



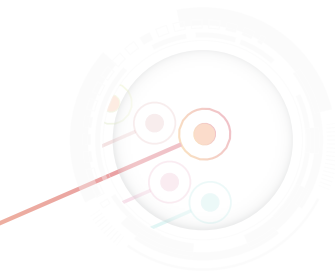
ENCATC

The European network on cultural  
management and policy

Cultural Policy  
**TRACKER**

Culture's  
contribution to health  
and well-being

Environmental  
sustainability and  
cultural mobility



# content

*GiannaLia Cogliandro Beyens* \_\_\_\_\_ 3

*Libby Farrell and Kornelia Kiss* \_\_\_\_\_ 6

*Dea Vidović and Ana Žuvela* \_\_\_\_\_ 15

*John Ellingsworth* \_\_\_\_\_ 22



# editorial

Previous editions of the ENCATC Cultural Policy Tracker have explored the plural and diverse ways in which the cultural and creative industries (CCIs) can address the pressing need for sustainable development. Our last issue, "MONDIACULT 2022: Towards a New

Culture Goal for the Sustainable Development Framework", presented ENCATC's contribution to the EU Voluntary Review on the implementation of the 2030 Agenda for Sustainable Development. There, we argued that despite the absence of a Sustainable Development Goal specifically concerning culture in Agenda 2030, the CCIs have the potential to play a vital role in bringing about the multifaceted transformations needed to promote health, well-being and sustainability.

In this context, this fourth edition of the Tracker includes three articles which foreground different aspects of sustainability for the creative and cultural sectors. In the first, Libby Farrell and Korneilia Kiss of Culture Action Europe consider 'How Culture Contributes to Health and Well-being: Findings from the CultureForHealth EU Preparatory Action'. The CultureForHealth project addresses SDG3 by "facilitating the exchange of knowledge, experience and good practices about the critical role of culture in improving health and well-being at both the individual and community level." In the current period of turbulence, as the war in Ukraine continues alongside ongoing reflection on the legacy of the COVID-19 pandemic, the project has a special focus on how culture can positively impact mental health for people of all ages and from diverse backgrounds. Building upon and broadening the scope of the WHO's 2019 review on 'the role of the arts in improving health and well-being', the CultureForHealth report presents societal challenges alongside policy recommendations for how these challenges might be faced. As outlined here, art and the CCIs have great



# editorial

power to engender positive impacts in many aspects of mental health, including poor mental health resulting from isolation, instability and displacement. To manifest this power, a collaborative and cross-cutting approach is necessary, including coordination between the cultural and creative sectors and those working in health and social care.

A similar emphasis on collaboration and innovation arises in the following two articles, both of which analyse mobility in culture. As “an essential part of the cultural ecosystem”, mobility poses challenges to sustainability, both in terms of the consumption of physical resources and in the inequalities and exclusion which mobility may expose. However, mobility also has “tremendous potential [...] in the scope of conjuring new forms of interrelationships between culture and localities, societies and environment.” This is the conclusion of Dea Vidović and Ana Žuvela, whose ‘Research on Mobility and Culture’ examines the impact of the pandemic on three groups of actors: artists and cultural professionals, hosts providing mobility opportunities, and funders who set the conditions for mobility. As expected, the huge disruption to planning, implementing and producing mobility had adverse impacts on actors of all kinds. This was particularly the case for artists and cultural professionals; the authors locate a “puzzling gap” between the low number of this group reporting involvement in mobility, and the relatively large number of funders who continued to offer mobility opportunities. The much-discussed shift to digital mobility is also found to reveal some discrepancies and challenges, as a significant number of actors from all three groups did not and do not plan to engage in virtual mobility. The authors note the necessity of continuing to test and explore the new varieties of mobility foregrounded by the pandemic in a way that capitalises on their potential as drivers of positive change.



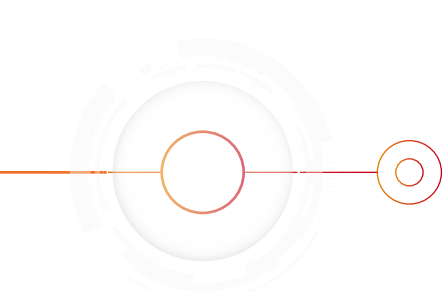
# editorial

Mobility should be understood as an aspect of culture in which environmental sustainability, social inclusion and community connection are interlinked. In this sense, John Ellingsworth's 'Exploring Recent Trends in Environmental Sustainability and Cultural Mobility', a discussion of On The Move's second edition of the Cultural Mobility Yearbook (March 2023), draws conclusions related to those uncovered by Vidović and Žuvela. Together with an overview of trends in cultural mobility, each Yearbook focuses on a specific annual theme, with the current edition's consideration of environment and sustainability developing from the previous year's topic of digital mobility presented in the context of the pandemic. Examining 2022, the authors of the current Yearbook found a large decline in calls related to digital mobility and online work compared to 2021. Alongside this decline was a rise in calls focused on environment and sustainability, especially in Europe and often characterised by cross-sectoral collaboration. The contrast between increasing emphasis on sustainability and continued reluctance to fund projects which limit physical travel reveals, as Ellingsworth notes, the importance of the 'green transition' being reflected in practices as well as in visibility.

Together, these articles present a vision of the cultural sector in which sustainability is interwoven with all aspects and activities, and in which the drive towards a more sustainable future creates both challenges and opportunities. We would like to thank all authors for their valued contributions to these ongoing discussions.

Yours truly,

**GiannaLia Cogliandro Beyens**  
ENCATC Secretary General



# How Culture Contributes to Health and Well-being: Findings from the CultureForHealth EU Preparatory Action

*Libby Farrell, Kornelia Kiss*

## About

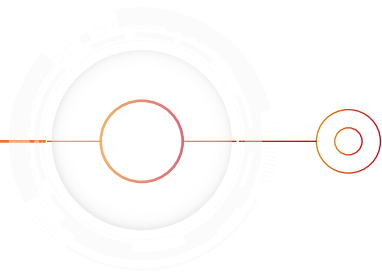
The 'CultureForHealth' project aims at facilitating the exchange of knowledge, experience and good practices about the critical role of culture in improving health and well-being at both the individual and community level.



