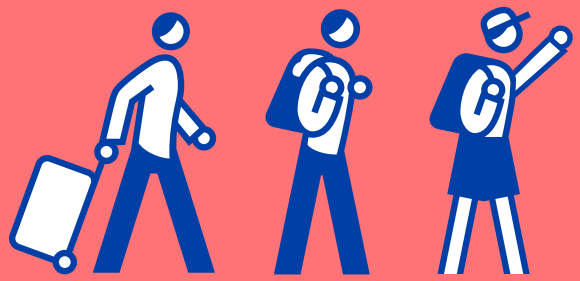
I-PORTUNUS HOUSES VOL.3

STORIES OF MOBILITY



Evaluation of the i-Portunus Houses Grant Scheme

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INTRODUCTION

Volume 3 of the i-Portunus Houses publication presents the evaluation of the grant scheme developed and implemented in the framework of the "i-Portunus Houses – Kick-Start a Local Mobility Host Network for Artists & Cultural Professionals in All Creative Europe Countries" project. The project was implemented, on behalf of the European Commission, by a consortium led by the European Cultural Foundation and partners MitOst and the Kultura Nova Foundation. It tested and analysed various transnational mobility schemes for the culture sector. Besides the development and implementation of the grant scheme, a key component of the project was research on mobility in culture.

The evaluation of the grant scheme was developed as part of the i-Portunus Houses research conducted by the Kultura Nova Foundation and followed the concept of the research described in Volume 2 of this publication. To assess the i-Portunus Houses grant scheme from the perspectives of grantees, the evaluation targeted both hosts and artists/cultural professionals (ACPs). Due to the lack of resources, time and the restrictions caused by the COVID-19 pandemic, the evaluation was based on two online questionnaires, one for hosts and the other for visitors (artists and cultural professionals). This volume presents their answers and analyses as well as crucial conclusions. Finally, based on the critical findings of this evaluation, the researchers developed recommendations for further improvement of mobility in the coming years and scenario for the future of mobility, which are presented in Volumes 2 and 4 of this i-Portunus Houses publication.

CONTEXT

i-Portunus is a pilot programme of the European Commission, launched in 2019 to gather inputs that will assist and inform the preparation and launch of a new Action for the mobility of artists and/or cultural professionals (funding parameters and conditions) within the Creative Europe programme.[1] This programme was implemented in two phases. The second phase of the pilot programme included two schemes:

— a one-level scheme, in which the consortium of partners (the beneficiary of the programme) provided financial support directly to individual artists and cultural professionals for their mobilities

— a two-level scheme, in which the consortium of partners (the beneficiary of the programme) provided financial support to selected hosts (organizations and individuals), who redistributed the funds to individual artists and cultural professionals for their mobilities.

For this phase, the European Commission appointed two consortiums, each for one of the schemes. The consortium led by the Goethe-Institut with partners the Institut français and IZOLYATSIA implemented a one-level scheme under the name "i-Portunus". At the same time, the two-level scheme was implemented as "i-Portunus Houses" by a consortium of European Cultural Foundation as leading partner, MitOst and Kultura Nova Foundation.

(1) EAC/S06/2019. Available at: https://www.callforproject.com/extras/competitions/mobility_scheme_for_artists_and_or_cultural_professionals.brief._la_short_.6360.call_for_project.pdf (Accessed: 28 July 2022).

The i-Portunus Houses grant scheme was open to all 40 Creative Europe countries and the UK and dedicated to all cultural sectors (except audio-visual disciplines, which fit the Creative Europe MEDIA sub-programme). This scheme offered specific mobility support for local hosts (organizations or individual established artists) to team up with two to five artists and/or cultural professionals. Applicants could propose either physical or a mix of physical and virtual mobilities (so-called blended mobilities).

The scheme supported mobilities focused on creating (the creation of artistic work, production, performance), connecting (networking, internationalization), learning (increasing competences, professional development) and exploring (research, future collaborations/projects). These purposes of mobility refer to the understanding of mobility in culture as defined in Volume 2 of this i-Portunus Houses publication (Duxbury and Vidović, 2022).

IMPLEMENTATION OF THE GRANT SCHEME

Due to the COVID-19 outbreak, the start of the project and the implementation of the grant scheme were halted and, instead of starting in 2020, the initial project proposal was adjusted to the new pandemic conditions and the project started in January 2021. Within the scheme, two similar calls were launched to enlarge the opportunities for physical mobility:

— round 1 of the call was open from 21 May to 30 June 2021 (with the realization of mobilities from August 2021 until May 2022)

— round 2 of the call was open from 23 August to 5 October 2021 (with the realization of mobilities from December 2021 until July 2022[2]).

While the calls were open, a series of Market Square Events (MSEs) was offered to provide additional support; these were info and matching sessions during which hosts, artists and cultural professionals could meet, form teams and develop new ideas to submit a collaboration proposal.[3] The Info session was a live event and it gathered around 120 attendees, while the recording of the event has more than 1520 views.[4] Additionally, a total of nine MSEs were held (four during the round 1 and five during the round 2), with around 200 participants attending (six teams met at the MSEs and applied, from which two were selected and successfully participated in the programme). Also, one follow-up community-building event was organized focused on providing safe space for team members and local hosts with 45 participants.

(2) Due to the circumstances caused by the COVID-19 pandemic and the war in Ukraine, the original deadline for travelling, which was May 2022, was extended to July 2022. The majority of the mobilities, however, were carried out by the end of May.

(3) These events took place at the LineUpr, a community platform where the MSEs participants could meet and continue connecting; 300 profiles were created, which is the maximum capacity of the platform.

(4) The recording of the Info session is available at: https://www.youtube.com/watch?v=izr55RHeVUo (Accessed: 26 August 2022).

Altogether, 468 applications were submitted to two rounds of calls (188 in the first round and 280 in the second round, with a total of 1532 individuals involved), and 74 teams were granted support (17 in the first round and 57 in the second round). The grantee hosts (51 organizations and 23 individual professionals) collaborated with a total of 262 artists and cultural professionals from a total of 38 countries. The majority of the projects involved physical mobility (63 projects, in which 251 artists/cultural professionals travelled), but there were also 11 blended mobilities (meaning that 11 teams had at least 1 member of their team who joined online).

THE EVALUATION SURVEYS

A team of Kultura Nova researchers with Dr Petra Rodik designed two surveys in the framework of the i-Portunus Houses evaluation. The evaluation survey was obligatory for all i-Portunus Houses grantees, and it sought to collect their opinions on the i-Portunus Houses experience with cross-border mobility for artists and cultural professionals.

The survey design was similar for hosts and their hosted artists/cultural professionals (ACPs) to allow comparisons between groups. The surveys were anonymous, and the quotations from responses to open questions in this report are cited with the response ID registered in the survey data collection platform. In addition, the researchers and project partners are committed to maintaining the confidentiality of the evaluation records and the data of the survey respondents. Both surveys comprised a total of 81 questions, including unique questions, variations of different questions that were shown to respondents depending on their previous answers, and open questions. As the surveys were quite extensive and included many open questions, it took, on average, about an hour to complete them.

The surveys combined two complementary types of questions (quantitative and qualitative) to gain different kinds of information and knowledge and were organized into a few sections dedicated to specific topics – general information about the respondents, their previous mobility experiences and their i-Portunus Houses (i-PH) mobility experiences. The last part was divided into several parts that covered different aspects of the respondents' i-PH experience: general information about the i-PH mobility, the rating of the i-PH grant scheme, the ACPs' thoughts on collaboration with the local host within the i-PH experience and vice versa, the networking and local community engagement dimension and the green dimension of the i-PH experience. The respondents were also asked their opinion on the future of mobility, that is, the ideal grant scheme to suit their needs. Finally, some of the dimensions included corresponded to the dimensions recognized as the most critical dimensions of mobility in culture within the framework of the research conducted during this project (Vidović and Žuvela, 2022a). In this regard, specific questions from the surveys implemented within the research were adjusted for the evaluation survey. In this way, the data collected could inform and contribute to the formulation of the recommendation for mobility in culture as stated in Volume 2 (Duxbury and Vidović, 2022) and the scenario for the future of mobility as presented in Volume 4 (Vidović and Žuvela, 2022b) of this publication.

We are grateful to all the respondents for the time that they invested in providing their responses. Such a detailed evaluation provided substantial evidence for appraising the impact and detecting necessary improvements of the i-PH mobility grant scheme and future funding of mobility.

The respondents to the surveys are the i-PH grantees from both rounds of the call. Accordingly, the surveys were addressed to the 74 hosts and 262 ACPs who took part in the i-PH mobilities. The invitations were sent directly to the contacts provided to Kultura Nova by the project partner MitOst, which was in charge of the grant-making process. The surveys could be answered by the end of the project, but the sample that was analysed comprises responses submitted by 11 July 2022 by ACPs and by 20 July 2022 by hosts. Responding to the surveys was part of the beneficiaries' reporting obligations, which means there was no sampling of targeted populations of i-PH beneficiaries. Nevertheless, a small number of beneficiaries did not meet the deadline. The total numbers of responses analysed are 239 from ACPs and 71 from hosts.

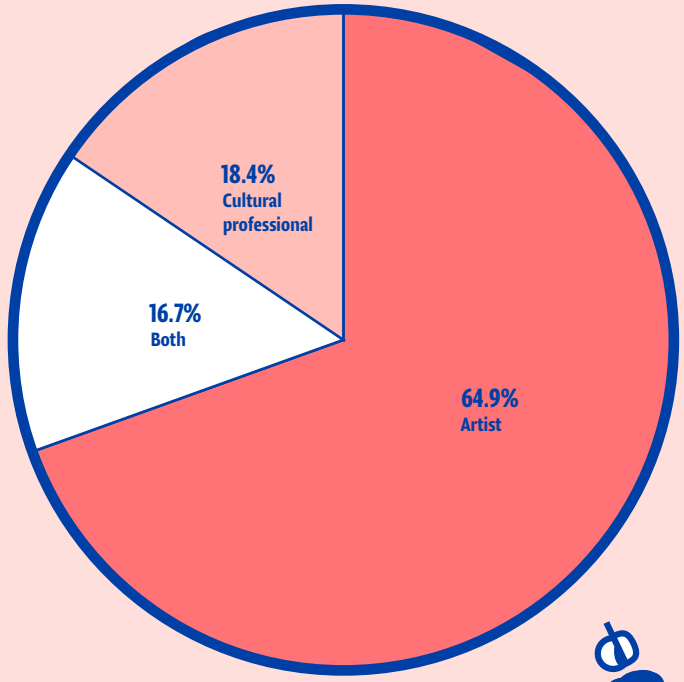
EVALUATION RESULTS

GENERAL INFORMATION

ARTISTS & CULTURAL PROFE–SSIONALS

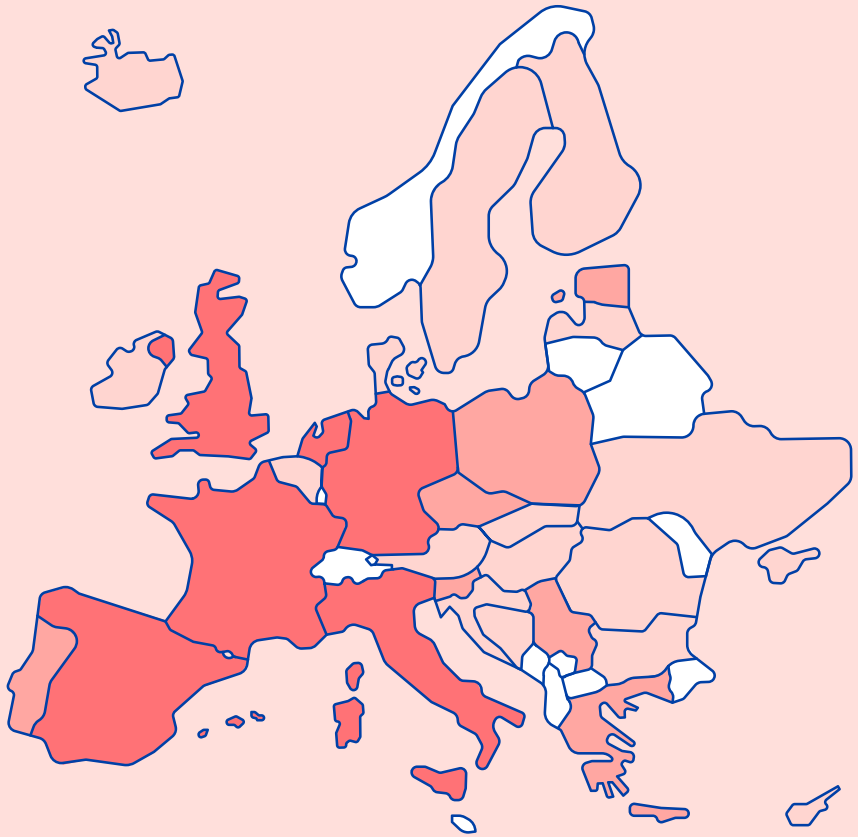
Among the artists and cultural professionals (**ACPs**) who participated (N = 239)[5] in the evaluation survey, 64.9% are artists, 18.4% are cultural professionals and 16.7% are both (see ▸ Figure 1).

Figure 1 ▸
Status of the ACPs
Percentage of all ACP respondents



(5) All the figures and tables refer to the total N except when noted otherwise.

Image 1 ▸ Country of residence of ACPs
Percentage of all ACP respondents

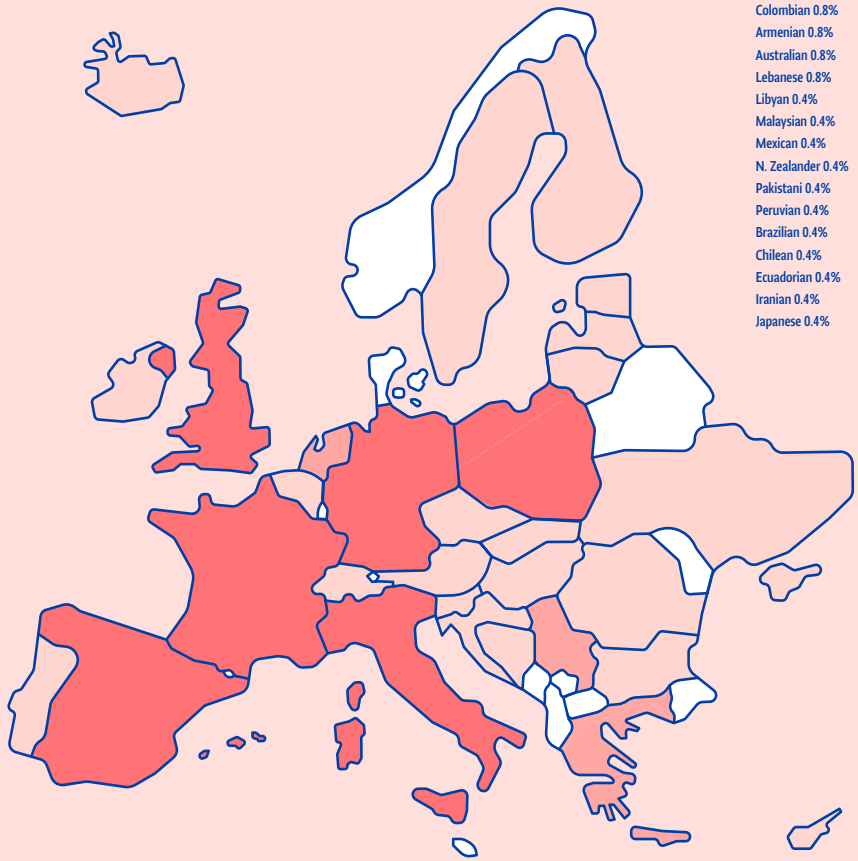


NOT ON MAP
Tunisia 4.2%
Georgia 1.3%
Armenia 0.4%
I prefer not to answer 0.4%

10› ACPs
6–10 ACPs
2–5 ACPs
0–1 ACPs

Most of the ACPs who participated in the evaluation come from Germany (15.9%), the United Kingdom (12.6%), Spain (7.9%), France (7.5%) and the Netherlands (5.4%) (see ▸ Image 1).

Image 2 ▸ Nationalities of the ACPs
Percentage of ACP respondents; Multiple choice, select all that apply



NOT ON MAP
American 5.3%
Tunisian 4.6%
Georgian 1.1%
Argentinian 1.1%
Colombian 0.8%
Armenian 0.8%
Australian 0.8%
Lebanese 0.8%
Libyan 0.4%
Malaysian 0.4%
Mexican 0.4%
N. Zealander 0.4%
Pakistani 0.4%
Peruvian 0.4%
Brazilian 0.4%
Chilean 0.4%
Ecuadorian 0.4%
Iranian 0.4%
Japanese 0.4%

10› ACPs
6–10 ACPs
2–5 ACPs
0–1 ACPs

In terms of nationalities, the ACPs most often reported being British (9.2%), French (7.6%), German (6.5%), Spanish (6.1%), Italian (5.7%) and American (5.3%) (see ▸ Image 2).

Of the **ACP**s who participated in the survey, 59.4% are female, 32.6% are male, 3.8% preferred not to answer, 3.4% are non-binary and 0.8 are gender indifferent/have no gender (see ▸ Figure 2). The majority of the **ACP**s are between 25 and 44 years old, most frequently between 25 and 34. The vast majority of the **ACP**s (91.7%) have tertiary education, and others have secondary education (5%) or preferred not to answer (3.3%) (see ▸ Figure 4).

Figure 2 ▸ Gender of the ACPs
Percentage of ACP respondents

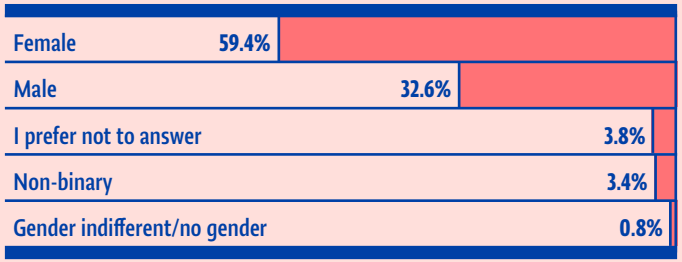


Figure 3 ▸ Age of the ACPs
Percentage of ACP respondents

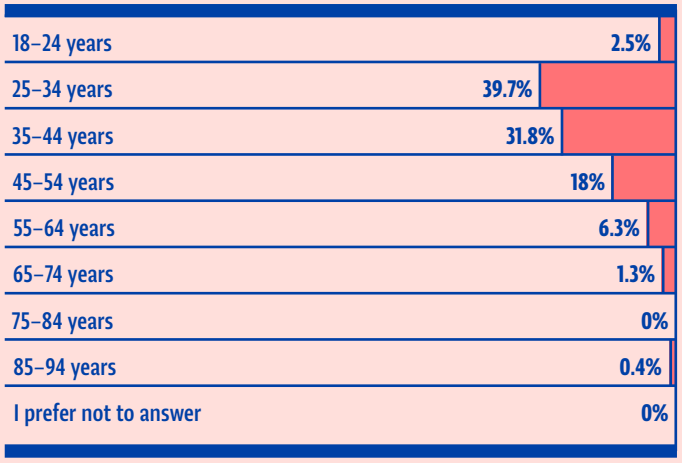
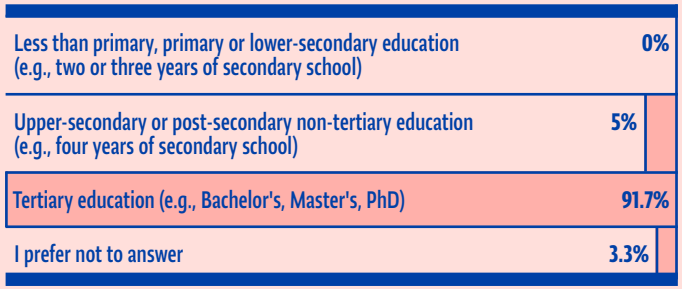


Figure 4 ▸ The highest degree or level of education of the ACPs
Percentage of ACP respondents



More than half (53.1%) of the **ACP**s who received i-PH funding have more than 10 years of professional experience (see ▸ Figure 5). A similar, but slightly smaller share (49%) of the **ACP**s described themselves as established **ACP**s. When it comes to their employment status, the **ACP**s who participated in i-PH most often work as a freelancer/independent artist (36%) or are self-employed (30.5%) or employed (18.4%) (see ▸ Figure 7).

Figure 5 ▸ Years of professional experience of the ACPs
Percentage of ACP respondents

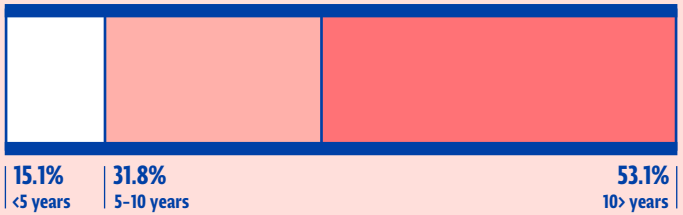
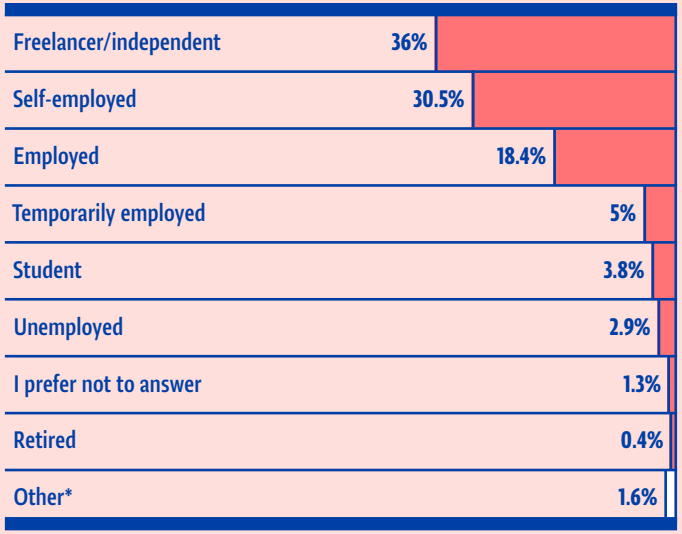


Figure 6 ▸ Emerging or established ACPs
Percentage of ACP respondents

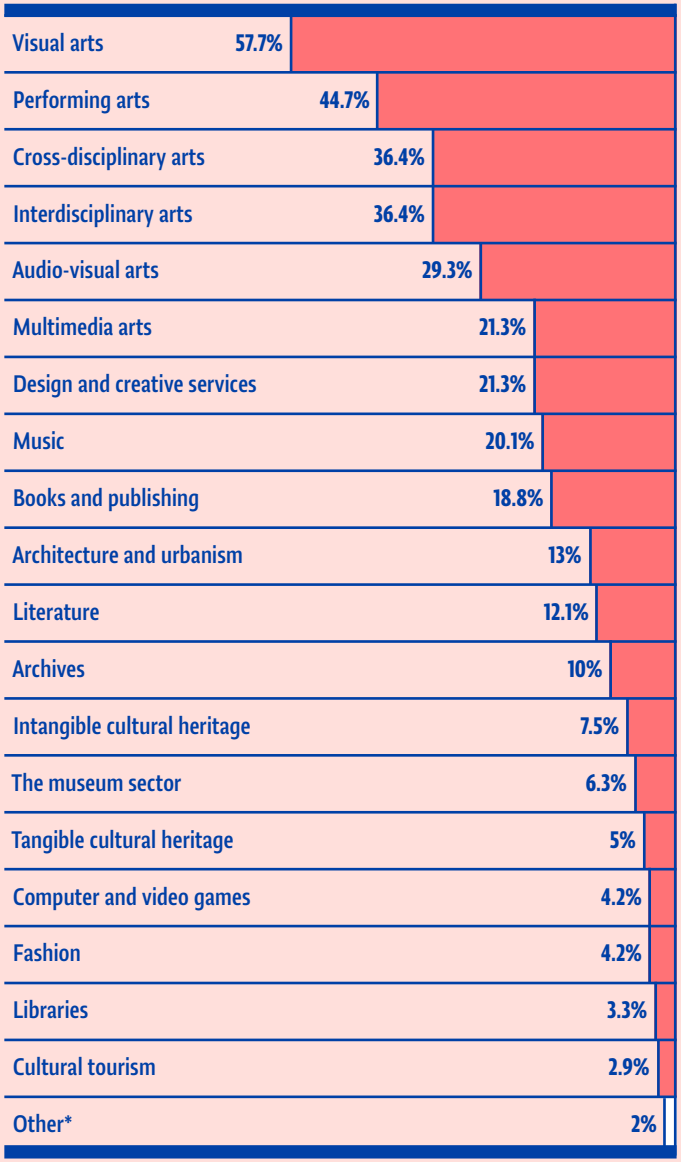
The majority of the ACPs who participated in i-PH work in the fields of visual arts (57.7%), performing arts (44.7%) and cross-disciplinary and interdisciplinary arts (36.4% each) (see ▸ Figure 8). The vast majority said their profession is artist/creator/performer/writer/translator (87.8%). These were followed by curators (22.6%), producers (16.3%) and managers (15.4%) (see ▸ Figure 9).

Figure 7 ▸ Employment status of the ACPs
Percentage of ACP respondents



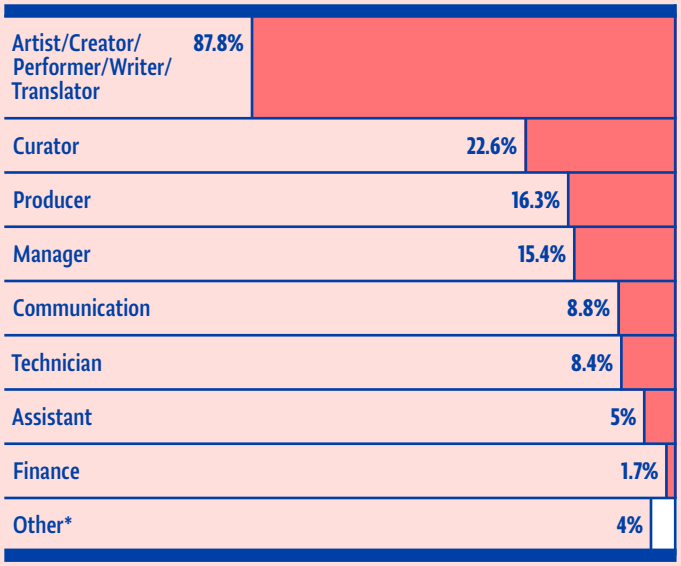
* Artist in residence; Recently finished studies/master's; Employed part-time; Freelance and temporarily employed on casual contracts; Employed and self-employed

Figure 8 ▸ Field/s of work of the ACPs
Percentage of all respondents; Multiple choice, select all that apply



* Health humanities; Artistic research; Art and communities; Cultural journalism, critique, management, policy and research; Education

Figure 9 ▸ Profession of the ACPs
Percentage of ACP respondents; Multiple choice, select all that apply



* Researcher; Researcher and publisher; Educator, teacher; Librarian; N/A

Among the ACPs who participated in i-PH, 7.5% have a long-term health condition or disability. It should be noted that 8.8% preferred not to answer.

Figure 10 ▸ Long-term health condition or disability of the ACPs
Percentage of ACP respondents

Overall, the typical ACP participant in the i-PH mobility scheme is an artist from Western Europe or the UK. The participants are typically female, most often between 25 and 34 years old, and have a tertiary education. At least one in 13 has a long-term health condition or disability. The majority have more than 10 years of professional experience, and nearly a third have 5–10 years of experience. About half described themselves as an established artist/cultural professional and the other half as an emerging artist/cultural professional. Most often, the ACPs work as freelancers/independent artist or are self-employed. Typically, the ACPs described their profession as artist/creator/performer/writer/translator and their field/s of work as either visual or performing arts.

HOSTS

A total of 71 hosts who hosted artists and cultural professionals in i-PH mobilities participated in the evaluation survey. Most hosts who participated are based in Italy (14.1%), Portugal (7%), the United Kingdom (7%), Croatia, Germany, Greece or Spain (all four – 5.6%) (see ▸ Image 3). As for their legal status, most are an association (35.2%), an individual/freelancer/artist (23.9%), a non-governmental organization (NGO) (15.5%) or a foundation (7%) (see ▸ Figure 11). About half of the hosts (49.2%) have been active in the arts and culture sector for more than 10 years, while others have been active for 2–5 years or less (a quarter in each category) (see ▸ Figure 12). When it comes to the organization size (see ▸ Figure 13), the hosts of the i-PH mobilities have no employees (43.7%) or 1–5 employees (39.4%). This is not surprising given the notable share of hosts who are individuals/freelancers/artists themselves.

Image 3 ▸ Country where the local hosts are based
Percentage of host respondents

NOT ON MAP
Armenia 1.4%
Georgia 1.4%
Tunisia 1.4%

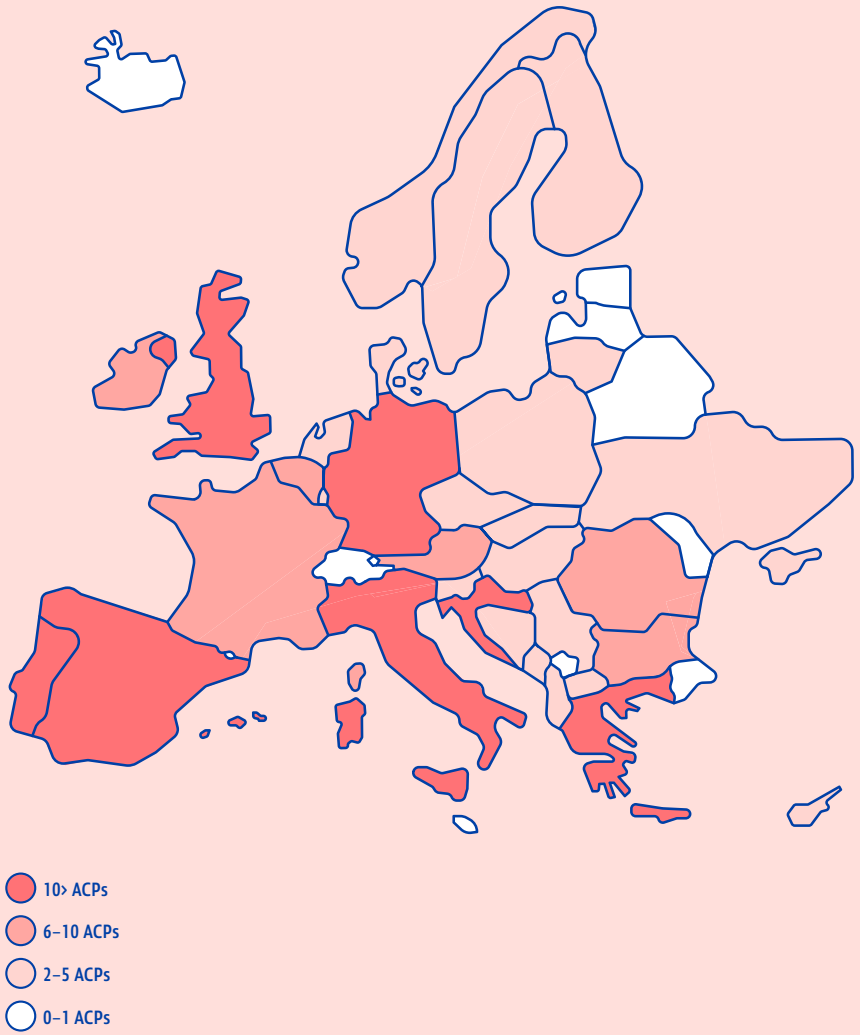
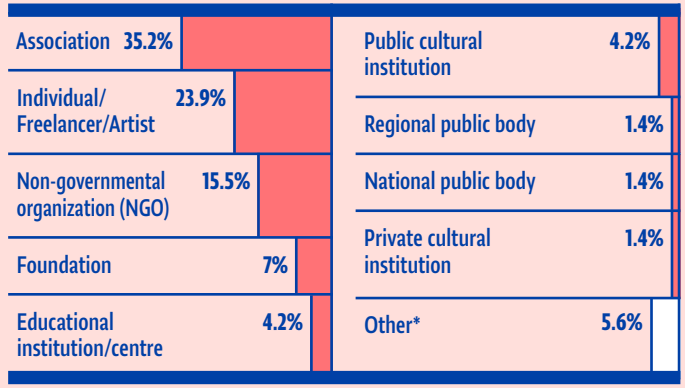


Figure 11 ▸ Legal status of hosts
Percentage of all host respondents



* LTD; Registered charity; Social and solidary enterprise; Artists' platform

Figure 12 ▸ Years active in the sector
Percentage of all host respondents

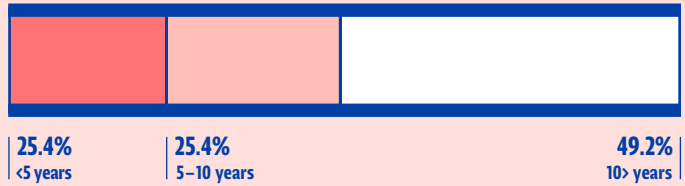
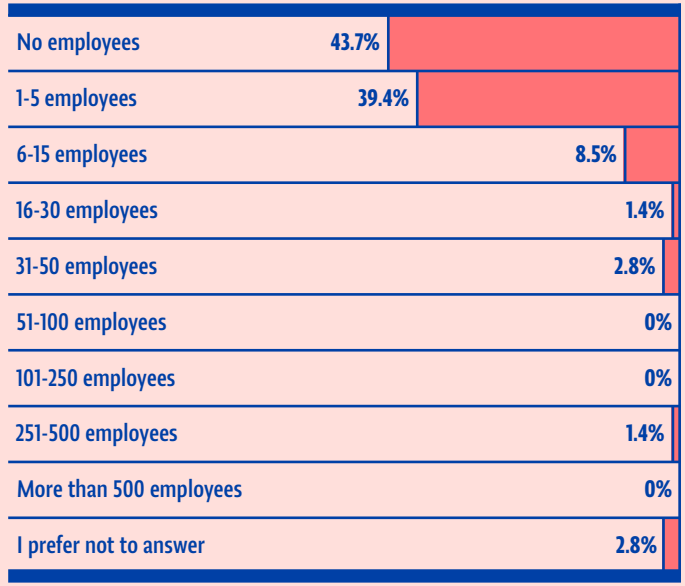
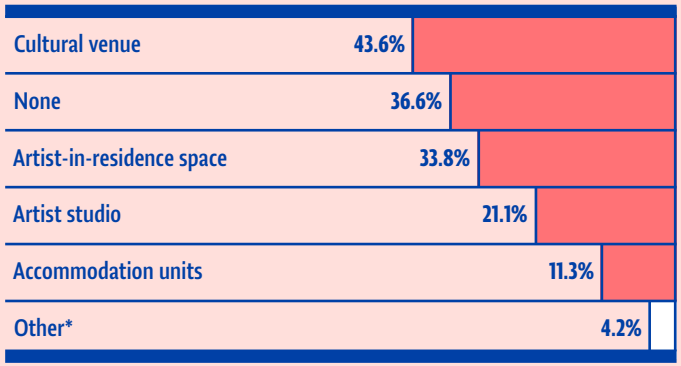


Figure 13 ▸ Number of employees
Percentage of all host respondents



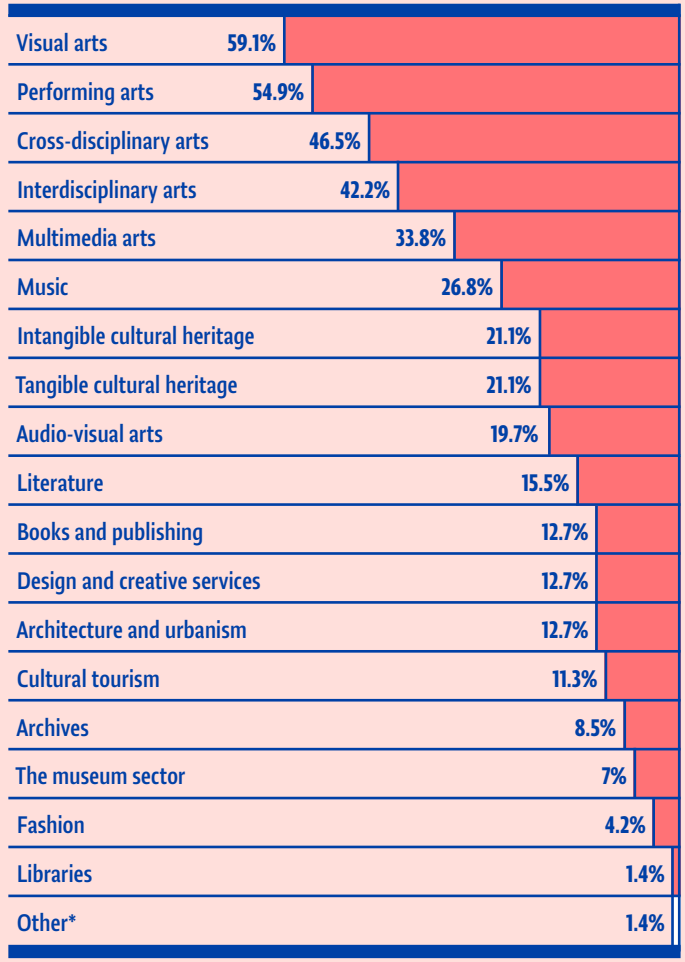
Most of the participating hosts run a cultural venue (43.6%) or do not run any venue/facility (36.6%). A notable share runs artist-in-residence space (33.8%) or an artist studio (21.1%) (see ▸ Figure 14). Considering the participating hosts' field of work, typically they work in visual arts (59.1%), performing arts (54.9%), cross-disciplinary arts (46.5%), interdisciplinary arts (42.2%) or multimedia arts (33.8%) (see ▸ Figure 15).

