

Evaluation of the International Opportunities Fund (IOF) and its impact(s) on the mobility of artists and cultural professionals based in Wales



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A study commissioned and funded by:



To the cultural mobility information network:

on the move

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Introduction

There is a real need for data about the mobility of artists and cultural professionals within the European Union (EU) and beyond. One of the most significant challenges is the lack of harmonised system of data collection both at an EU and a national level.

Beyond the relative importance of statistics to evaluate the flow of mobility (origins, destinations and nature), there is also a crucial need to complement quantitative data with qualitative information encompassing the overall impact - social, political, economic, professional, artistic, environmental - of cultural mobility. Specific indicators are needed for such an evaluation: they should cross and compare relevant data collected from various cultural mobility stakeholders and actors.

Wales Arts International (WAI)'s proposal for research including the identification of cultural indicators for its International Opportunities Fund (IOF) has come at a relevant point for On the Move (OTM). The cultural mobility information network has recently been thinking around the topics of statistics and indicators related to the mobility of artists and cultural professionals in Europe and worldwide. It has also shared, through its website, some research and publications on this subject¹. In addition, as OTM launched in January 2013 the *Charter for a Responsible and Sustainable Cultural Mobility*², we expect this current research to inspire other organisations in Europe and worldwide to evaluate their mobility funds but also to encourage other public and/or private organisations to support cultural mobility.

As one of the host organisation noted: *"We need more [mobility], but, in many cases (European collaboration grants, for example), the aims of the administrators are often too grand and really important smaller but high-quality collaborations just aren't considered."* This study aims to support the idea that a defined and targeted cultural mobility funding can have massive multiple impacts on the artists, cultural organisations, various stakeholders and local communities in the host and origin region/country.

Persons in charge of the study: Elena di Federico, with the support of Marie Le Sourd and the assistance of Maxime Demartin.

¹ Including the report: *Measuring the impact of a mobility grant: a work in progress* by the Roberto Cimetta Fund: <http://on-the-move.org/librarynew/policyandadvocacy/article/15289/measuring-the-impact-of-a-mobility-grant-a-work/?category=86>

² <http://on-the-move.org/charter>

Partners' presentation: Wales Arts International and On the Move

Wales Arts International (WAI) is a partnership between Arts Council of Wales and British Council. WAI facilitate international work in the arts through collaborations, projects, networks and communication.

Wales Arts International provides advice and support to artists and arts organisations from Wales who work on an international level. WAI are also a contact point for international artists and arts organisations working in Wales.

Wales Arts International fosters international artistic excellence in Wales and ensures international impact and recognition for the arts and culture of Wales by:

- providing information and advice about international opportunities and funding through the website, newsletter, publications, networks and events;
- administering an International Opportunities Fund for Wales based art practitioners and organisations to research and participate in projects with overseas partners;
- managing strategic projects that support the arts to engage internationally;
- developing European intelligence, partnerships and investment for the arts
- forming relationships with different cultures through the arts;
- working closely with the Welsh Government

www.wai.org.uk / www.twitter.com/WAICymruWales
www.facebook.com/WalesArtsInternational



On the Move (OTM) is the cultural mobility information network active in Europe and worldwide. Established in 2002 as a website, today OTM constitutes a network of 35+ organisations and individual members based in over 20 EU and non-EU countries.

OTM's mission is to encourage and facilitate cross-border mobility and cooperation, contributing to building a vibrant and shared European cultural space that is strongly connected worldwide.

OTM's strategic plan 2011 - 2013 focuses on three main areas: information (website, research dossiers, monthly e-newsletter and Facebook page), advocacy (Charter for a Sustainable and Responsible Cultural Mobility) and networking (through capacity building projects, particularly for OTM members).

<http://on-the-move.org>

<https://www.facebook.com/onthemove.OTM>

on the move



OTM is currently funded by the European Commission (Culture Programme), the Ministry of Culture and Communication-France as well as the Calouste Gulbenkian Foundation, and the Arts Council of Ireland.

On the Move has been funded with support from the European Commission. This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Executive summary

The evaluation of Wales Arts International's (WAI) **International Opportunities Fund (IOF)** was written by Elena di Federico with the support and assistance of Marie Le Sourd and Maxime Demartin, all three from On the Move (OTM), the cultural mobility information network active in Europe and worldwide. This research follows a commission from WAI - a member of OTM since 2010 - to evaluate its cultural mobility fund which has been running for eight years.

This report is divided into three main parts. The **first part** focuses on an introduction of the IOF, its objectives and the context of its implementation. This section also highlights as well the indicators that were identified corresponding both to WAI's mission and OTM's fields of interest as regards to cultural mobility. The **second part** is an in-depth analysis of the answers to the questionnaires sent to the grant recipients (60 answers eg. 30% of the total), while the **third part** focuses on the answers given by 14 host organisations, mostly over the period 5th May till 10 August 2013. Only a few skype interviews and calls were made, the great majority of responses having been done through email correspondence via the questionnaires. The last part of this report includes a conclusion and some key recommendations in the context of the IOF and the overall EU cultural mobility framework.

First section: This section **introduces the International Opportunities Fund (IOF)** that forms part of Wales Arts International's **Creating 2013 strategy**, to nurture and grow the engagement of the arts from Wales in an international context.

IOF is the only direct grant that WAI offers and is based on an ongoing process of applications with no published deadlines. The fund supports overseas visits aimed at the development of international work (both in Wales and overseas) and the presentation and delivery of artistic activity outside the UK. Grant support is available **primarily towards travel and accommodation costs**, although costs relating to the delivery of project activity can also be considered.

The scheme is **competitive**, and the maximum level of support has been £3000, but is increased to **£5000 in April 2013**. Wales Arts International considers the level of financial support requested and makes a decision based on defined priorities and criteria, together with the level of funding available. The fund priorities are to support artists seeking to present work at significant international venues, events and showcases (e.g. performances, exhibitions or readings) where the full costs cannot be met either by the artist, company or international presenter.

This general introduction on the aims of the IOF includes as well some **key statistics** made available in February 2013 by WAI to OTM.

Over the past 4 years, the IOF funded **193 travels in total** (from 2008-2009 to 2011-2012). The last edition counted with the highest number of travels funded, 63. The IOF grants mostly benefitted **individuals (72%** of the total grants allocated between 2008 and 2012), followed by Companies Limited by Guarantees (10%). As regards the **disciplines**, the projects benefitting from an IOF grant belong to several different disciplines and art forms. The majority of projects are from the visual arts field (31% of

total grants) and the performing arts (music, dance, drama, theatre entertainment account for 39% of the total). **89% of the travels** are to **one country** only and **46% of the travels are within Europe**. The average grants allocated through the IOF during the last four years ranged from £1,272 to £2,083, corresponding to a percentage of the total budget of the projects between 43% and 47%. In total, **£331,937** was allocated to projects whose **overall budget amounted to £1,228,217**.

This first section lastly introduces the methodology used to collect the feedback from the grant recipients and the host organisations and the identification of indicators. For the purpose of defining **indicators of the impact of IOF on the mobility of its beneficiaries** (Welsh artists/organisations as well as host artists/organisations), the specific objectives of IOF and the general objectives of WAI valid for all projects can be summarised as follows:

- The project brings new work for artists
- The project has a sustainable / long term development value with partners / collaborators abroad
- The projects develop inter-cultural relations through the arts
- The grant allows the research for (the development of) international projects that will take place either in Wales or outside the UK

Based on these considerations, two tables were done to summarise the objectives of the IOF and of WAI, **relevant indicators to be used for the evaluation of the Fund's impact on Welsh artists' mobility**, and the questions to be included in the questionnaires to explore such impacts.

The set of indicators are:

- Purposes of the travels undertaken with support from IOF (for the grant recipients) / Expectations re. collaborations with Welsh-based artists/companies (for the host organisations);
- Fulfilment of expectations, actual effectiveness of the travel;
- Short and long term impacts of the mobility experience(s) funded by IOF;
- Unexpected positive effects of mobility in the short, medium and long term;
- Eventual negative impacts.

It is important to highlight that to enrich this research, three types of indicators were added by On the Move in order to complement previous projects and researches on the overall issue of cultural mobility:

- The importance of the physical aspect of mobility,
- The eventual obstacles to cultural mobility (in particular administrative) and
- General considerations about cultural mobility.

Second section: this section highlights - through comments, charts and selected quotes - the key findings of the results of the questionnaires answered by 60 grant recipients eg. 30% of the total grant recipients over four years.

Key finding 1: The grant recipients undertook their travels with multiple purposes, mainly related to establishing or strengthening of professional networks and collaborations, gaining international visibility, developing new projects - also in collaboration with local artists - or exhibiting/performing an existing work. Less frequently the grant recipients travelled in order to attend a residency (despite the fact that in most cultural mobility related projects funded in other countries - at least in Europe and Asia, residencies are among the top types of mobility supported) or to deliver or attend training.

In the great majority of the cases (90%), all the initial aims of the travel were fulfilled, and additional benefits were also experienced. 23% of the respondents indeed mentioned that besides fulfilling their initial expectations, other unexpected benefits were also experienced, including additional networking and working opportunities, professional development, long-lasting friendship and opportunities to develop work in socially engaged contexts (e.g. working with children).

Key finding 2: The mobility experiences funded by the IOF grants had a multiplicity of positive impacts on the beneficiaries, including strengthening or enlarging the professional network, professional and artistic development, raising the profile of the artists in Wales and abroad, getting visibility for the Welsh arts sector abroad, developing one's audience and market. **Benefits are shared with other artists working with the grant recipients and with the Welsh arts sector at large**, either directly (sharing of experience etc.) or indirectly (raising awareness and interest for the Welsh arts abroad, opening the way for other Welsh artists etc.). Almost all the respondents (98%) acknowledge that the international travel experience funded by the IOF grant(s) allowed them to enlarge their professional networks (developing new contacts) and to increase the visibility and profile of the Welsh arts sector internationally (97%).

However this part highlights the difficulty in evaluating precisely the gained benefits: for instance it is difficult to say if **certain results have been achieved as a direct result of the international experience**, in particular the possible additional income earned in Wales (30%) and abroad (27%) as a result of the international experience.

Interesting are also the **additional benefits** the grant recipients had experienced thanks to the IOF-funded travels. Most of the additional responses had to do with **professional advancement, personal links and gaining new perspectives on one's own work and artistic practice in general**, thanks to the confrontation with a different/new/international environment, which also can benefit other Welsh artists and organisations.

Finally, the **continuity of the exchanges** and the possibility of **establishing deeper and stronger relations** with another country / artistic scene, thanks to repeated visits, is acknowledged as a particularly important feature.

Key finding 3: The benefits deriving from the international travels are likely to be experienced in particular either during the stay abroad or in the long term, one year or more after the travel. Only to a lesser extent the artists can experience the benefits of the travel in the short and mid term (less than one year after the travel). Of course these results change according to the specific benefit: the connection with new audiences and local communities in the places visited are experienced mainly

during the stay, “on the spot”, while other benefits like the enlargement and strengthening of professional networks is more likely to happen in the long term. Specific charts highlight the nature of the benefits gained for the grant recipients over different types of timeframes.

Key finding 4: Mobility is crucial for Welsh artists for several reasons, and only “real” travels can bring artists the many benefits mentioned. “Real” mobility is key to benefitting from a fulfilling personal and professional experience, which is likely to have positive impacts - as mentioned in other key findings - on the artist and on its community in Wales. This seems also to have all its relevance as Wales is a relatively small and rural nation and cultural mobility seems to offer an alternative to isolation and becoming disconnected, with the artists acting as “ambassadors”.

Key finding 5: International mobility also entails professional **challenges**, but these mostly turn into **opportunities** for personal and professional development. A few respondents however highlighted the challenges to keep the contacts with some artists and professionals after their return to Wales.

Key finding 6: Administrative obstacles encountered by the IOF grant recipients when travelling were **rare** and mostly had to do with taxation rules. In most cases, most of the problems encountered are more related to logistical issues and could be solved thanks to the help and cooperation of the host organisations.

Third section: In total, **14 international host partners** replied to the questionnaire throughout June 2013. Most of them provided extensive information and interesting feedback about their experience. As a mirror to the second section, the key results are highlighted and enriched with comments, charts and quotes.

Key finding 1: International artists and organisations mainly hosted Welsh artists they already knew in order to start or continue a collaboration or co-production; hosting them was also a means to know better the Welsh artistic scene and develop new projects. To a lesser, but still significant, extent, the international hosts expected the networking with Welsh artists to be a tool for market and audience development for their activities (reaching the Welsh audience) and to enrich their programmes (festivals, exhibitions etc.).

Key finding 2: By hosting Welsh artists funded by the IOF grants, the international partners have experienced a **number of impacts ranging from networking to professional development; from audience development** - both in their own country and in Wales - **to profile raising internationally.**

Key finding 3: The international hosts of the IOF grant recipients, in general, experience the benefits of these exchanges particularly during the stay of the Welsh artists. Only to a lesser extent benefits are perceived in the mid and long term.

These results reflect the responses given with regard to the specific benefits or impacts perceived by the artists, however for two kinds of impacts the responses are different. **The connection with new audiences in Wales or elsewhere becomes more effective in the long term**, more than 1 year after

having hosted a Welsh artist; this probably happens because such connections are achieved by touring or exhibiting works resulting from the collaboration with the Welsh artists hosted, so it can take some time to programme these activities. **The creation of new links with local communities is achieved more often in the short term, up to 3 months after the IOF grant recipients left;** this probably has to do with the time needed to develop the links started with the presence of an international artist or company with local audiences in the place of the visit.

Specific charts come to illustrate the fact that specific benefits are gained within different timeframes and periods (as has also been done for the grant recipients). As for the section related to the grant recipients, some impacts are difficult to be evaluated and explained in a very precise manner. For instance, it seems quite difficult for the respondents to evaluate to what extent hosting a Welsh artist has increased their recognition or visibility in Wales (from critics, curators, institutions etc.) and internationally. The same goes with the question of audience development in Wales.

Key finding 4: There is a general agreement of the respondents about the fact that **the benefits achieved through the visits of Welsh artists supported by IOF grants would have not been achieved without "real" travelling.**

Key finding 5: **All the collaborations and travels run very smoothly, both from the artistic and the administrative point of view.**

Key finding 6: There is a general agreement that artists' mobility is extremely important for the artistic community itself but also for societies at large, **and that small funding like the one provided by the IOF grants is crucial to ensure small-scale but high quality projects happen.**

The **Conclusion** highlights the convergence of initial expectations regarding the mobility experiences funded by the IOF grants by the grant recipients and the host organisations: the main aims were the development or strengthening of collaborations and networking, the professional advancement and the opportunity to gain a better knowledge of the cultural scene in the respective countries (Wales or host country). Overall, the great majority of the respondents - on both sides - stress the **richness of the human and artistic experience that such collaborations and meetings have allowed.** This is all the more facilitated by a smooth and flexible administration of the grants.

In terms of measuring the impacts of cultural mobility experiences, there are two main limitations: one related to the difficulty in evaluating the **earning and employability benefits** linked to one or more cultural mobility experiences and the other is the issue of the **timeframes and period** within which the **benefits of a mobility experience** can be felt for the grant recipients and by the host organisations. The length required for the artists' benefits seem longer but in any case, the great majority of respondents - both Welsh artists and their international hosts - agree that **whatever the benefits** they experienced, **these could have not happened without a "real" mobility experience.**

One other key finding is that the "mobility experiences" allowed by the IOF grants do not concern only the artists directly involved (the travelling artist - the recipient - and the host) but impact on **a much wider group of artists and audiences both in Wales and in the international host countries.**

Such an overall impact is reached through a relative modest financial investment: the average IOF grants ranged between £1,200 and £2,080 (between 2008 and 2012), covering between 43% and 47% of the total project budgets, but they allowed very significant and effective experiences.

Considering the fact that most of the objectives of this fund are met and are in line with WAI's Creating 2013 Strategy, **recommendations** made in the final section of this report are more to further strengthen some key aspects of the IOF while also suggesting some developments at an EU and international level.