Implementing the EU's Preparatory Action "Bottom-Up Policy Development for Culture & Well-being in the EU," the extensive research, policy development and pilot work of CultureForHealth aims to show the benefits of incorporating culture into a holistic approach to health and well-being and calls for a shift towards health promotion and disease prevention.

Such a dimension has been recently recognised by the EU Member States, which have included "Culture and Health" as a priority area for their cooperation in the field of culture in the Council Work Plan for Culture 2022-2026.

In view of the latest political developments at the EU level, the project has put a specific focus on mental health. While there were already concerns about a mental health crisis worldwide before the COVID-19 pandemic, **both the major health crisis and the Russian war of aggression against Ukraine have exacerbated mental health conditions.** In the first-ever EU Comprehensive Approach to Mental Health that the European Commission is poised to unveil in June 2023, the role and the potential of culture is set to be fully recognised.



## Mapping the Existing Research Available on the Topic

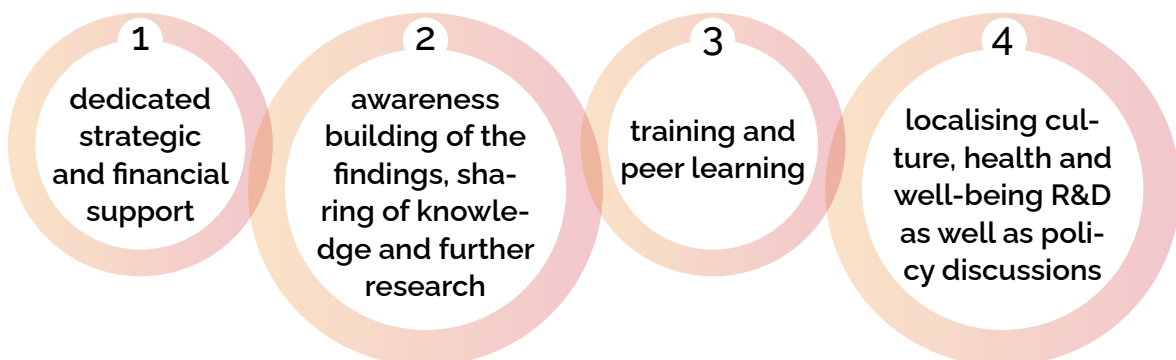
The CultureForHealth research has built upon the work done by the World Health Organization (WHO) in its 2019 report entitled 'What is the evidence on the role of the arts in improving health and well-being? A scoping review.' that gathered over 3,000 researches on arts' contribution to health.

The CultureForHealth's scoping review, with the additional compilation of 310 studies, has updated the WHO 2019 report and widened it, focusing on the following themes:



Evidence from the scoping review points toward many associations between art-related cultural activities and positive health outcomes, suggesting that participation in cultural activities can help with health promotion and the prevention of illness, as well as the management and treatment of illnesses.

The report outlines key policy recommendations grouped under four headings calling for:



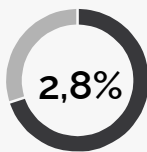
Regarding further policy implications, CultureForHealth proposes, among others, the inclusion of culture in the EU Comprehensive Approach to Mental Health and the EU-wide use of a tool called culture-based social prescribing - building on the experiences in the UK (See reference 8) and the Nordics.<sup>1</sup>

## Challenges and Policy Recommendations

In addition to the policy recommendations, the CultureForHealth report identified 8 challenges that demonstrate the unlocked potential of culture to effectively tackle a number of societal challenges. Their main findings are summarised below.

1

### THE NEED FOR AN INCREASED FOCUS ON HEALTH PROMOTION AND DISEASE PREVENTION



In the EU, public and private expenditure on preventive care accounted for only 2.8% of average total health expenditure in 2018, despite it being a highly cost-effective investment, studies prove.

**Studies confirm strong associations between participation in cultural activities and positive health outcomes, including links between adolescent creative engagement and promotion of healthy lifestyles**, and engagement in physical activity and reduction of risk behaviours. Addressing this challenge by recognising the health benefits of culture can result in increased expenditure on mixed-method approaches, such as activities with potential benefits in prevention and health promotion, based on the combined efforts of health, culture, and social care.

2

### A GROWING MENTAL HEALTH CRISIS

**More than 85 million citizens in the EU were affected by mental health problems before the COVID-19 pandemic.**<sup>2</sup> This situation has only been exacerbated by the spread of the pandemic, as well as the war in Ukraine, particularly among the young, and those facing employment insecurity, lower incomes or less education. However, evidence suggests that participation in receptive and creative cultural activities has been associated with good health, satisfaction with life, and low anxiety and depression scores. Expanding funding sources through cross-sector partnerships

<sup>1</sup> [9] London City Hall. (2023). Cultural social prescribing. Retrieved from <https://www.london.gov.uk/programmes-strategies/arts-and-culture/creative-health-and-wellbeing/cultural-social-prescribing>

<sup>2</sup> [3] EPRS. (2021). Mental health and the Pandemic. European Parliament. Retrieved from [https://www.europarl.europa.eu/RegData/etudes/BRIE/2021/696164/EPRS\\_BRI\(2021\)696164\\_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2021/696164/EPRS_BRI(2021)696164_EN.pdf)



would widen access to cultural activities and further enable research in the field of culture for mental health and well-being.

### 3

#### A GROWING MENTAL HEALTH CRISIS

According to UNICEF, around the world, **suicide is the “fifth most prevalent cause of death for adolescent boys and girls aged 10–19; for adolescents 15–19, it is the fourth most common cause of death, after road injury, tuberculosis and interpersonal violence.”**<sup>3</sup> In response to this mental health crisis, research has demonstrated that cultural participation has the power to foster creative skills, contributing to the personal and educational development of children and youth, as well as improving life skills such as empathy, decision-making, resilience, communication and collaboration. Promoting cultural activities tailored to this specific age group and making them available through cultural, educational, social and health settings, would ensure that youths from underprivileged communities have access to these activities.

