

**Policy Recommendations**  
**concerning a European mobility scheme**  
**for Artists and Culture Professionals (A&CP)**

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## Introduction

*i-Portunus* was a short-term pilot project, selected and funded by the Creative Europe programme (CEP) of the European Union, to trial a mobility scheme in 41 countries for A&CP active in the Performing or Visual Arts. It was **the first time** the CEP put in place a scheme where A&CP were the direct target public, by **supporting individual A&CP** instead of organisations. *i-Portunus* was managed by a Consortium headed by Goethe-Institut with Institut français, Izolyatsia and Nida Art Colony of Vilnius Academy of Arts.

The first task of the project was to produce a mapping study analysing the state of play of mobility opportunities in the EU and neighbouring countries.<sup>1</sup> The study was delivered in March 2019 presenting the mobility opportunities (or lack thereof) for artists and culture professionals in 41 countries and included recommendations on characteristics this pilot mobility scheme should have. Many of these were taken into account when designing the pilot programme, especially concerning the needs for group mobility, segmented mobility and shorter duration.

The second task of the project was to implement the experiment. Between April and September 2019, *i-Portunus* issued 3 Calls for Applications and received over 2.500 applications from more than 3.000 individual A&CP requesting over 6.000.000 euros of mobility support, hence proving the need for artistic mobility. A team of eight international independent experts<sup>2</sup> evaluated the applications. 337 individual A&CP<sup>3</sup> were supported for demand-led opportunities<sup>4</sup> for an amount of 620.933 euros. As a result of the mobility 97% of selected A&CP acquired new skills/knowledge, 94% developed new audiences/outlets, 94% developed new co-productions/creations, and 49% received a job offer. This is a most **impressive impact** considering the limited financial support provided by the EU, e.g. only 1.500 to 3,400 euros per individual.

The third task of the project was to develop policy recommendations. The recommendations presented here are based on our experience in implementing the *i-Portunus* mobility scheme and focus on the operational aspects of the scheme, as well as consultations with a broad range of stakeholders including a workshop organised in Brussels on 15 and 16 October 2019. We strongly recommend that the reader refers to the full Analytical Report, which contains highly relevant and important information presented with a great wealth of detail, and which also addresses financial and political aspects of the mobility scheme for A&CP, as well as policy recommendations.

The *i-Portunus* pilot project has been the European Commission's first initiative to organise a mobility scheme for A&CP. A second pilot is foreseen to take place in 2020 (Call for Proposals EAC/S06/2019) where further questions need to be answered and more procedural/technical aspects need to be tested.

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<sup>1</sup> The Analytical Report was developed by the mobility expert Marie Le Sourd in close collaboration with the team members of On the Move and the *i-Portunus* data collectors Reinier Klok, Dr. Petya Koleva and Gwendolenn Sharp. It is available on-line at <https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/11/OS-final.pdf> (Study) and [https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/09/OS-annexes\\_final.pdf](https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/09/OS-annexes_final.pdf) (Annexes).

<sup>2</sup> Cristiano Carpanini, Audronis Imbrasas, Tamar Janashia, Katarzyna Torz for the Performing Arts ; Rueben Fowkes, Tania Pardo, Alan Quireyans, Ilya Zabolotnyi for the Visual Arts.

<sup>3</sup> For an overview of the selected applicants: <https://www.i-portunus.eu/about-the-programme/selected-applicants/first-call-2019/>; <https://www.i-portunus.eu/about-the-programme/selected-applicants/second-call-2019/>; <https://www.i-portunus.eu/about-the-programme/selected-applicants/third-call-2019/>

<sup>4</sup> Demand-led opportunities are ones where the applicant takes the initiative. This is distinct from offer-led opportunities, where the funding or host organisation determines the outlines of the project.

Below are our main recommendations for a permanent action under the Creative Europe programme to support the mobility of artists and cultural professionals. Our proposals include the general objectives, impact and European value of such a scheme on the one hand and the operational approach of implementing this action on the other.

## 1. Overall goal

To develop and implement **a European mobility support scheme directly targeting individual artists and culture professionals with self-initiated and concrete project-oriented mobilities** fostering international collaboration, dialogue and reflection.

We recommend that the purpose of i-Portunus should be to facilitate, promote and maximise the **participation** in European cultural mobility of directly involved A&CP from across Creative Europe countries with their self-initiated and concrete project-oriented trans-national projects, leading to greater intercultural dialogue and ultimately social cohesion across Creative Europe countries.

Two important by-products of this goal will be:

- to sharpen the skills of A&CP to develop their career internationally;
- to encourage host organisations from across Europe to broaden their activities and their geographical scope: to open their doors to A&CP from disciplines or countries which they would not otherwise have considered.

## 2. Objectives and Impacts

The **objective** of i-Portunus is:

- ✓ To **fund a broad range of mobilities** in terms of geographical and sectoral scope;
- ✓ to allow for **long-term impacts** in terms of **tangible and non-tangible artistic, creative and economic development**.

**The objective of i-Portunus is to fund a broad range of mobilities** strengthening:

- International collaboration
- Production oriented residencies
- Professional development

in order to increase the likelihood of the following long-term **impacts**:

- **Artistic and creative development:** new productions, new works of art, new projects, co-creation, new collaborations;
- **Economic development:** increased work, co-production, contracts or income.