Figure 14 ▸ Do you run any of the following?
Percentage of host respondents; Multiple choice, select all that apply



* Workshop space; Accomodation units and studio; Youth centre, artist-in-residence space, gallery, workshop spaces

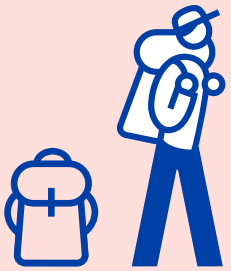
Figure 15 ▸ Field/s of work
Percentage of host respondents; Multiple choice, select all that apply



* Artistic research

Overall, features of the participating hosts' profile show that the typical host is an established small organization or an individual who does not run any cultural facility/venue and is active in the field of performing or visual arts. Geographically, the hosts are quite dispersed across the European space but slightly more often based in the Southern Europe, Germany and UK.

PREVIOUS EXPERIENCE



The ACPs who received i-PH mobility grants more often than not had some previous granted mobility experience, typically between one and five years. About 4 out of 10 (40.2%) did not have previous granted mobility experience before receiving the i-Portunus mobility grant. The hosts who participated, similarly to the ACPs, most frequently had between one year and ten years of experience, but there was a notable share of respondents with no previous hosting experience (22.5%) (see ▸ Figure 16). The hosts tend to host either artists and cultural professionals (54.9%) or just artists (42.3%) (see ▸ Figure 17).

Figure 16 ▸ Number of mobility experiences that ACPs had in their career before the i-Portunus Houses mobility grant
Percentage of ACP/host respondents

Figure 17 ▸ For whom do the hosts provide hosting?
Percentage of host respondents

In the remaining part of this chapter we present the answers of the ACPs who had experience of granted mobilities (N = 143) and the hosts with hosting experience prior to i-PH (N = 55). About nine out of ten ACPs responded that they co-finance the mobility grants that they receive (64.3% sometimes; 16.1% usually and 9.1% always). Even more hosts said that they often co-finance the mobility grants that they receive (27.3% always, 38.2% usually and 27.3% sometimes). A minority of the ACPs and hosts never co-finance grants (10.5% and 7.3%, respectively) (▸ Figure 18). If we compare the ACPs and hosts who received i-PH grants, their previous experience shows that the hosts co-finance granted mobilities more often than the ACPs. We can suppose that the ACPs give up mobilities more often if they are not supported by a grant, while the hosts – some of which are organizations – try to re-allocate their resources to support their hosting activities. Nevertheless, our sample includes only those who participated in mobility, so we cannot verify this supposition. The other possible interpretation is that, for the hosts, the hosting activities often include expenses that are not covered by the mobility grants. The later interpretation is corroborated by findings presented in the following chapters.

By far the most common types of eligible costs covered by mobility grants received before the i-PH grant (see ▸ Table 1) for both ACPs and hosts were travel costs (ACPs – 96.5%; hosts – 90.9%) and accommodation (ACPs – 84.6%; hosts – 78.2%). Furthermore, for both groups, other eligible costs often covered are subsistence/per diem, production costs and/or fees/salary. We would like to highlight that visa-related costs are covered quite infrequently, and these can sometimes build up to a significant sum, especially if the procedure requires travel, which generates additional expenses.

The ACPs and hosts shared the two most common purposes of mobility grants received before the i-Portunus Houses mobility grant: residency (research and production) (62.9% of the ACPs and 70.9% of the hosts) and education and capacity building (workshops, training and seminars) (46.2% of the ACPs and 58.2% of the hosts). The other rather commonly funded purposes for both groups were conferences and, in the case of the hosts, markets, fairs and festivals. Other purposes are shown in ▸ Table 2 and were mentioned by fewer than a fifth of the respondents in both groups.

Figure 18 ▸ Co-financing of mobility grants
Percentage of the ACPs/hosts with previous mobility/hosting experience

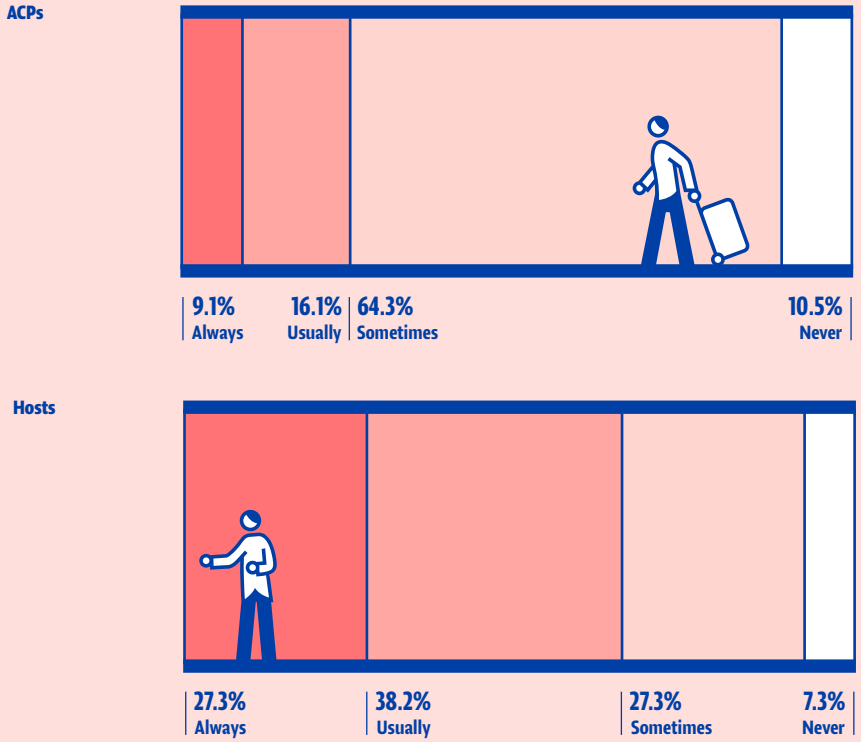


Table 1 ▸ Eligible costs covered by mobility grants received before the i-Portunus Houses mobility grant
Percentage of the ACPs/hosts with previous mobility/hosting experience; Multiple choice, up to five most common

ACPs		Hosts	
Travel costs	96.5%	Travel costs	90.9%
Accommodation	84.6%	Accommodation	78.2%
Subsistence/ per-diem	57.3%	Subsistence/per-diem	58.2%
Production costs	45.5%	Production costs	58.2%
Fees/salary	37.8%	Fees/salary	45.5%
Registration fees (training, conference, etc.)	16.8%	Overhead and administration costs	16.4%
Visa	11.9%	Visa	10.9%
Travel insurance	11.9%	Travel insurance	5.5%
Overhead and administration costs	4.2%	Registration fees (training, conference, etc.)	5.5%
Work permit costs	2.1%	Previous hosting was funded through their own projects/regular activities	5.4%
Tax costs	2.1%	Work permit costs	1.8%
Additional costs for those with disabilities	0.7%	Tax costs	1.8%
Other*	1.4%	Other*	3.6%
		Additional costs for those with disabilities	0%

* Whatever I wanted; Scholarship

* Transportation costs and insurance of artifacts; COVID-19 tests

Table 2 ▸ Most common purpose of mobility grants before the i-Portunus Houses mobility grant
Percentage of the ACPs/hosts with previous mobility/hosting experience; Multiple choice, up to three most common

ACPs

Residency (research, production)	62.9%
Education and capacity building (workshop, training, seminar, etc.)	46.2%
Conference	30.8%
Internship/work experience	18.2%
Meeting	14%
Market, fair, festival	11.9%
Touring	10.5%
Staff exchange	4.9%
Other*	3.5%

* Exhibition; Participation in and organization of artistic projects abroad; Supplies

Hosts

Residency (research, production)	70.9%
Education and capacity building (workshop, training, seminar, etc.)	58.2%
Market, fair, festival	27.3%
Conference	20%
Touring	14.5%
Meeting	12.7%
Internship/work experience	7.3%
Staff exchange	5.5%
Other*	5.4%

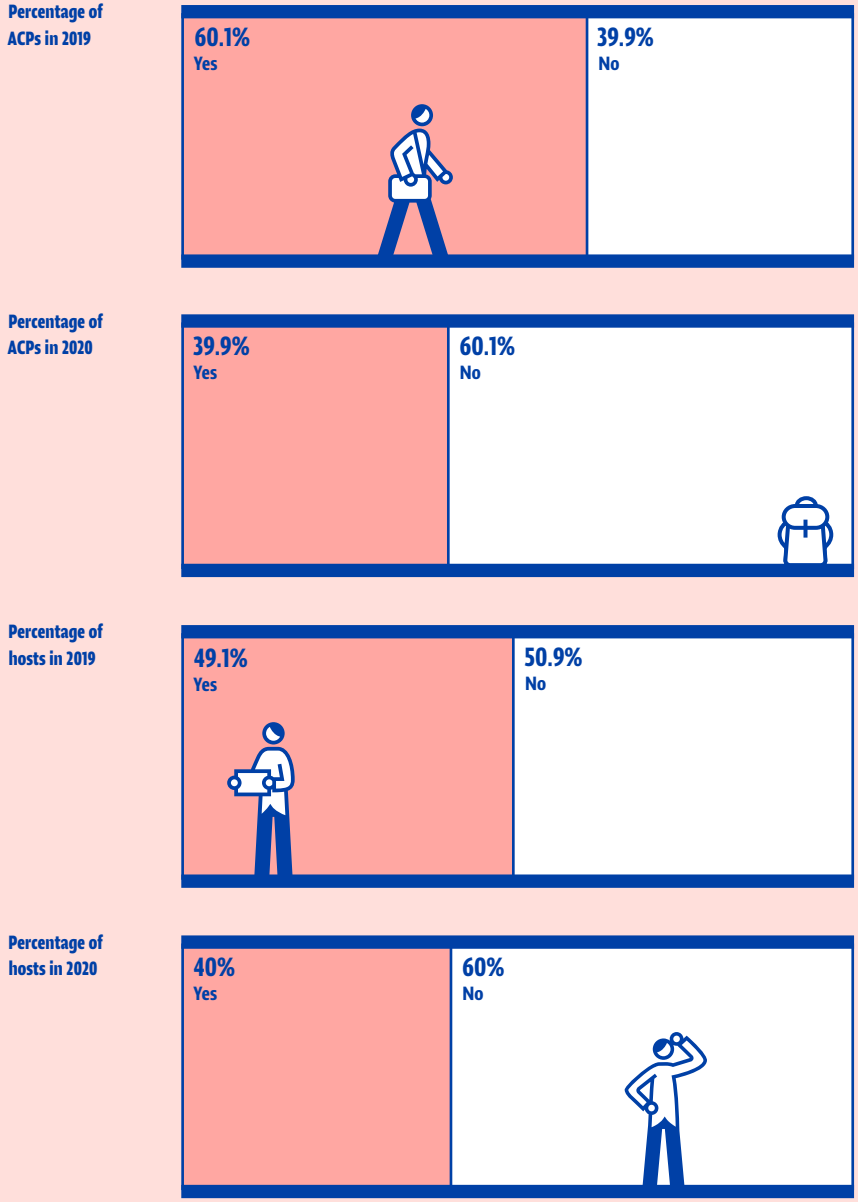
* Exhibitions, public art projects; Study visit

We asked the ACPs how often they use various means of cross-border transport for their mobility purposes. ▸ Figure 19 shows the average rank of the offered means of transport (the scale is from 1–most common to 7–least common, so a lower number means more often). By far, the ACPs most commonly take flights. The second most common mean of transport are trains, which are followed by cars and buses. On average, the least often used means of transport are transnational biking and walking.

Figure 19 ▸ Most common means of cross-border transport
Average rank (scale: from 1–most common to 7–least common)

As expected, in 2020, there was a decline in the share of both ACPs who travelled for mobilities and hosts who hosted ACPs' mobilities (see ▸ Figure 20).

Figure 20 ▸ Respondents who travelled for/hosted mobilities in 2019 and 2020
Percentage of the ACPs/hosts with previous mobility/hosting experience



Yes

No

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

The ACPs received mobility grants more frequently than the hosts in the five-year period before the COVID-19 crisis (2015–2019; see ▸ Figure 21): 56.6% of the ACPs received them compared with just 34.5% of the hosts. During the COVID-19 crisis (in 2020 and 2021), about three quarters of both ACPs and hosts had not received a mobility grant before the i-Portunus Houses grant. Almost one in five of the ACPs (18.9%) and somewhat over a third of the hosts (35.2%) funded mobility from other sources. Sadly, just 25.9% of the ACPs and 25.5% of the hosts received a mobility grant in this period (see ▸ Figure 22).

Figure 21 ▸ Respondents who received a grant for a mobility/for hosting a mobility in 2015-2019
Percentage of the ACPs/hosts with previous mobility/hosting experience

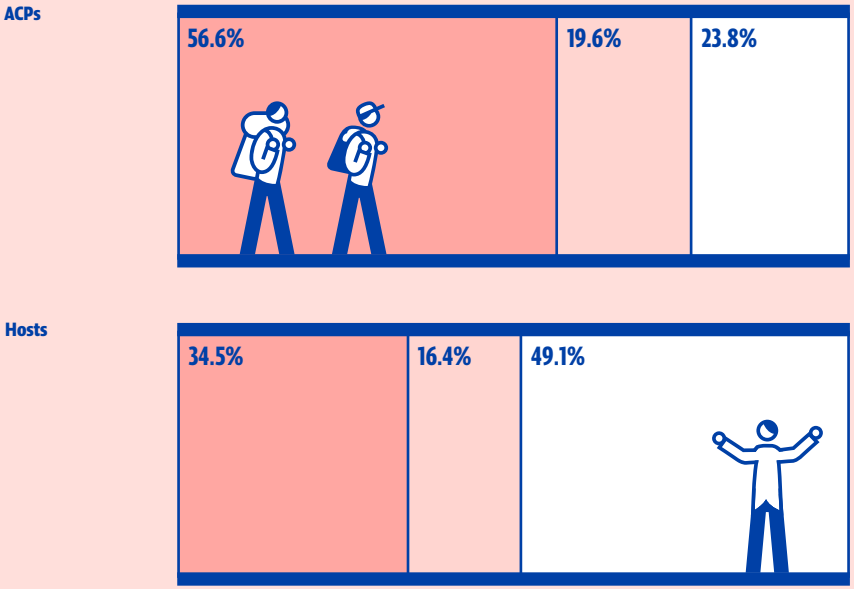
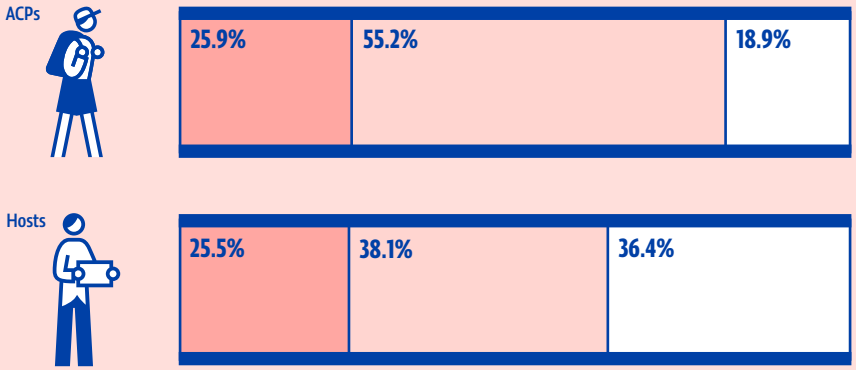


Figure 22 ▸ Respondents who received a grant for a mobility/ for hosting a mobility in 2020 and 2021, before the i-Portunus Houses grant
Percentage of the ACPs/hosts with previous mobility/hosting experience



ACPs and hosts who received small grants in both periods (2015-2019 and 2020-2021, before the i-PH grant) most often received the small grants up to €500 (see ▸ Table 3). Nevertheless, in the later period, the shares of the ACPs and hosts who received such low grants somewhat decreased. When it comes to the largest grants, in both periods, the ACPs most often received the largest grants, within a range of €1,001–€2,500, and very rarely did they receive grants above €10,000. The largest grants for the hosts in both periods were most frequently in the range of €2,501–€5,000, but, in the later period, there was a slight increase in the share of the hosts who received the largest grant that was higher than €5,000. The results suggest that there was a tendency for "fund concentration" in the COVID-19 period, with a smaller number of beneficiaries receiving slightly higher amounts when funded.

Table 3 ▸ Smallest and largest amounts of mobility grants in the period before the COVID-19 crisis (2015-2019 and 2020-2021, pre i-Portunus Houses)
Percentage of the ACPs/hosts who received grants in each period

ACPs
2015-19
N = 81/
2020-21,
pre i-PH
N = 37

Smallest amount in 2015-2019		Smallest amount in 2020-2021, pre i-PH	
Up to €500	63%	Up to €500	45.9%
€501 – €1.000	17.3%	€501 – €1.000	27%
€1.001 – €2.500	12.3%	€1.001 – €2.500	16.2%
€2.501 – €5.000	4.9%	€2.501 – €5.000	10.8%
€5.001 – €10.000	2.5%	€5.001 – €10.000	0%
More than €10.000	0%	More than €10.000	0%

Largest amount in 2015-2019		Largest amount in 2020-2021, pre i-PH	
Up to €1.000	21%	Up to €1.000	27%
€1.001 – €2.500	40.7%	€1.001 – €2.500	35.1%
€2.501 – €5.000	16%	€2.501 – €5.000	21.6%
€5.001 – €10.000	14.8%	€5.001 – €10.000	13.5%
€10.001 – €15.000	2.5%	€10.001 – €15.000	0%
€15.001 – €20.000	3.7%	€15.001 – €20.000	2.7%
More than €20.000	1.2%	More than €20.000	0%

Hosts
2015-19
N = 19/
2020-21,
pre i-PH
N = 14

Smallest amount in 2015-2019		Smallest amount in 2020-2021, pre i-PH	
Up to €500	52.6%	Up to €500	35.7%
€501 – €1.000	26.3%	€501 – €1.000	14.3%
€1.001 – €2.500	10.5%	€1.001 – €2.500	7.1%
€2.501 – €5.000	5.3%	€2.501 – €5.000	28.6%
€5.001 – €10.000	5.3%	€5.001 – €10.000	14.3%
More than €10.000	0%	More than €10.000	0%

Largest amount in 2015-2019		Largest amount in 2020-2021, pre i-PH	
Up to €1.000	10.5%	Up to €1.000	7.1%
€1.001 – €2.500	15.8%	€1.001 – €2.500	14.3%
€2.501 – €5.000	42.1%	€2.501 – €5.000	35.7%
€5.001 – €10.000	10.5%	€5.001 – €10.000	28.6%
€10.001 – €15.000	10.5%	€10.001 – €15.000	0%
€15.001 – €20.000	10.5%	€15.001 – €20.000	7.1%
More than €20.000	0%	More than €20.000	7.1%

The last question within the section on previous experience asked about ACPs' experience with respect to the services/support that the hosts provided. We asked the ACPs what the hosts provided during their last mobility experience before the i-Portunus Houses mobility grant. In the same vein, the hosts were asked what they provided for the ACPs whom they hosted during their last mobility hosting before the i-Portunus Houses mobility grant.

Table 4 ▸ Provided by the host at the location during the last mobility before the i-Portunus Houses mobility grant
Percentage of the ACPs/hosts with previous mobility experience; Multiple choice, select all that apply

ACPs	
Travel costs	67.8%
Spaces for art presentation	56.6%
Workspace within the host's facilities for art production/research	53.1%
Contact with other professionals within the arts and culture sector	51.7%
Equipment and other materials necessary for work	49%
Accommodation in hotels/hostels/private apartments	46.2%
Meals	44.1%
Accommodation within the host's facilities	42.7%
Media and PR support	35%
Opportunities for community engagement	32.9%
Management of the project	26.6%
Curatorial support	26.6%
Transport costs for art goods and equipment	23.8%
Support for family (accommodation, information on childcare, etc.)	4.2%
Other*	1.4%

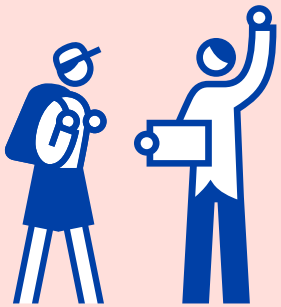
* Per diems, artist fees; N/A

The detailed results are provided in ▸ Table 4, so we will highlight only the most important aspects. The largest share of both ACPs and hosts answered that they received/provided the travel costs (67.8% and 72.7%, respectively) and/or spaces for art presentation (56.6 ACPs and 72.7% hosts). Among the top five answers for both groups were workspace within the host's facilities for art production/research and contact with other professionals within the arts and culture sector.

Hosts	
Travel costs	72.7%
Spaces for art presentation	72.7%
Contact with other professionals within the arts and culture sector	65.5%
Workspace within the host's facilities for art production/research	61.8%
Equipment and other materials necessary for work	61.8%
Management of the project	60%
Meals	60%
Opportunities for community engagement	60%
Accommodation in hotels/hostels/private apartments	56.4%
Media and PR support	50.9%
Curatorial support	50.9%
Accommodation within the host's facilities	38.2%
Transport costs for art goods and equipment	27.3%
Support for family (accommodation, information on childcare, etc.)	10.9%
Other*	3.6%

* Local collaboration partner; None

I-PORTUNUS HOUSES MOBILITY EXPERIENCE



DESCRIPTION

The ACPs most often travelled for a mobility that lasted between eight and 15 days or less (seven days) (see ▸ Figure 23). The vast majority of the ACPs experienced an i-PH physical mobility (95.8%) and just 4.2% participated in an i-PH virtual mobility. About four out of five hosts (81.7%) hosted an i-PH physical mobility, and others hosted an i-PH blended mobility (18.3%), which combined a physical with a virtual mobility (see ▸ Figure 24).

Figure 23 ▸ Duration of the i-Portunus Houses mobility
Percentage of the ACP respondents

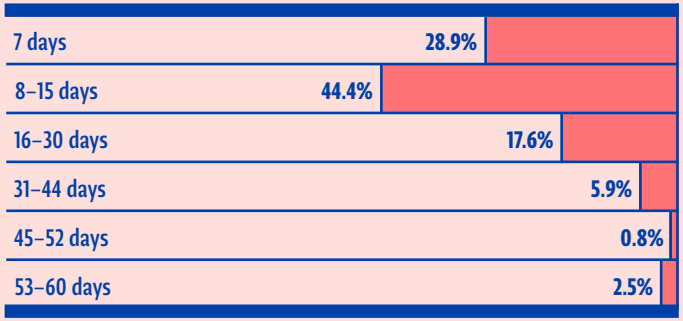


Figure 24 ▸ Type of i-Portunus Houses mobility
Percentage of the ACP/host respondents

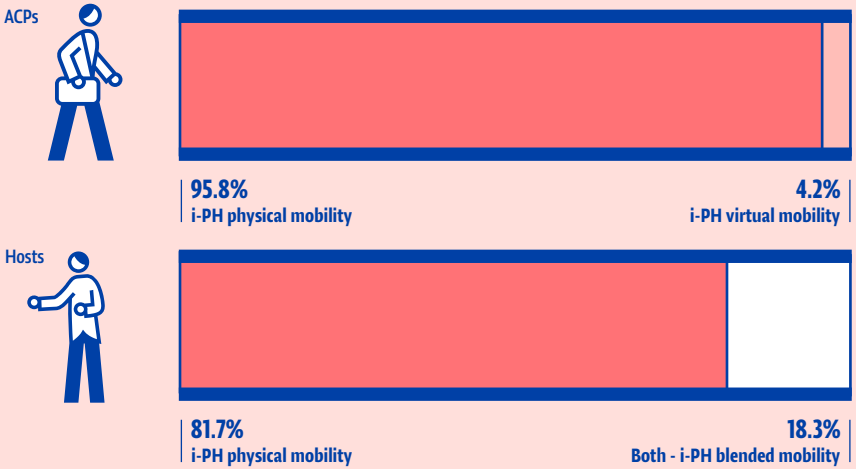
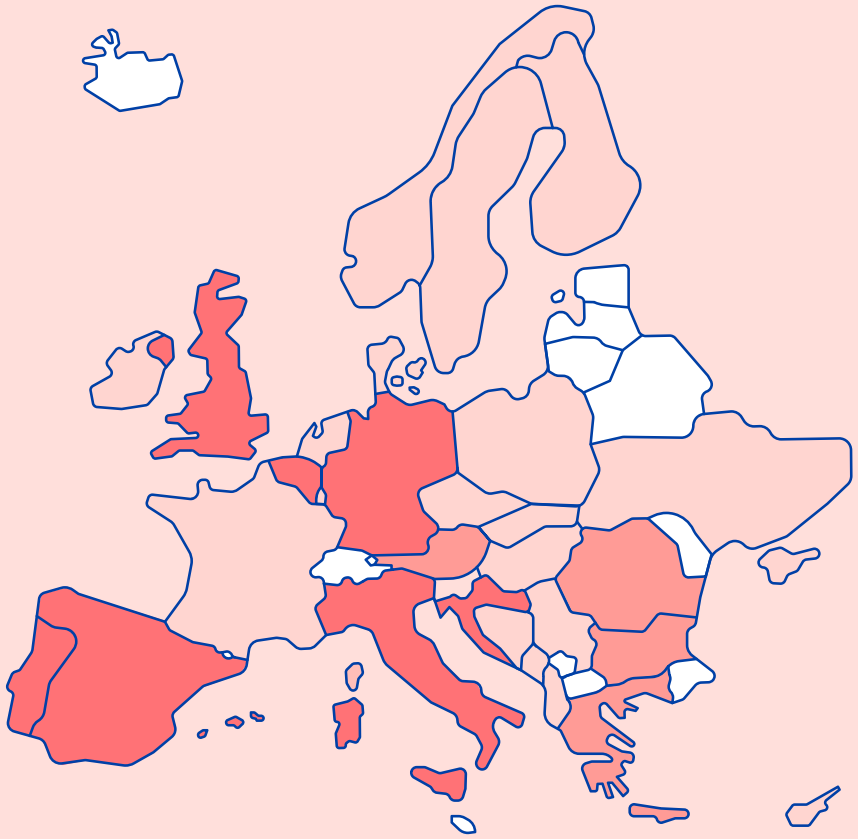


Image 4 ▸ Destination of the i-Portunus Houses mobilities
Only the ACPs who participated in a physical mobility

NOT ON MAP
Armenia 1.7%
Georgia 1.3%
Tunisia 0.9%



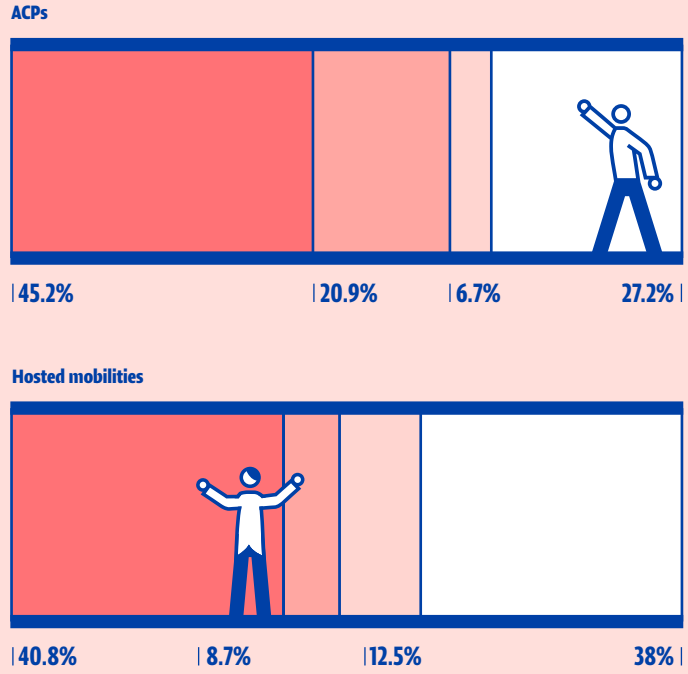
10› ACPs
6–10 ACPs
2–5 ACPs
0–1 ACPs

For the ACPs who participated in an i-PH physical mobility (N = 229), their most common destination was Italy (16.2%), followed by the UK (7.4%), Croatia (6.6%), Germany (6.6%) and Spain (5.7%). The rest of the ACPs' mobilities were distributed across the European continent (see ▸ Image 4).

Regarding the objectives of the i-PH mobilities, both ACPs and hosts most frequently answered that their main purpose was creating: (co-)creation of artistic work, production and performance (45.2% of the ACPs and 40.8% of the hosts). This was followed by exploring: research and future collaborations/projects (see ▸ Figure 25). The least often mentioned objective of both groups was learning: increasing competences and professional development.

Figure 25 ▸ Objectives of the i-Portunus Houses mobility collaboration
Percentage of ACP respondents/hosted mobilities(6)

Creating: (co-) creation of artistic work, production, performance
Connecting: networking, internationalization
Learning: increasing competences, professional development
Exploring: research, future collaborations/projects



(6) The total corresponds to the number of ACPs hosted by the hosts who participated in the surveys. As some ACPs did not fill in the questionnaire before the deadline, the number of ACP respondents (239) is somewhat smaller than the number of mobilities hosted by the host respondents (255).

Hosts most frequently hosted five (in 32.4% of cases) or two (in 25.4% of cases) ACPs (see ▸ Figure 26), and about one in 10 hosted ACPs with a long-term health condition or disability (see ▸ Figure 27). We asked those who did so about the means of support/assistance that they provided for visiting ACPs with a long-term condition/disability (this was a multiple-choice question, for which respondents could select all answers that applied). Out of seven hosts who hosted ACPs with a long-term health condition or disability, six said that the visiting ACP did not ask for any disability-related support/assistance; two provided support for the ACPs during the application process. One out of seven hosts answered that they provided appropriate accommodation or means of local transport or covered additional expenses (eligible within the i-PH grant), and one answered that they did not provide any support/assistance.

The ACPs received amounts ranging from €800 to €10,000, the mean being €2,060 and the median being €1,590. The hosts received amounts ranging from €858 to €11,946, the mean being €6,666 and the median €6,732 (▸ Figure 28).

Figure 26 ▸ Number of ACPs hosted for i-Portunus Houses mobilities
Percentage of host respondents

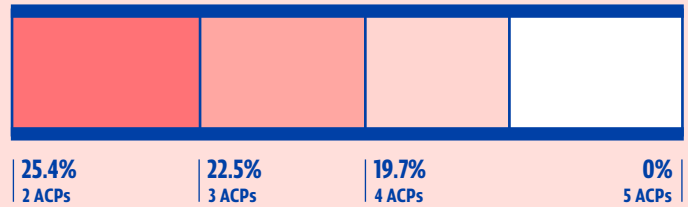


Figure 27 ▸ Number of ACPs with any long-term health condition or disability hosted for an i-PH mobility
Percentage of host respondents

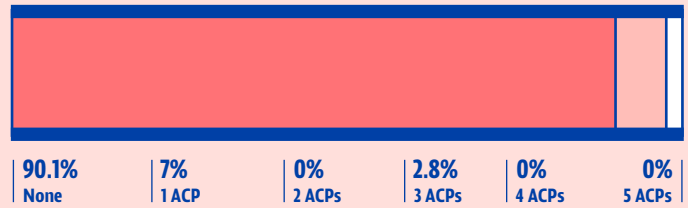
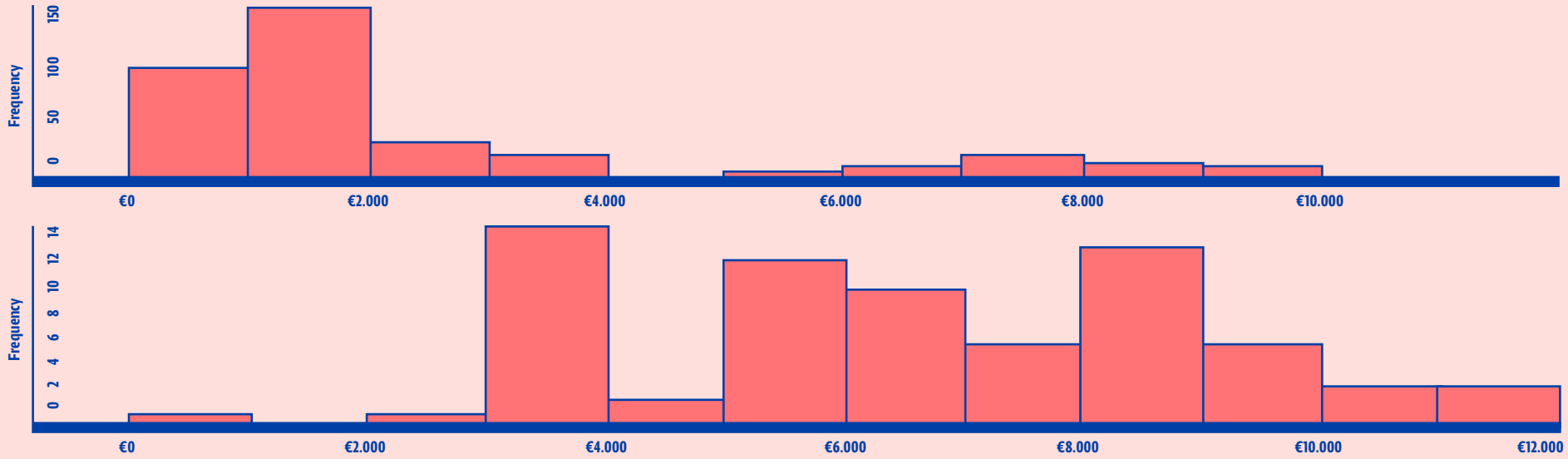
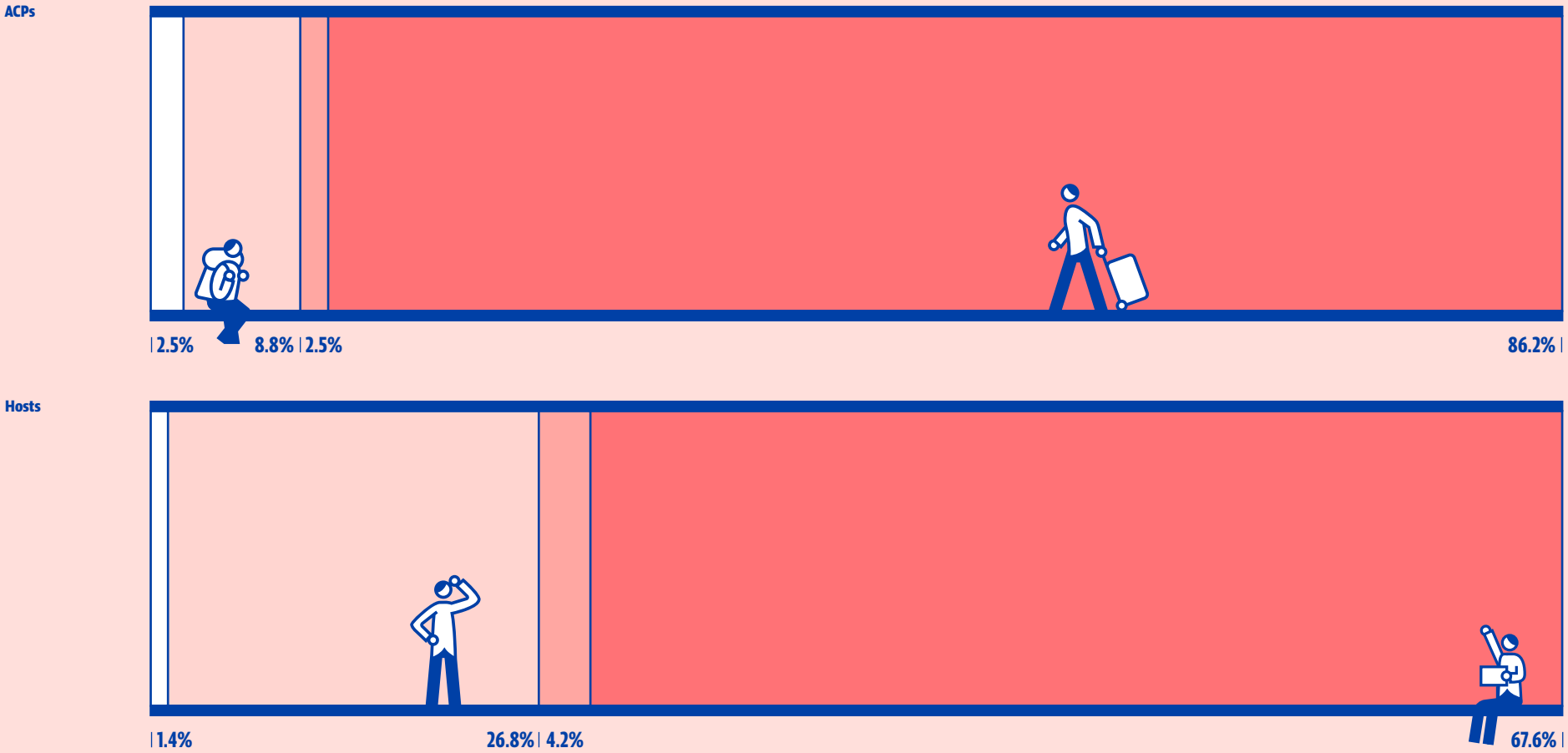


Figure 28 ▸ Amount of the i-Portunus Houses mobility grant (EUR)
Distribution by ACPs and hosts



The majority of the ACPs and hosts did not experience any cancellations or rescheduling of their i-PH mobilities. Among those in both groups who experienced either, they experienced rescheduling most often (8.8% of the ACPs and 26.8% of the hosts; see ▸ Figure 29).

