



European
Commission

ARTISTS ABROAD

i-Portunus
the EU's First Mobility Scheme for Culture



i-Portunus

Supporting Creative Mobility

Creative Europe

EUROPEAN COMMISSION

Directorate-General for Education, youth, Sport and Culture
Directorate EAC.D – Culture and Creativity
Unit D.2 – Creative Europe

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LIST OF ABBREVIATIONS

| | |
|-----------------|----------------------------------------------------------------------------------------|
| A&CP | Artists and Culture Professionals |
| AP | Associated Partners |
| CCS | Creative and Cultural Sector |
| CED | Creative Europe Desk |
| CEP | Creative Europe programme of the European Union |
| DG EAC | The Commission's Directorate General for Education and Culture (Contracting Authority) |
| EACEA | Education, Audiovisual and Culture Executive Agency (of the European Commission) |
| GI | Goethe-Institut, Consortium Leader |
| IF | Institut français, Consortium Partner |
| IO | Intermediary Organisation |
| IZO | Izolyatsia, Consortium Partner |
| NAC | Nida Art Colony of the Vilnius Academy of Arts, Consortium Partner |
| OCT | Overseas Countries & Territories |
| PA | Project Assistant |
| PM | Project Manager |
| PMT | Project Management Team |
| PSC | Project Steering Committee (Consortium, DG EAC and EACEA) |
| ToR | Terms of Reference |

ABSTRACT

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 directly targeting individual artists and culture professionals (A&CP) active in the Performing or Visual Arts. *i-Portunus* was managed by a Consortium headed by Goethe-Institut with Institut français, Izolyatsia and Nida Art Colony of Vilnius Academy of Arts.

Between April and September 2019, *i-Portunus* issued 3 Calls for Applications and received over 2.500 applications from more than 3.000 individuals requesting over 6.000.000 euros of support, hence proving the need for artistic mobility. A team of eight independent experts¹ evaluated the applications. 337 individual A&CP² were supported for demand-led opportunities³ for an amount of 620.933 euros. As a result of the mobility 97% of the 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.

¹ Cristiano Carpanini, Audronis Imbrasas, Tamar Janashia, Katarzyna Torz for the Performing Arts ; Rueben Fowkes, Tania Pardo, Alan Quireyns, Ilya Zabolotnyi for the Visual Arts.

² 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/>

³ 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.

INTRODUCTION

i-Portunus was a short-term pilot project, selected and funded by the 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.

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 (four per discipline) evaluated the applications. 337 individual A&CP were supported for demand-led opportunities 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.

This final report gives a comprehensive overview of the objectives of the project and the results achieved. Chapters 1-3 provide in-depth reporting of the activities and achievements under each task of the project, e.g. Task I Analysis, Task II Experimentation, Task III Policy Recommendations. For a short overview of the project, please read **chapter 4 for the main results and recommendations** per task. Chapter 5 offers a short conclusion.

The Analytical Report⁴ (as part of Task I) and Policy Recommendations⁵ (as part of Task III) prepare the ground for a successful and sustainable mobility scheme. The results can be used to design a permanent action under the CEP 2021-2027. The European Commission had proposed a 17% overall increase to the Creative Europe budget⁶ in May 2018, from €1.403 million (2014-2020) to €1.642 million (2021-2027), and argues that its Culture strand “would focus on circulation of works, and mobility and capacity building for creators and cultural operators”. The European Parliament has stood firm with the cultural and creative sectors, upholding their November 2018 proposal to double the current budget available for culture from €1.4 bn to €2.8 bn.⁷

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. The results of all pilot projects will inform the European Commission in its work to develop, under the 2021-2027 Creative Europe Programme, a permanent action dedicated to supporting the mobility of

⁴ 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/QS-final.pdf> (Study) and https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/09/QS-annexes_final.pdf (Annexes)

⁵ The Policy Recommendations are available on the *i-Portunus* website.

⁶ [http://www.europarl.europa.eu/RegData/etudes/BRIE/2018/628229/EPRS_BRI\(2018\)628229_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2018/628229/EPRS_BRI(2018)628229_EN.pdf)

⁷ https://www.europarl.europa.eu/doceo/document/A-8-2019-0156_EN.html

A&CP. In terms of results and impact this pilot was the first initiative within the Creative Europe programme allowing for a direct dialogue with a community of A&CP in the Performing and Visual Arts.

3 Calls for Applications
between April and September 2019

for **artists and culture professionals**
from **41** countries




€620.933 of direct financial support
to **337** individuals
undertaking a **transnational mobility**

| | |
|-----------------------------------------------------|-------------------------------------------------|
| 97% acquired new skills/knowledge | 94% developed new audiences/outlets |
| 94% established new co-productions/creations | 49% received a job offer or new contract |

1. TASK I: Analysis

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. The Analytical Report has been carried out by the mobility expert Marie Le Sourd in close collaboration with team members of *On the Move*⁸, and was commissioned by the Consortium. The study was delivered in March 2019 presenting the mobility opportunities (or lack thereof) for artists and culture professionals in 41 countries and included several recommendations on characteristics this 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.

A data collection team aggregated data⁹ from EU programmes focusing on individual mobility; Euro-regional / transnational mobility schemes; prior research on mobility opportunities and challenges; an online questionnaire for A&CP (launched on 12 February and closed on 25 February 2019). The survey 'European cultural mobility for artists and cultural practitioners: what are your needs?' gathered a total of 2,189 responses, with 2,115 completed answers. The Analytical Report was further complemented via phone and online interviews with key players, particularly European cultural networks, representatives of platforms covering the artistic and cultural sub-sectors, as well as representatives of mobility funding schemes at national, European and international levels. The interviews were particularly instrumental to deepen the analysis of the needs of the sector and to reveal paradoxes and good practices. The research and data collection team also had online exchanges and consultations in person, and these helped collect missing data.

The full Analytical Report (Executive Summary, Report, Annexes) was delivered to DG EAC on 31 March 2019. This first chapter summarises the findings of the Analytical Report and informs us of the very limited offer of mobility support, which is particularly striking for the demand-led type of schemes (see 1.3). A handful of countries cover more than half of the mobility support available and access to such support is highly unequal. The impact of mobility opportunities is juxtaposed when considering EU countries and non-EU countries.

1.1 Main findings about mobility opportunities

- Offer-led and demand-led opportunities: **more than 50% of mobility opportunities for A&CP are concentrated in 5 to 8 Creative Europe countries** (2,070 funding schemes identified)
- Out of 2.070 mobility schemes 1.443 are one-off calls with limited scope

⁸ The Analytical Report 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 (Annexes)

⁹ List of documents used for the Analytical Report: https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/09/OS-annexes_final.pdf

- One-off calls: irregular by nature, with very short time frames and not covering all mobility formats and sectors
- Non-EU Creative Europe countries have very limited access to mobility funding schemes
- Limited number of transnational/Euro-regional mobility funding schemes
- **No EU funding scheme directly focusing on individuals**
- **Huge discrepancies between EU and the non-EU Creative Europe countries**
- In all support schemes (regular/one-off calls): very few opportunities for research, prospection, 'go and see' grants.
- Across all sectors there exists the:
 - Need for a flexible support scheme for individuals and groups
 - Need for support schemes compatible with professional practice
 - Need for support for all creative and cultural sub-sectors
 - Need for adequate and realistic funding
 - Need for longer-term, cross-national interaction
 - Need for enhanced employability
 - Need for self-initiated forms of mobility
 - Need to embrace societal concerns
 - Need to advocate for European diversity and new collaborations.

1.2 Offer-led mobility opportunities

The most striking finding of the analysis of the offer-led mobility opportunities in Member States is that these exist in only a limited number of countries and that the funding from these few countries covers almost half of the total mobility offer:

| Sub-sector | Amount of regular offer-led mobility opportunities | Countries providing opportunities |
|-----------------|----------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|
| Visual arts | 370 | 48.5% of the offer-led mobility opportunities come from Spain, France, Germany, Sweden and The Netherlands |
| Performing arts | 298 | 48% of the offer-led mobility opportunities come from France, Spain, Sweden, Germany and Czech Republic |
| Music | 295 | 46% of the offer-led mobility opportunities come from France, Germany, Spain, Sweden and Finland |
| Literature | 277 | 46% of the offer-led mobility opportunities come from France, Spain, Germany, Sweden and Czech Republic |

| | | |
|-------------------|-----|---------------------------------------------------------------------------------------------------------|
| Cultural heritage | 187 | 46% of the offer-led mobility opportunities come from France, Spain, Sweden, Finland and Austria |
| Architecture | 184 | 48% of the offer-led mobility opportunities come from France, Spain, Sweden, Finland and Austria |

This ranking is based on the number of funding schemes and not on the amount of funds provided by each of the funding organisations.

The data or information we could collect for Albania, Bosnia Herzegovina, North Macedonia, Montenegro, Republic of Serbia, Georgia, Moldova, Ukraine, Tunisia, Armenia and Kosovo, is that national and/or local funds for mobility (as based on regular open calls) are often non-existent or inconsistent. This situation was also mentioned for the Balkan region in the 2016 report on 'Training, education and exchange of knowledge in Southern Europe'¹⁰ with a focus on performing arts which stated: 'Constructing mobility at regional and European level in a spirit of reciprocity is another challenge reminded many times by our interlocutors. The need for mobility is crucial for a big part of the cultural actors'.

Some limited initiatives are worth mentioning, even if they remain rare, such as the Ukrainian Cultural Foundation (set up in 2017) that offers various funding opportunities for international cooperation like the N.O.R.D programme supporting projects related to training, cultural exchange, residencies or emerging artists, or the Sharing Contacts - Sharing Knowledge platform for joint projects by Ukrainian and Polish cultural organisations, in cooperation with the Adam Mickiewicz Institute and the Creative Europe Desk Ukraine.

1.3 Demand-led mobility opportunities

Of the few existing demand-led mobility opportunities, the following table shows the uneven distribution in the EU-countries:

| Sub-sector | Amount of regular demand-led mobility opportunities | Public funding from Members States |
|-----------------|-----------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| Visual arts | 90 | 52% of the demand-led mobility opportunities financed by United Kingdom, Sweden, Norway, France and Belgium |
| Music | 90 | 52% of the demand-led mobility opportunities financed by United Kingdom, Sweden, Norway, France and Belgium |
| Performing arts | 83 | 48% of the demand-led mobility opportunities financed by Sweden, United Kingdom, Norway, Belgium and France |

¹⁰ Guinet-Ahrens, A., La Belle Ouvrage, report on 'Training, education and exchange of knowledge in Southern Europe', 2016

| | | |
|-------------------|----|--------------------------------------------------------------------------------------------------------------------|
| Literature | 77 | 48% of the demand-led mobility opportunities financed by Sweden, United Kingdom, Belgium, Norway and France |
| Architecture | 59 | 54% of the demand-led mobility opportunities financed by Sweden, United Kingdom, Norway, France and Belgium |
| Cultural heritage | 60 | 58% of the demand-led mobility opportunities financed by Sweden, United Kingdom, France, Belgium and Norway |

This ranking is based on the number of demand-led public funding schemes and not on the amount of funds provided by each of the funding organisations. The data per sub-sector could not be collected within the scope of this operational study.

