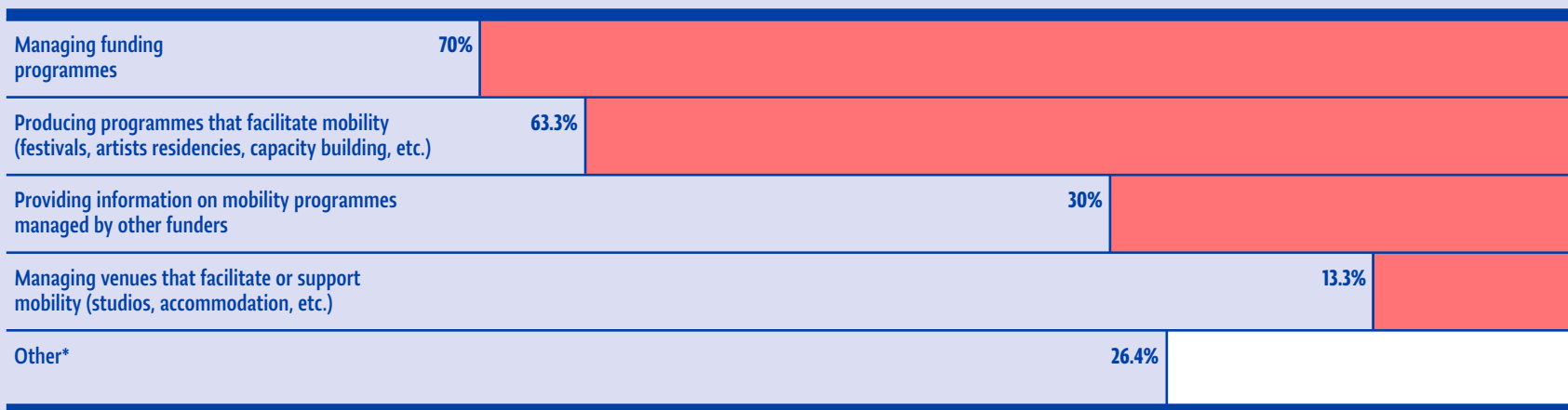
Figure 20 ▶ Number of employees
Funders (N = 30)

No employees	3.3%	
1-5 employees	3.3%	
6-15 employees	16.7%	
16-30 employees	20%	
31-50 employees	10%	
51-100 employees	6.7%	
101-250 employees	16.7%	
251-500 employees	10%	
More than 500 employees	13.3%	

MOBILITY IN GENERAL

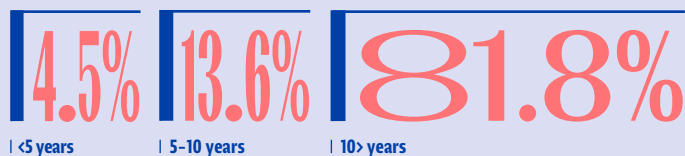
Funders are supporting mobility in different ways (► Figure 21): 70% of them through funding programmes, 63.3% by producing programmes that facilitate mobility (festivals, residencies, capacity building, etc.), 30% by providing information on mobility programmes managed by other funders and 13.3% by managing venues that facilitate mobility. We asked funders whether they have a programme(s) particularly aimed at providing grants for mobility in arts and culture (even if they are currently suspended); 73.3% of the respondents stated that they do and 26.7% that they do not. Of those who responded that they do, 81.8% provide other grants that may include mobility as an eligible cost. Furthermore, most of them (81.8%) have been supporting/funding mobility in the arts and culture sector for more than 10 years (► Figure 22).

Figure 21 ►
Type of support the organization/institution provides for mobility
 Multiple choice, select all that apply
 Funders
 (N = 30)



* Policy development; Promoting film internationally; Training related to mobility; Promoting the Creative Europe programme; Preparing, signing and coordinating inter-ministerial cooperation agreements and programmes; Programme co-financing; Support for studios of artists in exile; Advocating to the government for the culture sector's needs in relation to international working, for example specialist visas

Figure 22 ▶ Years supporting mobility in the arts and culture sector
Funders (N = 22)



The survey included an open question on funders' motivation for funding mobility. A few motives were repeatedly highlighted within the answers: international collaborations and international networking, new perspectives and exchange of ideas that lead to more diversity, promoting the national culture and artists internationally and reaching new audiences, professional development of ACPs and giving ACPs an opportunity to focus solely on creative work. For example:

To support artists in their professional development (capacity development, job opportunities, networking, exploration of new places and aesthetics, knowledge of the Mediterranean diversity). To contribute to structuring the cultural scene in the Mediterranean. (F 137135043⁽⁷⁾)

It offers an excellent opportunity to focus undisturbed on creative work as well as opportunities for interaction with other residents. ... We encourage our applicants to cross the boundaries between disciplines, between art and research and between countries. (F 134616030)

Mobility of artists and experts is one of the preconditions for balanced growth of culture and arts, for the boost in the cultural and creative sectors, for audience development and for the starting point for stronger participation of citizens in cultural life. Cultural diversity relies upon the free flow of ideas and is nurtured by constant exchanges and interac-

(7) As explained in Chapter 2, the survey participation was anonymous, and we use the Response ID as registered in the survey data collection platform when citing individual respondents. Letter A before the number signifies responses from artists and cultural professionals, letter H identifies responses from hosts and letter F represents responses from funders.

tion between cultures. These flows and exchanges are impossible without mobility. (F 136178382)

When it comes to the number of mobility experiences that the ACPs had in their career as artists/cultural professionals, the majority of respondents (83.2%) reported at least one mobility experience in their career. The distribution is bimodal: the largest percentage of respondents, 30.2%, had between one and five mobility experiences during their career, followed by 28.2% of respondents who had more than 20 mobility experiences (▶ Figure 23). Almost all the respondents (96.9%) consider the mobility of artists and cultural professionals to be important for their professional work, with 82.8% of them considering it to be very important (▶ Figure 24).

Figure 23 ▶ Number of mobility experiences that ACPs had in their career
ACPs (N = 262)

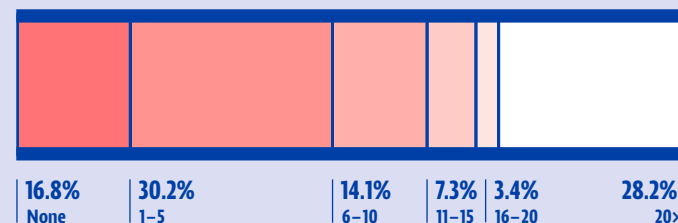
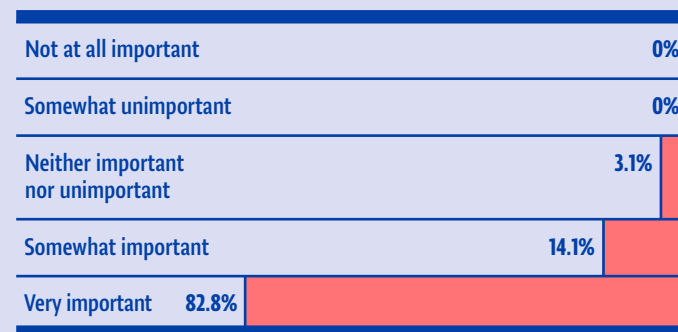


Figure 24 ▶ Importance of mobility for ACPs
ACPs (N = 262)



The majority of hosts provide hosting to both artists and cultural professionals (74%), while 20% of them host only artists and 6% only cultural professionals (► Figure 25). Regarding the years of experience of being a local host, the majority of the hosts in our sample have between one and 10 years of hosting experience, with the largest percentage (34%) of them having one to five years of experience, followed by 20% with between six and 10 years. One in seven (14%) have less than a year of experience, and others are distributed as shown in ► Figure 26.

Figure 25 ►
Whom the respondents host
Hosts (N = 100)

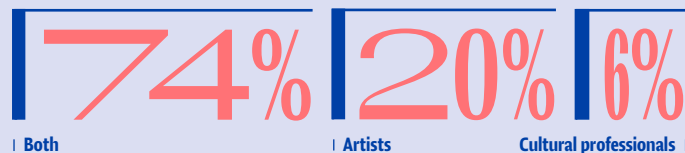
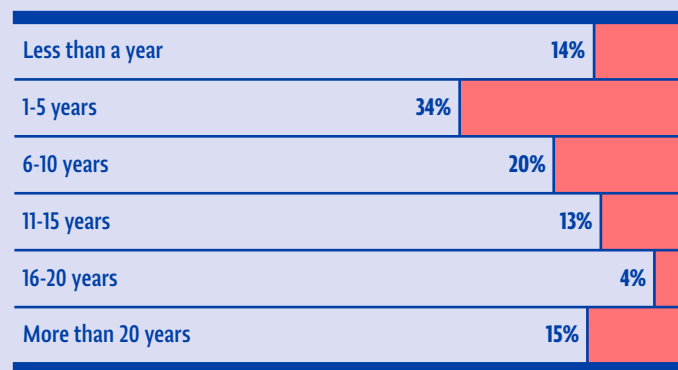


Figure 26 ► Years of experience of being a local host
Hosts (N = 100)



BENEFICIAL ASPECTS OF & KEY OBSTACLES TO MOBILITY IN CULTURE

In all three surveys, the respondents could choose up to five of the most beneficial aspects and key obstacles to mobility. Corresponding to the researchers' expectation that networking would be highlighted as one of the most important dimensions of mobility in culture, all three groups of respondents stated that international networking is the most beneficial aspect of mobility (77.1% of ACPs, 70% of hosts and 96.7% of funders). While all three groups of stake-

holders agreed, differences in their perspectives are visible upon further inspection of their answers (► Table 1). The ACPs highlighted their professional and artistic development among the most beneficial aspects, followed by intercultural exchange, artistic recognition and visibility and new knowledge of different cultures and societies. While the ACPs were mostly focused on the benefits that mobility brings to their professional work and development, the hosts highlighted aspects relating to the local community as the next most beneficial, namely more diversity and quality in the local cultural offer and intercultural exchange opportunities for local communities. They considered the contribution of mobility to artistic recognition and visibility to be almost equally beneficial, and only then did they mention their programme and organizational development. The funders considered artistic recognition and visibility to be the most beneficial aspect of mobility for their beneficiaries, next to international networking. This was followed by reaching new audiences, more diversity and quality in the local cultural offer and European cross-border experience.

Table 1 ▶ The most beneficial aspects of mobility

Multiple choice, select up to five most important



ACPs (N = 262)
Hosts (N = 100)
Funders (N = 30)

ACPs

International networking	77.1%
Professional development	67.6%
Artistic development	61.1%
Intercultural exchange	58.4%
Artistic recognition and visibility	43.9%
New knowledge of different cultures and societies	40.1%
Reaching new audiences	30.5%
Participatory practices with local communities	19.8%
European cross-border experience	18.7%
Psychological benefits	18.3%
Community engagement	17.9%
Economic benefits	16.4%
Other*	1.2%

* This is the basis of my work; All of the above; Psychological benefits for others

Hosts

International networking	70%
More diversity and quality in the local cultural offer	50%
Artistic recognition and visibility	47%
Intercultural exchange opportunities for local communities	47%
Programme development	40%
European cross-border experience	38%
Reaching new audiences	34%
Intercultural competencies development	32%
Organizational development	26%
Contribution to local cultural policy development	26%
New knowledge of different cultures and societies	22%
Creating jobs	11%
Economic benefits	10%
Other*	4%

* Connecting with peers from other countries; Helping people to fight poverty; Transfer of knowledge and expertise from foreign to local artists; Creating relations to apply for bigger grants with an international consortium

Funders

International networking	96.7%
Artistic recognition and visibility	96.7%
Reaching new audiences	70%
More diversity and quality in the local cultural offer	40%
European cross-border experience	36.7%
Intercultural competencies development	30%
New knowledge of different cultures	30%
Programme development	23.3%
Creating jobs	16.7%
Economic benefits	13.3%
Contribution to local cultural policy development	13.3%
Organizational development	10%
Intercultural exchange opportunities for local communities	6.7%

There are noticeable similarities between the three target groups when it comes to the aspects that were highlighted as the biggest obstacles to mobility (► Table 2). The most congruent ones were the absence of long-term cross-border mobility opportunities (59% of hosts, 40% of funders and 39.7% of ACPs), the absence of flexible funding schemes for ACPs (59.5% of ACPs and 43.3% of funders), the absence of flexible funding schemes for hosts (56% of hosts and 43.3% of funders) and the lack of resources for mobility (38.2% of ACPs, 48% of hosts and 46.7% of funders). Among the five obstacles most often recognized by the funders was the limited scope of international connections and relations (33.3%). Besides the issues already discussed, the ACPs emphasized limited personal financial resources, and hosts agreed with them in regard to the absence of mobility funding schemes for all artistic and cultural fields and the lack of information about mobility opportunities. Within the questionnaire for funders, there was an additional question on whether they use the term “mobility” in their policies, programmes, guidelines and grant schemes. Even though 60% of the funders who responded to the survey stated that they do, 40% of them still do not use the term, which is surely contributing to the lack of knowledge and information that their beneficiaries are stating as one of the biggest obstacles to mobility experiences.

* Lack of proper mobility opportunities for ACPs who are parents; I have engaged with mobility abroad when I could take full advantage of the opportunity. Paying rent in your country of residence while abroad means you do not make any money. So, I prefer longer residencies and in-depth research with proper funding, which are extremely rare; Sometimes supported by the Erasmus+ programme but far from covering the costs of mobility; Absence of funding and support for freelance/independent cultural professionals (not artists) in Sweden; There are too many mobilities for artists and almost none for cultural professionals. It was as if i-Portunus evaluators preferred artists. They do not even understand the needs of cultural professionals; Incompatibility of carrying out a project abroad with 9-5 office work (even if it is in the culture sector); Day jobs and their demands; Discrimination by age (or experience); Opportunities are not absent or lacking because they are there but I would say the number of opportunities in the visual arts especially have been reducing over time; All of the above; Lack of inclusion of artists from other countries (other than EU countries); Lack of an established routine; Lack of clarity in the language between bureaucratic and artistic aspects; No interest/support from the employer

Table 2 ► Key obstacles to mobility
Multiple choice, select up to five most important

(N = 262)



ACPs

Absence of flexible mobility funding schemes for ACPs	59.5%
Limited personal financial resources	49.2%
Absence of mobility funding schemes for all artistic and cultural fields	42%
Absence of long-term cross-border mobility opportunities	39.7%
Lack of resources for mobility	38.2%
Lack of information about mobility opportunities	37.4%
Limited scope of international connections and relations	21.8%
Lack of proper support from local hosts	20.2%
Lack of knowledge about mobility	18.3%
Difficulties in achieving work-life balance during mobility	17.2%
Environmental impact of travel	16.4%
Lack of support for mobility opportunities with children	13.4%
Visa obstacles	11.1%
Lack of proper mobility opportunities for ACPs living with disabilities	9.5%
Absence of adequate working and living conditions in the destination	8.4%
Lack of capacity for mobility	8%
Work permit obstacles	8%
Limited knowledge of local host context	6.5%
Large taxation and fiscal obligations in my country of residence	3.4%
Other*	4.4%

(N = 100)



Hosts

Absence of long-term cross-border mobility opportunities	59%
Absence of flexible mobility funding schemes for local hosts	56%
Lack of resources for mobility	48%
Absence of mobility funding schemes for all artistic and cultural fields	46%
Lack of information about mobility opportunities	36%
Taxation and fiscal difficulties with payments of the ACPs	24%
Limited scope of international connections and relations	20%
Environmental impact of travel	19%
Lack of capacity for mobility	17%
Lack of proper mobility opportunities for ACPs living with disabilities	17%
Lack of knowledge about mobility	13%
Lack of organizational interest in mobility programmes	11%
Visa obstacles	9%
Absence of adequate working and living conditions in the destination	6%
Work permit obstacles	4%
Other*	8%

* Brexit and access to European mobility funding; Budget: my suggestion is that the artists do not have to take from their facilitation fees the cost of transport/accommodation/production, etc. and that we can work with a concrete budget, adapted to the reality of each country; covid-19; Mobility grants that would cover more than just travel costs and would also cover production costs and transportation costs of artefacts; n/a; Problem with cooperation; Short time frame for organizing mobility; We mostly organize residencies

(N = 30)



Funders

Lack of resources for mobility	46.7%
Absence of flexible mobility funding schemes for ACPs	43.3%
Absence of flexible mobility funding schemes for local hosts	43.3%
Absence of long-term cross-border mobility opportunities	40%
Limited scope of international connections and relations	33.3%
Lack of proper mobility opportunities for ACPs living with disabilities	26.7%
Visa obstacles	26.7%
Absence of mobility funding schemes for all artistic and cultural fields	23.3%
Environmental impact of travel	23.3%
Lack of information about mobility opportunities	20%
Lack of knowledge about mobility	20%
Lack of capacity for mobility	16.7%
Lack of organizational interest in mobility programmes	16.7%
Absence of adequate working and living conditions in the destination	10%
Taxation and fiscal difficulties with payments of the ACPs	10%
Work permit obstacles	10%
Other*	6.6%

* Lack of appropriate partner organizations abroad; Lack of knowledge, capacity and resources for mobility

Additionally, to recognize the obstacles to mobility that their beneficiaries face, the funders were asked to state up to three main challenges that they face as a funder of mobility in arts and culture. Most often, they stated the administration and bureaucracy and the insufficient level of funding (40%). These challenges were followed by health and safety risks, such as pandemics, conflicts, wars, a discriminatory political climate (33.3%) and immigration policies and imbalance in the diversity of applicants (26.7% each) (► Figure 27).

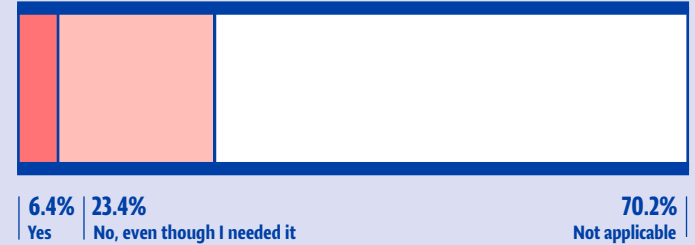
Figure 27 ► Main challenges that funders of mobility in arts and culture face
Multiple choice, select up to three most important
Funders (N = 30)

Administration and bureaucracy (e.g. taxation)	40%	
Insufficient level of funding	40%	
Health and safety risks (pandemics, conflicts, wars, a discriminatory political climate, etc.)	33.3%	
Immigration policies (work permits, visa regimes, etc.)	26.7%	
Imbalance in the diversity of applicants	26.7%	
Unsustainable funding model	13.3%	
Imbalance in the diversity of beneficiaries	13.3%	
Other*	13.3%	
I cannot estimate	9.9%	

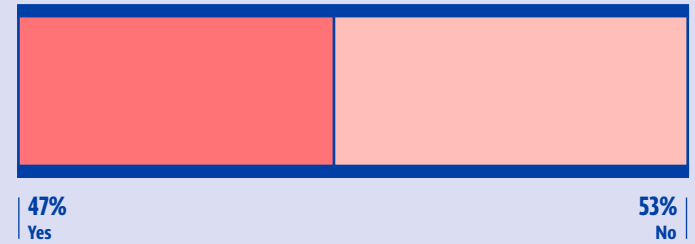
* Lack of appropriate partner organizations

Figure 28 ► Support for mobility with children

Have you ever received support for mobility with children
ACPs (N = 218)



Do you provide support for ACPs who are parents
Hosts (N = 100)



Do you provide support for ACPs who are parents
Funders (N = 30)



One of the obstacles to mobility is the insufficient regard for the different circumstances of ACPs. For example, when it comes to support for artists/cultural professionals who are parents and travel with children for mobility purposes, 47% of hosts and only 23.3% of funders stated that they provide it, while 23.4% of ACPs said they did not receive it, even though they needed it, and only 6.4% of ACPs received it when needed (► Figure 28).

THE ROLE OF HOSTS



ACPs (N = 218)
Hosts (N = 100)

ACPs were asked to state what was provided to them by hosts, and, similarly, we asked hosts what they had provided to artists and cultural professionals during their last mobility hosting before the COVID-19 pandemic. The answers from both groups of stakeholders are presented in ▶ Table 3. More than half of the ACPs responded that they received travel costs, while fewer than half of them were provided with accommodation in a hotel/hostel/private apartment or the host's facilities, workspace within the host's facilities and meals, among others. Conversely, the hosts stated that spaces for art presentation accounted for the largest percentage, followed by, for example, media and PR support, workspace within the host's facilities and equipment and other work-related materials. Only 57% of the hosts reported providing travel costs and fewer than half accommodation either in their own facilities or through other arrangements and meals, corresponding to the data provided by the ACPs. It is interesting to note that, while 57% of the hosts stated that they provided their guests with opportunities for community engagement, only 22.9% of the ACPs claimed that they received such opportunities. Other notable differences concern the provision of contact with other arts and culture professionals, spaces for art presentation and the management of the project.

Table 3 ▶ Provided by the host in the location during the last mobility before the COVID-19 pandemic
Multiple choice, select all that apply

ACPs		Hosts	
Travel costs	55.5%	Spaces for art presentation	75%
Spaces for art presentation	46.8%	Contact with other professionals within the arts and culture sector	70%
Accommodation in a hotel/hostel/private apartment	45.9%	Media and PR support	68%
Workspace within the host's facilities for art production/research	45.4%	Workspace within the host's facilities for art production/research	67%
Contact with other professionals within the arts and culture sector	41.7%	Equipment and other materials necessary for work	61%
Meals	40.4%	Management of the project	58%
Accommodation within the host's facilities	33.9%	Travel costs	57%
Equipment and other materials necessary for work	29.4%	Opportunities for community engagement	57%
Media and PR support	27.1%	Curatorial support	53%
Opportunities for community engagement	22.9%	Accommodation in a hotel/hostel/private apartment	50%
Management of the project	19.7%	Accommodation within the host's facilities	44%
Curatorial support	13.8%	Meals	42%
Transportation costs of art goods and equipment	11.9%	Transportation costs of art goods and equipment	25%
Support for family (accommodation, information on childcare, etc.)	2.3%	Support for family (accommodation, information on childcare, etc.)	23%
Other*	3.5%	Other*	8%

* A few times, the Erasmus+ programme support was far from sufficient to cover transportation for equipment and other materials necessary for the given workshop; All of the above, and these are rarely accessible through the standard i-Portunus mobility schemes; Fee; Not applicable; Per diem; Stipend; We received a given amount each month to support costs of living

* Not applicable; Fee; Advice and assistance with additional fundraising

The ACPs' and hosts' responses to open questions on the hosts' contributions to the mobility experiences brought up a variety of topics. To grasp them analytically, we developed the following scheme. On one axis, were hosts' notable contributions to either ACPs' stay or their work; on the other axis, we differentiated between the opportunities that hosts provide to ACPs and the challenges (and various tasks) that they help them to navigate. The particular topics that the ACPs mentioned are listed within ▶ Scheme 1 (we include those that were commonly mentioned and those that we find relevant to mention).

Scheme 1 ▶ Hosts' contributions to ACPs' mobility experiences

	Provide opportunities	Provide logistics
RESIDENCE	<ul style="list-style-type: none"> – International experience – New experiences, self exploration, reflection and growth – Feel welcome and safe – Connect with local people, local context, local community 	<ul style="list-style-type: none"> – Financial & material resources – Information – Accommodation – Food – Per diem – Means of transportation – Knowledge of local culture & context – Visits to cultural venues/ events (invitations, tickets for museums, events...)
CREATION/ PRODUCTION	<ul style="list-style-type: none"> – Focus on work – Professional development – Developing new projects – Professional networking – Connecting with local ACPs & organizations – Engaging with professional community and local scene – Establishing new collaborations – Acquiring international recognition 	<ul style="list-style-type: none"> – Production related funds, materials and equipment – Transportation (of equipment) – Space to focus on work/creative/ research process – Technical facilities and support
PRESENT-ATION	<ul style="list-style-type: none"> – Perform – Display work – Access to new audiences 	<ul style="list-style-type: none"> – Space to exhibit/perform/present – Events, public visibility – Transportation (of equipment)

The following examples demonstrate some of the ACPs' views and concerns regarding the hosting:

Hosts are incredibly important for the overall experience of artists and cultural professionals during mobility opportunities. The entire idea of cultural mobility is dependent on resources available to hosts and how they are used. For example, when I started my work as an independent artist, it was very hard for me to achieve any kind of mobility due to limited resources. That's why hosting programmes and residences were my only chance to explore the cultures and languages that I am working with (I am a translator and a writer). In the past, local hosts have provided me with a place to stay, they have covered my travel expenses, and some of them have given me pocket money during my stay. Some residences do not offer travel costs and pocket money, which makes it really hard for artists from poorer European countries even to consider applying. (A 118259798)

The hosts play a key role in orientating artists in the new environment and explaining cultural nuances before too many mistakes are made. They provide the context within which the artists can thrive. Once, on a short tour to Germany, we arrived at a theatre to find that the accordion we had brought had been damaged and was unplayable and that the harp we had asked for was not up to standard. The host provided replacements the following day. In Sharjah (UAE), artists and hosts ate together in the same traditional restaurant, which bolstered the group dynamic (the artists did not all know each other) and eased the cultural transition. (A 129682892)

Firstly, I would suggest just by being professional enough to undertake a holistic approach to the mobility endeavour; secondly, the necessity to understand the different cultural backgrounds of the hosted artist/professional; and, thirdly, to keep in mind the timeliness of procedures: e.g., in many cases, it so happens that the local hosts want to compensate the professional after the gig; thus, all expenses need to be covered by the professional on the move. Accordingly, the professional will use their own available sources and the ones that apply a more efficient cost/benefit ratio. To this extent, the professional on the move usually ends up paying more than what is received. If the local host would undertake a holistic approach, all these issues should be thoroughly discussed and the decision made should benefit both parties. In terms of acculturation, more than once I have been treated under stereotyped knowledge about my country of origin rather than my personality and professionalism as an individual. Lastly, I would elaborate on my third point by acknowledging that, in terms of management, local hosts often lack efficiency and this also relates to their economic and managerial capacity to schedule the endeavour better as well as to their time management capacity. This results in last-minute solutions that produce changes in the overall artistic concept. (A 132626578)

In my case, the local hosts did not receive any financial input for my mobility, so all the funding that I received went to personal expenses (rent, food, transport, etc.). Given this situation, the local hosts were able to contribute only the resources that they already had (exhibition space, human resources, artistic guidance, curation, production assistance, etc.). From my experience and the experiences of my peers, many times the funding goes

solely to the grantees. Because of this, even though local hosts are welcoming and excited to receive such projects, it becomes unsustainable for them. In my opinion, there should also be more financial help offered to the local hosts and this will also help in broadening the network of local hosts. (A 118153725)

When it comes to hosts, we find the following examples to be worth highlighting:

By providing communication and contact with the local community, NGOs, companies or other local stakeholders; also [we] give them or make every effort to match their needs in terms of accommodation, logistics; give them information and establish a local personal contact. (H 118150891)

In our experience, being involved and engaged in the process has been the most rewarding both for us and for the artists in securing a good dialogue prior to the residency/mobility experience. Having artists feel safe and welcome and not just occupants of a space make for more secure and stable processes overall, and we strive to let our artists get to know us a little before arriving, and we also help with finding local accommodation and transport because we have that knowledge already. Moreover, being flexible with understanding their different needs is important – i.e., do they need to bring families, do we need to find a babysitter, etc.? (H 125652561)

(...) For me, it's very inspiring to accompany the artists. It opens my mind to new structures, to new ways of thinking, to new paradigms, and, when we host an artist, we afford a preparing space and all that he/she needs to reach the same feeling that is produced for us. (H 128831965)

When coding the hosts' answers to open questions on why they host artists, four categories of the most important motivations were apparent: gains for the local culture/community/scene, exchange, networking and collaboration, and sharing own resources.

To make a greater impact on local cultural workers and to get more opportunities for local artists. (H 115478761)

To create local and international cross-pollination of artistic ideas and to create international networks and opportunities for artists – providing greater agency to artists regarding the trajectory of their careers. (H 117693284)

We believe in cross-border sharing and development of the performing arts and work to create more sustainable production and research facilities/structures for artists internationally through our residency programme. For the house and our local communities, it is important to be able to be on trend and on top of the newest quality research within the field and be able to connect artists with local talent and broaden their networks through us, thus, all in all, creating a more sustainable environment in which the art is created. Better processes make for better art in the end, and we firmly believe in supporting the artists where their needs are and adapting instead of demanding. (H 125652561)

We host mobility projects because we strongly believe in hospitality and we have a lot of space at our disposal: this space – which includes a communal house, different private houses (used collectively), a cafe, the public space of the village and the abandoned landscape – is very stimulating for artists, especially those interested in spatial practices or those who have research connected to more-than-human ecologies. Moreover, the residency projects are our very intimate needs connected to the fact that, as young cultural practitioners, we deeply need a connection with the contemporary art scene, which, in such a small place, is difficult to meet: instead of going in the (art) world, we make the (art) world come here. (H 128799727)

Because we believe in European exchange and find cross-border work enriching in every way. (H 129093685)

MOBILITY GRANTS

The majority of both the ACPs (94.3%) and the hosts (95%) consider mobility grants to be important for their professional work (► Figure 29). In the respective samples, 42% of the ACPs and 28% of the hosts received grants in the five-year period before the COVID-19 pandemic (2015–2019), and 34.4% of the ACPs and 26% of the hosts did not receive any mobility grants, while 23.7% of the ACPs and 46% of the hosts did not receive grants but received funded mobility and mobility hosting from other sources (► Figure 30).

Figure 29 ► Importance of mobility grants for ACPs' professional work

ACPs
(N = 262)



Not at all important	0.4%
Somewhat unimportant	1.1%
Neither important nor unimportant	4.2%
Somewhat important	14.1%
Very important	80.2%

Hosts
(N = 100)



Not at all important	1%
Somewhat unimportant	1%
Neither important nor unimportant	3%
Somewhat important	22%
Very important	73%

Figure 30 ▶
Received a grant for mobility in 2015-2019
 ACPs (N = 262)

42%
 Yes

34.4%
 No

23.7%
 No, but we funded mobility from other sources (e.g., international collaboration projects, self-financed, etc.)

