MOBI LITY IN CULTU RE

Conceptual Frameworks & Approaches

INTRO DUCTION

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The i-Portunus Houses project, implemented on behalf of the European Commission by a consortium of three partners – the European Cultural Foundation (coordinator), MitOst, and Kultura Nova Foundation – is dedicated to testing and analysing diverse transnational mobility schemes for the cultural sector. Apart from granting support for local hosts from all Creative Europe countries for the mobility of artists and cultural professionals, the project also includes research on mobility in culture. In this research, the mobility of artists and cultural professionals is understood as the temporary, cross-border travel of artists and cultural professionals with the purpose of creating (the working purpose), connecting (networking opportunities), exploring (creative research) and learning (education and capacity-building opportunities).

This i-Portunus Houses four-volume publication is based on the research on mobility in culture conducted by Kultura Nova Foundation within the i-Portunus Houses project. This research incorporated a mixed-methods research approach organized into four interconnected parts:

— a compilation of conceptual frameworks and different perspectives on cultural mobility

— exploratory research based on open questionnaires to European cultural actors involved in mobility and online discussions with them

— an evaluation of i-Portunus Houses grantees

— the development of scenarios for the future of mobility in culture.

The four-volume book is the culmination of these processes, presenting data, analyses, recommendations and predictions for the future. This research aims to reach three main target groups of actors: 1) artists and cultural professionals who experience the mobility; 2) their local mobility hosts (organisations or individual artists and cultural professionals) who provide mobility opportunities and mobility infrastructure at the destination; and 3) entities that are funding the mobilities, setting the mobility conditions and providing mobility opportunities.

Volume 1 of the i-Portunus Houses book provides conceptual frameworks and approaches to cultural mobility. It is a contextualising collection that provides overarching theoretical frameworks, informs the research of the project and anchors the overall publication. The objective of this volume is to address the topic of mobility in culture from different perspectives, highlighting current thinking and perspectives and suggesting the main challenges for the future. The topics selected for this volume relate to the thematic framework of the i-Portunus Houses project. It features eight chapters written by scholars/researchers and prominent voices from different parts of Europe, covering mobility from a variety of angles, including the mobility studies perspective, transitions in mobility practices within culture, and green aspects of mobility in the context of cultural policy, among others.

The volume is divided into three general sections. The first section, 'Overviews on Mobility', consists of three chapters, providing essential overarching frameworks to the topic: the first chapter contextualises it within contemporary thinking from the field of mobility studies; the second chapter pro-vides a theoretical/political overview on the importance of mobility in the cultural sector from the European perspective; and the third chapter offers a general outlook on cultural mobility practices, examining and synthesising the key findings of previous studies, reports and related initiatives on cultural mobility in Europe.

Noel B. Salazar's introductory chapter, 'Mobility: What's in a Name?', offers a broad overview of mobility research and thinking from a transdisciplinary perspective. It presents the wider societal context in which scholars across disciplines began paying increased attention to human mobility. While many focused on processes of mobility and immobility, others have proposed mobility as an analytical lens through which to look at social phenomena in general. Arts and culture have played an essential role in these developments, both in the creation of innovative theoretical frameworks and in the design of mobile research methods. The chapter closes by offering suggestions for future attention, such as the need to investigate more carefully the interconnection between macro-processes of mobility and more micro-level experiences of (im)mobility and the importance of global warming and climate change for mobility.

In chapter 2, 'The EU's Policy Approaches to the Mobility of Artists and Cultural Professionals: Frameworks, Rationales, and Tensions', Jordi Baltà Portolés examines the policy framework and leading rationales that have informed the European Union's approach to the mobility of artists and cultural professionals, in particular since the 2000s. While linked to the establishment of the single market, support for mobility in the culture sector also considers the economic dimension of culture, the affirmation of an integrated Europe-

an identity, the promotion of intercultural dialogue and contributions to cultural development, among other things. This complex terrain sits at the crossroads of different policy objectives, and so far no comprehensive framework has been adopted. As a result, a set of critical issues and tensions has arisen, including geographic asymmetries, inequalities in access to mobility opportunities, environmental concerns, limited openness to non-European artists and cultural professionals, and a lack of consistency between different policy departments and governance levels.