In this regard, the situation of non-EU countries which are part of Creative Europe programmes is striking. Regular mobility funding schemes at national level are either extremely limited or non-existent. The data or information collected from Albania, Bosnia Herzegovina, North Macedonia, Montenegro, Republic of Serbia, Georgia, Moldova, Ukraine, Tunisia, Armenia and Kosovo, is that:

- Funding for cooperation or mobility mostly comes through European national cultural institutes (British Council, Goethe-Institut, Institut français, Pro Helvetia etc.), EU funded programmes (such as EU Eastern Partnership Culture and Creativity or specific programme such as Tfanen in Tunisia), external development bodies (Swiss Development Agency), intermediary organisations (IFA - Institute for Foreign Relations, Germany), independent funding (like Al-Mawred Al-Thaqafy) or North American based international organisations (like CEC ArtsLink).
- Mobility opportunities are often only related to specific time-bound projects, including those emanating from European cultural networks and projects such as, to name a few, 'Theatre is Dialogue for theatre professionals' in Georgia and Moldova in particular by European Theatre Convention, Trans Europe Halles's capacity building / support programme in Eastern Europe (Ukraine, Belarus) and the recent Creative Europe training project with NEMO, 'Be Museumer', with museum professionals from Armenia, Georgia and Azerbaijan¹¹.

2. TASK II: Experimentation

This second chapter presents the main findings in implementing the mobility scheme and provides in-depth reporting of the activities under each Call for Applications. Since the nature of the pilot program was one of experimentation, the Consortium offered a project design that would ensure flexibility and the option to adapt and adjust all project tasks at any given moment. This resulted in additional experimentation with group mobility, multiple destinations, segmented mobility, a mechanism for A&CP

¹¹ <https://www.europeantheatre.eu/page/activities/international-professional-development/theatre-is-dialogue>; <http://teh.net/participants-of-teh-startup-support-programme-2019/>; <https://www.ne-mo.org/news/article/nemo-first-international-training-opportunity-of-the-be-museumer-project.html>.

living with a disability and continuous communication and dissemination efforts towards A&CP, as well as the involvement of key stakeholders¹² throughout the whole pilot. In Chapter 4 the main results and recommendations per task are summarised.

Main findings

- ✓ For the 3 *i-Portunus* Calls for Applications almost 3.200 individuals from 41 countries applied and submitted more than 2.500 applications;
- ✓ Of the **submitted applications** 46% covered the Performing Arts and 54% the Visual Arts;
- ✓ The purposes of the mobilities in the **submitted applications** were production-oriented residencies (38%), international collaborations (37%), professional development (14,5%), presentation (7,5%) **and cultural change (3%)**.
- ✓ The requested durations of the mobilities in the **submitted applications** ranged from 15-29 days (55%), 30-59 days (26%) to 60-85 days (19%).
- ✓ Mobility support ranged from 1.500 euros per individual A&CP for 15-29 days, to 2.400 euros for 30-59 days, to 3.000 euros for 60-85 days, to 3.400 euros for more than 85 days (only available in Call 1).

With over 2.500 applications received from more than 3.000 individual A&CP based in 41 countries requesting over 6.000.000 euros of mobility support through three Calls which were each open less than one month, we can definitely state that **A&CP need support for artistic and cultural mobility**.

With respect to the chosen destinations for the mobility projects of A&CP 87 % of applicants chose to go to EU Member States, 10 % to European countries beyond the EU MS and 3% to non-European countries.

In terms of countries of residence of A&CP, the submitted applications are roughly in line with what one would expect in relation to the size of each country's population (more applications from more populous countries). The top 5 ranks applicants based in France (15,6%), Germany (11,2%), Italy (10,1%), the United Kingdom (8,3%) and the Netherlands (4,5%). The remaining 36 countries range between 4,3% (Spain) and 0,1% (Cyprus, Kosovo, Moldova, Montenegro).

From *i-Portunus*, we learned that in the countries where mobility schemes are already widespread¹³ (see 1.2 and 1.3), A&CP are more familiar with the application process. Additionally, regional/national communication networks are already in place to inform them of new funding opportunities. Reaching our target audience with information about *i-Portunus* was relatively straight-forward in those countries, whose responses tended to be higher than from countries with fewer mobility opportunities (see 1.2 and 1.3). In order to redress this imbalance, we deployed specific extra communication to less represented countries in an *ad hoc* manner, including direct presentation of the mobility scheme to A&CP during meetings, seminars or webinars (see 2.4).

The pilot scheme was result-oriented, in that the mobility support was based on an individual project to be realised in another country. The parameters of this mobility, the experimentation of the process

¹² In particular European networks and platforms, funded or not through the Creative Europe programme, mobility funders, national organisations working with cultural mobility etc.

¹³ Countries where mobility opportunities are already widespread are top listed in terms of chosen destination countries: Germany (10%), France and Italy (both 9%), Spain (7%), Portugal and the United Kingdom (both 5%).

and the resulting outcomes remained flexible. A&CP were not asked to deliver a final product such as an exhibition or performance, they could set up new creations, do research, network, meet etc. This was perceived as exceptional by A&CP (see 2.3.2.).

What makes this pilot mobility scheme unique is its focus on individuals (instead of organisations), allowing for demand-led opportunities to be developed on a European scale. It is the first time the Creative Europe programme puts in place a scheme where A&CP are the direct target public.

2.1 Application Process

2.1.1 Application Cycle

According to the Terms of Reference (ToR), the scheme had to enable individual A&CP to take advantage of flexible and short-term result-oriented opportunities. The support had to be provided to individuals of all ages, nationalities, educational qualifications and levels of experience and had to be geographically balanced, covering all countries participating in the Creative Europe programme.

Each application cycle included the following steps:

- Formulation of call
- Publication of call with timetable
- Automatic attribution of submitted applications to the expert evaluators in the specific discipline
- On the day of the deadline, communication of the number of applications to DG EAC
- Statistical analysis of data related to all applications; communication to PMT and DG EAC
- Preparation of discussion document by a data collector¹⁴, based on the scores of the evaluators
- Meeting of the Consortium and the Project Steering Committee (PSC) 14 days after the deadline
- Statistical analysis of data related to selected applications; communication to PMT and DG EAC
- Publication of results online; emailing of results to A&CP
- Evaluation of procedure and adaptation for next round

2.1.1.1 First Call

Visual arts: Crafts – Design – Digital arts – Fashion – Fine arts – Graphic arts – Photography

Performing arts: Circus – Dance – Opera – Performance – Puppetry – Street Art – Theatre

The first call was designed according to the Technical Offer submitted for this project and to the findings of the Analytical Report. DG EAC requested the following changes:

Timetable

| | |
|--------------------------|--------------------------------------|
| Call for Applications: | 17 April 2019 |
| Submission deadline: | 15 May 2019 (18:00 Brussels time) |
| Notification of Results: | 7 June 2019 |
| Earliest departure date: | 15 June 2019 |
| Latest return date: | 31 December 2019 |

¹⁴ Reinier Klok, i-Portunus data collector, r.l.k. projects

- All sub-sectors to be included in the Calls (as opposed to Theatre, Dance and Performance within Performing Arts, and Fine arts, Digital arts and Photography within Visual Arts);
- Simplified Application Form;
- Simplified Call for Applications;
- Simplified Evaluation Grid;
- Higher amounts for the mobilities.

Thanks to extensive communication activities carried out by all Consortium partners, the first call reached a large target group across all Creative Europe countries.

The first Call supported the following **objectives** for mobility support:

- ✓ International **collaborations**: *Cultural productions such as an exhibition, a performance, or a theatre piece with an international partner.*
- ✓ Production-oriented **residencies**: *Mobilities resulting in a public presentation of a newly created body of work - an exhibition, a performance, a publication, etc.*
- ✓ **Professional development**: *Taking part in auditions, network meetings, showcases, workshops, master classes, and other types of training outside of formal education.*
- ✓ **Presentation**: *Presenting an exhibition, a performance, a theatre piece in the destination country.*
- ✓ **Cultural change**: *Working with local communities in the destination country to address cultural challenges.*

Our Technical Offer proposed to support 15-, 30-, 60- and 85-day mobilities with 650, 1.200, 2.200 and 3.250 euros, respectively. To allow for greater flexibility, DG EAC asked the Consortium to revisit these amounts. Consequently, four different mobility durations were offered in the first call:

| | |
|---------------------------|-------------|
| 15 to 29 days: | 1.500 euros |
| 30 to 59 days: | 2.400 euros |
| 60 to 84 days: | 3.000 euros |
| 85-days (maximum length): | 3.400 euros |

Accordingly, the total number of mobilities to be reached by the end of the project was reduced from 500 to 337, offering a more substantial financial support for A&CP to reach the above-mentioned objectives.

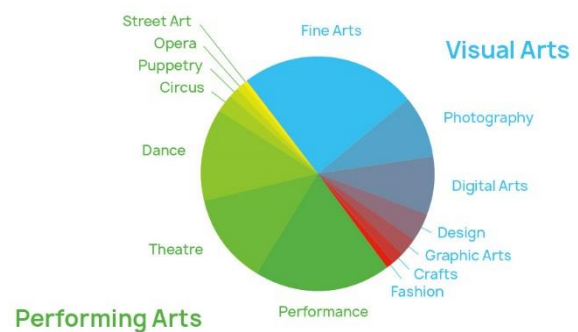
Numbers

On 17 April 2019, *i-Portunus* launched the **first Call for Applications** for short-term mobilities in the fields of the Performing Arts and the Visual Arts. Over 1.200 valid applications were received **requesting a total mobility support of 2.559.900 euros whereas the available budget was 245.725 euros.**

The Visual Arts sector represented 52% of the applications, against 48% for the Performing Arts sector. Although all sub-disciplines were included, the majority of A&CP applied for Performance, Dance and Theatre (together 88%) within the Performing Arts, and Fine Arts, Photography and Digital Arts (together 82%) within Visual Arts. The countries of residence of applicants were mainly Western European/EU countries (69%): France, Italy, Germany, the UK, the Netherlands, Spain, Belgium, Portugal, and Finland. Ukraine was the only non-EU country represented in the top 10.

According to the Analytical Report, with the exception of Portugal and Ukraine, the top 10 countries listed above are also those with the greatest number of mobility schemes.

In the first Call, the majority of A&CP applied for production-oriented residencies (35%) closely followed by international collaborations (33%) and much less for professional development (16%), presentation (9%) and cultural change (7%).



Lessons Learnt

- Recurring questions from applicants nourished the **FAQ** section of the website and allowed the team to refine the information provided for the following Calls:
 - During Call 1, the great majority of questions concerned 'technical problems and issues'; these had dropped to a very modest number by Call 3 (from 106 to 5), indicating that over time, the functionality of the application platform was improved and successfully integrated user feedback.
 - Inquiries on 'application requirements' (such as 'Am I eligible if I am X?') and 'travel requirements' ('How many countries?' etc.) remained relevant for a smaller proportion of potential applicants (respectively dropping from 68 to 20 and from 32 to 12 between the first and third Calls).
 - Questions covering the 'practical' dimensions of potential mobility plans were effectively answered but also evolved. They concerned for instance financial aspects (dropping from 21 in Call 1 to 10 in Call 3), the language of documents used for the application (templates/portfolio dropping from 28 to 5) and if applications for the movie and music sectors were eligible. The nature and number of these questions suggest that the programme successfully established a link with the target audience, addressing real needs and actual professional scenarios. During the second Call, more disciplines became aware of the mobility funding opportunity, notably musicians, who addressed both the centralised mailbox as well as individual country representatives to inform themselves on the future of the funding scheme.