Figure 29 ▸ Cancellations/rescheduling of the i-PH mobility hosting due to the COVID-19 pandemic
Percentage of ACP/host respondents



We asked the ACPs and hosts about the most beneficial aspects and challenges of the mobilities that they experienced/hosted (they were asked to select the five most important beneficial and challenging aspects). There were separate and slightly differing question forms for, on the one hand, those who experienced or hosted a physical mobility and, on the other hand, those who participated in a virtual mobility. Hosts who hosted a blended mobility answered both forms of these questions.

PHYSICAL MOBILITY

International networking (selected by 70.3% of the ACPs and 73.2% of the hosts), artistic development (61.6% of the ACPs and 66.2% of the hosts) and professional development (55% of the ACPs and 49.3% of the hosts) figured as the most frequently specified beneficial aspects for both ACPs and hosts who participated in a physical mobility (N = 229) or hosts who hosted a physical or blended mobility (N = 71). Table 5 shows the overall distribution of the answers. The key beneficial aspects are exemplified with several quotations from both ACPs and hosts in ▸ Frame 1. As explained in the Introduction, the survey participation was anonymous, and we use the Response ID as registered in the survey data collection platform when citing individual respondents. Letter A before the number signifies responses from ACPs and letter H identifies responses from hosts.

Beneficial Aspects

Table 5 ▸ The most beneficial aspects of the physical i-Portunus Houses mobility experienced/hosted
Percentage of ACPs participating in a physical mobility/hosts of a physical or blended mobility; Multiple choice, select up to five most common

ACPs

International networking	70.3%	Community engagement	26.2%
Artistic development	61.6%	Psychological benefits	25.8%
Professional development	55%	Artistic recognition and visibility	23.6%
Intercultural exchange	41.5%	Reaching new audiences	21.4%
New knowledge of different cultures and societies	36.2%	European cross-border experience	18.8%
European collaboration experience with peers	36.2%	Economic benefits	9.2%
Participatory practices with local communities	27.5%	Other*	1.2%

* Professional and artistic development as I feel I cannot separate those two; Applicable knowledge and new inspiration for both my art practice and new tools for environmental justice; Personal essential development, experiencing life's essential activities

Hosts

International networking	73.2%	European cross-border experience	29.6%
Artistic development	66.2%	New knowledge of different cultures and societies	23.9%
Professional development	49.3%	Artistic recognition and visibility	22.5%
Intercultural exchange	47.9%	Reaching new audiences	22.5%
European collaboration experience with peers	40.8%	Psychological benefits	16.9%
Participatory practices with local communities	38%	Economic benefits	2.8%
Community engagement	32.4%	Other*	4.2%

* Enchancing knowledge about the local ecology and ecosystem; Solidarity: the bond between the participating artists was strenghtened considerably; Site assessment and visits (archaeological sites and physical museum collection) for a project of heritage enhancement: they are necessary

THE MOST BENEFICIAL ASPECTS—QUOTATIONS FROM ACPS

Frame 1 ▸ Key beneficial aspects for ACPs and hosts

PROFESSIONAL DEVELOPMENT

With the physical i-Portunus Houses mobility experience, I developed my professional knowledge and extended my network. With this extension, I have the opportunity to discover new projects and persons that may have added value for my emergent career. (A 131910779)

Able to be involved with and bear witness to different participatory practice and methods of community engagement – this was useful in a professional sense. Felt very immersed in the experience and was able to produce artistically alongside this. (A 145351754)

The possibility to discuss with colleagues and other artists. Get feedback on your work. Do networking, get new input. Get updated about actual discourses, questions. For me, the most important talks are the little chats you have at midnight at the hotel bar, on your way to the underground, in the middle of a party: suddenly somebody dares to ask you the really important question about your work or gives you a really worthwhile hint or contact. (A 147480947)

ARTISTIC DEVELOPMENT

Having the physical ability and financial freedom to work in a lithography print studio continuously for three weeks had a great impact on my artistic development. (A 144612225)

Artistic development through watching the class manipulating my techniques and taking them in new directions. (A 147604675)

The best thing about the experience was the time I had to focus completely on my art work. Being away from home and being confronted with a new surrounding was very inspiring. (A 142927767)

On a journey navigating from past and virtual reality to the present, we reflected on our experiences and memories. Through various practices, including painting, poetry, writing, live performances and media, we attempted to express ourselves and create a single artwork with joint efforts. (A 143330217)

It was a pleasure to meet and work with locally based dancers. The opportunity to broaden one's artistic and network horizons is an invaluable asset to every artist. Thank you! (A 143934543)

ARTISTIC RECOGNITION AND VISIBILITY

Also, a very important fact, friends and professionals from cities and countries around Bratislava (Vienna at, Sturovo sk, Budapest hu, Györ hu) took the opportunity to come and see the show in Bratislava. We also made some professional connections in order to show the piece in other places but also for future projects. (A 145113649)

There was also an opportunity for everyone participating to maximize the impact through press interviews and tours. (A 146238136)

During this mobility experience, I got the opportunity to connect with artists across Europe and showcase our art and collaborations in a gallery in Berlin. I consider this an enriching experience for my art and for the connections and conversations that followed that collaboration. (A 144418317)

REACHING NEW AUDIENCES

Also, we had the opportunity to meet and work with the host community, Portugal in this case, contact the reality and share experiences with local agents and audiences. (A 145411663)

We were able to advance research collectively over a period of time with local artists, face to face, and to test new ideas with local audiences whilst forging networks. (A 136810422)

Experiencing mobility and new audiences. Exploring new cultures and artistic local scenes. Attending the photo festival in Wien allowed me to discover new production methods and new media. (A 143085237)

A group of researchers and artists from different sides of Europe shared their previous experiences in community work and various artists' strategies. It was surprisingly refreshing to hear and learn from all of them. At the same time, there was equal participation, so everyone felt responsible for the dynamic of the next steps of collective plans. (A 137048009)

The most beneficial aspect of a physical mobility was to get in touch with and talk directly to members of different communities and to be greeted by their hospitality. I was able to have both formal and informal interactions with both my peers and communities, something that often gets lost in an online environment. (A 144479842)

INTERNATIONAL NETWORKING

Getting to connect and collaborate with peers from across Europe, but also from diasporic backgrounds, was invaluable for me as a poc artist. Particularly in the feminist, anti-racist, intersectional space of this residency. (A 136710468)

EUROPEAN CROSS-BORDER EXPERIENCE

Meeting Belgian illustrators/cultural exchange/discovering Brussels and visiting many print shops, getting inspired by the city and the art in the city/working closely with other artists/creating new work/doing workshops and developing new techniques. (A 144501395)

The opportunity to visit the art galleries in the central Bucharest area offered me a great perspective on Romanian art as well as formal inspiration for artworks. (A 144791539)

My residency in Portugal brought a new perspective on how vulnerable Portuguese people from [the locality visited] live and experience day-to-day life. I learned how to communicate through means other than language, learning serigraphy and other artistic media from Portuguese people who spoke little to no English. I established connections with people so far outside of my circle and saw the vastness of humanity and expanded my worldview. (A 144905708)

It was very fruitful to exchange ideas and visions with artists from different European countries in the unique setting of (the visited locality). (A 146786774)

INTERCULTURAL EXCHANGE

The chance to create new connections between people from different cultures and backgrounds and to verify in person some aspects of our artistic work. (A 145262024)

I could apply my collaborative design practice in a new geographical and cultural context, which was incredibly insightful. I also got to meet local people who shared their histories and experiences with me. (A 147519202)

It gave me huge knowledge of art collectives and how they work in different countries compared to my own. (A 143268278)

NEW KNOWLEDGE OF DIFFERENT CULTURES

Seeing the vibrant arts and cultural scene of Bucharest was eye opening. I had no previous expectations but it surpassed everything I could've imagined. I was introduced to new artists, collectives and creatives. [...] I was blown away by the culture I saw. (A 146291848)

Experiencing Georgia and its people, landscape and culture was most beneficial and researching our project with my peers. (A 146232364)

Being present with the collaborating artists to get artistic research started, to explore common aims, to exchange and spend time together, to experience being and experiencing the living and working environment/ conditions of our Ukrainian collaborators. (A 136847729)

Discovering common grounds of different cultures as well as different cultural ways to deal with our social problems. (A 144292431)

Meeting the other artists and the local community was magic and humbling. I had beautiful conversations with artisans about art, craftwork and nature. (A 145698384)

PARTICIPATORY PRACTICES WITH LOCAL COMMUNITIES

It was great to connect with the local community of [the locality visited]. Along with the participation of (local) students from the Architecture School of Ioannina and a group of refugees facilitated by a local NGO, we were able to grow this project within a very diverse, rich intercultural group. This context allowed us (artist and organizers) to develop our practice further through communication, empathy and care while focusing on the fun aspect of co-creating. This process allowed me to expand my professional and artistic skills through the ideas and the contribution of everyone in the group. (A 147214163)

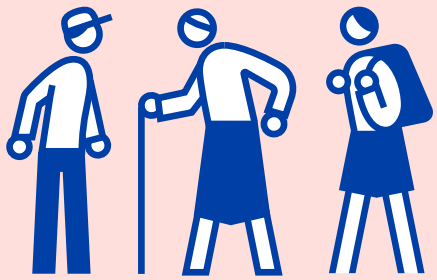
The mobility grant enabled us to travel twice – for a residency to develop ideas, meet local artists, activists, community members, allowing us to integrate them into our project and collaborate with them, and the week of the performances in which this work continued. The depth of engagement reached in this way was considerable and helped us to encounter new audiences and partners in a more open and comprehensive manner. (A 146914503)

COMMUNITY ENGAGEMENT

Being able to enhance a central space for a small community as well as being able to engage artistically with the members of the community. (A 146914691)

Engaging with the locals and conducting research with other members of the hosting centre. (A 147248829)

Being physically in the area where we are planning on continuing our work together was important in order to understand the logistics of the place. I have a better understanding of where events can take place, who runs the spaces and what to expect from and how to engage with the local community. Establishing the physical connection made it easier to connect virtually afterwards; it does not feel as distant. Organizing the project in the future will definitely be more efficient. (A 139239224)



PSYCHOLOGICAL BENEFITS

It was an incredible opportunity to reflect and grow without pressure. We created many pieces and ideas for video and performance in the future. Being able to work in nature was incredible and very inspiring and good for my mental health. (A 144806589)

It feels psychologically healthy to move after a long period of immobility during the pandemic. The feeling of coming back to normal. To have the resources and a period of time-sharing space to think together. Changing space and cultural context does affect and increase positively the perspectives from which we were focusing on the project. The intersubjective relation of the participants become stronger because of the physical meeting. (A 144874846)

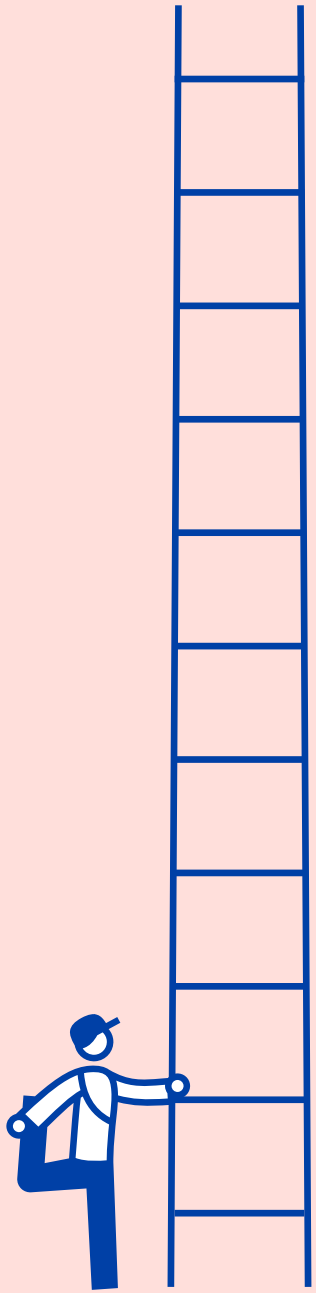
It all worked like therapy for me. It was an amazing group of artists I got a chance to meet. We talked a lot. Shared our struggles and happiness. Got to know social–political situations, what inspires each and every one of us and what moves us, stops us and keeps us going. (A 142165949)

ECONOMIC BENEFITS

The most beneficial aspects of my physical i-Portunus mobility experience included the opportunity for the production of work en route. Using the grant, I was able to buy a second-hand camera, which allowed me to document my (proposed) journey by train. The grant allowed the time for this slower but greener mobility as well as staying in cities and accommodation for a duration of time that I would not normally have been able to afford. (A 146294524)

This research would not have been possible without this two-month funding by i-Portunus. We really needed the time to engage with the local community, plan the dates for working with the participants, go to field research in the sea, which was also dependent on the weather, and collect all the materials needed for the coming exhibition in NORMAL this year. (A 146434582)

Financial stability and housing are two major challenges that your structure helps to respond to. (A 146919085)



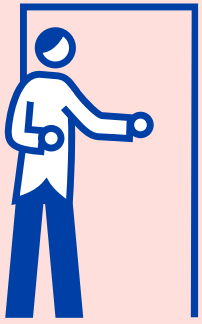
THE MOST BENEFICIAL ASPECTS—QUOTATIONS FROM HOSTS

PROFESSIONAL DEVELOPMENT

The mobility funding allowed us to expand our core objective of talent development from artists to curators, which we consider crucial for the sustainability of the cultural and artistic sector. (H 131164812)

As hosts, we learned so much during this mobility. This collaboration made us grow professionally: as producers and managers but also as artists. We learned a lot about the different ways in which different professionals might work. We learned something new from all of them. We learned a lot about our own strengths and weaknesses as an organization and as human beings. We established some valuable professional connections that we will develop further in the future in other projects. (H 144160436)

Deepening of professional relations with the artists and designers whom we hosted; sharing worries, concerns and ideas not immediately related to the project of the residency; imagining future projects; developing long-term ideas; and having the possibility to look at our own cultural and art project through the eyes of the hosted artists. (H 147442272)



ARTISTIC DEVELOPMENT

Skills exchange. The lead artist is a talented AI generative artist. By the end of our mobility and exhibition, three other artists had developed the coding skills and conceptual understanding to start experimenting with the technique in other works. The blend of ways of seeing and modes of expression in live collaboration seemed to be a great stretch for the artists. In addition, for some of the artists, this exhibition was a first. (H 145990305)

It was amazing to follow the artists' and cultural professionals' work in this location and bring life to this place. We, as a host, had an amazing opportunity to be a part of that journey, to discover the location, to admire and to stream the music played from inside the telescope. And we had a great time with the artists and an opportunity to share our experiences with each other, hoping for further collaboration. (H 144521016)

ARTISTIC RECOGNITION AND VISIBILITY

It was a rare opportunity for the recipients to learn from such experts and be inspired by them through joint work. The events were widely advertised via social media and other means of dissemination to increase public awareness of the importance of literary translation and the issues surrounding this profession. (H 144598031)

The most important aspect is the augmented visibility and recognition that the i-Portunus grant gives to the project, in this case the co-creation of an artistic work. Collaboration with peers from other European countries has been a blessing, especially considering that nationality and residence country almost never match and that the meeting of us four people gives an incredible intercultural exchange in life and in the arts as we come from diverse movement/dance disciplines and traditions. (H 147279701)

REACHING NEW AUDIENCES

We were able to continue the work of the company and develop material for a new performance, which we could test before audiences for the first time. (H 137038819)

Possibility to meet and interact with an inclusive audience in person to develop ideas in real time. (H 142041714)

INTERNATIONAL NETWORKING

The chance of networking, sharing practices and experiences on site, which can develop further in future collaborations between the artists and/or the collaborating institutions. (H 132437129)

The mobility was an incredible opportunity to develop an ambitious international design-led research workshop for my textile design students, the kind of project that I often dream about but that rarely occurs due to the complex logistics it requires. [...] All the more so that the textile design research community is so small that we are really dependent on conversations at the European level. (H 143078986)

From our point of view, the most beneficial aspects of physical mobility were the local collaboration between the team members and local interdisciplinary groups and consequently the knowledge transfer that took place through the mentorship process and curatorship as well as the networking opportunities and new collaboration that arose from the initial working relations with the team members. (H 146237972)

EUROPEAN CROSS-BORDER EXPERIENCE

Artistic creation and networking in as-yet-unknown surroundings, fostering cross-border exchange and possibilities for long-term collaboration. (H 141971757)

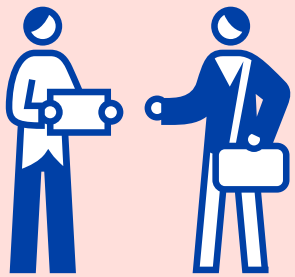
The possibility to integrate a process of artistic and creative development with additional activities (artist talks), social interaction with local audiences and live presentation of the developed parts of the work. For us, the model of residency + concert + additional activities benefits slow touring, creating stronger bonds with artistic communities across Europe and potentially germinating future collaborations. (H 145503511)

INTERCULTURAL EXCHANGE

[In a physical mobility] conversation and work processes are much faster, more effective, but above all more direct and can be designed with fewer misunderstandings, simply because one gets to know and read each other more quickly in physical contact, and it is much better to be able to sound out and take into account the methods and limits. A respectful, close working relationship is quickly established. Especially when different cultures meet, this is an important momentum. (H 143997607)

Cross-country and cross-cultural interaction, exchange, collective work, artistic creation. (H 143647825)

This residency was definitely a success in many ways. [...] We confronted our views and approaches, brought ideas to the table and found compromises to create something new together. The fluidity of the exchanges amazed me while everyone came with their own artistic backgrounds. Ties were strengthened by doing so and, by the end of the residency, artists together invited each other to their respective countries and mentioned future collaborative projects. (H 143934819)



NEW KNOWLEDGE OF DIFFERENT CULTURES

There were so many beneficial aspects of this mobility because we had previous research – and during the mobility as well – that led to an improvement of the knowledge of our own cultures. For this reason, the transcultural dialogue during the project was much richer. (H 146508731)

A chance to reconnect with cultural professionals I know but haven't seen for a while. Learning more about the city I currently live in through our research together. (H 143817686)

From our cultural legacy, the hosted artists and professionals developed ideas and projects as a team, drawing inspiration from the local culture and inspiring it too. (H 145483301)

Whilst we have successfully completed digital residencies in the past due to COVID-19, the benefit of artists from different cultures travelling to meet each other in a new place cannot be replicated digitally. We feel strongly that artists' residencies must continue to be funded to foster understanding, artistic research and cross-cultural discovery. (H 145704017)

PARTICIPATORY PRACTICES WITH LOCAL COMMUNITIES

Due to the physical mobility, the artists got to learn about the societal and ecological background of the local host. This is very important when co-creating a site-specific project. (H 139225887)

The most beneficial aspects of the mobility were being able to discuss ideas in person, being able to work intensively, being able to do physical improvisation and co-creation, being able to work in person with communities and being able to share skills. (H 144636330)

The actual physical mobility offers the indispensable benefit of blending into the local atmosphere and working on local specifics and communities. (H 130991879)

The biggest benefits of the physical mobility are direct contact and interaction between the team members and host organization, local communities and audiences. The physical mobility develops stronger social interactions and connections. (H 143978316)

COMMUNITY ENGAGEMENT

The physical mobility allowed us to visit and assess the archaeological sites, the conservation situation and the possibility of the enhancement (impossible to do via digital means). It also allowed in-situ meetings and brainstorming with the sites and collection conservators. It allowed us to interact with the local population, to realize a scientific conference and to create new scientific transborder networks. (H 146505205)

The benefit to real experience socially is the culture, the environment and engagement with local communities. It creates a more in-depth impact on the artists and also on the participants in the residency. It also transcends the artwork development but it connects art creation with life experiences and real conversations between people. (H 145283768)

The I-Portunus grant enabled a long-term stay of artists who took a break from their own life experiences to engage with a local community of artists, young artists and other curious participants during their workshops. (H 145783802)

Great to have artists from different countries working at our centre, particularly in the context of the pandemic and Brexit. They made a real impact and connection with lots of people from our local communities and with artists and activists more broadly across the city of Leeds. (H 144861020)

PSYCHOLOGICAL BENEFITS

After two years of shutting down our work, most of the artists felt/feel lost and have to start from the beginning. This residency lifted up some of the artists psychologically and also gave us all energy and an opportunity to start a new project together. (H 141969573)

The project enabled us to work in a supportive and collaborative way in a new environment … Being together in this way after nearly two years of virtual work gave us all a much-needed boost to our physical, emotional and creative well-being. (H 145701643)

The artists managed to connect as future collaborators and as humans. They have created friendships and a circle of trust that will serve as connective tissue and five necessary fuels for the realization of the festival. (H 146724199)

ECONOMIC BENEFITS

Thanks to the financial help of the i-Portunus mobility grant, we have managed to host three French artists for a longer period of time than we would have been able to do with our own resources. The grant has allowed us to include local artists and collaborators in the projects and has enabled the French artists to work with a wider circle of collaborators than was originally intended. (H 146529837)

Key Challenges

When it comes to the key challenges, most of the ACPs who participated in physical mobility did not face any challenges (31.9%), and among those who did, most often they were COVID-19-related obstacles (26.6%) and/or limited financial resources (23.9%). The latter has been the most important challenge/obstacle for hosts, 47.9% of whom experienced this. It is interesting to note that the environmental impact of travel and stay at the destination figured among the five most-often-experienced challenges for both groups (18.3% of the hosts and 11.4% of the ACPs selected them among the top five challenges/obstacles), which suggests an awareness of the environmental impact of cross-border travel. It is important to note that about one in five of the ACPs (19.2%) faced difficulties in achieving work–life balance during their mobility stay. ▸ Table 6 shows a more detailed overview of the ACPs' and hosts' answers.

Table 6 ▸ The key challenges of the physical i-Portunus Houses mobility experienced/hosted
Percentage of the ACPs participating in a physical mobility/hosts of a physical or blended mobility; Multiple choice, select up to five most common

ACPs		Hosts	
None of the above	31.9%	Limited financial resources	47.9%
COVID-19 related obstacles	26.6%	COVID-19 related obstacles	36.6%
Limited financial resources	23.9%	None of the above	22.5%
Difficulties in achieving work-life balance during the mobility stay	19.2%	Environmental impact of travel and stay of the ACPs hosted within the i-PH scheme	18.3%
Environmental impact of travel and stay at the destination	11.4%	Taxation and fiscal difficulties with payments of the ACPs hosted within the i-PH scheme	16.9%
Limited scope of local connections and relations	8.7%	Lack of information about the i-PH mobility scheme	12.7%
Lack of information about the i-PH mobility scheme	7.9%	Limited scope of international connections and relations	7%
Lack of proper support from the local host	6.6%	Visa obstacles	7%
Absence of adequate working conditions at the destination	5.7%	Unsatisfactory collaboration with the ACPs hosted within the i-PH scheme	4.2%
Lack of information about the local context	5.2%	Inability to provide adequate working conditions for the ACPs hosted within the i-PH scheme	2.8%
Large taxation and fiscal obligations in my country of residence	3.5%	Work permit obstacles	1.4%
Visa obstacles	3.5%	Other*	12.6%
Abesence of adequate living conditions at the destination	0.9%		
Work permit obstacles	0.9%		
Other*	6.4%		

* **ACPs** Paperwork, documentation, bureaucracy that was requested from i-Portunus was too demanding; Lack of time to finish all that was planned; Residency duration too short; Difficulties in sorting out accomodation from abroad, and the difference between what we thought was the stage of the infrastructure in which we intervened and the real one. Harsh weather for working outside; Logistics; Truly bad internet service. Also on a personal note, I got COVID, this is my first time during this pandemic, so that stopped me from doing my duties that I had promised to attend to. Otherwise, no real problems were detected; Lost my baggage upon arrival; Ambitious project for the amount of time/money we had

* **Hosts** Paperwork, documentation, bureaucracy that was requested from i-Portunus was too demanding; Change in team member due to sudden health complications; To estimate how intensely we could go and what programme to work out in advance, given the urgent situation of the Russian invasion of Ukraine, in which the members from Georgia are very closely involved; War; Travel restrictions and disruptions and emergency health conditions; The primary difficulty was the incredibly chaotic information and communication and system of the i-Portunus team and programme as well as the unethical demands for excessive time spent by the team and artists on their scheme, without payment in return

KEY CHALLENGES – QUOTATIONS FROM ACPS

Frame 2 ▸ Key challenges for ACPs and hosts

ABSENCE OF ADEQUATE LIVING CONDITIONS AT THE DESTINATION

The accommodation was great location-wise but lacked some basic kitchen and cleaning items as well as fire prevention measures. (A 144612225)

Due to the nature of [the hosting organization] being a space-less organization, it was hard to work upon arrival with the proper facilities in terms of space, having had to do many of the visual aspects of the work leading to the performance in my own rented accommodation. Rehearsals were also in rented spaces, which was costly for the overall budget and so only available for a limited time. (A 146591502)

NEGOTIATING REHEARSAL SPACE

The biggest challenge was the lack of local transport and the non-existence of a private dance studio. (A 146230225)

LARGE TAXATION & FISCAL OBLIGATIONS IN MY COUNTRY OF RESIDENCE

The key challenge was maybe really to understand the tax issue and later realizing that it would be quite high. The personal challenge was really to try to stay focused also on real-life things because the experience was so immersive, but maybe that is only a good thing :). (A 144622875)

The only key challenge was my bank levying large taxes and tax obligations, causing me to receive €1,478.50 instead of €2,500. Other than that, there were no major challenges. (A 145292961)

COVID-19-RELATED OBSTACLES

I think COVID remained an issue that may have prevented local people, especially the elderly, from visiting the project. (A 145698384)

Relational and psychological. After the unstable and stressful period of lockdown in the pandemic, the participants were more vulnerable psychologically and economically. It took more time to find the common energy to focus on the project. (A 144874846)

The most important challenge was the COVID regulations; as a person coming from a non-EU country, I have five shots (two non-recognized Chinese vaccines and two Pfizer + booster) vaccines to be counted as vaccinated. Other than that, everything was just great. (A 142165890)

The only challenge I faced was that I contracted COVID a few days before I was supposed to leave for my mobility destination; we managed to rearrange the dates so I could undertake the mobility experience. (A 146291848)

Worrying about whether COVID was going to make it impossible for me to travel to the destination. (A 146914691)

It was a weird moment related to COVID issues and my recovery certification was not allowed as a COVID passport while in my country they told me it was, so finally I had to take a PCR at the last moment. (A 142265479)

DIFFICULTIES IN ACHIEVING WORK–LIFE BALANCE DURING MOBILITY STAY

I think having a small child at home made this mobility a little challenging but also amazing. It meant I could not choose to travel over land because of the additional time this would take (so I flew, which I do not normally do) and I also had to ask my partner to take time off work to look after them, which was costly. I would love to see a mobility that included provision for accompanying family/some kind of childcare provision. (A 144705515)

About life–work balance: it was difficult to have time for myself out of the work group because the host conditions were that we had no private spaces, but once accepted it was a nice experience. (A 142265479)

The biggest challenge was balancing and distinguishing between work and free time. I ended up spending morning till night on getting the most out of the mobility. (A 144479842)

The socializing was so nice and intense, it was hard to focus on actual work. (A 146914534)

ENVIRONMENTAL IMPACT OF TRAVEL & STAY AT THE DESTINATION

I think that the biggest challenge was connected with the necessity of travelling by plane, which is not sustainable. (A 146923015)

Since, for me, habits surrounding travel in the context of climate and energy consumption are important, I do not want to fly inside Europe. Yet going by bus between the Netherlands and Italy, as I did now, is still an exhausting experience. The train would be a better alternative, but, due to the European connections still not being optimized and air travel being unnaturally cheap, the train option is much more expensive and would require a bigger budget. (A 145278824)

The climate crisis is causing a strong personal and ethical conflict in me every time I travel by plane; however, travelling by train would require more time and therefore more financing. (A 145695881)

We did try not to fly to Greece but were limited in that some overland trains were not running. Also, the time constraints meant we could not take the three to four days' travel each side to go by train. In pandemic times, we were also worried about what each border crossing would be like and if we might get stuck somewhere. For ease, flying was the best, quickest and cheapest option. (A 141969598)

LACK OF INFORMATION ABOUT THE LOCAL CONTEXT

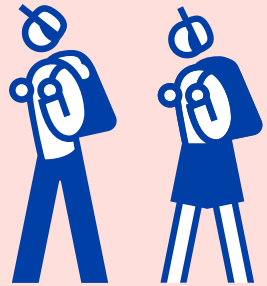
The team at the arts organization, although very good with their digital social media skills (they seemed to be posting a lot to their Instagram accounts, etc.), lacked some local information (e.g. a map to where the village bus stop was located, connecting you to the local city's train station, should have been a standard issue to hosts on arrival). This disconnect to the place of their arts centre and the local environment was partly because the hosts' staff all but one commuted in from the city daily (by cars) to run the arts centre and then would return to the city in the evening. (A 146294524)

Queer and gay history is not processed in Tbilisi. It is done through oral tradition, so it was difficult to find information about the existence of different places and communities and their creation. (A 147588013)

LACK OF INFORMATION ABOUT THE I-PH MOBILITY SCHEME

Communication about the i-Portunus scheme was very minimal. (A 145590412)

I had no idea of i-Portunus Houses mobility till my local host in Germany told me about the programme. (A 145344635)



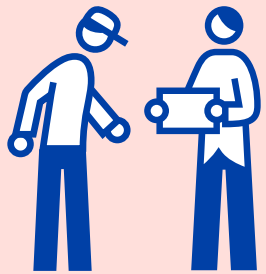
LACK OF PROPER SUPPORT FROM THE LOCAL HOST

Due to the lack of actual and permanent support from the local host, we resolved all the challenges as a team. Next time we will choose wisely. Challenges: collecting materials for instruments; finding adequate exhibition space and media support. We did not even have Wi-Fi and electricity cables for the lectures. Host failed to communicate. Now we do not have an answer from the host, and we need the host's survey to pass the report to you. What can I say? The people factor is the biggest challenge. (A 144519155)

I have [a disability/long-term condition] and often need someone to be with me in unfamiliar places because I can lose my sense of direction and experience meltdowns. The local host planned only to let me move around alone and not get too involved, so I had a few bad experiences and did not visit as many places as I'd have liked to. (A 144791539)

Negotiating the space and equipment with other activities of the venue. (A 144700781)

The real challenge for me was to be completely dependent on the host in a matter of mobility and supplies. Because of my [disability/long-term condition], it became quite difficult and stressful as a local host could not offer enough support and time on that matter. That situation causes a lot of tension as well as an often slower collaboration, communication and work process. (A 144866748)



LIMITED FINANCIAL RESOURCES

2,220 euros do not go a long way for return flights from Iceland + accommodation + living costs for a month. (A 146231362)

Although we are incredibly thankful for this chance, the project meant many other extra costs, like technical equipment, car, gas, etc., that I had to pay from my own pocket. We would also have loved to choose another transportation method more ecological than the plane, but we have to take that option as we could not afford other more expensive ones. (A 146434582)

The only challenge may have been to be able to manage the limited resources for travel and living costs. (A 145262024)

It would have been useful if i-Portunus provided some funding for production and material costs. (A 146233621)

Limited financial resources since I could not work on other things in that period. (A 141973706)

The grant from the mobility programme provided our group with adequate financial resources for the residency, travel and stay; however, it could not cover sufficient artistic fees as prices have skyrocketed in 2022, which we could not anticipate. (A 146232364)

LIMITED SCOPE OF LOCAL CONNECTIONS & RELATIONS

Lack of communication prior to our visit with audiences potentially interested in seeing the show (schools, colleges, associations, socio-cultural centres, teenagers, theatrical practice groups). (A 145113649)

The key challenge in this project was how to coordinate the work of a large number of people because five artists participated in the project. It was a bit difficult to cooperate with the local community, which was passive and slow to react because I only had eight days to stay. There was a lot of hindrance due to the specifics of the social structure that sees resistance to the success and progress of the individual, so our host was not able to provide all the support we expected and agreed upon. (A 144145391)

VISA OBSTACLES

Due to COVID, the Netherlands Embassy limited the access to visas, so it took us some time to resolve this problem with the collaboration of the client service in the embassy and the support of our host. I think that it happened because of the new restrictions, otherwise it would not happen. (A 131910779)

I faced a challenge with a lack of supporting documents and connections while applying for the German visa. (A 136710400)

The visa appointments were scarce. (A 136707872)

KEY CHALLENGES – QUOTATIONS FROM HOSTS

COVID-19 RELATED OBSTACLES

Because of COVID restrictions we could not have more participants from mixed groups, the groups could not mix, so it was difficult to develop the artistic process. (H 142041714)

The key challenge were Covid restrictions we had to overcome. (H 130991879)

We had to reschedule our trip as covid-19 rules in Greece meant the project would not have been viable. We lost money on the first set of flights. (H 143817686)

LIMITED FINANCIAL RESOURCES

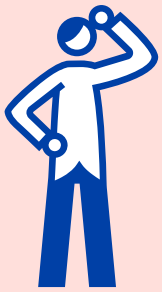
Although the mobility grant has been useful to cover basic expenses for the partners, we found that the amount of studio time dedicated to the project was much higher in terms of costs that the 10% monetary share that we (the host) received for the project. In proportion we received about 1/4 of our real studio costs, and on top of that there's the preparation, coordination, follow up and reporting that are administrative tasks unfortunately not covered by any other fund, at the moment. (H 147279701)

As a host, getting only 10% of the grant makes it more difficult to cover all the needed expenses. (H 146508731)

More financial resources for the hosting. There are costs such as administration and coordination that are not considered adequately. (H 146359829)

The challenges were mostly connected with our own difficulties (mostly financial constraints). For the rest, the fact that our project was really embedded in the community helped a lot. All of the problems were easily solved. Anyway, the production costs of the work made during the mobility should also be financed. (H 147617855)