- 1) To **organise meetings and peer-to-peer exchange sessions** between former grant recipients and other Welsh artists to facilitate the sharing of knowledge, contacts and experiences and to bring inspiration to other Welsh artists;
- 2) **To provide specific information about administrative issues** in relation to certain countries, inside and outside Europe (e.g. about taxation, incomes, contracts, insurances, transportation etc.); although the issue was raised only by a few respondents to the survey;
- 3) To define, together with the former beneficiaries, **ways to foster the contacts with the international artistic community** - for instance by organising (real or virtual) meetings with the international hosts of the IOF recipients;
- 4) To strike a **balance** between providing cultural mobility support to **new and emerging** artists from Wales and continuing to support **past grant recipients and regular host organisations**;
- 5) To engage in a **few reciprocal types of exchange** to fund a limited number of international artists to come to Wales (in line with country-to-country agreements and/or the 2005 UNESCO Convention);
- 6) To consider, on a pilot phase, **supporting other larger scale mobility projects**.
- 7) To develop joint in-depth research on the evaluation of cultural mobility on the **potential for employability** locally and at a EU and international level;
- 8) To initiate, participate and contribute at a EU and international level to discussions and fora on **the great impact of international cultural mobility support to a region / nation which is relatively small, eventually isolated and/or peripheral**.

1. The IOF at a glance

1.a. Definition of IOF's main characteristics.

1.b. Overall research on the objectives of IOF and their evolution over the four years (if applicable).

1.c. Definition of current objectives of IOF and identification of relevant indicators for the evaluation.

1.a. Definition of IOF's main characteristics³

The International Opportunities Fund forms part of Wales Arts International **Creating 2013 strategy which comes to an end this year (2013).**

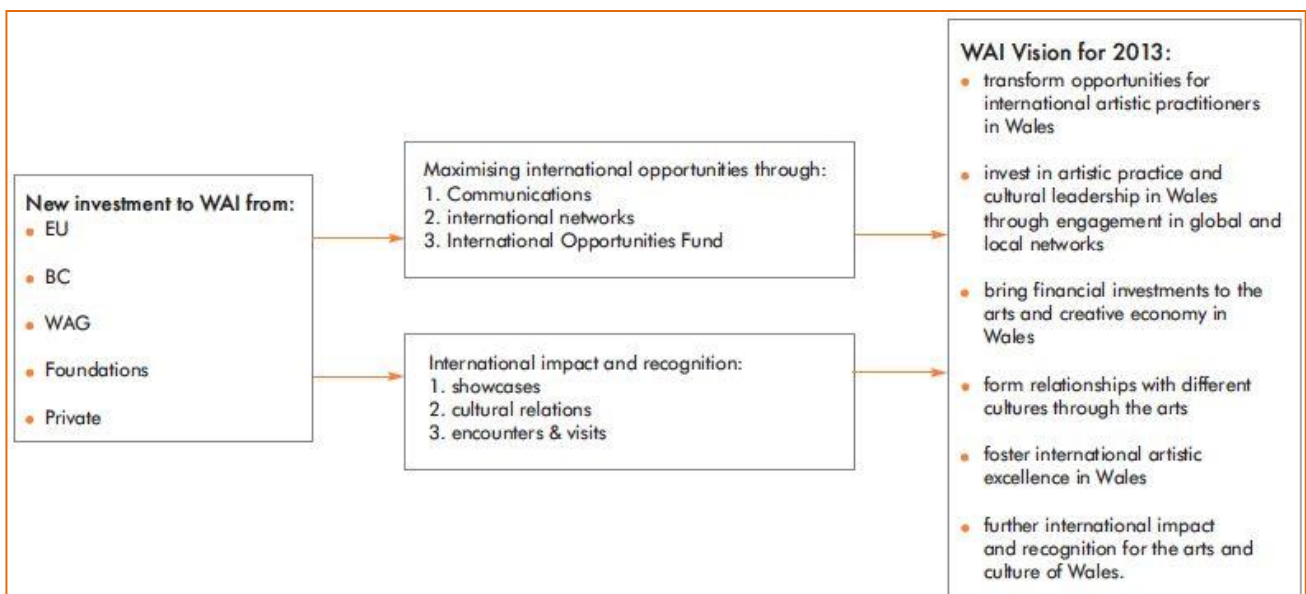


Fig. 1 - WAI's Creative 2013 strategy in brief (source: <http://www.wai.org.uk/about-us/creating-2013>, page 19)

Wales Arts International created this strategy to develop and grow the engagement of the arts from Wales in an international context. This strategy has guided WAI and its partners on their commitment to the following set of outcomes:

- More artists and cultural organisations able to work internationally with increasing visibility and recognition.
- Wales contributing to and benefiting from the promotion of the UK's creative and knowledge economy.
- More work attracted into Wales that stimulate the arts here and provide a benchmark for the indigenous arts sector.
- Increased capacity by the arts sector in Wales to act internationally.
- More investment and engagement within the EU.
- More intercultural understanding leading to positive social change.
- Increased profile for Wales and Welsh culture in the world.

³ The information that follows is taken from <http://www.wai.org.uk/funding> and from <http://www.wai.org.uk/about-us/creating-2013>

The International Opportunities Fund⁴ is the only form of direct grant that WAI offers. The scheme is aimed at developing:

- Research for international projects that will take place either in Wales or outside the UK
- Participation in international projects taking place outside the UK that either involve individual artists who live in Wales, or professional arts organisations based in Wales.

Artists and arts organisations can apply to the International Opportunities Fund for up to £3,000 (*£5,000 from April 2013) for **overseas visits**. The fund supports the costs of developing international work (both in Wales and overseas) and presenting and delivering artistic work outside of the UK. The scheme is competitive.

WAI is currently running a rolling programme for the International Opportunities Fund where there are **no published deadlines**. Applicants receive a decision within four weeks of submitting a completed application and need to ensure that there is adequate planning time in place following a decision.

Organisations and individual artists based in Wales can apply online for the International Opportunities Fund, making the process of requesting support simpler.

The **purpose** of the International Opportunities Fund is to encourage Wales' professional arts practitioners and arts organisations to develop their practice internationally and raise the profile of the arts from Wales overseas.

The fund supports **overseas visits** aimed at the development of international work (both in Wales and overseas) and the presentation and delivery of artistic activity outside the UK. Grant support is available primarily towards travel and accommodation costs, although costs relating to the delivery of project activity can also be considered.

The scheme is competitive, and the maximum level of support has been £3000, but is increased to £5000 in April 2013. Wales Arts International considers the level of financial support requested and makes a decision based on the priorities and criteria outlined below, together with the level of funding available. The fund is open to Wales' professional artists and arts organisations.

Fund priorities: Artists seeking to present work at significant international venues, events and showcases (e.g. performances, exhibitions or readings) where the full costs cannot be met either by the artist, company or international presenter.

- Collaborative projects with practitioners, producers, presenters or promoters in countries outside the UK.
- Projects aimed at exploring partnerships with a view to future collaborations.

⁴ <http://www.wai.org.uk/funding>

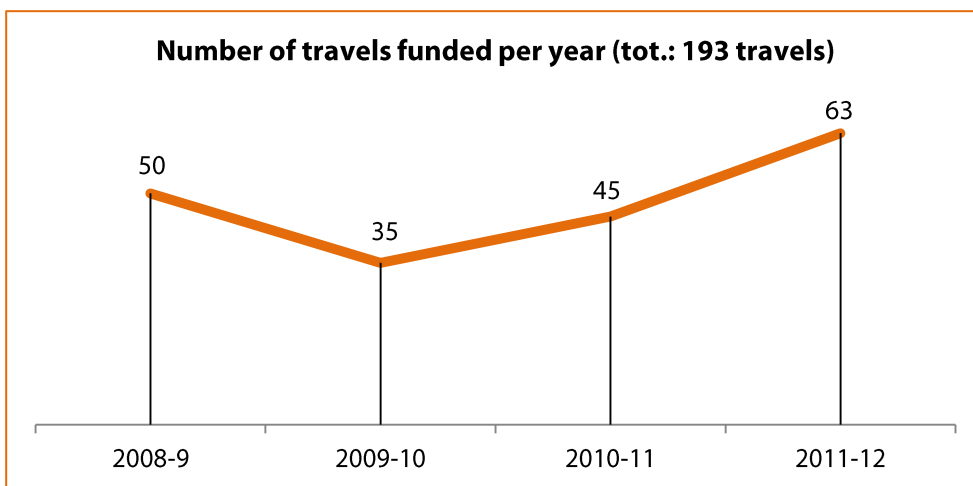
- Residency projects where there is a significant opportunity to develop an artist's work and gain experiences that would not be possible in Wales or other UK regions.
- Projects that demonstrate international commitment to investing in artists from Wales and that grow the international profile of the arts from Wales.

1.b. Overall perspective on the objectives of IOF and their evolution over the four years

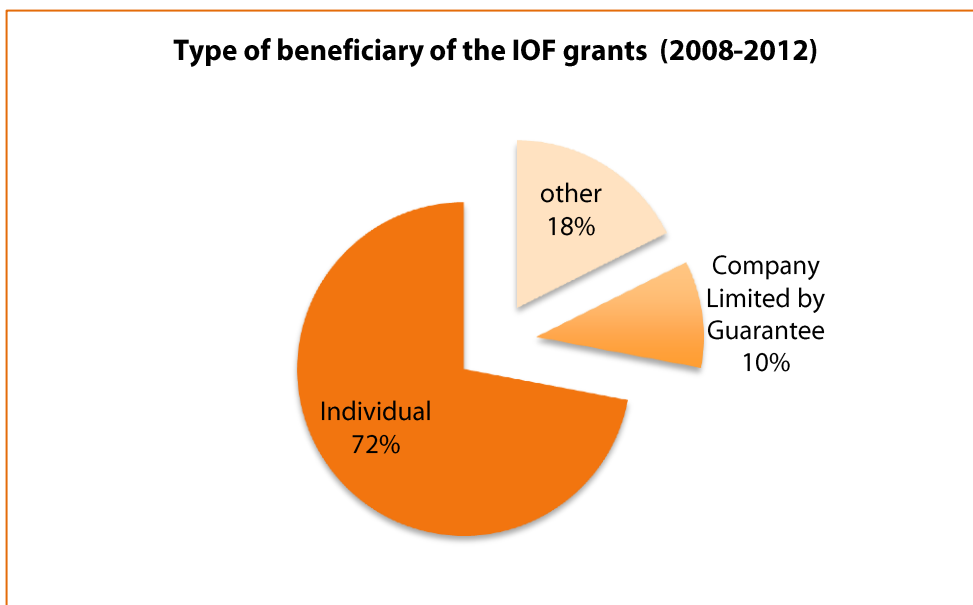
The following information has been elaborated from the data provided by WAI in February 2013.

Main features of the IOF-funded travels between 2008 and 2012

During the four years of activity (from 2008-2009 to 2011-2012) the IOF funded 193 travels in total. The last edition counted with the highest number of travels funded, 63.



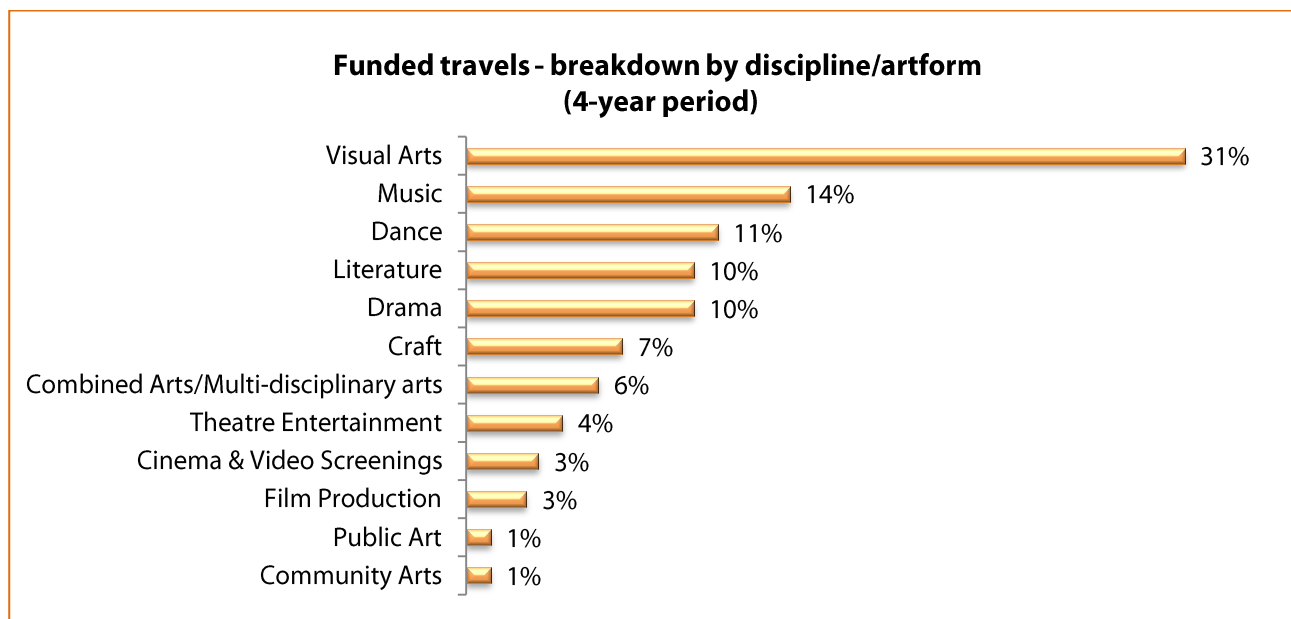
The **IOF grants mostly benefitted individuals** (72% of the total grants allocated between 2008 and 2012), followed by Companies Limited by Guarantees (10%).



Other types of organisations funded (amounting to 18% of the total grants) are Charitable Trust (7%), Constituted Community Group (5%), Charitable Trust (3%), Public Sector\Local Authority Owned Venue; Partnership, Education Body\University and Company Limited by Shares (each of them 1%, i.e. 1-2 organisations out of the total).

It should be noted that a few individuals and organisations have been funded twice for different projects in different years (see list of beneficiaries on WAI's website, <http://www.wai.org.uk/funding/who-we-ve-funded>) however this happened in a minority of cases and does not change the overview of the general trends in the allocation of funds.

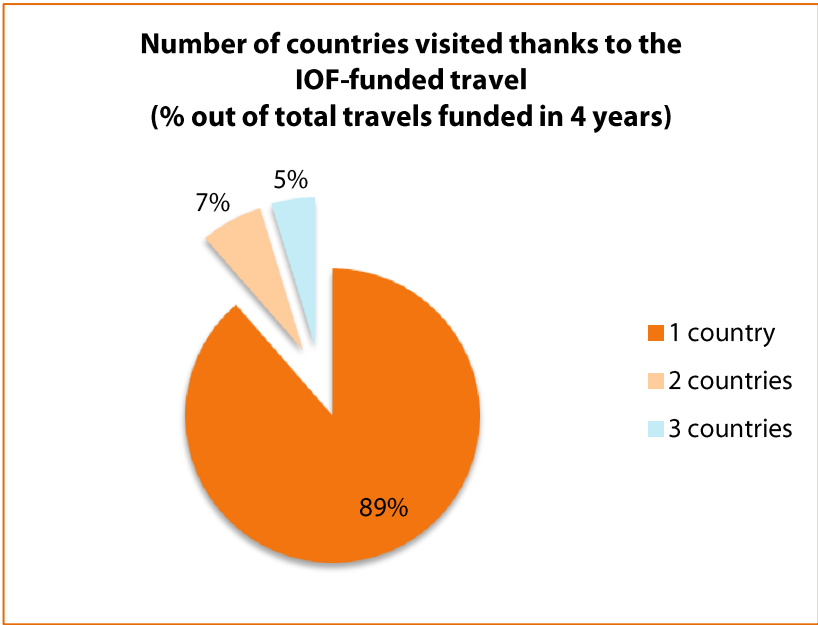
As regards the **disciplines**, the projects benefitting from an IOF grant belong to several different disciplines and art forms. The majority of projects are from the visual arts field (31% of total grants) and the performing arts (music, dance, drama, theatre account for 39% of the total).



Note: the total number of funded travels is 193.