- In Call 1, **bugs** on the platform allowed applicants to submit applications that were not fully completed. As a consequence, data was missing for the Analysis (occupation, objective of the mobility, duration);
- The 85-day category proved redundant and was merged into the 60-85 days category;
- A&CP almost never selected 'Cultural change' as an objective for their mobility (3%);
- Appointing applications to evaluators based on **regions** didn't add to the quality of the evaluations (all the evaluators were experts in their sector and had a vast international network) and caused quantitative imbalances (since the majority of applications came from Northern and Southern European countries); (More under 2.2 Evaluation and Selection process)
- By and large, the greatest number of applications came from countries that were already well served by mobility schemes. Non-EU Creative Europe countries were underrepresented, confirming the importance of including capacity-building in a mobility scheme under the future Creative Europe programme;
- **Live presentations** of the scheme were effective in increasing the number of applications: this was demonstrated by the extensive communication activities Izolyatsia undertook in Ukraine¹⁵;
- Finally, the need for **segmented mobilities** and **multiple destinations** became clearly apparent. Besides the feedback from A&CP and the sector, the Analytical Study also pointed out that this would constitute a real innovation with respect to other funding schemes. In consultation with DG EAC, the Consortium tested these options in the second and third Call for Applications.

Adaptations for the Second Call

- **Three duration categories** instead of four;
- 'Cultural change' was removed from the list of **objectives** for the mobility;
- **Bugs** on the platform were fixed.

2.1.1.2 Second Call

In its Technical Offer, the Consortium already highlighted the need for group mobilities and shorter mobilities for A&CP working in an international context. Inspired by the results of the Analytical Report and a survey completed by over 2.000 A&CP, the Consortium received DG EAC's approval to test group mobilities and to experiment with shorter mobilities (5-15 days). From the second Call onwards, the Consortium implemented segmented mobilities (keeping a minimum of 15 days, segmented in chunks of at least 5 days) and group mobilities (for a maximum of 5 individuals who were individually sub-contracted). Another beneficial innovation took the form of additional mobility support for disabled A&CP.

| <i>Timetable</i> | |
|--------------------------|------------------------------------|
| Call for Applications: | 3 June 2019 |
| Submission deadline: | 24 June 2019 (14:00 Brussels time) |
| Notification of Results: | 16 July 2019 |
| Earliest departure date: | 25 July 2019 |
| Latest return date: | 31 December 2019 |

From the second Call onwards, PowerPoint presentations for information purposes were shared with Creative Europe Desks (CEDs) and were accessible via the *i-Portunus* website. Furthermore, the second Call was translated in five additional languages (Albanian, Armenian, Georgian, Romanian and Serbian)

¹⁵ See Annex 10: Communication & Dissemination Activities.

so as to encourage A&CP from underrepresented countries to apply. The translations didn't generate a significant change in the number of applications and confirmed the assumption that language is not the main barrier for A&CP to apply, but rather lack of experience.

Prior to the launch of the second Call, DG EAC requested a better view of the balance between emerging and established A&CP and of their annual income: an additional check box for annual income was thus integrated on the application form.

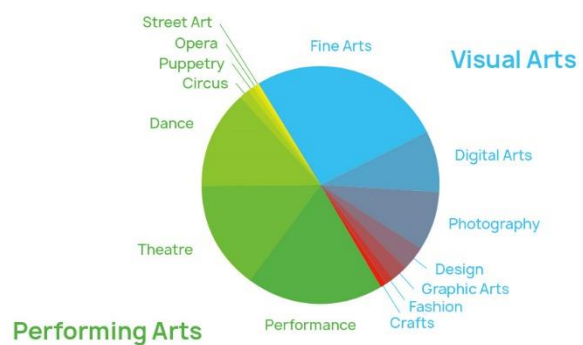
Based on feedback from the evaluators after the first Call, additional checkboxes were integrated in the evaluation grid to give them the ability to flag the following types of applications: Emerging A&CP - Experimental Mobility - Inter-regional (different region *and* not neighbouring country) - Interdisciplinary within art - Interdisciplinary beyond art - Environment - Gender - Inclusion - Commercial.

Numbers

The **second Call for Applications** received a similar response compared to the first, with 710 individual and group applications covering 1.141 individuals **requesting over 2.000.000€ of mobility support whereas the available budget was 234.510 euros.**

Similar to the first Call the Visual Arts sector represented 54% of all submitted applications, against 46% for the Performing Arts sector. Although all sub-disciplines were included, the majority of A&CP applied for Performance, Dance and Theatre (together 92%) within the Performing Arts, and Fine Arts, Photography and Digital Arts (together 85%) within Visual Arts.

Once more, the countries of residence of applicants were mainly Western European EU countries and the top 10 were almost identical to that of the first Call: only Portugal and Finland were replaced by Austria and Poland, and Ukraine was still the only non-EU country on the list. This time, all Creative Europe countries except Bosnia Herzegovina were covered in terms of destinations, even if, compared to the first Call, a greater number of countries were mentioned less than 5 times. The least requested destinations included Albania, Armenia, Kosovo*¹⁶, Moldova, Montenegro (non-EU countries) but also Cyprus, Ireland, Luxembourg, Malta and Slovakia (EU countries).

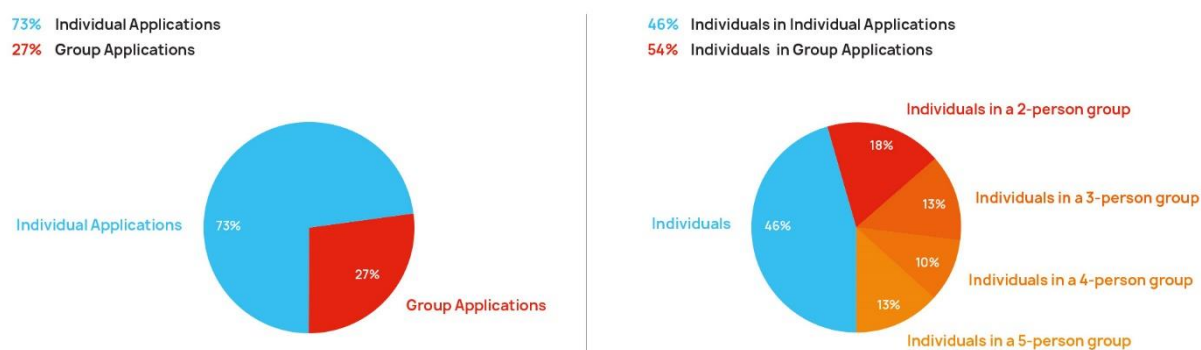


¹⁶ * This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo declaration of independence.

In the second Call, the majority of A&CP applied for production-oriented residencies (39%) closely followed by international collaborations (38%) and much less for professional development (13%) and presentation (10%).

Group applications represented 27% of the applications against 73% of individual applications. However in terms of individuals involved in groups, they were higher in number than the individual applicants: the group applications concerned 621 individuals (54%) against 520 individual applicants (46%). Within the group applications 49 % were groups of two persons, 24% groups of 3 persons, 13% groups of 4 persons and 14% groups of 5 persons.

This chart juxtaposes the representation of individual applications vs. group applications, and the number of individuals in individual applications vs. group applications.



In the second Call, segmented mobilities were requested by 25% of A&CP while 75% applied for a continuous mobility.

Lessons learnt

- Groups needed a better understanding of the eligibility criteria;
- 'Presentation' as an objective for the mobility was not highly demanded;
- Translating calls didn't automatically result in more applications: translations are only one part of a chain of capacity-building activities (live presentations, multipliers, webinars, visualisation...) and there is also a need for continuity (the process needs time to become familiar);
- Communication for the third Call had to be low-key since almost 2.500 individuals applied for the first two Calls and the remaining budget was lower than for those Calls.

Adaptations for the Third Call

- An extra section for groups was added in the Call for Applications and on the FAQ page of the web site;
- 'Presentation' was removed from the list of objectives for the mobility;
- The application form was completed with two additional categories:
 - Applicants had to mark whether they were an emerging or an established A&CP
 - Applicants had to indicate the number of inhabitants in their place of residence
- Overseas Countries & Territories (OCTs) were listed on the website, Application Form and in the Call for Applications;

- 22 additional localities from OCTs were listed on the website, the Application Form and in the Call for Applications.

2.1.1.3 Third Call

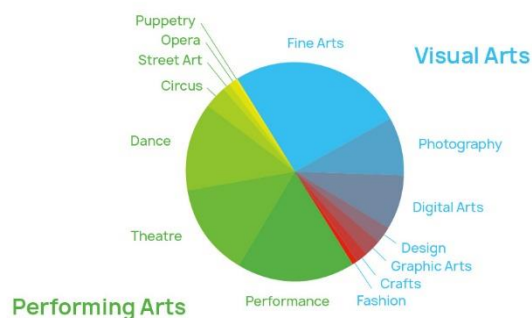
In the third Call, only two duration categories remained, since an 85-day duration would exceed the limits of the latest return date. This had been foreseen at the outset, and the available budget for the third Call was about 50% less compared to the first two Calls. Prior to the launch of the third Call, DG EAC requested an adaptation in the Application Form whereby A&CP had to indicate whether they were emerging or established and whether they were based in an urban or rural area.

| <i>Timetable</i> | |
|--------------------------|-------------------------------------------|
| Call for Applications: | 14 August 2019 |
| Submission deadline: | 5 September 2019 (14:00 Brussels time) |
| Notification of Results: | 26 September 2019 |
| Earliest departure date: | 11 October 2019 |
| Latest return date: | 31 December 2019 |

Numbers

The third and final Call for Applications was open during the summer months and for three weeks only, yet still resulted in 586 valid individual and group applications corresponding to 832 individuals **requesting a total 1.497.300€ of mobility support whereas the available budget was 140.698 euros.**

Similarly to the first two Calls, the Visual Arts sector represented 56% of the applications, against 44% for the Performing Arts sector. We saw the same tendency with regards to the sub-disciplines: Fine Arts, Photography and Digital Arts were the most represented sub-sectors for the Visual Arts sector (together they accounted for 86%), whereas for the Performing Arts sector, Performance, Theatre and Dance were the most represented (together they accounted for 90%).

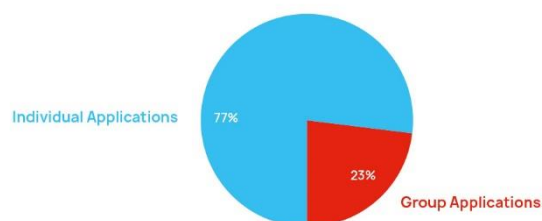


For the third Call, the majority of A&CP applied for international collaborations (44%) and production-oriented residencies (41%) and much less for professional development (15%).

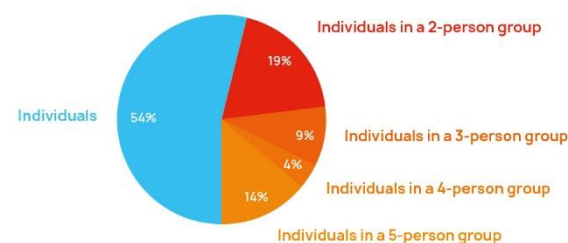
Group applications represented 23% of the applications against 77% of individual applications, which is very similar to the demand in the second Call. In terms of individuals involved in groups, they are slightly lower in number than the individual applicants, which was the reverse on the second Call. The number of individuals in group applications in the third Call concerned 382 individuals (46%) against 450 individual applying through an individual application (54%).

This chart juxtaposes the representation of individual applications vs. group applications, and the number of individuals in individual applications vs. group applications.