### 3. European added value

The **distinctive added value** of i-Portunus lies in:

- ✓ offering **a mobility scheme no single Member State (MS) can offer on its own**;
- ✓ the **potential to have an EU scheme for individual mobility at large** pooling all available information, including innovative initiatives and multiple studies on legal and tax issues;
- ✓ the large **community of A&CP** providing information on trends and needs of the sectors and the specific target groups;
- ✓ **tackling inequalities** of access to and information about mobility support;
- ✓ paving the way to **promote fair cultural relations with third countries** (neighbourhood, ACP countries, Asia and beyond), and possibly engage with them in two-way mobility flows, fostering discussion around equal access, ecological and ethical issues of mobility in the long run, in the same way as should be done with Creative Europe member countries.

While the European scheme can provide an initial impulse as well as pan-European opportunities, it should also be used as **leverage**, to **encourage governments** of Creative Europe countries:

- ✓ to think about how they could **improve** their contribution to the mobility of A&CP;
- ✓ to contribute to a **more equal** share of mobility opportunities;
- ✓ to encourage and/or **support in the design and implementation of mobility schemes**.

A European mobility scheme also allows to redefine **mobility as fair, ecological and ethical on a large scale**. We recommend that **incentives** for greater environmental responsibility be introduced in all the European mobility schemes and i-Portunus more specifically:

- ✓ to use **transportation with less negative impacts** on the environment where possible;
- ✓ to provide **additional financial support** to A&CP who travel up to 700km by train to help compensate for the greater length of travel time and its higher cost;
- ✓ to stimulate A&CP to make a **conscious decision** as to their transportation method through the communication messages of the scheme;
- ✓ to consider the challenge of **balancing** between the promotion of more **sustainable mobility** and providing **equal access** to the programme. There is a need for a fair and inclusive system of mobility support that takes into account the different contexts in which A&CP are working.

We recommend that the European Union **establishes an environmental compensation fund** for *all* of its mobility schemes, which would invest in projects that offset CO2 emissions.

#### 3.1. Gain support of Member States

At European level, the European Commission should **gain the support of Member States** and secure their financial contribution as a complement. The amount to be allocated to this scheme should be based on the European Commission's experience of other similar programmes.

Beyond encouraging A&CP from all Creative Europe countries to participate in European cultural mobility, the mobility scheme should add value to current (national, regional, sectoral, specialised) schemes through **solidarity enhancement, complementarity and flexibility**.

### 3.2. Solidarity enhancement

The scheme should help to **tackle inequalities** of access to mobility support and particularly to travel grants in Creative Europe countries.

This inequality concerns both access to funding and access to information. With respect to the latter, the scheme can give an impulse to a range of formal and informal information sharing initiatives:

- A&CP who have participated in the scheme can be supported to use the information, knowledge and experience they have gained to start up a network in their 'home' country;
- Diasporas can play an important role to stimulate the development of new mobility initiatives by sharing their know how and experience in their country of origin;
- Through networks, word-of-mouth, social media and peer sharing, inclusion of structures and individuals that are not yet included in networks.

### 3.3. Complementarity

- The scheme should be **inclusive** of all Creative Europe countries: it should not focus on any particular country of origin or destination;
- In the long term it should allow inclusion of neighbouring and third countries;
- It should be completely open and inclusive of all A&CP, regardless of sector, network/affiliation and level of experience.

### 3.4. Flexibility

The mobility scheme should address individual A&CP and should thus be **in line with the needs** of the cultural and creative sector.

The scheme should therefore remain:

- Fast and reactive;
- Open to individual as well as group mobilities;
- Open to a range of mobility formats, including those with multiple destinations and segmented mobilities;
- Insofar as possible, make it easier for participants to achieve work/life balance and credibly address environmental issues.

### 3.5. Environmental Responsibility

We recommend that environmental responsibility be taken seriously, especially as the encouragement of mobility may seem to contradict environmental imperatives.

#### 3.5.1. Equal access

It is crucial to consider the challenge of *balancing between the promotion of more sustainable mobility and providing equal access to the programme.*

Indeed, the observation of some sustainability guidelines may lead to the exclusion of a large number of A&CP:

- environmental sustainability may mean spending extra *time and money*, which all A&CP may not have, in particular in countries where A&CP don't have access to sustainable mobility opportunities and information;
- environmental sustainability may at times lead to *compromising on international visibility opportunities*;

- some countries/regions/settlements may not have the most environmentally sustainable infrastructure;
- some A&CP – those with disabilities, or those with family responsibilities – may not be able to opt for longer but more sustainable travel.

Policy-makers and the sector itself should focus on finding the solutions to preserve the balance of *sustainability vs equal access*.

### 3.5.2. Incentives

We recommend that incentives for greater environmental responsibility be introduced in this scheme, similarly to those used by the European Cultural Foundation (ECF):<sup>5</sup>

- Incentives to use transportation with less negative impacts on the environment where possible;
- Reduce the travel of the mobility scheme's management staff to the absolute minimum necessary.

### 3.5.3. Environmental compensation fund

We recommend that the European Union establish an environmental compensation fund for *all* of its mobility schemes (Erasmus for Young Entrepreneurs, Erasmus, etc), which would invest in projects that offset CO2 emissions (for instance by financing higher grants for those travelling over land, or by investing in better rail infrastructure).

The scheme for A&CP should then contribute to this fund to offset CO2 emissions caused by the mobility undertaken by funded A&CP.