### 4

#### ONGOING CHANGES TO LABOUR MARKETS, PATTERNS OF WORK AND THE ECONOMY

The impacts of automation and the transition to the green economy will require **increased flexibility in working patterns and changes towards traditional ways of living and working.** Patterns of participation in creative activities have been shown to enable personal growth and development of coping skills needed for responding to stressful experiences and burnout. Involvement with the arts can also help reduce stress and increase motivation, energy and job satisfaction. Students and professionals would benefit from wider access to artistic and cultural activities by making this offering available through education, rehabilitation, and training in the workplace and other appropriate settings. The cross-sectoral work required to address this challenge reinforces the need for Member States to establish their own culture for health and well-being strategies.

### 5

#### AN AGEING POPULATION

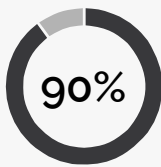
The number of people across the EU in need of long-term care is expected to rise from about 30.8 million in 2019 to 33.7 million in 2030, then up to 38.1 million in 2050. An ageing population can lead to a decreased workforce, subsequently

<sup>3</sup> [13] UNICEF. (2021). The State of the World's Children 2021. On my Mind. Promoting, Protecting and Caring for Children's Mental Health. Retrieved from <https://www.unicef.org/media/108121/file/SOWC-2021-Europe-regional-brief.pdf>

followed by an increased need for long-term care and health expenditure and slow economic growth. However, active engagement by the elderly with the arts has been shown to enable a decrease in anxiety and depression, as the result of improved physical, intra-personal, cultural, cognitive and social factors. Therefore, promoting cultural activities tailored to the elderly, by making them available in care and community settings, as well as supporting cultural venues such as museums, libraries and art centres to programme such activities, would potentially enable a longer period of active ageing and improved well-being.

## 6

## THE ASSOCIATION BETWEEN ILL HEALTH AND PATTERNS OF INEQUALITY



According to the WHO, 90% of health inequalities can be explained by five factors: quality of healthcare, financial insecurity, poor quality housing and neighbourhood environment, social exclusion, and the lack of decent work and poor working conditions.<sup>4</sup>

Studies suggest that cultural participation increases knowledge and awareness of various health conditions among underserved communities, while also enabling social inclusion and support networks for disadvantaged individuals suffering from illness. Supporting further research in the field of culture for health and well-being across the EU would target the links between ill health, patterns of inequality and cultural interventions, as well as generate more awareness around the issue. These efforts could be led by a dedicated team; e.g., the research and policy staff of a Centre for European Culture, Health and Well-being.

## 7

## PROMOTING ACTIVE CITIZENSHIP

**The simultaneous phenomena of apathy and political polarisation require a deeper understanding and awareness of participatory tools.** Thus, empowering people from diverse backgrounds is crucial to active engagement in decision making for the future. This is likely to support individual and collective adaptability and resilience in the context of a changing world. Participatory arts projects have demonstrated success in developing community well-being and resilience, fostering leadership skills and encouraging people to take up new roles and responsibilities in

<sup>4</sup> [15] WHO (2019). The WHO European Health Equity Status Report Initiative: Case Studies. Retrieved from <https://apps.who.int/iris/handle/10665/346050>

their communities. Promoting participatory arts projects and tailoring other cultural activities is necessary for active citizen engagement. Additionally, it will be necessary to raise awareness of the evidence-based health and well-being benefits of cultural interventions among those who manage cultural spaces.

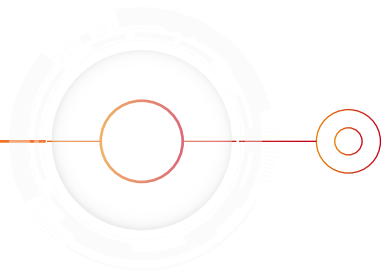
## 8

**DIFFICULTIES FACED BY FORCIBLY DISPLACED PEOPLE IN THE EU**

**Displaced people experience significant loss, physical hardships and other stressors that often result in psychological distress**, as highlighted in the WHO publication titled 'Arts and Health: Supporting the Mental Well-being of Forcibly Displaced People.' Evidence suggests that through the promotion of social inclusion, cohesion, acceptance and belonging, arts activities can support psychological, behavioural and community processes that are linked to improved mental well-being. By investing in the arts, displaced people have wider access to important resources, including arts therapies and interventions, educational activities, and culturally-trained humanitarian responders. Policies that support arts and cultural activities for displaced people and their host community are necessary to the development of coping skills, and process of recovery and integration.

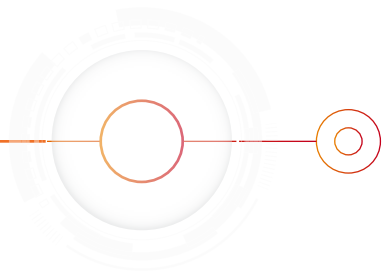
**CULTURE IN THE EU COMPREHENSIVE APPROACH TO MENTAL HEALTH**

**In recognition of mental health as a major societal challenge facing the EU, the European Commission has begun working towards a 'Comprehensive Approach to Mental Health,' which is due to be unveiled in June 2023**, under the leadership of Vice-President Margaritis Schinas, responsible for the "Promotion of our European Way of Life." In response to the Commission's call for public consultation on how mental health considerations should be factored into wider EU policy, Culture Action Europe (CAE) submitted the CultureForHealth report findings and policy recommendations. CAE's inputs for the 'Comprehensive Approach to Mental Health' highlighted the need to support cultural activities in communities as a key pillar of a prospective holistic mental health strategy and proposed to use culture-based social prescribing as a practical tool to be established EU wide. **It is imperative, however, that the mainstreaming of culture as part of the EU's mental health strategy, happens as a coordinated effort between the health, cultural and social care sectors, with particular emphasis on the sharing of resources and research efforts.**