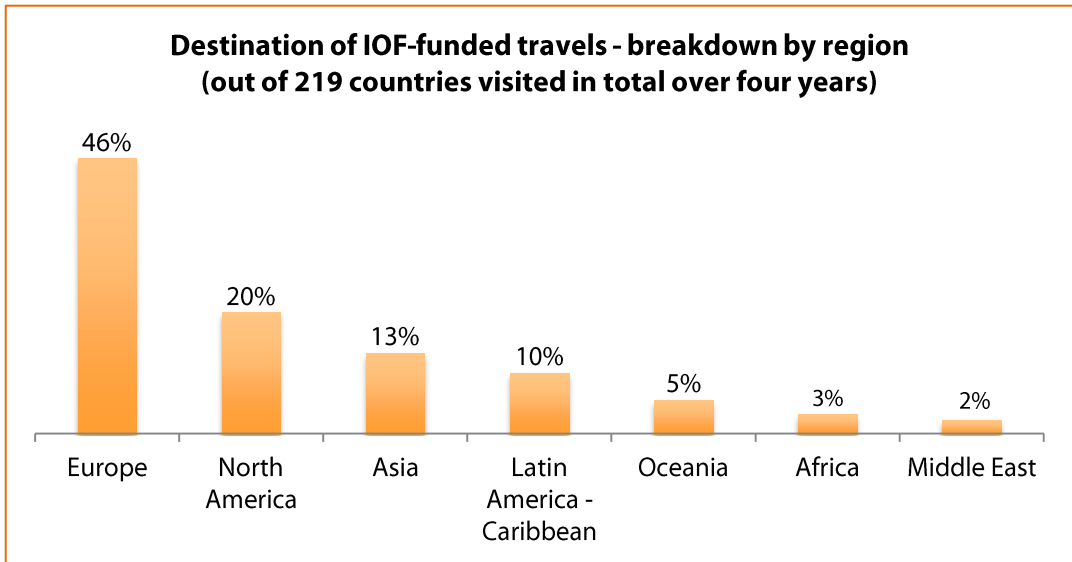
Destination of the IOF-funded travels

The majority (89%) of the total travels funded by the IOF throughout the four years of activity targeted a single country, however in some cases the fund allowed the beneficiaries to visit two or three different countries or regions within a single travel.



Note: the total number of funded travels is 193.

As for the countries visited, the data shows a great variety of destinations ranging from Europe to Asia to America. Considering all the countries visited - including those visited by the same grant recipient within a single IOF-funded travel - 219 visits were funded to 68 countries around the world. Considering 6 regions and/or group of countries - wider Europe (including EU), Asia, Africa, Middle East, Latin America and Caribbean, as well as Oceania (including Australia and New Zealand) - **Europe was the top destination**, with almost half of the total visits targeting European countries.



Financial aspects

The average amount of grants allocated through the IOF during the last four years ranged from £1,272 to £2,083, corresponding to a percentage of the total budget of the projects between 43% and 47%.

In total, £331,937 was allocated to projects whose overall budget amounted to £1,228,217.

1.c. Definition of the current objectives of IOF and identification of relevant indicators for the evaluation

For the purpose of defining **indicators of the impact of IOF on the mobility of its beneficiaries** (Welsh artists/organisations as well as host artists/organisations), the specific objectives of IOF and the general objectives of WAI (valid for all projects) mentioned in the pages above can be summarised as follows:

- The project brings new work for artists
- The project has a sustainable / long term development value with partners / collaborators abroad
- The projects develop inter-cultural relations through the arts
- The grant allows the research for (the development of) international projects that will take place either in Wales or outside the UK

It is assumed that projects supported by the IOF always respect the criteria regarding the quality of projects, the benefits for the Welsh cultural sector and the involvement of Welsh artists and organisations as main beneficiaries of the funded projects.

Based on these considerations, the tables below summarise the objectives of the IOF and of WAI, **relevant indicators to be used for the evaluation of the Fund's impact on Welsh artists' mobility**, and the questions to be included in the questionnaires to explore such impacts. Two different questionnaires are foreseen - one for the Wales based artists awarded IOF funding (grant recipients) and one for the international organisations/artists having hosted IOF-funded artists/organisations (both questionnaires are in Annex 1 and 2).

Table 1. Indicators for the evaluation of IOF's impact on Wales based artists' mobility - from IOF objectives to the questionnaire for grant recipients

Objectives

Research for international projects	The project brings new work for artists	The project has a sustainable/ long term development value	The projects develop inter-cultural relations through the arts	Indicators	Questions
				Purposes of the travels undertaken with support from IOF Expectations re. mobility	1. What were the purposes of the travel(s) you undertook with the support of the International Opportunities Fund (IOF)?
				Fulfilment of expectations, actual effectiveness of the travel	2. Were your initial aims and objectives fulfilled?
				Short and long term impacts of the mobility experience(s) funded by IOF	3. What impact has the IOF-funded travel(s) had on your professional and personal development in the short and long term?
				Unexpected positive effects of mobility in the short, medium and long term	4. Could you name any other impact of your IOF-funded travel experience on your career - immediately or in the short, mid or long term?
<i>This indicator is not in relation with a specific objective of IOF but is relevant for the main purpose of the stud - being a benchmark for the evaluation of the impacts of mobility</i>				Importance of physical mobility	5. Do you think any of the impact / benefits you mentioned above could have happened anyway, had you not travelled to your destination?

<p><i>These indicators can be used to improve the IOF scheme</i></p>	<p>Negative aspects of mobility Weaknesses of IOF scheme</p>	<p>6. Could you name any challenges of your IOF-funded travel experience on your professional development?</p>
<p><i>This indicator is not in relation with a specific objective of IOF but is relevant considering WAI's role as a mobility Infopoint in the PRACTICS project (http://on-the-move.org/practicinfoools/)</i></p>	<p>Obstacles to mobility Possible improvements of IOF (e.g. providing assistance, signposting artists to information sources etc.)</p>	<p>7. Could you name any obstacles you had to face from the administrative point of view (e.g. regarding taxation issues, payment of social security contributions, problems in getting a visa etc.) for your IOF-funded travel?</p>
<p><i>This indicator is not in relation with a specific objective of IOF but is relevant for the main purpose of the study - being a benchmark for the evaluation of the impacts of mobility</i></p>	<p>General considerations about mobility by artists/cultural professionals</p>	<p>8. What are your thoughts about the importance of international opportunities and experience for artists and cultural professionals?</p>

Table 2. Indicators for the evaluation of IOF’s impact on Wales based artists’ mobility - from IOF objectives to the questionnaire for hosting artists/organisations

Objectives

Research for international projects	The project brings new work for artists	The project has a sustainable/ long term development value	The projects develop inter-cultural relations through the arts	Indicators	Questions
				Expectations re. collaboration with Welsh-based artists/companies	1. What did you expect from inviting a Wales based artist/cultural professional/group with the support of the IOF?
				Fulfilment of expectations, actual effectiveness of the travel	2. Were these aims and objectives fulfilled?
				Short and long term impacts of the mobility experience(s) funded by IOF	3. What impact has this collaboration had on your professional and personal development (or on the event you organised / venue you run)?
				Unexpected positive effects of mobility in the short, medium and long term	4. Could you name any other impact of this IOF-funded experience - immediately or in the short, mid or long term?
<i>This indicator is not in relation with a specific objective of IOF but is relevant for the main purpose of the study- being a benchmark for the evaluation of the impacts of mobility</i>				Importance of physical mobility	5. Do you think any of the impact / benefits you mentioned above could have happened anyway,

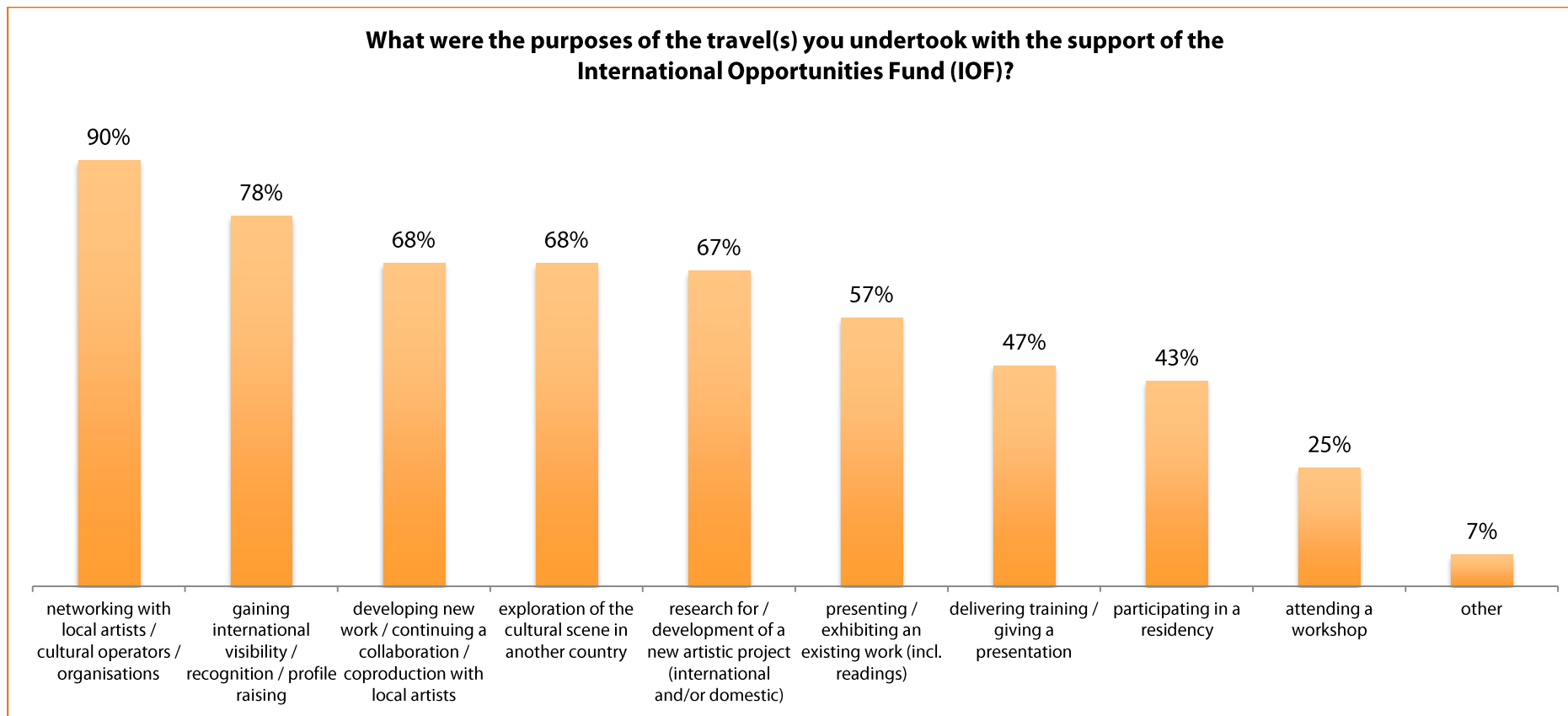
		had you not collaborated / met personally with the Welsh artists you hosted?
<i>These indicators can be used to improve the IOF scheme</i>	Negative aspects of mobility Weaknesses of IOF scheme	6. Could you name any challenges of this IOF-funded experience on your professional development?
<i>This indicator is not in relation with a specific objective of IOF but is relevant considering WAI's role as a mobility Infopoint in the PRACTICS project</i>	Obstacles to mobility Possible improvements of IOF (e.g. providing assistance, signposting artists to information sources etc.)	7. Could you name any obstacles you had to face from the administrative point of view (e.g. regarding taxation issues, payment of social security contributions, problems in getting a visa etc.) for this IOF-funded experience?
<i>This indicator is not in relation with a specific objective of IOF but is relevant for the main purpose of the study - being a benchmark for the evaluation of the impacts of mobility</i>	General considerations about mobility by artists/cultural professionals	8. Do you want to share any thoughts about the role of mobility for artists and cultural professionals?

2. Analysis of the results of the questionnaires for grant recipients

The following pages summarise the main results of the online questionnaires compiled by the beneficiaries of the IOF grants. In total, **60 grant recipients** (30% of the total) replied to the questionnaire between May 5th and August 10th 2013. Most of them provided extensive information and interesting feedback about their experience.

The results are presented following the order of the questions in the questionnaire.

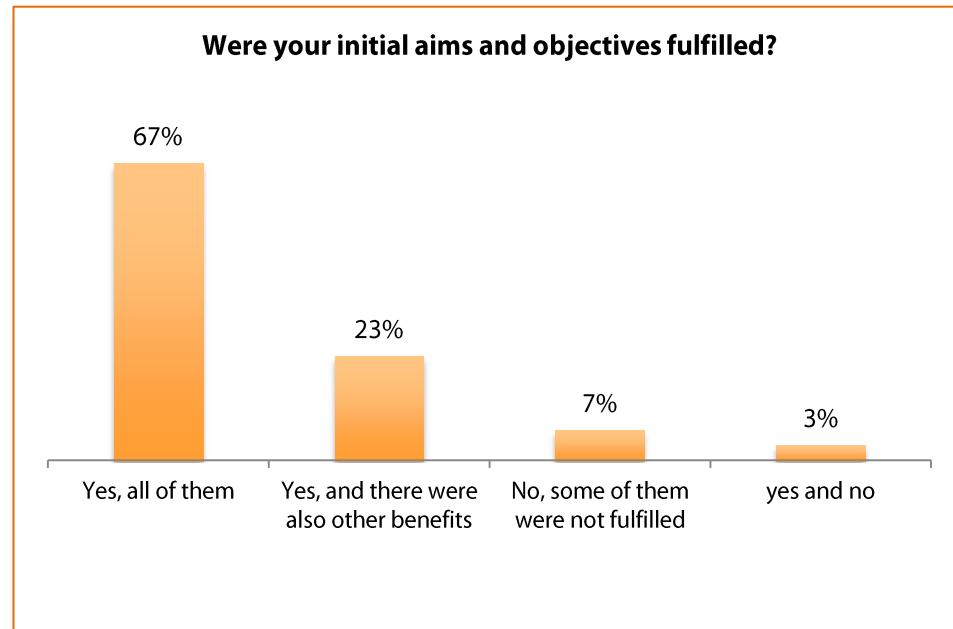
Key finding 1: The grant recipients undertook their travels with multiple purposes, mainly related to establishing or strengthening of professional networks and collaborations, gaining international visibility, developing new projects - also in collaboration with local artists - or exhibiting/performing an existing work. Less frequently the grant recipients travelled in order to attend a residency or to deliver or attend training. **In the great majority of the cases, all the initial aims of the travel were fulfilled, and additional benefits were also experienced.**



For this question the percentages are calculated out of 60 total responses to the questionnaire (all responses were valid).

All the respondents mentioned at least two reasons for undertaking the international travels funded by IOF. The most common reasons are the networking with artists, operators or organisations in the place of destination (90%) and the possibility to gain international visibility / recognition and raising one’s profile internationally (78%). Often the travels were meant as an opportunity to continue the collaboration with artists based in the country of destination, either to develop a new work or to continue an existing collaboration / production (68%). Exploring the cultural scene in the other country and developing new work were two common reasons as well (68% and 67%). In about half of the cases, the travels followed specific invitations, either to present an existing work (exhibiting, performing, reading etc.: 57%) or to deliver a presentation or a training (47%). 43% of the grant recipients travelled (also) to participate in a residency, while less numerous were those getting training or attending a workshop (25%).