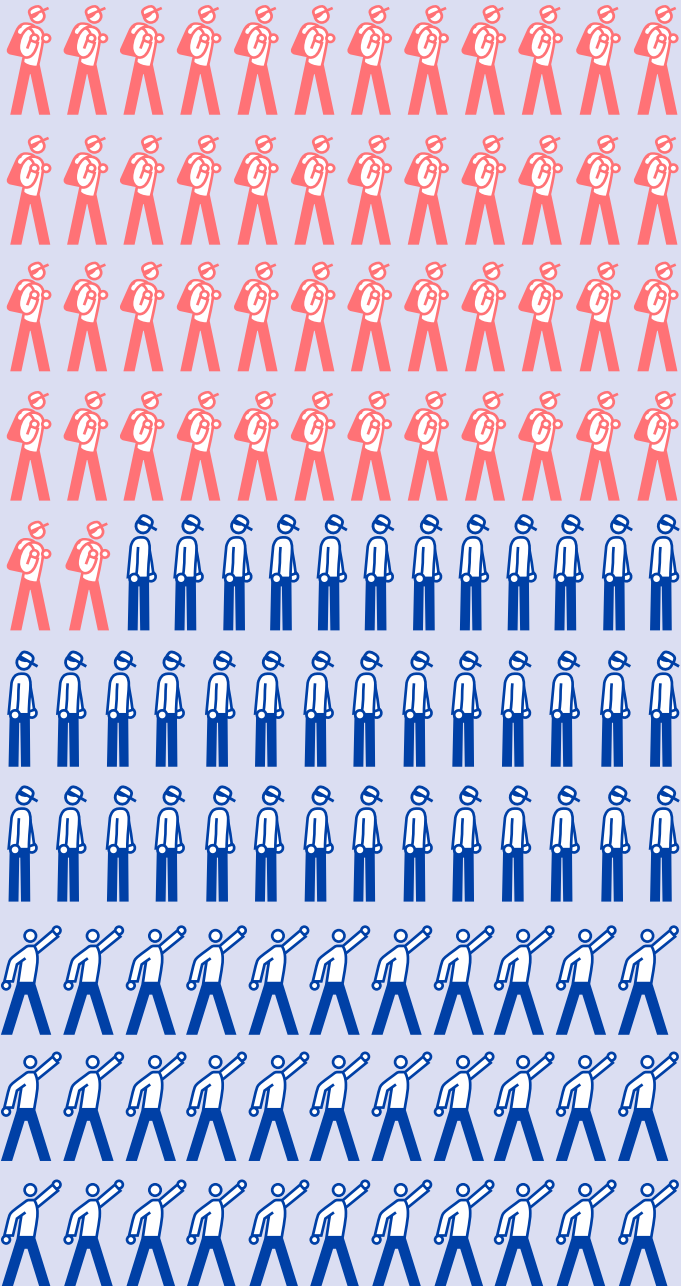
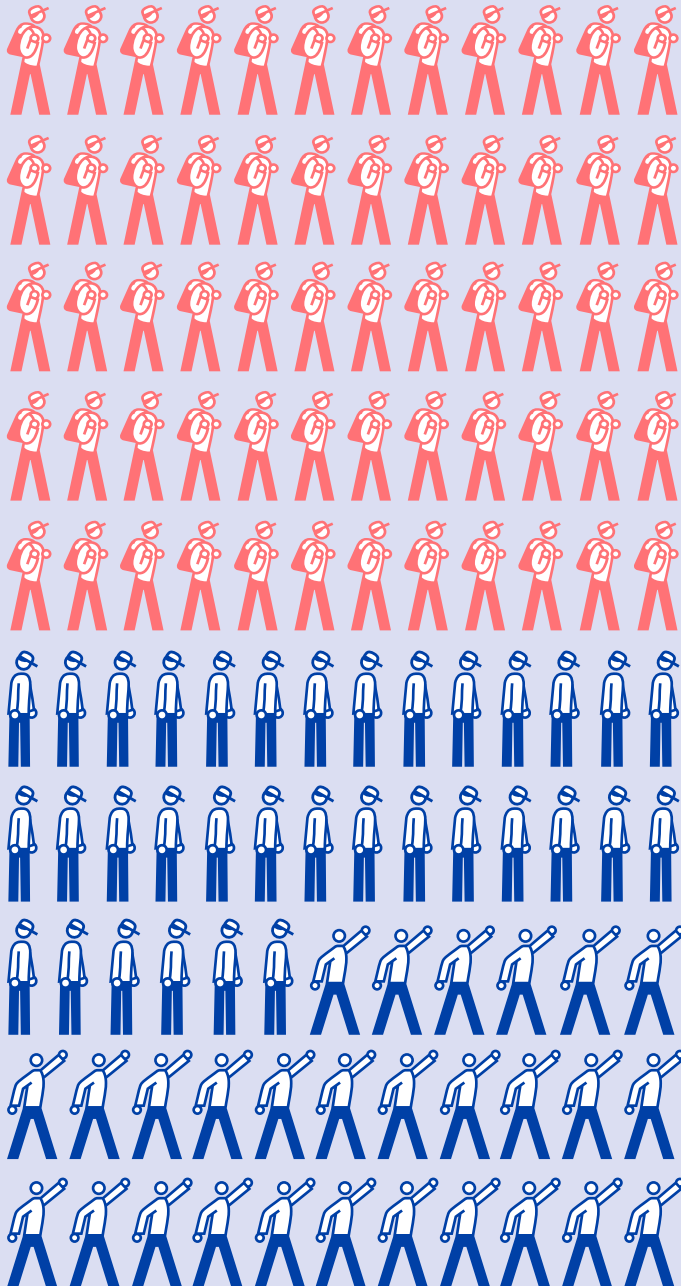


Figure 30 ▶
Received
a grant for
hosting
mobility in
2015-2019
 Hosts (N = 100)

28%
 Yes

26%
 No

46%
 No, but we
 funded mobility
 hosting from
 other sources
 (e.g., interna-
 tional collabo-
 ration projects,
 self-financed,
 etc.)

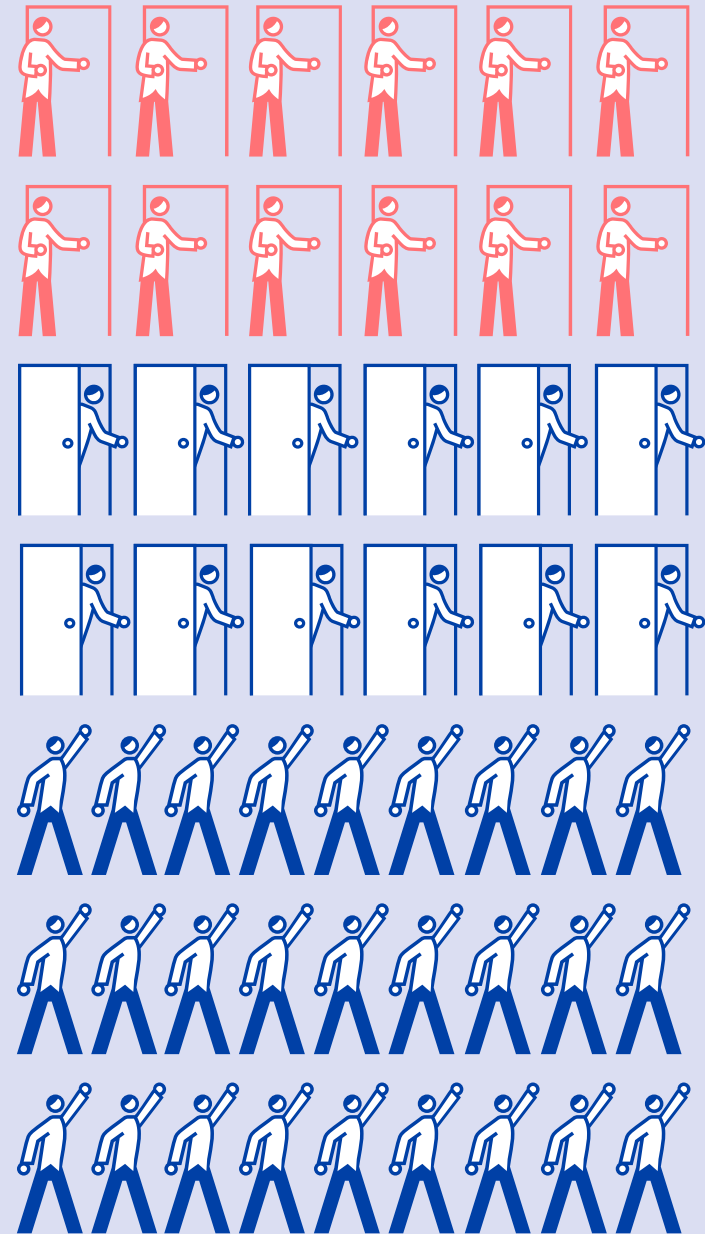
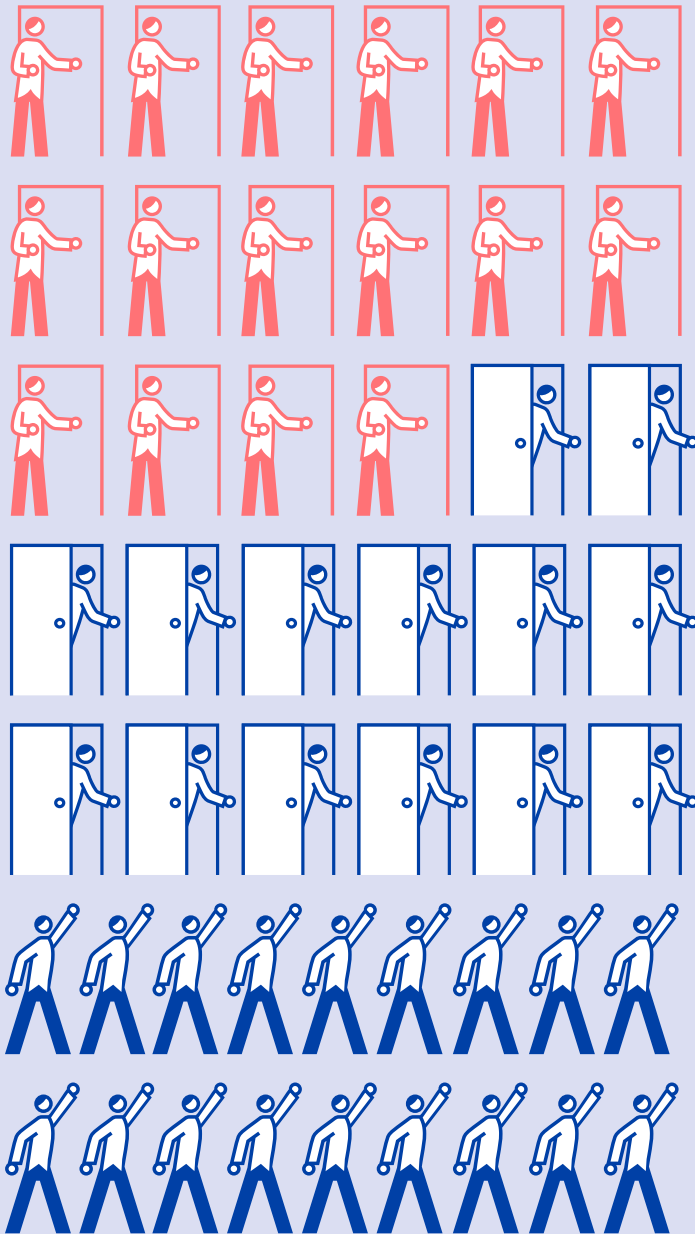


Table 4 ▶ Smallest and largest amounts of mobility grants in the period before the COVID-19 crisis (2015-2019)



ACPs (N = 110)
Hosts (N = 28)

ACPs' smallest mobility grant

Less than €500	56.4%		
€500 – €1.000	27.3%	Less than €1.000	21.8%
€1.001 – €2.500	8.2%	€1.000 – €2.500	33.6%
€2.501 – €5.000	6.4%	€2.501 – €5.000	17.3%
€5.001 – €10.000	0.9%	€5.001 – €10.000	13.6%
More than €10.000	0.9%	€10.001 – €15.000	6.4%
		€15.001 – €20.000	0%
		More than €20.000	7.3%

Hosts' smallest mobility grant

Less than €500	46.4%		
€500 – €1.000	21.4%	Less than €1.000	10.7%
€1.001 – €2.500	7.1%	€1.000 – €2.500	25%
€2.501 – €5.000	10.7%	€2.501 – €5.000	28.6%
€5.001 – €10.000	7.1%	€5.001 – €10.000	7.1%
More than €10.000	7.1%	€10.001 – €15.000	3.6%
		€15.001 – €20.000	10.7%
		More than €20.000	14.3%

ACPs' largest mobility grant

For the ACP and host survey participants who received a grant during that period, most often the smallest grant amounted to less than 500 EUR. Only a small percentage of both groups stated that their smallest grant in that period was larger than 10,000 EUR (▶ Table 4). Regarding the largest amount received between 2015 and 2019, for a majority of the ACPs who participated in the survey and received a grant, it was up to 2,500 EUR. Most of the hosts who participated in the survey received grants between 1,000 EUR and 5,000 EUR.

Hosts' largest mobility grant

The funders who have programmes that provide support for mobility in arts and culture specifically (73.3% of all the funders who participated) were asked to describe one mobility programme of theirs that best represents their work in that area. Most of the programmes support both incoming and outgoing mobility (68.2%), followed by 27.3% that support only outgoing mobility and just 4.5% that support only incoming mobility. Only a few of them fund hosts (► Figure 31).

Figure 31 ► Type of mobility that funders support
Funders (N = 22)

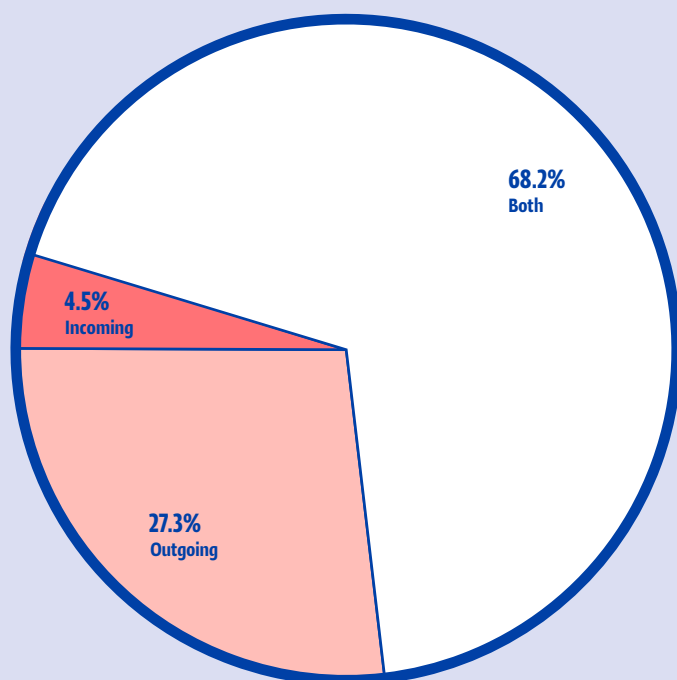


Figure 32 ► The regions targeted by the mobility grant scheme/programme
Regions not selected by any respondents are excluded
Funders (N = 22)

World	54.5%	
Europe	31.8%	
Northern America	13.6%	
Eastern Europe	13.6%	
Northern Europe	13.6%	
Northern Africa	9.1%	
Western Asia	9.1%	
Africa	4.5%	
Asia	4.5%	
Eastern Asia	4.5%	
Southern Europe	4.5%	
Western Europe	4.5%	

(8) The list of geographic regions in the online version of the United Nations' publication *Standard Country or Area Codes for Statistical Use*, originally published as Series M, No. 49 and now commonly referred to as the M49 standard, was used in the survey for funders. Available from <https://unstats.un.org/unsd/methodology/m49/> (Accessed: 7 May 2022).

More than half of the respondents stated that their programme does not target a specific region (54.5%), followed by programmes that target Europe (31.8%), Northern America, Eastern and Northern Europe (13.6% each), Northern Africa and Western Asia (9.1%), while only one respondent per region specified the following areas: Africa, Asia, Eastern Asia, Southern Europe and Western Europe⁽⁸⁾ (► Figure 32).

In addition, the majority of these grant schemes had open calls annually, most commonly one call per year or recurring calls every few weeks or months (usually until the allocated funding was exhausted). Some of those programmes were established as far back as pre-1980 (13.6%), while 18.1% were established in the 1990s, 31.6% in the 2000s, 22.5% in the 2010s and 13.6% in 2020 and 2021 (► Figure 33).

Figure 33 ► When was the mobility programme established?
Funders (N = 22)

Pre-1980	13.6%	
1980s		0%
1990s	18.1%	
2000s	31.6%	
2010s	22.5%	
2020 and 2021	13.6%	

Within these programmes, the respondents mostly provide mobility grants in the fields of visual arts (95.5%), music (81.8%), performing arts (77.3%), audio-visual arts and multimedia arts (72.7% each) as well as cross-disciplinary and interdisciplinary arts and literature (► Figure 34), which correspond to a degree to the fields of arts and culture that the ACPs and hosts stated as their most common areas of work (see ► Figure 6 and ► Figure 12).

Figure 34 ► Fields of arts and culture for which a mobility grants programme is provided

Multiple choice, select all that apply
Funders (N = 22)

Visual arts	95.5%
Music	81.8%
Performing arts	77.3%
Audio-visual arts	72.7%
Multimedia arts	72.7%
Cross-disciplinary arts	68.2%
Interdisciplinary arts	68.2%
Literature	63.6%
Books and publishing	54.5%
Design and creative services	50%
The museum sector	45.5%
Architecture and urbanism	40.9%
Intangible cultural heritage	40.9%
Libraries	40.9%
Tangible cultural heritage	36.4%
Computer and video games	31.8%
Fashion	31.8%
Archives	27.3%
Cultural tourism	13.6%
Other*	9%

* Art activism; Artists of all disciplines are invited

The majority of the respondents stated that artists (90.9%) and cultural professionals (77.3%) can apply for a grant, with fewer than half of them reporting that organizations can apply too (► Figure 35).

Figure 35 ► Who can apply to the mobility grants programme

Multiple choice, select all that apply
Funders (N = 22)

Artists	90.9%
Cultural professionals	77.3%
Organizations/individuals for hosting ACPs	45.5%
Other*	9%

* Curators, critics/theorists/historians; All physical and legal persons (public institutions, artistic organizations, associations, etc.) registered for activities in culture

When it comes to the specific legal status of eligible applicants, the data show that the majority mentioned freelancers and artists (90.9%), followed by associations (45.5%) and non-governmental organizations and private cultural institutions (40.9% each) (► Figure 36).

Figure 36 ► The legal status of eligible applicants to the mobility grants programme

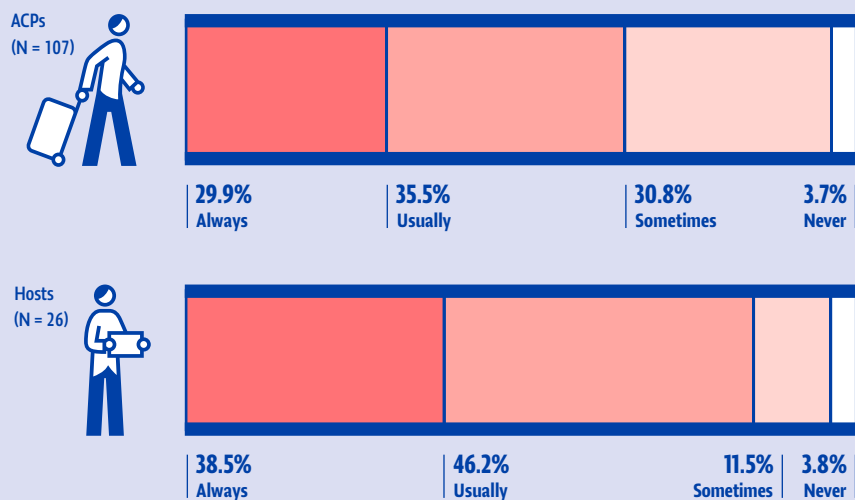
Multiple choice, select all that apply
Funders (N = 22)

Individual/freelancer/artist	90.9%
Association	45.5%
Non-governmental organization (NGO)	40.9%
Private cultural institution	40.9%
Agency	31.8%
Foundation	31.8%
Public cultural institution	31.8%
Small and medium-sized enterprise	27.3%
Education institution/centre	22.7%
Local public body	22.7%
Regional public body	22.7%
Cooperative	18.2%
Large enterprise	18.2%
National public body	18.2%
Other*	9%

* International film festival organizers; Applicants apply for project-specific funding and project-related costs. It is certain types of activity that are not eligible. In theory, any type of organization could apply

The majority of the funders (77.3%) stated that the majority of these grant schemes/mobility programmes do not require co-financing by the beneficiaries, and others (22.7%) answered that they do. Conversely, a large number of ACPs and hosts stated that they have co-financed their mobility grants with their own financial sources, with only 3.7% of ACPs and 3.8% of hosts reporting that they have never co-financed the mobility grants received (► Figure 37).

Figure 37 ► Co-financing of mobility grants



The financial sources for these mobility grant programmes for funders were mostly national public funds (77.2%), lottery funds (13.6%) and private funds (9.1%). The ACPs and hosts stated that national public funds are their most common source of mobility grants (37.2% and 30.8%, respectively), followed by European Union funds (21.9% and 26.9%) (► Table 5).

Table 5 ► The most common financial sources for mobility grants

(N = 107)

ACPs

National public fund	37.2%	Regional public fund	10.3%
Fund of the EU	21.9%	Local public fund	4.7%
Private foundation	15.9%	Other*	3.6%

* No usual fund; Academic funding; i-Portunus and grants provided by individual organizations; Personnel; University-based organization, arts foundation; Sponsorship; International funds, USA

(N = 26)

Hosts

National public fund	30.8%	Local public fund	11.5%
Fund of the EU	26.9%	Private foundation	11.5%
Regional public fund	15.4%	Other*	3.8%

* Foreign cultural centre

(N = 22)

Funders

National public funds	77.2%	Local public funds	4.5%
Lottery funds	13.6%	Funds of the EU	4.5%
Private funds	9.1%	Other*	4.5%
Regional public funds	9%		

* International public funds



ACPs (N = 107)
Hosts (N = 26)
Funders (N = 22)

The eligible costs covered by these funders' programmes were travel costs (100% of respondents), accommodation (90.9%), visa, per diem and registration fees (54.5% each), travel insurance (50%) and fees and overhead costs (36.4% each), among others. The eligible costs that the ACPs and hosts reported mostly coincide with the categories mentioned by the funders, and they had to specify up to three of the most common types of costs (► Table 6). The most common eligible costs for the ACPs and hosts are travel costs (94.4% and 88.5%, respectively), accommodation (84.1% and 88.5%), fees (13.1% and 53.8%) and per diem costs (30.8% and 23.1%).

ACPs

Table 6 ►
Eligible costs
Multiple choice, select up to three most common for ACPs and hosts; Select all that apply for funders

Travel costs	94.4%	Travel insurance	7.5%
Accommodation	84.1%	Additional costs for those with disabilities	0.9%
Subsistence/per diem	30.8%	Overhead and administration costs	0.9%
Fees/salary	13.1%	Work permit costs	0.9%
Production costs	13.1%	Other*	0.9%
Visa	10.3%	Tax costs	0%
Registration fees (training, conference, etc.)	9.3%		

* Renting equipment

Hosts

Travel costs	88.5%	Visa	3.8%
Accommodation	88.5%	Travel insurance	3.8%
Fees/salary	53.8%	Registration fees (training, conference, etc.)	3.8%
Subsistence/per diem	23.1%	Work permit costs	0%
Production costs	19.2%	Tax costs	0%
Overhead and administration costs	7.7%	Additional costs for those with disabilities	0%

Funders

Travel costs	100%	Overhead and administration costs	36.4%
Accommodation	90.9%	Production costs	31.8%
Visa	54.5%	Additional costs for those with disabilities	27.3%
Subsistence/per diem	54.5%	Work permit costs	22.7%
Registration fees (training, conference, etc.)	54.5%	Tax costs	22.7%
Travel insurance	50%	Other*	13.5%
Fees/salary	36.4%		

* Single-parent scholarship; Working grant; Time-limited/ project-specific overhead costs are acceptable



ACPs (N = 107)
Hosts (N = 26)
Funders (N = 22)

The most common purposes of funded mobility according to the funders were residencies (72.7%), markets, fairs and festivals (50%) and education and capacity building (36.4%). The ACPs' three most common purposes correspond to an extent – 67.3% specified residencies, 49.5% education and capacity building and 27.1% conferences. Hosts' answers, however, resembled those of funders: their top three most common purposes are also residencies (65.4%), education (46.2%) and the category of markets, fairs and festivals (30.8%) (► Table 7).

ACPs

Residency (research, production)	67.3%	Market, fair, festival	19.6%
Education and capacity building (workshop, training, seminar, etc.)	49.5%	Meeting	16.8%
Conference	27.1%	Touring	14%
Internship/work experience	20.6%	Staff exchange	3.7%
		Other*	8.2%

* Performance; Collaboration with other artists for art events and performance; Cultural project/exhibition; Exhibition; Intercultural exchange; Creation support; Event; Co-productions

Hosts

Residency (research, production)	65.4%	Touring	19.2%
Education and capacity building (workshop, training, seminar, etc.)	46.2%	Conference	15.4%
Market, fair, festival	30.8%	Staff exchange	11.5%
Internship/work experience	19.2%	I don't know	7.7%
		Meeting	0%

Funders

Residency (research, production)	72.7%	Touring	22.7%
Market, fair, festival	50%	Internship/work experience	9.1%
Education and capacity building (workshop, training, seminar, etc.)	36.4%	Meeting	9.1%
Conference	27.3%	Other*	13.5%
		Staff exchange	0%

* Networking; Artistic work; I don't know

PARTICIPATORY & NETWORK DIMENSION

As shown by the results describing the beneficial aspects of both physical (► Page 61) and virtual (► Page 143) mobility, international networking is at the top of the list of beneficial aspects for almost all the respondents. The ACPS also highlighted that aspect in response to an open question on hosts' most important contributions to their mobilities:

... by ensuring networking and connections with artists and other cultural professionals. (A 132496212)

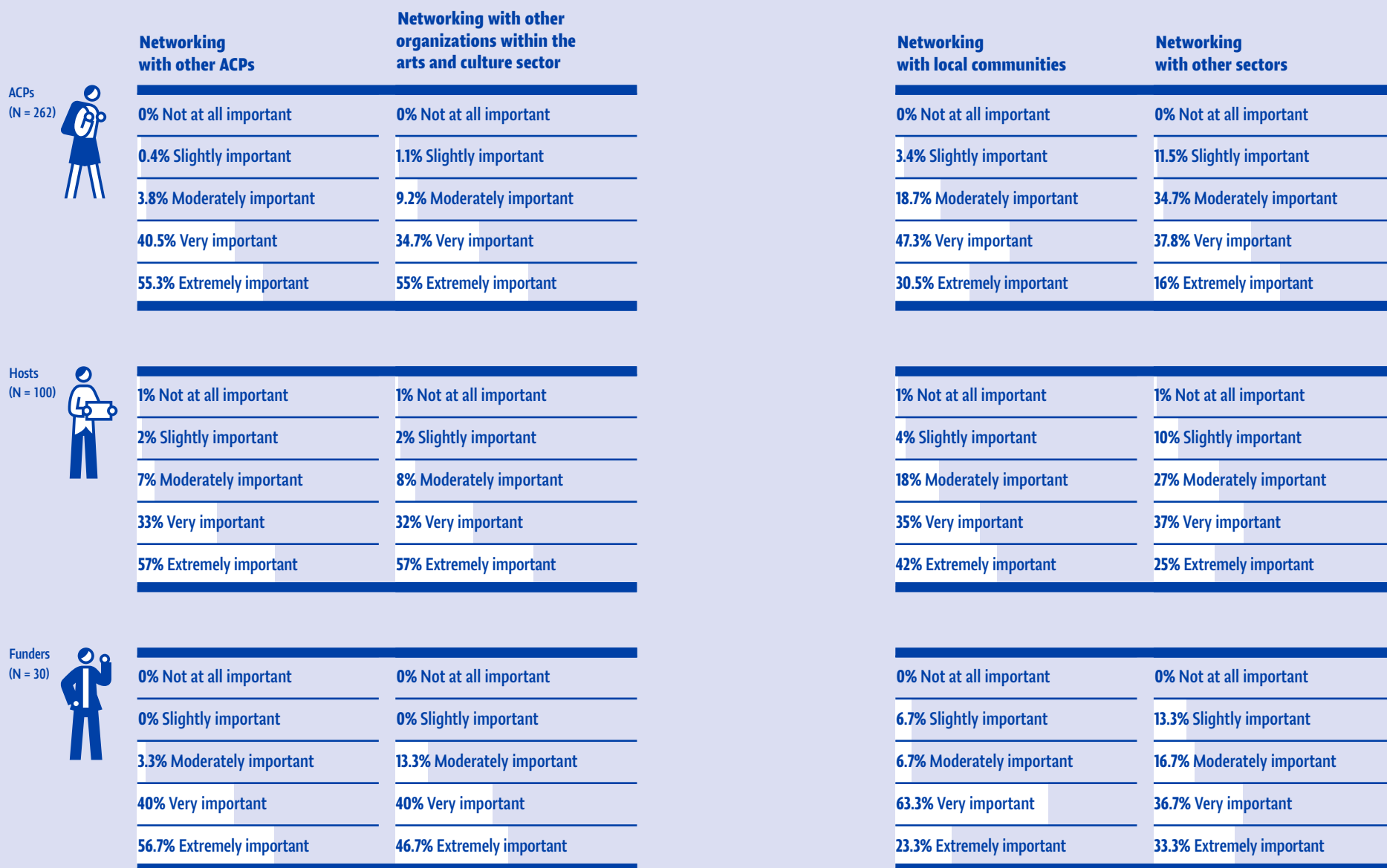
... by connecting the artists with other professionals. Also, by providing a platform for connection with the local audience. (A 117877170)

Regarding the question on the importance of networking opportunities for European cross-border collaboration and exchange, there is no statistically significant difference between groups⁽⁹⁾ with respect to any of the four question items (► Figure 38). Likewise, all three groups find networking with other ACPS to be the most important (the mean⁽¹⁰⁾ for ACPS being 4.51, that for hosts 4.43 and that for funders 4.53), followed by networking with other organizations within the arts and culture sector (the mean for ACPS being 4.44, that for hosts 4.42 and that for funders 4.33) and then by networking with local communities (the mean for ACPS being 4.05, that for hosts 4.13 and that for funders 4.03). All three groups attach the least importance to networking with other sectors (mean: ACPS = 3.58, hosts = 3.75 and funders = 3.90).