## REFERENCES

- CultureForHealth. (2022). Culture's contribution to health and well-being: A report on evidence and policy recommendations for Europe. Retrieved from [https://www.cultureforhealth.eu/app/uploads/2023/02/Final\\_C4H\\_FullReport\\_small.pdf](https://www.cultureforhealth.eu/app/uploads/2023/02/Final_C4H_FullReport_small.pdf)
- Culture Action Europe. (2023). The EU Commission kicks off the work on Mental Health with a public consultation. Retrieved from <https://cultureactioneurope.org/news/eu-commission-kicks-off-the-work-on-mental-health-with-a-public-consultation/>
- EPRS. (2021). Mental health and the Pandemic. European Parliament. Retrieved from [https://www.europarl.europa.eu/RegData/etudes/BRIE/2021/696164/EPRS\\_BRI\(2021\)696164\\_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2021/696164/EPRS_BRI(2021)696164_EN.pdf)
- EuroHealthNet. (2021). European Commission Green Paper on Ageing: Fostering Solidarity and Responsibility between Generations. Retrieved from [https://eurohealthnet.eu/wp-content/uploads/documents/2021/210416\\_Consultation\\_ECGreenPaperAgeing.pdf](https://eurohealthnet.eu/wp-content/uploads/documents/2021/210416_Consultation_ECGreenPaperAgeing.pdf)
- European Commission and Economic Policy Committee. (2021). The 2021 Ageing Report – Economic and Budgetary Projections for the EU Member States (2019-2070). Retrieved from [https://economy-finance.ec.europa.eu/publications/2021-ageing-report-economic-and-budgetary-projections-eu-member-states-2019-2070\\_en](https://economy-finance.ec.europa.eu/publications/2021-ageing-report-economic-and-budgetary-projections-eu-member-states-2019-2070_en)
- European Commission. (2021). Preparatory action – Bottom-up Policy Development for Culture & Well-being in the EU. Retrieved from <https://culture.ec.europa.eu/calls/preparatory-action-bottom-up-policy-development-for-culture-well-being-in-the-eu>
- European Council. (2022). Council Resolution on the EU Work Plan For Culture 2023–2026. Retrieved from [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32022G1207\(01\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32022G1207(01)&from=EN)
- Fancourt, D., & Finn, S. (2019). What is the evidence on the role of the arts in improving health and well-being? A scoping review. In Health Evidence Network (HEN) synthesis report 67. WHO Regional Office for Europe. Retrieved from <https://apps.who.int/iris/bitstream/handle/10665/329834/9789289054553-eng.pdf>
- London City Hall. (2023). Cultural social prescribing. Retrieved from <https://www.london.gov.uk/programmes-strategies/arts-and-culture/creative-health-and-wellbeing/cultural-social-prescribing>
- RICS. (2021). Governance of Participatory Planning for Resilient Communities. London: RICS Research Trust. Retrieved from <https://www.rics.org/uk/news-insight/research/>



research-reports/governance-of-participatory-planning-for-resilient-communities/

Smit, S., Tacke, T., Lund, M. S., Manyika, J., Thiel, L. (2020). The Future of Work in Europe: Automation, Workforce Transitions, and the Shifting Geography of Employment. McKinsey Global Institute. Retrieved from <https://www.mckinsey.com/~media/mckinsey/featured%20insights/future%20of%20organizations/the%20future%20of%20work%20in%20europe/mgi-the-future-of-work-in-europe-discussion-paper.pdf>

UK Health and Security Agency. (2016). Investing in Prevention: is it Cost-effective? Retrieved from <https://ukhsa.blog.gov.uk/2016/02/29/investing-in-prevention-is-it-cost-effective/>

UNICEF. (2021). The State of the World's Children 2021. On my Mind. Promoting, Protecting and Caring for Children's Mental Health. Retrieved from <https://www.unicef.org/media/108121/file/SOWC-2021-Europe-regional-brief.pdf>

WHO. (2022). Arts and Health: Supporting the Mental Well-being of Forcibly Displaced People. Retrieved from <https://www.who.int/europe/publications/m/item/arts-and-health--supporting-the-mental-well-being-of-forcibly-displaced-people>

WHO. (2019). The WHO European Health Equity Status Report Initiative: Case Studies. Retrieved from <https://apps.who.int/iris/handle/10665/346050>

## AUTHORS



*Libby Farrell* works as a Policy & Communications Intern at Culture Action Europe, the major European network of cultural networks, organisations, artists, activists, academics and policymakers, while completing her final semester at Sciences Po Paris for a Master in Public Policy with a focus in Cultural Policy & Management. Previously, Libby has held roles in various public, private, and non-profit organizations. She is passionate about the role of cultural policy in shaping communities and bettering the functioning of society as a whole. She holds a Bachelor of Arts in Public Policy from the University of Maryland, College Park.



*Kornelia Kiss* For over 5 years, Kornelia Kiss has been the Projects and Operations Director at Culture Action Europe (CAE), the major European network of cultural networks, organisations, artists, activists, academics and policymakers. CAE is leading the consortium of the CultureForHealth project, responding to the EU's Preparatory Action "Bottom-Up Policy Development for Culture & Well-being in the EU." Kornelia is co-author of the CultureForHealth Report. Culture's contribution to health and well-being. A report on evidence and policy recommendations for Europe". As an international project management professional with wide ranging experience in both the private and the public sector, she worked at the European Commission (DG Development Cooperation and DG Trade), and also as a consultant for the OECD. Before joining the Commission, she acquired strong project management and organising skills at leading multinational companies. Her academic background is in economics and business and management consulting.



# Research on Mobility in Culture

*Dea Vidović and Ana Žuvela*

## Introduction

The article explores the pandemic-induced transformations in mobility. It was derived from Kultura Nova's research on mobility in a culture<sup>1</sup>, published in a four-volume book on mobility<sup>2</sup>.

The research identified three main target groups of mobility actors working and operating in all arts and cultural fields as prominent players in creating mobility infrastructure:

- 1** Artists and cultural professionals (ACP) who experience mobility;
- 2** Hosts (organizations or individual artists/cultural professionals) who provide mobility opportunities and resources at the destination;
- 3** Funders who fund the mobilities, setting the mobility conditions and providing mobility opportunities.

The geographical scope of the research is 40 Creative Europe countries and the UK. The data was gathered by conducting three surveys<sup>3</sup> on the state of the art of mobility in culture, including quantitative and qualitative data. After collecting data through the survey, three online discussions were held on the future of mobility in culture. Although we can state that the final numbers of received answers do not have a statistical significance per se<sup>4</sup>, many of the data confirm previous studies. Therefore, collected data were used as a landmark, an illustrative map of mobility participants' experiences during a pandemic, and directions for further improvements.