73% Individual Applications
27% Group Applications



54% Individuals in Individual Applications
46% Individuals in Group Applications



In the third Call, segmented mobilities (travel at different times to one or more than one country) were requested by 15,5% of A&CP while 84,5% applied for a continuous mobility to one or more than one country.

Lessons Learnt

- The timing of the third Call - in the middle of summer - was deliberate, since given the limited remaining budget, the Consortium aimed for a lower response rate. This timing did indeed result in a lower response rate, however some applicants communicated their disappointment at not being able to sufficiently prepare their application since partners and host organisations were often on summer leave.

2.1.1.4 Recommendations for the Application Cycle

- Generally speaking, applicants should be given a minimum of eight weeks between the opening and the closing of calls to be able to sufficiently prepare their application;
- In general, the Consortium wouldn't recommend launching calls over summer months since applicants have difficulties contacting host organisations and partners to prepare their projects;
- In a future mobility project, more attention should be given to capacity-building as part of the application cycle, especially for less experienced A&CP.

2.1.2 The Application Form

The current application form received positive feedback from all the users. However we found that some additional features should be added in the future.

Lessons Learnt

- Technical issues in the first Call enabled applicants to leave fields empty, resulting in a lack of data;
- In the current Application Form, the definition of 'emerging' and 'established' focuses on artists only, yet culture professionals should be equally addressed;
- The policy for A&CP living with a disability should be better explained in the Application Form;
- When members of group mobilities withdrew from the scheme after being selected, this could not be edited in the form, since there is only one main applicant for group applications.

2.1.2.1 Recommendations for the Application Form

- Every single item on the form should be compulsory;
- The applicant should tick a box whether the cost for the mobility is already covered by another organisation. Matching funding should be allowed, but given the restricted budget it makes no sense to prioritise these applications even when they receive a high score;
- The definitions of emerging and established A&CP should be modified:
 - Emerging:
 - In the early stages of creative development and of a professional career.
 - Established:
 - With an extensive professional track record;
 - With presentation of the oeuvre/expertise in public (inter)national contexts;
 - With professional publications (and distribution) of the (artistic) oeuvre/publications written by the culture professional/artist.
- There should be a new technical approach for group applications which allows each group member to have their own application file, including personal information, educational data and eventually a (personalised) signed contract. It would work as follows:
 - Every Group member has their own my.i-portunus.eu account and submits their own files;
 - The option “Type of Application” has two options: (1) Individual Application; (2) Group Application. If (2) is chosen, a new option is shown, the applicant can indicate whether s/he is a Main Applicant or a member of a group;
 - Main Applicants complete the main part of the Application Form (describing the mobility) and choose up to five group members (including the main applicant). They will receive a unique code for each group member;
 - Group Members enter the code they are given by their Main Applicant: this links them to their group application. They do not need to fill in the project description, but still need to enter their personal information, CVs etc.
- A more transparent policy for A&CP living with a disability should be defined for a future programme in cooperation with a specialised organisation.

See Annex 2: Application Form (visuals; working version available through <https://my.i-portunus.eu>)

2.2 Evaluation and Selection process

The ToR made it clear that the mobility scheme had to be light and reactive, enabling A&CP to respond to flexible and short-term opportunities. Results were notified to applicants within three weeks of the closing of the first and third Call, and three and a half weeks of the closing of the second Call. Although the feedback from A&CP and the sector expressed appreciation for this fast turnaround, the Consortium argues that a longer period would be more beneficial for the evaluators and project team processing the applications.

2.2.1 Evaluation

A team of eight evaluators with four experts in Performing Arts¹⁷ and four experts in Visual Arts¹⁸ coming from different regions and with a vast international network were involved throughout the whole process. An easy-to-use and clear evaluation grid, together with guidelines aimed at ensuring a common understanding of how to apply the evaluation criteria, was communicated through an Evaluation Manual and reflected in a user-friendly online evaluation system. At the beginning of the project, the PM personally briefed each evaluator, providing a detailed introduction into the methodology. She remained available for in-depth discussions and questions during the whole process.

In order to ensure the highest quality and accuracy of evaluations, the Consortium proposed in its Technical Offer to work with evaluators who have expertise in (1) the artistic/cultural sector concerned by each application; and (2) the region of origin and/or destination of each application.

Each application was evaluated by two evaluators. For this mobility scheme, evaluators were not requested – as they are typically asked to do – to evaluate the quality of the artistic project, but rather of the mobility.

The *i-Portunus* platform automatically allocated the applications to the relevant evaluators, and gave evaluators on-line access to the applications they had to assess.

Lessons learnt

- We engaged two experts for each sector and for each region (Northern Europe, Southern Europe, Eastern Europe and non-EU countries), but soon realised that:
 - their networks covered more than the geographical region they were evaluating;
 - applications for a mobility scheme with a possibility to include multiple destinations can't easily be allocated to "regions" and include a far more complex web of elements to evaluate.

Based on this reality, the Consortium modified its system to allocate applications to evaluators per sector and not per region. The **new system** for the assignment of evaluators to applications worked as follows:

- Each **sector** had a group of four evaluators.
- Each application was assigned to **two evaluators** in the corresponding sector group.
- The two evaluators were assigned via a rotating system to make sure that (a) every evaluator received the **same number** of applications and (b) the pairing of the two evaluators was **diffused**.
- In detail: the mechanism behind it looped through the following sets of evaluator combinations:

1: Evaluator 1 + Evaluator 2
2: Evaluator 1 + Evaluator 3

¹⁷ Cristiano Carpanini, Audronis Imbrasas, Tamar Janashia, Katarzyna Torz.

¹⁸ Rueben Fowkes, Tania Pardo, Alan Quireyns, Ilya Zabolotnyi.

3: Evaluator 1 + Evaluator 4

4: Evaluator 2 + Evaluator 3

5: Evaluator 2 + Evaluator 4

6: Evaluator 3 + Evaluator 4

- The success of the mobility scheme could not be estimated in advance. With over 1.200 individual A&CP applying for the first Call; 1.141 individuals (covered by 710 applications) for the second Call and 832 individuals (covered by 586 applications) for the third Call, the team of evaluators faced an enormous workload and had only two weeks to process the huge amount of submitted applications;
- Because the turnaround times had to be so short (to ensure a light and reactive scheme), it was not realistic for the PMT to take time to check the eligibility status of applications prior to sending them to the evaluators. That's why the PM invested a lot of time in personal contacts with the evaluators before and after each Call, so as to create a common vision of how the applications had to be assessed. Prior to and after each Call, the PM had an email and phone exchange with the evaluators to discuss past and upcoming procedures, after which updates were made to the evaluation grid and online system. The PM organised and drew conclusions from the challenges the evaluators faced with the evaluation system;
- Our on-line system automatically transferred the applications to the evaluators as soon as they were submitted: in theory, this should have allowed the evaluators to begin assessing the applications before the Calls closed, giving them more time to do their work. In practice this did not prove possible, since almost 95% of applicants finalised their applications in the hours leading up to the deadline.

2.2.1.1 Recommendations

- Ideally, there should be five to six weeks between the closing of a Call and the time when the evaluators should submit their scores to the Project Manager;
- A rolling Call should be tested to check whether this would even out the workload for evaluators;
- While for this mobility scheme, evaluators should focus on evaluating the quality of the proposed mobilities (as opposed to the quality of the artistic projects), we still recommend that the evaluators involved in the project be experts in the different artistic and cultural sectors;
- Each evaluator should submit a short evaluation with the strengths and weaknesses of the application.
- For the evaluation grid:

Although the majority of evaluators and DG EAC were not in favour of an additional breakdown in points/sub-categories, the Consortium still thinks a more extensive breakdown would facilitate the final selection process. While we recognise that such granularity would result in a longer and more complex evaluation, it would also provide more detailed information, which would be useful for the final selection. Indeed, in the current pilot, the top scores were all between 43 and 50, and it was not easy to distinguish the quality of applications between these two scores.

- The following sub-aspects should be taken into consideration for the evaluation grid under the current evaluation criteria:

- **Relevance** - To what extent are the mobility and the planned activities important for achieving the selected objective?

Sub-aspects:

Is the project really in line with the stated objective?

Choose from:

International collaboration → *Is happening around a specific and well-defined project*

Residency → *The resulting production is tangible and well-defined*

Professional development → *Concrete training with well-defined learning outcome*

Presentation → *Of a specific and tangible production*

Could the same outcomes be achieved without physical mobility?

Yes, in the end physical mobility wouldn't make that much difference

Yes, but the result is better/more interesting with physical mobility

Yes, but with difficulty/would take much longer

No, physical mobility is intrinsic to the realisation of the project

- **Quality of preparation** - Is the project organised and planned so as to make it likely that the objective will be achieved? (For example: clear plans, logical order, sound reason for selected host, host is involved, concrete activities planned, etc.)

Sub-aspects:

Is the host defined?

How committed is the host to the project?

Is there a well-defined schedule of meetings/presentations/activities?

Are the host and schedule likely to lead to the selected objective?

- **Expected outcomes** - To what extent will the mobility lead to tangible or intangible outcomes, in the short or long term?

Sub-aspects:

How realistic is the foreseen outcome?

Will the project lead to new long-term opportunities?

See Annex 3 Evaluation Grid and Annex 4 Evaluators' Manual.

2.2.2 Selection Strategy

As soon as the evaluation team submitted their scores, a data collector¹⁹ brought all the applications and their scores together in one excel document, which served as the discussion document for the final selection. The final selection was discussed within the Consortium taking into account **geographical balance, balance of sectors and emerging vs established A&CP**.

In the first and second Call, the highest ranked applications came from A&CP based in France, Italy, the UK and Germany: in order to redress this geographical imbalance, we gave 'penalty points' to these countries of residence. In the third Call, we used another strategy: the budget was equally divided over

¹⁹ Reinier Klok, i-Portunus data collector, r.l.k. projects.

Visual and Performing Arts and the final selection document included the 41 participating countries and their proportionate representation in terms of population size. In the next step, the scores of the evaluators were imported (taking into account the discipline, geographical coverage and budget).

Lessons learnt

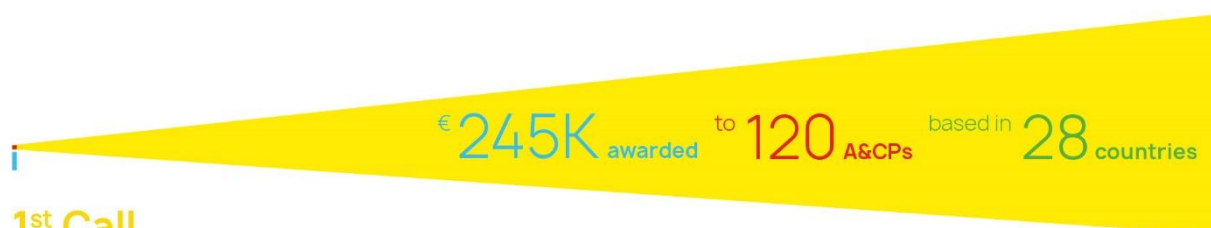
- Although applications coming from the Visual Arts were in the majority in all three calls, in the first two Calls, the final selection of A&CP was predominantly from the Performing Arts as these applications had higher scores. For the third Call, the Consortium modified its final selection strategy to first give priority to sectoral distribution and then to the scores of the evaluators. When the evaluators were asked for feedback about the reason behind the differences in scores, the main response from the Visual Arts evaluators was that the preparation of the mobility was often too vague in terms of invitation letters from hosts or partners; this was less the case for A&CP in the Performing Arts sector.