### 3.5.4. Associated partners

The Consortium implementing the mobility scheme should have a **pre-existing network of well-established associated partners** in all Creative Europe countries, to support the communication and dissemination activities that are implemented by the network of associated partners.

The **selection of associated partners for inclusion in the mobility scheme** should include a consideration of their environmental responsibility, for instance:

- how would they plan to inform/educate about environmental impact;
- what is their experience in organising travel that is more environmentally friendly in their region.

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<sup>5</sup> For example, the ECF provides an extra 200 Euro to grantees who travel up to 700km overland and opt to do so by train. This amount is intended to help compensate for the greater length of travel time and its higher cost. Beyond this, it stimulates A&CP to make a conscious decision as to their transportation method.

## 4. Operational structure: Central management

**Advantages** of a **centralised management structure** include:

- ✓ The **inclusion** of all Creative Europe countries in the mobility scheme;
- ✓ **Lower overhead costs**, resulting in greater financial resources for the mobility of A&CP;
- ✓ **Direct financial support** to **A&CP**;
- ✓ Centralised **monitoring of trends** in the mobility of A&CP thanks to the centralised data and statistics creating the **ability to adapt** the programme in function of **evolving needs or requirements**;
- ✓ Greater **guarantee of quality and impartiality** in the selection process;
- ✓ Solid ground for **advocacy** and **solidarity enhancement** on the European and national levels;
- ✓ A **dedicated network** of **associated partners**;
- ✓ A **centralised database of host organisations** for A&CP in all Creative Europe countries;
- ✓ Strong position for **synergies** with other **actions in the European Union**.

Based on the experience of the pilot phase, the Consortium recommends that the mobility scheme be organised as a two-tier **centralised** model<sup>6</sup> in which a single, small consortium (which should be renewed every two to three years) is responsible for the management and implementation of the scheme, in collaboration with a network of associated partners and host organisations spread across the Creative Europe Countries.

Methodologies should be established that will ensure that over the long term, the central management structure remains dynamic, innovative, responsive to new needs and continuously reaches out to new A&CP, associated partners and host organisations. A mechanism should be installed to monitor the **continuous renewal and enlargement** of the network.

### 4.1. Advantages of centralised structure

A centralised model offers the possibility of weaving and anchoring a **centralized network of associated partners and host organisations**. A&CP thus benefit from this greater network; increasing opportunities to move and work across Creative Europe countries.

It also allows for a clear overview of the impacts and weaknesses of the scheme, resulting in a greater capacity to identify and redress imbalances.

Other advantages of a centralised structure include:

#### 4.1.1. Financial

- **Lower overhead costs**, resulting in greater financial resources for the mobility of A&CP.
- In this respect, we recommend that the mobility scheme establish a bank account in each Creative Europe country that is outside of the European Banking Area, so as to reduce the cost of bank transfers to A&CP in those countries.

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<sup>6</sup> The Analytical Report recommends a decentralized model.

#### 4.1.2. Risk mitigation

- Better ability to control that funds are disbursed and used according to EU financial rules.
- Lower risk of favouritism/clientelism.

#### 4.1.3. Contractual management

- Centralised handling of contracts with A&CP will ensure that all contracts are uniform, reducing risk of unequal treatment of A&CP depending on their country or sector of activity.
- Greater ability to adapt all contracts as a function of **evolving needs or requirements**.

#### 4.1.4. Evaluators

- Pool of external evaluators in direct contact with management team and common understanding of evaluation criteria and how to apply them;
- Greater **guarantee of quality and impartiality** of the selection process.

#### 4.1.5. Taxes on grants

Although numerous reports have been written on the subject<sup>7</sup>, we recommend that the European Union commission a study on how European grants are taxed in the various Creative Europe countries **with the aim of providing clarity and transparency for all potential recipients of such grants**.

#### 4.1.6. Monitoring

Centralised **monitoring of trends** in the mobility of A&CP thanks to the centralised data and statistics creating the ability to adapt the programme in function of **evolving needs or requirements**.

### 4.2. Role of associated partners<sup>8</sup>

Associated partners are eager to participate in promoting the scheme since they are advocating mobility for A&CP at European level and thus create visibility for their organisations or artistic practice while at the same time promoting their position in a European network.

Associated partners (all working in the artistic and cultural fields) should be identified at local, regional and national levels and in all creative and artistic sectors,<sup>9</sup> and can take **very different forms**, including *inter alia*:

- professional organisations
- venues and arts centres
- training centres
- non-profit organisations
- public organisations
- Mobility Information Points (MIPs) such as those established *inter alia* in Belgium, Czech Republic, Finland, France, Germany, The Netherlands, Portugal or Wales (UK) and being established in Slovenia, Poland and Sweden.<sup>10</sup>

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<sup>7</sup> See also the Analytical Report of the i-Portunus pilot.

<sup>8</sup> Arts institutions, organisations and cultural operators willing to be involved in the project without receiving anything or financially contributing to it.

<sup>9</sup> Save for the audio-visual sector.

<sup>10</sup> These are independent and public initiatives that specialise in facilitating the mobility of artists and culture professionals. MIPs are also being established in the U.S.A. and in the process of development in Russia.

Associated partners play a crucial role in terms of **communication, dissemination and outreach** and **capacity-building** in writing the applications, building a portfolio and developing relations with international partners. They help identify A&CP who would be interested in participating in the mobility scheme and disseminate the information.

Such **decentralised communication** will be key to the long term success of the mobility scheme: without this, applicants will continue to come from the usual pools. See also 6. Capacity building and Networking.