The total amount the host gets from the program is extremely low and as a result we had to change the financial scheme between me and the artist/ cultural professional so to be able to cover basic things as our per diems and our costs moving around by car. (H 146950392)



ENVIRONMENTAL IMPACT OF TRAVEL AND STAY OF THE ACPs HOSTED WITHIN THE I-PH SCHEME

Initially we expected team members from Poland and France to travel by train. However, travel by plane oftentimes seems to be still more comfortable and also easy because of bookings and navigation through different train systems and languages. And of course, the time of travel. (H 146229120)

The physical mobilities are great and online ones cannot really replace them mostly. Of course, the physical mobilities have bigger impact on the environment - travelling of the artists mainly. The production side of the project was also really hard, because of the character of the performance, there was a big consumption of water. (H 143978316)

There weren't particular key challenges except the fact that the artists needed to come by airplane as they didn't have time and energy to come by other means. (H 130932401)

INABILITY TO PROVIDE ADEQUATE WORKING CONDITIONS FOR THE ACPs HOSTED WITHIN THE I-PH SCHEME

We faced some difficulties in finding adequate spaces for the final performances and for hosting the rehearsal of a large group of people, due to two factors: lack of large indoor spaces (apart from churches, which we asked for but were denied permission to use) and limited financial resources. (H 146913926)

LACK OF INFORMATION ABOUT THE I-PH MOBILITY SCHEME

The mobility worked very well in general, our only remark is that we were only informed about some of the requested reporting materials too late, when some of the hosted artists were already gone, which made them more difficult and time-consuming to deliver. (H 145483301)

The key challenges lay mostly in the paperwork that I found tricky to understand. (H 143935726)

TAXATION AND FISCAL DIFFICULTIES WITH PAYMENTS OF THE ACPs HOSTED WITHIN THE I-PH SCHEME

The transactions in cash due to the financial and bancal regulation in Tunisia. (H 146505205)

Complications with taxations were the main problem (that's because different states have different ways of intending grants taxation-wise). We also explored possibilities of overlapping residencies (where artists could share experiences among themselves) which showed to be not so fruitful. (H 147442272)

I alone was in charge of caring for the mobility and as I was in a difficult period in my life, the administration has been overwhelming. It started with finding out how to pay the artists in line with the Italian taxation scheme and it continued with changes in the travel plans as one node in our residency plan had been shut down. (H 145451003)

It was very difficult to get the money sent to the artists. Also, as they changed their travel dates, we had to redo a lot of the paper work in the last minute. It would be much easier if the artists received the grant directly from i-Portunus. (H 146724199)

UNSATISFACTORY COLLABORATION WITH THE ACPS HOSTED WITHIN THE I-PH SCHEME

Some partners were in a logic of vacations. (H 146505205)

The key challenge was the coordination of mobility with the team members. Since it was done online or via telephone there were still limited options for guiding people through the administrative processes. There were also limited possibilities to get the team members to respect project deadlines. (H 146237972)

VISA OBSTACLES

Obtaining visas for the participants outside Europe was extremely complicated, and participants were able to secure their participation quite late. (H 131164812)

The fact that one is often not sure whether a visa will be granted or not until shortly before departure makes any planning very difficult. And the effort required of the applicant is also enormous. (H 141988956)

We had difficulties to get the visas and until the day before their travel, we were still not sure if some members could actually join the residency. We had to put extra effort in contacting the respective embassies of Tunisia and Belgium to get help to accelerate the administrative process. (H 143934819)

DEMANDING ADMINISTRATION

The key challenge was the organization, the paper work and collaboration with the team in charge of i-Portunus. I was willing to close an eye on the ridiculous amount of paper work requested, for the minimal funding given, but often times the same kinds of information (like the participants personal information) was requested on different documents that did not allow simple copy and paste. (H 145766211)

The reporting and the number of documents to fill out and send via post vs the amount of money received was disproportional. We had to hire a person in order to take care of it and it was very time consuming compared to other small mobility grants we had received in the past. (H 138245699)

Some of the paper work for the grant was complicated and required a lot of unnecessary administration. (H 145701643)

UNPAID WORK

Being a host has a lot of work and preparation behind it, that I didn't expect. I had to reschedule or mostly cancel my classes in order to do the residency and all the admin non-paid work behind it was rather an obstacle. The residency itself went perfect, but basically for me it was a non-paid work of 10 days. (H 141969573)

The financial support that the local host receives from i-Portunus is rather minimalistic and just about covers the expenses for the premises during the mobility. Hosting is full-time work, which is done pro-bono, especially if the host doesn't own the premises used for hosting. I find this problematic as it continues the long tradition of cultural professionals volunteering in their work. (H 139225887)

As artist-hosts, we were not being paid and we received no funding to host the mobility. Therefore, we worked for free throughout the residency period and in the preparation, setting up and promotion of the resulting exhibition and also in reporting. We found this to be a significant logistical challenge and would suggest that in future, hosts receive as much funding as the artists doing the mobility, if not more to reflect the workload, where the initiative is artist-led rather than through an established organisation. (H 145704017)

Virtual and Blended Mobility

The design of the i-PH grant allowed the hosting of either physical or blended mobilities. In the case of blended mobilities, some of the ACPs participated physically, while others participated remotely via digital tools. As shown in ▸ Figure 24, fewer than one-fifth (18.3%) hosted blended mobilities. Conversely, ACPs could receive a grant for either physical or virtual participation, for instance preparations and follow-up carried out via online exchanges combined with a physical mobility for the participants. Some of the blended mobilities had been envisaged as physical, but for some reason (mostly pandemic related), the participants could not travel. Therefore, the team opted for the blended model to continue with their planned projects and activities. As only a minority of both hosts (13)[7] and ACPs (10) experienced a virtual or blended mobility, we find it more appropriate to use the qualitative data as the key source in this section. Likewise, we will include the results of the quantitative data only to highlight key tendencies and present it in "soft" descriptive phrases, such as "the majority", "most often selected" and so on.

Among the most beneficial aspects of virtual mobilities that hosts mentioned was the fact that it allowed those who would otherwise be excluded to participate as they were unable to participate in person (mentioned reasons being COVID-related obstacles, parenting or illness). That is, it enabled the mobility to become blended rather than cancelled.

(7) According to the administrative data mentioned in the Introduction, there were 11 grants for blended mobilities. As the evaluation was anonymous, we can't compare the survey data with administrative data. We suppose that in the additional two cases, there were online project activities (e.g., preparatory meetings) and therefore the hosts answered the mobility was blended, although they haven't received the grant for blended mobility.

> *The virtual mobility (1) was at first planned to be physical but was changed along the way by the artist herself due to the covid-19 pandemic and closed borders. (H 146950392).*

> *It was very interesting to work remotely as I could reach people living far away, starting interesting conversations. I had the feeling that people would be more easily open to starting a discussion online rather than in person. Also, I just became a mother and the virtual mobility allowed me to have more time and not waste any time on transport or travel. That means that I could continue my research and work even while breastfeeding, which has been very important to me. (A 146823161)*

In line with this, hosts' examples of blended/virtual mobilities tend to involve the set-up in which most of the participants were present physically and one team member participated virtually, as in the following example:

> *Our whole group of five team members (four physical + one virtual), along with the participants from the local host team, worked together for the whole week. We shared the same space, while the person who had virtual mobility participated via video call. The work process was efficient for the whole team that was present physically, but it might have been more tiresome for the person participating online. The process was good, but it would probably be less efficient if more than one person were online. Nevertheless, we are extremely happy and appreciate that there was an option for this person to participate in mobility online as his health condition would not allow otherwise. (H 136713191)*

The other typical set-up involved one part of the mobility being carried out virtually while the other parts included a physical mobility.

> *We organized the residency before the artists arrived so that they could profit of their stay. We talked a lot about the city and the venue. After the residency we kept talking for the report. (H 130932401)*

Furthermore, virtual/blended mobilities offered the possibility of planning the physical mobility, conducting workshops, research and meetings without the need to travel and exert a negative environmental impact. This is relevant, as the **ACP**s most often reported that the reduction of the environmental impact, artistic development and international networking are the most beneficial aspects of virtual mobilities. Similarly, most of the hosts stated that international networking is the most beneficial aspect, followed by the reduction of the environmental impact and intercultural exchange. In their answers to open questions about the virtual mobilities, the **ACP**s mentioned other benefits, like saving time, reaching a wider audience and easier international networking or conducting interviews for their research. The following quotations describe these points well:

> *The virtual mobility grant allowed me to meet online with curators and other artists to have long professional discussions and to conduct interviews for my project; it provided me with time and mental space for research, which has informed the creation of a new physical artwork. (A 147295875)*

> *The time I would have spent travelling overland (which would maybe have been 16 days as I was going to drive), I got to use this time to work on my sculptures. (A 147596413)*

> *It was an amazing experience to participate in this project virtually and also a great opportunity. I could not meet these people in person (at least this time for sure). I am grateful for this solution. Being able to connect and work with people on the other side of the world is initially frightening but later gives additional creative benefits. (A 144349905)*

> *The most beneficial factors were the opportunity to exchange with other team members and participate in each other's workshops; also, due to the vast network of the organizer, we have good visibility. (A 134354940)*

> *It was important to get a package with all the materials and things from my host and then sending one. It meant it was still real and visceral rather than just on Zoom. It was great to put in the time and effort that would have been spent travelling. Whilst I was sad that I couldn't attend, the pandemic logistics made it impossible without flying, and I couldn't live with the idea of flying for an eco project, so the virtual aspect fit very well. (A 147596413)*

As the most challenging aspects of virtual mobilities, **ACP**s often mentioned technology and internet connectivity failures, less interactivity compared with physical mobilities – both in more formal activities such as online meetings and even more so in respect of spontaneous interactions and exchanges. Finally, some of the planned activities just could not be performed online, so they were eventually cancelled. When asked to select five challenges, both the **ACP**s and the

hosts most often selected scepticism towards virtual mobility programmes. The hosts tended to recognize the absence of flexible virtual mobility funding schemes for art as the other key problem and the ACPs the lack of organizational interest in virtual mobility programmes.

> *In general, there was and still is little understanding of what virtual mobility is and how artists should be supported to participate in virtual mobility projects. Artists working from home participating in virtual mobility projects is taken for granted and usually seen as valueless as something we just do. There is hardly any info about how to get grants for virtual mobility; COVID-19 changed this a little. (A 147295875)*

> *It was difficult to reach an audience due to a lack of interest in virtual mobility. (H 130991879)*

However, in their answers to the open question asking them to expand more on this topic, the respondents highlighted other issues. Most often repeated was the concern about suboptimal interpersonal exchanges. The importance of the physical presence for communication, connection and interaction, spontaneity, experimentation and the depth of the overall experience were identified as the key differences between physical and virtual mobilities.

> *Limited ability to connect and co-relate with the physically present participants. (A 146250750)*

> *By changing the physical mobility to a virtual one, we missed the opportunity to make a real acquaintanceship and know each other in depth. Another thing was that we had to work far more days than we expected if we had kept the 10 days' physical mobility. (H 146950392)*

> *There is far more flexibility for reflection, improvisation and spontaneity within physical i-Portunus mobilities for me. It is necessary to have time after focused discussions/presentations/studio work/collaboration when participants can walk, sit and move around in an atmosphere of reflection and relaxation where thoughts and feelings can arise and be expressed without the time restraints and framework of a virtual space. (H 143935726)*

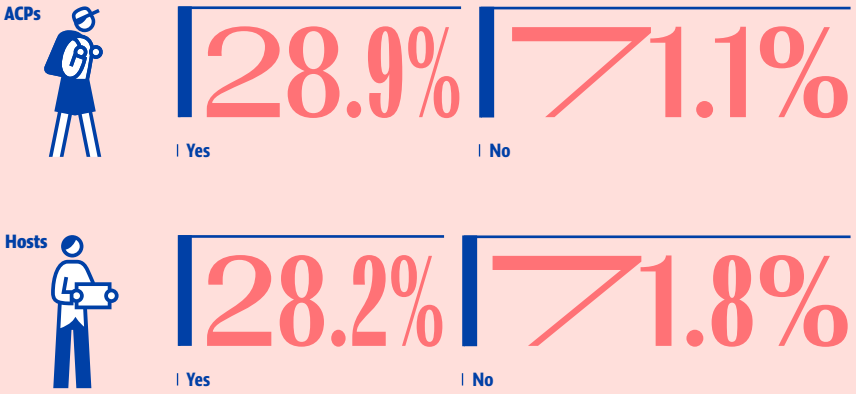
The issues with technology were not limited to internet connectivity but also concerned the fact that a small screen prevents immersion and communication while adequate equipment requires adequate working spaces and financial resources.

> *Internet stability continues to be a challenge for any virtual meeting, and our meeting with our two colleagues was no exception to this. Finding a comfortable physical space for the four of us to be together and in view of the phone through which we were connecting was more of a challenge than we expected. (A 143935726)*

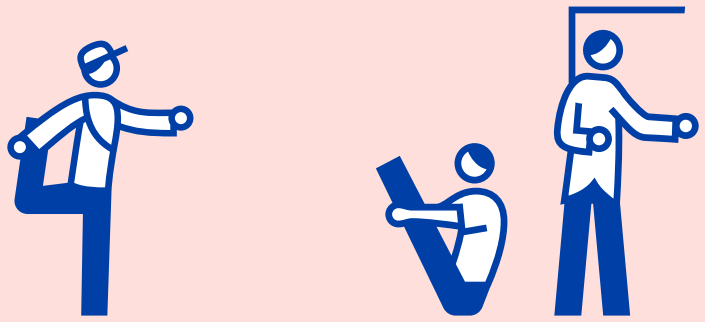
> *The biggest challenge was the small space I had and the small screen that makes this type of activity difficult. I felt the need to buy a big TV screen and a bigger apartment too. (A 144349905)*

Perhaps the clearest summary of the ACPs' and hosts' attitudes towards virtual/blended mobilities is visible from their answer to the question of whether virtual mobilities are a viable alternative to physical mobilities: the majority of both the ACPs and the hosts who participated in, or hosted, an i-PH mobility (71.1% and 71.8%, respectively) hold that virtual mobilities are not (▸ Figure 30).

Figure 30 ▸ Is virtual mobility a viable alternative to physical mobility?
Percentage of ACP/host respondents



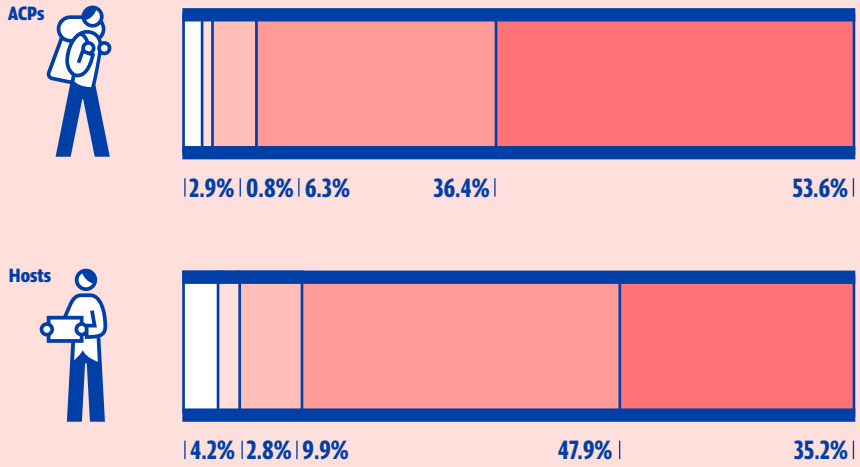
I-PORTUNUS HOUSES GRANT SCHEME



GENERAL SATISFACTION

We asked both the ACPs and the hosts to rate their satisfaction with the i-PH grant scheme on a scale from 1 – very unsatisfied to 5 – very satisfied. While both groups were satisfied, the ACPs were on average more satisfied than the hosts (their group means being 4.37 and 4.07, respectively) (see ▸ Figure 31).

Figure 31 ▸ Satisfaction with the i-Portunus Houses grant scheme
Percentage of ACP/host participants



In elaborating their satisfaction with the grant scheme, the majority of the ACPs focused on the features of the grant scheme itself. Besides, many commented on their overall experience with the mobility and its results (such as professional experience, collaborations, cultural exchanges, networking, etc.), and several ACPs underlined their good experiences with hosts. Regarding the grant scheme itself, positive responses were not just more frequent but more varied. Among the most often repeated points concerning

the scheme's organization, the ACPs highlighted that the application was clear and easy and that information was available or that the whole grant was well organized and flexible and the reporting easy. Several ACPs appreciated the good assistance from the i-PH team during the application process or at some later point. Some ACPs also valued the grant's flexibility, and others were satisfied with the fact that the i-PH grant allowed them to explore and experiment as it is process (and not outcome) oriented. There were other points, some of which were raised only once but are nevertheless worth highlighting. These included transparency and recognition of the needs of ACPs with a long-term condition/disability.

Though positive evaluations dominated, there were critical remarks as well, which signals that there is room to make the application and reporting process even smoother. While less frequent, some negative comments revolved around too much admin and heavy reporting. One person mentioned that the grant was confusing. There are notable contradictions in the ACPs' feedback with respect to the application and reporting process. Besides the reflections on the organizational aspects of the grant, several commented on the grant amount (most often saying that the grant was sufficient, but again with some exceptions when the respondents said that it was not sufficient). Interestingly, while some appreciated that "money wasn't tracked insanely", another mentioned having issues, in particular because the lump sums created "additional budgeting work". Finally, several ACPs mentioned that the stay was too short. Of course, without knowing more detail, we cannot conclude whether this was due to faults in planning, application evaluation or project realization. Nevertheless, the feasibility of the applicants' proposal within the given financial and time constraints is an important concern. The following quotations provide good examples of the ACPs answers to this question:

> *I am very happy with the programme and its outcomes as it allowed me to expand my professional knowledge and network and learn from professionals in another country. (A 139557719)*
>
> *For me, it meant especially the opportunity to dedicate time exclusively to a project that we had been developing for years without having managed to make much progress due to work, the pandemic, etc. The opportunity to share space and real time with my colleagues meant a great advance at all levels. (A 142019787)*
>
> *The communication (by email) with the I-Portunus institution was very friendly, flexible and effective! For me, I-Portunus feels to be a fresh, dynamic institution with genuine connections with the cultural milieu. (A 142157757)*
>
> *The resources were very valuable to be able to start this research process. The application process was straightforward, but the bureaucracy of reporting and the changes in what was required for reporting that came after we finished the mobility created a lot of work for me as a participating/organizing artist. The allocation of funds as lump sums that do not take into account different costs of travel for participants meant I had to do a lot of additional budgeting work to figure out how to run the project fairly. (A 142226476)*

The one thing that I have found difficult about the scheme is the amount of administration involved outside of the mobility, including this questionnaire, for what is in effect a relatively small grant. If there were fewer forms to fill in it would be better. I also participated in the application process and found it quite complicated. (A 136810422)

The open call and selection procedure was flexible, clear and efficient. I could see a variety and mix in the selected projects. The financial support was sufficient, and the after-mobility process was not too demanding. The host was very welcoming, and I could see this opportunity also meant a new contribution to their project. (A 138702146)

I am really grateful that i-Portunus also devotes attention to people with disabilities. For me, it is very important that you recognized the special costs that are related to accessibility and adaptations. Because of that, I had the opportunity to find the right accommodation, flights and all other transfers. (A 142519185)

I consider I-Portunus as one of the top programmes for mobility for artists and cultural professionals. From the application process to the amount of resources, it is my opinion that it has enough consideration of the skills, needs and scope of the cultural sector. Considering that its main goal is to connect and foster international collaboration, it is my opinion that the results carried by the programme are quite outstanding. Personally, I felt very supported by the scheme and very valued in my work. (A 142620982)

This evaluation brought me back to remember all the wonderful moments during the writing of the project and the realization and the wonderful people with whom I stayed in touch and with whom I will work on more projects. (A 144574788)

I-Portunus presented itself like a one-of-a-kind opportunity for us to get back together and actively engage with one another without the pressure of having to produce an artwork, big restitution, etc. It allowed all of us the growing time one needs for research and for learning, which is extremely precious and rare in the current cultural industry. On top of that, it recognized the value of working collectively, giving each one of us a substantial amount for our trip, while most prices/fellowships/grants are still struggling with accommodating collectives. (A 144696784)

The most repeated positive point the hosts were making was the general appraisal of the opportunity to gain funding and achieve collaborations and projects, and the most prominent critique that hosts raised was that the scheme is too bureaucratic, with too much paperwork. In particular, the hosts agreed that this primarily concerns reporting. The opinions about the application itself were divided; while many said it is simple and clear, there were others who thought that both the application process and the overall scheme are too complex, with unclear rules and materials. Most of the hosts who mentioned communication and support from the i-PH team were very satisfied with it, but there was some criticism as well. Hosts often mentioned that the financial support does not reflect the time invested in hosting i-PH mobilities. They wished for higher fees for hosts, which would cover the time and efforts they invested but also enable better project production.

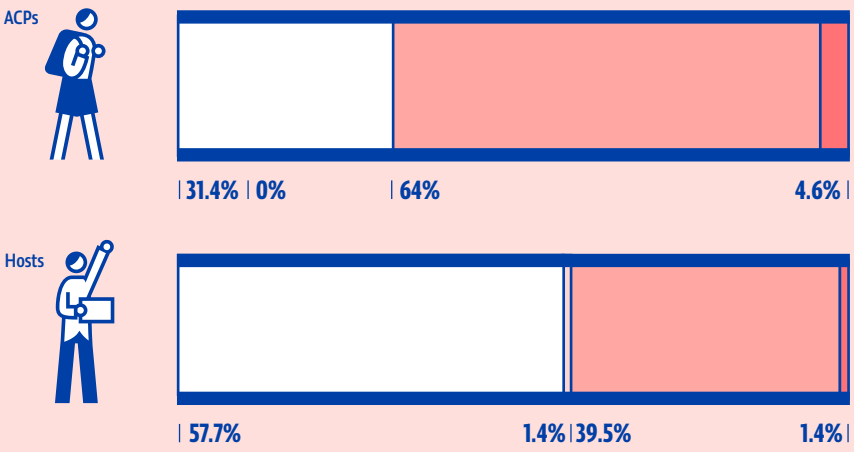
Besides these, there were various individual points that were not repeated but are worth mentioning. Positive remarks included appraisal of the scheme's flexibility and overall concept, which provide a good opportunity for young artists and hosts. There were some interesting suggestions for improvements as well, namely that funding of projects' follow-up would enable more sustainable projects and collaborations. Furthermore, all paperwork should be completed electronically (without sending hard copies), the responsibility for providing the evidence should be transferred to the artists and, finally, there should be more autonomy for hosts when it comes to allocating the budget. The following examples illustrate key points:

> *It was clear and relevant, very good communication from the staff. Relaxed atmosphere in communication and support. I felt respect to my person and to our project. (H 142041714)*
>
> *I would like to offer gratitude to the staff for their assistance in getting through all the forms and formalities but it was administratively burdensome. (H 142448359)*
>
> *It was overall a great experience. The administrative part was just a bit heavy. (H 143078986)*
>
> *I was satisfied with the i-Portunus grant scheme for several reasons: 1) the application criteria were relatively easy to fill in when applying for the scheme; 2) this is a great stepping stone for young hosts/artists thanks to the application criteria; 3) the grant provided was fair to unable team members to stay abroad and cover their expenses on the spot; 4) efficient and reactive supervision from the i-Portunus team when being asked for support and questions. (H 143934819)*
>
> *The communication was really smooth and reliable. Some conditions and rules could be listed more explicitly in the contract or project guide when applying. (H 143978316)*
>
> *I think that the i-Portunus programme can close a gap in terms of mobility funding. Especially because not only individual performances are funded as quasi touring but also research and development. It is also a very low threshold in terms of application and processing. At the same time, it should be noted that reporting takes a lot of time, and the reporting parts, such as videos, photos, articles, etc., can mean a lot of effort, especially for small organizations that might not have too many qualified staff members for certain tasks. (H 143997607)*
>
> *The mobilities are demanding and hosting is logistically intensive. More time for finishing all the tasks and submitting the final report would be valuable for a less stressful administrative process. (H 144632968)*
>
> *We highly appreciated the flexibility of the i-Portunus team to allow us to reschedule and reconsider the dates of our two mobilities due to the COVID restrictions and cancellations. (H 146289289)*
>
> *The grant scheme is ok but the responsibility for proving evidence and all the contract should be transferred directly to the final recipients of the grant (the artists). (H 146361375)*
>
> *As a suggestion, I would increase the percentage of the host. The hosts would be more financially stable – and maybe even get a fee – which could also lead to achieving the full potential of projects, which are high-quality projects and in which all the artists feel safe and comfortable. (H 146508731)*

Yes
No
I can't estimate
I prefer not to answer

When asked whether they think the selection criteria were fair, 31.4% of the ACPs and 57.7% of the hosts answered that they were. A large share of both groups (64% of the ACPs and 39.5% of the hosts) answered that they cannot estimate this (see ▸ Figure 32).

Figure 32 ▸ Were the selection criteria fair?
Percentage of ACP/host participants



INFO & MARKET SQUARE SESSIONS

A minority of ACPs and hosts participated in an i-PH Info session (4.6% and 14.1%, respectively, that is, 11 ACPs and 10 hosts) (▸ Figure 33). We asked those who did to rate their satisfaction with the i-PH Info session on a scale from 1 – very unsatisfied to 5 – very satisfied. The mean satisfaction of ACPs was 4.09, and that of hosts was 3.90; that is, on average, both groups were satisfied. The distributions of their answers are provided in ▸ Figure 34.

Figure 33 ▸ Participation in the i-Portunus Houses Info session
Percentage of ACP/host participants

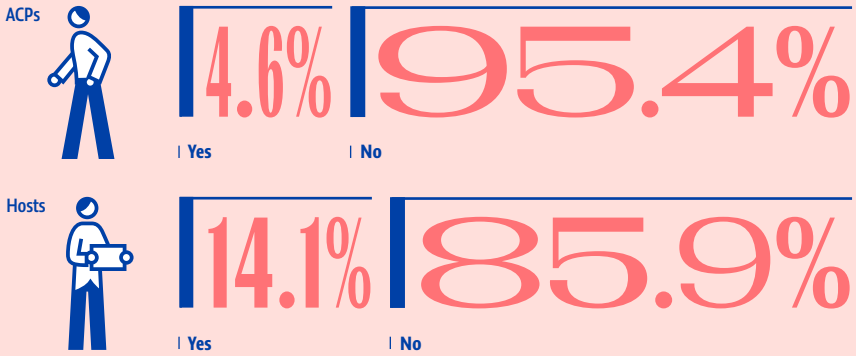
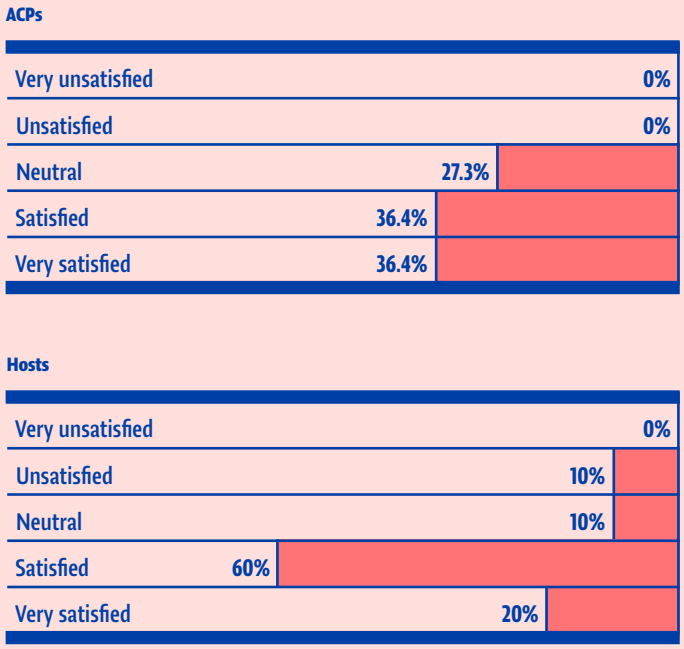


Figure 34 ▸ Satisfaction with the i-Portunus Houses Info session
Percentage of ACPs/hosts who participated in the i-Portunus Houses Info session



As not many ACPs and hosts participated in the Info session, the feedback to the open question is not as rich as in the case of many other questions. Nevertheless, the following examples provide some insights and suggestions for possible improvements:

> *The Info session and all of the information provided by the i-Portunus team were very helpful. Thank you! (H 145350954)*
>
> *The amount of paperwork associated was not described in full. (A 146628884)*
>
> *Two of the artists I hosted attended the Info sessions, and they helped us to understand the programme better. (H 144766568)*
>
> *I think this session is one of the good ways to meet new people with whom we could cooperate. (A 144145391)*
>
> *It was ok. I needed more time to chat! (H 130932401)*

The shares of ACPs and hosts who participated in the i-PH Market Square Events were similarly small: 5% of the ACPs and 15.5% of the hosts (that is, 12 ACPs and 11 hosts) participated. Both ACPs and hosts rated their satisfaction with the Market Square Events slightly less favourably than the Info session. On the same satisfaction rating scale, the mean answer for the ACPs was 3.83, while the hosts' mean was 3.82 (see the distributions in ▸ Figure 36).

Figure 35 ▸ Participation in i-Portunus Houses Market Square Events
Percentage of ACP/host participants

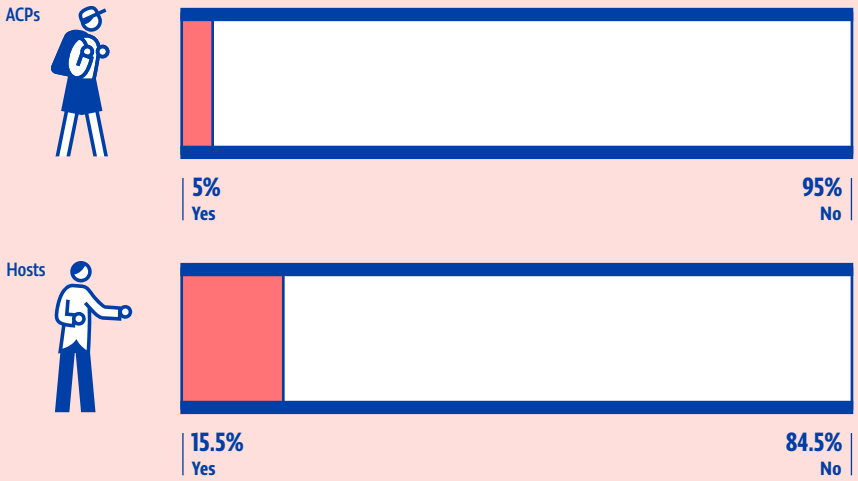
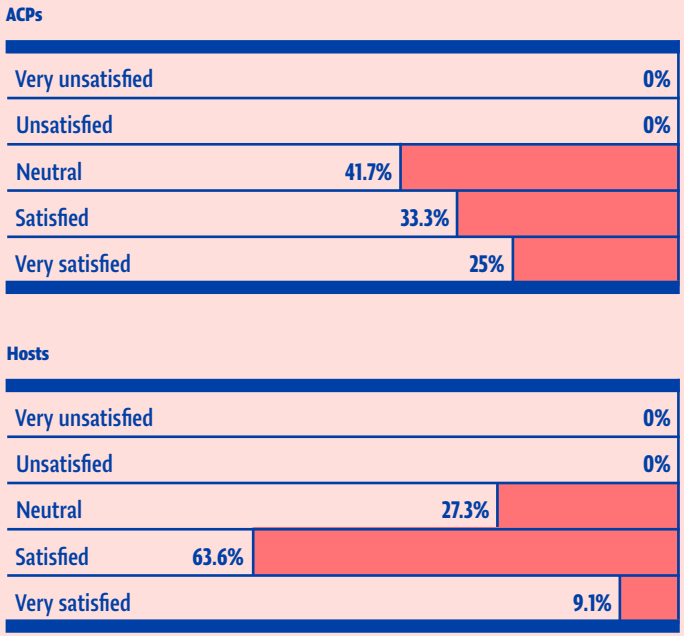


Figure 36 ▸ Satisfaction with the i-Portunus Houses Market Square Events
Percentage of ACPs/hosts who participated in the i-Portunus Houses MSEs



The feedback on the Market Square Events, again, includes both an appraisal and some critical observations:

> *I watched the session online, but, as I said before, I find it hard to concentrate on long listening sessions. It does give this European framework a human face, which is positive. Moreover, I find the website very accessible. (H 143232502)*

> *I participated in the meeting discussion on the future of mobility in culture, which was very interesting and went very well. It was important to get to know the theme coordinators, and the way they pertinently organized the issues discussed, as well as among the participants present, to understand the issues concerning their territories and their institutions with respect to funding in general and mobility issues in particular. (H 145783802)*

> *Fundamental session to understand the purpose of the call. (H 146359829)*

> *Difficulty to get replies/for others to engage with the platform (lack of info/knowledge?). (A 146230225)*

> *The session was a bit tedious … maybe because there were fewer participants than expected? The breakout rooms were too long, and the same people met again and again … (A 146233621)*

> *That's how I met my hosts. (A 147596413)*

Finally, it is important to mention that, within the responses to open questions in the closing section of the survey, some respondents commented that they only heard about the Info and Market Square sessions in the evaluation survey and suggested improving the distribution of the invitations for these events.

> *I did not receive any invitations for these meetings that were asked about before in this survey; maybe find a better way to inform/invite. (A 139239224)*

FINANCIAL ASPECT OF THE GRANT

When it comes to the ACPs' and hosts' satisfaction with the total grant amount, the results show that the ACPs were slightly more satisfied. On a scale from 1 – very unsatisfied to 5 – very satisfied, the average satisfaction was 3.81 for the ACPs and 3.47 for the hosts (the distributions of their answers are shown in ▸ Figure 37). The answers to the following question help us to interpret the difference in the respondents' satisfaction with the total grant amount. That is, 81.7% of the hosts compared with 39.3% of the ACPs co-financed their i-PH grant with their own financial sources (▸ Figure 38).