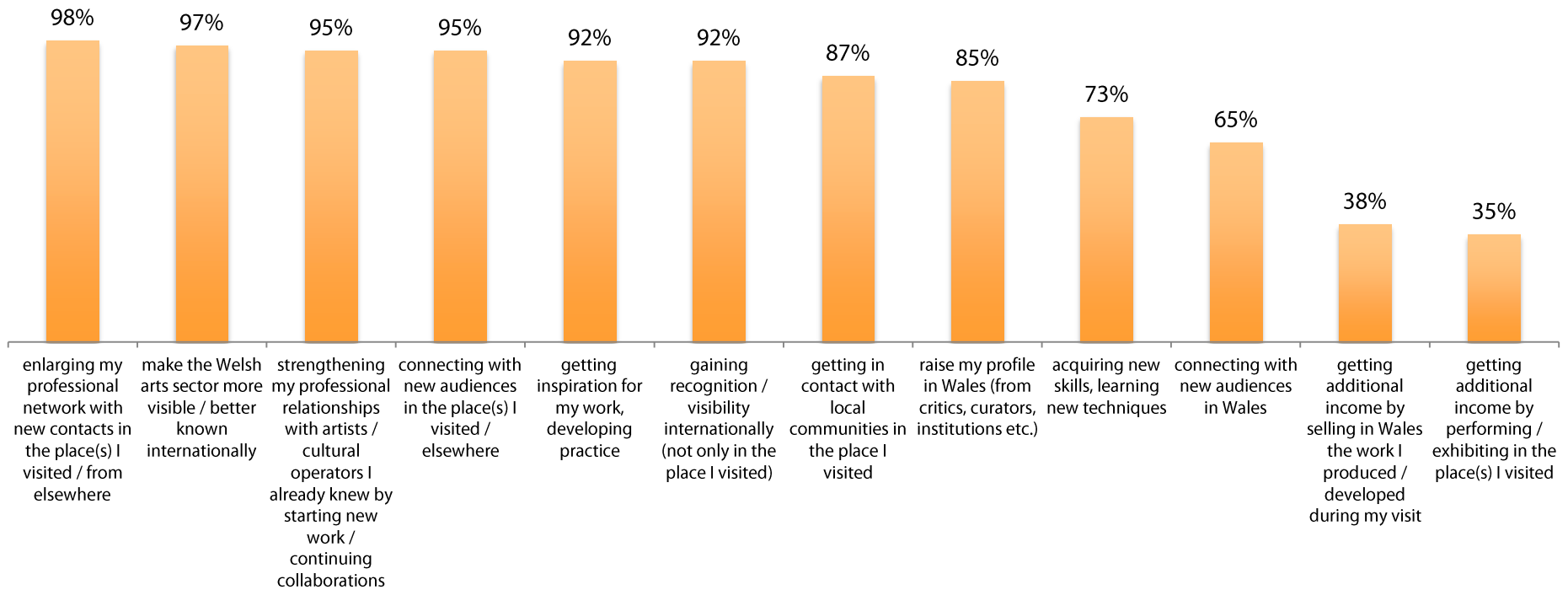
As far as the funding of cultural mobility is concerned, and based on the Guide to the Funding of cultural mobility opportunities for artists and cultural professionals in Europe co-produced since 2011 by On the Move and the Foundation Interarts and other partners, it can be noted that residencies are often one of the top types of mobility covered. The same observation can be made for the Asian guides (see <http://on-the-move.org/funding>)



In total **90% of the respondents stated that the travels fulfilled the initial expectations or even brought additional unexpected benefits**. Nobody stated that the initial aims were not fulfilled at all (0% - not included in the chart). Only a minority stated that some initial aims were not fulfilled (7%) or that partly were fulfilled and partly not (3%). 23% of the respondents mentioned that besides fulfilling their initial expectations, other unexpected benefits were also experienced, including additional networking and working opportunities, professional development, long-lasting friendship and opportunities to develop work in socially engaged contexts (e.g. working with children). When the initial aims were not fulfilled, this had to do with production, fundraising or networking opportunities that could not take place, or with funding applications developed through the travel which did not succeed (yet in this case the cooperation with local partners eventually led to new invitations to perform).

Key finding 2: The mobility experiences funded by the IOF grants had a multiplicity of positive impacts on the beneficiaries, including strengthening or enlarging the professional network, professional and artistic development, raising the profile of the artists in Wales and abroad, getting visibility for the Welsh arts sector abroad, developing one’s audience and market. **Benefits are shared with other artists working with the grant recipients and with the Welsh arts sector at large,** either directly (sharing of experience etc.) or indirectly (raising awareness and interest for the Welsh arts abroad, opening the way for other Welsh artists etc.).

Which are the main benefits experienced by the grant recipients?

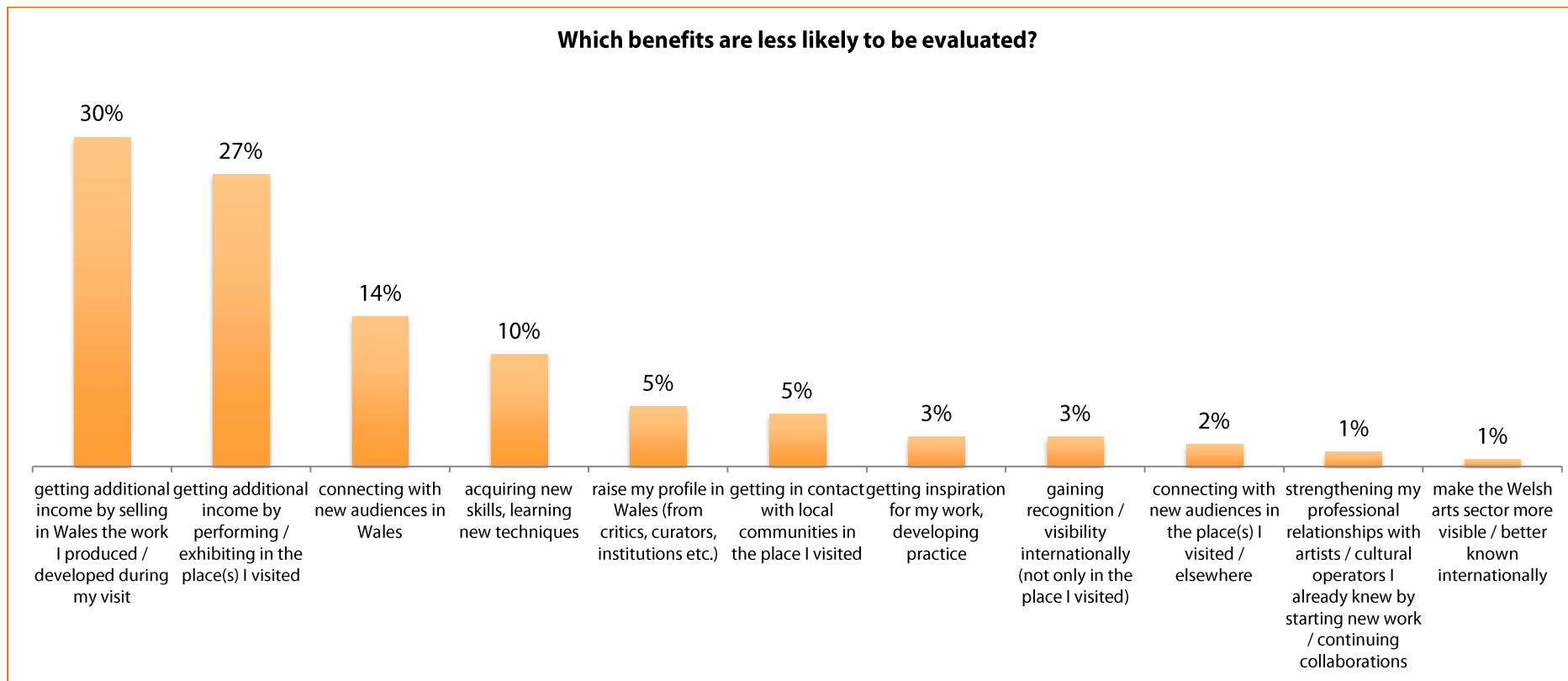


These percentages were calculated out of the 60 total responses to the questionnaire; respondents could indicate more than one benefit.

The respondents were asked to state which benefits among those listed in the questionnaire they had experienced thanks to their international travel. **Almost all the respondents (98%) acknowledge that the international travel experience funded by the IOF grant(s) allowed them to enlarge their professional networks** (developing new contacts) and to **increase the visibility and profile of the Welsh arts sector internationally** (97%). Other important benefits concern the individual artistic/professional practice: the travellers could **strengthen their professional relations** with previously known international artists and professionals (95%), connecting with new audiences internationally (95%), get inspiration for new works and to develop their practice (92%) and increase their recognition and visibility internationally (92%), as well as in Wales (85%). 73% of the respondents acknowledged that they could learn new skills and techniques.

Mobility has positive impacts on audience development: the respondents were able to connect with local communities (87%) in the place they visited, and also to reach new audiences once back in Wales (65%).

Other benefits were mentioned by a smaller percentage of respondents, namely the additional income deriving from the international experience (by performing/exhibiting in Wales the works developed or produced abroad - 38% - or by selling /performing while abroad - 35%).



These percentages have been calculated considering the "n.a." responses for each benefit out of the total number of "n.a." responses (147) (e.g. out of 147 total responses "n.a.", 30% of them were related to the benefit "Getting additional income by selling in Wales the work I produced/developed during my visit").

In order to better interpret these data it is useful to consider the benefits for which the respondents chose "n.a." (*not applicable*) as the response, meaning that **that precise benefit cannot be evaluated** or did not apply to their case. Considering the rate of "n.a." responses, it appears that some benefits are more difficult to be evaluated - i.e. **it is difficult to say if certain results have been achieved as a direct result of the international experience**: in particular the possible additional income earned in Wales (30%) and abroad (27%) as a result of the international experience.

Apart from the initial list of benefits proposed in the questionnaire, the respondents could also mention **additional benefits** they had experienced thanks to the IOF-funded travels. Most of the additional responses had to do with **professional advancement, personal links and gaining new perspectives on one's own work and artistic practice in general**, thanks to the confrontation with a different/new/international environment:

"I have made many friends in all the countries I have worked in, some of whom will remain friends for the rest of my life. Also, my knowledge of culture, art making and artists throughout the world has increased far more than I ever imagined, impacting massively on the way I view both my own practice and the place of Wales within that world."

"The changes in art that occur when you cross national borders; the different national, cultural reading of and understanding of Art; an understanding of the different role and standing of artists in countries outside the UK; the attitudes of artists to their practice and the different solutions to problems of patronage and existence; the different solutions to rural isolation."

"A boost in self-confidence."

Some beneficiaries pinpoint that the impacts deriving from their travel experience ultimately benefitted other Welsh artists as well, either directly or indirectly, as well as other categories of "travellers":

"The impact has had a trickle down effect within the organisation. The international collaborations have inspired the emerging artists and young people we support to broaden their horizons and take advantage of life-changing international opportunities."

"There is a strange but powerful phenomenon when a company has a new and developmental experience in that, even when the members of the company change, the benefit of that experience seems to stay with the company. Ambitions are broader, confidence is stronger and the standard of the work is heightened."

"As the first artist based in Wales to have been invited to participate in the residency, I was keen to retain links for the benefit of others in Wales. I have since been able to nominate two further artists for inclusion in the residency and this now appears to be an established and long-term relationship."

"Since [the travel] we have jointly put in a three way bid with youth in action to take thirty young people from Wales, Poland and Georgia to the Polish mountains to develop Superheroes projects in all three communities. For 5 of the young people this will be the first ever time abroad."

Positive effects last for a long time and are acknowledged years after the experience:

"Looking back even five years down the line I can see it was an extremely important time that feeds my practice to this day."

"I do not consider any experience to be a short term experience, there are always consequences both artistically and politically albeit difficult to quantify."

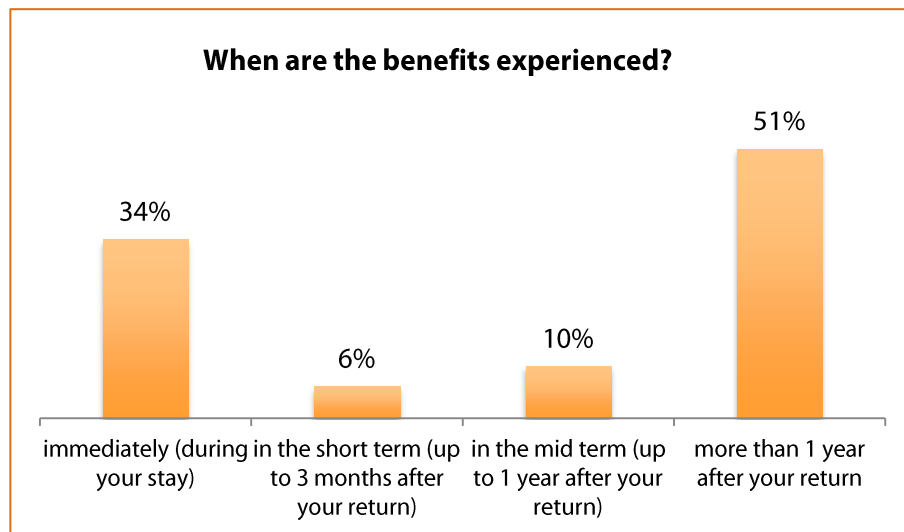
The **continuity of the exchanges** and the possibility of **establishing deeper and stronger relations** with another country / artistic scene, thanks to repeated visits, is acknowledged as a particularly important feature:

"Perhaps it looks more attractive when people present applications for different countries each time but what has been significant for me is the return visits. The first time you have "tourist eyes" then you get deeper into the real connections.(...) Art and artistic development is about repetition as is all training and education - so for me whilst in may seem more democratic to offer many people one off grants and to favour repeat grants from different places, what really works is two visits with time in between to reflect. (...) To me it's important to go deep before going wide. Sometimes grants applications give the sensation that new is better. I now feel that moving in small circles is important first to allow real collaboration rather than just visiting a place, performing and leaving."

"Through IOF support towards three visits to Japan, this continuation has enabled stronger exchange between artists, organizations and audiences in Japan and Wales, gaining a trust; each time new links have been made between artists, students, arts organizations, local communities, universities; the depth of research and artistic work I have been able to carry out with my existing collaborators since 2008 IOF has enabled a continuation, leading to an International touring production whilst at the same time developing a new collaborative work, with existing and new collaborators. What has impacted mostly on my professional and personal development is this continuation, gaining a trust and understanding over time."

Key finding 3: The benefits deriving from the international travels are likely to be experienced in particular either during the stay abroad or in the long term, one year or more after the travel. Only to a lesser extent the artists can experience the benefits of the travel in the short and mid term (less than one year after the travel).

The respondents were asked to state, for which benefit listed in the questionnaire, *when* they had experienced it - if immediately during their stay abroad, in the short term (1-3 months after return), in the mid term (up to 1 year after their return) or in the long term (more than 1 year after their return). In general, **benefits are experienced mostly in the long term, more than 1 year after the return (51%); some benefits are experienced already during the stay (34%).**



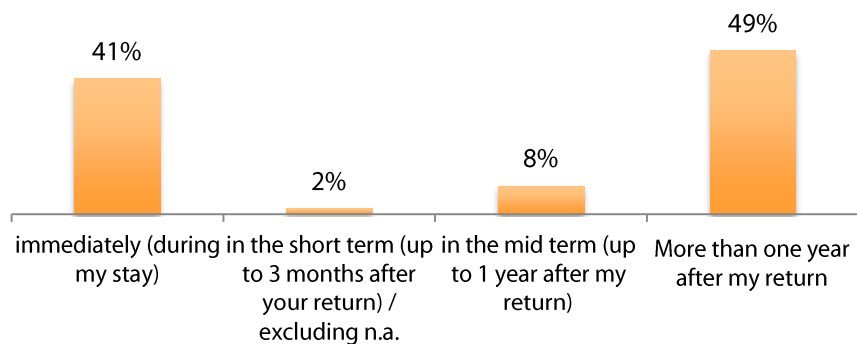
“The results are immediate but the real impact comes years later as it takes time to absorb the experience of working in another country.”

Of course these results change according to the specific benefit: the connection with new audiences and local communities in the places visited are experienced mainly during the stay, “on the spot”, while other benefits like the enlargement and strengthening of professional networks, the development of new works, the development of new audiences and of one’s own artistic profile in Wales are more likely to happen in the long term. Interestingly, market development (expressed as additional income deriving from performing or exhibiting in the place of the visit) seems to happen almost equally during the stay and in the long term.