(9) One-way ANOVA tests for all four items showed that the difference between groups is not significant at the 0.05 level.

(10) The importance of each type of networking opportunities was measured on a scale from 1–not at all important to 5–extremely important, so the higher number means more important.

Figure 38 ▶ Importance of networking opportunities



Regarding the participatory dimension, it is appreciated that the majority of the **ACPs** who participated in the survey (90.8%) encourage citizens' participation in, contribution to and/or engagement with their professional work. About the same share of hosts (88%) encourage citizens' participation and inclusion in decision-making processes (e.g., governance, management, programming, funding and planning). Likewise, most **ACPs** and hosts (79.4% and 88%, respectively) encourage the local community to engage actively in, participate in and/or contribute to **ACPs'** work during their mobility stay.

ACPs confirmed hosts' encouragement to engage the local community in the open question on hosts' most important contribution to their mobility experience:

... insight into local issues, debates and conflicts – helping the guest to position his/her work in the local context. (A 114860813)

Provide context and understanding of the local scene. Provide long-lasting connections and visibility in the destination city/country. (A 116430420)

The survey for both **ACPs** and hosts included questions regarding the ways in which they encourage the engagement of the local community with the work of artists/cultural professionals. Artists and cultural professionals highlighted activities that can be grouped into the following categories:

- exploration and exchange (exchange of ideas and practices from the local community by having meetings and encounters and discussions with local practitioners and other members of the local community)
- producing artwork inspired by the local community (artwork based on experiences of the local community and giving voices to the marginalized)
- local community members as co-creators (co-production and co-creation with local practitioners, community art projects, discussing work in progress with the local community and participative performances)
- participatory events – local community members as participants (performances in public spaces, interventions in public space, open rehearsals, workshops, seminars, masterclasses and studio visits)
- local community members as the audience (public events and promotional activities).

Some of the thoughts shared by artists and cultural professionals in response to the open questions include the following:

I try to get as involved with the local place as possible and get information on everything available at the spot, from fellow artists to cultural history to local narratives, etc. When I meet people with a similar sensibility, I try to engage them in my creative process and to inspire them to create too. (A 117859859)

One of the main points for all my mobilities so far is the presentation of work in progress and at the end and conversations with the audience about it. I found it very helpful to have locals share their experience and impressions of the work. Later this year, I'm doing a mobility with aim of developing a piece directly with local people in the form of participatory art. (A 117877170)

My project is dedicated to and about marginalized groups (migrant, working class from rural/small cities). I am giving them voices in my work, telling their stories, etc. Also, I am organizing a series of workshops and interventions in a public space (exhibitions in shops, next to the road, etc.). (A 118150997)

I am always available for performances and workshops in the community if the host organization is willing to facilitate that. I like to be hosted in people's houses rather than hotel rooms to understand and interact better with the local culture. I think that the value of house hospitality for mobile artists should be officially recognized and supported. This would also greatly contribute to the sustainability agenda. In the storytelling world, it is a common prac-

tice, but very rarely there are schemes to support economically the families providing hospitality with their expenses. (A 129105266)

Normally, if I produce a piece of video art or a short film during my mobility, I always involve local actors, technicians, craftsmen and younger people who wish to gain experience in audio-visual production. (A 129161560)

I create socially engaged projects or participatory interventions that bring the public space into the work and take the work into the public space. For instance, if a host provides a studio, I utilize it as an open and accessible project space to create collective work together. (A 129225333)

Hosts, conversely, focused on activities grouped in the following way:

- the facilitation of encounters (meetings with the local community to encourage their involvement and meetings with ACPS to encourage them to become involved with the local community)
- introduction and connection (connecting ACPS with local communities, practitioners, organizations and authorities and pre-connecting ACPS with local practitioners)
- the organization of events (educational events, public performances, guided visits to local organizations, institutions, venues, informal meetings, promotional events and sightseeing).

We can illustrate these activities with the following quotes:

We connect the artists/professionals with local communities on the basis of the projects, trying to reach the communities outside of our field. When we invite artists to our residency programmes, we encourage those who have programmes with a research phase and who can reach out to different communities. (H 115472694)

Local communities support the artists during their stay in our residency by sharing their tools or spaces for their work; they engage as an audience in public events; they are part of artist or professional research; they co-create art; and they volunteer. (H 124298754)

We encourage our residents to carry out site-specific works, which always require not only getting to know the history and nature of the place but also involving the local community in the implementation of the project. (H 128827100)

To encourage local communities to engage actively with, participate in and/or contribute to the work of artists/cultural professionals during their mobility stay in the destination, we offer to both (artists and local communities) to meet them first and then to organize lunches, games, parties and common activities to permit them to discover each other and above all to understand them and to bring them into a respectful and friendly atmosphere where they can speak and share their experiences. For example, during an exhibition/art project about rural death, we invited local communities to participate in our performance in the street of the village. Then, we offered them a big, traditional lunch to bring the artists, the participants, the local communities and the organizers to the same table. It was very friendly and all together they started to discuss past and future projects, creating social links and exchanging ideas. It was very interesting how people from different backgrounds and ages sat together and found affinities and subjects of discussion between them. The artists were very happy to see this collaboration and participation between all the people. (H 128831965)

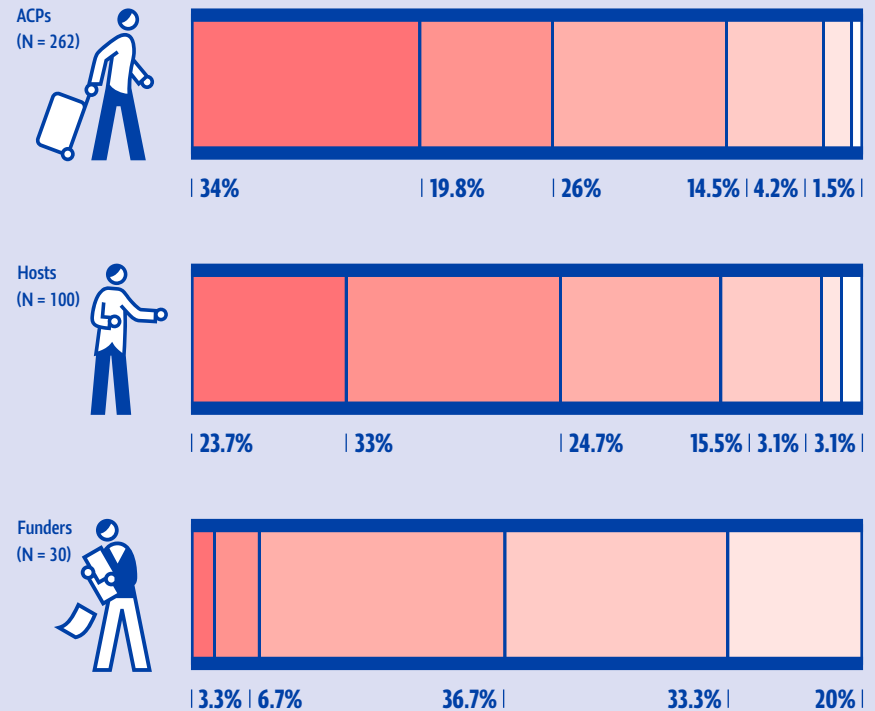
PANDEMIC AND POST-PANDEMIC DIMENSION

The results of the survey show clear impacts of the COVID-19 pandemic on the respondents, from reductions in their income to drops in the number of their mobility experiences and mobility grants received. Considering that, for 73.3% of ACP survey participants, the income from their artistic and cultural work is their primary source of income, it is worrying that, for more than half of them, that income decreased in 2020 compared

- Decreased greatly
- Decreased slightly
- Stayed about the same
- Increased slightly
- Increased greatly
- N/A

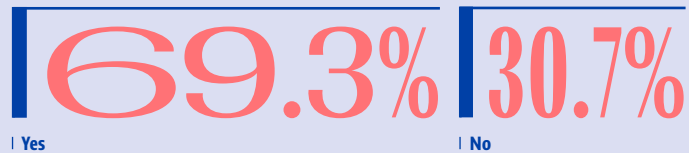
with 2019; 34% of them reported a substantial decrease and 19.8% of them a slight decrease in their income. The hosts also highlighted differences in their budget in 2020 compared with 2019. Although 18.6% stated that their budget had increased, more than half of the respondents stated that their budget had decreased (slightly for 33% and considerably for 23.7%). Conversely, the funders reported that their organizational/institutional budget has stayed about the same (36.7%) or increased (slightly for 33.3% and considerably for 20% of the respondents,) with only a small percentage of them stating that their budget had decreased (► Figure 39).

Figure 39 ► Changes in annual income/budget in 2020 compared with 2019

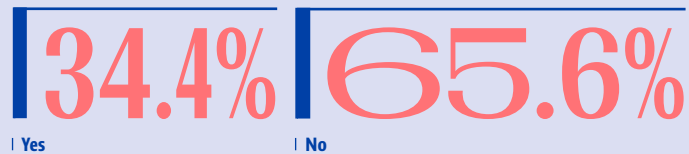


While 69.3% of ACPs responded that they had travelled across borders for mobilities during 2019, only 34.4% had travelled in 2020. While the data from the hosts correspond to those from the ACPs in 2019, indicating that 68% have hosted mobilities, there is an increased gap between ACPs and hosts in 2020. More than half of the host respondents hosted mobilities in 2020 (52%), but about two-thirds of the ACP respondents (65.6%) did not engage in cross-border mobility in that year (► Figure 40).

Figure 40 ►
Engaged in cross-border mobility during 2019
ACPs (N = 262)



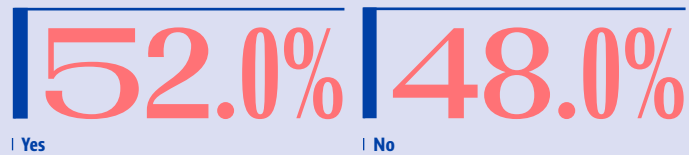
Engaged in cross-border mobility during 2020
ACPs (N = 262)



Hosted cross-border mobility during 2019
Hosts (N = 100)



Hosted cross-border mobility during 2020
Hosts (N = 100)



We cross-tabulated travel in 2019 and 2020 to determine whether there is an association between travel in 2019 and travel in 2020; that is, to check whether those who travelled in 2019 also travelled in 2020. Though there is a weak association between travel in 2019 and travel in 2020 (meaning that the ACP respondents who travelled in 2019 tended to travel in 2020 as well and vice versa; ► see Figure 41), more than half (57.6%) of the ACPs who travelled in 2019 did not in 2020. The association between hosting in 2019 and hosting in 2020 is stronger, meaning that those who hosted in 2019 tended to host in 2020 and vice versa (► see Figure 42). Though 30.9% of the hosts who hosted in 2019 did not do so in 2020, the decline in hosting was not as steep as the decline in the ACPs' travel.

Figure 41 ▶
ACPs' travel in
2019 and 2020
 Chi-square
 13.865, df=1,
 p <0.01,
 phi = .252

42.4%
 Travelled in
 2019 and 2020

57.6%
 Travelled
 in 2019,
 but hasn't
 travelled in
 2020

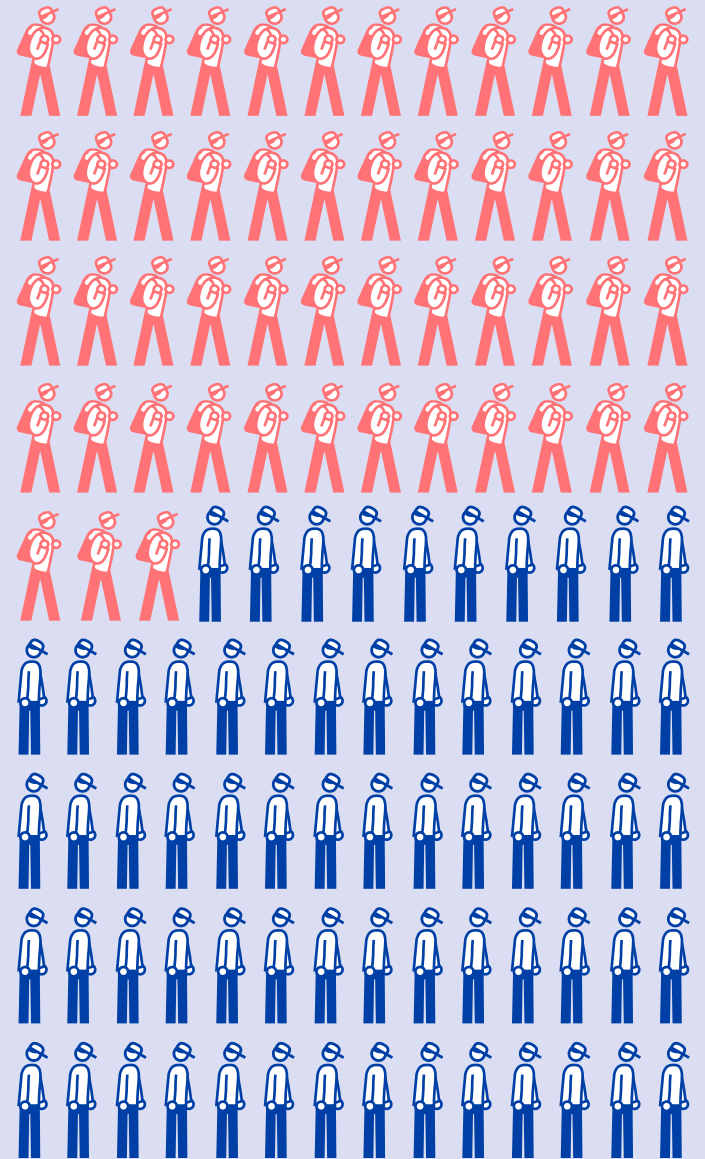
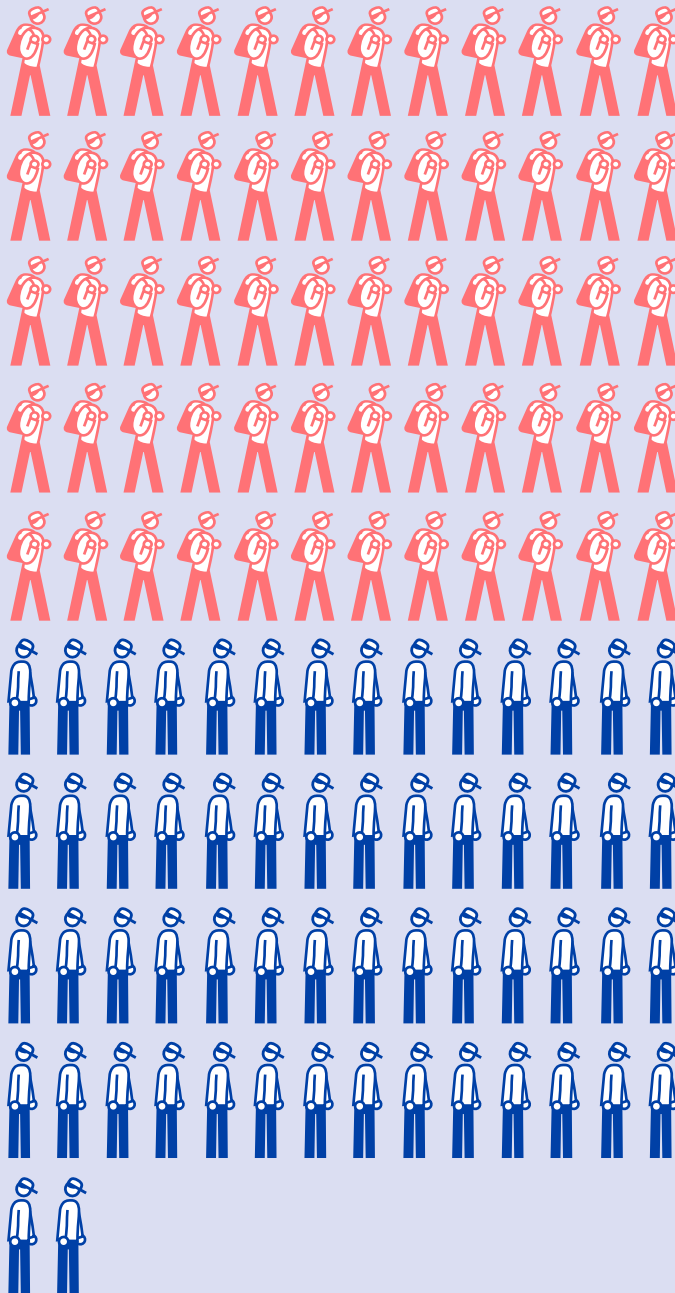


Figure 41 ▶
ACPs' travel in
2019 and 2020
 Chi-square
 13.865, df=1,
 p <0.01,
 phi = .252

16.4%
 Hasn't
 travelled
 in 2019, but
 travelled in
 2020

83.6%
 Hasn't
 travelled in
 2019 nor 2020

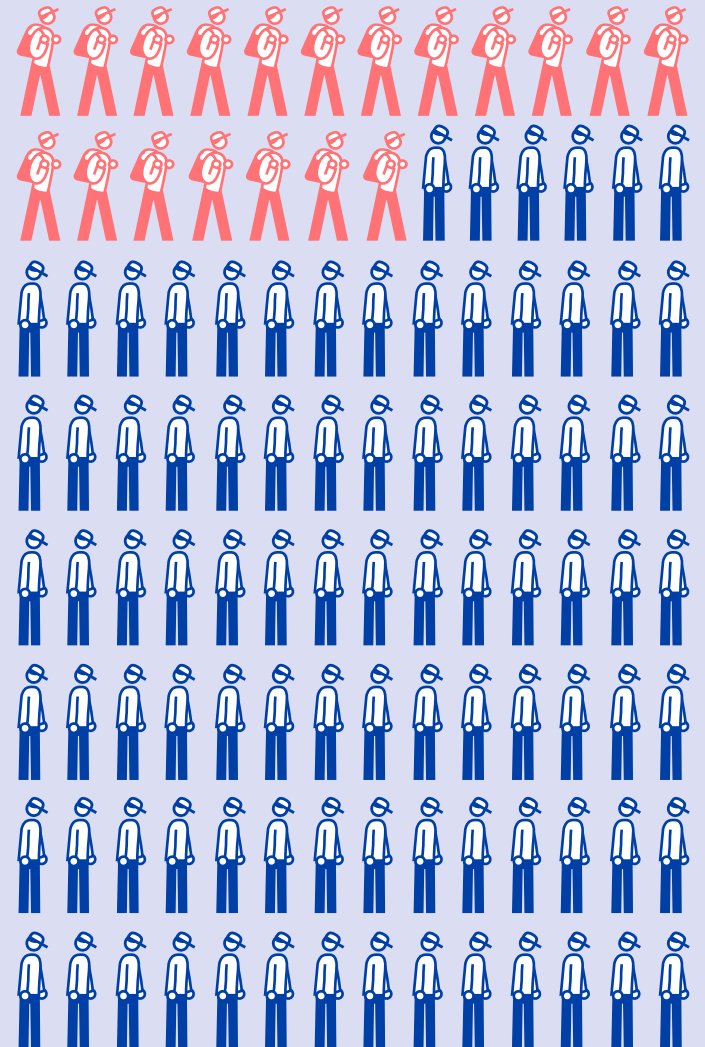
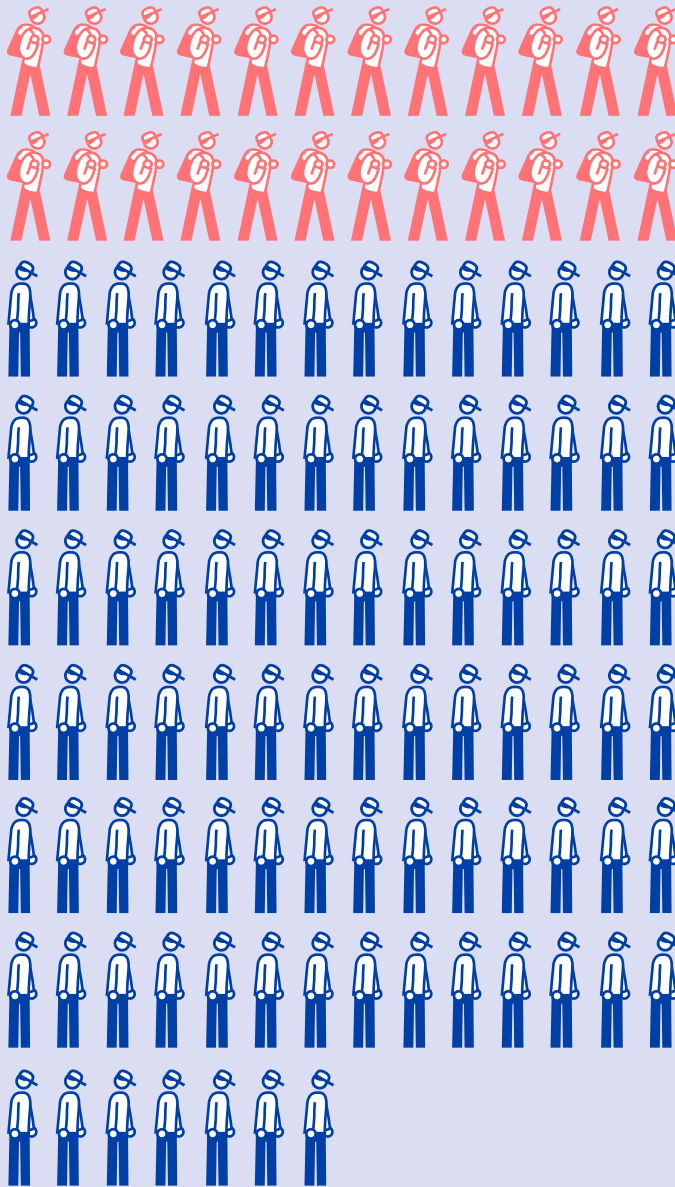
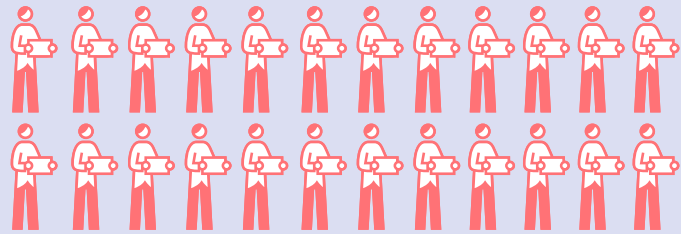


Figure 42 ▶
Hosting in
2019 and 2020
 Chi-square
 24.946, df=1,
 p <0.01,
 phi = .499



15.6%
 Hasn't hosted
 in 2019, but
 hosted in 2020



84.4%
 Hasn't
 hosted in 2019
 nor 2020

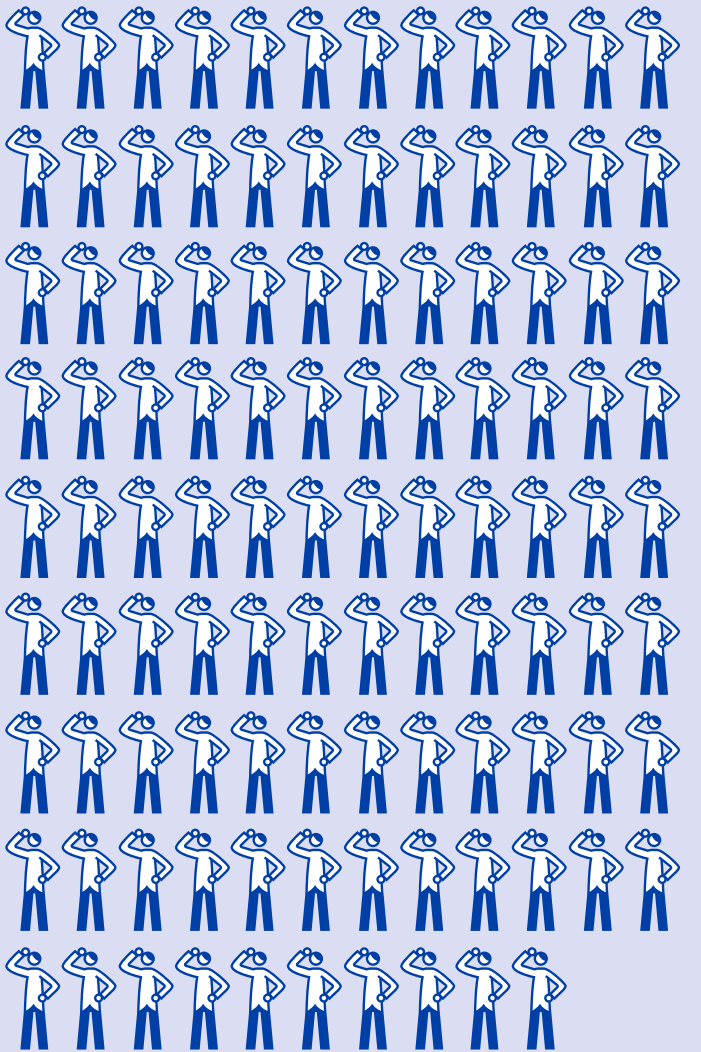
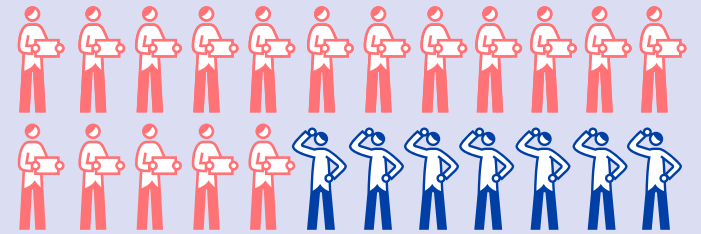
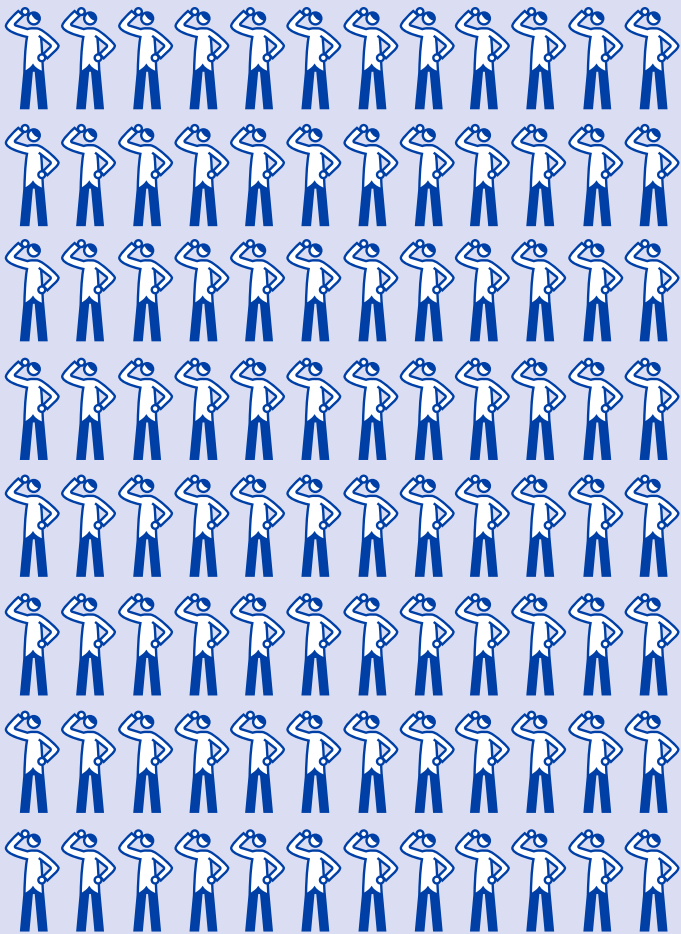
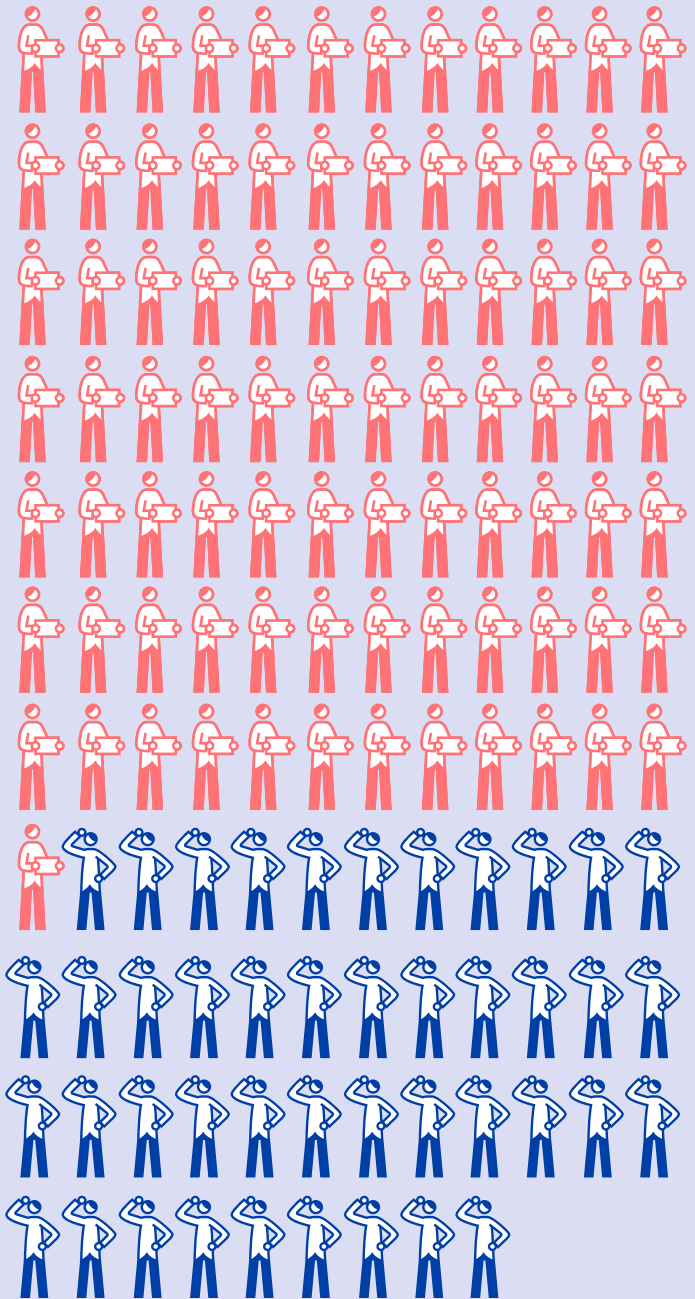
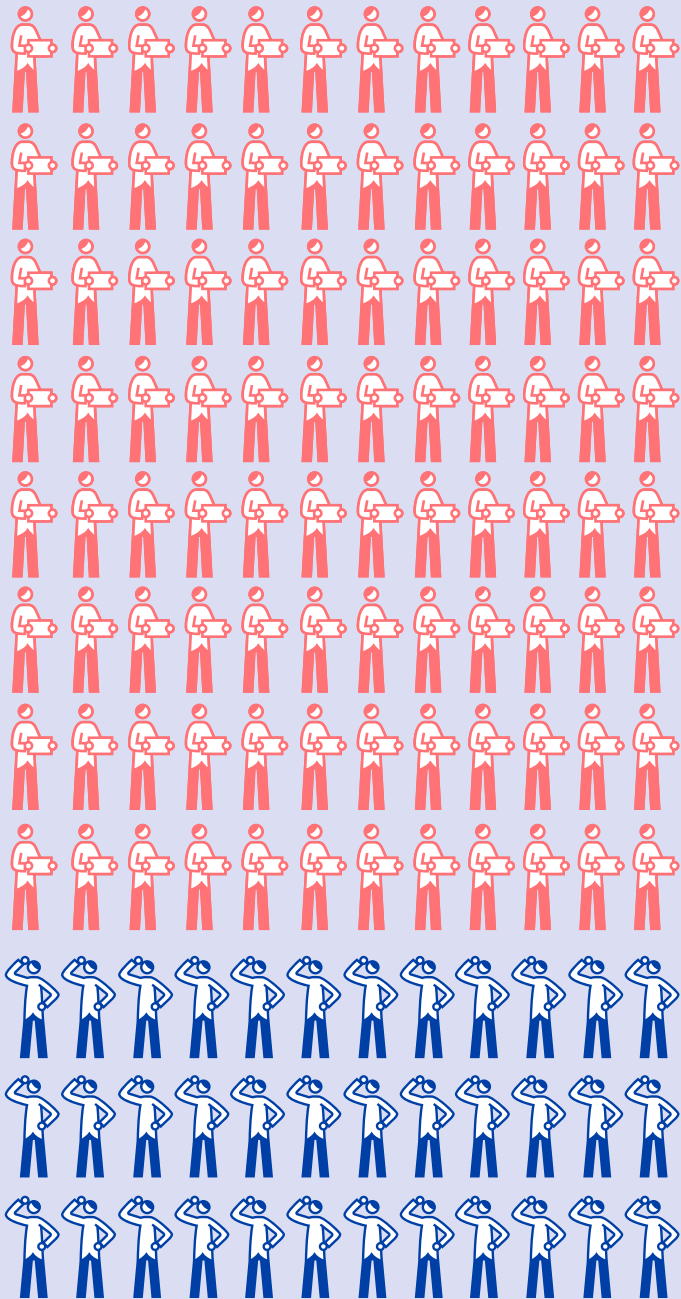