#### **4.3. Role of host organisations**

One of the strongest assets of i-Portunus is that it provides direct financial support to A&CP for projects that they initiate with host organisations of their choice; i.e. without their having to work through intermediary organisations.

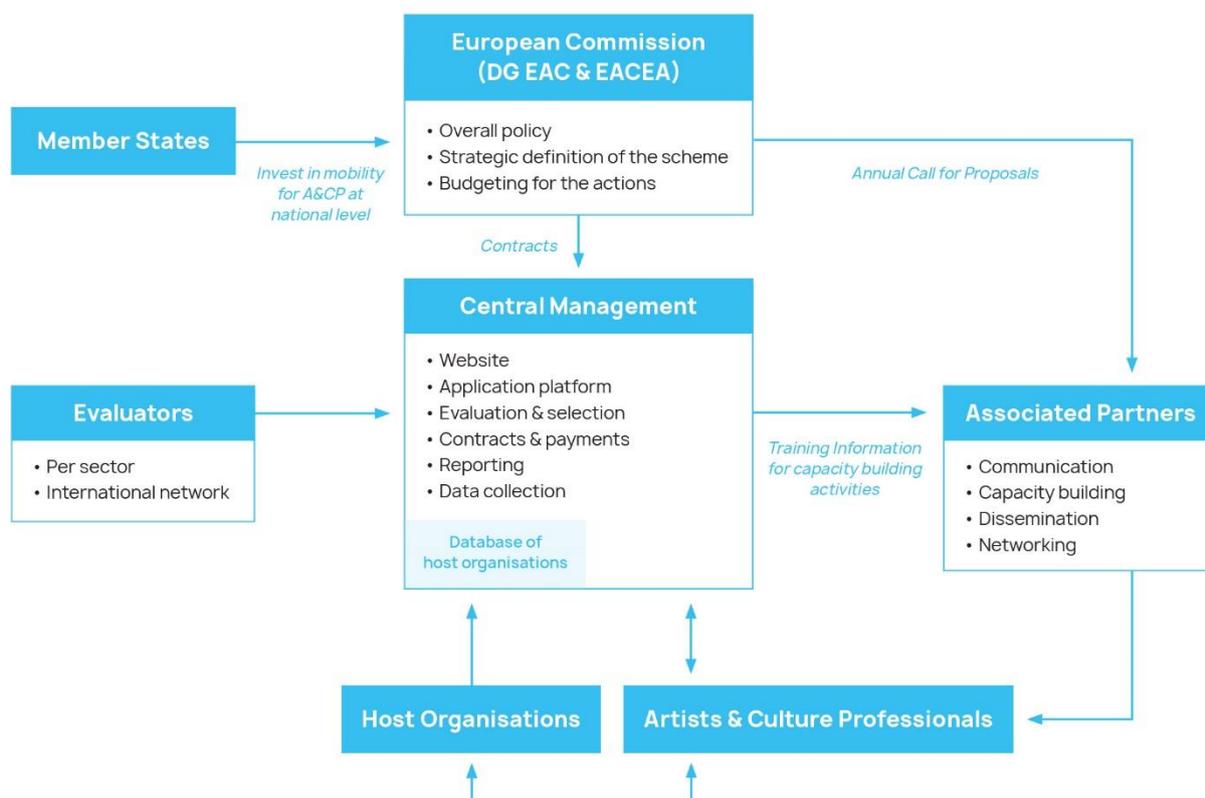
Applicants should be free to find their own host organisations, but should also be given access to a **database** of host organisations via the web site of the mobility scheme: this is particularly important to help A&CP develop their international network. On the long term the programme allows for a **growing community of hosts**.

Host organisations should be defined as organisations offering artist-in-residency-programs as well as others, for example offering an invitation for co-operation or co-production including for specific, one-off projects and/or projects initiated by the A&CP. Host organisations don't necessarily have to be cultural organisations: for instance in the i-Portunus pilot, host organisations included organisations that welcome A&CP on an *ad hoc* basis, linked to a very specific project in which both the host and the A&CP are interested (for example: festivals, biennales, companies, arts centres, etc.)

While they are vital to the scheme as they **host A&CP** engaging in mobility, they also have an important role to play with respect to **communication** of the scheme, its results and impacts within their local artistic communities. See also 6. Capacity building and Networking.

#### **4.4. Organigramme**

We recommend that the organisational structure of the scheme looks as follows:



## 5. Communication

i-Portunus is a **strong brand** with a clear **visual identity**. We recommend to keep the same visual style, name, logo and language through:

- ✓ Consistent and **uniform messaging**;
- ✓ Circulating the **i-Portunus Stories** from the website on social media;
- ✓ Encouraging **A&CP to share** their i-Portunus Stories using the **#iportunus** hashtag;
- ✓ Actively **involve Creative Europe Desks, associated partners and host organisations** to reach A&CP in **their own language**;
- ✓ **Live presentations** of the scheme on networking events.
- ✓ **Ownership** of A&CP.

Portunus, in ancient Roman mythology, was the god of doors and keys. With these responsibilities, he later was promoted into being the de facto protector of the ports and seas, leading seafaring men to seek his favour before departing. Today we see Portunus as a guardian of ports creating opportunities through travel. The name fully covers the intentions of the platform: to enhance mobility for A&CP.