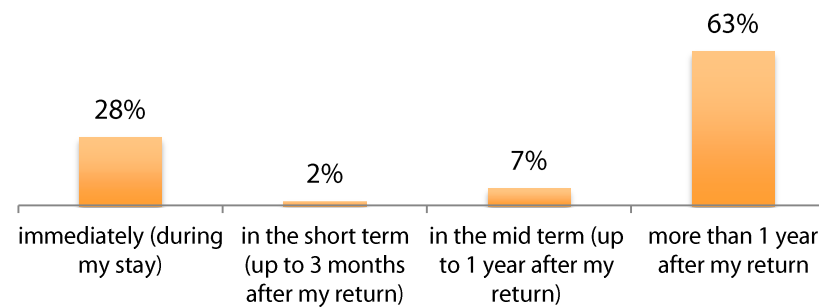
These percentages are calculated out of the total valid responses for each set of benefit, excluding the n.a. (e.g. 51% of the total respondents who have experienced some of the benefits listed have done so more than 1 year upon return).

The tables in the following pages offer a view of when each particular benefit is experienced, starting with those experienced mostly during the stay and following with those achieved in the long term.

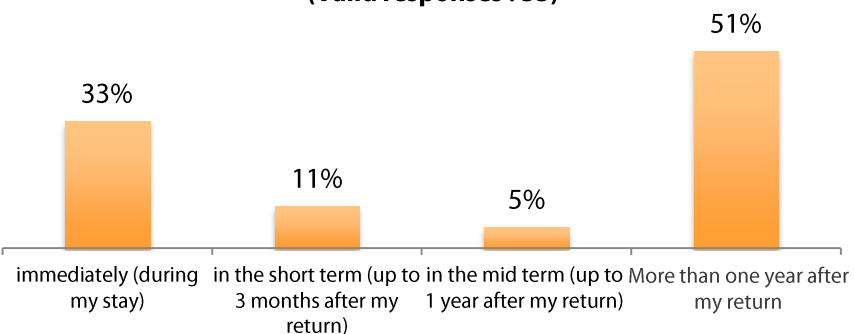
Enlarging my professional network with new contacts in the place(s) I visited / from elsewhere (Valid responses: 59)



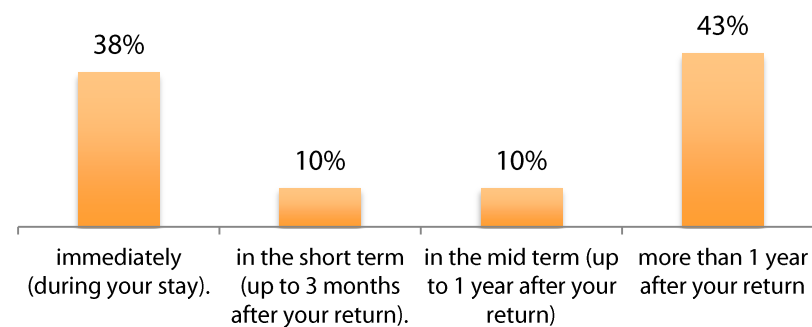
Strengthening my professional relationships with artists / cultural operators I already knew by starting new work / continuing collaborations (Valid responses: 57)



Getting inspiration for my work, developing practice (Valid responses : 55)

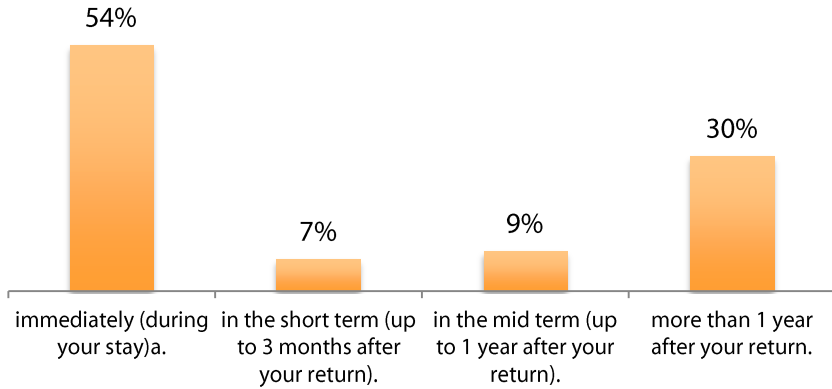


Getting additional income by performing / exhibiting in the place(s) I visited (Valid responses: 21)

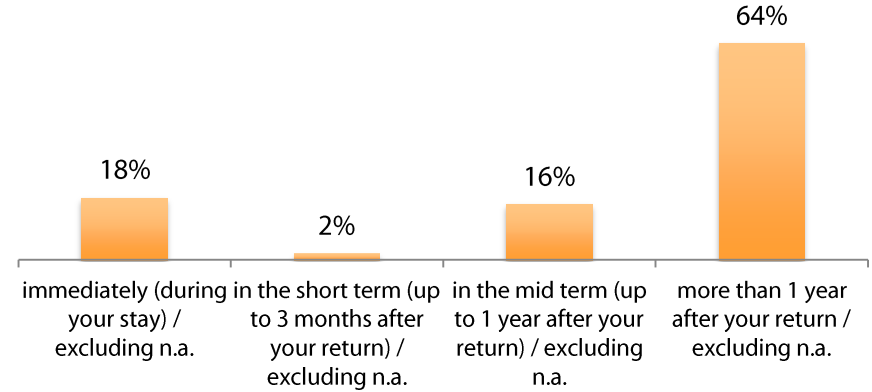


The percentages shown in the tables below are calculated as the responses for a certain period of time out of the total number of valid responses (excluding the n.a.) for that specific benefit (e.g. for “Enlarging my professional network with new contacts in the places I visited”, 49% of all those having experienced this benefit have stated that it was experienced more than 1 year after their return).

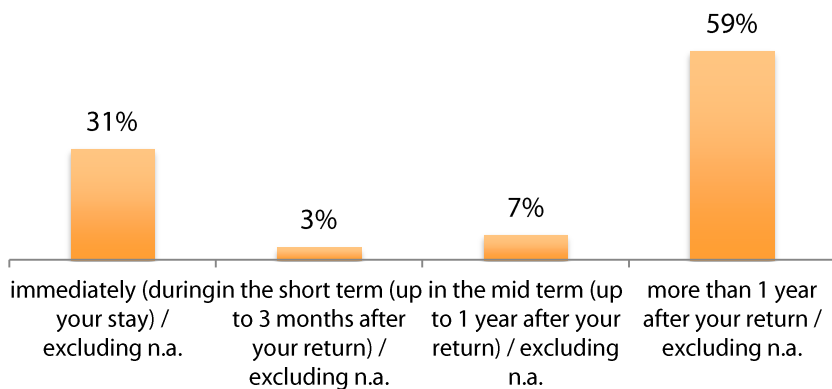
Connecting with new audiences in the place(s) I visited / elsewhere



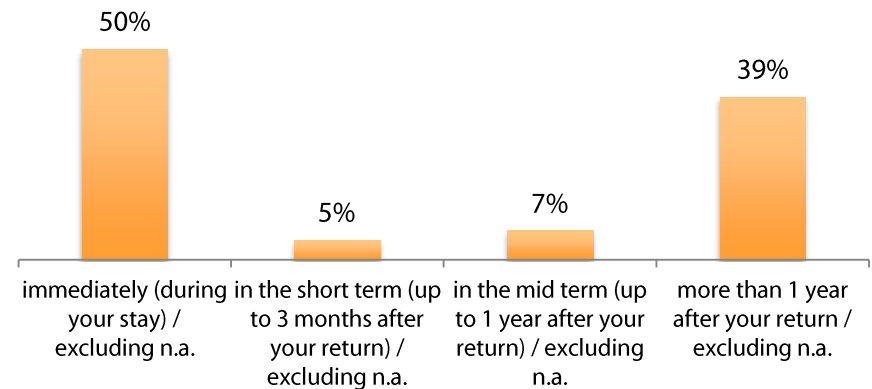
Gaining recognition / visibility internationally (not only in the place I visited) (Valid responses: 55)



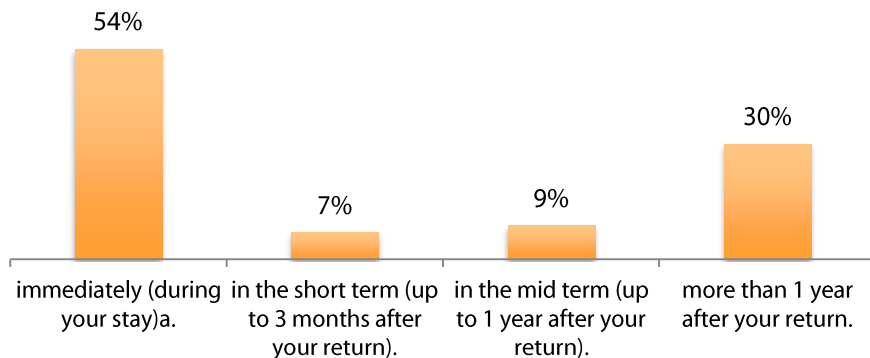
Make the Welsh arts sector more visible / better known internationally (Valid responses: 58)



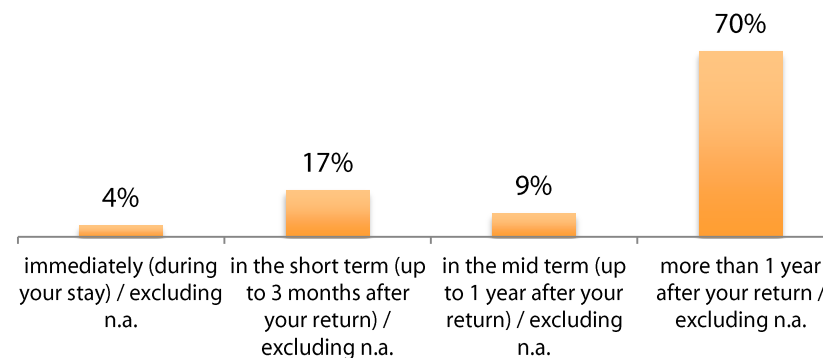
Acquiring new skills, learning new techniques (Valid responses: 44)



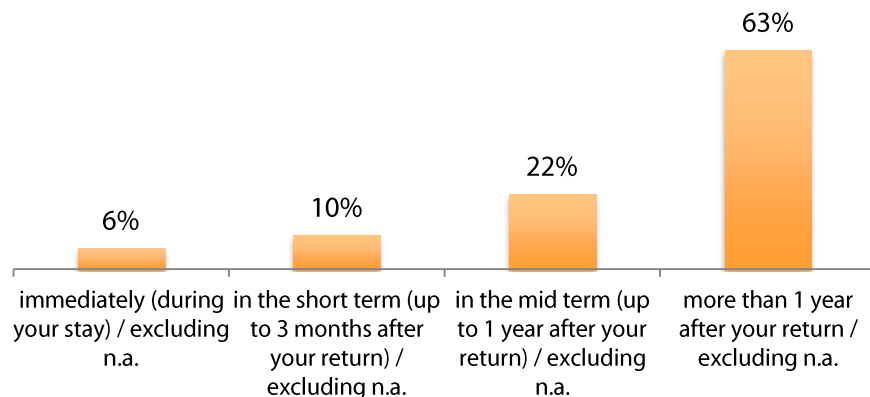
Connecting with new audiences in the place(s) I visited / elsewhere (Valid responses: 57)



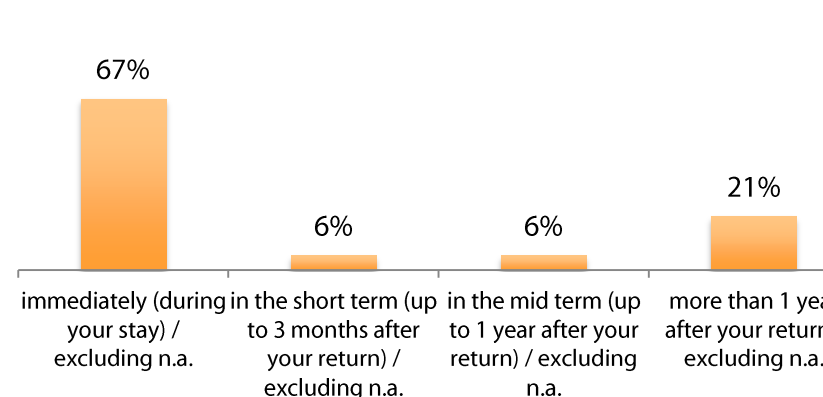
Getting additional income by selling in Wales the work I produced / developed during my visit (Valid responses: 23)



Raise my profile in Wales (from critics, curators, institutions etc.) (Valid responses: 51)



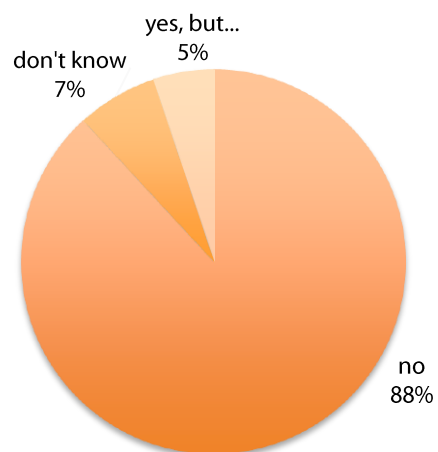
Getting in contact with local communities in the place I visited (Valid responses: 52)



Key finding 4: Mobility is crucial for Welsh artists for several reasons, and only “real” travels can bring artists the many benefits mentioned.

“Real” mobility is key to benefitting from a fulfilling personal and professional experience, which is likely to have positive impacts - as mentioned in other key findings - on the artist and on their community in Wales.

Do you think any of the impact / benefits you mentioned above could have happened anyway, had you not travelled to your destination?



88% of the respondents state that they would have not experienced the benefits they gained (mentioned in the previous questions) without travelling to their destination. Nobody stated that they could have experienced the same benefits anyway, and only 5% of the respondents thinks that yes, the benefits could have happened anyway *but* - they specify - “not as effectively” or “it might have taken years”. In the respondents’ comments mobility is *vital, essential, imperative* to artistic practice. Several respondents shared their thoughts about the importance of artists’ mobility and highlighted the main benefits it can bring, starting from the very practical aspects - being free to devote oneself entirely to artistic work and “forget” everyday life and administrative constraints:

“Taking part in a festival allows you to have the time and space to be an artist and be immersed in your practice away from the pressures of running a company.”

These percentages are calculated out of the total valid responses to the questionnaire (60).

Being outside the comfort zone brings new inspiration, and being confronted by international contexts and practices also strengthens the sense of identity as a Welsh artist. New possibilities and wider recognitions are offered in particular to those working in rural areas and isolated zones:

"Being outside of your comfort zone and being exposed to different cultural perspectives and contexts is refreshing and can confirm or challenge your process."

"In all honesty, the making of the new work is less important, I believe, than the positive cultural dislocation and the extending of professional networks. (...) Experiencing other artists/artworks abroad has had a positive impact on my own work, which I never would have had if I never left my own community. It has been a bit of a slow release, but I feel stronger and more confident as Welsh artist in the International arena."

"I work alone in a rural situation but my work is in museums throughout the world as a result of invitations to work in symposiums in a concentrated and focused way with master artists from different cultures."

"I think it is vital that Welsh artists are funded to access platforms on the international stage. This not only helps us as professional artists but helps build cultural links and showcases Welsh cultural identity as distinct from England in a positive world context at a time of increasing global homogenisation."

With artists' international mobility - and as they act as "ambassadors" of Wales - new energy is brought back to Wales, thus overcoming the risk of isolation and inward looking that a small nation can face:

"Without these opportunities artists living and working in Wales will be isolated, parochial and less aware of and relevant to a global arts-cultural context."

"By stepping out of Wales in this way, it draws focus back to the country and its cultural wealth in ways that no marketing could ever achieve. (...) Had I not undertaken this residency, two other Wales-based artists would also not have had the chance to experience it. This, I believe, is one of the biggest values of all."

"I think it is vital and it is something that Wales as a country should be looking to expand. The Welsh arts scene has traditionally been perhaps a little insular and inward looking and positive steps to enhance the profile of its native artists throughout the world should be seen as a major strength for the country and encouraged and developed - more, more, more."

"The international collaborations and lasting relationships being developed right now are likely to have an impact on the perception of Wales and Welsh writing for a long time to come."

"Visiting other cultures enables artists to bring certain thoughts, directions and possibilities back to Wales, enhancing what we already have... without WAI travel funding Wales will struggle to be on the map of International culture. So vital!!"