Figure 37 ▸ Satisfaction with the total grant amount for i-Portunus Houses mobility
Percentage of ACP/host participants

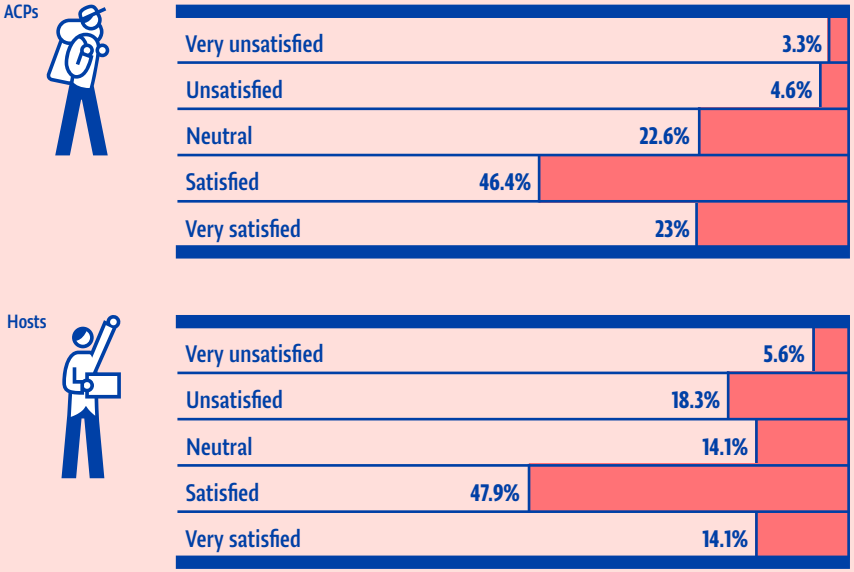
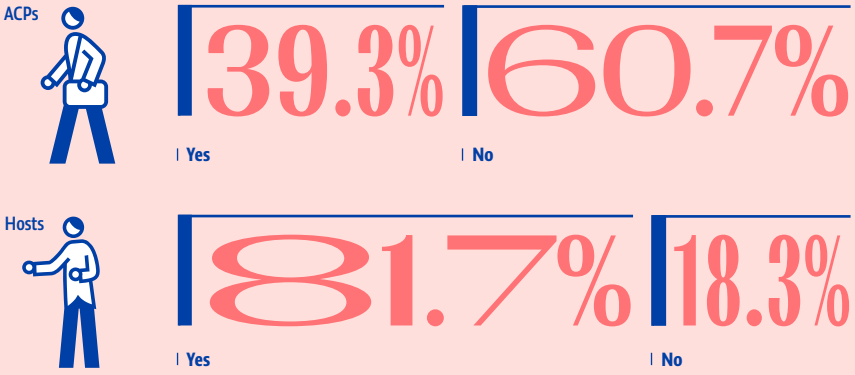
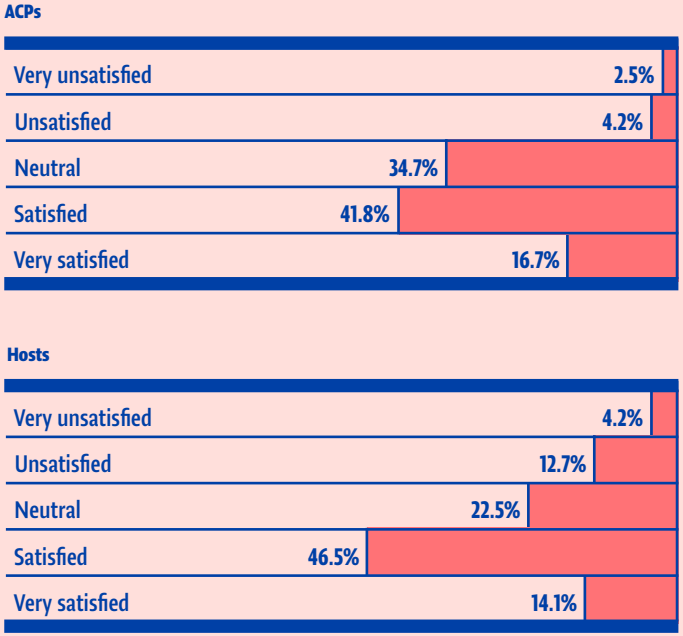


Figure 38 ▸ Co-financing of the i-Portunus Houses grant with respondents' own financial sources
Percentage of ACP/host participants



Satisfaction with the scope of eligible costs was, on average, slightly lower if compared with the satisfaction with the total grant amount. Again, the ACPs were more satisfied than the hosts. On a scale from 1 – very unsatisfied to 5 – very satisfied, the average satisfaction was 3.66 for the ACPs and 3.54 for the hosts (the distributions of their answers are presented in ▸ Figure 39).

Figure 39 ▸ Satisfaction with the scope of eligible costs within the i-Portunus Houses grant scheme
Percentage of ACP/host participants



As most of the ACPs were satisfied with the grant amount, the majority of the answers to the open-ended question were a short appraisal like "Adequate amount to cover expenses". Some continued with an explication of the expenses covered. These included the usual expenses, like travel and accommodation, but there were mentions of babysitting expenses and disability-related expenses as well. Some ACPs mentioned that the grant was enough to allow them to feel relaxed and not to have to worry about the money. Nevertheless, others wrote that, while they are satisfied with the amount that they received, they needed to co-finance some aspects of their mobility or mobility-related preparatory or follow-up work. Overall, a variety of experiences and situations were described, and contradictions emerged around almost every aspect, meaning that it is hardly possible to pinpoint any concern as being typical. Rather, the answers to this open question provide us with a useful resource for mapping possible concerns. Among the most pertinent concerns raised by the ACPs was that of lost income during the mobility, especially in the case of longer stays. While this was mentioned several times, there was a notable exception of a case in which a person said that the grant did in fact cover the lost income and was enough to pay bills during the mobility. As the ACPs were more satisfied with the financial side of the grant programme, and as the hosts usually took care of most of the organization and management, the ACPs rarely made remarks on the scope of the grant itself. The suggestions ACPs made regarding the scope were also included in the more comprehensive answers from the hosts (e.g., more funding for the material, covering visas, covering time needed for the mobility preparation, artists fees, etc.). Among other not-so-obvious concerns mentioned were bank fees, expensive travel from more peripheral locations within a particular country (e.g., Greek islands) and extra expenses caused by the COVID-19-related travel rescheduling. The following quotations provide examples for many of the points summarized above:

> *The grant allowed me to travel, book comfortable accommodation and cover all subsistence costs of the week as well as compensate for work undertaken in preparation and subsequently. (A 136751648)*

> *It was sufficient to cover the costs. However, if higher, it could guarantee travel on land and avoid planes. Also, it could guarantee that no other job/lucrative activity would need to be performed during the length of the mobility. (A 138702146)*

> *I think the amount the house collaborator got was too little. (A 139239224)*

> *The mobility scholarship was not consistent with 1 month's accommodation in Vienna. It was not possible for me to rent accommodation during this period with the amount given. (A 142044752)*

> *During COVID, I had to buy twice as many tickets because of cancellation. A fair amount of the grant money went into that. (A 142157757)*

> *It was enough for all the expenses and also time I spent abroad and couldn't work; I used part of this money to pay bills and get materials for art. (A 142165949)*

> *The artist's fee is not enough; we paid for travel, food, accommodation, etc. It is indecent for an artist who lives and*

works to have a family, during which he spent time in another city or country. (A 144574788)

Compared to other projects, the amount is low, but at the same time the artists did not have many costs. (A 142208190)

The amount covered all the expenses and left a bit of a fee; it is also true that, in terms of materials, it would not have been enough, also all the work we challenged ourself to make after the trip. (A 142526193)

The calculation is always mixed. The amount is satisfying to cover the immediate costs related to the mobility. For longer mobilities, it is difficult though to take into account the value of the labour put into the project – the time spent during the mobility means of course losing opportunities for income that are not covered by the grant to that extent. (A 144125547)

The eligible costs are all right but do not include the long hours of work and preparation. Artistic work and contact are not just about sleeping and eating and travelling fees. It's long hours of hard work. I think this should be kept in mind when financing this kind of projects. (A 144192281)

I am very happy that you pay attention to special costs related to disability. Accessibility, accommodation and all other transfers are very important for me and are often a bit expensive. (A 142519185)

The visa fees were not part of the eligible fees. Also, there were no artist fees. (A 143085237)

Please be informed that, besides visa fees, banks also charge service fees both to the host and to the participants in the receiving country. So, the artists and cultural professionals are not benefitting from the unexpected bank fees, which are paid both by the host for wiring the money and for the project participants whose banks/intermediary banks charge additional fees. (A 143514269)

Costs are constantly changing; reviewing the eligible cost yearly to reflect the current climate I believe is a good idea. (A 143934543)

Lots of small peripheral costs add up. (A 144177091)

While it is visible from the rating of their satisfaction with the grant amount that the hosts were less satisfied than the ACPs, this was even more clear from their answers to the open question asking them to explain their satisfaction level. Their key point was: the money that artists receive is sufficient, but hosts should receive more funding. Many commented that 10% of the overall budget (that is, the share that hosts received) is far from sufficient to cover all the expenses associated with hosting ACPs' mobility. Some observed that more money for the hosts would allow them to create stronger projects. There was a suggestion that hosts should receive an additional fee for administration-related work hours. The predominant sentiment was that there was a mismatch between the administrative workload and the financial compensation that the hosts received. Many used phrases such as "a lot of unpaid work" (H 147704017) or "I felt my work was worth more than the allocated amount" (H 142041714). Nevertheless, it is worth mentioning that there were several exceptions to this sentiment. From the hosts' answers, it seems

that the duration of the ACPs' mobility plays a role in this respect as some expressed opinions that such a low level of compensation is more problematic in the case of longer mobilities, with many activities and a bigger organizational and administrative burden for hosts. Moreover, some of the answers suggest that investing many unpaid working hours in hosting mobilities is particularly problematic for small organizations and individual hosts.

> *There should be more money for the host to create a stronger project for the artists to participate in. It is all very well to bring artists together, but when we are together, we create things at a high level. The work of artists together needs funding beyond the simplest mobility requirements. (H 137038819)*
>
> *The grant allocated to the host organization is quite low, and income from ticket sales is not allowed. It is really not possible to cover the costs related to the project from this grant. (H 143978316)*
>
> *The grant received from i-Portunus was amazing. However, I fight and work hard for fair compensation for artists. Compared to the private sector, most artists live on a fragile border of financial means. ... Furthermore, the grant was mostly directed to the visitors and left me, as a host, somewhat at the side with only 10% of the grant. The situation in which I operate and the actual true cost of making this mobility a reality goes far beyond that sum. This is the reality of most artists, and I do not want to sound ungrateful because I am so very happy to make this happen, but, at the same time, we need to be clear about the reality of things. (H 144904791)*
> *The grant for our guests is totally ok – especially in the frame of co-financed projects – but, as we mentioned before, the role of the hosts is underestimated by i-Portunus. (H 136705917)*
>
> *The grant amount was satisfactory for the implementation of the intended activities, even though it would be great if the percentage for the future grants for host organizations is slightly higher as the investment of staff time for organization, communication, administration and implementation of the working activity itself is substantial. (H 136713191)*
>
> *It is a fair amount for a short period of time, up to 7/10 days of residency. Residencies that last longer are also more complex; it might be useful to add an extra budget for production purposes. (H 146913926)*
>
> *The host should be financially supported for the effort of planning and organizing everything. For such a small grant, the paperwork is absurd. If the host is subgranting the money, they should not be asked to provide paperwork. The role of the host should be emphasized and not considered unessential. (H 145914105)*
>
> *More funding should be offered for the hosts, especially if the hosts are individuals like me and not institutions that might have other funding sources to support their activities. (H 146950392)*
>
> *It was a good amount for the needs we had. It was possible to handle everything that was planned. (H 147293788)*

Besides the already-highlighted point that the amount of the funding that is allocated to the hosts should be increased, the hosts made several more specific suggestions with respect to the scope of the funding. These included the possibility of a follow-up grant to enable the sustainability of the project that was initiated during the mobility; more substantive financial support for slow and green travel would be welcome; financial support for ACPs who are parents; fees for hosts' organizational activities; supporting production expenses; artist fees, including the fees for local ACPs who participate in projects; bank fees; and the production of social media content. There were also suggestions that more flexible budgeting is allowed and that payments to the hosts are made at the beginning to enable them to pay for activities, accommodation and food for their guests. Following quotations provide examples of such points:

> *The social media/marketing support could be much better for the artists and projects. (H 145701643)*

> *Keep in mind that budgets for consumables are fundamental for bio-design-led and creative approaches. (H 143078986)*

> *The amount of the grant was satisfactory for covering the costs of mobility. However, it would have been great if the grant would be higher and would allow covering also other costs (e.g., production costs, transportation of artefacts, etc.). (H 146237972)*

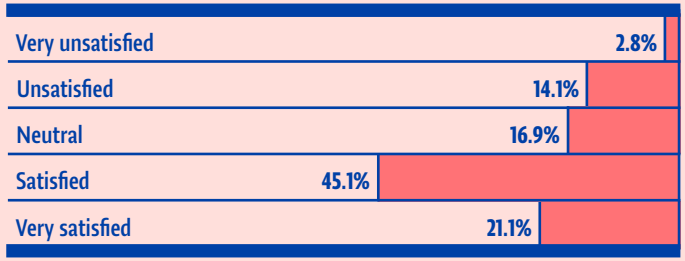
> *I think mother–father artists need to have an extra grant to let them bring kids; working parents (especially women) need support and need a place in Europe where their difficulties are to be recognized like an opportunity. (H 143508289)*

> *As an individual and not an organization, it would have been easier for me to provide an environment if I had a budget on my own to work with – especially at the beginning of the mobility when materials had to be purchased and spaces booked. (H 144766568)*

> *a) The possibility to include artist fees within the eligible scope of expenses. Perhaps to make more flexible the assignation depending on distance or other quantifiable aspects. b) The possibility to grant a flexible percentage to the hosting institution according to the compromises acquired with visiting artists. (H 145503511)*

We asked the hosts to rate their satisfaction with acting as a beneficiary that had to subgrant funds to ACPs. On a scale from 1 – very unsatisfied to 5 – very satisfied, the average host's satisfaction was 3.68, and the distribution is visible in ▸ Figure 40.

Figure 40 ▸ Satisfaction with acting as a beneficiary that had to subgrant funds to ACPs
Percentage of host participants



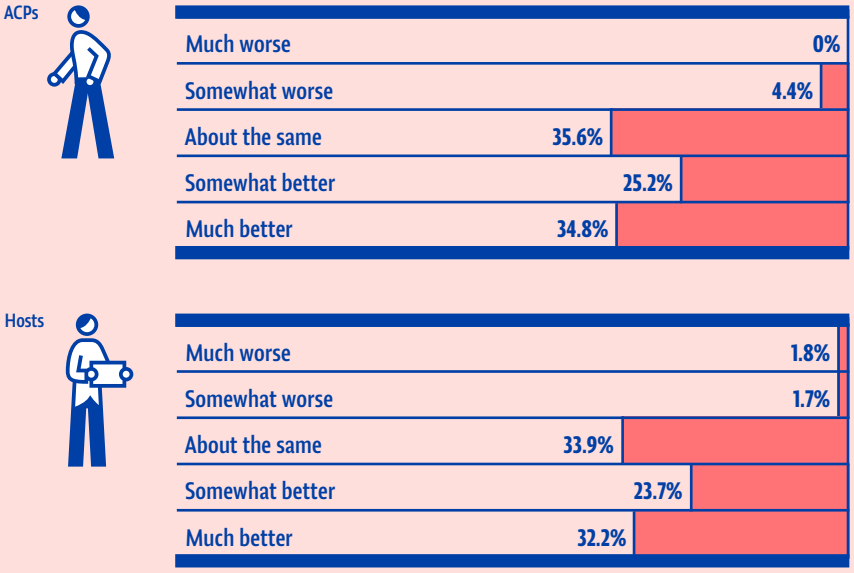
Hosts' explanations of their level of satisfaction with the set-up in which they acted as a beneficiary that had to subgrant funds to ACPs revealed that their opinions are quite undecided. Some hosts, who were rather satisfied with such a set-up, commented that it was simple, easy or easier than expected. Some liked being in a position to give money to the artists. Others found it difficult, creating an unbalanced position of hosts versus artists and a large amount of admin work that is not financially compensated. Furthermore, hosts mentioned facing tax issues and problems with banks/money transfers. The following quotations portray the extent to which the experiences and opinions varied:

> *Again, there was a lot of administrative detail involved, but I am always happy to get money to artists. (H 142448359)*
>
> *I don't understand why you can't give money directly to the artists. And provide the host with a bigger project budget. (H 137038819)*
>
> *The process of subgranting went without a problem. (H 144632968)*
>
> *We are as yet unsure how our accounting office will manage this project due to a lack of previous experience. It took us a while to explain to our guests that they are expected to pay themselves for the accommodation we had found for them with the money we had previously transferred to them. We have let our guests read the explanation of the financial conditions on the i-Portunus website, including the way in which the grant amount is calculated, and still along the way it turned out that it was not completely clear to them. (H 144160436)*
>
> *The contract templates provided made the agreement and payment process very easy. (H 144636330)*
>
> *At first it seemed difficult to subgrant the artists because of the bureaucratic and taxation particularities of our country. Later, we were allowed to subgrant the artists through their own artistic organizations and from then on everything went smoothly. (H 146529837)*
>
> *It is extra work for us; especially if the participants are not from the EU, there were a lot of negotiations and calls to the banks. Everything goes smoothly if we talk about the EU, and everything stops when the person is not from the EU. (H 141969573)*
>
> *It is not fair to unload admin onto small hosts. I wonder if there would be ways to support such mobilities with much less admin at all stages (project writing to reporting). (H 145451003)*

PREVIOUS MOBILITY EXPERIENCES

We asked the ACPs and hosts to compare their i-PH mobility experience with previous mobility experiences if they had any. As visible from ▸ Figure 41, both groups evaluated i-PH favourably when compared with their previous mobility experiences, though the most frequent answer was "about the same". On a scale from 1 – much worse to 5 – much better, the ACPs' mean answer was 3.90 and the hosts' 3.89.

Figure 41 ▸ How does i-Portunus Houses mobility experience compare to previous mobility experiences
Percentage of ACPs/hosts with previous mobility/hosting experience



We asked both ACPs and hosts to provide more detail with respect to their comparison of the I-PH experience/hosting with previous mobility experiences/hosting. The ACPs underlined that the comparatively generous funding allowed them to achieve rather lengthy stays and concentrate on work, exploration and collaborations. Several highlighted that the focus was more "process oriented" and "social", that is, allowing exchanges and explorations. The participants held that the application process was simple, easy and clear, and one person mentioned good support from the i-Portunus team.

> *Usually, mobility experiences are exclusively tailored to the production of an immediate outcome. The project here will be longer term, and the grant from i-Portunus facilitated the time and head space to collaborate on research without immediate end results. (A 136705927)*

> *The focus was very social, about getting to know each other for real and building sustainable relationships in order to continue to collaborate. All other participants were serious about it. (A 142208190)*

> *What I really appreciated is that the support covered my travel and accommodation costs and also gave me the opportunity to connect with people while eating and drinking. With previous support, often only the travel costs and/or accommodation were capped. This meant that I was sometimes not able to attend all the courses and constantly had to weigh up whether eating and drinking together was possible. (A 133057240)*

Compared with the previous mobility scheme, this project included five artists, so the cooperation was both more interesting and richer but also more demanding for coordination. This time, only eight days were available, while the previous project lasted three weeks, so it needed to be done quickly, which was quite stressful and did not leave much time to establish networking contacts. (A 144145391)

ACPs rarely brought up negative experiences and, if they did, they revolved around the overwhelming paperwork, too short a duration of the mobility or the insufficient quality of hosting. Though more participants mentioned the duration of the mobility and the flexibility of the scheme positively, there were some with the opposite experience of too short a stay or insufficient flexibility.

Not enough flexibility and a lot of administrative constraints. (A 142044752)

Rating the logistics and support by the host are almost the same; both experiences were hosted by a newly established entity and managed by a small group, which lacks many of the proper logistical organization and arrangements. However, the experience can be better and I think the team is promising and will be better at the next upcoming editions. (A 136710400)

The most common positive remarks of the hosts related to, first, the comparatively long duration of the mobilities, which enabled more meaningful experiences and, second, the funding, which is process and not necessarily results oriented. The other positive remarks were made with respect to the flexibility of the scheme, the fees for artists, the contribution to the visibility, good organization and good communication with the i-PH team, the smooth application process and the fact that the scheme facilitated good mobility planning.

This is the first time we have used a mobility grant at such an early stage of a research project, but the experience was nonetheless positive and needed. (H 136705917)

It is the first time we actually got financing for a mobility programme that is process driven rather than result oriented, promoting research, exploration, learning and knowledge sharing. We believe that these processes are very important and often overlooked. (H 145483301)

For the first time, i-Portunus Houses mobility gave us the opportunity to concentrate fully on the work and the project while at the same time creating a project that was holistic and suitable for everyone because the framework conditions could be created through adequate financing and no compromises had to be made in the realization of the project. (H 143997607)

The key factor was the visibility and focus on the actual movement and the financial needs surrounding these. Many other grants give a limited amount of funding where often the real needs, such as living and eating, are more left out and it mostly focuses on the housing cost and the actual mobility. (H 144904791)

What the two main differences were when comparing the i-Portunus mobility with the previous mobilities were the agile and extensive support of the i-Portunus programme coordinators as well as the flexibility that the mobility

grant scheme offers in terms of the number of projects and team members. (H 146237972)

The budget is less interesting but the duration is longer, so more possibilities for developing projects and creating activities. (H 146505205)

Planning the residency periods so far in advance (due to the requirements of i-Portunus) helps a lot with the organization. (H 147442272)

Conversely, the negative remarks mostly pinpointed two key issues: low funding for hosts that did not reflect the workload and too much paperwork.

We hosted the group with great pleasure and good results. However, it cost us very much time, effort and also extra money above our 10% contribution. We feel that the time has come also to pay attention to underfinanced, often freelance, organizers of this type of project. (H 131164812)

The conditions were similar to what we are used to; however, the financial support compared to project/mobility commitments was a bit low. Especially when all the public events have to be free for the audiences, there cannot be any income generated by the host organization to cover the costs that are not covered by the i-Portunus support. (H 143978316)

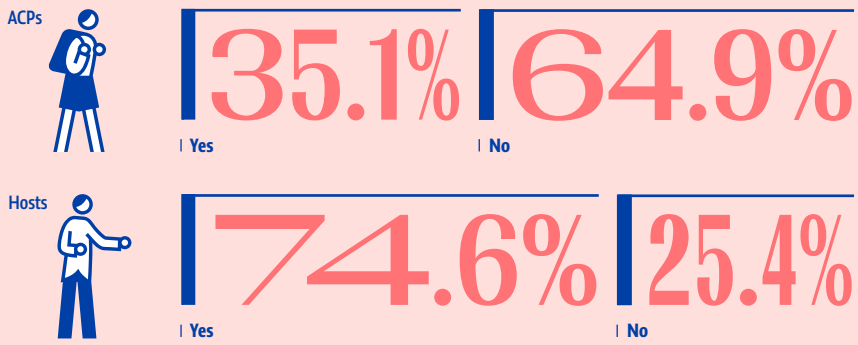
The reporting process was too heavy for us as we are a small association. (H 138245699)

While this reflects the predominant sentiments of the participating hosts, there were some exceptions, individual cases in which the hosts' comments contradicted the predominant sentiments. This is not surprising given the diversity of both the previous experiences of the included hosts and the fact that the hosts themselves constituted quite a diversified group including both individuals and organizations.

IMPROVEMENTS & CHANGES

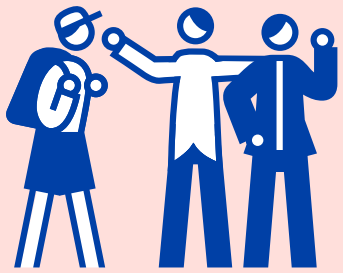
In line with their answers to the previous questions, more hosts (74.6%) than ACPs (35.1%) answered that there are some aspects of the i-PH grant scheme that should be changed or improved.

Figure 42 ▸ Are there any aspects of the i-PH grant scheme that the funder should change/improve?
Percentage of ACP/host participants



As the aspects of the i-PH grant scheme that should be improved are presented throughout the volume, we will not provide the quotations from the ACPs and hosts here to avoid unnecessary repetition. Nevertheless, we will return to the more concrete discussion of possible improvements in the final chapter and the conclusion.

EXPERIENCES DURING THE MOBILITY



HOSTING

We asked the ACPs who had participated in a physical mobility which means of assistance had been provided by their local hosts. Vice versa, we asked the hosts who had hosted a physical or blended mobility what they had provided for the ACPs whom they had hosted (see ▸ Table 7). This was a multiple-choice question with an option to select all that applies and/or enter one's own answer. The ACPs most often answered that their hosts provided workspace within their facilities for art production/research (65.9%). The next most frequent responses were contacts of other professionals within the arts and culture sector (59.8%) and/or equipment and other materials necessary for work (57.2%), which figured as the two items chosen most often by the hosts as well (selected by 83.1% and 74.6% of the hosts, respectively). Besides these, the majority of the ACPs highlighted spaces for art presentation, while the majority of the hosts answered that they provided opportunities for community engagement, management of the project, workspace within the host's facilities for art production/research, spaces for art presentation, media and PR support and meals. Given that both artists and hosts could select all that applied, it is interesting to note the gap in the shares of ACPs and hosts who selected particular kinds of assistance for ACPs. Overall, it seems that there are more hosts who tend to perceive that they put effort into supporting ACPs (e.g., with the management of the project, media and PR support and accommodation) than there are ACPs who recognize these efforts.

ACPs

Table 7 ▸ What was provided by the local host during the i-Portunus Houses mobility experienced/ hosted?
Percentage of the ACPs participating in a physical mobility/ all host participants; Multiple choice, select all that apply

Workspace within the host's facilities for art production/research	65.9%
Contacts of other professionals within the arts and culture sector	59.8%
Equipment and other materials neccessary for work	57.2%
Spaces for art presentation	56.3%
Opportunities for community engagement	47.5%
Travel costs	43.2%
Management of the project	41.5%
Media and PR support	40.2%
Meals	38%
Accommodation in hotels/hostels/private apartments	33.2%
Curatorial support	30.1%
Accommodation within the host's facilities	28.4%
Transportation costs of art goods and equipment	12.2%
Support for family members (accommodation, information on childcare, etc.)	5.2%
Other*	1.2%

* Excursions; Insurance; We got one gym at the end of nowhere. Shame

Hosts

Contacts of other professionals within the arts and culture sector	83.1%
Equipment and other materials neccessary for work	74.6%
Opportunities for community engagement	73.2%
Management of the project	71.8%
Workspace within the host's facilities for art produciton/research	69%
Spaces for art presentation	60.6%
Media and PR support	59.2%
Meals	53.5%
Accommodation in hotels/hostels/private apartments	49.3%
Curatorial support	45.1%
Travel costs	43.7%
Accommodation within the host's facilities	23.9%
Transportation costs of art goods and equipment	15.5%
Support for family (accommodation, information on childcare, etc.)	12.7%
Other*	4.2%

* Salary for the teaching hours of the guests; Support with travel and accommodation arrangements; Water and electricity expenses

We were interested in finding out how the hosts responded to the demands of the COVID-19 pandemic, so we asked the ACPs and hosts who had participated in/hosted a physical mobility about the safety measures that the hosts had introduced at the destination. Again, this was a multiple-choice question with an option to specify other answers not provided. According to the answers of both groups, the measures introduced most often were increased ventilation of workspaces (selected by 50.2% of the ACPs and 69% of the hosts), the wearing of appropriate face masks and daily cleaning and disinfecting of workspaces (both selected by 48.9% of the ACPs and 52.1% of the hosts). The results for all the other safety measures are presented in ▸ Table 8.

Table 8 ▸ Safety measures introduced by the local host at the destination specifically regarding the COVID-19 pandemic during the i-Portunus Houses mobility experienced/hosted
Percentage of the ACPs participating in a physical mobility/ all host participants; Multiple choice, select all that apply

ACPs

Increased ventilation of workspaces	50.2%	Entrance restrictions for guests (e.g., access for vaccinated, tested or cured visitors only)	27.5%
Daily cleaning and disinfecting of workspaces	48.9%	Support in the case of self-isolation	21%
Wearing of appropriate face masks	48.9%	Contact with a medical professional or local COVID-19 information line for advice on testing and referral in case of infection	13.1%
Physical distancing at all meetings and gatherings	36.7%	Other COVID-19 safety measures*	8.4%
Daily cleaning and disinfecting of accommodation spaces	35.8%		

* There were no COVID-19 requirements/measures at the moment of my mobility; (Regular) COVID testing; None, N/A; Making a reservation at a local pharmacy for a PCR test upon arrival; Disinfection gels; We didn't have the case but it was all well arranged in case we would have needed care and self-isolation; We postponed the residency for 3 months due to the outbreak of Omicron; Everything that was needed to make everyone feel safe and included; I was living in my own apartment, so no other COVID measures needed to be taken; Activities in open space

Hosts

Increased ventilation of workspaces	69%	Daily cleaning and disinfecting of accommodation spaces	32.4%
Daily cleaning and disinfecting of workspaces	52.1%	Support in the case of self-isolation	28.2%
Wearing of appropriate face masks	52.1%	Contact with a medical professional or local COVID-19 information line for advice on testing and referral in case of infection	19.7%
Physical distancing at all meetings and gatherings	39.4%	Other COVID-19 safety measures*	12.6%
Entrance restrictions for guests (e.g., access for vaccinated, tested or cured visitors only)	33.8%		

*There were no COVID-19 requirements/measures at the moment of the hosting; (Regular) COVID testing; Monitoring and following all government regulations at the time; Hosting each participant in individual hotel rooms, which were cleaned and disinfected daily, quick antigen tests were provided and taken every 3 days; Rapid test for all on days 1, 3, and 5. Isolation policy and plans for symptomatic people (which didn't apply)

As only 10 ACP respondents participated in a blended mobility, and just 13 hosts had experienced a blended mobility, we can only summarize the key points that they made in their answers, as we did in chapter on Virtual and blended mobility (see ▸ Pages 86-92). Both the ACPs and the hosts agreed that project management and contact with other professionals within the arts and culture sector are the two means of support that hosts provided most often. Additionally, opportunities for community engagement were among the answers selected by more than half of the respondents from both groups. This is quite interesting as one would expect this aspect of the mobility would suffer even more.

Both groups were quite satisfied with their experiences and collaboration with each other. On a scale from 1 – very unsatisfied to 5 – very satisfied, the average host's satisfaction was 4.62 and the average ACP's satisfaction was 4.49. The distributions of the answers are presented in ▸ Figure 43. Moreover, we asked ACPs whether the host provided them with everything they needed and we asked hosts to estimate if they provided ACPs with everything ACPs needed during the i-Portunus Houses mobility. A striking 95.8% of the ACPs answered that they had, and a similar share of the hosts (91.5%) answered that they provided ACPs with everything they needed (see ▸ Figure 44).

Figure 43 ▸ Satisfaction with the local hosts/with the collaboration with the hosted ACPs
Percentage of ACP/host participants

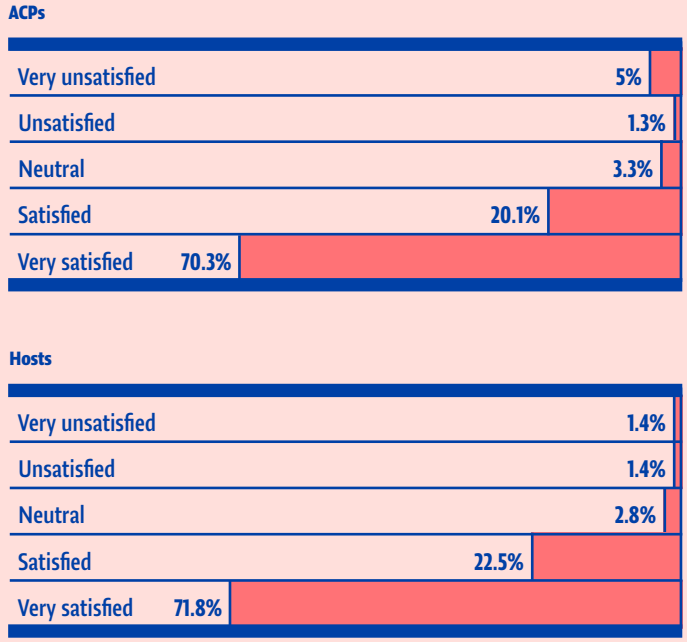
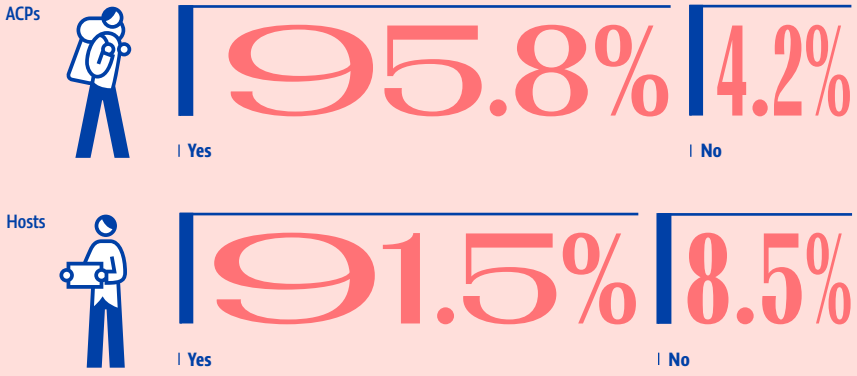


Figure 44 ▸ Did the host provide ACPs with everything they needed during the i-Portunus Houses mobility experienced/hosted?
Percentage of ACP/host participants



Within the open questions, the ACPs could explain their rating of the satisfaction with their local hosts. As with their rating on the satisfaction scale, the vast majority of the comments were positive. The ACPs recollected the varied examples of support, exchanges and organizational efforts provided by their hosts. Very often, they explicitly used words such as helpful, dedicated, enthusiastic, hospitable, supportive, available, welcoming, kind, inviting, generous and caring to describe the hospitability of their hosts. The aspect of the hosting most commented on was organizational. Often, ACPs referred to their professionality and good management skills and found their stay to be well prepared and well managed. In addition, many listed the things or services that the hosts provided for them, including connections and knowledge of the local context, working space/facilities, invitations to local cultural events and tickets for the events (exhibitions, concerts, etc.). Some commented that the hosts provided them with everything they needed, while others stated that the hosts themselves faced a lack of resources but did as much as possible within their capabilities. Finally, the ACPs mentioned hosts' professional support, collaboration, exchanges and learning from each other as well as the new opportunities that opened as the outcome of the visit. Some examples of the ACPs' positive experiences with their hosts are:

> *My host provided me with everything that I need to be comfortable in my daily life and at work during the time I was there. (A 141971429)*
>
> *They are the best host! Professional but also warm and kind. They are incredibly dedicated and knowledgeable. (A 138523461)*

> *The level of commitment to the project and the support given before, during and after the workshop were absolutely remarkable. All the details were arranged seamlessly and ran smoothly, especially in regard to the mobility support. (A 142219945)*
>
> *Our host was incredibly supportive. They found great venues to work in, gave us tours of the city, connected us with local artists and showed us places to eat and shop. We could not have asked for a better host experience. It was a great way to experience a new city. (A 141969598)*
>
> *She opened her house, cooked for us, shared all her network and introduced us to very relevant people for our research. She also organized some city tours and nice lunches outside. (A 144292431)*
>
> *Extremely satisfied. He went above and beyond to ensure that everything ran smoothly and had a lot of skin in the game in terms of personal responsibility and accountability. On top of this, he was wonderfully supportive, was generous with his time and with great advice and was absolutely indispensable in terms of being a foundational linchpin for the entire project. (A 144490451)*
>
> *They were very generous with all the connections, included us in their family's/friends' life, programmed us in their event, helped us with finding accommodation, managed all the material we needed (not financially but logistically) and, something that is not written anywhere, constant translation. (A 142526193)*

> *They were welcoming and enthusiastic and they took care of the administrative part efficiently. They run under limited resources themselves, so I do not blame them for their lack of extra space to work in privacy. (A 138702146)*

Unfortunately, there was also a minority of ACPs with negative experiences. They expressed a critique of their hosts, some concerning a lack of interest and effort and some regarding a lack of experience. They also expressed dissatisfaction with the fact that hosts did not provide them with the necessary support or material conditions for work and living. Among the things that were not provided were space for work, Wi-Fi, connections with the local community, support in achieving visibility, proper support for overcoming a disability-related obstacle, supplies, food, materials and accommodation. It seems that sometimes the expectations of the ACPs and the hosts were not aligned. For instance, one of the ACPs had an expectation of financial support from the hosts in addition to the i-PH grant itself and felt disappointed as there was none. Misunderstandings like that can obviously be avoided through better communication before arranging the mobility. The following remarks demonstrate various other disappointments with the hosting:

> *Host didn't have possibilities and enough time to provide basic supplies when needed, food or materials, the closest shop was too far to walk and I shouldn't carry more than 2 kg because of my condition. Also, the possibilities to go and meet people and visit places were limited because of the rural location, not enough time, attention, possibilities and will on the host side. We had to order things online and mostly stay in one place. It has its pluses and minuses; I could really focus on this particular place, but it really limited possibilities to meet more people and to interact more. What the host did, she invited a few people to come, and one person came; unfortunately, it was too much effort to go there for most of them. (A 144866748)*

> *Accommodation and meals had to be provided by us. It was also hard to find some of the material needed for my work, and I did get help for my local hosts upon arrival for the performance but had to spend quite a while searching for it, which allowed me less time to prepare the actual performance. (A 146591502)*

> *Wi-Fi, a lack of connections, maybe unintentionally but it got us involved in dealing with small issues, and our time should be spent on the platform we created … but we did it all by ourselves. Host did a poor job. What can I say. I could do better with my left feet. … She was not interested in the process too much. (A 144519155)*

On the other hand, some of the hosts themselves were aware of their limitations and explained the reasons they could not provide their hosted ACPs with something or the ways in which they handled such situations:

> *Due to the remote location, I was not able to provide a fast and stable internet connection. (H 139225887)*

> *[We couldn't provide] daily care for very small children, however, our spaces and activities were adjusted in a way that they allowed older kids to accompany their parents during the project. (H 145350954)*