Figure 42 ▶
Hosting in
2019 and 2020
Chi-square
24.946, df=1,
p <0.01, phi
= .499

69.1%
Hosted in 2019
and 2020

30.9%
Hosted in 2019,
but hasn't
hosted in 2020



The decline in the share of hosts who hosted ACPs in 2020 was accompanied by a decline in the number of artists and cultural professionals whom they hosted during these two years. From the distributions in ► Figure 43, it is visible that, compared with 2019, hosts more often hosted a smaller number of ACPs in 2020 (19 out of 47 respondents who answered this question hosted a lower number of ACPs in 2020 than in 2019, while seven hosted a higher number), and a Wilcoxon signed-ranks test indicated a statistically significant difference ($Z = -2.517, p < 0.05$).

Figure 43 ► The number of ACPs hosted

2019
Hosts (N = 68)



1-5	42.6%	
6-10	25%	
11-25	14.7%	
26-50	8.8%	
51-100	4.4%	
100>	4.4%	

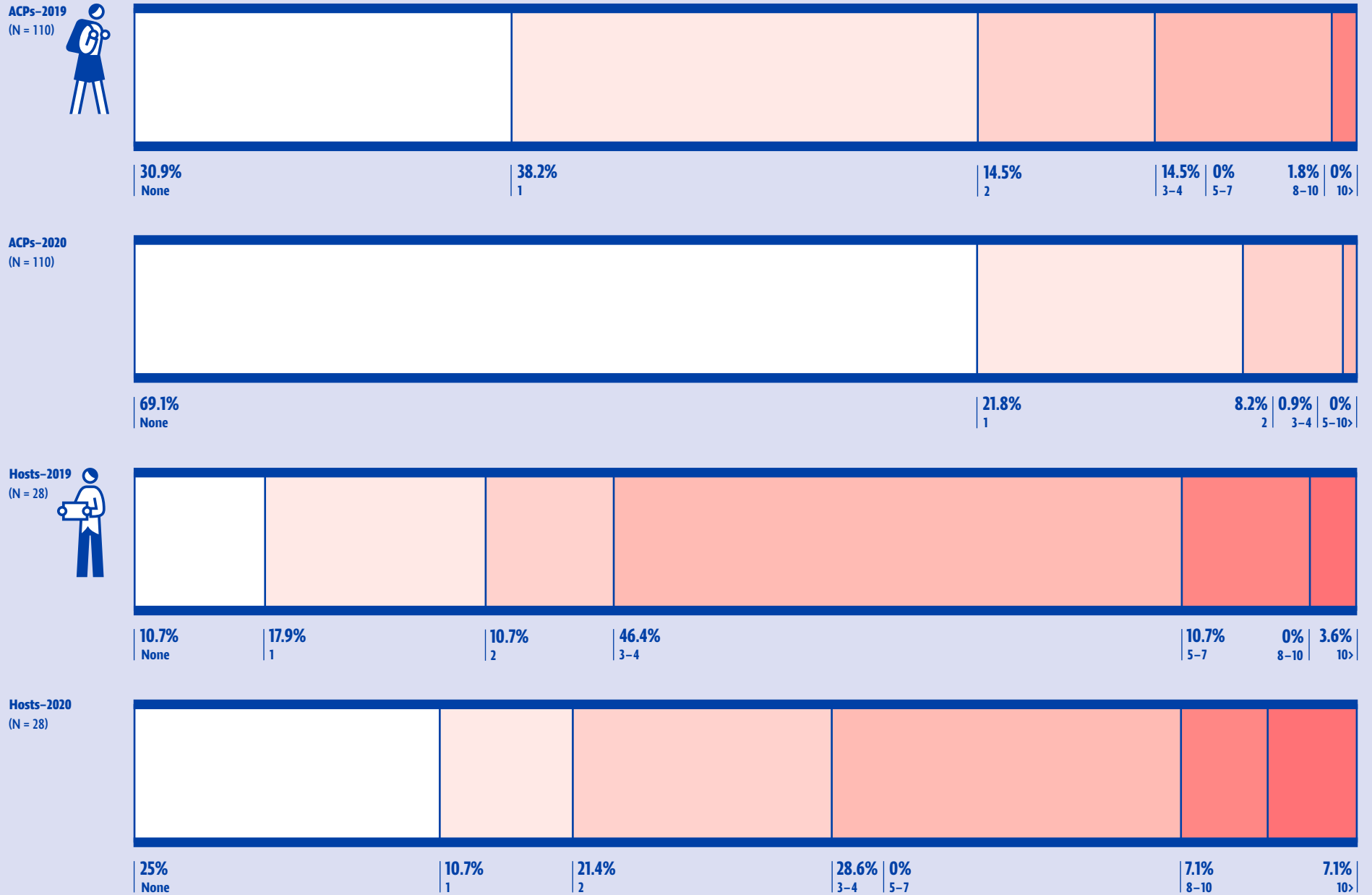
2020
Hosts (N = 52)



1-5	51.9%	
6-10	28.8%	
11-25	9.6%	
26-50	3.8%	
51-100	3.8%	
100>	1.9%	

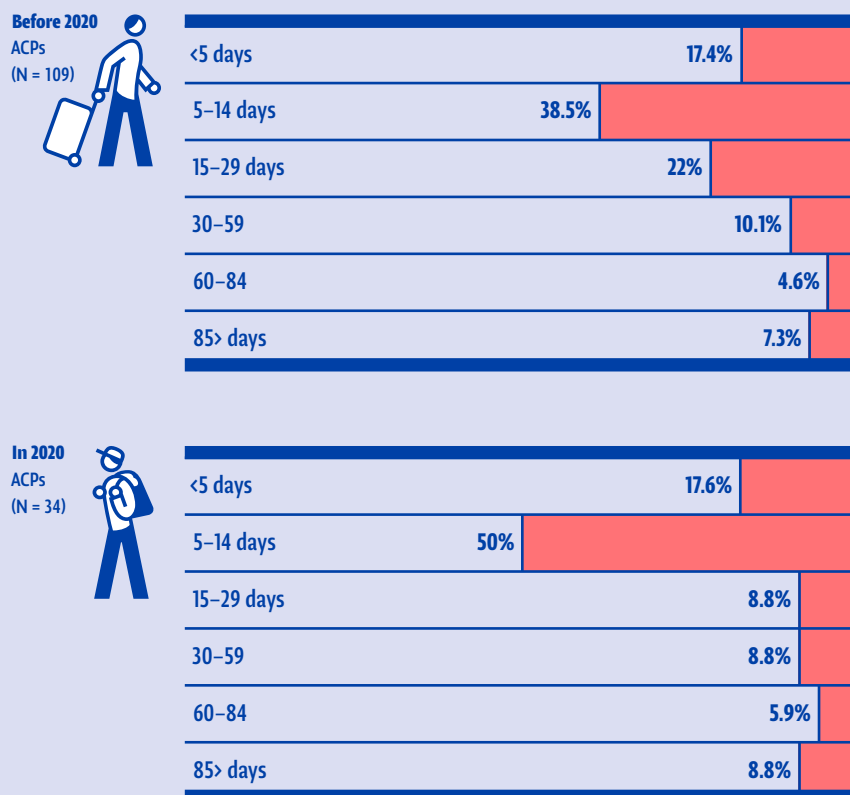
When it comes to the mobility grants received in that period (► Figure 44), the data correspond to those mentioned above – there is an increase in the percentage of both ACPs and hosts who did not receive a grant in 2020 compared with 2019 – while a relatively large percentage of 30.9% of ACPs did not receive a grant in 2019, a staggering 69.1% did not receive one in 2020. An overall comparison of the two years shows that almost half of the ACP respondents (61 out of 110 who answered this question) received a smaller number of grants in 2020 than in 2019, in comparison with just eight respondents who received a higher number of grants; the Wilcoxon signed-ranks test indicated a statistically significant difference ($Z = -6.185, p < 0.01$). For the hosts who participated in the survey, the situation was slightly better; only 10.7% of them did not receive any grants in 2019, and this figure increased to 25% in 2020. Generally, the surveyed hosts experienced a slight decline in received grants, but the Wilcoxon signed-ranks test did not indicate the difference to be statistically significant.

Figure 44 ▶ Mobility grants received in 2019 and 2020



Regarding the duration of the last mobility of ACP respondents who received a mobility grant before and/or after 2020, there are slight differences in two categories – mobilities lasting from 5 to 14 days showed an increase from 38.5% to 50%, while mobilities lasting from 15 to 29 days highlighted a decrease from 22.2% to 8.8% (► Figure 45). Overall, there was a slight decline, but the Wilcoxon signed-ranks test did not indicate the difference between years to be significant.

Figure 45 ► Duration of the last mobility

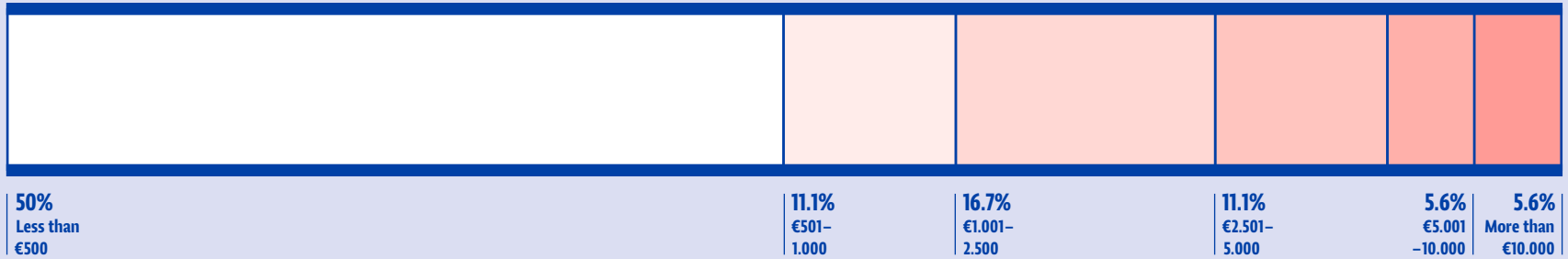


Among the funders who participated in the survey, 95.5% claimed that their programme was affected by the COVID-19 pandemic. Of the 22 programmes that the funder respondents described, 18 were implemented in 2019, 17 in 2020 and a total of 16 in both 2019 and 2020. Only two of them had an increase in their budget in 2020 compared with 2019, and the budget stayed the same in 2020 as in 2019 for seven programmes, while it decreased for the same number of programmes (seven).

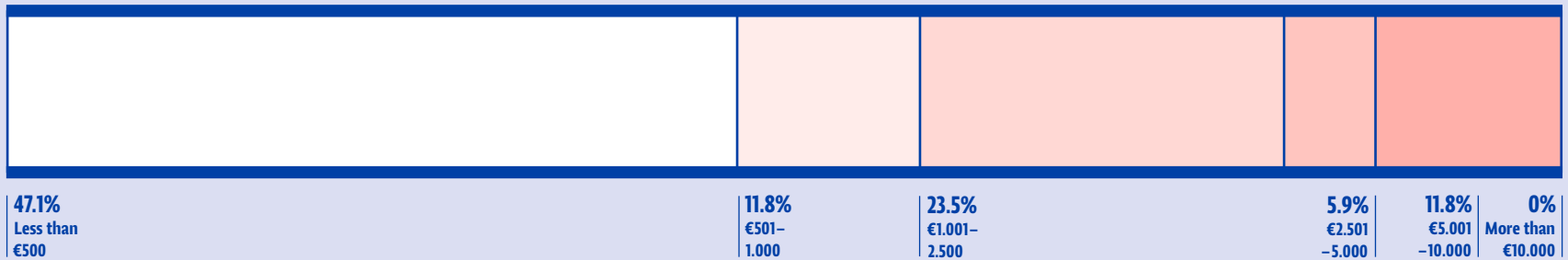
There are no noticeable differences in the minimum and maximum allocation of funds per grant in 2019 and 2020. In both years, the minimum allocation was in most cases up to 500 EUR. The maximum, though distributed more evenly across the categories, was most often more than 20,000 EUR in both years (► Figure 46).

Figure 46 ▶ Minimum and maximum allocations of funds per grant in 2019 and 2020

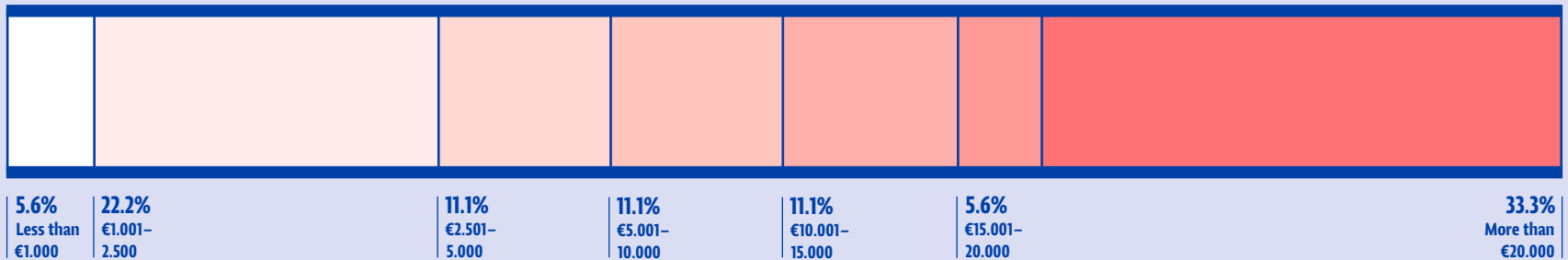
Minimum allocation of funds per grant in 2019
Funders (N = 18)



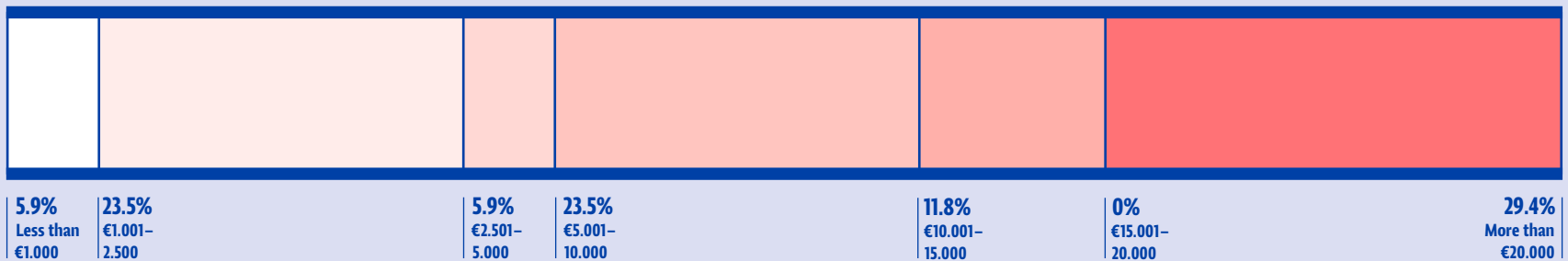
Minimum allocation of funds per grant in 2020
Funders (N = 17)



Maximum allocation of funds per grant in 2019
Funders (N = 18)



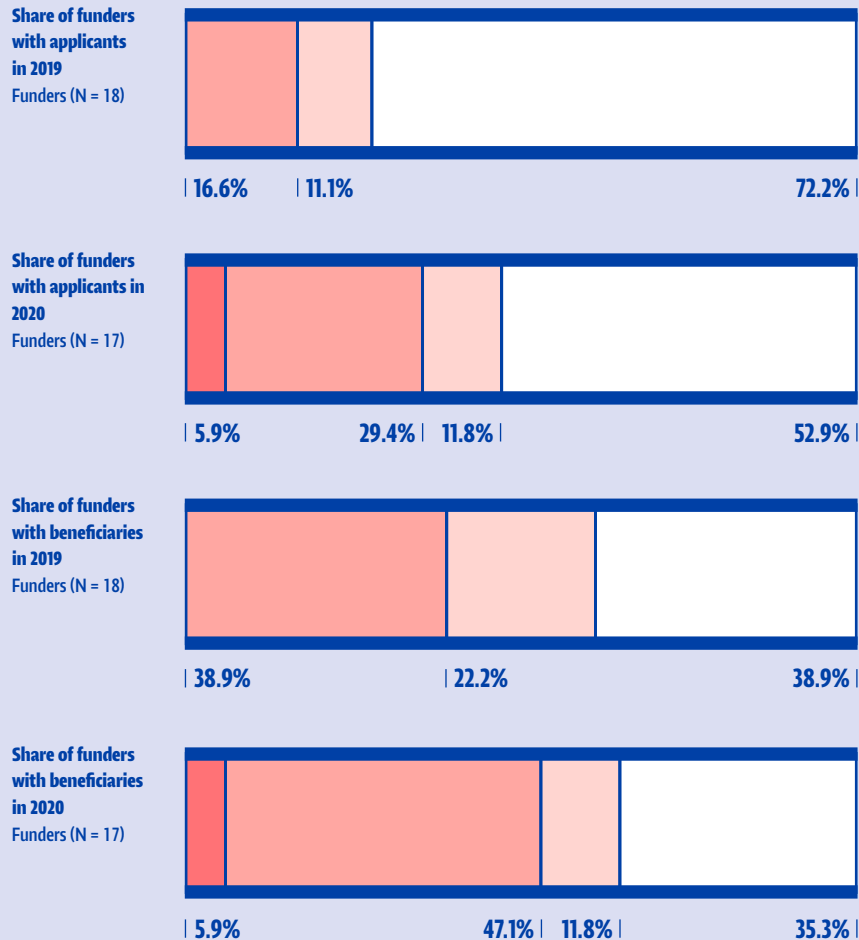
Maximum allocation of funds per grant in 2020
Funders (N = 17)



- None
- 1-50
- 51-100
- 100+

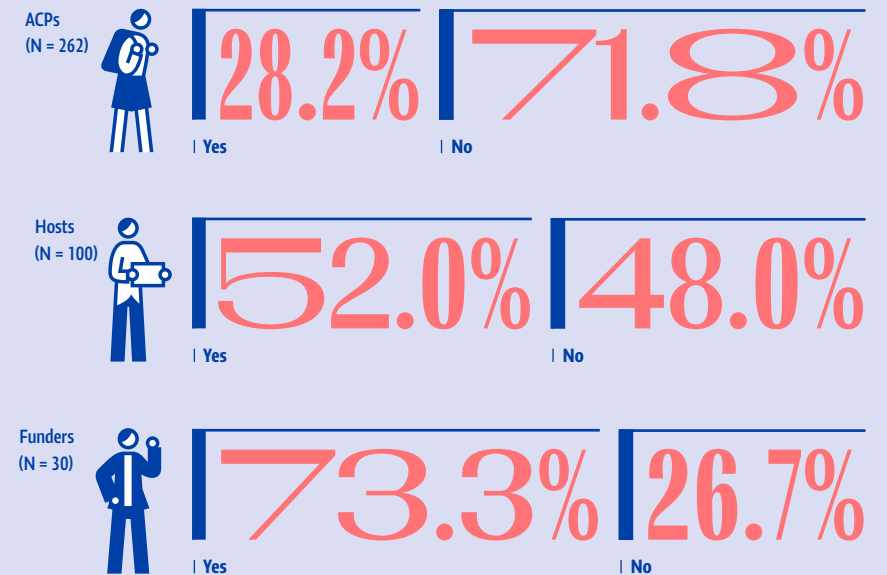
When comparing the number of applicants with the number of beneficiaries (► Figure 47), we can note a decline in the numbers of both applicants and beneficiaries. This is corroborated by the funders' answers to the open question on the consequences of the COVID-19 pandemic (see ► page 134).

Figure 47 ► Differences in the numbers of applicants and beneficiaries in 2019 and 2020



When it comes to mobilities that were held during the pandemic, among the survey respondents, only 28.2% of the ACPs travelled across borders, 52% of the hosts hosted mobilities and 73.3% of funders provided mobility grants (► Figure 48).

Figure 48 ► Mobilities during the COVID-19 pandemic



There were also many cancellations of planned mobilities due to the pandemic. A total of 64.9% of the ACP respondents experienced cancellations (► Figure 49), with 76.5% of them having cancellations of 1–5 mobilities; 68% of host respondents also reported cancellations, with 64.7% of them having cancellations of 1–5 mobilities and 20.6% having cancellations of 6–10 mobilities. Furthermore, 66.7% of the funder respondents stated that they had experienced both cancellations and rescheduling of their mobility grants, with 55% reporting that they had faced cancellations and rescheduling of more than 15 mobility grants.

Figure 49 ► Cancellations due to the COVID-19 pandemic

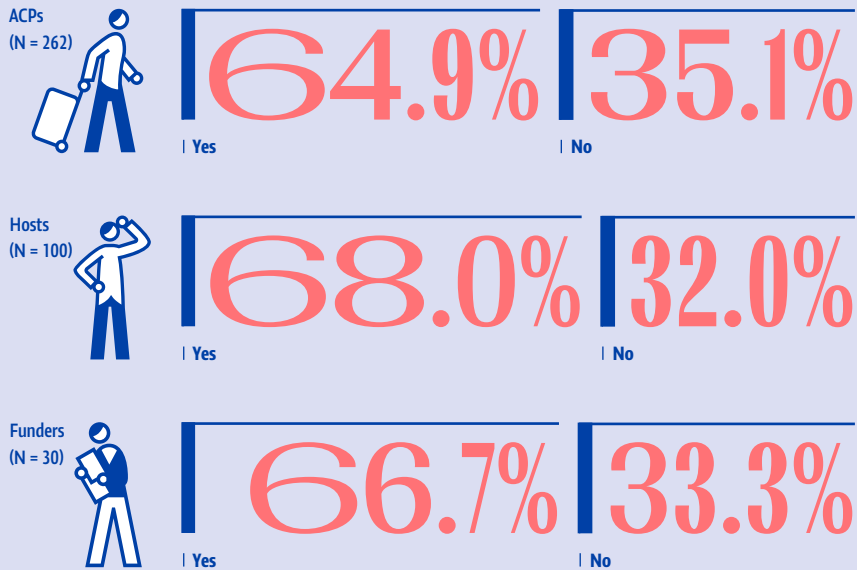
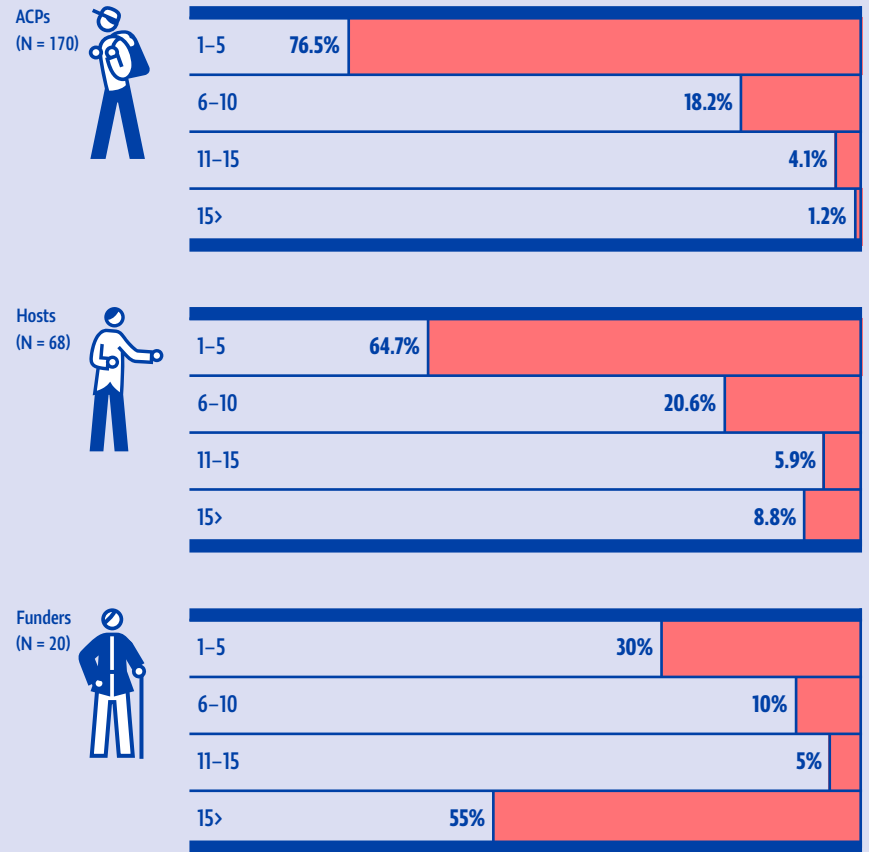


Figure 50 ► Number of cancelled mobility projects



The funders' responses to an open question related to the impact that the pandemic had exerted on the grant programme and the main challenges that they are now facing reflected the changes discussed above: the majority of the funders reported changes in plans and cancellations and postponements of mobilities, which made it difficult for them to plan. Some of the funders described transformations of physical mobilities into virtual or hybrid formats, others reported less international travel, a few lost accesses to funding or their grantees did not use the received grant, for some the number of applications in response to open calls decreased and for some the number of annual calls increased or they started covering costs like online presentations. Some typical comments were the following:

| *We received fewer applications. (F 138978809)*

| *The pandemic made it difficult to plan ahead. Although all invited artists were not able to travel due to the pandemic, the programme continued its operations. Some participants were given the opportunity to participate remotely and work with their projects from their homes. (F 134616030)*

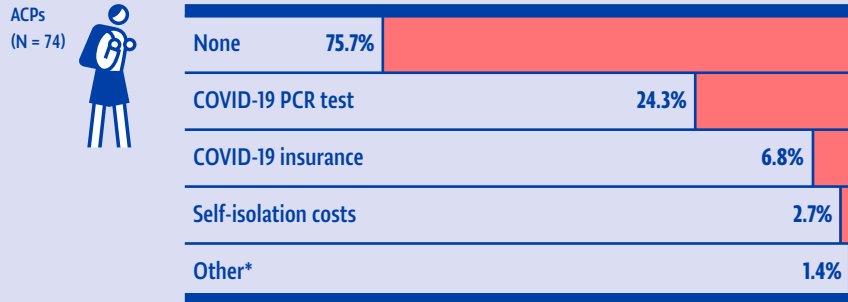
| *Fewer applications. In addition to changes, cancellations of previous grants. (F 134947146)*

| *Smaller number of artists who applied for the grant due to travel restrictions. And approved artistic exchanges were delayed. (F 136971362)*

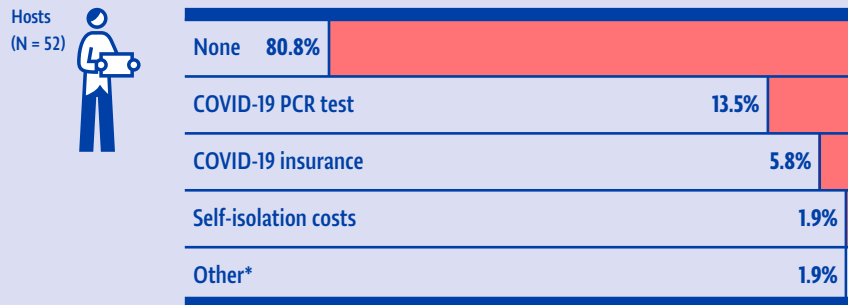
| *Many journeys were cancelled and most of the selection programme by the beneficiaries was conducted online, as well as their participation in international events. A certain amount of the given grant was returned because they couldn't spend it. (F 137174202)*

Safe travel and safe stays became more relevant than ever during the pandemic. It is thus discouraging that 75.7% of the ACPs and 80.8% of the host respondents reported that the mobility grants that they had received to travel/host during the pandemic did not cover any of the pandemic-related costs. Just 24.3% of the ACPs and 13.5% of the host respondents had their COVID-19 PCR test costs covered. It is also disheartening that only a tiny share of the ACPs and host respondents said that the grant received covered COVID-19 insurance or self-isolation costs (► Figure 51). The funders had a slightly different (more optimistic) perspective, with 40.9% of them answering that the grants that they provided covered the PCR test costs and 18.2% stating that they covered insurance, but only one respondent replied that their grant covered self-isolation costs.