2.2.2.1 Recommendations

- 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 sectors.
- To work with a specialist data analyst who will:
 - ✓ Import all the scores from the evaluators’ online platform into one single document;
 - ✓ Identify “anomalous” evaluations (where two evaluators gave a very different score) and send these to the Project Manager who either (1) sends it to a third evaluator or (2) connects both evaluators to have a discussion about the application;
 - ✓ Prepare a final selection discussion document for the final Selection Committee in which (s)he will:
 - Divide the budget over sectors;
 - Include the 41 participating countries and their proportionate representation in terms of population size;
 - Import the final scores of the evaluators;
 - Check per country if the scores reach the minimum required score to get selected (based on the available budget and average success score).
If not: other applications with a higher score get priority and as a consequence, some countries will have fewer selected applications.
These countries will thus be identified as in need of capacity-building and additional communication work.
 - Check per discipline if the scores reach the minimum required score to get selected (based on the available budget and average success score).
If not: other applications with a higher score in other disciplines get priority.

2.2.3 Final Selection

In the final step, the Consortium's selection was taken to DG EAC and EACEA for discussion and as soon as it was approved, the results were published on the *i-Portunus* website at the same time as an automated email message informed all the applicants about the outcome of their application.



Initially 123 A&CP were selected with a financial support of 252.300€. Three applicants subsequently decided to return the mobility support and one applicant reduced the duration category. The remaining budget was transferred to the third Call. The first *i-Portunus* Call **resulted** in a financial mobility support for **120 A&CP** for a total amount of **245.725€**.

The financial support for the first Call for Applications covered **32%** of **Visual Arts** projects and **68%** of **Performing Arts** projects of legal residents (36% men, 63% women and 1% other) from Southern Europe (39%), Northern Europe (33%), Eastern and South-Eastern Europe (11%) and non-EU countries (17%). The majority of selected applicants was between 35 and 44 years old (39%) closely followed by applicants between 25 and 34 years old (37%), although one selected person was between 18 and 24 years old and 2 were between 65 and 74 years old. In this first Call, all sub-categories in Visual Arts and Performing Arts were represented, except for Fashion and Opera.

The **objectives** which were most in demand were Production-oriented residencies (39%) and International collaboration (34%), followed by Professional development (12%), Cultural change (8%) and Presentation (7%).

The selected A&CP were **based in 28 different countries** including non-EU countries. Countries of residence which were not covered for this first Call were Albania, Bosnia and Herzegovina, Bulgaria, Cyprus, Estonia, Georgia, Hungary, Iceland, Kosovo, Luxemburg, Malta, Moldova and Montenegro. The most popular destination countries for the mobility projects were Italy (16%), Germany (9%), Serbia (8%), Belgium (7%), France (6%) and Ukraine (5%). Destination countries which were not **requested** by A&CP for this first Call were Cyprus, Ireland, Malta, Moldova and North-Macedonia.

The statistical report of the final selection of the first *i-Portunus* Call shows that 56% of the selected applicants applied for the category 15–29 days, 24% for 30–59 days, 11% for 60–84 days and 9% for 85 days.



2nd Call

The second *i-Portunus* Call initially resulted in financial mobility support for 132 A&CP for a total amount of 249.900€. The financial support for this second Call initially covered 27% of Visual Arts projects and 73% of Performing Arts projects from emerging (53%) and established (47%) A&CP, of which 62% were women, 37% men and 1% other. There were 65 individuals who had applied through a group application (50%) and 67 persons who had submitted an individual application (50%) for a total of 89 selected projects. 68% of the selected applicants applied for the first time and for 32% of the selected applicants, this was a second and successful try.

In the weeks after the selection, eight individuals (mostly members of a group) returned the support they had been granted, one individual received disability support and four individuals switched to a shorter duration category. In the end, the second *i-Portunus* Call resulted in financial mobility support for **124 A&CP** for a total amount of **234.510€** including disability support.

The financial support for the second Call for Applications covered 26% of Visual Arts projects and 74% of Performing Arts projects of legal residents (38% men, 61% women and 1% other) from Southern Europe (19% - a drop of 20% compared to the first Call), Northern Europe (32% - similar to the first Call), Eastern and South-Eastern Europe (32% - a rise of 20% compared to the first Call) and non-EU countries (17% - similar to the first Call). The majority of selected applicants was between 25 and 34 years old (42%), closely followed by applicants between 35 and 44 years old (41%), although 5 selected A&CP were between 18 and 24 years old and 1 was between 75 and 84 years old. In this second Call, all sub-categories in Visual Arts and Performing Arts were represented, except for Fashion and Crafts.

The **objectives** which were most in demand were Production-oriented residencies and International collaboration (both 31%), followed by Professional development (27% - a rise of 15% compared to the first Call) and Presentation (11%).

The statistical report of the final selection of the second *i-Portunus* Call shows that 55% of the selected applicants applied for the category 15-29 days, 24% for 30-59 days and 21% for 60-85 days, which is very similar to the first Call.

The selected A&CP were **based in 33 different countries** including non-EU countries, which is 5 more countries compared to the first Call. Countries of residence which were not covered in the second Call were Latvia, Lithuania and Tunisia. Countries of residence which were not covered in the first and second Call were Albania, Cyprus, Kosovo, Luxemburg and Moldova, but compared to the first Call this time Bosnia and Herzegovina, Bulgaria, Estonia, Georgia, Hungary, Iceland, Malta and Montenegro were included. The most popular destination countries for the mobility projects were more balanced than for the first Call with France and Germany (both 7%) on top of the list, closely followed by the Czech

Republic (6%), Slovenia and Spain (both 5%) and a shared third place for Austria, Portugal and the United Kingdom (all 4,5%). The single destination country which was not covered by A&CP for both Calls was Moldova and for the second Call newcomers were Albania, Armenia, Bosnia and Herzegovina, Iceland, Montenegro and Slovakia. Compared to the first Call this time Cyprus, Ireland, Malta and North-Macedonia were included as a country of destination for the mobility project.

The option to apply as a **group** was introduced in the second Call and 26% of selected A&CP submitted a group application compared to 74% individual applications. The second Call also allowed for a **segmented** mobility, and 21% of selected A&CP chose this option compared to 79% opting for a continuous mobility.

The option to declare the **estimated annual income** was integrated on the application form from the second Call. The majority of selected A&CP had an estimated annual income between 5.000 and 10.000€ (34%), closely followed by an annual income below 5.000€ (29%) and 52% were self-employed.



3rd Call

The selection of the third Call **resulted** in a financial support for **93 A&CP** for a total amount of **140.698€** including disability support.

The financial support for the third Call covered **42% of Visual Arts** projects and **58% of Performing Arts** projects. In the application form of the third Call, A&CP could indicate whether they were emerging or established in their field or profession. In the third Call 72% were emerging and 28% were established A&CP. Also, in this Call 76% were artists and 24% culture professionals and 58% were women and 42% men.

Of the selected applicants in the third Call 76% submitted an individual application and 24% submitted a **group** application. However, in terms of individuals this translated to 54 A&CP were an individual applicant (58%) and 39 individuals were part of a group (42%). Furthermore, 15,5% of selected A&CP applied for a **segmented** mobility and a majority of 84,5% for a continuous mobility. Of the selected applicants 88% applied for the first time and for 12% of the selected applicants, this was a repeated and successful try. Similar to the first and second Calls the majority of selected applicants in the third Call were between 35 and 44 years old (43%), closely followed by applicants between 25 and 34 years old (40%), although 1 selected applicant was between 18 and 24 years old and 3 applicants were between 55 and 64 years old. In the third Call, all sub-categories in Visual Arts and Performing Arts were represented, except for Puppetry, Street Art, Graphic Arts and Fashion.

The **objectives** which were most in demand were Production-oriented residencies (44%) and International collaboration (41%), followed by Professional development (16% - a drop of 10% compared to the second Call and quite similar to the turnout of the first Call).

The selected A&CP were **based in 27 different countries** including non-EU countries, which is less compared to the first two Calls. Countries of residence which were not covered in the third Call were Bosnia and Herzegovina, Czech Republic, Iceland, Malta, North-Macedonia, Slovakia and Sweden. Countries of residence which were not covered in the second and third Call were Latvia and Tunisia. Countries of residence which were not covered all three Calls were Albania, Cyprus, Kosovo, Luxemburg and Moldova. The most popular destination countries for the mobility projects in the Third Call were quite similar to the previous Calls, although the United Kingdom (11%) was on the top of the list, closely followed by a shared second place for France and Germany (both 10%), Spain (8,5%), the Czech Republic and Sweden (both 5%). The single destination country which was not covered by A&CP for all Calls was Moldova and for the second and third Call it was Armenia, Iceland and Montenegro.

The option to declare the estimated annual income has been integrated on the application form since the second Call. The majority of selected A&CP for the third Call had an **estimated annual income** between 10.000 and 15.000€ (31%), closely followed by an annual income below 5.000€ (30%) and 5.000 and 10.000€ (25%). 63% were self-employed. In the third Call applicants could indicate on the application form what the **number of inhabitants** was in the place they were based: 52% of selected A&CP applied from a place with more than 1.000.000 inhabitants and 25% from a place with more than 100.000 inhabitants.

Below are the combined results of all three Calls for Applications. Interestingly, almost half of the participants in this mobility scheme received a job offer or new contract as a result of their international mobility experience. 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.



Summary visual of the 3 i-Portunus Calls.

2.2.4 Contact with Selected Applicants and Payment Procedures

Each applicant received an automated email which was generated by the *i-Portunus* platform. The email for the successful applicants contained a link to the contract and information on the next steps. The Project Assistant processed all the contracts. Upon signing the contracts the first 75% of the mobility support was transferred to the A&CP's account.

The PM and PA were available to answer all sorts of questions throughout each phase of the calls. Recurring questions were collected on the FAQ section of the website (see also 2.1.1.1), and also served to improve the communication in each Call for Applications.

At the end of the mobility, the Project Assistant contacted the applicants to complete their Activity Reports. As soon as this was submitted the procedure for the final 25% payment was put in effect. These Activity Reports provided quantitative and qualitative data to understand the impact of the scheme and how it could be improved in the future. (See 2.3.2 Activity Reports for more details on the quantitative and qualitative data.)

Lessons Learnt

- To allow the programme to be fast and flexible, the current pilot set extremely tight deadlines for the evaluation, selection and payment process. In the current pilot, applicants were requested to return their signed contracts within two weeks of the notification of results and the earliest date of departure was shortly thereafter. Some applicants therefore paid for their transport out of their own pocket, while awaiting their financial support to come through. These precarious situations should be avoided by establishing a more realistic timeframe in the future.