### 5.1. Key characteristics of effective communication to A&CP

**Consistent and uniform messaging** is key to effective communication to A&CP: this is another reason to centralise the management and implementation of the scheme, and not have several Intermediary Organisations, each with their own messages.

In order to maximise outreach to A&CP who have not previously worked at European level or participated in (European) funding schemes, it is also vital that texts be simple and “speak” to the target audience using their own words: images, videos and graphics bring great added value in this respect.

## 5.2. Communication channels

A key communication channel to A&CP is the network of **sectoral and geographical associated partners** constituted as part of this scheme.

For the purposes of raising awareness of the scheme among A&CP, this network should also be extended to include:

- Creative Europe Desks
- Host organisations and their networks
- Internal networks of project partners in all relevant countries;
- Other organisations at local, regional and national level active in the cultural and creative sectors.

## 5.3. Communication tools

Important communication tools include:

- A dynamic and integrated **web platform** dedicated to the communication, dissemination and management of the mobility scheme;
- Web sites of consortium partners, associated partners and host organisations;
- Project **social media** channel; social media channels of consortium partners and of associated partners and host organisations;
- **Press releases** – especially to the specialised media, to intermediary organisations;
- **Powerpoint presentation**, to be adapted/translated for different target audiences as needed;
- Direct access to **the info email account** [info@i-portunus.eu](mailto:info@i-portunus.eu), where all queries are quickly answered, in the language in which they are sent. Additionally, incoming queries should be used to maintain an English-language FAQ on the web platform.
- Live presentations to relevant A&CP, host organisations and associated partners through direct participation in **meetings and seminars** with these target audiences.

## 5.4. Web platform

The web site [www.i-portunus.eu](http://www.i-portunus.eu) and associated application management platform [my.i-portunus.eu](http://my.i-portunus.eu) have been developed, tested and validated: we recommend that they be used in any future mobility scheme.

### 5.4.1. Database host organisations

The database should be established through collaboration with specialised organisations who are already working with hosts: this would avoid duplicating time-consuming work.

### 5.4.2. i-Portunus Stories

The web platform should feature the experience of past recipients of mobility funding, for example in the form of testimonials where A&CP take **ownership**.

These **testimonials** play an important role in encouraging and inspiring applicants to work internationally and to find hosts.

Most importantly, they ‘speak’ to A&CP and help convey the message of what the mobility scheme is for them, especially if they don’t have a prior track record of international cooperation.

### 5.5. Social media

The mobility scheme should make extensive use of social media to reach out to A&CP. The scheme should establish its own social media channel but should also link to the social media channels of all partners involved in central management, associated partners, host organisations and individual A&CP who have benefited from the scheme.

With respect to the latter: communication and sharing by A&CP who have benefited from the scheme is a very important part of capacity-building; the communication activities of the mobility scheme should actively **support this sharing**.

### 5.6. Language

While communication in the “local language” has value, it is not the most important point: what really brings much value is for the communication and capacity-building to come from an organisation that is a colleague or peer of the A&CP, active in their field and able to speak to the challenges and problems that are specific to their sector and/or country.

We have found that although basic information about the scheme should be available in all Creative Europe languages, it is acceptable for the majority of the communication and documentation to take place in English. In any case, functional knowledge of this (or another ‘international’ language) tends to be necessary to the successful completion of an international mobility and cooperation project: translation of all documentation represents a cost that could be better used funding mobilities.

While it may be true that language is not the main impediment, we do advocate for a personal approach in which the vast network of associated partners and Creative Europe Desks reach out to A&CP in their own languages. On the longer term **additional financial means should be provided for translations of the Calls for Applications and general information about the programme**.

### 5.7. Associated partners and Creative Europe Desks

Associated partners can take on a wide range of forms (ranging from venues and schools, to professional associations or Mobility Information Points) and play a vital role in communicating about the mobility scheme to A&CP within their geographical area and sector.

Because they are so important to the success of the mobility scheme, we recommend that a **selection procedure** be developed to include associated partners in the scheme’s communication network, and that these associated partners be trained to:

- Present the mobility scheme to A&CP within their geographical area/sector;
- Use the database of host organisations and show A&CP how to do so;
- Help A&CP develop international projects and contacts.

### 5.8. Adaptation of communication activities

When promoting and communicating about the mobility scheme, it is useful to keep the **desired success rate** in mind: if it is too low, A&CP will quickly lose interest in applying. A 20% success rate (corresponding to the average success rate of applications to Creative Europe programmes) could for example be considered “worthwhile” and the “volume” of communication activities should be adjusted in light of the response rate.

## 6. Capacity building and networking

Local **associated partners and host organisations** should play a **vital role** with respect to capacity-building and networking skills of A&CP. They should support A&CP in their own language by:

- ✓ **Training** A&CP to compile a portfolio and **to write an application**;
- ✓ **Guiding** A&CP in creating an **international network** for their projects;
- ✓ Offering **webinars** with Q&A sessions;
- ✓ **Live presentations** of the scheme to inspire and encourage A&CP to participate;
- ✓ **Visualisation / graphic depiction** of the application process.

Capacity-building should focus on **presenting the mobility scheme, explaining how to apply, how to establish an international network and how to make a portfolio.**

In countries where mobility schemes are already prevalent<sup>11</sup>, A&CP are more familiar with the application process, and tend to submit more, and better quality, applications than in countries where mobility schemes are less prevalent.