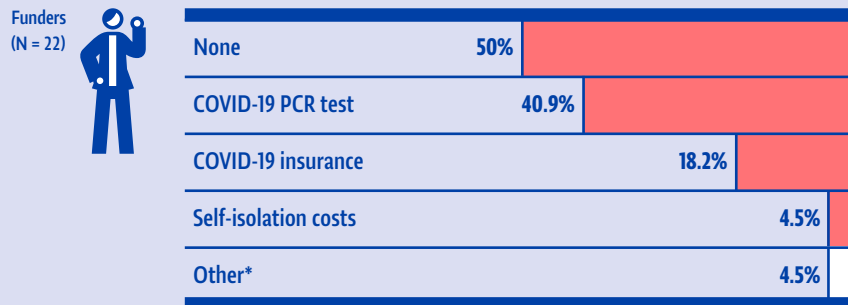
Figure 51 ▶ COVID-19 related costs
Multiple choice, select all that apply



* Unable to share apartment spaces



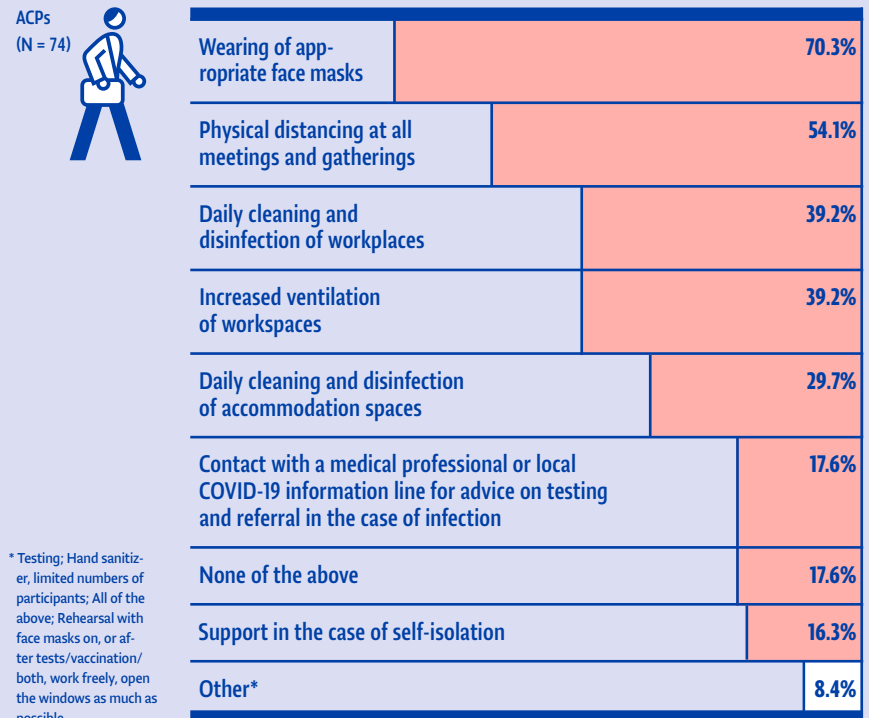
* Government grants for cancelled events



* Diverse

Artists and cultural professionals were also asked to state what safety measures specifically regarding the pandemic had been introduced by their host in the destination during their stay. Of the respondents, 70.3% reported the measure of wearing appropriate face masks, 54.1% physical distancing at all meetings and gatherings and 39.2% daily cleaning and disinfection of workspaces as well as increased ventilation of spaces. A more detailed overview of the introduced measures is presented in ▶ Figure 52.

Figure 52 ▶ Safety measures introduced by local hosts
Multiple choice, select all that apply



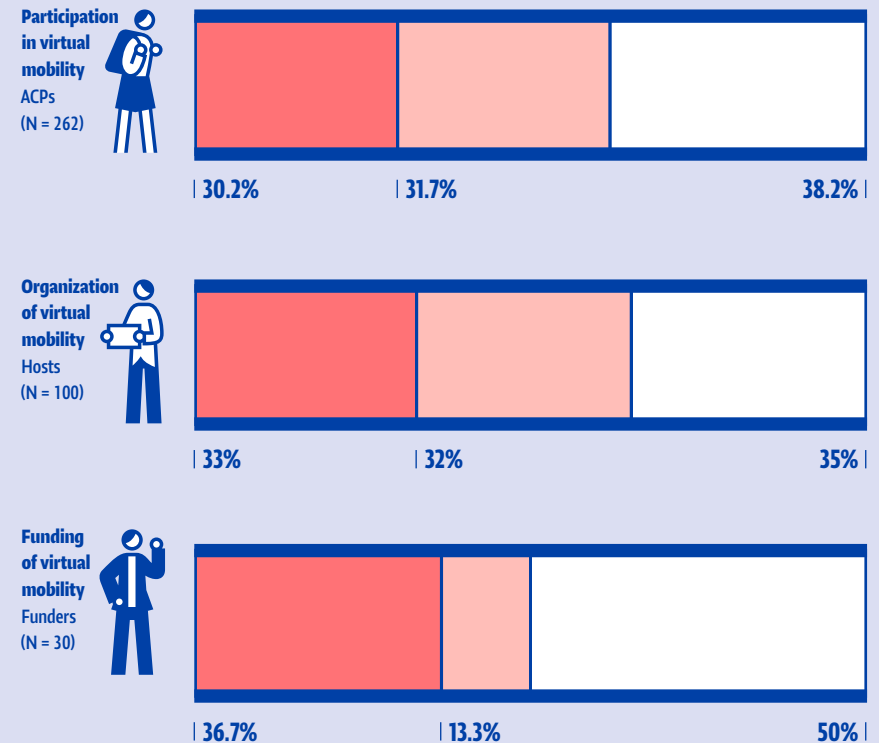
* Testing: Hand sanitizer, limited numbers of participants; All of the above; Rehearsal with face masks on, or after tests/vaccination/both, work freely, open the windows as much as possible

VIRTUAL MOBILITY & THE DIGITAL DIMENSION OF MOBILITY

- Yes
- No, but I am/we are planning to
- No, and I am/we aren't planning to

The responses regarding virtual mobility experiences among both the **ACPs** and the hosts who participated in the surveys are rather evenly spread (► Figure 53). In both groups, about a third of the respondents have participated in virtual mobility, somewhat below a third have not but plan to do so and somewhat above a third have not and do not plan to do so. Conversely, the percentages for funders are not evenly spread – 36.7% of the funders have funded virtual mobility, 13.3% have not but are planning to do so and a high percentage, 50%, have not funded it and do not plan to do so in the future.

Figure 53 ► Virtual mobility



Most of the funders who have funded virtual mobility started with the programme in 2020. They transformed their usual physical mobility programmes into virtual or hybrid ones as an (ad hoc) answer to the pandemic, which was their prime motivation for turning to virtual mobility. The descriptions of the virtual mobility programmes reflect that most of them covered some expenses for online participation (for example in events), but not many covered expenses for online content creation and promotion/audience engagement. When asked about the main challenges that they are facing as funders of virtual mobility, the respondents highlighted an insufficient level of funding and an imbalance in the diversity of applicants. Besides, they mentioned concerns such as the ineffectiveness of virtual events, challenges with platforms that were new to them as well as to their beneficiaries and limited networking, the latter being especially interesting as international networking was recognized as one of the most beneficial aspects of virtual mobility by all three groups of stakeholders (see ► Page 143 for more detail).

The host and ACP survey participants who have hosted/experienced virtual mobility were asked to describe one of those experiences briefly. Besides virtual mobility, some of the respondents mentioned experiencing hybrid mobility with a combination of virtual and physical activities. From the responses, it is clear that, among the respondents, the definition of virtual mobility is not unified; hence, there were multiple and diverse understandings of what virtual mobility means and encompasses. The respondents experienced mobilities with different purposes, including:

- education (online seminars, webinars, workshops, artists' talks, lectures, mentoring programmes, training, etc.)
- meetings and networking (online conferences and panels, exchange sessions, etc.)
- production (online artists' labs, research and co-writing sessions, the creation of online content, like podcasts, theatre project development and rehearsals)
- performances/exhibitions (online exhibitions, showcases, tours, festivals, concerts and art galleries).

The majority of these activities happened in 2020 or 2021.

For artists and cultural professionals, virtual mobility is sometimes suboptimal and resembles a series of fragmented experiences, and it is worth mentioning that all the negative comments among the responses received came from the ACPs. Considering that the majority of reported activities took place during and because of the pandemic, negative comments could also be attributed to the "screen fatigue" caused by the almost-constant online presence. Some of the quotes from the ACPs are the following:

I do not understand what you really mean by virtual mobility. Sounds crazy. I have been 4 months in lockdown in New Zealand and had rehearsals, congresses, meetings, workshops and so many collaborations online in so many different forms that I have no problem with this. We made films, performances and open real and virtual exhibitions

via Zoom or other platforms, so please explain to me what is virtual mobility? (A 118318576)

Virtual exhibitions during 2020 and 2021, video calls with other artists and curators: let's be honest, they do not work as well as a physical approach. I am not enrolling in it in the near future: it creates anxiety and does not open as many doors, nor it is as inspiring as seeing the artworks of other artists in person. (A 118628820)

Mostly (or maybe even exclusively) during the 2020 and 2021 pandemic-caused lockdown and the fact that travelling mostly wasn't technically possible. Myriad of different Zoom events. Mostly totally pointless. (A 125027627)

Generally, the hosts had a slightly different perspective as they coordinated events more often, and it seems that virtual mobility is a more coherent experience for them, as shown by the following examples:

This year we organised a remote residency programme for artists, which was supported by Creative Europe. We had them working online for a couple of months, their engagement and labour were paid for and they delivered great results. (H 124852398)

Over email and Zoom calls, we map a global environment of experimental music technology by decentralized artists (women, non-binary, trans, bipoc and differently abled persons), whom we consequently commission or hire to create tutorials or appear as guests in our podcast series or panels, most of which again take place online and over email. (H 128811969)

Nevertheless, this does not mean that they are not quite critical of virtual mobility, which is clear from their answers to the question on the key obstacles related to it, which will be discussed in the following section.

BENEFITS OF & OBSTACLES TO VIRTUAL MOBILITY

We asked the respondents to select up to five of the most beneficial aspects of virtual mobility (see ► Table 8). Again, international networking was highlighted by all three groups of respondents: the largest share of the ACP and host respondents (60% each) selected it, and the funders recognized it as important as well. Nevertheless, the funders responded more often that the reduction of the environ-

mental impact and decreased costs (56.7% each) are the most beneficial aspects of virtual mobility. The reduction of the environmental impact was also highlighted by both the ACPs and the hosts (48.5% and 44%, respectively). Next in the top five most beneficial aspects for the ACPs are their professional development, intercultural exchange and reaching new audiences, while the host respondents stated that programme development, reaching new audiences, intercultural competency development and artistic recognition and visibility are important. When it comes to the funders, beside those already mentioned, they also found expanding outreach to other territories, reaching new audiences, overcoming issues with visas and work permits and health and safety risks to be important. On the one hand, it has to be noted that 3.2% of the ACP respondents under *Other* clearly and strongly stated that they do not see any benefits to virtual mobility. On the other hand, the hosts were more interested in the benefits of time saving and easier handling during the pandemic being listed as additional benefits.

Table 8 ▶ Most beneficial aspects of virtual mobility

Multiple choice, select up to five most important

(N = 262)



ACPs

International networking	60%	Economic benefits	24.1%
Reduction of the environmental impact	48.5%	New knowledge of different cultures and societies	16.8%
Professional development	39.3%	Psychological benefits	11.5%
Intercultural exchange	29%	Community engagement	9.5%
Reaching new audiences	26.3%	Participatory practices with local communities	5.7%
Artistic recognition and visibility	25.6%	Other*	6.8%
Artistic development	24.4%		

* None; I don't know; It's the only thing we could do in pandemic times; Faster and easier access to people but doesn't build deep connections; Disability and children are not problematic; It's probably better than nothing; Access to opportunities for collaboration

Hosts

(N = 100)



International networking	60%	More diversity and quality in the local cultural offer	20%
Reduction of the environmental impact	44%	Economic benefits	20%
Programme development	28%	Intercultural exchange opportunities for local communities	19%
Reaching new audiences	26%	New knowledge of different cultures	15%
Intercultural competency development	25%	Creating jobs	9%
Artistic recognition and visibility	25%	Contribution to the local cultural policy development	6%
Organizational development	23%	Other*	3%

* None; To avoid COVID-19's impact; Time saving

(N = 30)



Funders

Reduction of the environmental impact	56.7%	Organizational development	16.7%
Decreased costs	56.7%	Economic benefits	10%
International networking	50%	Intercultural exchange opportunities for local communities	10%
Expanding outreach to other territories	50%	Programme development	6.7%
Reaching new audiences	40%	New knowledge of different cultures	6.7%
Overcoming issues with visas and work permits	36.7%	More diversity and quality in the local cultural offer	6.7%
Overcoming health and safety risks (pandemics, conflicts, wars, discriminatory political climate, etc.)	36.7%	Creating jobs	3.3%
Artistic recognition and visibility	23.3%	Intercultural competencies development	3.3%
Engaging with ACPs from conflict areas	23.3%	Contribution to local cultural policy development	3.3%

The funders find a lack of knowledge about virtual mobility and scepticism towards virtual mobility programmes to be the biggest obstacles to virtual mobility. Next is the lack of digital infrastructure for virtual mobility, the absence of flexible virtual mobility funding schemes and the limited scope of international connections and relations for virtual mobility. The ACPs and hosts also listed a lack of knowledge about virtual mobility as one of the biggest obstacles. They further recognized a lack of information about virtual mobility opportunities, the absence of virtual mobility funding schemes for all artistic and cultural fields and the absence of flexible virtual mobility funding schemes for artists/cultural professionals and hosts (see ▶ Table 9 for more details). In the *Other* category, both the ACPs and the hosts reported clear and strong negative feelings towards virtual mobility. They listed, for example, internet issues, the shortcomings of virtual mobility in regard to establishing a “true connection and relationship between the host and the artist” (H 125652561), a lack of interest from the audience, the fundamental issue of no physical contact (especially with performing arts) and a lack of interest in virtual mobility. The responses read in such a way that indicates that some of the respondents think the biggest issue of virtual mobility is simply “the fact that it is virtual and not real” (A 132614662).

Table 9 ▶ Key obstacles to virtual mobility

Multiple choice, select up to five most important

(N = 262)



ACPs

Lack of information about virtual mobility opportunities	41.2%
Lack of knowledge about virtual mobility	40.1%
Limited scope of international connections and relations	38.9%
Absence of virtual mobility funding schemes for all artistic and cultural fields	31.7%
Absence of flexible virtual mobility funding schemes for ACPs	29.8%
Absence of adequate working and living conditions for virtual mobility	26.7%
Lack of resources for virtual mobility	24%
Lack of proper virtual mobility opportunities for ACPs living with disabilities	14.9%
Lack of capacity for virtual mobility	14.9%
Taxation and fiscal difficulties with payments to the ACPs for virtual mobility	6.9%
Work permit obstacles	5%
Other*	12%

* Lack of commitment and excitement when it's digital; Funding agency agendas are still wedded to geographical locations, they have not yet embraced the idea of truly global, virtual projects; Lack of information about (copy)rights. Lack of proper access to the Internet in certain parts of Europe/world. Censorship or digital harassment; Virtual mobility is just a surrogate of the real-life experience. Nothing to compare with; Missing the whole point of real mobility versus virtual mobility; Not interesting. Virtual lacks all the good from an in-real-life experience; I don't think virtual mobility allows for the true interaction and experience you would get from being in a different physical place; Virtual mobility sounds like a bad idea; Get real people across borders, working with each other. No to synthesis. Full stop. Weak, superficial and lazy; Impossibility to make new, deep, long relationships; Internet connection in a remote place; I don't know; This is an oxymoron - there is no mobility in the virtual realities - a person stays in front of their computers/tablets/phones; It is depressing; No physical connection; Lack of presence, difficulty to concentrate; The virtual experience just can't replace the live one; Lack of time; The phenomenological aspect; No social inclusion and lack of built relationships; Discrimination by age; The quality of the outcomes doesn't outweigh the effort in taking part; Contradictory nature of virtual mobility; Not an option; In my case only psychological, I think; Lack of good practices for virtual activities. Screen time is very demanding and has shorter periods of attention compared with physical presence. Sometimes it feels like a too literal translation of physical practices and it doesn't work; All of the above; The physical encounter with new environments is missing too much...; The fact that it is virtual and not real; Without an accompanying life mobility (preferably prior), the virtual engagement, knowledge and exchanges lack a truthful basis for work

(N = 100)



Hosts

Lack of knowledge about virtual mobility	46%
Lack of organizational interest in virtual mobility programmes	37%
Absence of flexible virtual mobility funding schemes for local hosts	34%
Lack of information about virtual mobility opportunities	33%
Absence of virtual mobility funding schemes for all artistic and cultural fields	31%
Absence of adequate working and living conditions for virtual mobility	24%
Lack of resources for virtual mobility	23%
Lack of proper virtual mobility opportunities for ACPs living with disabilities	21%
Lack of capacity for virtual mobility	21%
Limited scope of international connections and relations for virtual mobility	18%
Taxation and fiscal difficulties with payments to the ACPs for virtual mobility	6%
Work permit obstacles	0%
Other*	16%

* The main obstacle is our way of working: we ask artists to react, relate and connect to our locality, our programme is grounded in the (physical) local context; Lack of artist interest in virtual mobility; Censorship, artistic counterpoints, e.g. for music; Our organization is located in Germany. So, there is a lack of fast and stable internet; It's a shit; Lack of possibilities for establishing a true connection/relationship between the host and the artists through informal meetings; Lack of audience interest in participating and experiencing virtual residencies; Lack of interest in such presentation by the audience: our focus is theatre/the performing arts, and we see that our audiences are not interested in virtual theatre, and we understand that; Not really interested; There is no Internet; Virtual mobility just doesn't work properly; Limited communication through virtual platforms can cause misunderstandings sometimes, but it always significantly limits the degree to which you really can get to know one another and exchange as you would in person; Limited quality of experience transmission due to absence of kinaesthetic interaction (very important in performing arts); Lack of physical contact; Impossibility to offer audiences the real added value of storytelling as such: togetherness; Lack of interest from the audience

(N = 30)



Funders

Lack of knowledge about virtual mobility	63.3%
Scepticism towards virtual mobility programmes	60%
Lack of digital infrastructure for virtual mobility	50%
Absence of flexible virtual mobility funding schemes	43.3%
Limited scope of international connections and relations for virtual mobility	40%
Lack of organizational interest in virtual mobility programmes	30%
Lack of capacity for virtual mobility	26.7%
Lack of resources for virtual mobility	20%
Other*	9.9%
Taxation and fiscal difficulties with payments to the ACPs for virtual mobility	0%

* Lack of interest; Absence of virtual mobility funding schemes for these artists; The need to meet in person

Unsurprisingly, more than 70% of all three stakeholder groups do not consider virtual mobility in culture to be a viable alternative to real-life cross-border mobility – 72.9% of the ACPs, 79% of the hosts and 73.3% of the funders (► Figure 54). Analysing the answers of the ACPs according to their specific artistic fields of work (► Figure 55), the results indicate some differences. At one end, the largest share of respondents answered that virtual mobility is a viable alternative for those working in the field of design and creative services. At the other end, the largest share of those who answered that it is *not* a viable alternative was for those working in the museum sector and audio-visual fields. However, based on these results, it is evident that the respondents show considerable resistance to and scepticism of virtual mobility, despite recognizing some of the benefits of such practices.

Figure 54 ► Is virtual mobility a viable alternative to physical mobility?

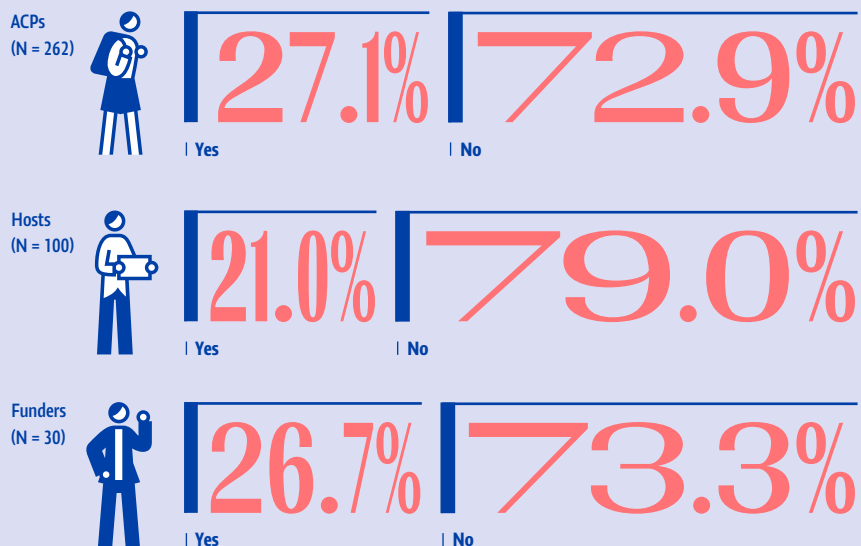
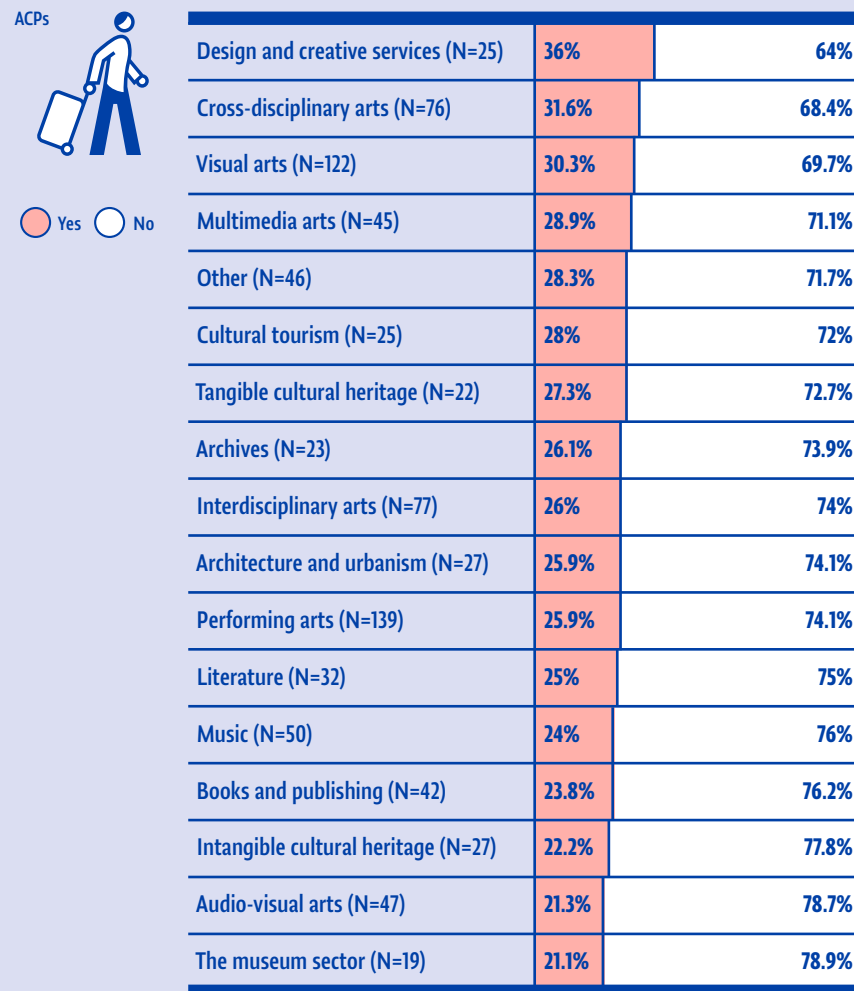


Figure 55 ► Differences in opinion on virtual mobility as a viable alternative by artistic/cultural field



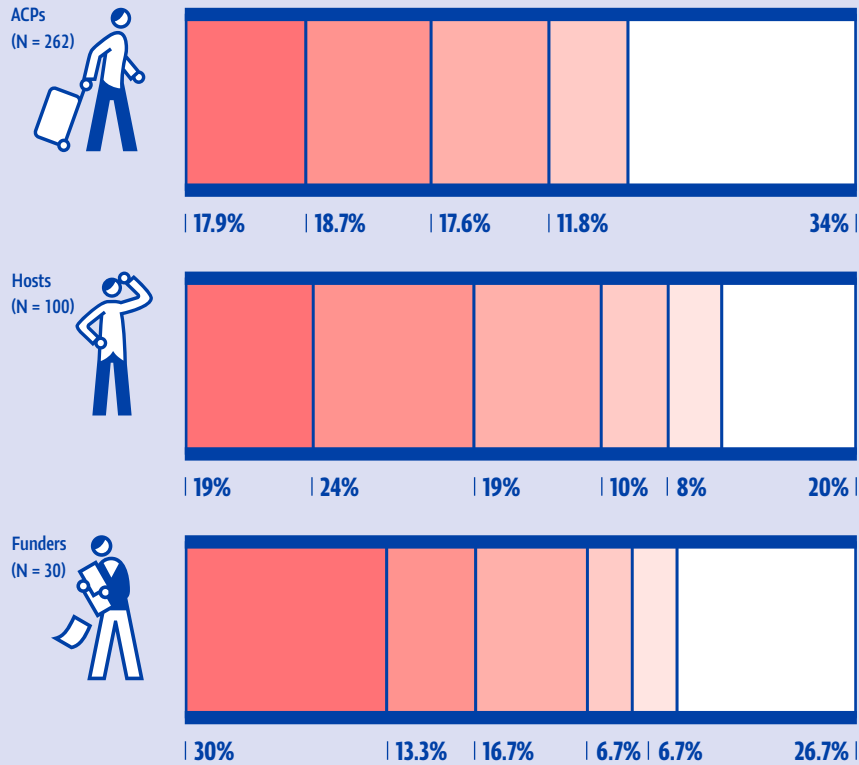
GREEN DIMENSION

ECOLOGICAL SUSTAINABILITY POLICIES

The respondents were asked in which area they recognize the greatest presence and strongest impact of ecological sustainability policies designed for the culture sector in their country (see ▶ Figure 56). The highest percentage of ACP respondents said that they do not recognize such policies in any area (34%),

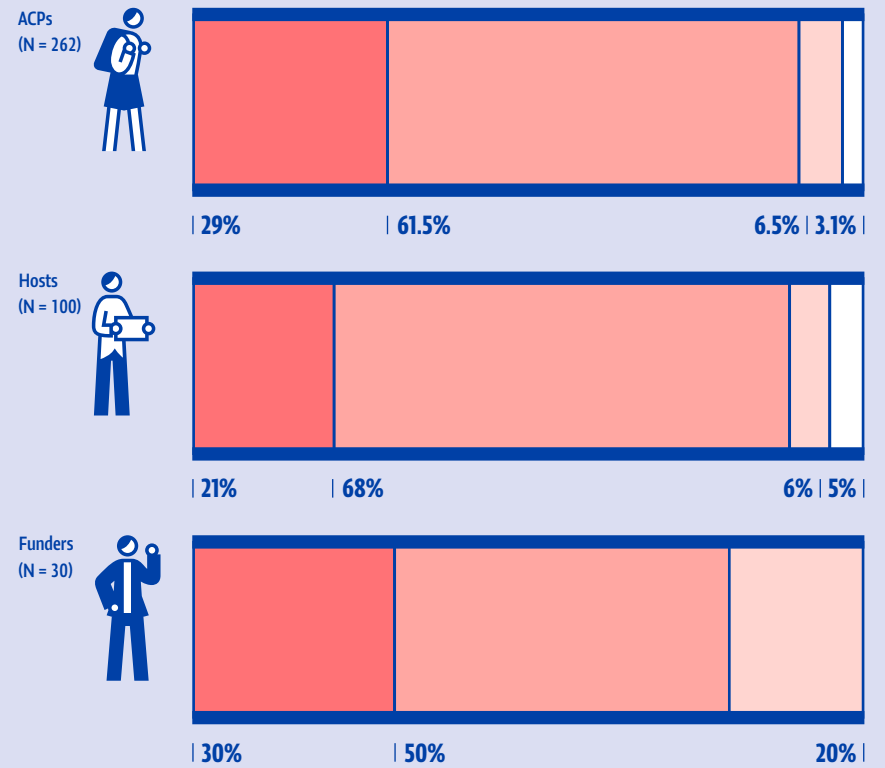
followed by rather similar percentages for policies in the areas of waste management, energy use and efficiency, resource efficiency and transport. Meanwhile, 20% of the host respondents do not recognize such policies in any area, while similar or smaller percentages recognize them in waste management, energy use and efficiency, transport, resource efficiency and green public procurement. The funders who participated in the survey most often found the strongest presence of these policies in energy use and efficiency, but these were closely followed by those who do not recognize such policies in any area. In addition, 61.5% of the ACP and 68% of the host respondents reported that they implement these policies in their everyday professional work when possible (▶ Figure 57). Half of the surveyed funders try to support these policies in their funding programmes when possible, and 30% fully support them in their programmes.