The third chapter, 'Learning From (Im)Mobility: Revamped Cultural Mobility Formats and Remaining Challenges', by Claire Rosslyn Wilson and Marie Le Sourd, explores the typology and challenges of cultural mobility, taking into consideration the findings of previous studies and the pressure points caused by the COVID-19 pandemic. It explores the extent to which the current context – affected by the pandemic and other ongoing forms of crisis – has exacerbated some trends that were already causing issues for the arts and cultural sector and considers how we learn from this period and pave the way for more fair, sustainable forms of support.

The second section, 'Perspectives on Mobility', consists of four chapters, providing different assessments of the importance of mobility in the arts and culture, from the point of view of artists and cultural professionals, hosts and the broader communities at the destination where the mobility visit takes place. This section also includes a chapter on digital mobility, from the perspective of a cultural professional, exploring the meaning of digital mobility for artistic practice, its affordances and its limitations.

The section starts with the perspective of artists and cultural professionals, with the chapter 'Mobility Practices in Transition' by Taru Elfving. Although many professionals in the arts have increasingly come to rely economically on international travel for work opportunities – such as touring, exhibitions, talks, teaching and funded residencies – mobility is also integral to education and research, artistic and career development, and professional and peer-to-peer networks. Furthermore, the travel of artists and cultural professionals significantly affects the contribution of the arts to our societies in numerous ways. This chapter maps out the complex web of necessities, challenges and potentialities that characterise the significance of mobility in the arts today for practitioners and their work while being attentive to the situated differences and considerable variations among practices, disciplines and contexts. What emerges is a global, yet uneven – ecologically, economically, politically and digitally – connected field in transformation, where the spatial and temporal dimensions of mobility require thorough reconsideration.

Next, in 'Digital Mobility/Mobile Thinking', Helen Varley Jamieson writes on digital mobility from her own experiences over more than two decades, reflecting also on the COVID-19 pandemic's impact on the arts and cultural sector, in particular on the performing arts and her field of cyberformance. Jamieson applies notions of a range of mobile thinking, from geographer Lesley Head's writing on the Anthropocene to the arts sector's transition to digital mobility. She presents two of her recent projects, *Mobilise/Demobilise* and *the Bodies:On:Live* festival, to illustrate how artists have responded to the mobility challenges of the pandemic with innovative digital approaches. These and other exper-

imental arts projects offer a view into the future of digital mobility in the arts and provide inspiration for the realignment of cultural policy and support.

In 'The Challenging Role of Hosts in Contemporary Mobility in Culture', Dea Vidović and Ana Žuvela explore the role of hosts as a crucial variable of the mobility equation that is still a chronically underresearched segment of mobility in culture. This chapter addresses that particular role from multiple angles of analysis, encompassing an exploration of hosts in the mobility cycle, interrelations between working conditions in arts and culture and mobility, the emergence of the principle of care in practices of mobility, and the pertinence of intercultural competence and facilitation in the mobility processes that (can) contribute to the development of translocality.

Switching the perspective to the local communities in which these mobility and hosting activities are embedded, Mark Robinson's chapter, 'Roots, Routes and Rhizomes: Cultural Mobility and Local Communities', explores the conditions, tensions and potential impacts that can come into being when cultural mobility connects to local communities – and why such mobility might matter to local communities. Considering the impacts and spillover effects of community-led or informed international practice, Robinson analyses an example of European collaborations, the Future Arts Centres network of arts centres across the United Kingdom and the Creative People and Places programme in England. Building on these and other experiences, the chapter presents a potential framework for generating positive impacts on local cultural ecosystems, one that could connect rhizomatic, distributed networks and local communities.