In order to redress this imbalance – and to promote broad participation of A&CP from all Creative Europe countries – the mobility scheme should dedicate significant resources to capacity-building in these “less represented” countries, i.e. in those countries where mobility schemes are less prevalent. Throughout this pilot the following countries for additional capacity building have been identified<sup>12</sup>: Albania, Bosnia and Herzegovina, Cyprus, Kosovo, Latvia, Luxemburg, Malta, Moldova and Montenegro.

### 6.1. Role of associated partners and host organisations

Local associated partners and host organisations should play a vital role with respect to capacity-building of A&CP (see also 4.2 and 4.3):

- They should be encouraged to use every opportunity to **present the scheme orally** to relevant A&CP in the local language (workshops, seminars, conferences, small presentations during relevant artistic events).
- They should be supported (through training) to run a series of **capacity-building workshops**, aimed at helping A&CP find their way to developing an international project and a related application.
- These workshops can be recorded and edited as **webinars**, which they could make available through their web site and social media channels and which will also be made available on the i-Portunus web site.

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<sup>11</sup> In Visual Arts 48.5% of the offer-led mobility opportunities come from Spain, France, Germany, Sweden and The Netherlands, in Performing Arts 48% of the offer-led mobility opportunities come from France, Spain, Sweden, Germany and Czech Republic. In Visual Arts 52% of the demand-led mobility opportunities financed by United Kingdom, Sweden, Norway, France and Belgium, in Performing Arts 48% of the demand-led mobility opportunities financed by Sweden, United Kingdom, Norway, Belgium and France. Analytic Report by On the Move, <https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/11/OS-final.pdf>, pages 49, 55.

<sup>12</sup> Based on the total amount of applications received per country of residence, we have selected all the countries with an application rate below 0,5 %.

### 6.1.1. Selection of associated partners

Local associated partners should be selected through an annual Call for Proposals.

The Consortium managing the scheme would be tasked with training the staff of the selected associated partners to deliver the capacity-building to their local A&CPs, and with facilitating the sharing of experience and practices of communication and dissemination to this target audience. Additional financial resources should be provided for the training of associated partners by the Consortium.

## 6.2. Tools for capacity-building and networking skills

The web platform linked to the mobility scheme should contain a specific “capacity-building” section that includes:

- **Testimonials** of A&CP from less represented countries - there are few more powerful tools to interest and involve A&CP - especially those that have not previously applied to a mobility scheme - than “artists speaking to artists”;
- The above-mentioned capacity-building workshops, edited as **webinars**;
- **Graphical representation of application process** and potential results for A&CP;
- A list of **advice and tips** that A&CP - especially those from less represented countries - have found particularly useful;
- Detailed answers to **frequently asked questions** concerning application requirements;
- Explanation/**presentation of the database** of host organisations, what it can offer to A&CP and how to use it;
- **Facilitation** by Creative Europe Desks;
- Whenever possible, cooperation with **local ‘ambassadors’**: either alumni of the mobility scheme, or well-known local arts advocates. These can act as resource points, engaging with potential applicants well before the application begins, and can help guide the process.

## 7. Eligibility

The scheme should be open to **A&CP** from **all cultural and creative sub-sectors, all ages** (18+), and **legal residents** of countries participating in the Creative Europe programme, including:

- ✓ Both **emerging and established** A&CP;
- ✓ Mobilities ranging **between 3 and 90 days**;
- ✓ A&CP living with a **disability** based on a **clear policy**;
- ✓ A&CP **beyond the EU**.

### 7.1. Artists and Culture professionals

In line with the overall goal to encourage the participation of A&CP in the mobility scheme, the scheme should be open to **A&CP** from **all cultural and creative sub-sectors**, and **all ages** (over 18), and **legal residents** of countries participating in the Creative Europe programme.

The scheme should address both **emerging and established** A&CP: all communication about the scheme should make this very clear to both categories of A&CP.

While the scheme should focus on individuals, it should also consider addressing the needs of **groups** of professionals.

## 7.2. Types of mobility

The scheme should be open to mobilities taking place between countries participating in the Creative Europe programme, ranging **between 3 and 90 days**.

A **diversity of formats** should be eligible, including:

- Continuous or segmented (the number of days of mobility covered through one continuous travel or through several travels);
- Individual and group mobilities;
- To single or multiple destinations.

## 7.3. Disability

The scheme should address the needs of A&CP living with a disability:

- The scheme should **develop a clear policy** concerning the additional costs which can be covered and the procedure to be followed;

We recommend that this aspect of the mobility scheme be further developed with the help of an organisation that is specialised in facilitating the inclusion of disabled persons and / or based on the knowledge and experience from other EU projects.

## 7.4. Beyond the EU

External relations of the EU with the neighbourhood countries do the groundwork for the inclusion of A&CP beyond the countries participating in the Creative Europe programme.

The first pilot phase of i-Portunus has proven there is a significant demand for international mobility of A&CP, but this mobility doesn't limit itself to the countries participating in the Creative Europe programme. Throughout the pilot phase the project team received requests from A&CP either coming from or wanting to go to Iran, Israel, Russia, Nepal, Japan, Australia and some countries on the African continent among others.

## 8. Application cycle

The mobility scheme must be light and reactive, in line with the needs of A&CP. In real terms, this means:

- ✓ Issuing **single calls addressing A&CP working in all cultural and creative sectors**;
- ✓ Calls should be **open for 8-10 weeks**;
- ✓ A **6-week turnaround** between the close of the call and **notification of results**;
- ✓ **4 weeks** to arrange **contracts and payments**;
- ✓ **Financial simplicity**: lumps sums and daily rates.