Figure 56 ▶ The area of the strongest presence of ecological sustainability policies designed for the culture sector



- Energy use and efficiency
- Waste management
- Transport
- Resource efficiency (such as water use)
- Green public procurement
- None

Figure 57 ▶ Implementation of and support for ecological sustainability policies



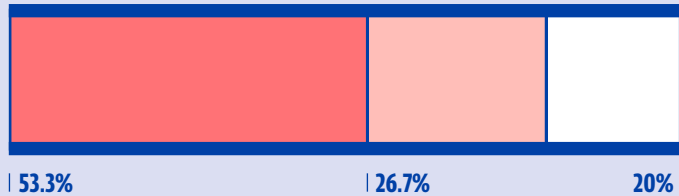
- To my knowledge, there are no such policies
- I/we try to implement/support these policies when possible
- I/we fully implement/support these policies
- I/we do not implement/support these policies at all

ECOLOGICAL SUSTAINABILITY CRITERIA

Regarding the use of ecological sustainability criteria in their process of selection (► Figure 58), 20% of the surveyed funders use them and 53.3% do not currently but plan to use them, while 26.7% are not planning to use them at all. The six funders who reported that they include ecological sustainability criteria

mostly use the following criteria: resource efficiency in travel (four of six), a lower carbon footprint in travel, energy savings in production, lower waste production in production and resource efficiency in accommodation and production (two of six for each criterion).

Figure 58 ► Do you use/include ecological sustainability criteria in your processes of selection for funding?
Funders (N = 30)



- Not currently but we are planning to
- No, and we are not planning to
- Yes

The most common ecological sustainability criteria that ACP respondents use in their work (► Table 10) are connected to travel, for example, a lower carbon footprint (40.5%), energy savings and resource efficiency (32.8%); about a third reported that they make an effort to reduce waste in various areas of their work, such as production, travel and accommodation. The majority of the surveyed hosts also apply different ecological sustainability criteria when hosting mobilities, the most common being lower waste production (51% in production and 40% in accommodation), and about four out of ten use additional criteria, including resource efficiency in production, travel and accommodation, energy savings in production, accommodation and travel and a lower carbon footprint in travel and production.

Table 10 ► Ecological criteria used in work
Multiple choice, select all that apply



ACPs (N = 262)
Hosts (N = 100)

ACPs		Hosts	
Lower carbon footprint in travel	40.5%	Lower waste production in production	51%
Lower waste production in travel	35.5%	Resource efficiency in production	44%
Lower waste production in production	34%	Resource efficiency in travel	43%
Energy savings in travel	32.8%	Energy savings in production	40%
Resource efficiency in travel	32.8%	Lower waste production in accommodation	40%
Lower waste production in accommodation	32.1%	Energy savings in accommodation	38%
Energy savings in production	27.5%	Resource efficiency in accommodation	37%
Energy savings in accommodation	25.6%	Lower carbon footprint in travel	35%
Lower carbon footprint in production	22.1%	Energy savings in travel	35%
Use of renewable energy sources in production	22.1%	Lower carbon footprint in production	33%
Resource efficiency in accommodation	19.8%	Use of renewable energy sources in production	26%
Lower carbon footprint in accommodation	16.8%	Lower carbon footprint in accommodation	25%
Use of renewable energy sources in accommodation	13%	Use of renewable energy sources in accommodation	19%
None	9.5%	None	9%
Resource efficiency in production	8%		

ECOLOGICAL SUSTAINABILITY PRACTICES

The most common ecological sustainability practices (► Table 11) implemented by artists and cultural professionals in their professional work are the use of public transport (75.6%), use of recycled/recyclable and reusable materials (70.2%), holding of virtual meetings instead of in-person ones (68.3%)

and use of locally produced materials and products (66%). Furthermore, more than 50% of the surveyed ACPs reported that they cycle locally and use ground and sea transport whenever possible instead of air transport for international travel. Despite the latter, when asked to rank the means of cross-border transport (► Figure 59), the ACP respondents stated that their most common means of transport by far is air transport, followed by car sharing, sea transport and trains. Less common are buses and private cars.

We asked hosts about the ecological and sustainability practices that they implement when hosting. The largest shares of host respondents implement the following practices: encouragement of cycling (78%), use of locally produced materials and products (75%) and use of recycled/recyclable and reusable materials (74%). Other than those, more than half of the surveyed hosts regularly use public transport, share production resources, encourage car sharing, hold digital instead of in-person meetings and use ground and sea transport whenever possible instead of air transport for international travel.

Table 11 ►
Ecological practices' implementation

(N = 262)



ACPs	YES	NO	N/A
I collaborate mainly with partners that have green credentials or green certification as part of their procurement policy	27.1%	23.3%	49.6%
I mostly use recycled/recyclable and reusable materials	70.2%	10.3%	19.5%
I mostly use locally produced materials and products	66%	14.1%	19.8%
I use energy efficient equipment and means of production	48.5%	21.8%	29.8%
I have made technological interventions in my working space that have increased energy efficiency	29%	32.8%	38.2%
I mostly rely on shared production resources and share my own	48.1%	19.1%	32.8%
I use renewable energy sources	30.2%	34.7%	35.1%
I regularly have virtual meetings instead of in-person ones	68.3%	21%	10.7%
I regularly use public transport	75.6%	13%	11.5%
I regularly cycle	57.3%	29%	13.7%
I regularly use car sharing	37.4%	34.7%	27.9%
I regularly use fuel-efficient vehicles	27.5%	36.3%	36.3%
I use ground and sea transport whenever possible instead of air transport for international travel	56.5%	24.8%	18.7%
I regularly measure my environmental footprint and resource consumption (power, water, waste, etc.)	40.1%	46.6%	13.4%

(N = 100)



Hosts

	YES	NO	N/A
We have green credentials or green certification as an integral part of our procurement policy (venues, accommodation, food and drink supply, office material supply, logistics)	15%	33%	52%
We collaborate mainly with partners that have green credentials or green certification as part of their procurement policy	20%	35%	45%
We mostly use recycled/able and reusable materials	74%	15%	11%
We mostly use locally produced materials and products	75%	13%	12%
We use energy-efficient equipment and means of production	48%	25%	27%
We make technological interventions in our working space that increase energy efficiency	40%	30%	30%
We mostly rely on shared production resources and share our own	66%	16%	18%
We use renewable energy sources	26%	43%	31%
We regularly hold digital instead of in-person meetings	61%	24%	15%
We regularly use public transport	68%	20%	12%
We encourage cycling	78%	10%	12%
We encourage car sharing	64%	18%	18%
We use fuel-efficient vehicles	22%	41%	37%
We use ground and sea transport whenever possible instead of air transport for international travel	58%	25%	17%
We regularly measure our environmental footprint and resource consumption (power, water, waste, etc.)	24%	50%	26%

Figure 59 ▶ Most common means of cross-border transport

Average rank (scale: from 1 - most common to 6 - least common, lower number meaning more common)

ACPs
(N = 218)



When thinking of mobility and transport, the usual focus is on the means of transport that ACPs use to reach their destination, but what happens once they are there? Among the survey respondents, 70.6% of the ACPs stated that they always walk when in the destination, 37% sometimes use a bicycle and 51.1% always use public transport, car sharing or a private car (▶ Figure 60). These responses correspond somewhat to those of the hosts – 33% of them always facilitate their guests’ use of bicycles, 64% always inform them about public transport options and 29% organize car-sharing options (▶ Figure 61).

Figure 60 ▶ During your mobility stays, how often do you use these methods of transport?
ACPs (N = 262)

- Always
- Usually
- Sometimes
- Never



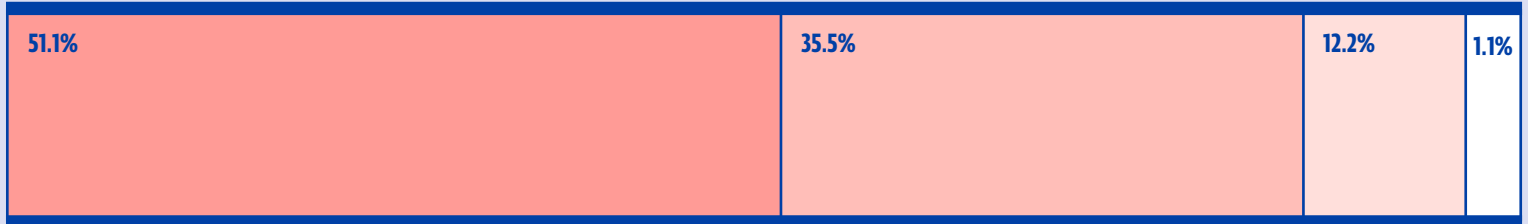
WALKING



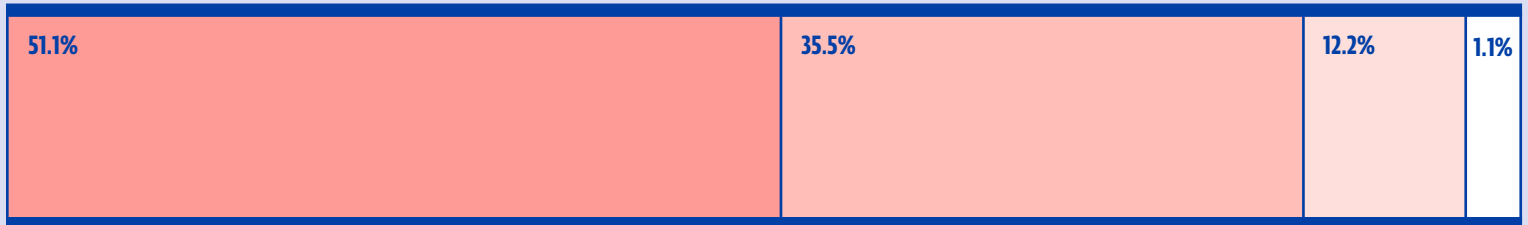
BICYCLE



PUBLIC TRANSPORT
(metro, tram, bus)



CAR SHARING



PRIVATE CAR

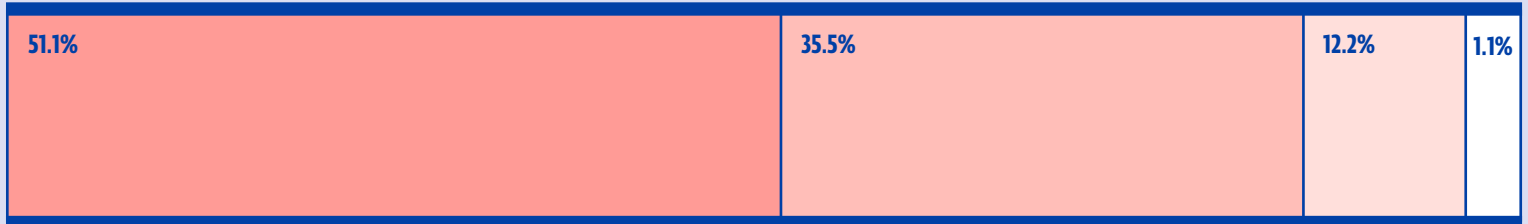
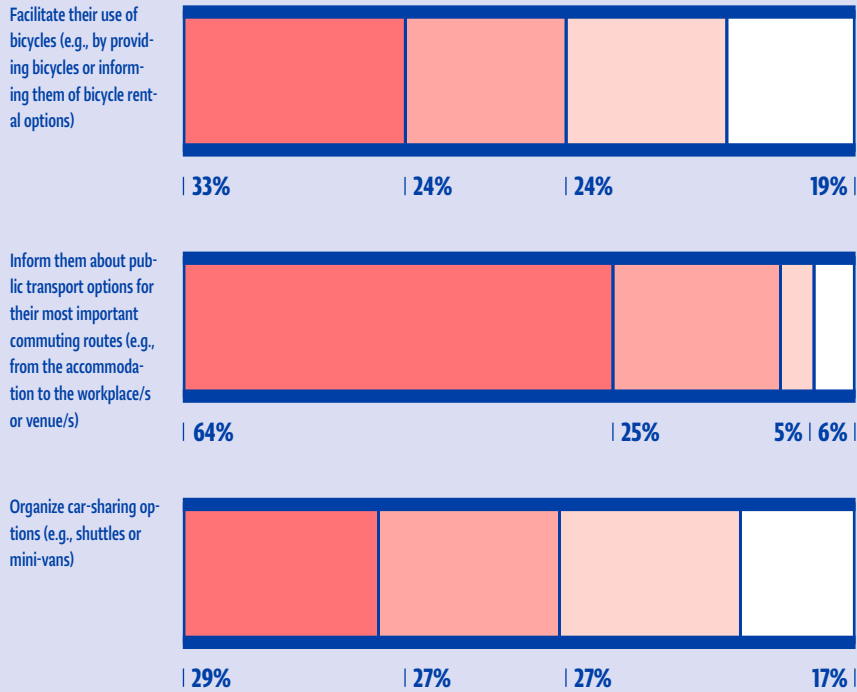


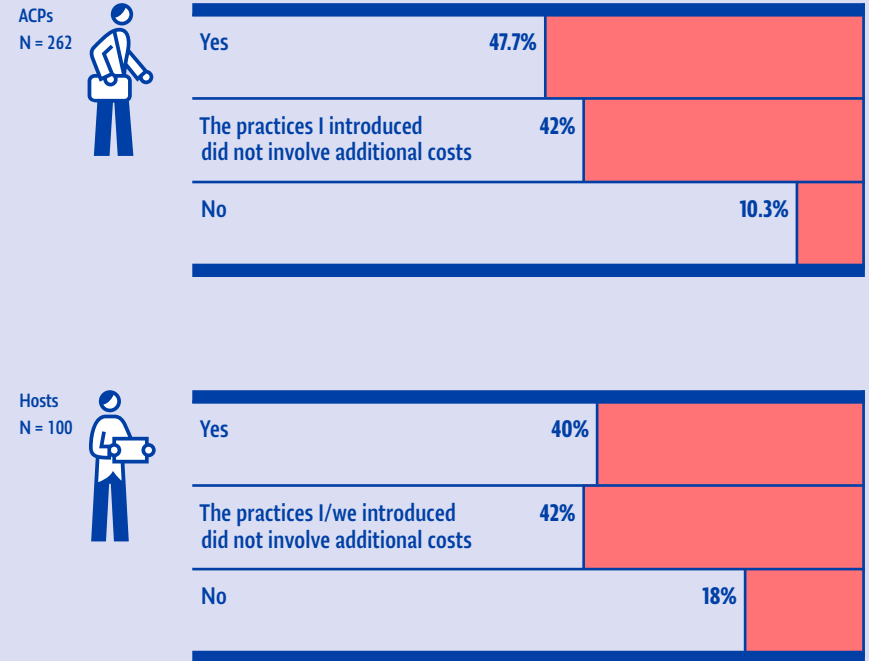
Figure 61 ▶ When hosting ACPs, how often do you ...?
Hosts (N = 100)



- Always
- Usually
- Sometimes
- Never

Even though they involve additional costs, 47.7% of the ACP and 40% of the host respondents are committed to environmentally friendly practices, and 42% of both groups of respondents claimed that the practices that they have committed to do not induce additional costs (▶ Figure 62).

Figure 62 ▶ Implementation of ecological practices despite additional costs



Both groups of respondents highlighted the financial costs associated with ecological sustainability practices (52.3% of the ACPs and 58% of the hosts) as the biggest obstacle that they encounter in their development and implementation. This is followed by a lack of critical environmental awareness in institutions commissioning artistic production (37.4% of the ACPs and 38% of the hosts), inadequate cultural production practices (36.6% of the ACPs) and a lack of critical environmental awareness in the institutions funding mobility for artists/cultural professionals (26% of the ACPs and 23% of the hosts).

Table 12 ▶
Most significant obstacles to the implementation of ecological sustainability practices
 Multiple choice, select up to three most significant



ACPs (N = 262)
 Hosts (N = 100)

ACPs

ACPs	Hosts
Financial costs associated with better environmental sustainability practices	Financial costs associated with better environmental sustainability practices
52.3%	58%
Lack of critical environmental awareness in institutions commissioning artistic production	Lack of critical environmental awareness in institutions commissioning artistic production
37.4%	38%
Inadequate cultural production practices	Lack of an appropriate legal framework
36.6%	23%
Lack of critical environmental awareness in institutions funding mobility for ACPs	Lack of critical environmental awareness in institutions funding mobility for ACPs
26%	23%
No interest in environmental sustainability practices in the country of residence	Inadequate cultural production practices
25.2%	21%
Lack of an appropriate legal framework	No interest in environmental sustainability practices in the country of residence
22.5%	21%
None	No interest in environmental sustainability practices in the culture sector
6.5%	21%
Environmental sustainability practices are a hipster scam	None
3.1%	9%
Other*	Environmental sustainability practices are a hipster scam
3.2%	1%
	Other*
	2%

Most of the respondents in all three groups claimed that they encourage the use of sustainability practices (▶ Figure 63) – 67.6% of the ACPs encourage their local hosts and 85% of the hosts and 53.3% of the funders encourage artists and cultural professionals to implement such practices. Most of the ACPs do so by asking their local hosts for transport and accommodation options with a low environmental impact (65% and 45.2%, respectively), while most of the hosts (61.2%) engage in the complementary practice of making transport with a lower impact more available to their guests and try to raise awareness about lower-impact practices (54.1%) (▶ Table 13).

* **ACPs** Lack of environment-friendly alternatives; I see a lack of a critical approach to sustainability. Often it becomes a question of communication, which then ends up in 'washing'. Also, the lack of knowledge about sustainability as a whole system with social and economic aspects is very rare (as in this survey); No idea where even to start here. All support is geared towards business. No access to advice, assessment opportunities... Apart from policy papers, no practical advice on abstract information. Yet new funding streams are emerging for artists and arts workers to propose behavioural change projects in communities; Artists' health because it is more complicated to be green; When a company is very small and struggling to survive in the cultural field, there is no time or resources to invest in sustainability. Furthermore, the carbon footprint is significantly lower in general in small companies; Inertia and a lack of critical assessment of consumption-led practices; I do my best; Lack of mobility! I can't afford a vehicle to source and transport materials and provide transportation for artists in residence. These are critically important factors locally

* **Hosts** This scheme is quite an example of how it would be impossible to implement sustainable practices when it comes to travel: 1.500 euros for one week does not allow the costs of international rail travel nor the cost of the time involved! The request to use more sustainable means of transport should correspond with an adequate rise in travel funds; Organizations with a higher annual budget and more consistent public funding can become more sustainable than smaller, self-sustained organizations. There should be different approaches depending on the scale of organizations

Figure 63 ▶ Encouragement for the implementation of ecological sustainability practices

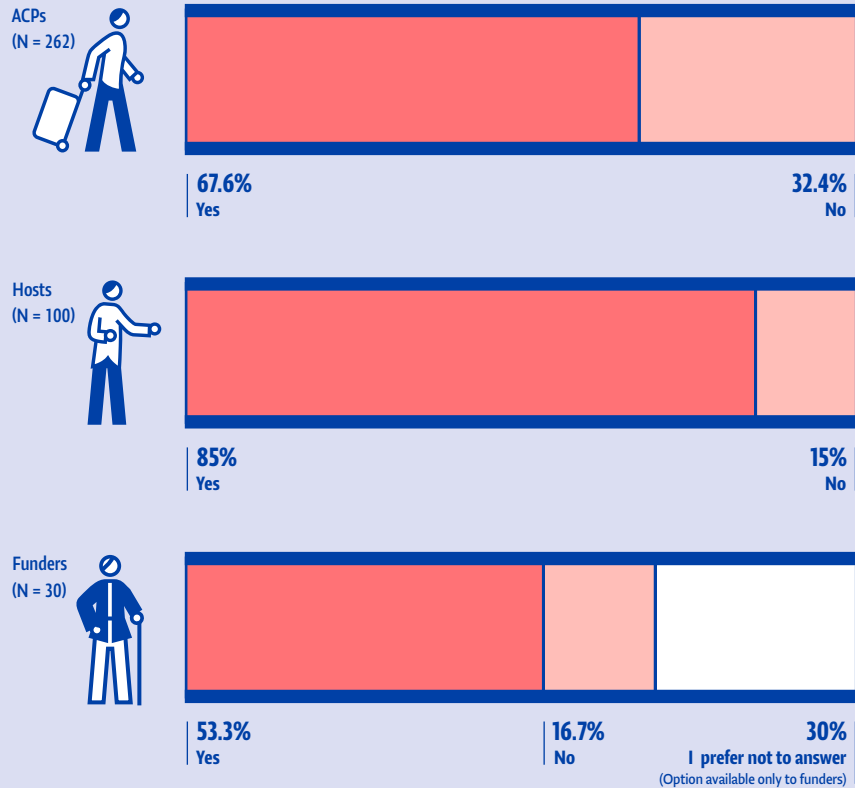


Table 13 ▶ Ways of encouragement
Multiple choice, select all that apply



ACPs (N = 147)
Hosts (N = 85)

ACPs

By requesting transport options with a low environmental impact	65%
By suggesting accommodation options with a low environmental impact	45.2%
By requesting that the host includes the environmental impact calculation of my stay in the partnership/residence agreement	20.9%
Other*	11.4%

* Recycling, reusing; Sustainable production material and sustainable waste management in the workplace; Reduce daily waste; Usually we are working together on projects that address environmental issues, so all of these things are inherent; Encouraging the use of renewable sources of production; Suggesting environmentally friendly food; I try not to impose this on others; To use the concerned alternatives for heritage theatre technology instead of electrical and computer-driven theatre equipment; By asking local suppliers; Everyday reduced use of plastics; I use a bike in the Translator House; Car sharing and carpooling. On-site implementation of recycling and use of recycled materials; Local sourcing of products and goods, vegetarian meals, etc.; Not applicable

Hosts

By making transport with a lower environmental impact more available or affordable (e.g., renting bicycles for guests)	61.2%
Through awareness raising about practices with a lower environmental impact	54.1%
We request that they explicitly state how their work raises awareness of environmental issues	20%
By calculating the environmental impact of their stay	15.3%
Other*	6%

* Not applicable; Friendly accommodation - instead of putting the artist in a hotel (money, waste, plastic, etc.), if I have the conditions to have her/him at my place/a friend's place (also a way to ensure that the artist has a fairer fee for her/his collaboration); We try to be veggie; We provide locally sourced organic food, we do not use plastic, we encourage everyone to use public transport and we only provide reimbursement if they use it

Funders were asked an open question requiring them to explain how they encourage their beneficiaries to use ecological sustainability practices in their work. By analysing their responses, we identified four groups of practices:

- using green guidelines
- implementing ecological sustainability criteria in call conditions
- funding additional eco-related costs
- implementing sustainability practices at all levels of their institutional work.

Some quotes from the funders' responses follow:

As part of grant call criteria. (F 136057541)

We include in the guidelines and in our strategies that applicants are to focus on the SDGs. (F 134035307)

Incentives for transport other than air travel; a green travel policy that bans support for air travel where other means of transport are feasible is about to be introduced. (F 139358428)

In our general grant call, we advise applying for additional funds that can be awarded for travel that is more ecologically sustainable than, e.g., flying. Residency activities are guided by ecological sustainability, which also encompasses social and psychological sustainability. During our residencies for individuals, residence staff support residents in adopting ecological practices. If necessary, we will guide them in person and act as discussion partners for themes related to ecology. Artists and researchers working at the residence will be offered get-togethers, such as study or read-

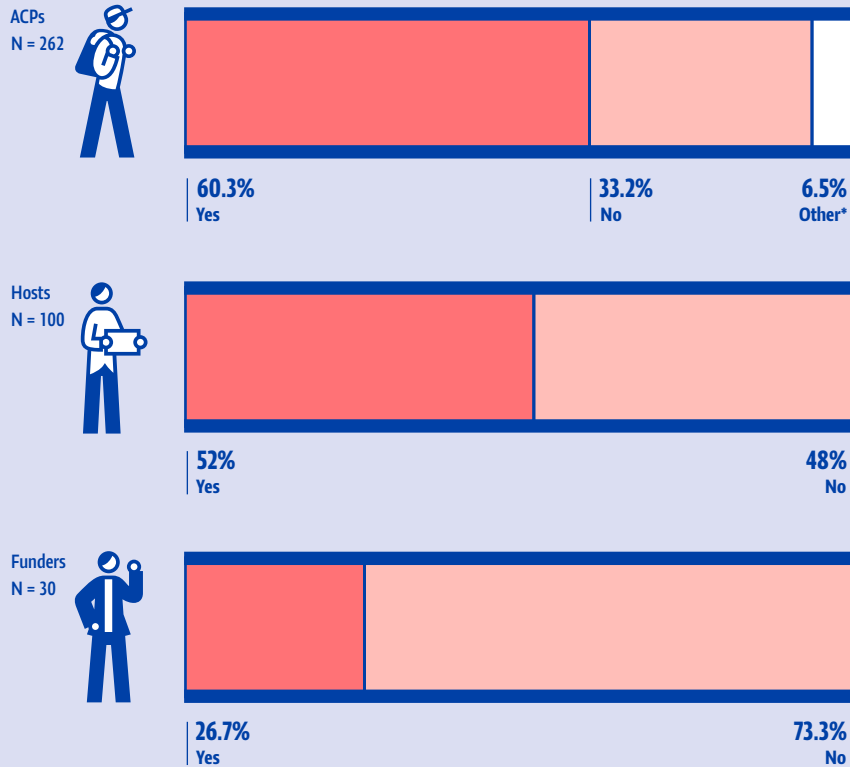
ing groups, workshops and so on, that deal with the theme of sustainability. We also take sustainability into account in the meetings and events we organize, and during them we serve vegetarian food and avoid food waste. If possible, we offer organic food and local products. In our procurement, we take sustainability into account by favouring high-quality, durable products and recycled materials. We recycle the waste created at the residence. We also encourage our residents to choose slow travel whenever possible, i.e., to travel by bus, train or ship instead of by air. (F 134616030)

THEMATIC STRANDS

While more than half of the surveyed hosts (52%) specifically support artists and cultural professionals whose work deals thematically with environmental sustainability issues, only one-third of the surveyed ACPs choose

hosts who respond to environmental sustainability concerns. An additional 3.2% said that they do so but added the caveat of when that kind of choice is possible. Only 26.7% of the funders specifically fund projects that deal thematically with environmental issues (► Figure 64). We asked those respondents who answered positively to expand on their answers by providing more detail about which thematic strands of environmental concerns feature in their work/hosting. More than half of the ACPs (63.3%) stated that they deal with climate change, 46.3% feature waste and 40.1% focus on biodiversity. Most of the hosts and funders responded that they do not prioritize any environmental sustainability thematic strand. Those who do prioritize climate change (19.2% of hosts and 25% of funders), biodiversity (17.3% of hosts) and energy use/efficiency (12.5% of funders).

Figure 64 ▶ Specifically choose/support/fund hosts/ACPs who deal with environmental sustainability concerns



* If it is possible; Only when the choice is up to me (lots of mobility arranged for me by my employer); Not applicable; I accept hosts who choose to invite me, I cannot afford the luxury of choosing them; Problematic in the south of Europe, with less rich countries; I choose those who respond to sustainability concerns: social, economic, climate and cultural aspects; Artists are happy to travel and show their work. This is the main impulse. If we can go somewhere, we go there. Of course. If we do not match politically and ethically, we won't go! But cooperations are mainly the fruit of a long preparation process; We generally do it, but we are not too strict in this

Table 14 ▶ Which thematic strands feature in your work/do you prioritize when inviting/funding ACPs?