> *Better pay for their time. Due to the long amount of time demanded by i-Portunus versus the modest grant they gave, it was impossible for us to generate enough funds to pay the travellers, or ourselves, properly for the time they spent abroad. This pains us, and it has also clearly negatively affected our relationship, even if we agreed on it in advance. (H 147278418)*

> *A closed workshop space, which we do not have – we have plans of restoring a house for residency purposes and this will be one of the first needs to be fulfilled + maybe a dedicated space in which to study/write … (H 147442272)*

The hosts' answers largely described their experiences with the ACPs in superlatives. To illustrate the predominant "atmosphere" within their responses, we noted the huge variety of adverbs and phrases used to describe visiting ACPs: available, with a wonderful attitude, pleasant, supportive, nice, reliable, considerate, engaged, curious, generous, "of utmost artistic and human quality" (H 145503511), not too demanding, committed, creative, top professionals, amazing personalities, ready for challenges, self-sufficient, organized, open, knowledgeable, motivated, involved, responsive, flexible, enthusiastic, self-organized, great and super. The hosts commented on two other topics: the work and effort of the ACPs and their mutual collaboration. Again, the comments included great job, they shared knowledge, shared skills, "worked very purposefully, appreciatively and effectively with each other" (H 143997607), great interaction, great/smooth/extremely successful collaborations, good time together, great group atmosphere and great group dynamic. Of course, there were also different issues that some of the hosts mentioned, most of which related to the organizational aspect of the mobility (like slacking with admin and not reading contracts), in rare cases involved challenges in communication and in just one case a host commented that they expected more engagement with the local community (H 147293788). One of the hosts made two critical remarks, which more abstractly addressed the lessons learned about how to manage and prepare hostings, which are very interesting to share. Starting with that one, we provide several other quotations to exemplify the hosts' experiences with ACPs:

> *What did not work: OVERLAPPING ARTISTS - What did not work were overlapping periods with different artists: in some cases it worked good but in some others there were too many artists in the same period so who arrived before and started with his/her project in a certain direction would then maybe change his/her research adapting it to the arrival (and interests and desires) of the new artist. Besides, at the same time of the i-Portunus program we had other artists in residency doing again other things. We understood that a singular, focused, immersive experience is the best to really encounter the place and develop something meaningful. ARTISTS ARRIVING WITHOUT A CLEAR TOPIC TO WORK WITH - We imagine the residency as a safe space-time when/where artists can have the freedom to explore, take time, reflect. But we realized that not having a clear theme to work with, or better a question with which they come to the residency could make them insecure and unsatisfied. What we understood is therefore that it is important that each artists writes/thinks of a question/topic of research to start with, which can be flexibly changed in time, if necessary! (H 147442272)*

It has been a pleasure to have among us the two artists whom we received, and their attitude has been wonderful as well as their work. (H 147494440)

The experience was very satisfying, and a few reasons can be stated: the participating artists were selected for their interest in their work and the contribution they could make to local development interests; all agreed with the need for permanence interposed by the I-Portunus grant, despite their occupations; all adapted well to the local context and the conditions for developing the work; all showed the best of their experiences by sharing it with the participants in an enthusiastic and affable way. (H 145783802)

The collaborating visitors whom I received were amazing in all senses. We generated a situation that was open, critical and intimate. This is not always easy at all, but this was the core of our project to look for and unfold. To see beyond the fun and exciting parts of mobility and the first few steps where everything is an adventure and fun but also deep inside the cracks and spaces where reality and personal individuals meet in a space. Where the real mobility is moving. And the visitors who were here were curious and open to seeing and exploring these sides of both themselves and in relation to me and the surroundings. (H 144904791)

They were great. They worked hard. They got involved with everything. Weren't too precious or demanding. Couldn't have asked for more. (H 144861020)

They were a wonderful group, kind, self-sufficient, organized and a pleasure in all ways. (H 142448359)

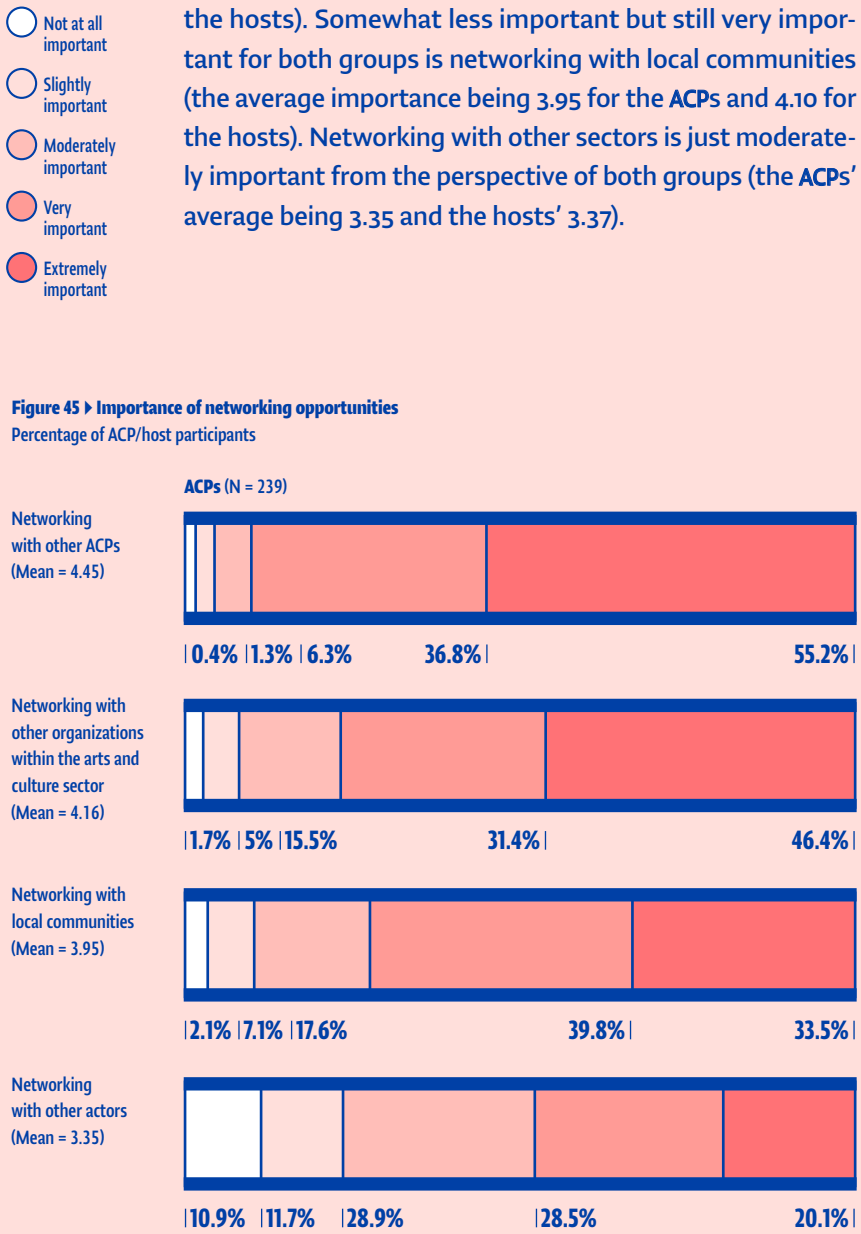
We very much enjoyed our first physical meeting after such a long time meeting online and could get to know one another much more. The group dynamic and atmosphere were great, and we learned a lot from one another. The group vibe and environment called for physical experiences and expressions in regard to having hands-on workshops, going for exploratory walks, etc. The organizational work we intended to do didn't fit since we all enjoyed being away from working on computers and staring at screens. (H 144766568)

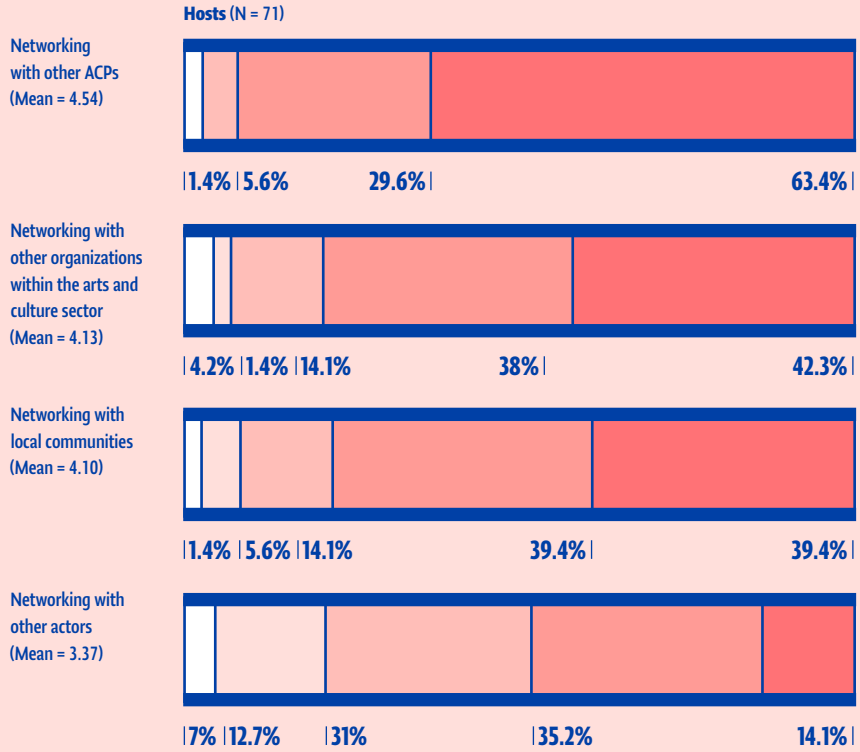
NETWORKING

We asked both ACPs' and hosts' opinions on the importance of networking opportunities within their mobility experience/hosting (see ▸ Figure 45). They were asked to estimate the importance of networking with four groups of stakeholders: 1) other ACPs, 2) other organizations within the arts and culture sector, 3) local communities and 4) other sectors. They were asked to estimate the importance on a scale from 1 – not important at all to 5 – extremely important. Looking at the mean importance for each of the offered items (that is, the average importance of networking with each of the stakeholders), we see that both ACPs and hosts deem networking with other ACPs to be the most important (the average importance being 4.45 for the ACPs and 4.54 for the hosts). The second most important for both groups is networking with other organizations within the arts and culture sector (with average importance of 4.16 for the ACPs and 4.13 for

the hosts). Somewhat less important but still very important for both groups is networking with local communities (the average importance being 3.95 for the ACPs and 4.10 for the hosts). Networking with other sectors is just moderately important from the perspective of both groups (the ACPs' average being 3.35 and the hosts' 3.37).

Figure 45 ▸ Importance of networking opportunities
Percentage of ACP/host participants





We analysed the international networking of the ACPs and hosts during the i-PH mobilities in more detail. We asked the respondents to list and describe up to 10 individuals/persons/organizations from arts and culture or other fields with whom they have connected during their i-PH mobility experience. This question was inspired by the Connected Action for the Commons method of visualization of collaborations, previously employed by the ECF.[8] The approach was adapted for use within the evaluation surveys, and we analysed the structures of the established international networks from several angles (the type of the social actor with whom ACPs and hosts have connected, the purpose of the connection, connections by country of residence and the international network of connections).

(8) http://connected-action-impact.culturalfoundation.eu/home (Accessed: 21 July 2022)

The overall number of the established connections reported in the surveys was 1290 for ACPs and 424 for hosts. If we look at the type of the social actors with whom ACPs and hosts have connected (see ▸ Figure 46), we see that both ACPs and hosts most frequently established connections with individuals (56.2% of the ACPs and 48.7% of the hosts, respectively). This is expected, as there are not as many collectives and organizations as there are individuals within the culture and other related sectors. Their frequency of establishing connections with collectives and organizations is very similar, but the hosts established connections with organizations more frequently than the ACPs. Conversely, the ACPs more frequently established connections with individuals. Regarding the purpose of the established connections (see ▸ Figure 47), for ACPs most often this was starting a new collaboration (19.4%), for hosts it was developing ongoing collaboration (20.4%) and for both the second most frequent purpose was sharing knowledge and skills (17.3% of the ACPs and 19.4% of the hosts).

Figure 46 ▸ Type of social actors with whom ACPs and hosts have connected
Percentage of the connections established by the ACPs/hosts

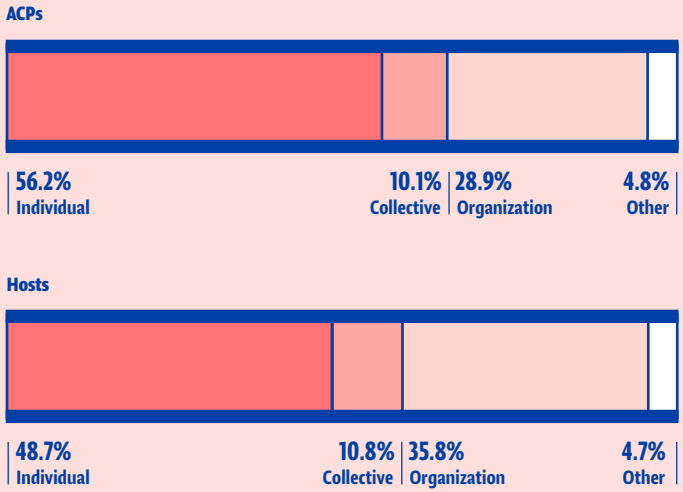
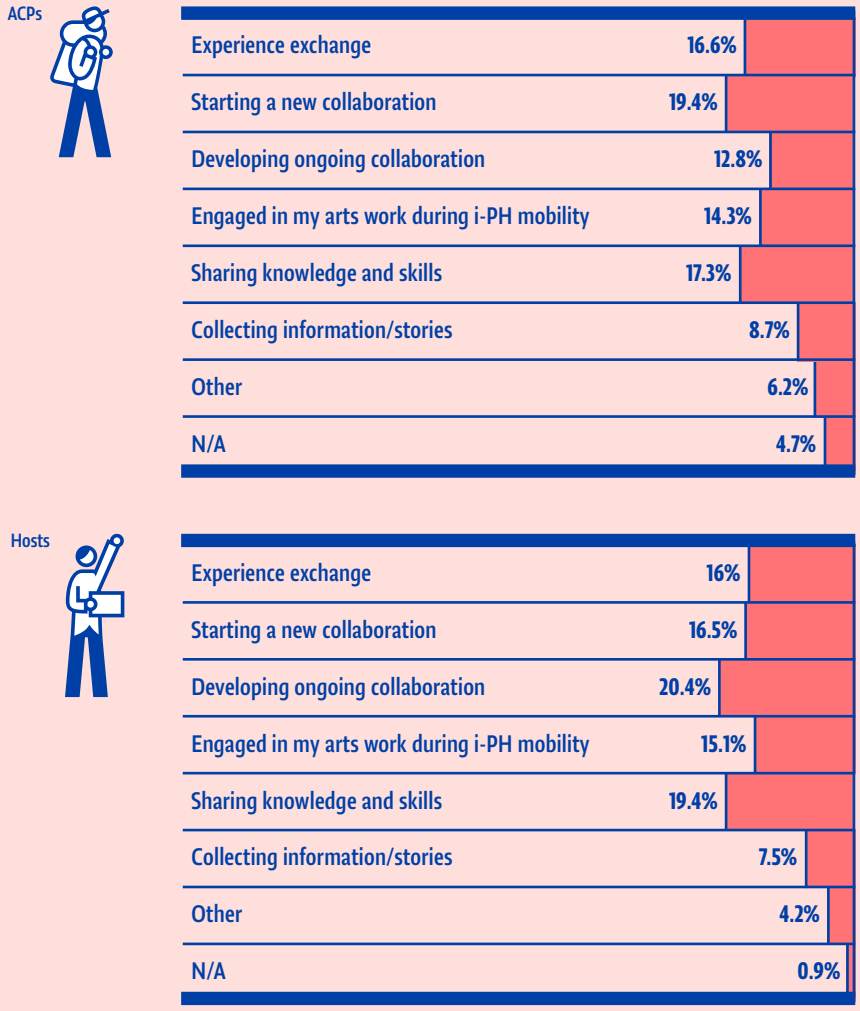


Figure 47 ▸ The purpose of the connection
Percentage of the connections established by the ACPs/hosts



The international networking established through i-PH mobilities among the ACP participants and hosts are shown in ▸ Figure 48 and ▸ Figure 49, respectively. In ▸ Figure 48, the left stack represents the country where the ACPs originally resided (to be read "networking of the ACP from …" or "networking of whom"), and the right stack represents the country of residence of the person, organization, institution or other relevant entity with whom the ACP established connections (to be read as "networking with cultural scene actors from …" or "networking with whom"). As we already explained, these include both hosts and anyone else whom the ACPs met during their mobility experience. Analogously, in ▸ Figure 49, the left stack represents the country of residence of the hosts and the right stack represents the country of residence of the people or organizations with whom the hosts connected during the hosting (which, again, includes both those funded by i-PH and all others whom i-PH participants networked with during the mobilities). The width of the lodes is proportional to the number of established connections. Both figures exclude country pairs with only one established networking connection to make the figures more readable. For the same reason, in the ACP sample (▸ Figure 48), countries with fewer than 20 "incoming" and "outgoing" networking connections were binned into the category "Other", while, in the case of the host sample (▸ Figure 49), the category "Other" was formed from countries with fewer than five connections in both directions.

As can be seen in ▸ Figure 48, the ACPs from the United Kingdom and Germany stand out for the number of connections established. Within the overall sample of established ACP connections, most of them were with people/organizations/other entities from Italy, followed by the UK, then the diverse group of "Other countries" and then by Germany and Croatia (as shown in the right stack of the figure). Spain was the third most frequent country of ACPs' residence, while networking with people from Spain was the sixth most frequent. While people from Italy (as the top mobility destination; see ▸ Image 4) become involved in networking during the i-PH mobilities, they, at the same time, travelled far less frequently for mobilities (as already visible from the fact that just 4.6% of the ACP respondents are from Italy; see ▸ Image 1). This example provides a good example of a more general and very interesting feature of networking during i-PH mobilities, which is especially visible when analysing the hosts (see ▸ Figure 49). Namely, most frequently the networking is established between people within the mobility destination. To make it even clearer, this means that incoming ACP mobilities trigger additional networking within the local cultural scene of the hosts' country. Obviously, in addition, they contribute to the international networking of the other artists from the host's country of residence, who are not mobile at all but participate in the mobility project activities. We find this to be very interesting; additionally, it corroborates the hosts' comments on the impact of hosting on the local community in both the professional and the wider sense.

Figure 48 ▸ Connections by ACPs' country of residence and country of residence of those with whom ACPs connected
ACP network ('networking of ACPs from', left stack / 'networking with people from', right stack)

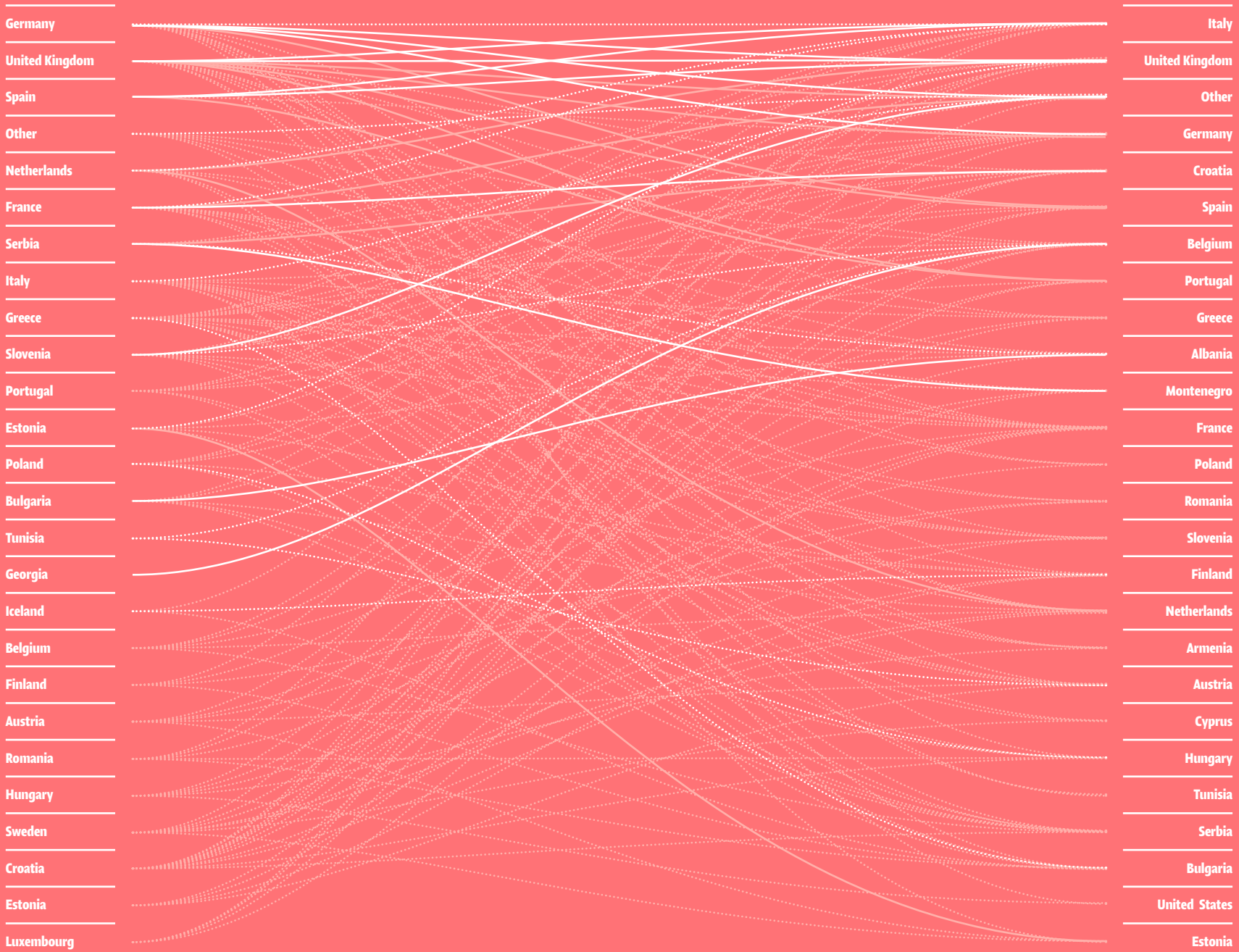
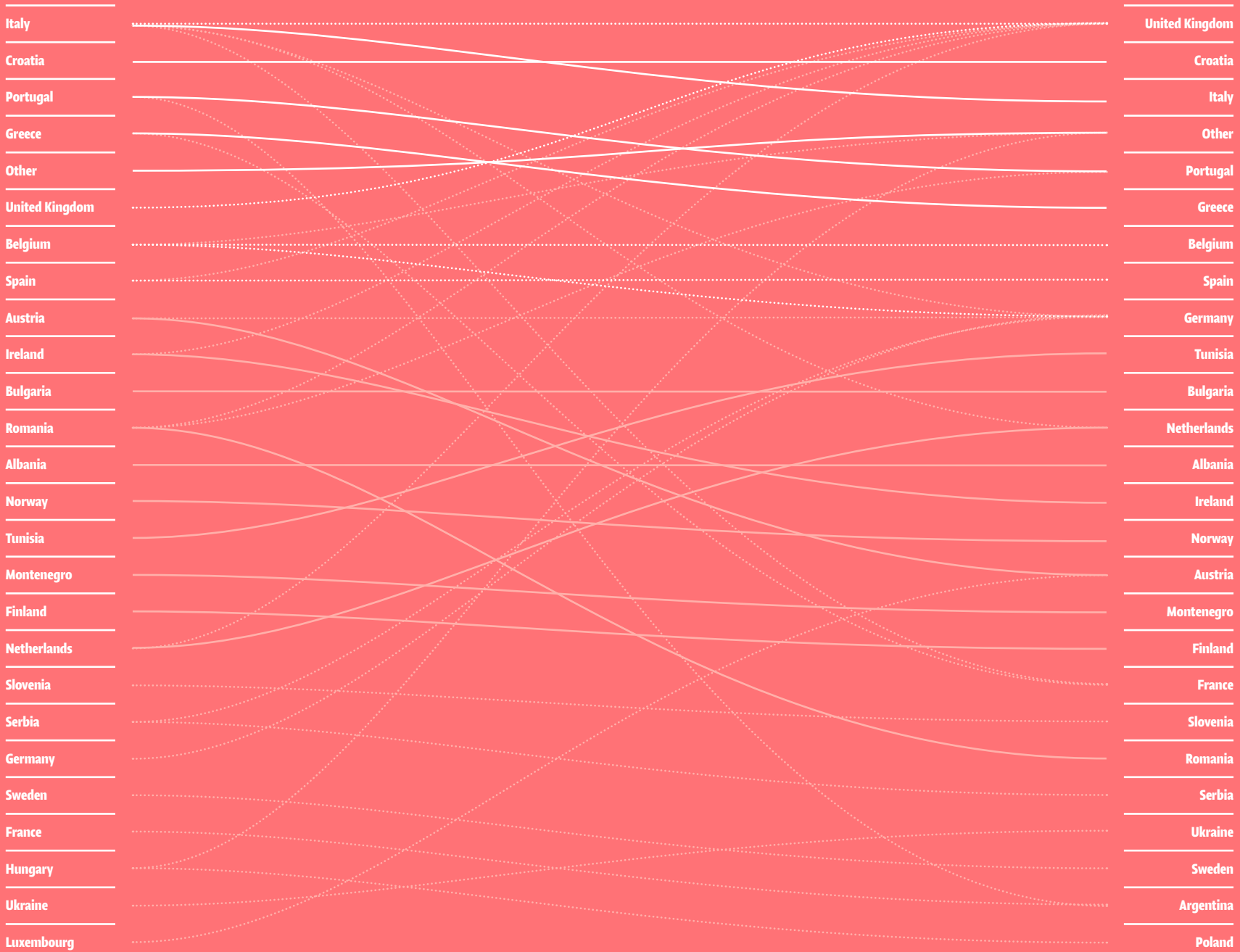


Figure 49 ▸ Connections by hosts' country of residence and country of residence of those with whom hosts connected
Host network ('networking of hosts from', left stack / 'networking with people from', right stack)



Another angle of networking analysis is to look at the international flows of mobilities among the ACP participants and hosts, as shown in ▸ Figure 50 and ▸ Figure 51, respectively. The edges represent the flows between countries in both directions, so there is no distinction between the country of departure and the country of destination. The width of the edges is proportional to the number of networking "exchanges" between people from these countries. The layout of the network, that is, the positioning of the nodes, was performed using a force-directed algorithm (Fruchterman–Reingold) that took the edges' "weight" into account besides the patterns of interconnections, so it generally positioned those countries with more cultural actors involved in ACPs' networking closer to one another as well as those countries that tend to be connected to the same countries. To make the figures more readable, edges with only one "outgoing" or "incoming" connections were excluded. Another rationale behind this is that one connection is created by default – the one between the ACP and the host.

As can be seen in ▸ Figure 50 (the ACP sample), a few countries stand out as international "hubs" close to the diagram's centre – the United Kingdom, Germany, France, Belgium, Italy, Spain and, to a somewhat lesser extent, Portugal and the Netherlands. One can also discern a pattern of geographical and/or cultural proximity between countries with bigger networking of ACPs: there is a "Central–Eastern European" cluster (Hungary, the Czech Republic, Slovakia, Poland, Georgia and Ukraine) as well as a "Nordic cluster" (Finland, Iceland and Denmark, excluding Norway and Sweden, which had different networking patterns). The Balkan countries and geographically more peripheral or distant countries are comparably less tightly interconnected but rather tend to network with people from the abovementioned "hubs".

▸ Figure 51 reveals an entirely different pattern, providing the hosts' perspective and relative to the networking connections that the hosts established with cultural actors from other countries. The nodes without connections and relatively narrow edges in comparison with ▸ Figure 50 reflect and extend the abovementioned findings that in-country networking was the most frequent. (We remind the reader that the edges with only one connection are excluded, so the nodes without connections should be interpreted as "all the connections besides the one between the host and the hosted ACP"). Therefore, the general pattern indicates that the incoming mobilities boost the interactions among the local scene even more than they boost the international networking of the hosts themselves. That means that the incoming mobilities contribute to hosts' profile and networking within the local cultural scene by producing activities that attract interactions and engagement with the local professionals and participants.(9)

(9) A caveat here is that this analysis relies on the recollections of the participants, which may to some extent be skewed by cognitive bias. When it comes to less intensive interactions, it is perhaps easier to recollect networking with people from the local scene whom one already knows than to fill in the details about the exchanges with newly met people if the relations did not evolve into more intensive collaborations.

Figure 50 ▸ International network of connections between ACPs and others during i-Portunus Houses mobilities by their country of residence
ACP network (edges with two or more connections)

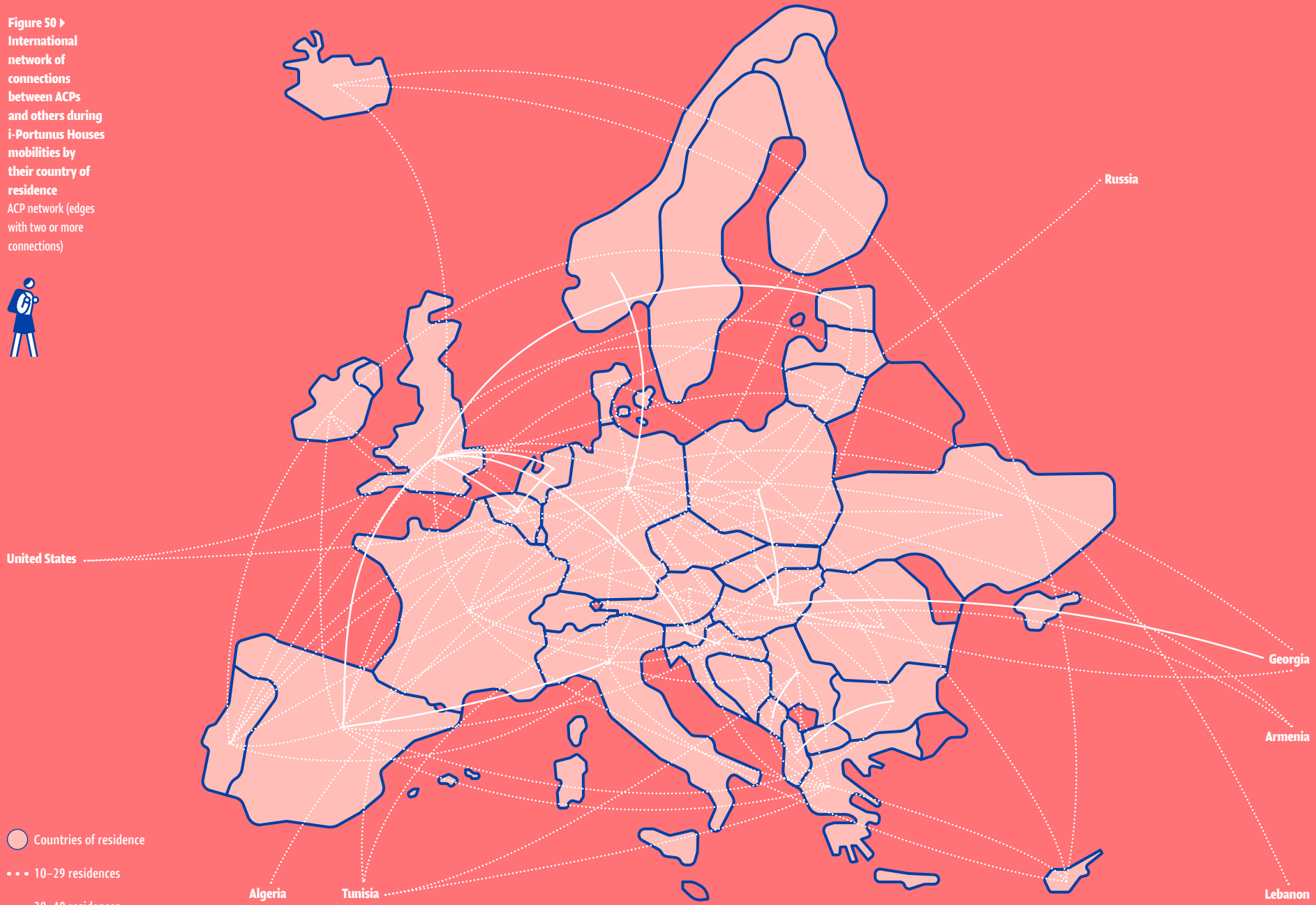
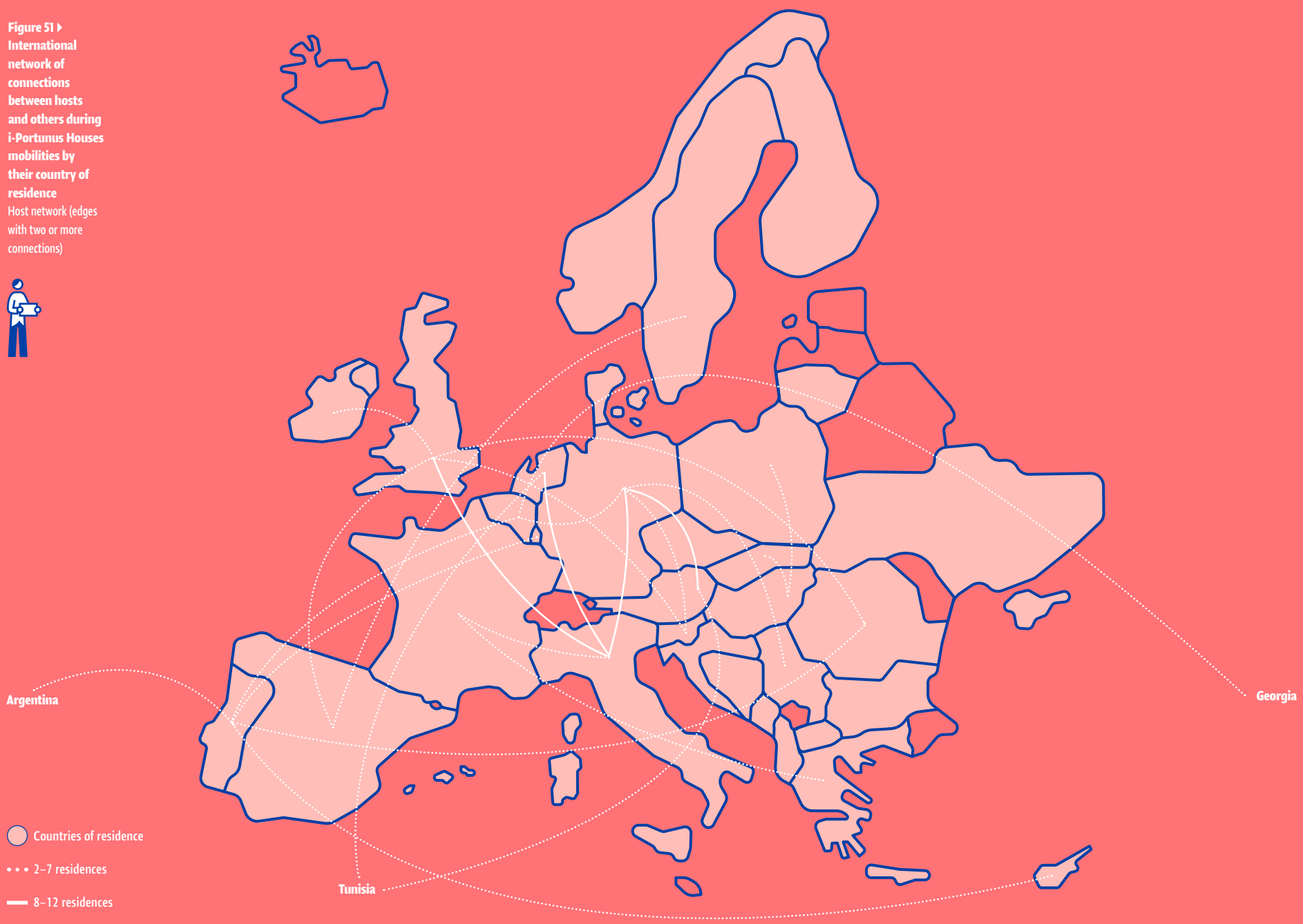


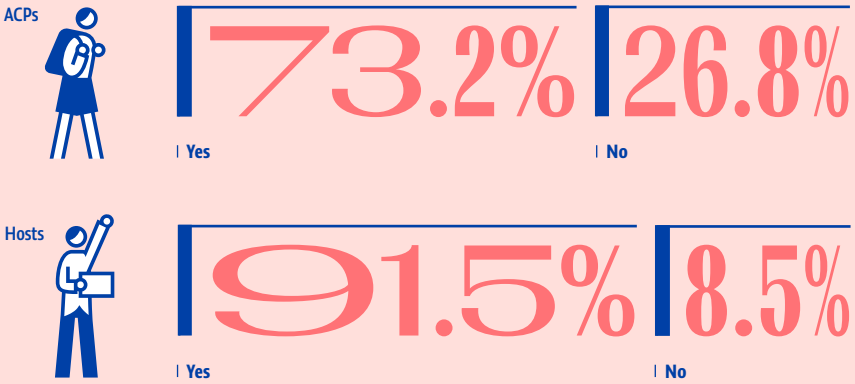
Figure 51 ▸ International network of connections between hosts and others during i-Portunus Houses mobilities by their country of residence
Host network (edges with two or more connections)



LOCAL COMMUNITY ENGAGEMENT

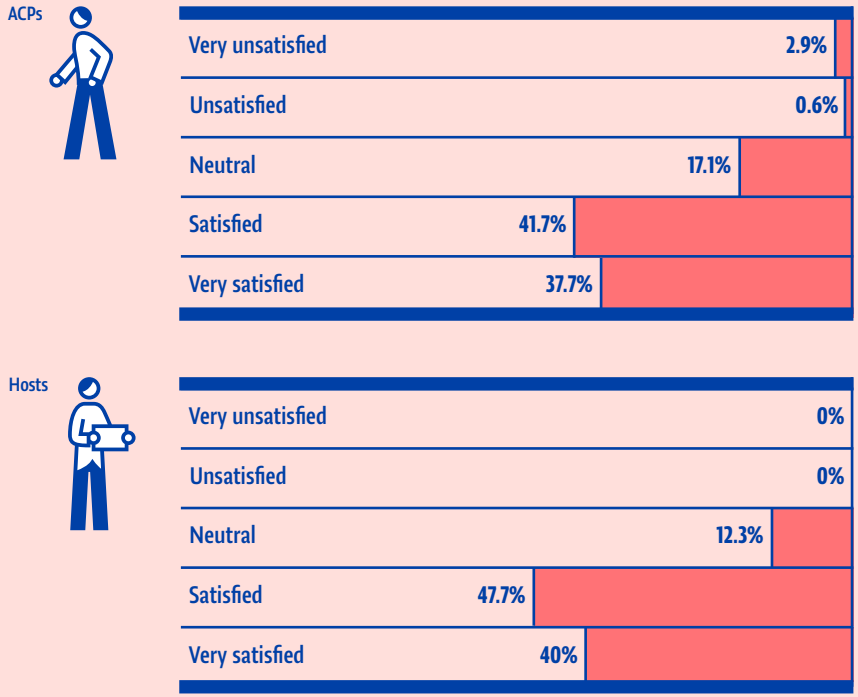
The ACPs and hosts were asked whether they encouraged the local community to engage actively with the ACPs' work during the i-Portunus Houses mobility. More hosts than ACPs answered positively (91.5% and 73.2%, respectively).