The third section of this volume, 'Future Mobility', places the spotlight on the increasingly salient dimension of climate change, which contextualises and affects all mobility decisions. Višnja Kisić and Goran Tomka's chapter, 'Beyond Green: Towards Ecological Politics of Mobility in Arts and Culture', provides a thought-provoking overview of current debates on reimagining mobility in arts and culture, presents a critique of greening mobility and explores ideas that go beyond greening and embrace ecological thought. As they point out, centuries of capitalist, colonial and patriarchal exploitation have ruined the planet as an interconnected ecosystem and, at the moment, dominant visions offered for environmentally friendly transition within arts and culture all sit (too) comfortably within greening politics that are neoliberal, capitalist, universalising, techno-managerial, anthropocentric and postpolitical. Kisić and Tomka argue that, when rethinking mobility in the light of current life crises on Earth, arts and culture have to go further and dig deeper than is suggested by a greening toolbox. Formulating a new politics of mobility in arts and culture requires engaging in political and ontological questions beyond anthropocentrism, articulating radical critiques to the capitalist world ecology and imagining life-nurturing future visions.

This first volume aims to illuminate the diversity of perspectives and concerns that must be taken up in rethinking mobility in culture today, while we are situated in a world still grappling with ongoing and overlapping crises of the COVID-19 pandemic, unevenness of opportunity and social inequities, widespread environmental destruction, climate change and the multiple implications of war, upheaval and uncertainty. As pointed out throughout the chapters, the policies and the operational realities of the mobility of art-

ists and cultural professionals are entangled with these wider societal, political and environmental issues and tensions. In setting out conceptual foundations and frameworks of policies, programmes and systems of mobility for artists and cultural professionals, this volume aims to present the foundations and legacies of mobility in the cultural sector in Europe, make visible key concerns and issues, and inform the larger enterprise of re-envisioning and redesigning the frameworks and practices of mobility for artists and cultural professionals in the future. This important task is further informed by the research findings, reflections and predictions of the future presented in the subsequent three volumes of this book.

OVER VIEWS ON

MOBI LITY

MOBILITY: WHAT'S IN A NAME?

Noel B. Salazar

SETTING THE SCENE

As a concept, mobility captures the common impression that our lifeworld is in constant flux, with not only people, but also cultures, objects, capital, businesses, services, diseases, media, images, information and ideas circulating across (and even beyond) the planet. The academic literature is replete with metaphors trying to describe (perceived) altered spatial and temporal movements: deterritorialisation, reterritorialisation and scapes; time-space compression, distantiation and punctuation; the network society and its space of flows; the death of distance and the acceleration of modern life; and nomadology. Scholars in the social sciences and humanities have also used figures of mobile people, from nomads to pilgrims, in order to describe both the Self and the Other (Salazar and Coates, 2017). The fact that mobility is so value laden as a concept, mainly positively, sets it apart from other, more neutral terms. Importantly, mobility means different things to different (groups of) people in differing circumstances (Adey, 2010). The way the term mobility is being used in scholarly circles, entails, in its coinage, much more than mere physical motion. Rather, it can be understood as movement infused with both self-ascribed and attributed meanings (Frello, 2008).

Ideas and theories of mobility have a long history. The classical approach was to ignore or regard border-crossing mobilities as deviations from normative place-bound communities, cultural homogeneity and social integration. During the colonial era, for example, degrees of mobility were used to differentiate people with and without culture: cultured people appeared "sedentary and rooted in their particular niches," uncultured people were "idealized as nomadic, rootless, and absolutely mobile" (Rosaldo, 1988: 80). However, the dis-

courses of globalisation and cosmopolitanism that became dominant towards the end of the Cold War period shifted the pendulum in the opposite direction. In the 1990s, globalisation – theorised in terms of transborder flows – was often promoted as normality, and too much local place attachment as a digression or resistance against globalising forces. Cultures were no longer seen as separate entities, but as hybrid forms that are always involved in a multidirectional process of interchange with other cultures.

In short, mobility became a predominant characteristic of a globalised world. This led to a new focus on transnational movements that deterritorialise identity. Arjun Appadurai's (1996) provoking notion of ethnoscapes, for instance, privileges mobile transnational groups and individuals, such as migrants, exiles, tourists and guest workers. Influential social theorists such as Anthony Giddens, Ulrich Beck, Manuel Castells, Bruno Latour and Zygmunt Bauman all conceptualised contemporary capitalism and globalisation in terms of the increasing amount and varieties of mobility: the fluid, continuous (but not always seamless) movement of people, ideas and goods through and across space. Such work has contributed to recognising the importance of mobility both for individuals and society, and provided one of the foundations for understanding how global flows occur and the way they can contribute to alter the cultural values of people in the global sphere, and within processes of increasing globalisation.