Multiple choice, select all that apply for ACPs; single choice for hosts and funders
ACPs (N = 147)
Hosts (N = 52)
Funders (N = 8)

ACPs

Climate change	63.3%	Water use	32.7%
Waste	46.3%	Energy use/efficiency	30.6%
Biodiversity	40.1%	Other*	13.3%

Hosts

We don't prioritize any thematic strand	38.5%	Water use	9.6%
		Water use	7.7%
Climate change	19.2%	Energy use/efficiency	3.8%
Biodiversity	17.3%	Other*	3.8%

Funders

We don't prioritize any thematic strand	50%	Other*	12.5%
		Biodiversity	0%
Climate change	25%	Waste	0%
Energy use/efficiency	12.5%	Water use	0%

* **ACPs** Recycling, consumption, obsolescence, extinction; Environmental awareness, cultural landscape; Contemporary art in rural contexts; Posthumanism; Natural materials; Migrants, homelessness; Just transition; Digital sustainability; Food; Sustainable development goals; Feminism; Social justice; Sustainable practices related to built and cultural heritage; Furniture design using recycled materials, urban gardening and organic sculpture (using recycled materials); Awareness of and relationship with nature; Fostering general awareness of our impact on the environment we live in, encouraging sensitivity and mindfulness, social justice and fairness; Reused materials; Invasive behaviour - animal/human; Commercial forestry in rural areas

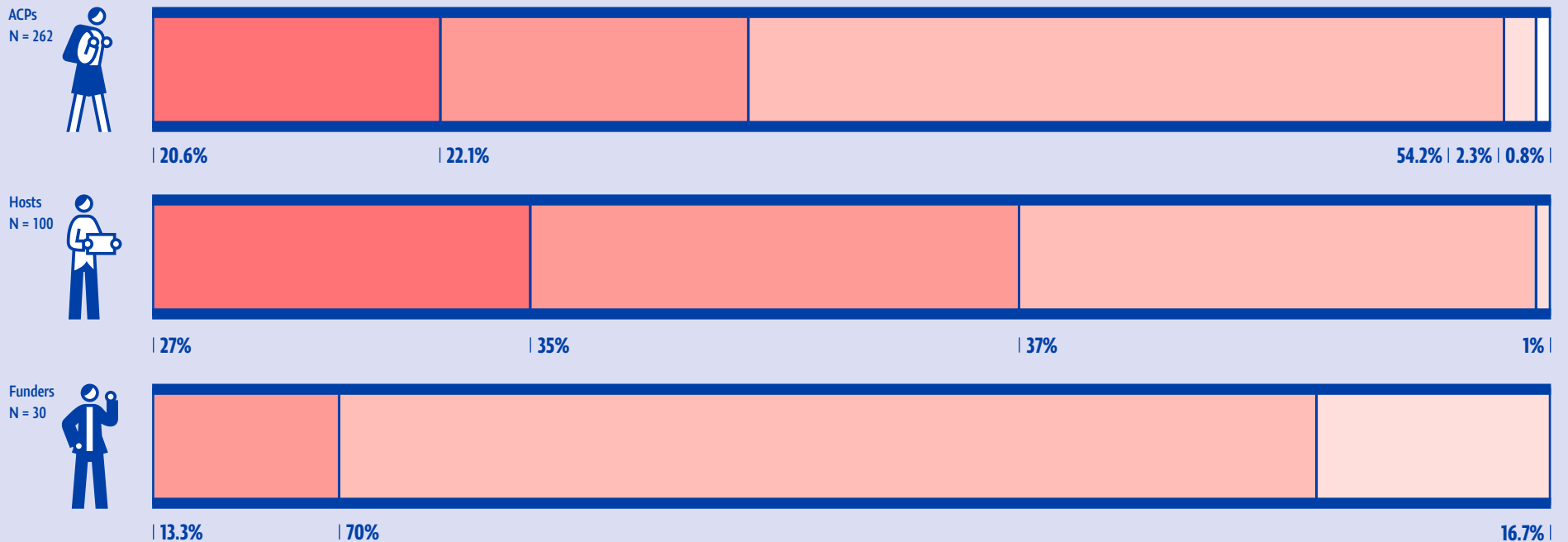
* **Hosts** Food; Climate justice

* **Funders** Sustainable development goals

Figure 65 ▶ Is the current support sufficient to cover environmental sustainability practices?

- Completely insufficient
- Insufficient
- I cannot estimate
- Sufficient
- Completely sufficient

The results of the surveys show that, although there is awareness of environmental sustainability issues and some practices are already being implemented, much work is still to be undertaken. With financial issues being highlighted as one of the key obstacles to progress, it is not surprising that approximately one-third of the surveyed hosts, more than half of the ACPs and more than two-thirds of the respondents from the funders group claimed that they cannot estimate whether the financial support for mobility that funders currently provide is sufficient to cover environmentally sensitive mobility practices on top of their usual expenses. Those ACPs and hosts who did hold this opinion mostly agreed that it is clearly insufficient (42.7% of the ACPs and 62% of the host respondents; see ▶ Figure 65).



FUTURE OF MOBILITY

While the surveys included some open questions on the future of mobility, three online discussions were focused entirely on exploring the necessity and ways of improving mobility in the future in three main areas: mobility infrastructure, access and inclusion, and the green dimension. Comparing and analysing the data from the surveys and online discussions, we summarized the main issues, considering different mobility actors' perspectives, needs and ideas (ACPs, hosts and funders).

When reflecting on the current situation and immediate consequences, the respondents stated that mobility has become more expensive, limited and restricted, with challenging travelling logistics, that many online activities are called virtual mobility but should not be considered mobility and that situations like these harms artists and the sector in general. There is substantial apathy and uncertainty over the unpredictable future and growing awareness of environmental issues as well as an increased need for human interaction. The expectations about the future are both positive and negative, with some respondents thinking that the situation will return to what it was before the pandemic.

The positive expectations include an anticipated increase in the number of mobility opportunities, focused, better-targeted projects to convince artists to start travelling again, longer stays and slower travel. The suggestions that the respondents made regarding future mobility were longer stays and less travel, more practices oriented towards environmental sustainability, more flexibility with grant schemes and their implementation and more mobilities and work oriented towards local and regional destinations.

The negative expectations comprise restricted travel, fewer mobility opportunities, a long-term negative impact of the pandemic, funders seeing virtual mobility as a good, less expensive alternative to travel, more difficulties for non-EU countries, fewer funds and more expensive travel, fear of committing to mobility in the light of possible cancellations and fewer opportunities for emerging artists. The respondents who think that nothing will change and everything will return to the pre-pandemic situation also noted that, even in times before COVID-19, the circumstances of artists and cultural professionals were problematic.

MOBILITY INFRA— STRUCTURE

Mobility infrastructure refers to all the elements involved in all the cycles of mobility planning, devising, conceptualizing, programming, financing, implementing, reporting, monitoring, evaluating and terminating. It was stimulating to see how mobility actors understand mobility infrastructure, that

is, what they consider to be a priority when it comes to the issue of infrastructure. In this way, infrastructure emerged as an informal line of different priorities and thoughts that moved away from the tangible ideas of funding and spaces and led towards knowledge, as the central part of the infrastructure, accessibility to knowledge and international and cross-national experiences that would transform into culture and intercultural competence. Intercultural learning also includes language and skills, and this aspect of the mobility infrastructure is still burdened with the colonial perspective that can and should be reflected in the policies of immigration work permits, especially for non-European people.

Among the host participants, there were many geographical, cultural, political and economic divisions and considerable diversity. Some underlined a stark and distinctive accent on differences in funding in Southern and Eastern Europe, where mobility is not a priority and not even visible within the explicit directions of cultural policy and cultural funding, unlike the cases of Western and Northern Europe. Moreover, the host participants mainly thought that the funding should be more equally distributed from supranational levels to local levels, with emphasis on the regional level (the Balkans region was mentioned as an example). There is also the issue of significant mobility funding being accessible to prominent artists, large organizations or institutions while excluding the others. Finally, it was also argued that artistic ideas developed even before mobility began. The i-Portunus Houses grant scheme that funds experimentation and research was underlined as a positive practice to be taken as a reference for the future development of mobility schemes and policies on European terrain.

The ACPs believe that hosts could be more engaged prior to the stay by improving the conditions of their calls for hosting, for example evaluating portfolios, not just project proposals, enabling greener solutions (longer stays and slow travel) and so on. During the stay, the ACPs suggested that hosts should, for example, provide them with more opportunities to connect with the local community but also provide fees for the work. After the stay, hosts should, among others, keep the administration (reporting and evaluation) simple and maintain the contact and relationship with their guests.

During the analysis of survey responses to the question of what improvements funders should introduce to mobility funding, several main themes were highlighted by the ACPs

and hosts. Regarding their grant schemes in general, artists and cultural professionals mentioned increasing the number of grants, greater efficiency in the distribution of grants (including more diversified “lines” of funding that would encompass both smaller and larger sums) and a stronger focus on the process instead of the quantifiable outputs. The two groups agreed that both ACPs and hosts (organizations and individuals) should receive more funding for mobility. Next, both groups of stakeholders believe that grant schemes should be more flexible, for example regarding costs, travel itineraries, the application process and reporting. Funders should also cover a more diverse range of expenses – especially fees/salaries, PR expenses and COVID-19 related costs – and ensure upfront payment of the grant. Finally, both groups think that calls should be more visible and promoted more widely to have a bigger outreach.

The following examples of the hosts’ and ACPs’ answers illustrate the above-mentioned points:

Being more open to identifying non-economic results (e.g., impact on a community when introducing community art-related ventures). Long-term outcome evaluation. (H 132629572)

To expand the types of costs covered for the mobility. (H 129097087)

I believe that funders should take into consideration both the grantees and the local hosts and try and offer an equitable way of funding. Also, I have encountered a great amount of funding opportunities that I did not apply for (even though I was perfectly eligible for them) because I

felt discouraged by the fact that most of them required a substantial personal financial input or the grant was paid only after the end of the project. As a person whose main income is coming from the culture sector, even though I really wanted to apply for these types of funding, it was many times impossible as I did not have the resources. I believe that the funders should try to understand the field and its needs better. (A 118153725)

To fund the fees and salary cost of the artist. (A 117749334)

1. Adaptation of money received depending on the costs of the country. 2. Support activities of research that are not oriented towards the development of a finished product but as a form of reflection, internationalization and intercultural debate/sharing. 3. More flexible and realistic per diem. Artists are expected just to have the time to leave everything on hold and go somewhere else for the period stipulated, but their rent, studio and other fixed expenses are ongoing in their country of residence, not to mention jobs. It is very hard to organize these costs, and I believe it is a factor that stops a lot of people from benefiting from these initiatives. (A 129225333)

The funders present at the online discussion agreed that the first step in severe reconsiderations of their current schemes is to conduct research to assess needs: what their beneficiaries and potential beneficiaries need, what they have access to and what kind of support is required. The funding needs to be more sustainable. It should make more extended exchanges and collaborations possible and, in that way, facilitate the building of a network of people with capacities and

skills. The funders recognized that they should be more flexible and explicit with mobility funding and not include mobility as part of their other schemes. The accessibility of information related to mobility schemes was emphasized as crucial, along with not just dissemination but active recruitment to diversify the mobility grantees. Cross-disciplinarity within and outside the culture sector was highlighted as a key direction in which mobility should move.

Some of the surveyed funders had already implemented changes to their usual mobility grant schemes due to the COVID-19 pandemic (the inclusion of a digital element, change in dynamics of opening calls and budgetary changes), and half of the surveyed funders are planning to introduce improvements to mobility grant programmes for artists and cultural professionals in the future. Some of the responses to the question on the main improvements that they intend to introduce were the following:

More funding, extension of the programme, making more destinations available, improvement of the artistic experience, more efficient stays, more intensive mentoring, more mentoring organizations on site, more sustainable networking. (F 139010923)

Increase the usage of mobility concepts within grant calls, explore co-funding opportunities with fellow EU foundations as well as investigating European funding opportunities to promote mobility actions within the local community. (F 136057541)

The mobility scheme will be reviewed, new criteria will be included (to be defined within the team based on artists'

needs and the schemes' feasibility) and a new process will be designed for applicants to submit their proposal – accompaniment to mobility will be provided: support for young artists/professionals willing to develop a mobility project. (F 137135043)

It has in the past year introduced marketing and PR expenses as eligible costs as well as artists' fees and curators' fees and plans to do so in the years to come. (F 134035307)

Public presentation of the funding programmes. (F 137094440)

European residencies, residencies and exchange between Europe and the global south. (F 136715134)

Simplification of procedures, information, financial support. (F 136893417)

Renewing and clarifying applications' criteria, revising the amount of annual application rounds. (F 138978809)

Widen the scope of the existing grant in this programme area – add the word mobility in the name of the programme area – if the circumstances allow, increase the total budget allocated to this programme area. (F 137174202)

In relation to the discussion on virtual mobility as part of the mobility infrastructure and whether it is a viable alternative, distinct opinions emerged. It can be considered the first step towards exploring/preparing for “real” mobility (for example, via online international networking), notwithstanding the

consideration of whether these initial steps will evolve into something more profound. Nevertheless, all three stakeholder groups agreed that it should not change and cannot be a supplement for physical mobility. However, this is also dependent on the discipline of the artists – digital artists, for example, have far fewer issues with virtual mobility. Visual artists and performing artists have different opinions and needs, with the conclusion that the purpose of mobility is the key consideration when discussing which parts can or cannot be carried out online.

Interestingly, considering the negative comments that virtual mobility attracted throughout the surveys, more funding for virtual and hybrid activities to support mobility are one of the suggestions for the future – there is considerable agreement that some parts of work can be performed well online, especially preparations for the mobility, preparatory meetings and shorter meetings in general. Nevertheless, the time and resources invested in these activities are often not sufficiently supported financially by the funders, and more funding for these activities would be welcomed. In that context, there is recognition that hybrid mobility is the future. However, even with these positive notions regarding this form of virtual mobility, there is a concern about unrecognized expenses for the additional online work, like digital production, archiving and online audience engagement. There is also a worry that virtual mobility will not be as financially rewarding or even sustainable as it means an increase in the amount of unpaid work hours.

ACPs highlighted:

There is obviously a massive increase in interest in online platforms and artistic practices, which for me is on the one hand great, that suddenly there is an interest in what has previously been a very niche area, but it has generated an enormous amount of work for me without a corresponding increase in funding. There are more funds available for online work, but the competition for these grants has increased much more. (...) For many of us, travel can become exhausting, and, if we can participate without travelling, this is a good option – for the environment and for our own physical and mental well-being, for families also. (A 114938871)

Besides the obvious negative changes (financial impact on the cultural sector that led to a decrease in fundings and opportunities, fear of COVID-19, travel restrictions, increase in living costs, etc.), the fact that many mobilities were moved online, for me it comes as a paradox as, even though you get to speak to new people and get to know new cultural practices, etc., I don't believe it can actually be called mobility. (A 118153725)

Mobility in the cultural sector will change a lot; in fact, there will not be so many physical projects but virtual ones, somehow changing synergies and contact between cultural actors. (A 119113737)

Thought on virtual mobility is important as our awareness of the environment has grown deeper. At the same time, in my opinion, virtual mobility can't replace the real experience of exhibitions, festivals, artistic field research, com-

munity engaged projects or any other cultural and artistic events. There is an increased paradox. (...) (A 129002047)

At the same time, some of the hosts' concerns and opinions are illustrated well by the following quotations:

Large funders will see virtual residencies as a cost-saving measure and reduce funding for in-person cultural exchange. In-person residencies will return to being prestigious awards (as they were in the early 2000s), with more opportunities for established artists and outcome-based residencies and fewer for emerging artists or for residencies that do not require a formal artistic outcome. (H 117693284)

We have to consider the possibilities that the digital connections gave us, our new expertise on this. Also, more than ever, realize when it is essential to travel and when it is not. (H 129097430)

It's still early stages, but we hope that mobilities will resume as before as online cultural programmes are only a low-standard, low-quality, pale imitation of face-to-face events for such an art as storytelling, for which the community feeling and experience are paramount. As an organization, we are fully committed to restarting our international face-to-face exchange activities, and we hope to facilitate as many artists as we can with this. We find the push to digital transition quite threatening and disrespectful of professionals in our field when presented as an alternative. Digital transition can help very much in the organizational aspect and it's very useful to reach a wider transglobal audience as well as in the dissemination of activities on a

global scale, but it cannot be an alternative to live performances and festivals themselves. (H 129101849)

Networking internationally and the first phase of getting to know a new partner/artist/cultural professional will happen online through video calling. In our programme, we will combine physical exhibitions or projects with online events to reach a wider audience within the Netherlands and abroad. (H 114472077)

INCLUSION & ACCESS

One of the big questions that was considered during the discussions was that of diversity across the culture sector and then in mobility. Geographical differences play a significant role and can hinder and chal-

lenge many aspects of mobility regarding inclusion and accessibility to mobility. Lack of proper funding was highlighted as one of the critical issues. For example, organizations have to limit themselves to collaborating only with EU citizens because they do not have the resources to cover the additional costs of bringing in collaborators from other countries and communities. However, not enough funding was also mentioned concerning engagement with different marginalized communities – people with disabilities, the traveller community, women of colour, immigrant communities and so on. There was a notion of mobility being a privilege reserved for actors with access to funding, the ability to speak multiple languages, higher educational attainment, substantial experience and others.

When talking about the changes that can be made, the participants showed a great deal of goodwill to adapt and broaden their practices and to rethink how they approach their choice of collaborators and their mechanisms of support. Policies, of course, matter, so one of the ideas was to strengthen the advocacy efforts, knowledge and information exchange. The funders agreed that a lack of information and proper dissemination is one of the most important barriers as there are funding programmes to include people with disabilities or other marginalized communities in mobility; however, not many of their potential beneficiaries know about them. As one of the solutions, it was proposed to organize public presentations of calls yet to be opened so that information can reach a wider pool of actors and allow them enough time to develop their programmes and prepare their applications. Another solution is to design more calls that target specific communities to create more mobility opportunities for underrepresented groups of potential beneficiaries.

The ACPs mentioned actions that the hosts could take, both prior to and during the artists' and cultural professionals' stay in the destination. They stressed the necessity of improving the conditions of calls for hosting to be more accessible and inclusive (accounting for childcare, family support and disability). Moreover, the ACPs expressed a wish for hosts to recognize some of the smaller, but potentially burdensome, expenses, such as COVID-related costs. The ACPs and hosts also mentioned potential improvements that funders can make, such as providing more inclusive grant schemes, especially concerning race, age, socio-economic status, professional experience, geographic scope, disabilities and ACPs with children and families. Some of their ideas from the survey include the following:

(...) Ideally, if a host can offer accommodation and introductions to persons and places of interest in their city/country and are on hand to answer questions, then these are sufficient. If they can also accommodate particular needs of visitors – e.g., for those with a disability – then this would also be very good. (A 115651939)

Accessibility. If not able to cater for professionals with family, at least provide resources to find local trustworthy babysitters, etc. Provide contact with the local scene and venues, introduce them to gallerists/other hosts. Make sure monitoring/feedback/evaluation are kept simple after mobility. (A 116430420)

Family support; support for local networking so that more exchanges can happen within the local context – that would provide a framework for slow touring and make all travel more meaningful. (A 117655720)

(...) I would like to see more flexible mobility opportunities for artists–parents. I do not mean to promote just mobility programmes for artists–parents to bring their children to the residency but also to cater for artists–parents who can't (or prefer not to) bring their children (for a number of reasons) to a residency programme by allowing them to have a more flexible schedule (and funding obligations) with shorter periods of mobility rather than staying away from their family for a month or more. I had to give up a lot of mobility opportunities for this reason. (A 118150576)

I hope that it will develop and open up to trans-disciplinarity and also to all audiences. I really like the idea of being hosted by people or voluntary structures and of work-

ing with several artists from different disciplines together. I would like the age criteria to disappear, especially for us women. And that places would finally think of welcoming us with the family or at least the children. That's why I became a professional only recently, after raising children, during which time I created for myself. (A 125453519)

(...) I think there may be issues around affordability when COVID travel factors and their variables are factored in. (A 125449114)

(...) To create special funding opportunities for Central and Eastern European countries or countries that are too small to have their own national capacities to fund cultural exchange. (H 129097087)

Accessible information opportunities, funding for family members and wider age groups. (A 126410066)

GREEN DIMENSION

Hosts, artists and cultural professionals highlighted several issues and challenges. Firstly, regarding online discussions, before the discussion could properly start, the participants expressed a need to define what green mobility

is or could be and what the boundaries and conditions are. The consensus was that the question of green transition is a broader political issue and, in that context, it is hard to have a shared view on, for example, which means of transport are green or to what extent we can find them to be green. As the biggest obstacles to green mobility, several points emerged – issues of time, costs, flexibility, additional pressure on the

culture sector and, the most significant, the lack of proper infrastructure, which directly heightens already-existing geographical differences and inequality.

The discussions made it apparent that the culture sector involved is aware of the climate and environmental crisis and its urgency. However, there was also a notion that these concerns additionally burden mobility within the culture sector, which is already operating in quite precarious conditions, particularly when it comes to individuals or small organizations. Environmental demands often exert additional pressure, especially given the lack of infrastructure, particularly in non-Western European countries. In some countries, particularly in the east or the south of Europe, the infrastructure is insufficient to support green mobility. It is often made mainly for cars, and pedestrians and cyclists do not feel safe, for example. Higher costs, more time and a lack of flexibility from funders were usually mentioned as a package deal of issues. Slower or greener mobility implies more expensive travel. It also takes more time (either for slow travel, more extended stays in the destination or both), and this time needs to be acknowledged by employers, funders and whoever provides resources. Unfortunately, this very often does not yet happen. All of this can demotivate everyone involved to make more ecological choices.

Many discussants reported that they are taking some small measures to decarbonize their travel to their destination (using more sustainable means of transport), mainly playing with the length of residential stays or the frequency of mobilities, balancing local and international travel. A couple of ideas and proposals with which to approach the funders were brought to the table. They include recognizing and ac-

knowledging the time and effort invested in using greener means of transport. They also need to allow more flexibility for individuals to move freely and continue with their work and make the criteria of green or environmentally friendly standards more explicit and more visible so that artists and cultural professionals can make more informed choices. Nevertheless, most importantly, a process of systemic change needs to be started at both the policy and the funding level to take collective action because organizations and individuals within the culture sector cannot achieve much on their own.

The ACPs and hosts suggested some improvements related to green transition and funders' practices, such as grant schemes for slow/long travel arrangements, which would allow the use of more "eco-friendly" means of transport. Some quotes from the ACPs and hosts are the following:

Reward more sustainable ways of travelling (train, car sharing) with additional funding for per diem and accommodation costs. Flexible travel itineraries. (H 114472077)

Less focus on quantifiable outputs (carbon emissions, audience numbers, number of events) but allow for meaningful and slow travel and not to be scared of experimental or non-usual-suspect applicants. (A 114390186)

(...) A positive side of the pandemic is that there is much more awareness of the environmental impact of travel; artists who previously flew off to festivals at the drop of a hat are rethinking – should they go by train or even just participate via the Internet? They are starting to understand the potential of this. (...) (A 114938871)

More meaningful (slow/deep) mobility experiences/a smaller volume of mobility experiences (at least from Euro-privileged countries/countries where awareness of climate action is high), imbalances and gaps to remain the same among European territories and with other continents. (...) (A 124297958)

(...) The real problem for me in terms of environmental issues, which in my opinion are the only reason to be more virtual and less mobile, is that the night train connections across Europe are poor. (A 129002047)

The funders who participated in the discussion are primarily aware of all the issues reported by the hosts and ACPs, especially since this is a very European conversation. Most of the world is excluded from this kind of debate due to the lack of the necessary infrastructure and means. Regarding their current practices, various different approaches were mentioned. Some of them still do not have ecological sustainability criteria integrated into their funding guidelines; in contrast, others have introduced sustainable development goals, embedded them within their calls and asked applicants to build their proposals around them or plan the "introduction of a preferred sustainable/environmentally friendly travel policy" (F 136625368). One of the funders has tried to incentivize applicants to engage in less air travel by charging CO2 tax, but there is a problem in that flights are, in many cases, far cheaper than other means of travel. Another has decided to work more with local partners. Conversely, others do not want to risk isolating themselves by collaborating only with neighbouring countries.

The funders who took part in the discussion agreed that the international cultural community should exchange best practices and develop a set of shared targets and measurements to transition to greener mobility practices. Gradual, small steps are welcome because they believe that any radical change will only exacerbate the existing inequalities. For example, on the one hand, requiring only slow travel would affect their beneficiaries who cannot take the time (e.g., those with families), but, on the other hand, even if slow travel would not work for all, it can for some, and that is a start. Some are considering funding more mobilities that require less travel but are longer in duration.

In conclusion, we may add that the richness of the gathered data allowed us to gain many insights but also to map the potential pitfalls stemming from the inherent real-life contradictions between the available infrastructure and the urgent demands of environmental sustainability. To help all the stakeholders with processing the research results presented in this chapter, the concluding chapter will summarize the most important insights and provide recommendations that we hope will assist them in navigating towards sustainable mobility.

CONCLUSION  &

RECOMMENDATIONS

 TOWARDS SUSTAINAB

LE MOBILITY

Dea Vidović and Ana Žuvela

Like many other previous studies and discussions, this research confirms the vital role of mobility for the entire culture sector (Demartin *et al.*, 2013; KEA, 2018; OMC, 2012, 2014; OTM, 2019) and shows the impact of the COVID-19 pandemic on the culture sector and mobility (IDEA Consult *et al.*, 2021; Jeannotte, 2021; KEA, 2020; Krolo *et al.*, 2020; OECD, 2020; OTM, 2022; Pasikowska-Schnass, 2020; UCLG, 2020; UNESCO, 2020; Vidović, 2021). Despite mobility being impaired during the pandemic, including many cancelled, postponed and more complex journeys, the free movement of artists and cultural professionals still represents an essential and existential part of their work. However, for the future improvement of mobility infrastructure, it is necessary to make many structural changes and transformations within the existing cultural policy framework and mobility practices.

We summarize the key findings from the data presented in this report in the following main conclusions:

- mobility in culture is an inherent part of cultural practices
- mobility in culture is essential and existential for artists and cultural professionals
- hosts are vital in providing a reliable, consistent and sustainable mobility infrastructure
- funders should improve the conditions for funding, maintaining and improving the mobility infrastructure and mobility as environmentally sustainable practices, and should support **ACPs** and hosts

- the pandemic has affected all three types of mobility actors, but, among them, artists and cultural professionals have experienced the most significant adverse impact of the crisis on their mobility experiences
- despite the negative impacts of the pandemic crisis on mobility (restrictions, postponement and cancellations), the physical movement of artists and cultural professionals has continued and remains important for the culture sector
- the pandemic crisis fostered digital formats in mobility
- despite recognition of the benefits of virtual mobility, all the mobility actors expressed considerable resistance to and scepticism about virtual mobility
- despite scepticism towards virtual mobility and underscoring its limitations (in specific disciplines and countries) compared with in-person mobility, virtual mobility is recognized as a format that will persevere since it represents a substitute for and an essential segment of physical mobility
- during the pandemic and the post-pandemic period, new impediments to mobility have followed and exacerbated the old ones

- a lack of knowledge, proper infrastructure and support for environmentally responsive mobility and geographical imbalance (differences and inequality) in policy, resources and the capacity for green transition have put additional pressure on the culture sector
- environmentally sensitive mobility practices require additional expenses and consequently adequate monetary and non-monetary support
- to improve the conditions for fair mobility in culture within the existing cultural policy system, the creation and fulfilled implementation of the concept of sustainable mobility are necessary.

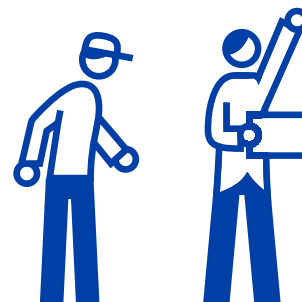
As we stated earlier, the recommendations were formulated not only based on information gathered through this research but also on desk research, the chapters of Volume 1, and evaluation research on i-Portunus Houses grantees, which is presented in Volume 3 of this i-Portunus Houses publication. Based on these sources, we co-created a plausible scenario for mobility within the dominant narrative of strong economic growth, individualism and the existing cultural ecosystem, taking into account a variety of implications for culture and mobility in a time of uncertainty and their adaptation to environmental urgencies. Within such a context and cultural policy framework, we are looking for sustainable mobility in culture. Sustainable mobility implies positive changes within the mobility infrastructure and practice by being socially and environmentally responsible and acting now for the future.

Instead of providing abstract recommendations for policy, we propose concrete actions that need to be performed in the scope of funders' work and, where necessary and possible, in the hosts' practices and artists' and cultural professionals' mobility experiences. The actions listed represent just one set of possible alleyways conceptualized to be adaptable to the diverse contexts, needs and directions of cultural development. What works in one context might not be applicable in other circumstances. Different actors can use whatever they find relevant to their specific context, size and resources, possibilities and opportunities for making a visible adaptation of their mobility practices. Some, who have already started to transform their mobility practice, can probably find some inspired actions for further adaptations. For example, actors can start with smaller numbers of actions for change and implement more depending on their capacity. These recommendations can be used as inspirational and referential guidelines rather than normative and obligatory policy tools. Everyone is welcome to add their own actions and ideas and expand the list.

With combinations of different recommended actions, the infrastructure for mobility will be improved and contribute to the transformation of several critical strands: economic, social, cultural and environmental sustainability.

(11) The Action Journey towards Sustainable Mobility is informed and inspired by the following documents: *The International Philanthropy Commitment on Climate Change. Implementation Guide* (WINGS and Philea, 2022); *Earth Speaker. Carbon Footprint Report, March 2021* (Studio Olafur Eliasson and Julie's Bicycle, 2021); *Music Top Tips Guide* (Julie's Bicycle, 2021b); *Museum and Heritage Top Tips Guide* (Julie's Bicycle, 2021a); *IETM – Supporting Relevance: Ideas and Strategies for Inclusive, Fair and Flexible Arts Funding* (Ilić and Farhat, 2021).

ACTION JOURNEY TOWARDS SUSTAINABLE MOBILITY⁽¹¹⁾



There is no “one-size-fits-all” formula that guarantees the implementation of sustainable mobility practices. Hence, we consider different phases of sustainable mobility development in two strands: infrastructure and environment. Each strand sustains four primary levels of action: starting, thinking, learning and playing actions. All the levels and strands can be considered differently by each mobility actor: funders, hosts and ACPs.

We offer the same main principles for each strand on the first three levels (starting, thinking and learning). At the same time, in playing actions, we list particular actions that target each specific strand, and each mobility actor.

Feel free to use the titles on this page as a menu to quickly navigate through this section.

ACT— IONS

Starting, Thinking and Learning Actions

There are many implementation routes, and everyone is free to choose from the proposed methods for use and implementation in practice depending on their specific role in mobility (artists, cultural professionals, hosts or

funders), their needs and the available resources, their ambition and their appetite for change. Everyone makes their own decision on how to start and develop. The critical point is to begin with the process of change. In this process, the “learning by doing” and progress report tracking methods should unquestionably be utilized.