Figure 52 ▸ Encouragement of the local community to engage actively with ACPs' work during the i-Portunus Houses mobility experienced/hosted
Percentage of ACP/host participants



We asked those who answered the previous question positively (175 ACPs and 65 hosts) whether they were satisfied with the local community's active engagement with the ACPs' work during the i-Portunus Houses mobility. As in the previous question, the hosts were on average slightly more satisfied, the averages being 4.28 for the hosts and 4.11 for the ACPs, on a scale from 1 – very unsatisfied to 5 – very satisfied (▸ Figure 53).

Figure 53 ▸ Satisfaction with the active engagement of the local community with ACPs' work during the i-Portunus Houses mobility experienced/hosted
Percentage of ACPs who actively engaged with the local community/hosts who encouraged their engagement



In addition to the previous questions, we asked the ACPs who encouraged the local community engagement to rate their satisfaction with the help of their local host in their connection with the local community. The distribution of the ACPs' answers is shown in ▸ Figure 54. The ACPs are, on average, rather satisfied – the average satisfaction being 4.31 on a scale from 1 – very unsatisfied to 5 – very satisfied. Nevertheless, there was a minority of 4% who were not satisfied. The focus of the question for the hosts was slightly different; we asked them to rate their satisfaction with the way in which the ACPs actively engaged the local community with their work. On the same scale, their average satisfaction is 4.46 and the distribution of their answers is in ▸ Figure 55.

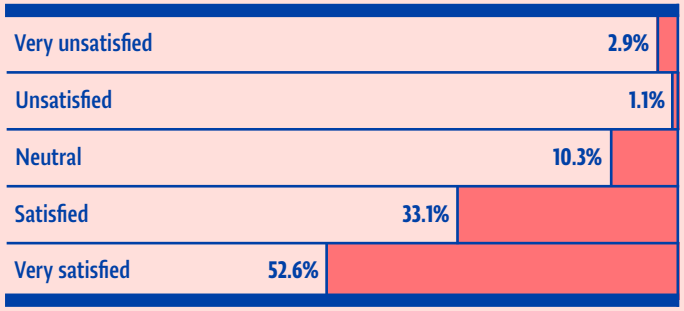


Figure 54 ▸ ACPs' satisfaction with the help of the local host with the local community connection
Percentage of the ACP participants who actively engaged with the local community

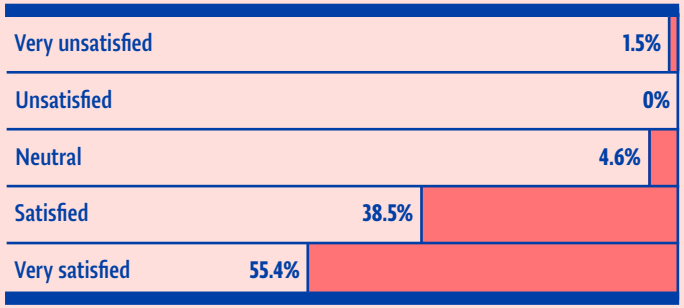


Figure 55 ▸ Satisfaction with the way in which the ACPs actively engaged with the local community in their work during the i-Portunus Houses mobility hosted
Percentage of the hosts who encouraged their engagement

There were open questions for both ACPs and hosts, asking them to describe their engagement with the local community and the ways in which the hosts supported it. We will start this section with the hosts who, as one of the hosts phrased it, acted as "the bridge" between the visiting ACPs and the local community (H 146724199). The hosts connected the visiting ACPs with the local actors, either directly contacting and inviting them or indirectly by setting up spaces where the interactions could happen naturally. The actions described included actively reaching out to set up meetings with local actors and distributing information via media, leaflets and other means of advertising. They also included organizing visits to local cultural venues, partner organizations or sites and events of interest to the visiting ACPs. Most of the hosts organized meetings, workshops, exhibitions, festivals or other types of events at which the ACPs could connect with the local community and share their art, knowledge and skills, discuss work in progress and participate in other types of creative exchanges. Some of the hosts focused on connecting the ACPs with local professionals, while, in other cases (which were more common), the goal was to connect the ACPs with both local professionals and local citizens.

The local community could thus engage in the projects and events as members of the public but often as active co-creating participants as well. Many of the described events and activities were not only free and open to the public but also involved direct creative participation and even performances by the local community members. Some hosts additionally organized informal social gatherings, like parties, or took care to provide accommodation that would facilitate interaction with the local community. Hosts also provided other types of assistance to connect the ACPs to the local community. They con-

nected the ACPs with local suppliers of the materials and services needed for the production. Similarly, and in the case of the research projects, they connected the ACPs with research participants or provided access to relevant local institutions and resources (e.g., archives). Last, but not least, the hosts helped with overcoming language and translation issues (e.g., one of them even mentioned organizing a local volunteer as a translator). Of course, not all hosts undertook everything mentioned here. In some cases, the host's engagement just jump-started the connections and interactions, while, in other cases, there was an extensive effort to enable interactions and engagement with the local community, including making connections and introducing the visiting ACPs to local actors, organizing meetings and events, taking care of promotion, taking the visiting ACPs to cultural events and so on. Here are some examples of the hosts' own descriptions of their roles and activities:

> *The language was certainly a gap, but we provide translators thanks to the volunteers of the association in order to facilitate the exchange during the meetings and workshops with the local community. (H 130932401)*
>
> *There were artist tour walks and meetings with local communities during the residency as well as workshop participation from local art scenes. (H 130991879)*
>
> *We offered public clown workshops and, with the local participants in these workshops, we went out into the streets and performed for the general public. (H 143935726)*
>
> *In terms of local communities, we have placed an emphasis on the local professional scene. We specifically invited women authors, translators, cultural professionals and literary translators to selected events for networking. We created a small-scale reading format with the local audience. (H 143997607)*
>
> *We engaged the local audience by working with volunteers. The volunteers participated in the end of the performance and also helped during the performance day. At the end of the performance, we had an open discussion with the audience. They had the chance to meet the artists, ask questions and have an informal discussion accompanied by a glass of wine. (H 144160436)*
>
> *I organized the activities around which they could connect (visit to cultural spaces, shared dinner, day out in the forest, visit to forest kindergarten, workshop participation, etc.). (H 145451003)*
>
> *We also proposed that the accommodation be as close to the place where the workshops were held, a large gallery with windows to the street. We invited passers-by to enter the gallery and participate in the initiatives. (H 145783802)*
>
> *I contacted local organizations and the community and built a few connections. Some of the people answered and showed great interest in meeting the artists, talking about our project, getting involved with saying their opinions or doing any of the activities they could. We became part of a support group for people with disabilities and shared thoughts and experiences. All three of us worked equally on presenting the project and discussing it with the people from the community. (H 146442612)*

We have introduced and facilitated the artists' collaboration with all the relevant institutions/organizations and individuals that were vital for the realization of their projects. We have also invested research, time and effort in reaching new audiences and spreading the word about the projects. (H 146529837)

We created a temporary maker space that was open for each and every one wanting to participate. We also invited schools (we received 60 students from primary schools in the vicinities) and institutions that provide support for elderly people. We organized two parties and two additional print-making workshops that were really well received! (H 147617855)

It is apparent that the hosts can perform multiple roles in connecting ACPs to the local community. Likewise, the ACPs described a wide range of actions that they had taken to engage the local communities. Even just having the local people as public at the events (e.g., concerts and exhibitions) was described as highly interactive and involving gaining feedback, having discussions and other ways of engaging with the artists and the artworks. Other ACPs included local community members as active participants in interactive workshops or in co-creative processes of discussing, creating or performing. The ACPs, together with their local hosts, organized events like workshops, concerts, walking, exhibitions, meetings and so on or participated in larger events, such as festivals. Sometimes, the visiting ACPs themselves were participants or co-organizers of the activities organized by their local host or even other local organizations. Like the hosts, the ACPs actively promoted the events that they organized. Most often, this was carried out through social media engagement, and sometimes the ACPs appeared on more traditional media, like TV. Unfortunately, the COVID-19 pandemic created obstacles that sometimes impeded the possible interactions and engagements. As there is a great diversity of the described practices, we selected examples that are either typical or particularly inspiring:

We did many workshops with all the classes of the university; we did a long workshop together. Also, by working with the students in the city, we made them behave as local ambassadors of the city and good connectors with other people, institutions, shops and commerce, associations, social initiatives and so on. I was impressed by that. (A 145411663)

The local hosts did a good job of promoting my exhibition online, and quite a few local artists and residents came. This is where I was able to do most of my networking during my stay. Throughout the residency, however, I found it a little bit difficult to get to know new people – both because there was not a big art scene in the area and because there were some language barriers. Because the hosts were extremely busy at the time, they were not able to show me around as much as they would have liked. Also, due to COVID-19, my residency was postponed, meaning that the two other artists who were supposed to be exhibiting with me came at a different time. My most important connections were formed with the people working at the lithography studio – however, these became very valuable connections. (A 144612225)

Through personal contact, being part of a local festival, helping in a local bar – establishing a personal connection. (A 144622875)

We connected with the local community of artists and some cultural organizations, sharing the information about our research and development. We particularly focused on groups of migrant artists (like ourselves). In the next phase of developing our collaborative work, we will engage local communities even more directly by opening up our process even more. (A 145117478)

I used to approach them and ask them if they could answer my question. I would explain the project and why I chose that question, and then I would give them a piece of paper so they could write their opinion or point of view. It always ended with having a conversation about it, which made me learn a lot of stuff. (A 145292961)

Before arriving, I sought out and connected with artists in the city where I would be staying and made plans to collaborate with them while I was there. When I arrived, my local host helped by organizing a concert that we played in and he found additional artists in the community for me to collaborate with! (A 145306550)

With the help of our mascot, [an animal with a disability] travelling with us, locals were coming to us like bees to honey. We met so many smiling people, spoke with them, showed our work, etc. (A 145308193)

We invited them to work the land together and they participated! We learned from them the local techniques and skills and borrowed their tools. (A 145482550)

In everything we did, the local community was involved. Excursions, dinners, events, exhibitions, they were always there and involved in the process. In general, the neighbours and particularly the youth in the village seem to be very connected to the space. They are comfortable, drop in at any time and join in without much effort. (A 145698384)

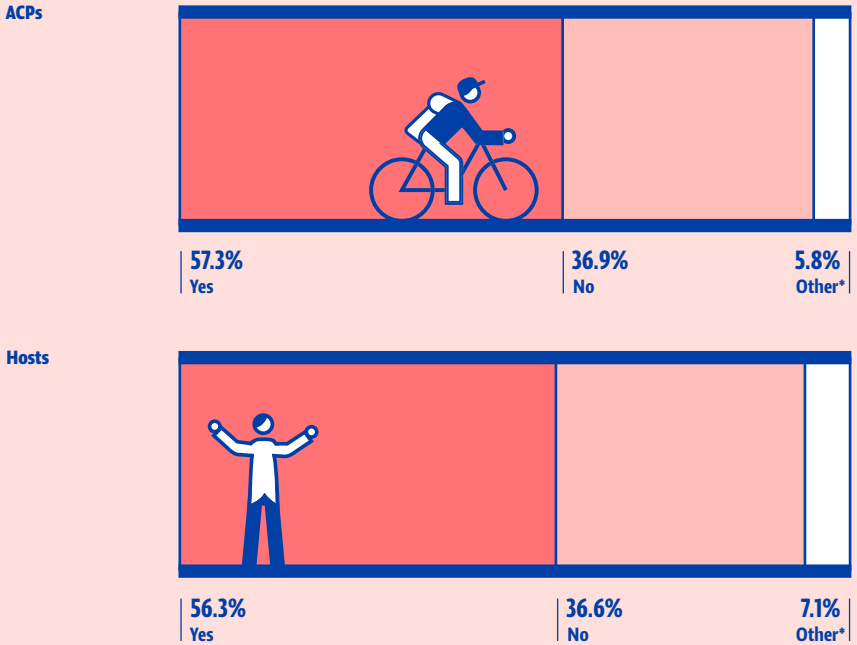
During the second visit, the local host arranged a public opening at which at least 400 people attended; we also hosted a symposium for the local culture community on sustainable cultural production, gave a number of public guided tours – all of this was facilitated by our host. Furthermore, there was a private VIP opening for the biennial for supporters such as cultural attachés, ambassadors, sponsors, journalists and collaborators, which gave ample opportunity to engage with both the design community and the general public. (A 146238136)

We encouraged the local community through visits in their get-togethers in their community garden as well as visiting the weaving course. (A 144394674)

GREEN DIMENSION

We asked the **ACP**s whether, in general, they specifically choose local hosts who respond to environmental sustainability concerns and we asked the hosts if they do the same when choosing **ACP**s. The majority of both **ACP**s and hosts (56.9% and 54.9%, respectively) answered that they do (see ▸ Figure 56).

Figure 56 ▸ Specifically choosing hosts/ACPs who deal with environmental sustainability concerns
Percentage of ACP/host participants



* **ACPs** When possible; Sometimes; I appreciate this dimension and I can say that people from the cultural field are very much aware of it; It is still a luxury to be able to make that choice, so no, but not because of lack of interest; There were no viable options for environmentally friendly hosting; I adapt myself to the conditions and/or help improve in those terms; It is an important value to me, yet in practice I have not been in the position yet to choose between different organizations that differ significantly in this respect

* **Hosts** It was a contributing factor as part of a larger social engagement and concern in curatorial practice; We cannot know the exact concerns of every individual, but we presume that educated Europeans who are socially aware and work in different fields care about society's response to environmental concerns; Not a priority; Artists from Europe we try to convince to travel by train; We would prefer them to be as responsible as possible

Is the current funders' support sufficient to cover environmentally sensitive mobility practices? Both ACPs and hosts very often could not estimate whether the financial support for mobility that funders currently provide is sufficient to cover environmentally sensitive mobility (hosting) practices on top of other, usual, expenses. On a scale from 1 – completely insufficient to 5 – completely sufficient, ACPs' average answer was 3.05, while that of hosts was even lower: 2.68 (the distribution of their answers is shown in ▸ Figure 57). The answers of both groups indicate that there is room for improvement when it comes to financing environmentally friendly mobility practices, especially for funding hosts.

Figure 57 ▸ Is the current funders' support sufficient to cover environmentally sensitive mobility practices?
Percentage of ACP/host participants

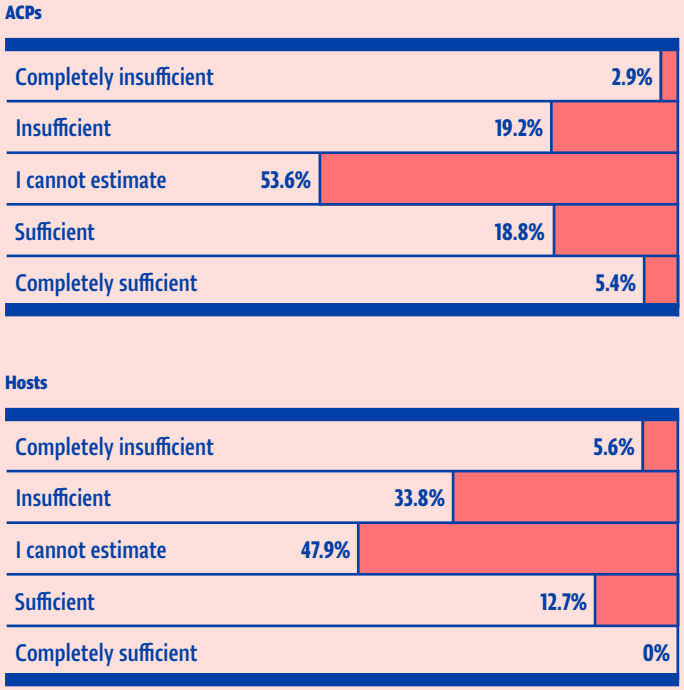
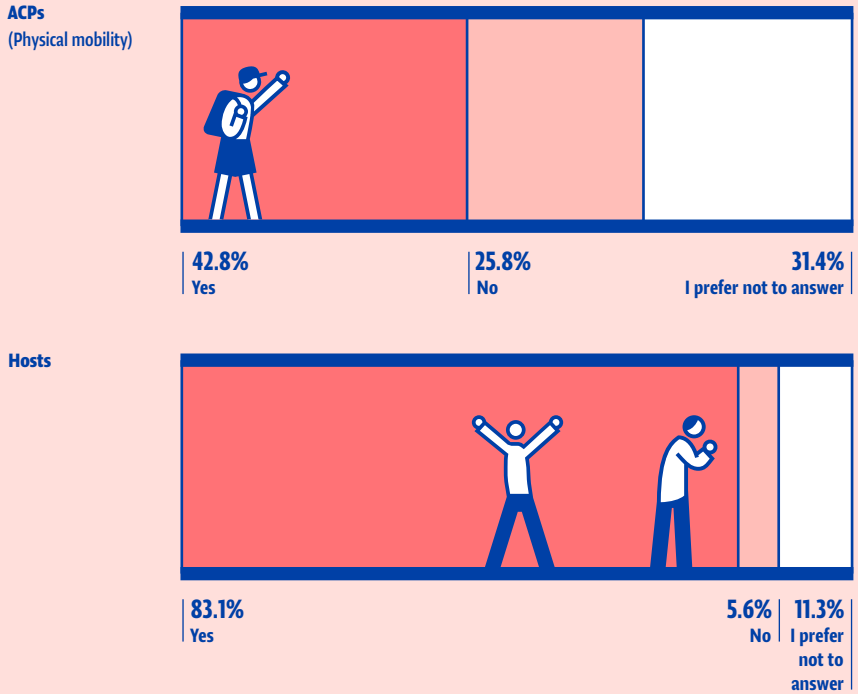


Figure 58 ▸ Encouragement for the implementation of ecological sustainability practices during the i-Portunus Houses mobility experienced/hosted
Percentage of ACP/host participants



We asked the ACPs and hosts who implemented ecological sustainability practices during i-PH mobilities or encouraged their hosts to do so (N = 98) and the hosts who encouraged the ACPs to do the same (N = 59) to explain how they approach this issue. Around two-thirds of the ACPs (64.3%) encouraged their hosts to use ecological sustainability practices during their i-Portunus Houses mobility by suggesting the use of environmentally friendly materials in production. Other often-used approaches were to request transport options with a low environmental impact (49%) and to suggest accommodation options with a low environmental impact (38.8%). Hosts most frequently encouraged the ACPs to use ecological sustainability practices during their i-Portunus Houses mobility by making transport with a lower environmental impact more available or affordable (59.3%) and through awareness raising about practices with a lower environmental impact (54.2%). More detail is provided in ▸ Table 9.

Table 9 ▸ Ways of encouragement
Percentage of the ACP/host participants who implemented or encouraged environmentally sustainable practices; Multiple choice, select all that apply

ACPs

By suggesting the use of environmentaly friendly materials in cultural production	64.3%
By requesting transport options with a low environmental impact	49%
By suggesting accommodation options with a low environmental impact	38.8%
By requesting that the host included the enviromental impact calculation of my stay in the partnership/residence agreement	10.2%
Other*	16%

Hosts

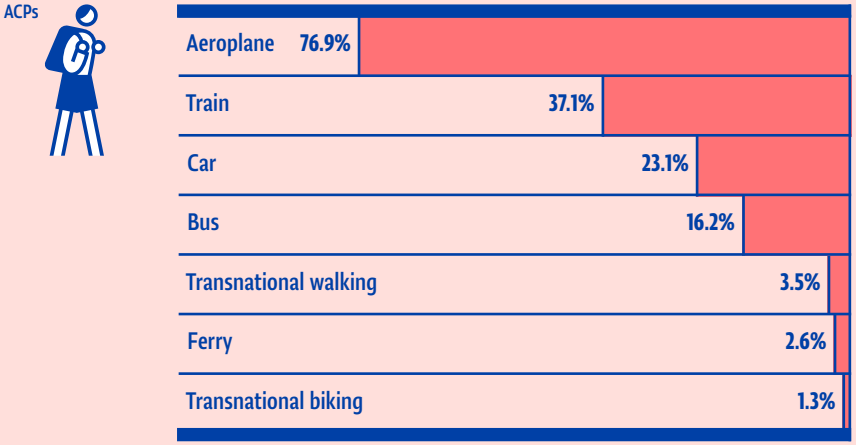
By making transport with a lower environmental impact more available or affordable (e.g., renting bycicles for guests)	59.3%
Through awareness raising about lower environmental impact practices	54.2%
We requested that they explicitly state how their work raises awareness about environmental issues	18.6%
By calculating the environmental impact of their stay	8.5%
Other*	17%

* **ACPs** Ecologically minded food and materials choices, suggesting the consumption of local food and materials; N/A; Reuse materials, recycle, walk; You should listen to my educational lecture: 2 hours of low-waste living examples; Small eco tips while working (printing on both sides, buying reusable water bottles, etc.); We chose a hotel not far from the venue so we could go on foot every day. For other local travel, we chose the bus and tram; By stating my preference to work with local artists as much as possible rather than fly people over; By proposing ways of sharing travel. If this finally failed, it was because of i-Portunus rules not because of the will of the host; There was no need to encourage my host specifically because they were already thinking about it and together we made everything possible in each step; I suggested we bring materials with us from our studios to share. The host regularly encouraged discussions about sustainability, and we made an effort to use local transport or walk during the period of the residency

* **Hosts** By suggesting that they should use ground transportation for international travel; By encouraging vegetarian or locally sourced meal options when possible; By using responsible materials for art production (recycled paper, low-impact risograph) and discussing the environmental costs of our art; We used recycled materials to make the performance set, we used second-hand costumes; By discussing what sustainability means for each one of us, by watching parts of the Kinship course, an online course about kinship with nature, by cooking vegan and by only using biodegradable materials and slow processes and techniques; Our team members are very aware of different ecological sustainability practices, so also in this area we could share and exchange our experiences; By emphasizing this matter; Sustainability practices were very important in this project: using public transportation, reusing materials and using sustainable ones, avoiding meat consumption, buying local products and eating ecological fruits and vegetables from my garden, asking them to moderate water/electricity use, among others; Many of the artists worked on projects relating to ecology (taking care of abandoned landscape, sharing time with more-than-human beings, working on collective practices of food making, etc.)

We asked the ACPs to specify the means of cross-border transport that they used for their i-Portunus Houses mobility. This was a multiple-choice question, given that they could have combined multiple means of transport. The ACPs most often used flights (that is, in 76.9% of cases). Somewhat above a third (37.1%) used the train and 23.1% of them used a car. They rarely used other means of transport (see ▸ Figure 59).

Figure 59 ▸ Means of cross-border transport used for the i-Portunus Houses mobility
Percentage of ACPs who experienced a physical mobility



The final questions within the section on green mobility related to the local transport. We posed these questions only to those ACPs and hosts who had previously answered that they practised or encouraged ecological sustainability practices during their i-PH mobility (hosting). We asked the ACPs to estimate how often they used each of the means of local transport/commuting (see ▸ Figure 60). The most frequently used means of local transport were walking and public transport: on a scale from 1 – always to 4 – never, the mean answer for walking was 1.38 and that for public transport was 2.76. Unfortunately, the least frequently used means of local transport was bicycles (mean being 3.69).

Figure 60 ▸ During the i-Portunus Houses mobility stay, how often did you use these methods of transport?
Percentage of the ACPs who implemented or encouraged environmentally sustainable practices

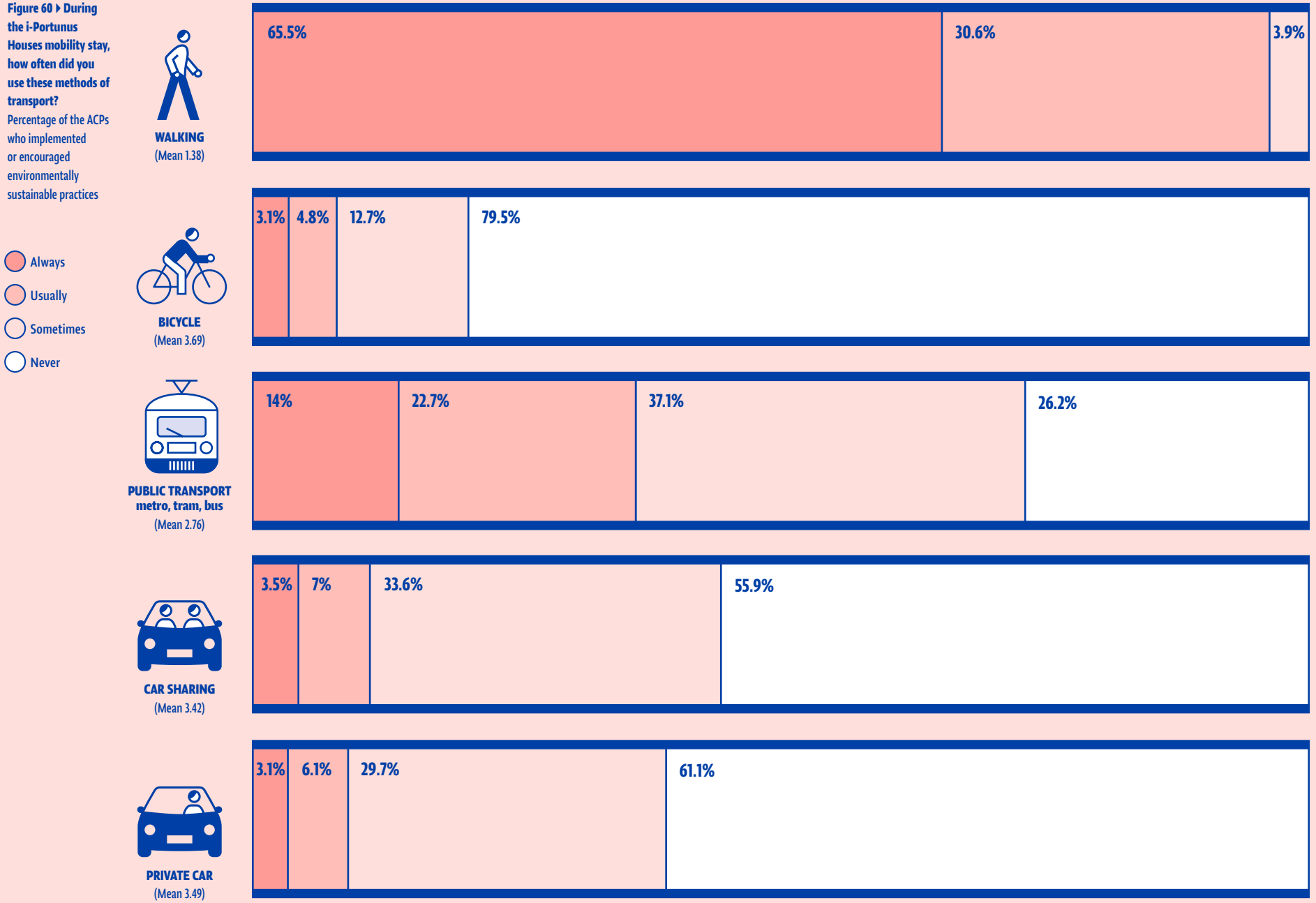
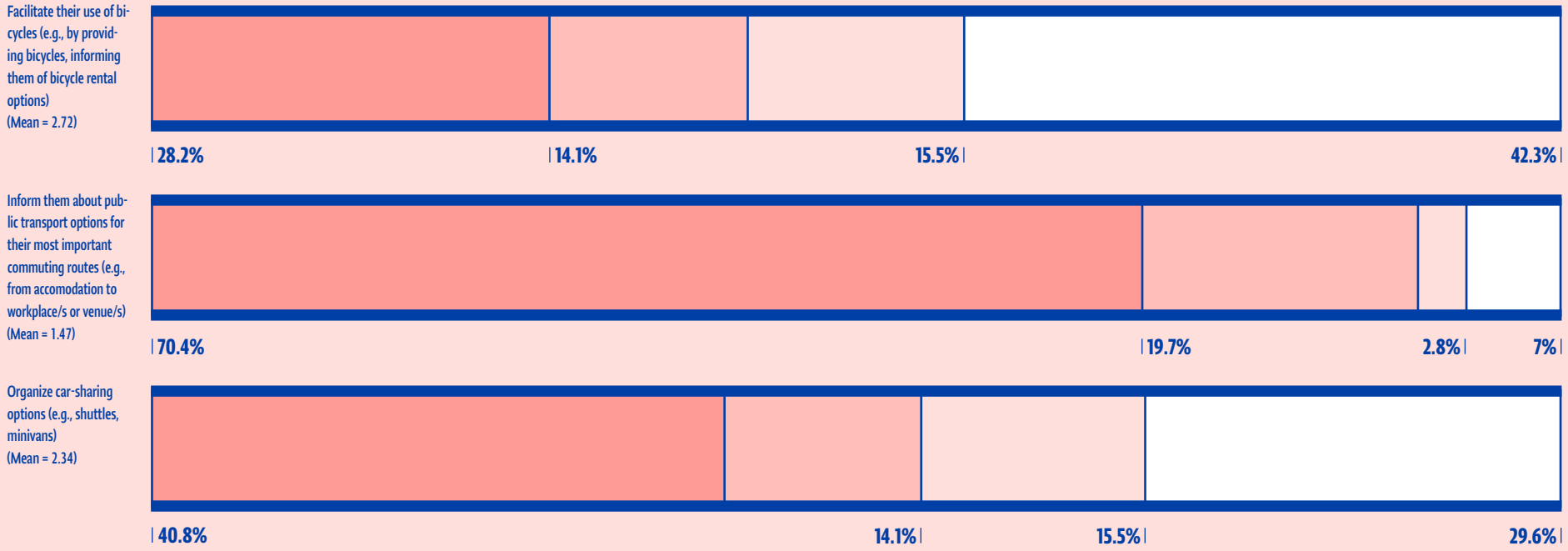


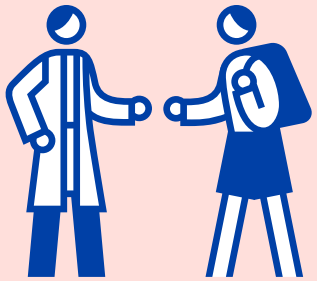
Figure 61 ▸ During the i-Portunus Houses mobility hosting, how often did you ...?
Percentage of the hosts who implemented or encouraged environmentally sustainable practices (N = 58)

We asked the hosts a slightly different question: how often did they facilitate the ACPs' use of bicycles, inform them about public transport options or organize car sharing? The hosts informed the ACPs about public transport options comparatively frequently (on average 1.47, on a scale from 1 – always to 4 – never). Again, of the three options, the least frequent was facilitating bicycle use (42.3% of hosts never do this). Given the results for both ACPs and hosts, we can conclude that it is positive that hosts often inform ACPs about public transport and ACPs often use it. Less encouraging are the results regarding the use of bicycles. Again, this might be mitigated by the other obstacles to the use of bicycles, the most important being the inadequate cycling infrastructure in many cities around Europe.



MOST SIGNIFICANT CHANGE

The ACPs and hosts were asked about the results of their i-PH mobility/hosting (see ▸ Table 10). Again, this was a multiple-choice question with an option to enter their own answer, and the respondents could select all the answers that apply. The most common answers of the ACPs were that they had established/arranged a new collaboration (73.2%), acquired new skills (55.2%) and/or received the opportunity to show their work (49.8%). As for the hosts, establishing/arranging a new collaboration (88.7%) stands out as the most common answer by far. It is followed by developing a new audience (43.7%) and establishing/arranging a new co-production (38%).