"The importance of this can never be underestimated, particularly in the context of living in a small country like Wales which can sometimes wrap itself around you like a warm comfy blanket!"

"It is vital to increase the ambitions of artists. The funding of artists at grass roots level for international exchange most important in raising the profile of Wales. I think it is of infinitely more value for money than prestigious international events."

"Hope I have showcased and acted as an ambassador for Welsh culture."

Last but not least, artists' mobility - in general - helps build a truly international and connected arts community, something that cannot be achieved only through technologies. And a strong creative community is an invaluable resource for society at large - mobility has an impact on communities and societies at large:

"The sharing of information and resources, developing intercultural exchanges for a stronger global and local arts community; strengthening opportunities for independent artist across art forms."

"Technology is shrinking the world annually and its people and nations who proactively engage the world in the widest possible sense that will flourish internationally."

"A country which has a vibrant art scene has a creative community which has a positive effect on its confidence to make the most out of the contemporary situation it finds itself in. (...) A community that can experience and enjoy the ideas that come from challenging (but not dangerous) experiences, have a better chance of developing the confidence to put into practice creative ideas needed to make the most out of the inevitable changes that take place in the contemporary global world."

"(...) Not only have we benefited from these experiences but we have been able to exploit this in the best way possible to find solutions to fund young people to directly participate in international work."

Key finding 5: International mobility also entails professional challenges, but these mostly turn into opportunities for personal and professional development.

Most of the respondents (42 out of 60) didn't mention any particular professional challenge they encountered during the international experience(s) funded by IOF. Those who did mostly reported the need to question their own work when confronting themselves to international practices and artists, or problems related to "language" - in general or specifically artistic languages. Interestingly a few respondents mention that it was difficult or impossible to maintain the contacts with foreign artists after their return to Wales. One respondent states that the IOF-funded travel led to a lot more international travelling so he has become *"a little disconnected from the current scene in Wales. However I think many artists at one point in their career need to spend a lot of time abroad (from Marx to Beckett). It's a vital stage but does not mean they are any less rooted in Wales."*

Key finding 6: Administrative obstacles encountered by the IOF grant recipients when travelling were rare and mostly had to do with taxation rules.

About a quarter of the respondents (16 out of 60) mentioned they have encountered any administrative obstacle during their IOF-funded travel, and in a couple of cases these were not really “administrative” obstacles but rather logistic issues - e.g. re-arranging meetings on the spot, finding the most convenient solutions for local transport, or paying very expensive plane tickets due to late confirmation of the grant.

According to four respondents there were some issues with taxation:

“It is a shame that tax could not be taken into consideration, as any large grant is in effect income and will be taxed (after the grant has been exhausted). Meaning in effect that up to 20% of any grant is a further and hidden contribution by artists.”

“Tax issues are problematic. This process of support is not acknowledged or understood by the Inland Revenue.”

“It was impossible to continue with working tax credits because my income became more erratic and I was abroad longer than 19 weeks. This was a significant complication and with WTC there is always the fear that they will decide to claim back what they gave. I also then was not able to claim benefits again for the reason that I was often abroad for more than 19 weeks.”

Although it is recognized by the great majority of the respondents that WAI (and/or the international hosts) were very helpful in handling any possible administrative problem, it is also suggested that specific information on existing regulations be provide to grant recipients:

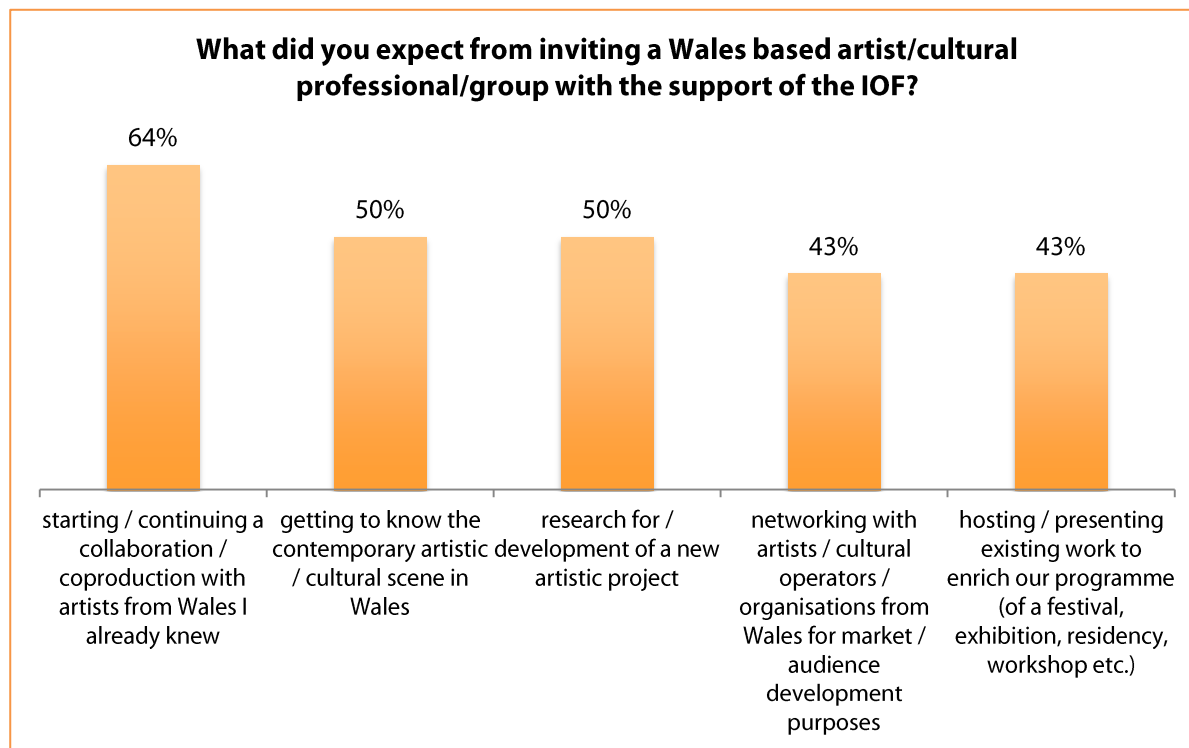
“There are particular customs and excise issues around the shipping of work and publications (particularly from outside the EU) that need careful consideration (...) It would be beneficial if someone was commissioned by WAI to investigate appropriate procedures both within the outside the EU so Welsh artists and arts organisations were properly briefed on the subject.”

3. Analysis of the results of the questionnaires for international host organisations

The following pages summarise the main results of the online questionnaires compiled by the international partners having hosted the Welsh beneficiaries of the IOF grants. In total, **14 international partners** replied to the questionnaire throughout June 2013. Most of them provided extensive information and interesting feedback about their experience.

The results are presented following the order of the questions in the questionnaire. Key findings are summarised at the beginning of each paragraph.

Key finding 1: International artists and organisations mainly hosted artists from Wales they already knew in order to start or continue a collaboration or co-production; hosting them was also a mean to know better the Welsh artistic scene and develop new projects.
To a lesser, but still significant, extent, the international hosts expected the networking with artists from Wales to be a tool for market and audience development for their activities (reaching the Welsh audience) and to enrich their programmes (festivals, exhibitions etc.).

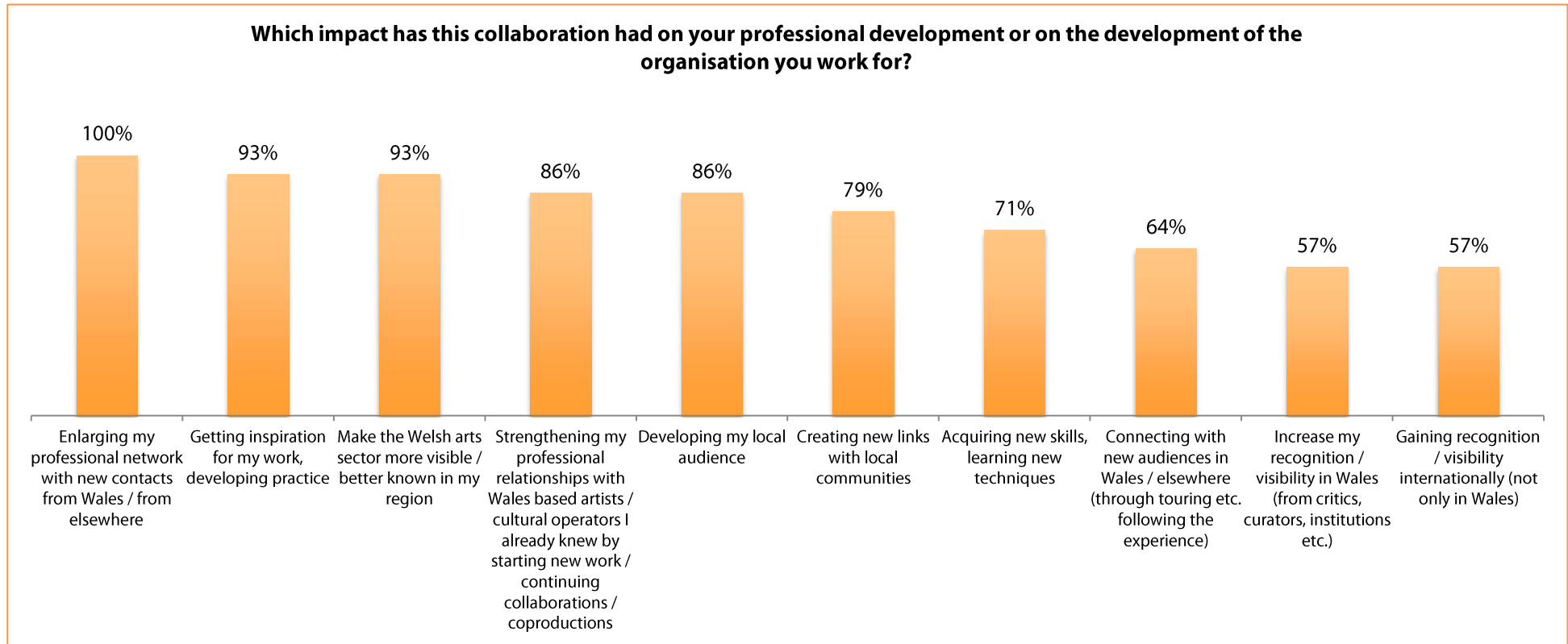


The majority (64%) of the international organisations responding to the questionnaire hosted artists from Wales they already knew, in order to continue or to start a collaboration or coproduction. Half of them also mentioned as reasons the interest in getting to know the contemporary artistic scene in Wales and/or the development of a new artistic project. Slightly less than a half of the respondents mentioned an interest in networking with artists from Wales for market and audience development, and/or the interest in expanding their own programme (exhibitions, festivals etc.) by hosting or presenting existing work by artists from Wales (43% each).

Whatever the expectations they had, the respondents unanimously agree (100%) that their objectives and aims were fulfilled.

*These percentages were calculated on the basis of the total valid responses (14).
The respondents could indicate multiple reasons.*

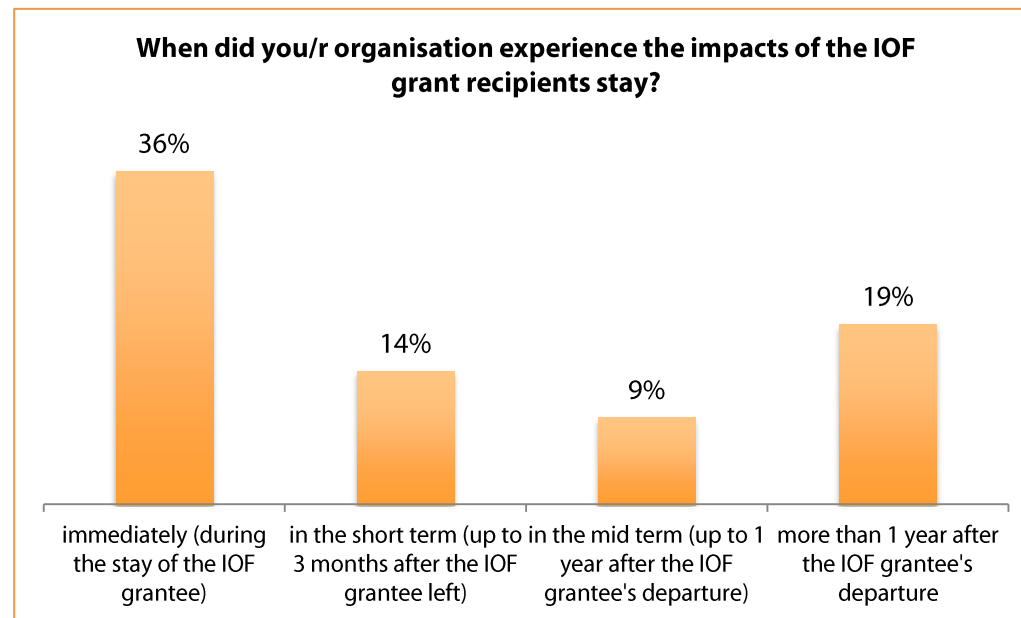
Key finding 2: By hosting artists from Wales funded by the IOF grants, the international partners have experienced a number of impacts ranging from networking to professional development, from audience development - both in their own country and in Wales to profile raising internationally.



These percentages have been calculated considering the total responses for each kind of benefit (pre-defined set of responses in the questionnaire) excluding the "n.a." responses. The respondents could indicate more than one benefit.

All the respondents (100%) agree that hosting a artist from Wales has allowed them to enlarge their professional network with new contacts; almost all the respondents also mention that the experience has brought new inspiration for their working practice and has contributed to enhance the visibility of the Welsh arts sector in their region (93% each). Certainly the experience has strengthened the existing connections with artists from Wales (86%), but it has also created links between the host and its own local communities (79%); and it has allowed learning of new skills and techniques (71%). The international hosts also state that by hosting artists from Wales they've been able to reach out to new audiences in Wales (64%) and to increase the recognition by critics, curators, institutions etc. in Wales and internationally (57% each).

Key finding 3: The international hosts of the IOF grant recipients, in general, experience the benefits of these exchanges particularly during the stay of the artists from Wales. Only to a lesser extent benefits are perceived in the mid and long term.



The respondents were asked to evaluate how long it took to experience the effects of having hosted a artist from Wales; the effects and time period were the same proposed to the IOF grantees in the other questionnaire. Most of the respondents stated that the benefits of hosting a artist from Wales were experienced mainly during her/his stay (36%); only to a lesser extent benefits can be perceived in the long term, more than one year after the grantee's visit (19%), or in the short (up to 3 months after the visit: 14%) or mid term (up to one year after the visit: 9%).

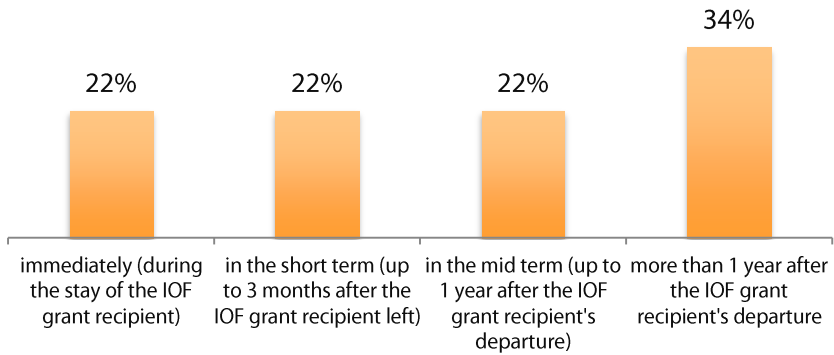
These percentages were calculated on the basis of the total valid responses (14); the respondents were asked to respond to this question for different kinds of impacts they experienced (see further below). The "n.a." responses amount to 21% of the total (thus reaching 100%) but they're not mentioned here as they were used to define which benefits are more difficult to evaluate (see further below in the text).

These results reflect the responses given with regard to the specific benefits or impacts perceived by the artist, however for two kinds of impacts the responses are different. **The connection with new audiences in Wales or elsewhere becomes more effective in the long term**, more than 1 year after having hosted a artist from Wales; this probably happens because such connections are achieved by touring or exhibiting works resulting from the collaboration with the Welsh artists hosted, so it can take some time to programme these activities. **The creation of new links with local communities is achieved more often in the short term, up to 3 months after the IOF grant recipients left**; this probably has to do with the time needed to develop the links started with the presence of a foreign artist or company with local audiences in the place of the visit.