Mobility studies is a relatively recent multidisciplinary field of research (Adey *et al.*, 2013), even though the subject matter of mobility is certainly not new in academia (Salazar, 2018). Mobility – a complex assemblage of movement, social imaginaries and experience (Cresswell, 2006) – really became a pop-

ular subject for study across academic disciplines thanks to a group of dedicated scholars in sociology and geography, who started talking about a "mobility turn" in social theory to indicate a perceived transformation of the social sciences and humanities in response to the increasing importance of various forms of movement (Urry, 2000; 2007). A new mobilities paradigm was proposed to reorient the ways in which we think about society. This paradigm shift incorporates new ways of theorising about how people, objects and ideas move around the globe by looking at social phenomena through the analytical lens of movement (Hannam *et al.*, 2006). It is a critique of the theories of both sedent(ar)ism and deterritorialisation. Consequently, mobility has become a widely used analytical lens (Endres *et al.*, 2016). In other words, not every scholar studying mobility necessarily agrees with the mobility turn or the new mobilities paradigm.

As pointed out earlier, any discourse used to discuss questions of mobility is inevitably value laden (Bergmann and Sager, 2008). Notwithstanding the many kinds of involuntary or forced movements (typically linked to situations of poverty, disaster, conflict or persecution), most back-and-forth journeys are positively valued. Many people link voluntary geographical mobility across borders or boundaries automatically with some type of symbolic climbing, be it economical (in terms of resources), social (in terms of status) or cultural (in terms of cosmopolitan disposition). Mobilities including temporary relocation are promoted widely as a desirable and even normative path toward success in life: educational achievement through studying abroad, career achievement through transnational work experience and quality-of-life achievement through lifestyle mobilities, pilgrimage and international tourism. In many parts of the world, such practices have become central to the structuring

of people's lives (Bauman, 2007). Of course, there are many underlying assumptions regarding the supposed nexus between spatial and symbolic mobility, and the mechanisms producing mobility are poorly understood (Faist, 2013).

Human mobility can be described as a key social process, "a relationship through which the world is lived and understood" (Adey, 2010: i), however, considering mobility as a natural tendency in society naturalises it as a fact of life and as a general principle that does not need further justification or explanation. The ideological values attached to human mobility are not limited to the academic or social world, and people do not necessarily accept the dominant mobility discourse that is imposed upon them (Salazar and Jayaram, 2016). We should therefore seriously question whether mobility is, in actuality, "held up as a normative ideal in popular culture and the media, and in turn mimicked by many other people" (Elliott and Urry, 2010: 82).

The discourse of mobility, trendy among academics and policy makers alike, has inadvertently distracted attention from how the fluidity of global markets shapes flexibility in regimes of control (Salazar and Glick Schiller, 2014). In other words, it is not because one focuses attention on the fluid aspects of society that societal structures disappear entirely. Barriers to border-crossing movements, for instance, typically increase after big crises (think of 9/11 or the coronavirus crisis). In fact, contemporary forms of mobility need not signify privilege at all (Amit, 2007). The ability to move freely is spread very unevenly within countries and across the planet, because the very processes that produce movement and global connections also promote stasis, exclusion and disconnection. The boundaries people face are not only related to a lack of re-

sources (mostly economic) but can also be linked to social class, gender, age, lifestyle, ethnicity, nationality and disability. This offers serious criticism to the overgeneralised discourse that assumes "without any research to support it that the whole world is on the move, or at least that never have so many people, things and so on been moving across international borders" (Friedman, 2002: 33). Transnational mobilities remain the exception rather than the norm.