Playing Actions

Plenty of playing actions are needed to build a sustainable infrastructure and sustainable environment in which sustainable mobility will develop.

STR— ANDS

Sustainable Infrastructure

Refers to all the elements involved in all the cycles of mobility planning, devising, conceptualizing, programming, financing, implementing, reporting, monitoring, evaluating and terminating.

Sustainable Environment

It is about access, equity, trust and awareness building, fairness and discovering more effective strategies to implement the United Nations’ Sustainable Development Goals by balancing cultural, social, economic and environmental sustainability.

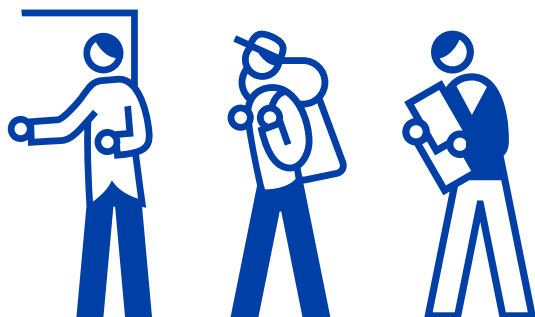
Take these Actions towards Sustainable Mobility within the existing system. Select and use actions that are appropriate to you, add further actions, and create your own Action Journey towards Sustainable Mobility.



STARTING, THINKING & LEARNING ACTIONS



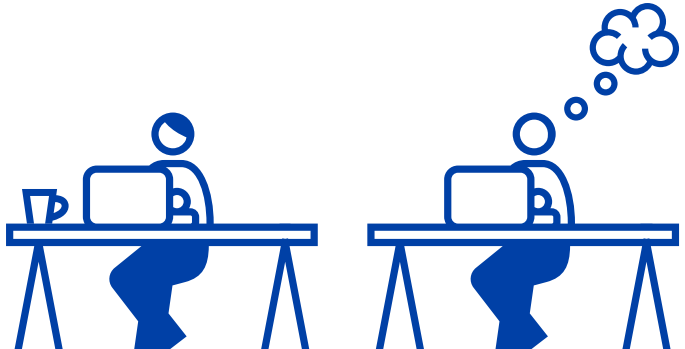
All actors



STARTING ACTIONS	THINKING ACTIONS	LEARNING ACTIONS
Commit to the Actions Journey towards Sustainable Mobility	Review the existing data and studies and keep up to date with research	Develop training programmes for governing bodies, staff, internships and volunteers
Involve all governing and managing bodies with their staff	Collect data relevant to your Action Journey towards Sustainable Mobility	Be inspired by others' practices and experiences
Organize introductory workshops on the Actions Journey towards Sustainable Mobility	Analyse the data relevant to your Action Journey towards Sustainable Mobility	Connect your capacity for sustainable mobility with other capacities of your organization
Gather and disseminate news, information and knowledge resources	Understand the data relevant to your Action Journey towards Sustainable Mobility	Participate in different peer-to-peer meetings and events on sustainable mobility
Exchange with peers	Link your journey to the organizational mission and other strategic goals	Organize different types of discursive events on sustainable mobility
Adopt an interdisciplinary approach	Create sustainable mobility policies based on the data and regularly update them	Develop training programmes for your grantees

Involvement from experts from different fields	Create a sustainable mobility plan based on your policies	Offer your grantees advice on a range of different types of sustainable mobility
Integrate literacy on sustainable mobility into all aspects of your work	Participate in conferences and other discursive programmes (governing bodies and staff)	Provide support to your grantees to participate in different training programmes
Give responsibility to each staff member	Learn from other groups/initiatives/networks dedicated to sustainable mobility	Educate your grantees to assess the risks of unsustainable mobility
Find one external example that inspires you and you want to follow	Review your existing grants and detect the missing points regarding sustainable mobility	Support your grantees in creating and evaluating their sustainable mobility plan
Detect and establish your internal capacity	Assess the risks that your Action Journey towards Sustainable Mobility can introduce into your work	Educate your grantees to promote their sustainable mobility
Identify peers who have already focused or plan to focus on sustainable mobility	Create a risk management plan for your Action Journey towards Sustainable Mobility	Support your grantees in organizing different public events on sustainable mobility

End your relations with all partners who do not demonstrate a commitment to sustainable mobility	Create an inventory of your contribution to sustainable mobility	Support your grantees in participating in different peer-to-peer meetings and events on sustainable mobility
Make your Action Journey towards Sustainable Mobility publicly visible	In collaboration with others, create indicators for sustainable mobility	Create and provide learning certificates for your grantees
Join networks, organizations and peers to advocate for sustainable mobility	Gather data about your grantees'/users'/consumers'/audience needs (resources, capacity) for transformations towards sustainable mobility	Offer non-monetary support for the professional development of your grantees for sustainable mobility



PLAYING ACTIONS

SUSTAINABLE INFRASTRUCTURE

Mobility infrastructure denotes a broader remit of the resource base, spreading beyond the conventional transport options, spaces for stay and work on location, available technology and organiza-

tional support to systemic provisions that involve different aspects of cultural policy encompassing legal, governance and financial instruments. This line of extension of mobility infrastructure aims to create better labour conditions and working perspectives for various actors in the culture sector (in different sectors, fields and disciplines), thus affecting cultural and artistic, as well as social, economic and ecological traits of mobility. Along this line, infrastructure refers to all the elements involved in all the cycles of mobility planning, devising, conceptualizing, programming, financing, implementing, reporting, monitoring, evaluating and terminating. The infrastructure strand contains various groups that are vital for building and maintaining sustainable mobility, depending on the role of each mobility actor.



Funders

BUDGET

Increase the total budget allocation to mobility in culture

-type of mobility (physical, digital or hybrid)

Increase the number of grants for mobility in culture

-purpose of mobility

-mobility for people living with disabilities

Increase the amount of each grant for mobility in culture by supporting sustainable forms of mobility, e.g., slow mobility, regarding:

-mobility with family

Flexibility in grants depending on the specific needs (distribution of smaller and larger sums)

-destination distance

Cover all the relevant costs of mobility with each grant

-means of transportation

-duration

-destination price value

Cover 100% of mobility costs

-artistic disciplines and cultural fields

Ensure efficient distribution of the grants - transfer the total amount of the grant in advance



GRANT SCHEME

Coordinate with other funding bodies to adjust the calendar, terminology and grant scheme practices

Design a transparent grant scheme providing clear and accessible information for all

Reduce the bureaucracy in the grant scheme process

Integrate the physical and mental well-being of ACPs as the main principle for artistic freedom and social justice

Understand the needs of grantees

Integrate solidarity as a key principle of the grant scheme for inclusive and fair funding

Design grant schemes for different purposes of mobility:

- creating (the working purpose)
- connecting (networking opportunities)
- exploring (creative research)

-learning (education and capacity-building opportunities)

Offer support for flexible physical, digital and hybrid mobility depending on the needs of grantees

Support both incoming and ongoing mobility

Create a flexible grant scheme for ACPs and hosts regarding:

-the application process (in different languages and offering different possibilities for applying by submitting concept notes, a portfolio, a full application, a video interview, etc.)

-the travel itinerary

-the duration of mobility

-eligible costs

-reporting

-evaluating

-unexpected changes

Design a digital application process and keep it as simple and as accessible as possible

Offer ongoing grant scheme calls

Offer multiple deadlines and enough time between the launching of the calls and the deadlines

Ensure efficient implementation of the grant process, from application to distribution in a few weeks

Provide support for long-term mobilities (longer than 10 days)

Provide support for longer mobilities with in and out options (for ACPs with family)

Support hosts with a decent amount of grants (including different kinds of costs) to provide mobility opportunities for ACPs

Support cultural professionals (managing and administrative staff, technical staff, etc.)

Offer support for all artistic and cultural fields

Provide parallel grants for both ACPs and hosts, offering them equitable possibilities of funding and covering different types of costs

Support experimentation and the work-in-progress process during mobilities instead of focusing on results, outputs and numbers

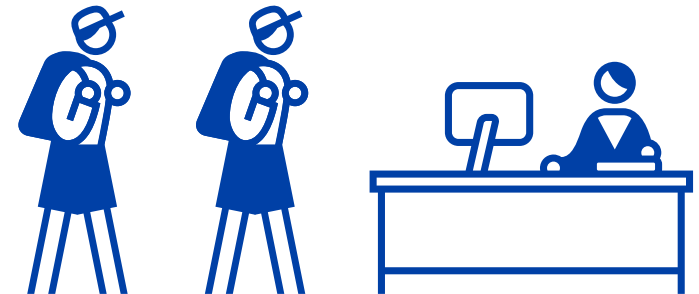
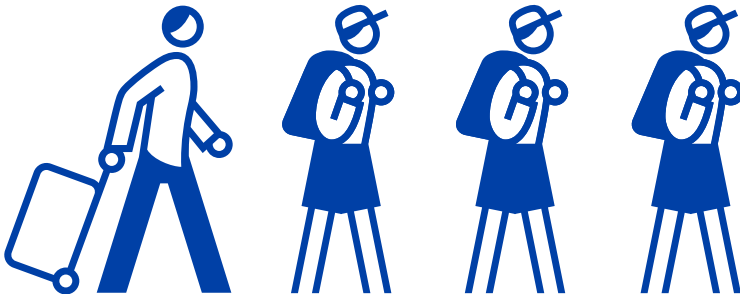
Democratize the decision-making process through:

- participatory grant-making
- sortition methods
- including citizens as reviewers

Provide transparent and clear feedback for both approved and rejected applicants

Constantly adjust the guidelines according to the changes in reality

Eradicate conflicts of interest



DIVERSITY

Secure greater support for countries with a lack of national and subnational support for mobility

Foster support for people living with disabilities (larger grants for covering additional costs: travel, accommodation, insurance and per diem for an assistant)

Define a quota system (minimum percentage or number of grantees) to democratize the access of minority groups, ACPs from rural areas, unrepresented countries or unrepresented artistic disciplines and cultural fields

Introduce and/or increase support for people with a family (larger grants for covering additional costs: travel, accommodation, insurance and childcare)

Offer a flexible schedule and length of mobility for people with a family (a shorter period or multiple journeys over a longer period of time)



Define criteria for geographical diversity (select the same number of grantees from each region/country)

Facilitate the entry of ACPs into the territory of a specific country where restrictions are in force

Define criteria for artistic and cultural diversity (distribute percentages of the total grant allocation depending on the percentage of applications in each artistic and cultural field)

Introduce principles for targeting diversity in terms of race, age, socio-economic status and professional experience (emerging and experienced actors)

Create special calls to target specific groups of ACPs and hosts regarding age, race, socio-economic status, professional level, geography, etc.

Organize a public presentation of each call before launching it to reach a wider pool of actors

ELIGIBLE COSTS

Define all the following costs for which ACPs or hosts are eligible:

–travel costs (according to the travel itinerary)

–visa

–accommodation (according to the real prices)

–families' costs for hospitality

–subsistence/per diem (according to the real circumstances)

–production costs

–fees/salary

–work permit costs

–tax costs

–travel insurance

–registration fees (training, conferences, etc.)

–overhead and administration costs

–additional costs for those with disabilities

–additional costs for those with a family

–transport cost of the artwork

–costs for work and presentation

–costs for the materials, equipment and technology necessary for artwork

–costs for promotion

–COVID-19 tests

–COVID-19 insurance

–self-isolation costs

–other COVID-related costs

Define all the following costs as additional for which hosts are eligible:

–administration costs

–management and programme costs

–costs for office and materials

–costs for energy and water

–costs for cleaning

–costs for technicians

ECONOMIC STANDARD

Provide support for decent and fair remuneration for ACPs during mobilities	Advocate for the improvement of taxation and fiscal payment of ACPs
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JOINT-VENTURE FUNDS FOR MOBILITY

Establish a collaborative fund with other philanthropy institutions	Establish a public–philanthropic mobility in culture fund
---	---

INFORMATION

Strengthen the existing mobility information points ⁽¹²⁾	Strengthen the On the Move network as a key player for providing clear, up-to-date and free-to-use information on cultural mobility
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Decentralize information on mobility by establishing mobility information points in all European countries

NON-MONETARY SUPPORT

Develop different formats for providing Q&As during the submission period	Develop a special programme for non-English speakers to access information and grant schemes
---	--

Develop different formats for matchmaking between ACPs and hosts	Develop training and mentoring for ACPs to build their capacity for mobility
--	--

Develop different interactive formats for developing mobility ideas, offering priority access to different vulnerable groups	Develop training and mentoring for hosts to build their capacity for mobility
--	---

MOBILITY WITHOUT BORDERS

Develop a mobility passport in culture to guarantee the ability to obtain a visa	Oblige EU Member States to introduce mobility passports in culture
--	--

(12) Information centres/websites deal with the administrative challenges that artists and cultural professionals can face when working across borders. More information is available at: <https://on-the-move.org/network/working-groups/mobility-information-points> (Accessed: 28 June 2022).

DIGITAL

Define different formats of digital mobility (hybrid mobility, virtual residency programmes, online meetings and encounters and phased programmes)	-registration fees (training, conferences, etc.) -overhead and administration costs -costs of energy and water
--	--

Offer digital mobility preparation	-costs of working space
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Define all the following costs for which ACPs or hosts are eligible:	-management and programme costs -costs of office
--	---

-costs of online connections	-costs of materials, equipment and technology necessary for artwork
------------------------------	---

-costs of digital equipment and platforms	-costs of promotion
---	---------------------

-costs of digital production	Develop training for developing digital skills
------------------------------	--

-fees/salary	Support the building of digital infrastructure and platforms
-tax costs	

▶ Select what is appropriate to you and add further actions





Hosts

APPLICATION PROCESS

- | | |
|---|------------------------------------|
| Support ACPs during the application process by: | –co-creating the mobility proposal |
| | –co-writing the mobility proposal |
| –providing information about localities | |

SUPPORT BEFORE TRAVELLING

- | | |
|---|---|
| Organize online pre-meetings with ACPs to discuss and agree on all relevant details of mobility | Provide support in obtaining a visa and work permit |
| Offer assistance in making travel arrangements | Arrange accommodation |
| Directly cover travel costs | Directly cover accommodation costs |

SUPPORT AT THE DESTINATION

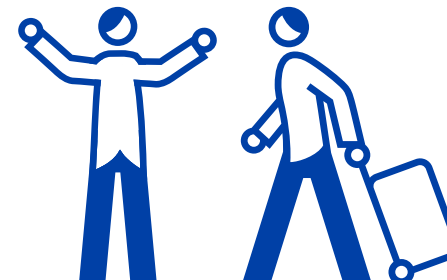
- | | |
|--|---|
| Offer a longer stay in the destination | Provide access to other cultural institutions and venues |
| Provide space for work and presentation | Provide access to audience |
| Provide meals or cover per diem | Provide fair remuneration |
| Provide materials, equipment and technology | Understand the diversity of hosted ACPs' backgrounds (geographical and political context, artistic disciplines, professional and private preferences, etc.) |
| Provide media promotion | |
| Provide management support and production assistance | Be flexible in understanding and adapting to the different needs of hosted ACPs (special assistance for those with disabilities, additional information, assistance for those travelling with families, etc.) |
| Provide curatorial support | |
| Cover transportation costs of the artwork | |
| Provide other logistical support | |

ACCESSIBILITY

- | | |
|--|--|
| Provide hosts for different vulnerable ACPs | Provide an accessible workspace and presentation space for ACPs living with disabilities |
| Provide accessible information for ACPs living with disabilities | Provide information and support for family and childcare |
| Provide accessible accommodation for ACPs living with disabilities | |

LOCAL

- | | |
|--|---|
| Present hosts' backgrounds and interests in mobility | Offer opportunities to visit other cultural institutions and venues |
| Provide information on local contexts (history and narratives) and an understanding of local specificities | Encourage hosted artists to co-create artwork with the local community |
| Offer guided sightseeing and an introduction to local life | Facilitate the long-term impact of artists' mobility on the local context |
| Create opportunities for community engagement | Produce artwork inspired by the local community and context |
| Encourage citizens' participation in decision-making processes | Encourage artists to integrate voices from the local community into their artwork |
| Organize meetings, encounters, discussions, lunches, game parties and other common activities with the local community to enable hosted ACPs and community members to exchange ideas and practices | Offer possibilities to be hosted by locals in their homes |



NETWORKING

Provide information and connection to other professionals in the local artistic and cultural field

Provide information and connection to experts in other fields relevant to ACPs

Provide space for connection with other hosted ACPs

Provide information and connection to the local community

SAFE MOBILITY

Provide support for safe travel

Provide support in the case of COVID-19 infection or any other emergency, such as:

- physical distancing
- wearing face masks
- daily cleaning and disinfection

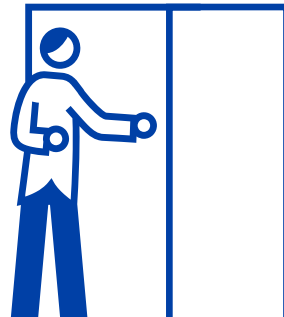
-contacting medical professionals

-support in the case of isolation (accommodation, food, medical supplies and doctors, etc.)

-help with testing

-guidelines for emergencies, such as earthquakes, floods, fires, any forms of attacks, etc.

▶ Select what is appropriate to you and add further actions



DIGITAL

Build your own capacity for digital skills

Develop digital infrastructure and IT devices

Provide support for ACPs to build their digital capacity

Use digital means for mobility preparation

Create and offer digital and hybrid mobility

SUPPORT AFTER TRAVELLING

Take care in reporting

Take care in evaluation

Create and maintain an alumni programme for hosted ACPs



ACPs

BEFORE TRAVELLING

Organize online pre-meetings with the host to discuss and agree on all relevant details of mobility

Ask for support for family and childcare

Ask for any kind of specific support regarding your own situation

LOCAL

Create opportunities for community engagement

Understand the local context and specificities (history and narratives)

Exchange ideas and practices with the local community at meetings, encounters and discussions

Aim to achieve a long-term impact on the local context

Make mobility meaningful by visiting other cultural institutions and venues

Produce artwork inspired by the local community and context

Understand the diversity of the host's staff and their needs

Integrate voices from the local community into artwork

Co-create artwork with local community members



NETWORKING

Develop and maintain your own local network

Connect and develop relationships with experts in other fields relevant to your work

Connect with other hosted ACPs

Connect and develop relationships with other professionals in the local artistic and cultural field

Connect and develop relationships with the local community

Create relationships with the audience

▶ Select what is appropriate to you and add further actions

Lined area for notes and actions, ending with an illustration of a person at an easel.

SUSTAINABLE ENVIRONMENT

There are several tactics and ways in which the culture sector can contribute to creating more sustainable and safer environmental conditions, thus mitigating and preventing further detrimental effects on the climate and other environmental issues. Here we shall extrapolate the effects produced by the movement of actors in arts and culture. Mobility has become a norm in artistic and cultural work as an end in itself rather than a means. The turn towards mobility for a sustainable environment emphasizes mobility as a practice that bears more responsibility along with the quest to reduce emissions. It is about access, equity, trust and awareness building, fairness and discovering more effective strategies to implement the United Nations' Sustainable Development Goals (SDGs) by balancing cultural, social, economic and environmental sustainability.

The implementation of sustainable mobility, that is, an inclusive system of mobility that can help to create more equitable access and opportunities for the movement of people for work, healthcare, quality education and other areas⁽¹³⁾ in the culture sector, leads to various sustainable actions within the whole cultural ecosystem. It is more comprehensive than just transport itself. It is more about the policy instruments and mechanisms that will create conditions for adapting all the practices and ways of working in the culture sector. Thus, besides more sustainable methods of travelling (circular, meaningful, slow or shared travel), it includes the transition of all aspects of the mobility infrastructure concerning the environment's urgencies, inequalities and power relations.



(14) Available at: <http://on-the-move.org/files/Green-Mobility-Guide.pdf> (Accessed: 28 June 2022).

(15) For example, Fit for the Future: <https://www.fff.org.uk/>; Powerful Thinking: <https://www.powerful-thinking.org.uk/>; A Green Festival: <https://www.agreenfestival.com/>; the Climate Heritage Network: <https://climateheritage.org/>; the Culture Declared Emergency Campaign: <https://www.culturedeclares.org/>; Earth Percent: <https://earthpercent.org/>; and Philanthropy for Climate: <https://philanthropyforclimate.org/> (Accessed: 28 June 2022).

(13) More information on mobility for an inclusive society is available at: <https://www.weforum.org/agenda/2019/01/want-a-more-inclusive-society-start-with-mobility> (Accessed: 4 July 2022).

PRINCIPLES

Sustainable mobility takes time Start with small steps, every step counts

POLICY

Check the *Green Mobility Guide* (OTM and Julie's Bicycle, 2011)⁽¹⁴⁾ Establish a code of ethics for your mobility practice

Identify priorities for reducing your organizational footprint Identify and follow other initiatives dedicated to the green transition⁽¹⁵⁾

Create an environmental policy

Set a date by which your organizational footprint will reach net zero

MANAGEMENT

Improve waste, energy and water management Create an environmental action plan

Make your office greener

PARTNERSHIP

Develop inclusive partnerships, recognizing the complementary role of each partner Review your collaboration to align it with your code of ethics for mobility practice

Collaborate with partners who have green credentials or green certification as part of their procurement policy



FOOTPRINT MEASUREMENT

Regularly measure your environmental footprint and resource consumption (power, water, waste, etc.)

Use CG Tools' carbon calculators for venues, festivals, tours, offices⁽¹⁶⁾

Report on CO₂ emissions (travel, energy use, digital work, etc.)

ENERGY

Use renewable energy sources

Turn down heating and use less air conditioning

DIGITAL

Learn about digital impacts

Ask digital service providers to report on their energy use and emissions

Use energy efficiently for digital purposes

MATERIALS, EQUIPMENT & TECHNOLOGY

Make informed choices and consider sustainable materials

Use locally produced material, products, equipment and technology

Take into account the carbon emissions of material, equipment and technology production

Use materials, equipment and technology for as long as possible

Reduce plastic use⁽¹⁷⁾

Donate used materials, equipment and technology for further use

Reduce printed materials

Take into account what happens to materials, products, equipment and technology after using them

Introduce the 5 Rs (refuse, reduce, reuse, repurpose, recycle) principle⁽¹⁸⁾

Use energy-efficient equipment and means of production

Use recycled/recyclable and reusable materials

Make technological interventions in your working space that increase energy efficiency

Consider how to maximize reuse and recycling

Use shared production resources and share your own

Explore alternative materials

⁽¹⁹⁾ Circular travel means that the trip is conducted on a continuous and circular route, where the point of origin is also the ultimate destination, but is not a round trip because it involves more than one stopover, which is in line with avoiding a back and forth style of travel.

Meaningful travel refers to international travel between two distant parts. It implies improving the value of mobility through a longer stay in the destination, increasing the number of artists' performances, deeper engagement with the local community, and so on.

Slow travel encourages slow moving but making more out of the journey. It requires a radical sense of time and space. It refers to getting back in touch with the surroundings while travelling by train or combining it with other forms of eco-friendly transportation. This concept takes more time for the journey itself and implies stops along the route to visit exhibitions or other cultural events, to meet friends and colleagues, and so on.

Shared travel is based on the sharing economy concept, and refers to shared transportation and accommodation that allow people to share vehicles and the cost of travelling and connect with locals to exchange free places to stay.

REDUCE THE IMPACT OF YOUR BUSINESS TRAVEL

Keep flying to a minimum

Introduce a new travel concept:⁽¹⁹⁾

Use ground and sea transport whenever possible instead of air transport for international travel

- circular travel
- meaningful travel
- slow travel

Regularly use car sharing

-shared travel

Regularly use fuel-efficient vehicles

Use greener transportation of artwork

Regularly have virtual meetings instead of in-person ones

Use circular (durable, reusable) crating (Southwick, 2021)

Ask online service providers to report on their emissions

REDUCE THE IMPACT OF YOUR TRANSPORTATION AT THE DESTINATION

Regularly use public transport

Regularly walk for short journeys

Regularly cycle

► Select what is appropriate to you and add further actions



⁽¹⁶⁾ Available at: <https://ig-tools.com/login> (Accessed: 28 June 2022).

⁽¹⁷⁾ More information on reusable cup solutions is available from <https://www.nativeevents.ie/eco-event-hire/event-cups-solutions/> (Accessed: 28 June 2022).

⁽¹⁸⁾ See Waste & Materials. Collections Care: Packing, Storage & Transport. A Step-By-Step Guide for Sustainable Action. Volume I (Southwick, 2021).



Funders

GRANT SCHEME

Support for cultural adaptation and the green transition

Support for environmentally responsible mobility practices:

- circular travel
- meaningful travel
- slow travel
- shared travel

Provide more support for environmentally responsible mobility

Provide support for a longer stay at the destination

Establish a fund for CO2 emission compensation costs for all non-eco-friendly travel (using unsustainable means of transportation)

Secure greater support for countries with a lack of national and subnational support for the environment

ENVIRONMENTALLY RESPONSIBLE MOBILITY CRITERIA

Introduce the principle of geographical balance

Be flexible in criteria depending on countries' infrastructure, resources and capacity for a sustainable environment

Be explicit with the criteria regarding green mobility

Travel:

- lower carbon footprint in travel
- energy savings in travel
- lower waste production in travel
- resource efficiency in travel

Accommodation:

- lower carbon footprint in accommodation

-energy savings in accommodation

-use of renewable energy sources in accommodation

-lower waste production in accommodation

-resource efficiency in accommodation

Production:

-lower carbon footprint in production

-energy savings in production

-use of renewable energy sources in production

-lower waste production in production

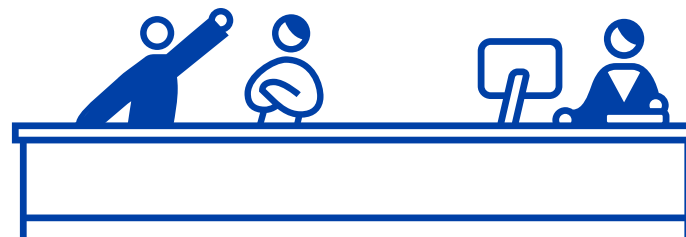
-resource efficiency in production

ELIGIBLE COSTS

Define all costs regarding sustainable mobility as eligible

Be flexible with eligible costs depending on the contexts and needs of grantees

▶ Select what is appropriate to you and add further actions





Hosts

POLICY

Sign up for the Creative Green Certificate designed by Julie's Bicycle specifically for the arts and culture industries⁽²⁰⁾

GREENER PRODUCTION

Create a green production guide Ask hosted artists to use a green rider

Create a green procurement guide

GREENER EVENTS

Read the available resources⁽²¹⁾ Serve sustainable food⁽²³⁾

Create a sustainable business model for events Use a solar sound system⁽²⁴⁾

Reduce energy, waste and water use Use power suppliers that can support events in sustainable practices

Use hybrid energy power⁽²²⁾

GREENER TRAVEL

Create a green touring guide Track your travel and the travel of events' participants (artists, managers, speakers, etc.)

GREENER BUILDINGS

Create a green building guide Define environmental principles for your building

ENCOURAGE ACPs AND OTHER CULTURAL ACTORS TO TAKE ENVIRONMENTALLY RESPONSIBLE ACTIONS

Request transport options with a low environmental impact Include the environmental impact calculation of artists' stay in the partnership agreement

Suggest accommodation options with a low environmental impact Ask hosted artists to use the green touring guide

(20) Available at: <https://juliesbicycle.com/our-work/creative-green/creative-green-certification/> (Accessed: 28 June 2022).

(21) For example: *Strategies for Sustainable Events* (de Brito and Cavagnaro, 2016); *The Powerful Thinking Guide. Smart Energy for Festival and Events* (Johnson, 2017); *The Show Must Go On. Environmental Impact Report for the UK Festival and Outdoor Events Industry* (Badiali and Johnson, 2020); *Environmental Sustainability. Eco-Guidelines for Networks* (ELIA, 2022).

(22) More information on solar generators is available at: <https://www.nativeevents.ie/eco-event-hire/solar-generators/> (Accessed: 28 June 2022).

(23) More information is available at: <https://www.agreenefestival.com/food-and-water/> (Accessed: 28 June 2022).

(24) More information is available at: <https://www.nativeevents.ie/eco-event-hire/solar-soundsystems/> (Accessed: 28 June 2022).

(25) For example: *Audience Travel Emissions from Festivals* (Botttrill et al., 2009), available from https://juliesbicycle.com/wp-content/uploads/2022/01/Jam_Packed_Festival_Audience_Report_2009.pdf; *Julie's Bicycle Practical Guide: Audience Travel* (Julia's Bicycle, 2015), available at: https://juliesbicycle.com/wp-content/uploads/2022/01/Audience_travel_guide_2015-1.pdf (Accessed: 28 June 2022).

AUDIENCE

Read the available resources⁽²⁵⁾

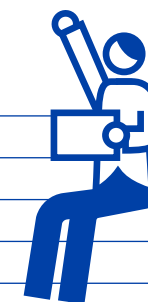
Create an audience travel guide

Encourage the audience to travel sustainably

Monitor audience travel emissions

► Select what is appropriate to you and add further actions

Horizontal lines for selecting actions.





ACPs

POLICY

Sign up for the Creative Green Certificate designed by Julie's Bicycle specifically for the arts and culture industries⁽²⁶⁾

GREENER PRODUCTION

Create a green production guide Ask hosts to use a green rider

Create a green procurement guide

GREENER TRAVEL

Create a green touring guide Track your travel

ENCOURAGE HOSTS TO TAKE ENVIRONMENTALLY RESPONSIBLE ACTIONS

Request transport options with a low environmental impact	Include the environmental impact calculation of your stay in the partnership agreement
Suggest accommodation options with a low environmental impact	Ask hosts to use your green touring guide

(26) Available from: <https://juliesbicycle.com/our-work/creative-green/creative-green-certification/> (Accessed: 28 June 2022).

▶ Select what is appropriate to you and add further actions



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Lined writing area for page 239.

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