2.2.4.1 Recommendations

- To set the earliest date of departure at one month from the date at which the contract is validated;
- To continue the payment procedure in two instalments: 75% at outset and 25% after submitting an Activity Report about the mobility;
- To include the following table in the online application platform so as to better inform the applicants on the different phases:

| Status | Description |
|------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Draft | An unfinished application file. |
| Sent | A validated and submitted application file. |
| Approved | The file has been selected. |
| Declined | The file has not been selected. |
| Being processed | The selected applicant has provided their bank account info and a signed copy of the contract. |
| Confirmed | The contract has been checked by the i-Portunus team. Everything is valid and the applicant will receive the first share of their funding. |
| Cancelled | The selected applicant did not provide the necessary information on time or the information was invalid/incomplete. Or the applicant decided to not go through with the process. |
| Completed | The applicant has filled in the Activity Report. |
| Successful | The applicant has provided the necessary documentation of their mobility and received the remaining part of the budget. |

2.3 Analysis and Impact

2.3.1 Analysis of Data

After each Call

At the close of each call, the data collector²⁰ extracted data from the user platform and provided statistics on submitted applications, covering:

- Sectors and sub-sectors
- Countries of residence
- Nationalities
- Countries of destination
- Objectives (5 options in Call 1, 4 options in Call 2, 3 options in Call 3)
- Duration (4 categories in Call, 3 categories in Call 2, 2 categories in Call 3)
- Transport means
- Artist vs culture professional
- Emerging vs Established A&CP (Calls 2 and 3)
- Individuals vs Groups (Calls 2 and 3)
- Groups of 2, 3, 4 or 5 members (Calls 2 and 3)
- Gender
- Number of inhabitants of place of residence (Call 3 only)

²⁰ Reinier Klok, i-Portunus data collector, r.l.k. projects

- Economic background (Calls 2 and 3)
- First time applicant vs former applicant (Calls 2 and 3)
- Continuous vs segmented (Calls 2 and 3)
- One destination vs multiple destinations (Calls 2 and 3)
- Amount of destinations (Calls 2 and 3)
- Disability (Calls 2 and 3)
- Age category

See Annex 5: Statistics of submitted applications per Call.

After each Selection

Once the Consortium and DG EAC agreed on the final selection (based on the scores of the evaluators and the final selection meeting with the PSC) the data collector provided statistics on the selected applications on the parameters mentioned above.

See Annex 6: Statistics of the final selection per Call.

2.3.2 Activity Reports

The Consortium assessed the impact of the individual mobility support and of the overall pilot scheme by screening the “Activity Reports” submitted by supported A&CP. The reports provided information on:

- ✓ Communication about the mobility
- ✓ Objectives (whether they were reached or not)
- ✓ Outcomes (job opportunities, new collaborations, new skills/knowledge...)
- ✓ The funding process
- ✓ What A&CP would change

The use of activity reports is highly recommended by the Consortium, since it shows the outcome and impact of the scheme on the personal level of each A&CP. The Consortium linked the activity report as a condition for receiving the remaining 25% payment, and this has proven to be very successful.

Of 337 A&CP only two applicants didn't return the activity report: one applicant couldn't complete his mobility because of an unexpected medical intervention and immediately contacted the head of the CED in Armenia who upon her turn informed the PMT. The other applicant first wanted to change the dates of his mobility due to problems with the visa permit. This applicant equally reached out to the head of the CED in Armenia who asked the PMT for permission to change the dates. The PMT accepted the change. As soon as the mobility ended the PA contacted the applicant to complete the activity report. After several unanswered emails and phone calls the PM contacted the head of the CED in Armenia. She called the applicant and found out he didn't undertake the mobility and had closed down his email address. The applicant did send an email to the PM following the phone call with the CED to apologize, but since then the emails stayed unanswered.

In the first phase of the pilot A&CP received the template for the activity report (see Annex 7) via email from the PA. A&CP had to complete it and send it back to the PA within two weeks after the mobility. In exceptional cases the PA had to remind them several times, but the majority handed in on time.

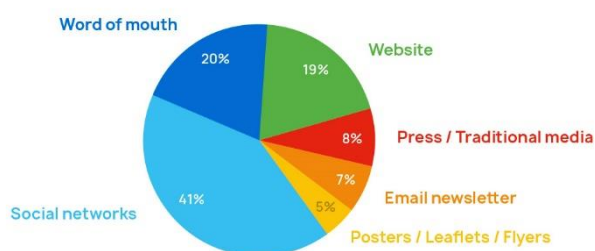
In the meantime the web designer and the technical team worked on a digital version linked to the my.i-portunus platform. This version was available from December 2019 onwards. An automatic system was put into place in which A&CP automatically received an email with the template on the day the mobility ended. They had to upload it within two weeks after the mobility. This system has the additional advantage of allowing data to be extracted more easily since they are centralised on the platform and not collected via emails.

Communication about the mobility

A&CP took ownership of the communication about their project and the programme, which proved to be one of the main success factors, and allowed for an *i-Portunus* community to grow stronger, more known and widespread.

Almost 91% of A&CP communicated and/or disseminated their experience about their mobility project, financially supported by *i-Portunus*, and did so on the following platforms:

How did you communicate about your project?



Objectives

49% of A&CP stated to have **reached their objective completely**, and **36%** indicated they **went beyond their objective**. Together they accounted for 85% having **very successful international experiences** via *i-Portunus* mobility support.

Of the 14% who reached their objective only partly, the most common statement was, that people wished they would have given themselves more time for the project. This included the wish for a longer *i-Portunus* mobility duration compared to the duration they applied for but also more time for preparatory work. Here, A&CP expressed their desire for more (preparatory) contacts to local institutions and individuals before and during the mobility.

Outcomes

Almost 97% of A&CP acquired new skills / knowledge through the mobility, 94% developed new audiences / outlets, 94% stated new co-productions / co-creations came out of the mobility, and for almost 50% the mobility resulted in a job offer or new contracts.

Funding process

88% of A&CP indicated the funding process went smoothly. The remaining group indicated they would have preferred more clear communication concerning the timing of the first payment.

Since the consortium aimed for a light and reactive scheme, the earliest departure date for A&CP had been set two weeks after the notification of results. This meant some A&CP received the payment closely to, or shortly after, their departure.

The experience of this pilot phase taught us that this deadline is too sharp, since the handling of 120, 124 and 93 contracts and payments for A&CP residing in 41 countries in less than two weeks is not sufficient time to process.

Feedback on the i-Portunus scheme

76% of A&CP wouldn't change anything to the current scheme.

In the remaining 24% a sub-group of A&CP is related to the first Call for Applications where group applications were not yet eligible but in demand. In the second and third Call, some group members indicated to have preferred to receive mobility support for groups on a company account and / or the main applicant's account.

Two participants perceived the financial support as insufficient for destination countries in Northern / Western Europe. One participant suggested to orient the amount of mobility support on the actual days of mobility duration rather than paying a lump sum.

Others indicated they would keep the Calls open for a longer duration so as to allow them to find the right partner(s) in the country of destination.

One participant suggested additional funding for people with children, in order to enable for child care during the mobility period.

One participant would have wanted to receive more advise on taxation for funding.

2.3.2.1 Recommendations

- Continue using the activity reports
 - To condition the final payment
 - To establish a direct dialogue on the impact of the mobility for A&CP
- Offer A&CP a clear timetable for the payment transfers;
- Use a fix travel amount + a daily rate for the duration of the mobility.

See Annex 7: Template Activity reports, Annex 8: Analysis of Activity reports, Annex 9: Selection of *i-Portunus* Stories stemming from the activity reports.

2.4 Communication

2.4.1 Network

2.4.1.1 Consortium

The Consortium partners have branch offices in 40 countries²¹ concerned by this project, i.e. those eligible under the Creative Europe program, including non-EU countries. This geographical coverage was an important and vital asset to the successful implementation of this short experimental project.

Important communication tools included:

- A dynamic and integrated **web platform** dedicated to the communication, dissemination and management of the mobility scheme (see 2.4.2.1 Website and Mobility Platform);
- Web sites of Consortium partners, intermediary organisations and host organisations;
- Project **social media** channel; social media channels of Consortium partners, associated partners and host organisations (see 2.4.2.2 Social Media);
- **Press releases** – especially to the specialised media, to intermediary organisations;
- **PowerPoint presentation**, which was adapted/translated for different target audiences as needed;
- Direct access to an **info email address**²², where all queries were quickly answered, in multiple languages.
- Live presentations to relevant A&CP, host organisations and intermediary organisations through direct participation in **meetings and seminars** with these target audiences.

See Annex 10: Communication & Dissemination Activities, and Annex 11: Statistics Communication Outreach

2.4.1.2 Creative Europe Desks

Towards the end of the pilot, a data collector²³ interviewed representatives²⁴ of CEDs and multiplier organisations about their communication activities. The interviews highlighted the importance of an

²¹ Except Moldova.

²² info@i-portunus.eu

²³ Petya Koleva, *i-Portunus* data collector, Intercultura Consult.

²⁴ Eva Blaute, Project Manager *i-Portunus* | Pilot Mobility Scheme for individual Artists and Culture Professionals Goethe-Institut; Ernest Thiesmeier Project Assistant - Voices of Culture & *i-Portunus* | Pilot Mobility Scheme for individual Artists and Culture Professional Goethe-Institut; Dessislava Pancheva, Manager Creative Europe Desk Bulgaria, Dimitrije Tadic, Head of CED Serbia, Milan Đorđević, Project manager, Creative Europe Desk, Republic of Serbia; Gwendolenn Sharp data collector for *i-Portunus*, Khouloud Soula, Operations Coordinator, Creative Europe Desk Tunisia; Mafalda Sebastião, coordinator of the art and cultural mobility info point, Câmara Municipal de Lisboa, Portugal, Marie Le Sourd, Secretary general, On the Move; Oksana Sarzhevskaya-Kravchenko, Director of IZOLYATSIA platform for cultural initiatives Ukraine; Pavla Petrová Director Arts and Theatre Institute Czech Republic, Reinier Klok, data collector for *i-Portunus*.

active CED as the core source of information and support for all Creative Europe programmes, including *i-Portunus*. The visibility of the CED is particularly important in partner countries that joined the Creative Europe programme more recently, as is the case of Armenia and Tunisia. Online support is seen as especially relevant in connecting the respective local scene to international partners. The comparative Table 1 below summarises the activities undertaken by CEDs in promoting *i-Portunus* to their A&CP. It shows that Creative Europe member countries had a common approach to promoting the Calls, combining traditional means of dissemination (e.g. website posts and newsletters) and social media outreach. There was a clear domination of Facebook over other profiles. Yet, other channels were also effective to reach professional networks and younger people, such as Twitter, Instagram, LinkedIn, YouTube and the Issuu Digital Publishing Platform.

Table 1: Effective tools and approaches used to disseminate information and motivate applicants

| EFFECTIVE APPROACHES/TOOLS/INSTRUMENTS | | | | | | | |
|----------------------------------------|------------------------|------------------------------------------------------------------|----------------------------|------------------------------------------------------------------|-----------------------------------------------------------------------------------------|--------------------------------------------------|---|
| <i>Creative Europe country</i> | <i>active CED</i> | <i>websites & portals</i> | <i>newsletter</i> | <i>social media</i> | <i>Capacity -building (events, mediated reach, virtual means)</i> | | |
| Armenia | <i>New (2018)</i> | <i>Bilingual website</i> | <i>CED</i> | <i>Facebook</i> | <i>A presentation by CED and i-Portunus PM at ICA Yerevan</i> | - | - |
| Bulgaria | <i>Yes</i> | <i>Bilingual website; international coop. portals</i> | <i>CED BFA</i> | <i>Facebook LinkedIn twitter Instagram</i> | <i>A presentation by CED at a Dance event</i> | <i>CED info sessions</i> | - |
| Czech Republic | <i>Yes</i> | <i>Bilingual culture info portal; mobility portal</i> | <i>ATI weekly newsfeed</i> | <i>Facebook LinkedIn Instagram YouTube Issuu</i> | <i>A networking event on arts mobility by ATI and ASIA-EUROPE</i> | <i>cinema trailers</i> | - |
| Portugal | <i>Yes</i> | <i>Online portal; a mobility info page</i> | <i>CED</i> | <i>Facebook</i> | <i>A conference on internationalisation by the CCI</i> | <i>several training sessions</i> | - |
| Serbia | <i>Yes</i> | <i>Bilingual website; A culture portal for, EU funds portals</i> | <i>CED</i> | <i>Facebook Twitter Instagram (incl. ads)</i> | <i>A presentation by CED and i-Portunus PM</i> | <i>Contact with sector-specific art networks</i> | - |
| Tunisia | <i>New (Oct. 2017)</i> | <i>Bilingual info portal for networking civic organisation</i> | <i>CED</i> | <i>Facebook</i> | <i>An info session integrated in a festival; presentations within CED info sessions</i> | - | - |

| | | | | | | | |
|----------------|-----|------------------------------|----------------|----------|----------------------------------------------------|---------------------------------------------------------------------------------------------------|----------|
| Ukraine | Yes | bilingual info sheets online | Foundation CED | Facebook | Seminars; an info session integrated in a festival | A CED national networking event; Community culture bus info sessions; Art Wednesday project | webinars |
|----------------|-----|------------------------------|----------------|----------|----------------------------------------------------|---------------------------------------------------------------------------------------------------|----------|

The comparative Table 1 above shows that Creative Europe member countries had a common approach to promoting the Calls, combining traditional means of dissemination (e.g. website posts and newsletters) and new social media outreach. There was a clear domination of Facebook over other profiles. Yet, other channels were also effective to reach professional networks and younger people, such as Twitter, Instagram, LinkedIn, YouTube and Issue.