### 8.1. Calls for applications

Based on our experience, we recommend that the scheme issue **single calls addressing A&CP working in all cultural and creative sectors** (except for the audio-visual sector): these were highly inclusive and very well received.

However we also recommend that **separate calls be tested**, each addressed to different sectors: this additional test may yield results that would lead us to modify or adapt the above recommendation, especially with respect to how additional sectors could be integrated into a broader call addressing *all* artistic and cultural sectors (impact on the budget, evaluations, selections etc).<sup>13</sup>

*The more you narrow the calls, the more you exclude A&CP – yet the focus of the mobility scheme is to increase, not restrict, participation.*

We have tested an on-line application form, it has been validated and we recommend that it be used in the future.

### 8.2. Timing

The mobility scheme must be light and reactive, in line with the needs of A&CP. In real terms, this means:

- The Calls should be **open for 8-10 weeks**, which gives associated partners enough time to help A&CPs who need help developing their application;
- While a 3-week turnaround between the close of the call and notification of results is achievable, a **5-6 week evaluation timeframe** would be preferable and acceptable to A&CP: this would allow for a more rigorous assessment of all applications;
- Notwithstanding the above, a **rolling call** – i.e. one that is open for several months but with evaluations every 2-3 weeks – could help limit the amount of applications that need to be evaluated at any one time, thereby allowing for a faster turnaround: this approach should be tested in a new pilot mobility scheme.

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<sup>13</sup> This first pilot covered the visual arts and performing arts (excluding music), which together account for approximately 40% of all A&CP (Source: Unesco Institute for Statistics (UIS) Cultural Employment dataset, extracted 14.08.2018, based on 2015 data from the 28 EU Member States). The new test will include the remaining sectors: music, literature, cultural heritage, and architecture, excluding only the audio-visual sector.

### 8.3. Amounts

The mobility scheme should aim for **financial simplicity**: i.e. that A&CP be awarded 'lump sums' which help to cover the cost of the mobility.

A&CP should not be asked to justify how they have used this amount, insofar as they can demonstrate that they have engaged in the mobility described in their application.

The "lump sums" should include:

- A fixed amount for travel (possibly a greater amount for 'sustainable' travel);
- A fixed amount per day (as part of a new mobility pilot, differentiated daily rates should be tested, depending on the destination country);
- Some provision to cover the extra mobility costs of A&CP living with a disability. See also 7.3 Disability.

A supplementary central budget should be made available to cover the cost of bank transfers outside of the European Banking Area (if a bank account for the scheme cannot be opened in each country).

## 9. Evaluation and selection

A **centralised organisational structure** offers the following **advantages** with respect **to the evaluation** of applications:

- ✓ External evaluators will be selected by, briefed by and reporting directly to central management;
- ✓ Homogeneous application of the evaluation grid and procedures;
- ✓ Imbalances between countries are identified more easily and necessary work on capacity-building can be done in collaboration with local associated partners and host organisations;

The **final selection** should take into account the "double criterion" : **quota and excellence**.

- ✓ A proportional breakdown of the budget by sector and population size;
- ✓ Ranking based on the evaluators' scores.

A centralised organisational structure offers the following **advantages with respect to the evaluation** of applications:

- It provides a better overview of the European scope of the programme;
- Imbalances between countries are identified more easily and necessary work on capacity-building can be done in collaboration with local associated partners and host organisations;
- If there were to be Intermediary Organisations each Creative Europe country and funding were to be based on population size (which is likely), small countries such as Malta, Kosovo or Montenegro would only be able to select 1 or maximum 2 applications from all submitted applications: this would represent a high overhead for a minimal outcome;
- External evaluators will be briefed by – and reporting directly to – central management. This will promote a homogeneous application of the evaluation grid and procedures.

### 9.1. General approach

We recommend that an external pool of evaluators be used to evaluate the applications: each application should be independently evaluated by **two evaluators** who are experts in their sector and who rely on an international network.

The final score given to each application should be the average of the scores of the two evaluators: the result should thus be a ranking of all applications, by average score.

## 9.2. Evaluation grid

For this mobility scheme, evaluators should not - as they are typically asked to do - evaluate the **quality of** the artistic project, but rather **of the mobility**:

- Do the applicant and mobility project meet the criteria of the call?
- Is the mobility necessary? Is the mobility well prepared?
- Does the mobility embody European added value?

Because the evaluation criteria are so specific, we recommend that a joint **briefing of all evaluators** be organised prior to each call, so as to ensure that they properly understand what they will be expected to evaluate, and how.

This should include a joint review of the application forms and corresponding evaluation grids, so as to verify that the application form will provide the evaluators all of the information that they need to comprehensively, consistently and rigorously assess each application.

*In the end, A&CP who have prepared their mobility by setting up an international partnership and finding a hosting organisation which adds value to their project is the most important parameter for the evaluator, the ultimate proof the applicant has an international vision for the submitted mobility project.*

The **evaluation grid** we have used in this project received positive feedback by all users and can be used in the future.

Although the majority of evaluators and the CA were not in favour of an additional breakdown in points/sub-categories<sup>14</sup>, the Consortium believes a more extensive breakdown would allow for an easier final selection process. A more detailed evaluation grid should be tested in a new pilot of the mobility scheme.

It is also important that the identity of the evaluators only be made public once all of the evaluations have been completed (to avoid any favouritism or undue influence).