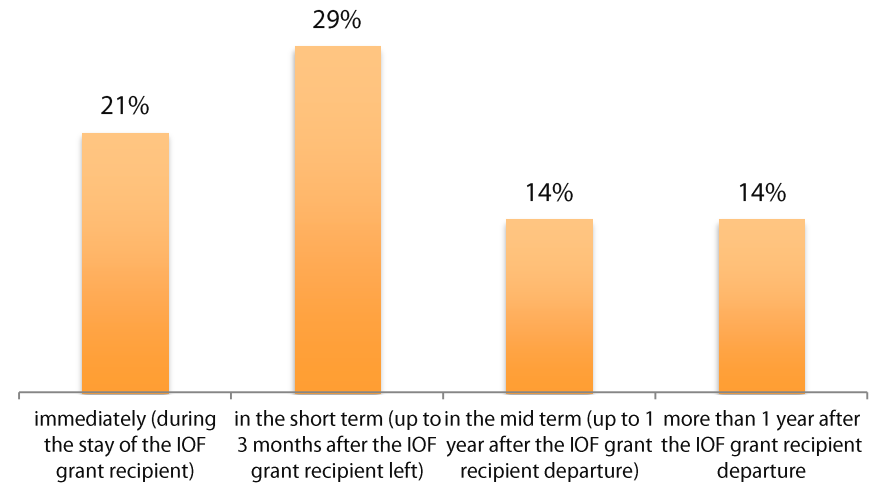
All the charts related to the different kinds of impacts and the timeframe needed to experience them are included in the following pages, starting from the two mentioned above.

These percentages are calculated out of the total valid responses for each set of benefit, excluding the n.a. (e.g. 51% of the total respondents who have experienced some of the benefits listed have done so more than 1 year upon return).

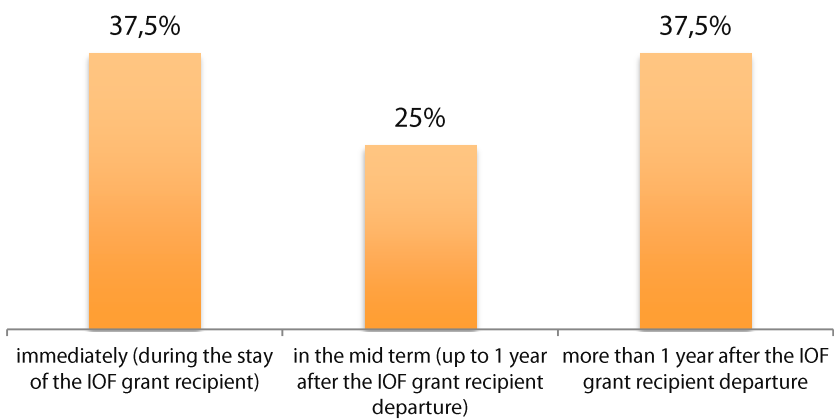
**Connecting with new audiences in Wales / elsewhere
(through touring etc. following the experience)
(Valid responses: 9)**



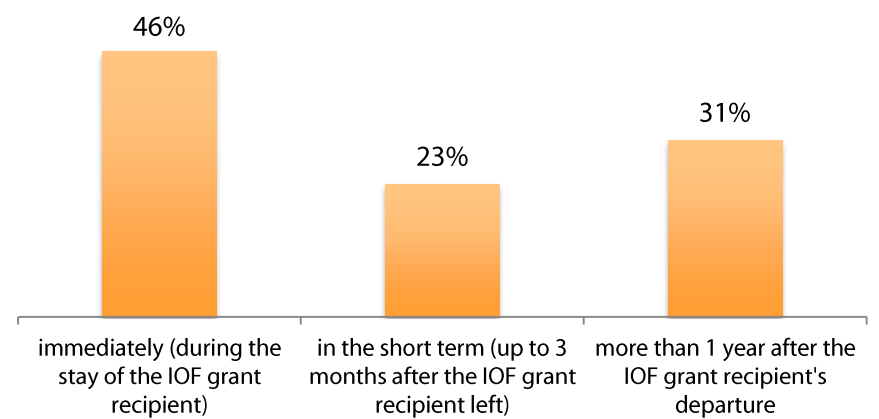
**Creating new links with local communities
(Valid responses: 11)**



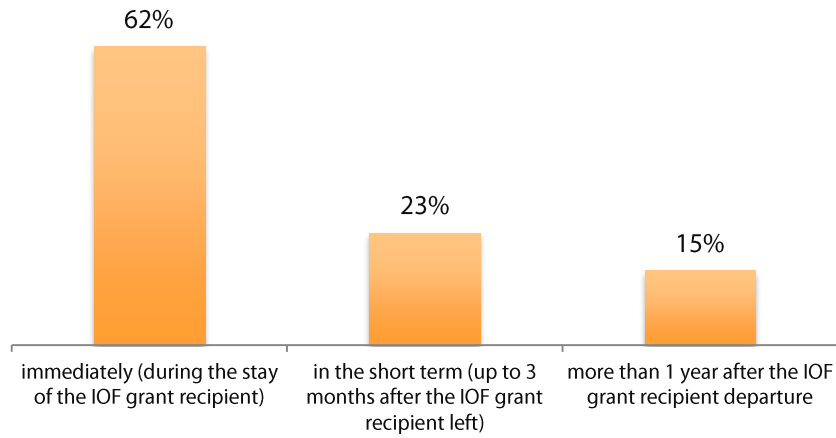
**Gaining recognition / visibility internationally
(not only in Wales) (Valid responses: 8)**



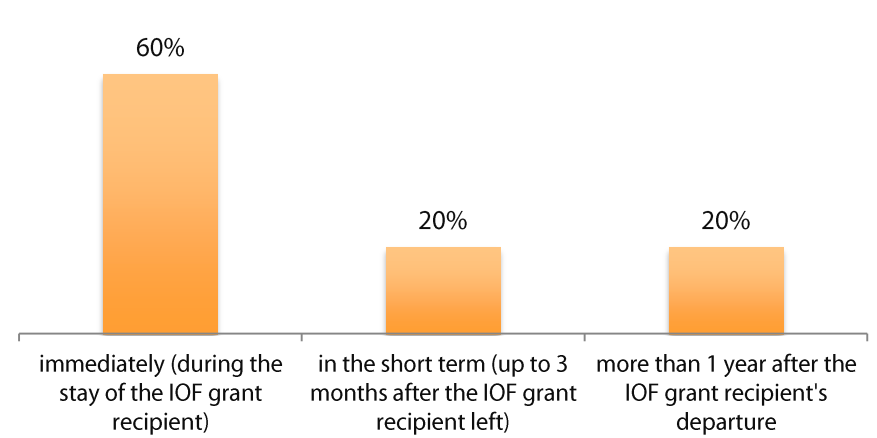
Make the Welsh arts sector more visible / better known in my region (Valid responses: 13)



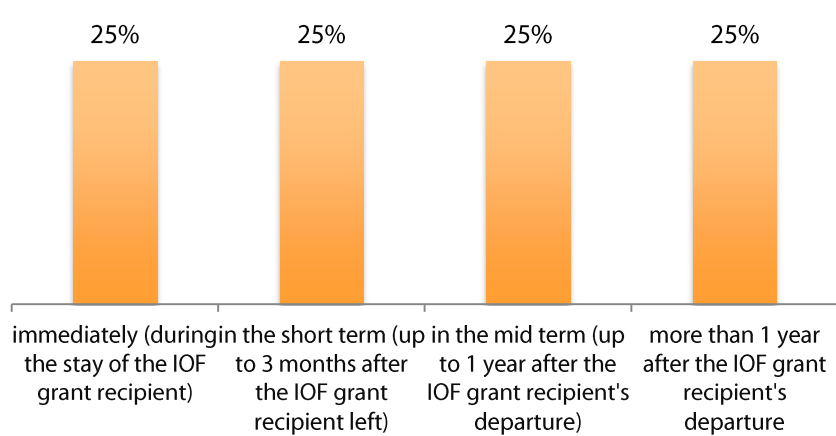
Getting inspiration for my work, developing practice
(Valid responses: 13)



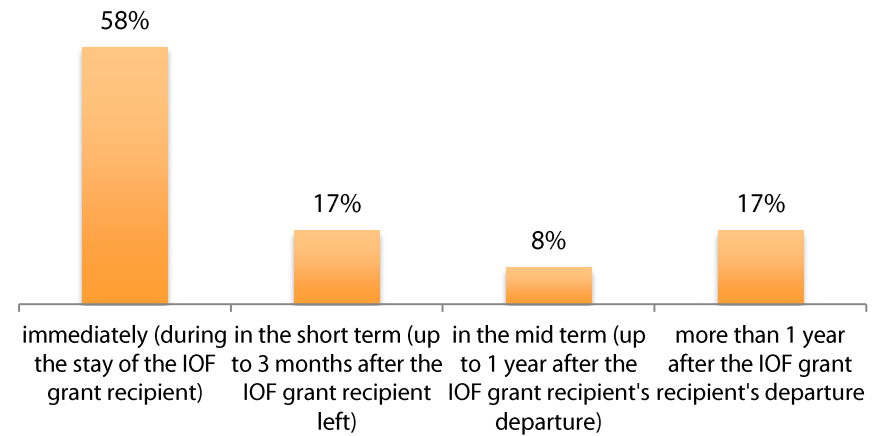
Acquiring new skills, learning new techniques
(Valid responses: 10)



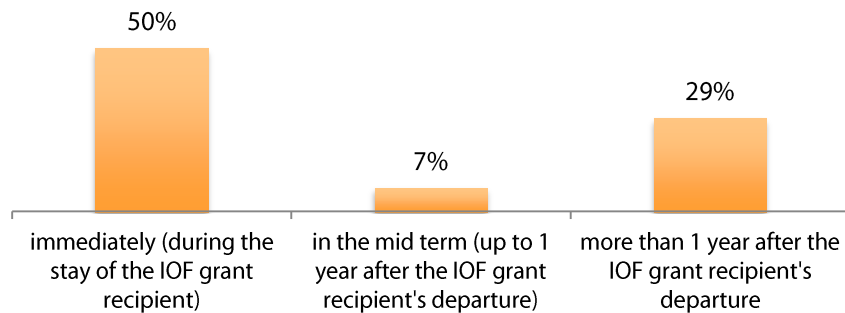
Increase my recognition / visibility in Wales
(from critics, curators, institutions etc.)
(Valid responses: 8)



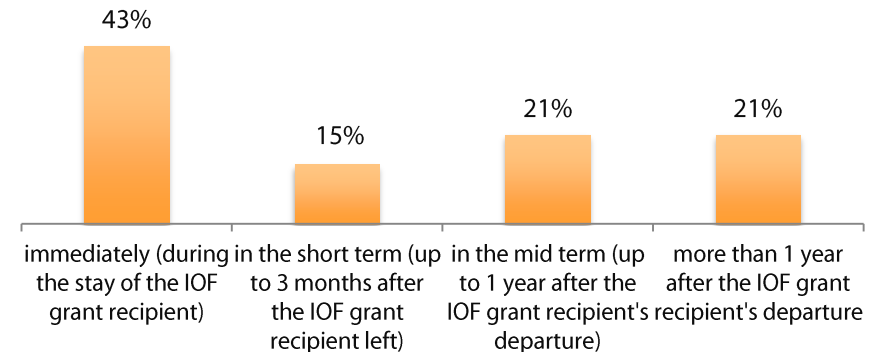
Developing my local audience
(Valid responses: 12)



Strengthening my professional relationships with Wales based artists / cultural operators I already knew by starting new work / continuing collaborations / coproductions (Valid responses: 12)



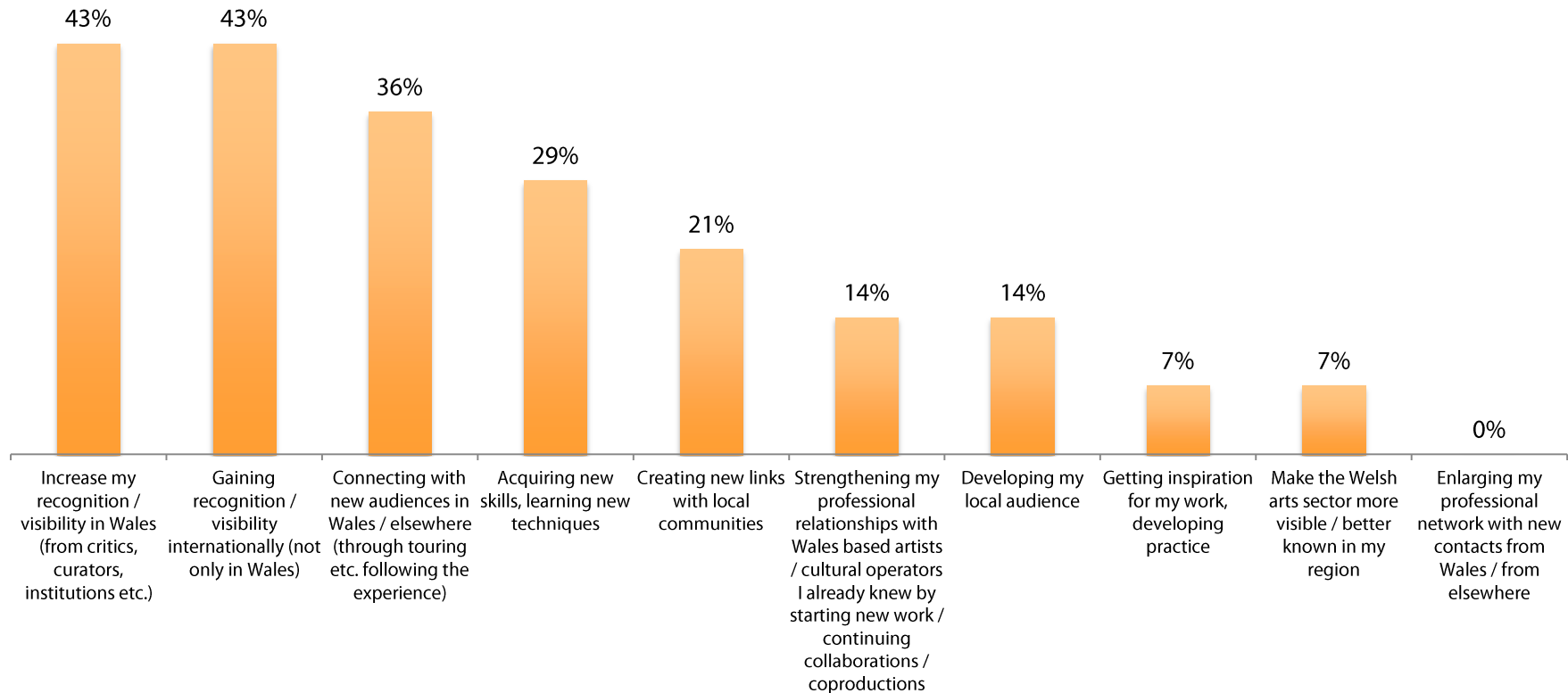
Enlarging my professional network with new contacts from Wales / from elsewhere (Valid responses: 14)



These percentages are calculated out of the total "n.a."

21% of the total responses to this question are "n.a." - not applicable. This data can be interpreted as an indicator of how the respondents find it difficult to evaluate certain impacts. Considering the "n.a." responses, it seems quite difficult for the respondents to evaluate if/how hosting a artist from Wales has increased their recognition or visibility in Wales (from critics, curators, institutions etc.) and internationally (43% each). Also the connection with new audiences in Wales is quite difficult to evaluate (36%). The professional development (from the acquisition of new skills to the development of new works), networking with Wales and audience development (outreach with local audiences) appear instead less difficult to evaluate (as shown by the decreasing percentages of "n.a." responses, presented in the chart below).

Which benefits are more difficult to evaluate?