<sup>1</sup> Kultura Nova Foundation researched mobility in European culture within the *i-Portunus Houses* project in the period 2020 - 2022. *The i-Portunus Houses - Kick-start a local mobility host network for artists & cultural professionals in all Creative Europe countries* project was implemented, on behalf of the European Commission, by a consortium led by European Cultural Foundation and partners MitOst and Kultura Nova Foundation and it was dedicated to testing and analyzing various transnational mobility schemes for the cultural sector. One of the critical components of the project was a grant scheme for mobility in culture, and another one was the research on mobility in culture. The study was conducted during the pandemic years of 2021 and 2022. Kultura Nova established a research team of experts (Dr. Tsveta Andreeva, Toni Attard, Vedran Horvat, Marta Jašovec, Dr. Petra Rodik, and Dr. Ana Žuvela led by Dr. Dea Vidović) that were involved in a different phase of the research. Žuvela and Vidović were written recommendations for the future cultural policy for mobility in culture.

<sup>2</sup> Four-volume book is available for free download at: <https://kulturanova.hr/eng/news/publication-on-mobility-in-culture> (31/03/2023)

<sup>3</sup> The survey for artists and cultural professionals comprised a total of 63 questions, the survey for hosts 55 questions, while the one dedicated to funders comprised a total of 73 questions. Total numbers include unique questions, variations of different questions shown to respondents depending on their previous answers, and open questions that were not obligatory. All surveys were in English, with the possibility of answering open questions in other languages.

<sup>4</sup> The ACP survey gathered 262 responses from 40 countries; the hosts' survey received 100 responses from 36 countries, while 30 responses from 22 countries were submitted within the funders' survey.

## Mobility in pandemic times

- In the last 15 years, in times of ever-intensified global movements, the discussion on mobility in the European context has encountered grave concerns about inequalities, access, migration, and frameworks of mobility regimes involving ethnic boundaries and national borders.
- These limits have become more visible for mobility in culture with the COVID-19 pandemic and recent war and destruction in Ukraine.
- With the pandemic, we faced new problems such as closed borders and cultural institutions, safe mobility and health issues, and virtual and hybrid mobility as alternatives to physical movements and connectivity.

The pandemic crisis affected mobility in different ways – from planning, traveling (more complex and expensive), and staying at the destination (safety measures, covid tests and isolation) to the modes of production (inability to arrange physical contact and meetings) and ways of presenting (closed cultural venues, and limited numbers of audiences).

The results of the survey show clear impacts the pandemic had on all respondents, from drops in their income to drops in the number of their mobility experiences and received mobility grants. Although data show that the pandemic impacted all three mobility actors, artists and cultural professionals experienced the most significant adverse effect of the crisis on their mobility experiences.




Despite the massive disruption of COVID-19 on mobility (restriction, postponing, and cancellation) and increasing numbers of digital and hybrid mobility, the movement of artists and cultural professionals did not come to a halt during the pandemic times, and the physical movement of artists and cultural professionals has continued and remains important for the cultural sector.

The results on mobility experiences among artists, cultural professionals, hosts, and funders also show discrepancies underlining that artists were most affected by the effects of the pandemic crisis (Table 1). For example, the percentage of artists and cultural professionals who traveled cross-border for mobility during COVID-19 is very discouraging since less than one-third (28.2%) of respondents said they traveled. At the same time, the percentages of hosts who offered mobility programs in 2020 were higher since more than half of them (52%) hosted artists and cultural professionals.



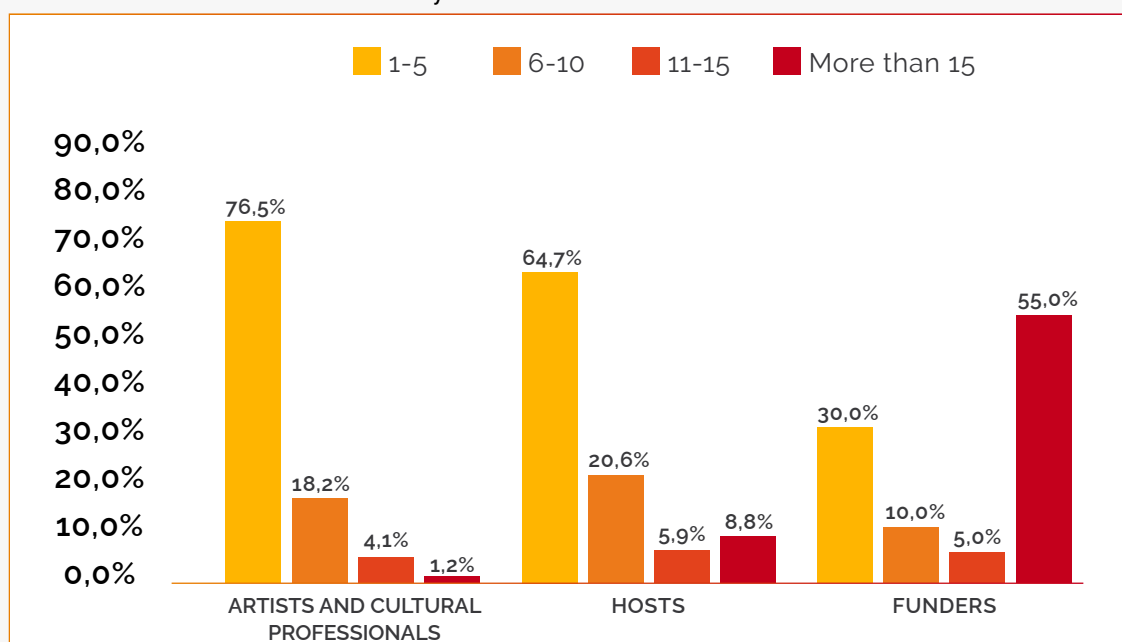
At the same time, 73.3% of funders provided grants for different mobility programs. This puzzling gap in mobility support remains an open issue in crisis governance and management in culture.

TABLE 1 The percentage who traveled cross-border for mobility during COVID-19

	ARTISTS AND CULTURAL PROFESSIONALS	HOSTS	FUNDERS
YES	28.2	52	73.3
NO	71.8	48	26.7

Many mobility programs, projects, and schemes were canceled or postponed, and “residency and mobility programs were stopped everywhere in Europe” (IDEA Consult et al., 2021: 44). Thus, according to the research results, when it comes to canceled mobility during 2020 (Figure 1), three-quarters (76.5%) of artists and cultural professionals reported cancellation of their travel, while 64.7% of hosts experienced these effects on their mobility programs. However, a smaller percentage of cancellations happened on the side of funders, but the percentage is still high since more than half (55%) of them stopped their mobility support.