## 9.3. Final selection

The **final selection** should take into account the “double criterion” : **quota and excellence**.

For the final selection, we recommend that the “ideal” number of applications to be funded per sector and per country first be determined, based on a proportional breakdown of the budget by sector and population size: this should be the baseline according to which applications from each country and sector are selected.

This **baseline should then be modified as a function of the actual strength of the applications**: if applications from some countries or sectors are just too weak, they will not be funded, in favour of stronger applications from other countries or sector. Countries from which applications tend to be weaker should be identified as in need of capacity building and additional communication work, and acted upon.<sup>15</sup>

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<sup>14</sup> It is feared that the evaluation would become too time-consuming and complex.

<sup>15</sup> A&CP having Albania, Cyprus, Kosovo, Luxemburg, Moldova as their country of residence had no successful applications in this pilot; Iceland had one; Bosnia and Herzegovina, Latvia and Montenegro two; Georgia, Lithuania, Slovakia and Sweden three. This is roughly in line with what one would expect in relation to the size of each country's population (more applications from more populous countries), but the scores of the submitted applications were below the average success rate.

## 10. Activity reports and impact assessment

The use of **activity reports** is recommended:

- ✓ To measure the **impact** of the mobility;
- ✓ To provide an insight on the **results** of each funded mobility;
- ✓ To **verify** that the funds were put to proper use;
- ✓ To **condition** the final payment of 25 %.

A&CP who have received mobility support should be required to report on their mobility: this reporting should however remain **easy and light**.

So as to ensure consistent and comparable reporting, we recommend that A&CP be given a reporting **template** to complete, such as that which has been tested and validated with A&CP who received mobility funding during our pilot.

The Activity Reports serve several purposes:

- **Verification** that the funds were put to proper use (used to fund a mobility as described in the application);
- **Promotion** and dissemination of the results of the mobility;
- To provide an insight on the **results** of each funded mobility;
- To provide quantitative and qualitative information on the **impact** of the mobility scheme more generally.

We have conditioned payment of the balance of the mobility funding (25%) on the submission of this report, and recommend this practice continue.

## 11. Additional requirements

The demand for a European mobility scheme on the part of A&CP has been proven during the successful pilot phase. To improve the scheme on the European level we recommend:

- ✓ **To increase the resources** available to fund the mobility of A&CP;
- ✓ To **establish a new unit, dedicated to the collection and analysis of data linked to all the Creative Europe projects** and thus also to the mobility of A&CP, its results and impacts;
- ✓ **Transparency on taxation of funds** for mobile A&CP;
- ✓ To **simplify procedures for visas and work permits** for A&CP;
- ✓ To **encourage the national levels to contribute** to the mobility scheme for A&CP.

### 11.1. Additional funding for the mobility of A&CP

With an 11% successful applicant rate in the i-Portunus pilot, the demand for a European mobility scheme on the part of A&CP is clear. A far bigger community of talented A&CP ranked the top lists of evaluators, but the final selection was limited to the given budget. Its results and impacts, such as we have been able to measure so far, are also very high. These elements speak to the need to increase the resources available to fund the transnational mobility of A&CP across Creative Europe countries.

Beyond the obvious need for more resources to fund the mobility of A&CP, we have, as discussed above, identified other financial needs that are linked to the implementation of the scheme:

- The cost of banking fees for transfers outside of the European Banking Area;
- The cost of support to and capacity-building of associated partners;
- The cost of providing additional mobility support to disabled A&CP;
- The cost of contributions to a future Environmental Fund.

### 11.2. Documentation of the scheme

Documenting the impact of the mobility scheme and disseminating this information will be vital to stimulating greater investment in the mobility of A&CP and is the responsibility of the Consortium.

In this respect, we recommend that the EACEA establish a new unit, dedicated to the collection and analysis of data linked to all the Creative Europe projects and thus also to the mobility of A&CP, its results and impacts.

### 11.3. Information needs

The following issues have also been raised through this pilot:

- **Taxation:** Grants supporting the mobility of individuals are taxed differently in different Creative Europe countries. As a result, there is little clarity or transparency for A&CP on the impact of the mobility support on their fiscal obligations, and A&CP benefit from the scheme differently, depending on their country of residence.
- **Status of A&CP:** The context in which A&CP are working varies between the different Creative Europe countries and a lot of studies have already been done on the subject. Social, economic and geographical aspects need to be taken into account in order to ensure a balanced ecosystem that allows for artistic creation based on innovation and freedom of expression. A professional status that would apply to A&CP in all Creative Europe countries would go a long way towards addressing the above-mentioned issues.
- **Visas and work permits:** the rules and regulations related to visas and work permits required of A&CP to engage in mobility in another country vary between Creative Europe countries: simplification and harmonisation is needed in this respect.<sup>16</sup>
- **Financing:** The extent to which each Creative Europe country should contribute to the mobility scheme for A&CP, including its management and the network of associated partners.

We recommend that the European Commission **launch a comparative study of practice based evidence and recommendations** of the above mentioned issues, drawing inspiration **from its prior experience** and **from the business models of pre-existing programmes**, such as Erasmus+, the European Solidarity Corps, Discover EU and Erasmus for Young Entrepreneurs.

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<sup>16</sup> For example, the visas for third country national artists which has been proposed by PEARLE, <https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-visas-for-third-country-national-artists-travelling-to-the-schengen-area>.