ACPs

Table 10 ▸ Results of the i-Portunus Houses mobility experienced/hosted
Percentage of ACP/host participants; Multiple choice, select all that apply

I established/arranged a new collaboration	73.2%
I acquired new skills	55.2%
I received the opportunity to show my work	49.8%
I developed a new audience	33.5%
I established/arranged a new co-creation	28%
I established/arranged a new co-production	20.5%
I recieved a new contract	9.2%
I received a job offer	2.1%
None of the above	1.3%
Other*	11.2%

Hosts

We established/arranged a new collaboration	88.7%
We developed a new audience	43.7%
We established/arranged a new co-production	38%
We made a job offer	4.2%
Other*	14%

* **ACPs** I made new friends; We are making a new art work for the festival next year; Insight into the creative scene in Berlin; Not sure linguistically the difference between establish vs arrange. We at least managed to achieve our aim of planning the Kaisviaka festival in Finland and are just waiting for funding to actualize it; Connected with new organizational partners, created a new international network; I created new contacts that will be of use in the future; Gained a broader vision on issues handled by Western artists living in different social and economic contexts; I developed a network of allies and resources to develop the next phase of research; Bonds; Inspiration for a new artistic body of work, the future possibility to collaborate with scientists, the satisfaction of sharing my skills and enterpreneurial ideas with people of strong potential; In parallel to the project carried out during the mobility, we were able to work on future projects with some of the peers who also attended the encounter. Therefore, the opportunity to get together was very important as we were able to connect in a very straight way with them and their projects; Meet, connect, share, grow, expand toolkit, learn... from fellow artists/dance makers; Our conclusions and experiences will be reflected in different art forms: an essay, a novel, an illustration, a photograph, a picture or painting. We discussed the prospects of organizing a joint presentation or exhibition or creating an online platform to share with the public the final outcome, the summary of our journey; I connected with new places; Gaining knowledge and confidence, learning new tools for collective practices and commoning; I was inspired for my artistic research and work; I offered my help to an association that has a programme in Tunisia; It's more about a process that is still ongoing, it's not finished here as the project continues into 2024. Some plans are settled, some are still waiting to be deal with, so this time gave a chance to see first-band and be part of making one part of the otherwise bigger project happen; I got to know my co-workers and we made the main decisions neccessary to produce our performance; I experienced very intensely the gift that is the collaboration and teamwork in kind ambient, to build, to do, to think, anything, any situation; We improved a former collaboration project; I found new contacts for future projects; I have been selected (my short film) to show my work in a group exhibition in a national/international leading contemporary UK art space as part of a group show exploring urban design and creativity; Amazing new colleagues and friends; I learned from my peers; New knowledge production; I devleoped a new piece of art

* **Hosts** We conceived and realized a new exhibition project together and made Tunisian artists travelling to Europe for the first time; We were honoured to host these five choreographers and seed the research of an important project for the dance field; We will most likely develop a longer-term research collaboration; We made a residency offer; We shared knowledge and experiences; We deepened our collaboration, got to know us better and are now discussion how to proceed in virtual and physical spaces; We created a group of organizations and professionals that will work on the subject of resilience in the future; We developed a new cooperation project; Some networking; Possibility for a new collaboration

Although we know that it is not easy to achieve change in a short period and recognize it immediately after travelling, experience shows that a mobility has specific impacts on mobility actors regardless of the length of stay at the destination. For these reasons, we considered it essential to examine the impact and possible changes that the i-PH mobility experience and hosting have brought about for both ACPs and hosts. To map the outcomes in a more detailed manner, we asked the following questions:

What do you think was the most significant change for you as an artist/cultural professional/ local host as a result of taking part in an i-Portunus Houses mobility? Please explain the significance of this change from your point of view. You are welcome to include a recollection of a particular transformative or otherwise significant experience/event that comes to your mind.

Such a question was inspired by the Most Significant Change methodology (Davies and Dart, 2005) used in evaluation studies. The goal is to gain insights into the impact of a project or policy intervention by collecting insights from all the stakeholders in an inductive, bottom-up manner. We used this idea in a simplified and adapted manner by integrating the question on the most significant change into the questionnaires. Nevertheless, we provided more space for the respondents for this open question, allowing them to share even more details and examples. We analysed their answers by grouping them thematically into a smaller number of key categories, that is, the domains affected by the mobility and hosting experiences (see ▸ Scheme 1). The identified domains are:

— collaboration
— exchanges
— exploring, discovery, learning, sharing knowledge
— reflection
— gaining confidence
— gaining experience with hosting (hosts only)
— making and maintaining relationships, networking
— production
— new audiences, increasing visibility and recognition
— gains for the local community
— negative change.

Most of the domains are shared by both ACPs and hosts, but, in some of them, there is a notable difference between these stakeholders in the importance attached to the domain. This can be detected both from the frequency with which some-

thing is mentioned and from the extent to which something is elaborated and exemplified. Furthermore, the same domain can be approached from different angles. The visiting ACPs thus tended to reflect on the local community engagement and established connections within the frame of their own professional and personal development (new audience, new insights, knowledge, inspiration, friendships, collaborative work, meaningful interactions, etc.). They tended to perceive the impact from the exchanges realized in the new environment. On the other hand, the hosts detected more detailed changes in the local environment itself. They provided examples of very tangible artistic interventions and their impact on the local communities (see some examples below). One of the identified domains is specific to hosts: experience with hosting. For some, this was their first hosting experience, which obviously meant a change and a departure from their previous experience by undertaking something new. Others identified changes in their approach to hosting, in the depth of their insights into how to conduct it and what ACPs need, and finally some commented on the change in their own attitude towards hosting. The vast majority of hosts expressed a positive change in their attitude (being more willing to host again and gaining confidence), but, unfortunately, there were also some whose eagerness for hosting decreased due to negative experiences. We provide a structured overview of the identified domains, the phrases that the ACPs and hosts used to describe the experience and several more detailed examples in ▸ Scheme 1.

Scheme 1 ▸ The most significant changes

Collaboration

ACPs

–the enjoyment of collaboration

–in-person collaboration

–new collaborations

–future collaborations

–found an artistic partner

–meaningful and open collaborations utilizing previous experience

As a result of taking part in an i-Portunus Houses mobility, I was able to develop iterative workshops with my collaborators. The ability to work together in person was incredibly informative following the last few years of working primarily in isolation or virtually. (A 144664916)

The most significant change was establishing new contacts and starting a new collaboration with other cultural professionals interested or working in a similar field, insight into how they work in other contexts and inspiration that came from that. (A 144937219)

Hosts

–developing collaborations

–new partnerships

–developed partnerships

–plan future collaborations

–new opportunities

Apart from being able to meet on a daily basis during the period of the mobility, I believe it is crucial to have visited together the various institutions and have met the practitioners with whom we are planning future collaborations. (H 146568446)

We could approach the theme of our cultural legacy from the insight and experience of other artists and cultural professionals form very different backgrounds, which brought new light into our perception of possible processes and results concerning this theme. The ideas generated by each individual perception and by the combination of all brought up surprising new issues, approaches and possibilities. This was essential to the planning of how we will be developing our projects concerning the conservation and promotion of our cultural legacy. The human connection was also very important and present. We connected, shared, collaborated, and possible new future collaborations and shared projects emerged. (H 145483301)

Exchanges

–enriching exchanges

–nourishing and inspiring exchange

–exchange between East and West

–exchange of ideas with artists who work in different media, which broadened the scope of the ACPs' own work

–international exchanges

–exchange of artistic practices and ideas

–learned about the local community

The most significant change for me is the opportunity to exchange ideas with artists working in different media, and this can lead to enlarging the scope of my work. (A 132667429)

I am very happy to have the opportunity to collaborate with young people in high schools and also with children in a shelter centre and to have the opportunity to talk with them about art and photography and what it represents in our lives. It was an interesting experience to give these young people a part of me and to share with them the pleasure of making art, also the experience of exchanging with local artists and having another space for reflection, seeing works, thinking about works, and I think that is the most interesting part of this experience. (A 143467040)

–intercultural exchange

–exchange impressions

–interacting with people from different parts of Europe

The i-Portunus Houses mobility project has led to experiences that have impacted both exchange participants and us, the local host. We had the chance to exchange experiences and impressions that enriched our and the participants' vision. We had to use a common language to communicate opinions and ideas. (H 145914105)

The audience that came to the exhibition and the workshops gave us so much positive feedback about our work and the topic we tackled (our grandparents). As a universal topic, it resonated in a lot of people despite the fact that some portraits depicted grandparents from a very different country: this cross-border exchange made a lot of sense when people were surprised to see loads of similarities between [grandparents from very different contexts]. As a local host, I realized the power we have to bring a variety of people together around one common topic, while they wouldn't meet if it hadn't been for this project. (H 143934819)

We felt that after this housing experience we have started locating ourselves within a European scene, opening up opportunities for future collaborations and internationalization projects, promoting the creation of similar projects in other European cities to reciprocally host artwork developed by other local communities, such as ours. All of our four artists in residency have expressed a very good impression on both the infrastructural and human aspects of our hosting, what has made us realize that we could be a relevant agent in a potential network of mobility and artistic exchange throughout Europe. (H 145503511)

Exploring, Discovery, Learning, Sharing Knowledge

–gained a lot through immersion in the new culture and new context

–skill development

–enriching, inspiring

–discovering new aspects of art and art practices

–getting to know new realities

–new horizons

–new work models

–exploring research

Being able to work with peers with different methods and philosophical assumptions and focus on how to negotiate that collaboratively and not competitively. We had time to interrogate each other's methods, language and assumptions as an integral part of our physical work. (A 141973935)

During the making of a project, artists do not have a lot of time for brainstorming and getting to know each other; thanks to i-Portunus, we could really exchange our experiences, not only focus on the project but on personal talents, learn from each other and have the time to talk and collaborate at a deeper level. (A 144947985)

This experience has allowed me to experiment with new techniques and collaborate on ideas with other creators, which helped me see my work in a new light when developing future ideas for artwork. I was very much inspired by the way my work was received when exhibited at the end of the mobility; I made new contacts and gained motivation to continue in the direction I have experimented with. (A 145590412)

–exploration

–learning

–seeing the locality from the eyes of my guests

–ACPs learned a lot from me, shared knowledge

–new skills

–new ideas

–learning together, learning from partners

–it was transformative to share my local expertise

Personally, the most significant experience in the mobility was the possibility of "seeing" my locality through the eyes of my guests and thus learning from my background through their experiences. The mobility and hosting gave me a bird's eye view on my culture and surroundings. Professionally, it was very inspiring to get to work with my guests in our co-creative project. My background is more in the visual arts, and my guests were professionals in performative arts. The ways of working were various, and I learned a lot. As my working methods are very practical and hands-on, I was very inspired by the analytic discussions I got to witness and take part in with my guests. (H 139225887)

For someone working in a cultural field for many years, it would be difficult to say that this exact mobility has made a certain substantial change for our organization. But taking part in the i-Portunus programme was an extremely valuable experience, an opportunity to explore, share and develop new ideas in an environment we cannot afford to have so often in terms of dedicated time and resources. In that sense, potential change might happen in the following period, helping us to develop and research something new. (H 136713191)

Reflection

ACPs

–reflecting own values

–new perspectives on own experience and work

–time of incredible learning and reflection on artistic work

Just being in a space of care, comfort and understanding with like-minded peers who share similar experiences was incredible. This was a time of incredible learning for me, especially in terms of how feminist practice can materialize in professional environments and in our daily actions/duties. I was able really to reflect on artistic work as WORK, as labour with processes that we disentangled and studied and shared with each other. (A 136710468)

This mobility allowed me to reflect on the fusion of the different areas of intervention in my career as it allowed me to focus on new techniques and approaches to inclusive dance. I am very keen to continue in the future to collaborate with these artists, and we are currently preparing a new project and application that will make our desire to share more knowledge and experiences in the future. (A 141971429)

Hosts

–the experience led to rethinking and reflection on collaboration methodologies

Taking part in the i-Portunus Houses mobility programme enabled longer mobilities than is usually the case. As hosts we had more opportunities to engage with our team members, and the team members had a chance to establish deeper connections with the local community and project participants but also to engage in networking, which will enable further collaborations. Being a part of the i-Portunus Houses mobility encouraged us to rethink and further develop some of our collaboration methodologies and integrate them into our future practice and hosting approach. (H 144632968)

Gaining Confidence

ACPs

–less fear of 'bigger personalities'

–found a career direction

–found new ways of supporting the local community by supporting local artists

–new alliances at a critical moment for a professional and personal development

–'changed my life for good'

I have recently graduated from my master's studies, meaning I am entering the job market again. i-Portunus has allowed me to strengthen and build new alliances at a time when I am reflecting on my values and what I am no longer ready to withstand. Having the opportunity to find companions is really valuable, especially when it is not a given in your local context. The i-Portunus mobility has been a breath of fresh air at a critical moment for me. Besides artistic stimulation and growth, the experience has triggered reflections concerning sustainability, work ethics, structures and assertiveness, which I am keeping present in my current commitments back home. (A 131812412)

The most significant change was connecting with a group of international artists who are experienced, skilful and wise and realizing that, within this group, I have a powerful contributing voice. It made me see my own knowledge and experience as an artist, generated through years of artistic practice, and gave me a huge confidence boost that my perspective is valuable within the arts world and the wider society. Collaborating with this group of international artists also laid the groundwork for future collaborations and connections and the seeds of many new ways of creating and contributing. (A 141974625)

Hosts

–confidence in the ability to implement any project

–more credibility with other donors

–i-PH participation raised the reputation and credibility of the host organization

–more convinced of our projects

–boosted the confidence in the feasibility of the project

The most significant moment was the showing day as our entire NGO was invited to be there and see, as well as friends and locals. It was impressive to see what the artists came up with. It made it actually credible that an arts festival may happen in the unconventional way as planned by the artists. (H 146724199)

Although I never hosted a mobility before, the most important change is the improvement of my eagerness to continue hosting new mobilities. The success of this project has made me realize that I am even more capable than I thought of creating, organizing and coordinating complex projects that are relevant. (H 146508731)

Gaining Experience with Hosting

- first experience of being a host
- had guest for over a week for the first time
- mobility hosting gave additional support to usual activities (festivals, radio programme, ...)
- learned how to do more inclusive hosting
- improving and extending commitment as a host
- boosting eagerness for hosting: this was their first hosting experience
- first international mobility hosting, which pushed them to change the organization and roles
- more complex understanding of residents' needs
- learned what pitfalls need to be avoided in future

I can say that it was the first time hosting, and this new responsibility was successful in this pandemic time. Overcoming the challenges in Ukraine, with the borders and the pandemic restrictions, we overcame all these challenges to make a successful project, which was a big learning experience for me and a strong step for the company. This gives me confidence for hosting in the future, with the knowledge that I can take on greater responsibilities and host larger projects than previously. (H 137038819)

Beside the change regarding how to consider the residency in financial terms, the residencies that we organized within the i-Portunus mobility programme brought a more complex understanding of the needs that residents have and the things (facilities, support structure, etc.) that are still missing in our organization. The needs of the residents include a constant, structured conversation with the residency programme's curators about how the work/research/experiment is developing; the organization of activities like visits to other projects/locations/experiences, which can enrich the residents' work and research. Regarding what our residency is still missing, we still need a place for concrete experiments (like a workshop space), the space of a library/studio space – to divide better the place of everyday life and places of focused work/research. (H 147442272)

Making and Maintaining Relationships, Networking

- intensive in-person exchange after many on-screen months
- making new in-person relationships
- establishing previous connections after COVID interruption
- physically being together with artists of different backgrounds
- meeting so many artists
- meaningful connections
- being a part of the local creative scene

It has been an incredible experience for me, which will be meaningful and will bring benefits in the long term because of the connections created, the sharing of knowledge and expertise and the future projects we will be working on. Suddenly, an amazing and rich new world appeared to me, who was less expert in the specific field. I enjoyed very much the time with my colleagues, also the spare time after the work sessions. We got to know each other deeply, sharing, laughing and also crying. Encountering new people, methods, points of view. Breathing again, being inspired and enriched. (A 141973706)

The most significant change was establishing new contacts and starting a new collaboration with other cultural professionals interested or working in similar fields, insight into how they work in other contexts and inspiration that came from that. (A 144937219)

- extending international network
- built stronger links, life-long relationships
- 'cementing' the relationships with hosted ACPs
- team cohesion
- longer mobilities-deeper connections
- create relationships between local community and people from other cultures
- connecting with others with mutual professional interests
- built solidarity

I understood the extent to which artists and creative professionals need one another. There is collaboration as a one-off, at the level of the art and process. And then there is solidarity as a long-term investment in one another as humans and professionals. Even the more solo creative types in attendance showed a desire to be seen, trusted and in communion with fellow artists. Making art can be difficult, lonely, risky and scarce. Artistic vision compels. But solidarity enriches, permits and eases. In future, I would be guided by designing physical mobility experiences as solidarity first, collaboration second (or connection first, creation second.) (H 145990305)

Extending our international network to new countries, opening our workshops to international artists. (H 141971757)

Production

ACPs

–exhibition

–focused work without usual distractions

–developing ideas

As a cultural professional working mostly in research and publication, especially during COVID-19, it is relatively rare to be able to dedicate an entire week to the pursuit of artistic and intellectual collaboration, unhindered by other demands of day jobs and administration. The host and the set-up were ideal to concentrate truly on developing an intellectually engaging set of ideas and devise how they could inform future cultural and artistic production across different media. (A 136751648)

I think creating an exhibition from scratch all the while learning and interacting with vulnerable people taught me about creating as I go. I had little to no idea about what I wanted to draw when I arrived, and, through hard conversations and empathy, I had to build from the bottom up and use my artistic abilities to create several visual art projects to display at the end of the week. When the idea snapped, everything went smoothly. I also learned how to collect information about the subject I am approaching through means other than direct communication, such as eavesdropping and gossip (I am only half joking). (A 144905708)

Hosts

–developing new projects

–deepening of the development of the work methodology

–new collaborations

–perfect working conditions

–turned an alternative space (bunker) into a cultural venue

–created a temporary art gallery

–plan future activities

–as production was not the focus, we were able to focus on the substantive work

The most significant difference is the assurance of the best prerequisites and working conditions. The funding makes it possible to invite European colleagues and work in a setting with perfect working conditions: time, financial resources, internationality, space for exchange, networking, concrete work, development of new formats. It also allowed us to work in closed, semi-public and public formats. This meant that we were not under pressure to present everything to the public but could also try out more what works, follow up if necessary and thus work in a protected space. This aspect was also emphasized several times by all participants and given back in small feedback rounds. (H 143997607)

The biggest growth for us as hosts was in the process of turning an alternative cultural space (a former bunker now turned into an art gallery) into a stage for performing arts. We had never worked in this venue before, and challenges were appearing along the way, sometimes completely unexpectedly. We had to build a dance floor, bring some lights and sound equipment and let the spirit of the stage arts enter the space. The transformation of the venue was enormous. After seeing the performance, the founder of the venue told us and the audience that for him it was worth cleaning all the mess from the bunker, which had been uninhabited for years, just to see our performance come to life in the venue. The I-Portunus project gave us the opportunity to turn future plans into today's reality. Thanks to this programme, we could work with these artists, build a community, exchange, explore ideas and research together, and we are already planning future visits and projects. (H 144160436)

New Audiences, Increasing Visibility and Recognition

ACPs

–connecting with new audiences

–getting feedback from the new audience

–sharing and showing work to the local audience

–developing a new audience

Engaging with the audience live while painting the mural was the most rewarding and significant experience. After 2 years of working from home digitally, it had helped me as an artist to grow and be inspired to do more similar work. Seeing the reaction of the community live had reminded me of how my work can have a direct impact on these people and how I as a creator have the responsibility in what I make. (A 146914691)

It was very significant for me to feel that, anywhere in the world, you can find your viewer and audience, the person to whom your story and your experience will respond; you can also give each other a lot without even understanding each other's language. (A 146921265)

One of the most transformative experiences was our large audience reach and immediate feedback on the freshly finished work. On our second day of the public programme, thanks to promotion and word of mouth, the last performance became so full that part of the audience needed to wait outside and asked for more performances for the next day. (A 144858383)

Hosts

–new audiences discovered a venue

–i-PH provided visibility of international art in a non-capital city

–show the work they developed

–attracted more attention and recognition

Great opportunity to host artists from different countries, short but really intense cooperation from which many involved sides were benefiting. The project, which is not so common for our venue, brought new audiences who could discover our venue, helped us to establish new partnerships and collaborations. (H 143978316)

The most significant change for me in particular as a host was to show the work we develop to others and see their reaction to it. To share the relationship we have with the community and participants during our workshop and being able for them to create relationships with people from other cultures. We work with communities of vulnerable social and economical situations that never traveled before and were able to have mind refreshing conversations. Also we work with immigrant communities that were able to share experiences with the artists about their life, dreams and future. One particularly transformative moment was to see [artists] during the workshop that I give in a local shelter home, and see how excited they are about [artist's] drawing and all of us ending up doing portraits of each other. (H 145283768)

Gains for the Local Community

ACPs

–supporting the local community

During the experience with the support of the i-Portunus Houses mobility, I discovered a new way of supporting local communities by supporting local artists. Bringing an international audience to help them develop their own audience was a great experience to exchange and have Eastern and Western point of views that bring a lot of enrichment to the art scene and help the community to develop. Meeting cultural professionals from different countries was also opening new doors for collaboration and exchange. The workshops with the different members of the group helped me to develop my writing skills, to see differently how we present art for children of different ages, how we make people comfortable to interact and describe the artwork. (A 131910779)

Hosts

–build trust from the local community

–change for the local community

–local community members recognized that they need such a cultural venue (which was temporarily established during i-PH mobility hosting)

–reactivate the community after COVID

–local community engagement

We made a really successful use of a temporary space, and after we closed it people wrote to us and confronted us in the streets saying the place was wonderful and the community really needed places like that. (H 147617855)

The built-in trust from the local community that bringing international professionals is possible and useful to them, collaborations made will last in future. (H 130991879)

Negative Change

Hosts

–decided to quit hosting research projects

–think twice about saying yes to a grant

As a result of this, I will not undertake such a hosting opportunity again. I feel we could have had equal (though different) value from meeting online and on reflection I do not feel I can justify the environmental impact of travel for a research project that did not have a clear outcome. (H 143817686)

SATISFACTION WITH I-PORTUNUS HOUSES

Before presenting the ACPs' and the hosts' descriptions of the ideal grant and suggestions for improvements of i-Portunus Houses, we provide a summary of both groups' answers on questions about their satisfaction with the different aspects of the i-PH experience/hosting (see ▸ Figure 62 and Figure 63). All the questions on satisfaction required the respondents to estimate their level of satisfaction and had the same scale (from 1 – very unsatisfied to 5 – very satisfied). In addition, we tested if the difference between the ACPs' and the hosts' means is statistically significant.(10) We found the difference between ACPs and hosts to be statistically significant with respect to their overall satisfaction with i-PH and concerning the total grant amount. In both cases, ACPs were more satisfied, compared to the hosts.

(10) We used the Kruskall-Wallis test and $p<0.05$.

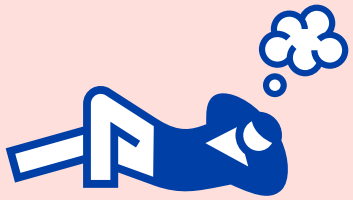
Figure 62 ▸ A summary of ACPs' mean satisfaction with the different aspects of the i-PH experience
* Statistically significant difference between groups ($p<0.05$)

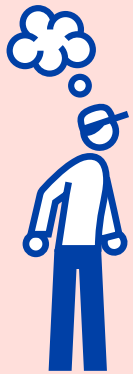
- 4.37 — Satisfaction with i-PH*
- 4.09 — Satisfaction with i-PH Info session
- 4.49 — Satisfaction with local hosts
- 3.83 — Satisfaction with i-PH Market Square events
- 4.11 — Satisfaction with the active engagement of the local community
- 3.81 — Satisfaction with total grant amount*
- 3.66 — Satisfaction with i-PH's scope of eligible costs
- 4.31 — Satisfaction with help of the local host in connection with the local community

Figure 63 ▸ A summary of hosts' mean satisfaction with the different aspects of the i-PH hosting
* Statistically significant difference between groups ($p<0.05$)

- 4.07 — Satisfaction with i-PH*
- 3.90 — Satisfaction with i-PH Info session
- 4.62 — Satisfaction with ACPs
- 3.82 — Satisfaction with i-PH Market Square events
- 3.68 — Satisfaction with acting as a beneficiary having to subgrant
- 4.28 — Satisfaction with the active engagement of the local community
- 3.47 — Satisfaction with total grant amount*
- 3.54 — Satisfaction with i-PH's scope of eligible costs
- 4.46 — Satisfaction with ACPs' local community engagement

THE IDEAL MOBILITY GRANT SCHEME





Finally, we asked both ACPs and hosts to describe, thinking forwards, how they envisage the ideal mobility grant scheme, suited to their needs as an ACP/local host. Here we summarize and compare, on the one hand, the vision of the features that the ideal scheme would have, and, on the other hand, the critical remarks expressed throughout the responses to various open-ended questions, especially the one on possible improvements to the i-PH scheme. As the attitudes, opinions and experiences shared by the ACPs and hosts were illustrated by many examples, we will not provide additional ones here. Rather, it is important to highlight the key insights as the ground for future scheme improvements. We grouped the comments on features of the scheme into the following categories:

— scheme design, with four main aspects: general scheme design, sustainability, modality (physical, virtual or hybrid) and inclusiveness and accessibility

— application and reporting

— organization

— financial aspects, with two main aspects: the budget design and its scope

▸ Scheme 2 summarizes the points raised by the ACPs, hosts or both (centre column). We provided as much detail as possible to remind all the stakeholders of the wide diversity of concerns when designing a scheme. Additionally, we scaled the pertinence of the concerns based on the relative frequency with which an issue was mentioned. The most important issues that should be addressed, in order of importance, are the administration and reporting workload, increasing the share of the grant given to the hosts (we highlight that both hosts and ACPs suggested this), covering the costs of slow and green mobility and designing the scheme to be flexible and adaptable to changing circumstances.

Scheme 2 ▸ The ideal grant and suggestions for improvements

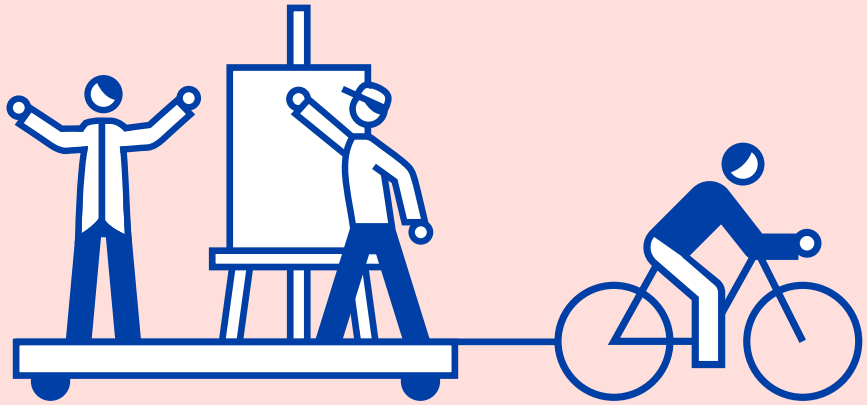
FEATURES OF I-PH THAT NEED IMPROVEMENT	FEATURES OF THE IDEAL SCHEME	FEATURES OF BOTH
① mentioned once	❶ mentioned once	**bold** = the most important
② mentioned more than once	❷ mentioned more than once	e.g., ❸ ② = mentioned often as a feature of an ideal scheme and mentioned more than once as a feature of i-PH that needs improvement
③ mentioned often	❸ mentioned often	
④ mentioned very often	❹ mentioned very often	

Scheme Design - Physical/ Virtual/Hybrid Modality?

ACPs	BOTH	HOSTS
❷ fund hybrid mobility	❶ include support for both physical and virtual mobility	❶ physical yes, but no virtual

Scheme Design - Inclusiveness and Accessibility

ACPs	BOTH	HOSTS
❷ more inclusive for less wealthy artists	❷ accommodate the needs of ❷ artists with families/children	
❶ accommodate the needs of artists with disabilities, grant for personal assistant	① cover other parts of the world, allow funding of people from outside Creative Europe and UK countries	
❶ inclusive of more unconnected countries		
❶ more accessible grants		
❶ more opportunities for emerging artists		



Scheme Design - General

ACPs

❶ faster reaction to changing realities

❶ fund larger groups

❶ fund more local/regional mobilities

BOTH

③ flexible (postponements, ❸ unexpected situations, duration, schedules, percentage of budget distribution)

① have several calls over the year or an ongoing call

❶ include more varied lines of grants

HOSTS

❶ funds for larger-scale projects

❶ enable mobilities at any time of the year

❶ be site specific – have particular criteria for the location (e.g., environmental sustainability)

Scheme Design - Sustainability (Slower, Longer, Greener)

ACPs

❶ optimize tour dates through international collaboration between hosts

❶ shorter periods in more than one place

❶ travel to more places

BOTH

① fund extra costs of slow ❹ travel, green mobility, trains, more stops, deal with providers

③ longer duration, longer/ ❸ extended period of time for the mobility of ACPs and hosts

③ fund long-term relationships/ ❹ projects, further phases of the project that started during the mobility (more continuity and sustainability)

① enable the option of having more than one host/collective host application

HOSTS

❶ touring consecutive locations

Application and Reporting (Administration)

ACPs

① complicated administration hinders accessibility for ACPs with disabilities

① application submission for groups

❶ "build trust, not control"

❶ more individual approach

❶ more realistic assessment of the project's impact

BOTH

④ less/easier/simpler ❹ administration and reporting

③ digital documentation

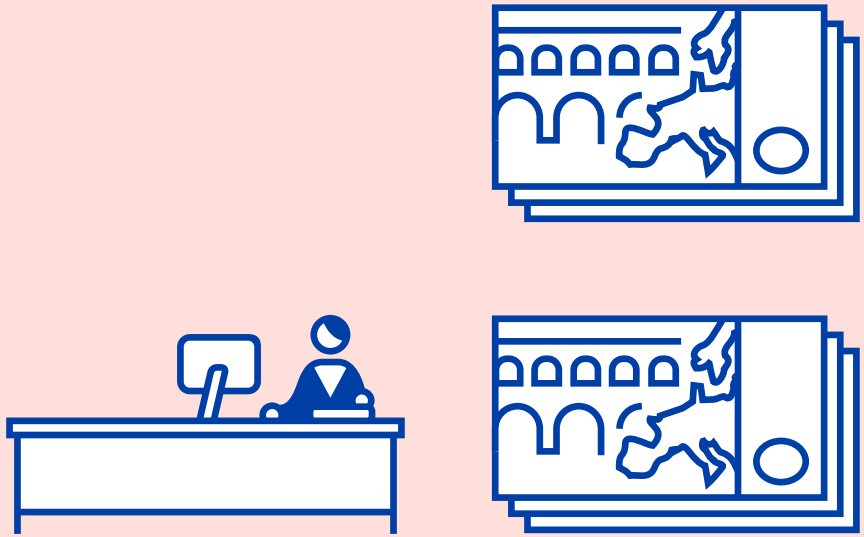
③ have a clear and simple administrative process, clarity of documentation (clearer instructions, website information) and e-mail communication (scheme information is confusing)

② easy
❷ application

① more transparent selection criteria and process

HOSTS

① expand online application platform to cover reporting and project management



Organization

ACPs

② more social media presence and information on the scheme (plus Info and Market Square sessions' visibility)

① separate the travel allowance from the other part of the grant

① more advice on how the grant can be used

① more help with the social media visibility of the projects/repost social media

① ensure a network of high-quality hosts

❶ more communication and preparations in advance

BOTH

② pay hosts all/half/part of the funds at the beginning/in advance

② give grants directly to ACPs (avoid subgrants or make them much easier) and hosts

② better organization

① create a network of i-PH beneficiaries (ACP and host networking, alumni network)

① help/support with visas

① separate the artist fee from the other part of the grant (make it an eligible expense)

HOSTS

① longer and clearer time frame for reporting

❶ more Market Square events

❶ organize a networking system

❶ personalized treatment of applicants/beneficiaries

Financial Aspect - the Budget (the Scheme Should Have a Budget That ...)

ACPs

❶ allows artists to "do their job and live decently"

① scales the amount according to where ACPs come from (travel prices vary)

① is distributed according to the effort and workload of the participants

BOTH

④ is divided more equally ④ between ACPs and hosts – larger budget (share) for hosts, fees for hosts

④ is generally ❸ larger

❸ is a realistic estimation of the costs of living per country (reflecting country prices)

HOSTS

❶ provides more autonomy in the budgeting by hosts and ACPs

① considers different "roles of the host" and adjusts funding (defines categories, e.g., only providing space and facilities, facilitator + curator ...)

Financial Aspect - the Scope (Funding Should Cover ...)

ACPs

❸ expenses of being away from work

❸ wage for the self-employed (renumerate the artists)

❸ preparatory and follow-up work

❸ all expenses

❶ extra expenses for environmentally friendly materials

BOTH

② project budget/ ❸ production costs (art supplies, equipment expenses, project organization)

❶ visa expenses

❶ presentation/PR costs

HOSTS

① administrative costs

① fees for local ACPs who participate in projects that involve mobilities

❶ health insurance

❶ extra budget for the organization of social events (including consumables)

Other

ACPs

❶ support for engagement with small local communities

❶ provides psychological support

BOTH

HOSTS

❶ offers affordable accommodation, walking distance from the venue

❶ provides rehearsal space

❶ leaves room for research and collaboration

+ SEVERAL ANSWERS THAT SAID THE CURRENT SCHEME IS IDEAL

CONCLUSION

This evaluation study brings numerous testimonies of mobility actors, making a fundamental difference and contribution when compared to many other evaluations that primarily concentrate on quantitative data, economic metrics and numerical indicators. Thus, the evaluation of the i-Portunus Houses grants scheme focused on uncovering the first-hand experiences of those who participated and carried out mobilities – artists/cultural professionals and hosts. Without their participation in the i-Portunus Houses grant scheme evaluation study, it would not be possible to get an in-depth insight into their experiences, the positive and negative sides of the process of funding and implementation of mobility, both from the perspective of artists and cultural professionals and from the perspective of hosts. The responses from the grantees were fundamental for rethinking mobility in culture that in the future could result in structural changes in its funding, and looking for a cultural policy that can improve its infrastructure. Therefore, the researchers are grateful for i-Portunus Houses grantees' time invested in this research, mainly because of the numerous administrative requirements they already face in their daily work. Thanks to their detailed answers, we can better understand different positions of mobility actors, based on which it was possible to formulate recommendations regarding their needs, interests and expectations. These recommendations and scenario for the future of mobility in culture are presented in this i-Portunus Houses publication.

Many insights brought up in this evaluation study confirm the importance of mobility for the cultural sector, elucidating in detail the different beneficial aspects that mobility has for artists/cultural professionals and hosts. Various evidence in form of stories and their experiences are presented throughout the study, especially in the sections on the most beneficial aspects and the key challenges (see ▸ Pages 57-92) and the most significant changes (see ▸ Pages 180-197). The later approach was inspired by the eponymous Most Significant Change method with the main idea being to collect stories of mobility actors. In parallel, with this method various recollections of what they recognized immediately after the end of the mobility as the most significant transformation were gathered, whether they felt it in any area of their mobility experience, or in their work and life in general, from finance to networking and psychological aspects. Their experiences are different; artists and cultural professionals point to certain issues, while hosts face other challenges and problems in their work. Such a discrepancy in the answers between different mobility actors could be interpreted as being due to the different needs and possibilities of the actors concerning their roles in mobilities. In any case, they jointly build the puzzle that makes up the totality of mobility in practice. Finally, thanks to their stories, this study can vividly illustrate many different experiences and first-hand testimonies from the protagonists themselves. Furthermore, this study visualizes all the splendor of their networking, the most important benefit for all actors of mobility as per the gathered and presented data.

Apart from that, this evaluation study also exposes and illustrates different and numerous challenges that mobility actors face. Based on many issues that this evaluation explored, the key findings that can serve to reflect on necessary future changes in funding mobility are the following:

— there is a lack of information on funding opportunities, promotional activities and match-making activities for ACPs and hosts

— the application process and criteria are not equally clear to all applicants

— there is a lack of diversity of mobility actors according to geographical context, artistic disciplines, experiences, economic status, disabilities, etc.

— funding for mobility is insufficient which causes self-financing and financing from other sources and projects

— there is a lack of funding for hosts whose role is crucial for decent care of ACPs at the destination

— eligibility costs do not cover the diverse needs of mobility actors, such as visa costs, additional bank fees, taxation, etc.

— the administrative burden in the grant-making process (from application to reporting) and the implementation of mobility is exhausting, especially depending on the actors' capacities

— digital mobility is recognized as a relevant part of physical mobility but not as a viable alternative for physical mobility

— there are sometimes different expectations and occasional mutual misunderstandings of positions and needs between ACPs and hosts

— networking with other ACPs was recognized as the most important aspect of networking by both ACPs and hosts

— all mobility actors see the role of hosts as crucial for connecting ACPs with the local community at the destination

— there is a lack of financing of environmentally friendly mobility practices, and especially the funding of hosts' sustainable practices

Some of the possible solutions in grant-making for these challenges are already addressed by mobility actors in their evaluation survey answers since they were asked to imagine an ideal grant scheme for mobility in the future. Their ideas were presented in the previous chapter.

As we already stated, based on these findings, but also plenty of other challenges in mobility implementation that were described in detail and followed by examples and stories of mobility actors included in this study, i-Portunus Houses researchers formulated the recommendations for improvement of mobility and funding within the current cultural policy presented in Volume 2 and scenario for the future of mobility presented in Volume 4 of the i-Portunus Houses publication. In that line, a comprehensive understanding of multiple dimensions of mobility is dispersed across the whole i-Portunus Houses publication, which includes four volumes, exploring contemporary theory, policy and practices of mobility in culture.

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