FIGURE 1 Number of canceled mobility




The demands of safe travel and safe stays appeared as new impediments to mobility during the pandemic crisis. Despite the importance of this, survey respondents reported that costs related to COVID-19 (PCR tests, COVID-19 insurance, and self-isolation) in most cases were not covered.



The pandemic crisis fostered digital formats in mobility. Namely, multiple mobilities had to be re-invented, so new formats of mobility programs were primarily created on the digital shift. Using new technologies for mobility experiences, such as residencies, in the digital space due to social, political, or ecological pressure is hardly novel (Staines, 2010; OMC, 2014; Panevska, 2019), but during the pandemic time, discussion, funding, and practices were slightly increased. Digital mobility implies different formats, from hybrid mobility to virtual residency programs, online meetings and encounters, phased programs (virtual and hybrid), online work presentations, and many others (OTM, 2022).

One of the answers to mobility restrictions in the cultural sector was founded on using digital technologies that made online, digital, or virtual mobility an option for artists and cultural professionals to feed and maintain their international collaboration. Still, the research (Table 2) has shown that virtual mobility is not overly represented in the respondents' experiences, as about a third of artists/cultural professionals (30.2%) and hosts (33%) participated in virtual mobility. A third of them have not but plan to do so, while more of a third of ACP (38.2%) and hosts (35%) have not and do not plan to do so. These data align with On the Move data, where digital mobility represented 26.1% in 2020 and 29.4 % in 2021 of the total number of calls for funding for mobilities published on the website (OTM, 2022). The information which additionally accentuates the dispute on the digital shift in mobility refers to funders. Thus, more than one-third (36.7%) of funders have funded virtual mobility, 13.3% have not but are planning to, and a half (50%) have not funded it and do not plan to in the future.

TABLE 2 - Shift to digital mobility

	ARTISTS AND CULTURAL PROFESSIONALS %	HOSTS %	FUNDERS %
<b>YES</b>	<b>30.2</b>	<b>33</b>	<b>36.7</b>
<b>No, but I/we am/are planning to</b>	<b>31.7</b>	<b>32</b>	<b>13.3</b>
<b>No, but I/we am/are not planning to</b>	<b>38.2</b>	<b>35</b>	<b>50</b>

## Mobility in (post)pandemic time

1

As mobility in culture is as ancient as culture itself (Salazar, 2022), it is inextricably linked to the cultural ecosystem and its existing nature and principles. In such a world of culture, the necessity to connect and exchange with places as origins, not as destinations, is recognized as one of the urgencies of our future.

2

Focus on places comes from their ability to nurture local equity and reciprocity. Movement in culture has been considered an experience of self-actualization that oils the machinery of place discovery, bonding, and development (Tsing, 2005).

3

However, mobility in culture has yet to be smooth. Insufficient funds, lack of information and infrastructure, informal and formal restraints in travel and immigration policies, bulging gaps in intercultural communication and understanding, and differences in historical trajectories that impose exclusion, prejudice, and particularising are just some of the regular occurrences that are part of cultural mobility.

4

On top of that, mobility as physical motion with a fossil-fuelled means of transport has become a severe issue of environmentally responsible behavior and operational choices. The pandemic has shown that mobility can have different varieties, but the question is whether those varieties work or not.

5

The future policy on mobility in culture can no longer maintain a neutral, "business as usual" quality. To this end, one of the most valued aspects of the research findings is that they overflow into the domains that overcome the narrow remit of (conventional) understandings of mobility, accentuating the tremendous potential that mobility has in the scope of conjuring new forms of interrelationships between culture and localities, societies and environment. As such, mobility can (finally) become a powerful cultural and social change agent rather than a side-liner in cultural policy.

## REFERENCES

- IDEA Consult, Goethe-Institut, Amann S. and Heinsius J. (2021.) Research for CULT Committee – Cultural and creative sector in post-Covid-19 Europe: crisis effects and policy recommendations. Brussels: European Parliament, Policy Department for Structural and Cohesion Policies.
- OMC (2014) Policy Handbook on Artists' Residencies. European Agenda for Culture. Work Plan for Culture 2011-2014. Brussels: European Union.
- OTM – On the Move (2022) Cultural Mobility Yearbook, April 2022. On the Move.
- Panevska, B. (2019) "From Community Building to Digital Presence". In: Elfving, T., Kokko, I. and Gielen, P. (eds) Contemporary Artist Residencies: Reclaiming Time and Space. Amsterdam: Valiz. pp. 53-61.
- Salazar, N. (2022) "Mobility: What's in a name? ". In: Duxbury, N. and Vidović, D. (eds) Mobility in culture: Conceptual frameworks and approaches. I-Portunus Houses, Volume 1. Zagreb: Kultura Nova Foundation.
- Staines, J. (2010) Excited atoms. An exploration of virtual mobility in the contemporary performing arts. On the Move.
- Tsing, A. L. (2005) Friction. An Ethnography of Global Connection. New Jersey: Princeton University Press.

## AUTHORS



Since 2012 *Dea Vidović* has been working in the position of Director of Kultura Nova Foundation which is a first and only public foundation dedicated to civil society organizations in contemporary arts and culture in Croatia. Her educational background includes a Degree in Comparative Literature and Indology from the University of Zagreb's Faculty of Humanities and Social Sciences and PhD title from the same Faculty. For more than fifteen years of her professional engagement in arts and culture, she worked as a manager of cultural organizations as well as an editor and journalist. Her professional trajectory was built on numerous collaborations with institutions on local, national and international levels. The academic aspect of her professional engagement has been developing through regular publishing and editing of both scientific and expert books, papers and articles on contemporary cultural practices, as well as through delivering of lectures and presentations at conferences. As an Associate Lecturer at the Academy of Drama Art at the University of Zagreb, she taught courses in cultural policy. Her research interests include contemporary arts and culture, cultural policy, management and development, civil sector in culture, cultural democracy, public domain, new governance models, participatory development, sustainability, and education for cultural sector.