The PM shared press releases and statistics for each Call with the coordinator of the Creative Europe Desks. Some CEDs actively promoted the pilot through presentations and through the media (it was on television in Portugal and Serbia, and on a radio programme in Slovenia). Furthermore, the CEDs in Helsinki, Belgrade, Yerevan and Ljubljana invited the Project Manager to physically present the scheme, which immediately resulted in a rise of applications from those countries.

See Annex 10: Communication & Dissemination Activities for more detailed information.

Table 2: Applications, awards and success rates per country/call

| Country/Call | Valid Applications | Awarded Individuals | Success rate ²⁵ |
|-----------------------|--------------------|---------------------|----------------------------|
| Armenia | | | |
| Call 1 | 5 | 2 | |
| Call 2 | 13 | 2 | good |
| Call 3 | 11 | 2 | |
| Bulgaria | | | |
| Call 1 | 7 | 0 | |
| Call 2 | 13 | 1 | increase |
| Call 3 | 12 | 7 | |
| Czech Republic | | | |
| Call 1 | 15 | 1 | |
| Call 2 | 20 | 8 | very good |
| Call 3 | 8 | 0 | |

²⁵ The quality of applications received for all three calls was very high and only outstanding candidates were awarded mobility support due to the restricted budget available for A&CP residing in the 41 Creative Europe countries.

| | | | |
|-----------------|----|---|----------|
| Portugal | | | |
| Call 1 | 51 | 8 | |
| Call 2 | 22 | 3 | high |
| Call 3 | 12 | 3 | |
| Serbia | | | |
| Call 1 | 13 | 3 | |
| Call 2 | 13 | 4 | high |
| Call 3 | 16 | 5 | |
| Tunisia | | | |
| Call 1 | 12 | 4 | |
| Call 2 | 7 | 0 | decrease |
| Call 3 | 2 | 0 | |
| Ukraine | | | |
| Call 1 | 38 | 9 | |
| Call 2 | 33 | 6 | high |
| Call 3 | 24 | 3 | |

2.4.2 Online

2.4.2.1 Website and Mobility Platform

The website and associated application management platform have been developed, tested and validated extensively. They are a key highlight to the success of this first pilot phase. The PM and web designer²⁶ were in touch on a daily to weekly basis to channel the information coming from the Consortium and the PSC into an efficient and user-friendly design.

The web designer created the visual identity for the mobility scheme. He built a **temporary landing page** to announce the pilot. The page featured brief information about *i-Portunus* in three languages and allowed visitors to subscribe to email updates. He **designed the main website** which focused on the general information about the programme. The *i-Portunus* website was in English, but included basic information about the pilot in the languages of all Creative Europe countries.

The website www.i-portunus.eu provided:

- ✓ Access to the on-line application platform;
- ✓ Content of the three *i-Portunus* Calls
- ✓ Data and statistics of the three *i-Portunus* Calls and the selected A&CP;
- ✓ *i-Portunus* Stories;
- ✓ Information on mobility and mobility opportunities.

The web designer developed **the application management platform** with a technical team²⁷ who had previous experience with online applications systems. Together they continuously improved and updated the system per Call, answering needs to update the application form for the second and third Call, the evaluation grid from the second Call onwards and to include digital Activity Reports from December 2019 onwards.

The platform www.my.i-portunus.eu provided access to an on-line application system, and allowed:

- ✓ the applicants to have visibility of their application within the process;
- ✓ the evaluators to evaluate the applications;
- ✓ the management team to manage the applications and agreements;
- ✓ the download of contracts;
- ✓ the download and upload of activity reports (from December 2019 onwards).

²⁶ Wies Hermans, Senior Graphic/Web Designer and Consultant, www.fuut.be

²⁷ eMundus, Online Application Developers, www.emundus.fr

Whereas the website initially served as the core access point for information on the Calls, it gradually grew into a forum for success stories. As soon as applicants ended their mobility projects, they submitted an Activity Report with visuals and information on the mobility.

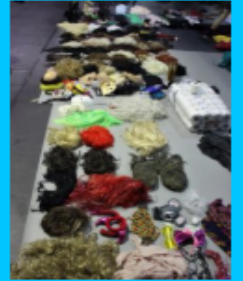


This source material was used to produce the **i-Portunus Stories** available on the website. Thanks to the i-Portunus Stories, future applicants were informed and inspired by the nature of successful projects, and unsuccessful applicants could learn how to improve their projects for future Calls.

The homepage provided an overview of the project and was enriched with Stories and Statistics:

I consider this mobility to be one of the most influential steps in my career. I am looking forward to share gathered knowledge in form of workshops in Berlin and further on in Prague and Lausanne.

Alica Minarova



The fact that i-Portunus can provide such a generous amount to cover mobility and other life expenses is a unique opportunity. That's why it went "beyond the objective", because those two weeks were all about artistic work and not dealing with the stressful part of everyday life, economically speaking.

Karol Tyminski



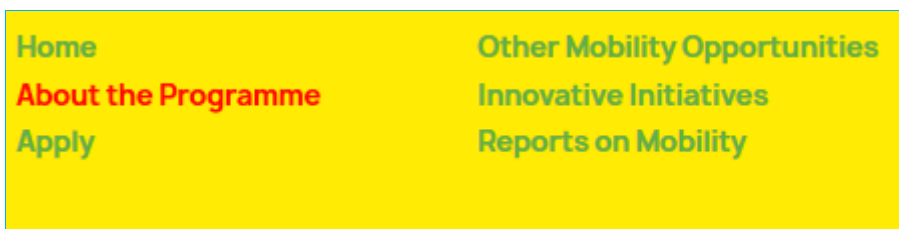
This mobility experience went completely beyond my objective. I've participated in the Young Master's program and worked with Studio Amalgam, supervised by two young curators Salma Kossentini and Katja Štesl. The work I presented is very different from the project I developed before leaving, and I think that this is a very positive thing: the context and the foreign country have influenced my work a lot. From the artistic point of view – as it was the first time to develop a project abroad, to discuss it, to discover things through it, and to practice outside the university safe environment – this allowed me to realize the power that in situ projects and research have.

Martina Stella





The website was structured around different categories:



The section “About the Programme” listed the following sub-categories:

General Information
Call for Applications
How to Apply
Application Requirements
Selection Criteria
FAQs
i-Portunus Stories
i-Portunus Statistics
Selected Applicants

For detailed information on the technical aspects of the web platform, see Annex 12: Technical Handover: Website and Online Mobility Platform.

2.4.2.2 Social Media

The Project Assistant set up accounts on Facebook, Twitter and Instagram, which were followed and shared by A&CP, Consortium partners, CEDs and *On the Move*, thus creating a vast network of online visibility. Furthermore, 1,654 Facebook followers, 574 Instagram followers and 328 Twitter followers have multiplied the communication of messages.

To ensure regular communication throughout the project, posts were evenly spaced out over time. See also 2.4: Communication.

See Annex 13: Communication Handbook



2.5 Cycle of Calls

Recommendations

To summarise the duration of all the different parts mentioned above, which together form the cycle of a Call:

- We recommend to announce the Calls via all communication channels 4 weeks before each Call;
- Calls should be open for at least 8 weeks, which gives associated partners enough time to inform A&CP who need help developing their application;
- Evaluators need 5 to 6 weeks to assess the applications;
- The timing between the evaluators submitting their scores, the data collector processing the information, the final selection and the notification of results should be at least 2 weeks;
- After notification, A&CP should have at least 2 weeks to return their signed contracts;
- The PMT needs 2 weeks to process all contracts;
- Earliest date of departure: at least 4 weeks after returning the signed contract

For each Cycle (communication, publication, evaluation, notification, handling of contracts, payments, departure), we recommend a period of 25-28 weeks.

In the recommended timeframe A&CP will be notified about the result within 8 weeks after submitting their application, and will be able to leave 6 weeks after the notification. This duration still fits into the objective of having a light and reactive scheme on such a large scale.

3. TASK III: The Policy Recommendations

3.1 Policy Recommendations Workshop

In October 2019, ca. 60 professionals representing a broad range of organisations, both in terms of sectors and geographical spread, concerned with the mobility of A&CP, came together for a workshop. The participants²⁸ were selected from the key players that had been consulted for the Analytical Report, as well as from the vast and varied networks of the Consortium partners.

Based on the experience of the pilot, the Consortium identified five crucial topics to be discussed within the context of a European mobility scheme. Through open discussions and working groups around those topics, the workshop aimed to identify and formulate Policy Recommendations for a future mobility scheme for A&CP at European level.

The working groups explored:

1. **Capacity building:** forms, tools and activities empowering A&CP international mobility;
2. **Networks:** their role and impact on A&CP international mobility;
3. **Host organisations:** typology, needs and conditions for a European mobility scheme;
4. **Environmental mobility guidelines:** reducing environmentally costly travel while ensuring the participation of A&CP from countries with less environmentally sustainable transport infrastructure;
5. **Culture professionals:** typology, key characteristics and nature of their needs.

One team member from each of the Consortium partners and one evaluator from the *i-Portunus* evaluator team moderated the working groups. Note keepers wrote up reports that were shared with the participants after the workshop. Everyone was invited to give feedback on the summary report. The outcomes of the different working groups are part of the Policy Recommendations.

See Annex 14: Workshop agenda, and Annex 15: Participant biographies.

3.2 Policy Recommendations

The Policy Recommendations set out in Annex 1 formulate practical and actionable Policy Recommendations based on our experience of implementing the *i-Portunus* mobility scheme on the operational level. Together with the recommendations from the Analytical Report, this document formulates Policy Recommendations to the European Commission, the European Parliament and the Member States to prepare the ground for an individual mobility scheme for A&CP from 2021 onwards in the next generation of EU programmes.

See 4.3 for a short summary of the policy recommendations.

²⁸ Annex 15: Participant biographies.