Other benefits mentioned by the respondents mostly relate to good connections and relations with the Welsh artists and to the discovery of Welsh arts and culture by the local audiences. One respondent explicitly mentions that thanks to the host artist the organisation got more contacts of other Wales based artists that will hopefully visit the same place.

Key finding 4: There is a general agreement of the respondents about the fact that **the benefits achieved through the visits of artists from Wales supported by IOF grants would have not been achieved without “real” travelling.**

All the respondents but two agree with this - two of them don't know.

Key finding 5: **All the collaborations and travels run very smoothly, both from the artistic and the administrative point of view.**

When asked about possible “challenges” they faced during the Wales based artists’ stay and about any “administrative obstacles” to be faced, all the respondents mention either no problem or that there were minor “problems” (e.g. a bit too much of bureaucratic procedures), but nothing exceptional and nothing that couldn't be solved in due time. Some respondents acknowledge that the artists were very nice, friendly and collaborative also regarding the administrative issues.

Key finding 6: **There is a general agreement that artists’ mobility is extremely important for the artistic community itself but also for societies at large, and that small funding like the one provided by the IOF grants is crucial to ensure small-scale but high quality projects happen.**

These thoughts are well summarised by two respondents:

"(...) this sort of cultural exchange is at the core of what we do. It allows a glimpse into another culture, conversations and engagement between artists and new audiences, the power of stories to affect our way of thinking. It enables professional exchange of skills, experience, collaboration between artists from parts of the

world that do not normally interact regularly. It connects people at the most basic and powerful level and is very enriching. It also allows for the delightful discovery of new artists."

"We need more [mobility], but, in many cases (European collaboration grants, for example), the aims of the administrators are often too grand and really important smaller but high-quality collaborations just aren't considered."

4. Conclusion and recommendations

Conclusion

The travelling Wales based artists and their international partners had converging initial expectations regarding the mobility experiences funded by the IOF grants: the main aims were the development or strengthening of collaborations and networking, the professional advancement and the opportunity to gain a better knowledge of the cultural scene in the respective countries (Wales or host country). For travelling artists in particular, raising their profile and enhance their visibility internationally was another major motivation. Overall, the great majority of the respondents - on both sides - stress the **richness of the human and artistic experience that such collaborations and meetings have allowed.**

The expected results and a range of positive impacts were achieved through the actual experience, both for hosts and for artists. **Certain kinds of impacts** however **seem difficult to evaluate, in particular those related to enlarging the "market" or earning additional income** by selling, performing or exhibiting abroad or in Wales. Incidentally, this was not mentioned as an expectation by any of the respondents, neither the grant recipients or the hosts.

As regards the moment in time in which the grant recipients and the hosts actually experienced the benefits brought by the mobility experience, this varies according to the kind of benefits. However, generally speaking the IOF grant recipients experienced positive effects either in the long term (more than 1 year after the travel) or immediately (during their stay), while for the hosts the impacts were more relevant during the stay of the artists from Wales. This means that **especially for artists it is difficult to define immediately which benefits a "mobility experience" brings them and impacts can take a long time to mature** - as one grant recipient says very clearly, *"The results are immediate but the real impact comes years later as it takes time to absorb the experience of working in another country"*.

It can also be difficult to define which effects derive exactly from a precise experience and what might have happened anyway, or might derive from another experience (abroad or not). Anyway, the great majority of respondents - both Wales based artists and their international hosts - agree that **whatever the benefits** they experienced, **these could have not happened without a "real" mobility experience.**

Talking about benefits, it seems interesting to notice that **the positive outcomes of the "mobility experiences" allowed by the IOF grants do not concern only the artists directly involved (the travelling artist - the grant recipient - and the host) but impact on a much wider group of artists and audiences.** The grant recipients have in some cases opened the path for more artists from Wales who have subsequently been invited or contacted - and anyway, known - by international hosts; these gained a (better) insight on the Welsh arts scene and have developed an interest and/or new connections; in addition, international audiences and local communities⁵ have benefitted from the presence of Wales based artists, being exposed to something new. Artists from Wales, on the other hand, have developed their own practice and skills and can thus bring something new to Welsh audiences once they are back.

Overall, the mobility experience of even a single artist is likely to have positive impacts on her/himself (personally and professionally), on the Welsh and international artistic community and on audiences in Wales and internationally.

In addition it should be noticed that **these multiple positive impacts are achieved with a very modest investment:** the average IOF grants ranged between £1200 and £2080 (between 2008 and 2012), covering between 43% and 47% of the total project budgets, but they allowed very significant and effective experiences. Often the IOF-funded travels allowed an initial contact, which led to positive and lasting results and further developments by the beneficiaries and their international partners.

Finally, according to this survey, the fact that the grant recipients travelled with a very clear focus and the smoothness of the grant scheme administration allowed the beneficiaries - on both sides - to make the most out of the experience and avoid any administrative or red tape problem

⁵ The term "local communities" was used in the questionnaire referring to people living in the area in which the artists work – either regularly or during their specific experience abroad; the word is used to mark the difference between "artistic community" and a more general part of society, with no specific reference to any ethnic, gender, social, political or other connotation. However it is worth mentioning that several respondents mentioned in particular their work with children in the places they visited (and specifically children from a socially disadvantaged background) as a "community" with which they engaged directly and with positive impacts – on their work as well as on the children themselves.

Recommendations

The feedback of the IOF beneficiaries - both Welsh and international - confirm that the IOF grants have actually gone in the direction of the vision of the **Creating 2013 strategy**, and in particular they have been an investment in artistic practice and cultural leadership through the engagement in global and local networks, they have formed relationships with different cultures through the arts, they have fostered international artistic excellence in Wales (through the professional development and inspiration provided to artists from Wales travelling abroad), and furthered international impact and recognition for the arts and culture of Wales. Looking at the results of the questionnaires it seems that the way the IOF scheme is run and managed does not require any particular change, except if the scope and mission of the fund is broaden (for instance to support touring of performing companies including overseas productions). On the contrary, the IOF grants appear to be a relatively small investment able to reach a consistent impact thanks to its focus and the flexibility it allows qualities that seem to be appreciated by the beneficiaries and constitute the key of its positive results.

Considering the few remarks mentioned by some respondents, two points could be highlighted: the **difficulty to maintain relationships between Wales based and international artists / organisations in the long term** and the importance of **ensuring reciprocal relationships**, i.e. supporting not only the artists from Wales travelling abroad but also their international counterparts willing to visit Wales (either directly or by fostering for example their visibility, supporting their networking with the Welsh arts sector etc.).

Should the fund be renewed and/or revised in the future, WAI could consider:

- 1) To **organise meetings and peer-to-peer exchange sessions** between former grant recipients and other Welsh artists to ease the sharing of knowledge, contacts and experiences (this is for example done by the City of Nantes, in France⁶, which organises regular meetings between artists having received a travel grant and other artists willing to hear about the experience); as various respondents mentioned, the IOF beneficiaries in some cases opened the path for more Welsh artists to travel to the same places and the sharing of experiences and contacts could bring additional inspiration to other artists.

⁶ <http://on-the-move.org/about/ourownnews/article/15726/european-cities-and-cultural-mobility-trends-and/>: "European cities and cultural mobility: *Trends and support actions*": A study commissioned and supported by Nantes. Prepared by On the Move for EUROCITIES

- 2) **To provide specific information about administrative issues** in relation to certain countries, inside and outside Europe (e.g. about taxation, incomes, contracts, insurances, transportation etc.); although the issue was raised only by a few respondents to the survey, it might be appreciated by artists willing to travel to specific countries for which particular regulations might apply. This can also be particularly useful for all travels heading to non-EU places where visas and other particular formalities can be needed and of course should be done in case of funding allocated to incoming mobility (see point 4).
- 3) To define, together with the former beneficiaries, **ways to foster the contacts with the international artistic community** - for instance by organising (real or virtual) meetings with the international hosts of the IOF grant recipients to allow interaction with the beneficiaries and the Welsh artistic community at large, discussing specific features of the former collaborations, presenting international artists interested in collaborations with the Welsh scene, etc. Although, as it is clear from the results of this survey, the importance of mobility lies in direct encounters and personal exchanges, an insight in the artistic scene of other countries could be interesting for artists willing to explore other contexts for inspiration, personal and professional development.
- 4) To strike a **balance** between providing cultural mobility support to **new and emerging** artists from Wales and strengthening **long term partnerships between artists and cultural organisations from Wales and internationally** through the renewal of support to past grant recipients and host organisations.
- 5) To engage in a **few reciprocal types of exchange** to fund a limited number of international artists to come to Wales. This could definitely contribute to enhance the networking and collaboration with international artists in a Welsh context. This could be done within the scope of specific country-to-country agreements or in compliance with international conventions such as the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression (article 17⁷).
- 6) To consider, on a pilot phase, **supporting other larger scale mobility projects**.

⁷ Article 16 - Preferential treatment for developing countries: "Developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries ».

- 7) To initiate, participate and contribute at a EU and international level to discussions or fora related to the multiple impacts of cultural mobility and to develop joint in-depth research on the evaluation of cultural mobility on the **potential for employability** locally and at a EU and international level.
- 8) To initiate, participate and contribute at a EU and international level to discussions and fora on **the impact of international cultural mobility support to a region / nation which is relatively small, eventually isolated and/or peripheral.**

Wales Arts International's International Opportunities Fund – questionnaire for recipients

Wales Arts International and On the Move (<http://on-the-move.org>) are carrying out this survey to assess the impact of the International Opportunities Fund on the mobility of artists and cultural operators based in Wales. Your answers will help us understand whether and how the IOF helped your professional and personal development. The questionnaire should take you approx. 6 minutes to fill in. Thanks in advance for your help!

* Required

1. *What were the purposes of the travel(s) you undertook with the support of the International Opportunities Fund (IOF)? **

Please select one or more answers (if you select "Other", please specify)

- exploration of the cultural scene in another country
- networking with local artists / cultural operators / organisations
- research for / development of a new artistic project (international and/or domestic)
- presenting / exhibiting an existing work (incl. readings)
- developing new work / continuing a collaboration / coproduction with local artists
- participating in a residency
- attending a workshop
- delivering training / giving a presentation
- gaining international visibility / recognition / profile raising
- Other:

2. *Were your initial aims and objectives fulfilled? **

Please use the field "Other" to specify your answer

- Yes, all of them
- No, some of them were not fulfilled (please use "Other" to specify):
- Yes, and there were also other benefits (please use "Other" to specify):
- Other:

3. What impact has the IOF-funded travel(s) had on your professional and personal development in the short and long term? *

Please pay attention to the different timeframes.

	immediately (during your stay)	in the short term (up to 3 months after your return)	in the mid term (up to 1 year after your return)	more than 1 year after your return	n.a.
enlarging my professional network with new contacts in the place(s) I visited / from elsewhere	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
strengthening my professional relationships with artists / cultural operators I already knew by starting new work / continuing collaborations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
getting inspiration for my work, developing practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
acquiring new skills, learning new techniques	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
connecting with new audiences in the place(s) I visited / elsewhere	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
getting additional income by performing / exhibiting in the place(s) I visited	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
getting additional income by selling in Wales the work I produced / developed during my visit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
connecting with new audiences in Wales	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
raise my profile in Wales (from critics, curators, institutions etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	immediately (during your stay)	in the short term (up to 3 months after your return)	in the mid term (up to 1 year after your return)	more than 1 year after your return	n.a.
gaining recognition / visibility internationally (not only in the place I visited)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
make the Welsh arts sector more visible / better known internationally	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
getting in contact with local communities in the place I visited	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. Could you name any other impact of your IOF-funded travel experience on your professional and personal development - immediately or in the short, mid or long term?

Please feel free to share your thoughts. No maximum length

5. Do you think any of the impact / benefits you mentioned above could have happened anyway, had you not travelled to your destination? *

If yes, please specify (under "Other")

- no
- don't know
- yes (please specify under "Other")
- Other:

6. Could you describe any challenges to your professional practice that you encountered as a result of your IOF-funded travel experience? *

If yes, please specify (under "Other")

- no
- don't know
- yes (please specify under "Other")
- Other:

- 7. Could you identify any obstacles you had to face from the administrative point of view (e.g. regarding taxation issues, payment of social security contributions, problems in getting a visa etc.) for your IOF-funded travel?**

no max. length - if you report any problem, please specify in which country/ies these occurred

- 8. What are your thoughts about the importance of international opportunities and experience for artists and cultural professionals?**

Please feel free to share your thoughts. No maximum length.

- 9. Please fill in the field below with your name and surname, your organisation (if appropriate); as well as the names of your international partners, the destination of your travel(s) and an e-mail address to contact you ***

We would like to contact you to let you know about the results of this research!

- 10. Would you be available for a telephone/skype interview (max. 30 mins) in the upcoming weeks in case we need further clarifications? ***

If you check "Yes", we'll contact you at the e-mail address above

- Yes
 No

Wales Arts International's International Opportunities Fund – questionnaire for international partner organisations

Wales Arts International and On the Move (<http://on-the-move.org>) are carrying out this survey to assess the impact of the International Opportunities Fund on the mobility of artists and cultural operators based in Wales. Your answers will help us understand whether and how the IOF helped your professional and personal development / the development of your organisation. The questionnaire should take you approx. 6 minutes to fill in. Thanks in advance for your help!

* Required

1. What did you expect from inviting a Wales based artist/cultural professional/group with the support of the International Opportunities Fund (IOF)? *

Please select one or more answers (if you select "Other", please specify)

- getting to know the contemporary artistic / cultural scene in Wales
- networking with artists / cultural operators / organisations from Wales for market / audience development purposes
- research for / development of a new artistic project
- hosting / presenting existing work to enrich our programme (of a festival, exhibition, residency, workshop etc.)
- starting / continuing a collaboration / coproduction with artists from Wales I already know
- Other:

2. Were these initial aims and objectives fulfilled? *

Please use the field "Other" to specify your answer

- Yes, all of them
- No, some of them were not fulfilled (please use "Other" to specify):
- Yes, and there were also other benefits (please use "Other" to specify):
- Other:

3. What impact has this collaboration had on your professional development or on the development of the organisation you work for? *

Please pay attention to the different timeframes.

	immediately (during your stay)	in the short term (up to 3 months after your return)	in the mid term (up to 1 year after your return)	more than 1 year after your return	n.a.
enlarging my professional network with new contacts from Wales / from elsewhere	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
strengthening my professional relationships with Wales based artists / cultural operators I already knew by starting new work / continuing collaborations / coproductions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
getting inspiration for my work, developing practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
acquiring new skills, learning new techniques	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
developing my local audience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
connecting with new audiences in Wales / elsewhere (through touring etc. following the experience)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
increase my recognition / visibility in Wales (from critics, curators, institutions etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
gaining recognition / visibility internationally (not only in Wales)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
make the Welsh arts sector more visible / better known in my	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	immediately (during your stay)	in the short term (up to 3 months after your return)	in the mid term (up to 1 year after your return)	more than 1 year after your return	n.a.
region					
creating new links with local communities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. Could you name any other impact of this IOF-funded experience - immediately or in the short, mid or long term?

Please feel free to share your thoughts. No maximum length

5. Do you think any of the impact / benefits you mentioned above could have happened anyway, had you not collaborated / met personally with the artist(s) from Wales that you hosted? *

If yes, please specify (under "Other")

- no
- don't know
- yes (please specify under "Other")
- Other:

6. Could you describe any challenges to your professional practice that you encountered as a result of your IOF-funded travel experience? *

If yes, please specify (under "Other")

- no
- don't know
- yes (please specify under "Other")
- Other:

7. Could you identify any obstacles you had to face from the administrative point of view (e.g. regarding taxation issues, payment of social security contributions, problems in getting a visa etc.) for this IOF-funded travel?

no max. length - if you report any problem, please specify in which country/ies these occurred

8. What are your thoughts about the role of mobility for artists and cultural professionals?

Please feel free to share your thoughts. No maximum length.

9. Please fill in the field below with your name and surname, the name of your organisation (if applicable) who hosted an artist funded by an IOF grant, its location and an e-mail address to contact you *

We would like to contact you to let you know about the results of this research!

10. Would you be available for a telephone/skype interview (max. 30 mins) in the upcoming weeks in case we need further clarifications? *

If you check "Yes", we'll contact you at the e-mail address above

- Yes
 No