*Ana Žuvela* is a Researcher at the Institute for Development and International Relations. Originally a concert pianist, Ana holds a Master of Arts in Cultural Policy and Arts Management from the University College Dublin and is a PhD candidate at the University of Zadar. Ana has over twenty years of professional experience in the field of culture, encompassing management and coordination of cultural artistic and scientific projects, consultancy and advocacy in decision-making processes, engagement in public authorities and government bodies, non-governmental cultural organizations and cultural institutions leadership positions in projects of international cultural cooperation encompassing cooperation with the supra-national national and local authorities and organisations such as European Parliament, European Commission, Council of Europe, UNESCO, Ministry of Culture of the Republic of Croatia, "Kultura nova" Foundation, City of Dubrovnik, City of Zagreb, City of Rijeka etc. Her research interests include development and change of cultural policies, local cultural development, decentralization of cultural policy, devolution of authority in the processes of decision-making, as well as new and participatory models of cultural governance. Ana Žuvela served as the Co-Chair of the LabforCulture Steering Committee, as Advisor for Cultural Affairs in the City of Dubrovnik, is a member of Editor's Team of Culturelink Network, was one of the key experts in City of Dubrovnik candidacy for the European Capital of Culture title, was a Board member of independent organizations Cuter and Art Workshop Lazareti, and is a member of European Cultural Parliament. She regularly publishes scholarly and expert books, articles, papers and delivers lectures at conferences worldwide.



# Exploring Recent Trends in Environmental Sustainability and Cultural Mobility

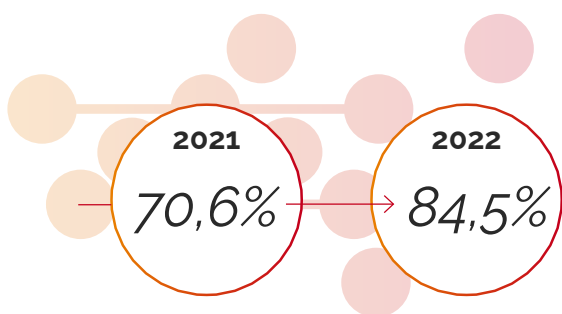
*John Ellingsworth*

In March 2023, On the Move published the second edition of its Cultural Mobility Yearbook – an annual publication that looks at trends in cultural mobility by analysing opportunities that have appeared on the On the Move website. Supported as part of OTM's multiannual programme co-funded by the European Union, the Yearbooks are part of our wider effort to improve understanding of the complex nature of the mobility field and its entrenched challenges. Each edition gives a broad overview of activity, looking at regions, disciplines, and mobility formats, but also brings a sharper focus to a specific annual theme.



For our first edition, this theme was **digital mobility**. Looking back to activity in 2021, it covered a period when the Covid-19 pandemic was forcing many institutions and artists to move their practice online. We saw this large-scale shift play out in the mobility field, with around a third of all opportunities from 2021 involving activities that took place in online, remote, or hybrid formats.

Our second Yearbook follows on from this to look at activity in 2022 – a year in which the cultural mobility field emerged into the 'post-pandemic' era. Analysing some 600 calls, it has been both an opportunity to check back on last year's focus, digital mobility, and to treat another large theme reshaping work in the cultural field: **environment and sustainability**.



Calls for in-person activities

## Key insights from the research

In 2022, Covid-19 had a smaller impact on cross-border mobility. As travel restrictions eased, the share of calls for in-person activities on the On the Move website rose from 70.6% in 2021 to 84.5% in 2022. part of our wider effort to improve understanding of the complex nature

of the mobility field and its entrenched challenges. Each edition gives a broad overview of activity, looking at regions, disciplines, and mobility formats, but also brings a sharper focus to a specific annual theme.

## DIGITAL MOBILITY

With the return to in-person work, the share of calls involving digital mobility almost halved.

29.4%

In 2021, 29.4% of all calls involved online/remote or hybrid work.

15.5%

In 2022, this figure was 15.5%

- But the main decline was in calls focused on online or remote work**, which fell from 18.5% of all calls in 2021 to 6.4% in 2022. Even activities well-suited to online formats saw a dramatic return to in-person work. In 2021, 41.3% of calls for training activities were online or remote only; this figure fell to 5.9% in 2022.
- Hybrid work held up better. Calls that involved a mix of online and in-person activity** made up 9.1% of all calls in 2022, only a small decrease from 10.9% in 2021.
- Digital mobility reduced everywhere, but **Asia retained more online and hybrid activity than other regions**, with the share of hybrid calls even increasing from 9% in 2021 to 14.5% in 2022.

## ENVIRONMENT AND SUSTAINABILITY

In the post-pandemic world, environment and sustainability is a common theme for mobility projects. In 2020, 3.9% of calls from the On the Move website were labelled as dealing thematically with the environment and sustainability. In 2021, this figure rose to 7.3%. In 2022, it reached 10.7%.

However, this activity was concentrated in Europe. In 2022, 93.2% of environment and sustainability themed calls with organisers in specific countries had at least one organiser based in Europe. 41.4% involved an organiser in Northern Europe, and more than a quarter had one from a Nordic-Baltic country.

Looking at the 65 environment and sustainability themed calls from 2022, some observations:

### DEEMPHASISE CITIES

Environment and sustainability themed calls deemphasise cities as centres of cultural production. Among the 52 calls that had defined worksites, 20 involved urban sites (38.5%), 27 rural sites (51.9%), and 5 both (9.6%). 27.7% of calls involved working in response to a particular landscape or natural resource.

### CROSS-DISCIPLINARY

Environment and sustainability themed calls are more likely to be cross-disciplinary. 58.1% of calls were open across disciplines or to interdisciplinary approaches (versus a global share of 38.2%).

### CROSS-SECTORAL

Environment and sustainability themed calls are often collaborative and cross-sectoral. 12.3% of these calls from 2022 involved collaboration with scientists/researchers, 10.8% collaboration with local communities, and 3.1% collaboration with business/industry. A little over 1 in 10 calls were organised by a university or research institute.



16.9% of environment and sustainability themed calls were organised directly by funders, reflecting a wider shift in institutional priorities. In some cases, changes to funding programmes were backed by a larger pivot in the institution's fundamental mission or long-term planning.



There is a lot of interest in the topic of environment and sustainability, but conditions don't always meet ambitions – particularly regarding transport. Among the 65 environment and sustainability themed calls from 2022, only 2 restricted travel to land/sea while offering additional support (with 1 more making such travel optional).