4. RESULTS ACHIEVED PER OBJECTIVE

4.1 Task I: Analysis

The Analytical Report by *On the Move*:

- ✓ Includes a definition of “mobility” for each sector and an updated definition of cultural mobility:

- Mobility is a central component of the professional trajectory of A&CP. Involving a temporary cross-border movement, often for educational, capacity-building, networking, or working purposes, it may have tangible or intangible outputs in the short term, and/or be part of a long-term professional development process.
- Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications.

- ✓ Identifies gaps in the provision of mobility where a European scheme could provide added value in terms of boosting creativity, exploring markets and developing careers:
 - Offer-led and demand-led opportunities in Creative Europe countries: 2.070 funding schemes identified, more than 50% of which are concentrated in 5 to 8 Creative Europe countries
 - 1.443 one-off calls with limited scope
 - A&CP in non-EU Creative Europe countries have very limited access to mobility funding schemes
 - Limited number of transnational/Euro-regional mobility funding schemes
 - No EU funding scheme directly focus on individuals
- ✓ Defines the most effective operational framework for a mobility scheme that can efficiently deliver this added value.
- ✓ Assesses the necessity to focus on a specific group of beneficiaries or sector

While certain sub-sectors require more or less dedication when it comes to cross-border mobility, A&CP of all sub-sectors covered by the Creative Europe programme expressed the relevance of international development in their professional practice within their own sub-sector. Furthermore, a project or an existing initiative can go beyond the artistic sub-sectors or allow cross-disciplinary exchanges. This calls for all sub-sectors to be eligible, also cross-disciplinary approaches and cross-overs with other sectors. **The mobility scheme should be open to experimentation within and between disciplines, and go beyond certain fixed topics or focuses.**

4.2 Task II: Experimentation

4.2.1 Task II.A: Experimental Mobility Action

After the completion of the last application round, a total number of 337 mobilities (instead of 500 as initially foreseen in the ToR) had been selected for financial mobility support. This implied a reduced number of contracts and activity reports to deal with. However the experimental nature of the pilot and a much higher number of applications than expected resulted in an increase of the workload for the PMT, especially in terms of communication with enquiring A&CP, and for the evaluators in terms of eligibility checks and evaluations.

The mobility actions implemented during the pilot phase had the following distinctive features:

- ✓ The selected *i-Portunus* mobility projects were part of creative and cultural projects and touched upon various disciplines and sectors, as can be seen in the *i-Portunus* Stories on the website;
- ✓ They covered individual, flexible and short-term opportunities with a balanced geographical coverage although additional capacity building work should be done in a future scheme, especially in non-EU countries participating in the Creative Europe programme;
- ✓ They involved a wide range of host organisations, resulting in an updated typology of host organisations;²⁹
- ✓ They were open to A&CP who are legal residents of an EU Member State or of a country participating in the Creative Europe programme;
- ✓ They were implemented in the following sectors: Visual Arts and Performing Arts.
- ✓ They included Activity Reports delivered by the participants.

All of the A&CP in the mobility scheme took part as individual sub-contractors. Below are the main statistics:

- ✓ 3.194 individuals from 41 countries applied and submitted a total of 2.517 applications;
- ✓ Of the **submitted applications** 46% covered the Performing Arts and 54% the Visual Arts;
- ✓ Of the **selected applications** 67,5% covered the Performing Arts and 32,5% the Visual Arts;
 - a. The **final selection** took into account the “double criterion” : **quota and excellence**.
 - b. The **final selection** was based on a proportional breakdown of the budget by sector and population size. This baseline was modified as a function of the actual strength of the applications: if applications from some countries or sectors were just too weak, they were not be funded, in favour of stronger applications from other countries or sectors.
- ✓ The purpose of the mobilities in the **submitted applications** were production-oriented residencies (38%), international collaborations (37%), professional development (14,5%), presentation (7,5%) **and cultural change (3%)**.
- ✓ The requested durations of the mobilities in the **submitted applications** ranged from 15-29 days (55%), 30-59 days (26%) to 60-85 days (19%).
- ✓ Mobility support ranged from 1.500 euros per individual A&CP for 15-29 days, to 2.400 euros for 30-59 days, to 3.000 euros for 60-85 days, to 3.400 euros for more than 85 days (only available in Call 1).

²⁹ Annex 17: Typology of Host Organisations

- ✓ A total amount of 620.933 euros has been allocated to the international mobilities of 337 A&CP.

See Annex 16: Amended budget.

4.2.2 Task II.B: Mobility platform

The mobility platform (www.i-portunus.eu):

- ✓ Provided access to mobility opportunities and information sources;
- ✓ Allowed online application, evaluation and management of mobility actions;
- ✓ Featured success stories of A&CP contributing to a better understanding of innovative mobility projects in the European sphere;
- ✓ Provided data and statistics on mobility in the CCS.

Between April and November 2019, the website was accessed by 75,220 unique visitors.

4.2.3 Task II.C: Communication and Dissemination

The following objectives were reached:

- ✓ To attract eligible, geographically and sectorally balanced applications
 - the pilot has demonstrated that additional work in capacity-building is crucial for a future mobility scheme, especially in non-EU countries.
- ✓ To gauge public perceptions of the mobility scheme
 - through communication with A&CP via the helpdesk
 - via the Facebook, Twitter and Instagram posts and reposts
 - through feedback from the sector
 - via the Creative Europe desks
 - at the Policy Recommendations workshop with ca. 60 stakeholders in Brussels
 - via the submitted activity reports by A&CP
- ✓ To recruit the participation of A&CP in further communication and dissemination efforts
 - thanks to the activity of the 1,654 Facebook followers (account active since April 2019), 574 Instagram followers (account active since July 2019) and 328 Twitter followers (active since April 2019)
- ✓ To obtain the support of CCS stakeholders and decision-makers for the future mobility scheme and Policy Recommendations
 - European networks and platforms (like *On the Move*, EUNIC, IETM), national organisations working with cultural mobility (like Flanders Arts Institute, the Finnish Cultural Institute etc.) and Ministries.

Annex 8: Analysis of Activity Reports.

Annex 10: Communication & Dissemination Activities.

4.2.4 Task II.D: Testing and Evaluation

The following objectives have been reached:

- ✓ To provide content for the website/the mobility platform
 - See 2.4.2.1 Website and mobility platform
- ✓ To inform stakeholders through our Communication and Dissemination activities
 - See Annex 10: Communication & Dissemination Activities
 - See Annex 13: Communication Handbook
- ✓ To provide evidence for the Policy Recommendations
 - This Final Report and its annexes presents a summary of the evidence that has been collected through this pilot project.

4.3 Task III: The Policy Recommendations

During the pilot phase of the *i-Portunus* mobility scheme for A&CP, the Consortium has tested various aspects of the mobility scheme, both in line with the conclusions of this project's Analytical Report as well as variations and new ideas, developed in response to needs that became apparent during the pilot.

The Policy Recommendations presented in Annex 1 of this Final Report are based on our experience of implementing the *i-Portunus* mobility scheme. 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 Consortium partners will present the Policy Recommendations in a separate document which will be publicly available³⁰ (as opposed to the Final Report which is for restricted dissemination).

Short Summary of the Policy Recommendations:

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.

2. Objectives and Impact

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

- ✓ To **fund a broad range of mobilities** in terms of geographical and sectoral scope;

³⁰ The Policy Recommendations will be published on the *i-Portunus* website and will be sent to stakeholders.

- ✓ To allow for **long-term impacts** in terms of **tangible and non-tangible artistic, creative and economic development**.

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 the scheme:

- ✓ 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 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.

4. **Operational Structure**

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**.

5. Communication

i-Portunus is a **strong brand** with a clear **visual identity**. We recommend to keep the same visual style 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**;
- ✓ **Ownership** of A&CP.

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 on networking events;
- ✓ **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**.

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**.

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.

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.

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 %.

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.

5. CONCLUSION

With over 2.500 *i-Portunus* applications received from more than 3.000 individual A&CP based in 41 countries requesting over 6.000.000 euros of mobility support through three Calls which were each

open less than one month, we can definitely state that A&CP need support for artistic and cultural mobility. 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.

337 individual A&CP were supported for demand-led opportunities³¹ for an amount of 620.933 euros. As a result of the mobility 97% of the 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.

Almost 91% of A&CP communicated and/or disseminated their experience about their mobility project, financially supported by *i-Portunus*. A&CP took ownership of the communication about their project and the programme, which proved to be one of the main success factors, and allowed for an *i-Portunus* community and for the Creative Europe programme to grow stronger, more known and widespread.

76% of A&CP wouldn't change anything to the current scheme, which is a strong indicator about the satisfaction level of this pilot programme, and which allows for further improvement during a second pilot phase. These A&CP could be the ambassadors or stakeholders for the next programme, and the scope could be expanded and opened to other sectors beyond the currently tested fields of Performing and Visual Arts.

The results and impact of the *i-Portunus* pilot mobility scheme offer convincing arguments to proceed with the ambitious objective to enhance and increase the budget for the mobility of individual A&CP as a stand-alone programme under a permanent action of the CEP of the European Union. To guarantee its success the programme should allow for accessibility in all artistic sectors and should aim for two-way mobility flows which go even beyond the Creative Europe member countries.

³¹ 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.



6. ANNEXES

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THE TEAM

The *i-Portunus* team includes:

- ✓ 1 Project Manager (Eva Blaute, GI);
- ✓ 1 Project Assistant (Ernest Thiesmeier, GI);
- ✓ 4 Consortium Partners and their teams (Susanne Höhn / Dr. Elke Kaschl-Mohni, Antonia Blau, Friederike Beulshausen / Jacqueline Cabaço of the GI; Valérie Mouroux / Anaïs Fontanel, Fanny Rolland, Mélanie Rolland, Mathilde Lajarrige of the IF; Oksana Sarzhevskaya-Kravchenko of IZO; Rasa Astanaviciute of NIDA)
- ✓ 8 Evaluators (Cristiano Carpanini, Rueben Fowkes, Audronis Imbrasas, Tamar Janashia, Tania Pardo, Alan Quireyns, Katarzyna Torz, Ilya Zabolotnyi);
- ✓ 3 Data Collectors (Reinier Klok, Dr. Petya Koleva, Gwendolenn Sharp);
- ✓ 1 Mobility Expert (Marie Le Sourd).

The pilot project encompasses 14 months of shared project implementation with 5 physical meetings with the Consortium Members and weekly online Skype meetings and discussions.

The Consortium Members regularly exchanged and took joint decisions on the following main topics:

- the content and design of the application form;
- the application cycles;
- the evaluation grid;
- the activity report;
- the selection process;
- the communication strategy and dissemination;
- the tools for capacity building;
- the content of the *i-Portunus* Policy Recommendations workshop and the selection of participants;
- the inception, interim and final reports;
- the Policy Recommendations.

The Project Steering Committee (PSC) includes:

- ✓ DG EAC (Pedro Velázquez-Hernandez, Helene Skikos, Anna-Rita Luterotti)
- ✓ EACEA (Corinne Rigaud, Danijela Jovic);
- ✓ Consortium Members (Antonia Blau, Friederike Beulshausen / Jacqueline Cabaço, Eva Blaute of the GI; Fanny Rolland, Mélanie Rolland of the IF; Oksana Sarzhevskaya-Kravchenko of IZO; Rasa Astanaviciute of NIDA)

The PSC held 9 physical meetings and was responsible for:

- the validation of the Call for Applications, the Application Form, the Selection Criteria, the Evaluation Grid, the template of the Activity Report;
- the approval of the Inception, Interim and Final Report and the Policy Recommendations;
- the preparation for the 3 Calls for Applications;
- the Final Selection of the 3 Calls for Applications.

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