Without greater support, choice and responsibility falls on the beneficiary – and money is likely a deciding factor. Among the environment and sustainability themed calls which offered a limited grant for travel, the median value was 390 EUR. Around half of calls offered an all-inclusive grant, meaning higher travel costs would cut into fees and production resources.

**In the end, the success of a 'green transition' will not be measured only by topical visibility. It will also lie in actual changes to mobility programmes and working practices, and in an increasingly deep awareness of the interconnectedness of climate, communities and social justice.**



### More information

The full Yearbook can be downloaded from the On the Move website [<https://on-the-move.org/resources/library/cultural-mobility-yearbook-2023>] in English, with a summary also available in English, French and Arabic.

Alongside a fuller exploration of the key insights above, and various examples of projects from the field, the publication contains two articles offering personal perspectives on mobility and the climate crisis – one by **Selim Ben Safia** reflecting on the European cultural impulse to 'go local', and another by **Ukhona Ntsali Mlandu** which places debates in the cultural sector in the larger framework of global economic systems that perpetuate inequality.

Finally, the raw data from the Yearbook [<https://github.com/onthemove-otm/otm-yearbook-2023>] is available for researchers and anyone interested in doing their own exploration. Anyone with questions or comments is encouraged to reach out.

## AUTHOR



*John Ellingsworth* works as a data analyst and editor for the cultural mobility network On the Move. Alongside work on the two Cultural Mobility Yearbooks, he has contributed to publications including a 2021 study on barriers to the mobility of disabled artists and professionals as part of the project Europe Beyond Access, and the final report on projects funded by the European Commission's i-Portunus programme from 2020-2021.

# ENCATC RESOURCES

Designed for your cultural management and policy needs

Your trusted resources anytime, anywhere

All of our ENCATC resources are available in one place and in easy to use e-formats. Learn more and visit us on the web at: <https://www.encatc.org/en/resources/>

NEVER MISS A BEAT!

## TWICE-YEARLY

### ENCATC Magazine

An essential weekly must-read for the latest news and happenings in cultural management and policy. Always benefit from a free publication, a rich offer of training and networking events, and opportunities to advance policy and projects.

### /encatcSCHOLAR

This is a unique tool for education and lifelong learning on arts and cultural management and policy. With the teaching needs of educators and trainers in mind, we publish unique content, exclusive interviews, case studies, conference reports and more from around the globe and across sectors useful for the classroom and lifelong learning.

## YEARLY



### European Journal of Cultural Management and Policy

Be part of the stimulating debate on hot research topics in our field happening among scholars, educators, policy makers and cultural managers. Benefit from the Journal's scientific rigor to bring you a multidisciplinary perspective bridging theory and practice.



### ENCATC Book Series on Cultural Management and Cultural Policy Education

Designed to promote the work of young promising researchers, this series is a must for your university library or collection on the topic of cultural management and policy.



### Congress Proceedings

Nowhere else will you find a collection of articles on cultural management and policy and with such expansive geographic coverage. Stay on top of the newest research being conducted each year in the field.

## WEEKLY



### ENCATC Flash

An essential weekly must-read for the latest news and happenings in cultural management and policy. Always benefit from a free publication, a rich offer of training and networking events, and opportunities to advance policy and projects.

## MONTHLY



### ENCATC Newsletter

Feeling too much is happening too fast? Our members can be at ease as we do the work to find and compile key policy developments from the EU and other world regions, calls, publications, events, conferences and more. Gain access to what you and your institution need to stay on top of progress and opportunities in our field.

## THREE TIMES-YEARLY



### ENCATC Tracker

The Cultural Policy Tracker is a quarterly publication contributing to the development of evidence-based cultural policies promoting and advocating for innovative policies and practices in the cultural and creative sectors. It is widely disseminated to policymakers.

# JOIN US!

**Together we have the power to make the education and cultural sectors stronger and more sustainable!**

By joining ENCATC you will have the opportunity to:

1. Influence the international, European, national and regional culture and education policy by engaging in our policy statements and publications
2. Connect with a global network of HEI and cultural institutions to find project partners and collaborators
3. Enhance your organisation's visibility outside your own country by joining our labelling programme and publishing in our newsletters, flashes, and magazine
4. Have exclusive access to the ENCATC Breakfast Webinars and Members Talks
5. Receive a 30% discount to attend the ENCATC Annual Congress, Education and Research Session, Academy, and International Study Tour
6. Be eligible for a mobility grant to attend our events (Thomassen Fund)
7. Access the Members Area with teaching materials, resources, and the ENCATC online international bibliography including at date more than 2,000 references
8. Receive one-year subscription to our monthly newsletter for members and our monthly PRAXIS newsletter for your students and young professionals
9. Receive weekly ENCATC Flash update in the field of cultural policy and management
10. Link education with placement opportunities thanks to the ENCATC Marie Claire Ricome Programme now offering virtual traineeships for 2020



## FULL MEMBER

Higher education institutions and training centres providing recognised education and training programmes on cultural management and policy

500 EUR

[JOIN!](#)

## ASSOCIATE MEMBER

Organisations, institutions and networks playing a major role in the field of education and culture

330 EUR

[JOIN!](#)

## SUPPORTING MEMBER

Member states, associations, companies, etc. willing to support our organisation, activities or events

550+ EUR

[JOIN!](#)

## INDIVIDUAL MEMBER

Is accepted on ad hoc basis for former ENCATC members, artists, researchers, trainers and cultural managers not currently affiliated to any institution or organisation. Students are also eligible under this category

330 EUR / STUDENT 50 EUR

[JOIN!](#)

## ENCATC IS THE LEADING EUROPEAN NETWORK ON CULTURAL MANAGEMENT AND POLICY.

It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalise the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.

ENCATC holds the status of an NGO in official partnership with UNESCO, of observer to the Steering Committee for Culture of the Council of Europe, and is co-funded by the Creative Europe programme of the European Union.

### CONTACT

T +32 (0)2 201 29 12

[info@encatc.org](mailto:info@encatc.org)

[www.encatc.org](http://www.encatc.org)

### ADDRESS

Avenue Maurice 1

1050 Brussels,

Belgium



Co-funded by  
the European Union