To recapitulate, human mobility research calls attention to the myriad ways in which people become parts of multiple translocal networks and connections. Travels beyond a familiar home base confront people with the elsewhere and the Other. Importantly, these experiences also (re)produce socially shared meanings of (im)mobility. Group distinctions are made, which feed back into the production of the social through culturally inflected notions of mobility (e.g., the categories of migrant versus expat). In other words, the movement of people may, and often does, create or reinforce difference and immobility, as well as blending or erasing such differences (Salazar, 2021b). This becomes even clearer in times of crisis, with global warming and planetary climate change being by far the most important challenges overshadowing the way human mobilities are currently being organised.

These general principles of mobility certainly also apply to cultural mobilities, or mobilities in the context of culture and the cultural field (broadly defined), where we need to work out "new ways to understand the vitally important dialectic of cultural persistence and change" (Greenblatt, 2009: 2), although any attempt to project on a given culture "the assumption that the originary condition was one of fixity and coherence" (Greenblatt, 2009: 3) is now recognised as an imaginary.

MOBILITY & CULTURE

In 2009, I interviewed Naisiae, a young, entrepreneurial Maasai woman. She was born in Maputo, Mozambique, where she spent the first three years of her life. As a child, she spoke Portuguese, and only learned Maa and Swahili at a later age. Naisiae's grandparents were most informative in teaching her about Maasai culture. Her father was an art teacher, which inspired her to study fine arts. Naisiae won a prestigious scholarship to spend three months at a specialized institute in London. A couple of years later, Naisiae exhibited some of her artwork in Norway. The people she meets during her trips abroad sometimes seem surprised to hear that she is Maasai, saying things like "You seem a civilized one". She is annoyed by the misconceptions people have, but very proud of being Maasai (and this even though not everybody within her own clan necessarily appreciates her modern way of life). Naisiae herself rarely wears traditional attire but keeps the inner part of her culture alive. She now works as an artist-in-residence at a luxury safari lodge close to the Ngorongoro Crater. (Salazar, 2018: 76)

The above ethnographic vignette, taken verbatim from the book *Momentous Mobilities* (Salazar, 2018), is a good starting point to discuss how culture is approached from a mobility studies perspective. When unpacking the idea of cultural mobilities, it is important to clarify whether culture is understood in a narrow or in a broad sense. Anthropologically speaking, culture encompasses people's ways of acting (including speaking, and ornamenting and dressing the body), knowing the world (including beliefs) and valuing the world, as far as these are socially learned and socially transmitted. Cultures (plural) refers to the set of abstract cultural elements that are shared within given social groups, for exam-

ple a social class, region, gender, age group, ethnic group, corporation, occupational group or nation. Cultural expressions, including texts, images and performances, only form a small part of the wider concept of culture(s). While this is an important analytical distinction, in practice these different understandings of culture are intermingled and not always easy to keep apart.

The single most influential publication to advance a mobility perspective on culture is literary historian Stephen Greenblatt's edited volume *Cultural Mobility: A Manifesto* (2009). The book was itself the outcome of a residency at the Institute of Advanced Study in Berlin (Wissenschaftskolleg zu Berlin). Greenblatt's actual manifesto can be summarised in five action points that (cultural) mobility studies should embrace:

1) take mobility in a highly literal sense

2) shed light on hidden as well as conspicuous movements of peoples, objects, images, texts and ideas

3) identify and analyse the contact zones where cultural goods are exchanged

4) account in new ways for the tension between individual agency and structural constraint

5) analyse the sensation of rootedness (Greenblatt, 2009: 250-253).

The contribution by anthropologist Pál Nyíri and the "Further Reading" list attached to Greenblatt's introduction clearly show the influence of anthropology in developing the concept of cultural mobility (Greenblatt, 2009: 20-23). After all, an-

thropology as a human science highlights the interweaving of cultures. In this context, it is worth mentioning the pioneering work of James Clifford. This historian of anthropology had already argued in the 1990s that the discipline needed to leave behind its preoccupation with discovering the roots of cultural forms and instead trace the routes that (re)produce them (Clifford, 1997). Throughout history, people have travelled vast distances, engaging in complex networks of cross-cultural exchanges and creating transcultural identifications (Salazar, 2010b). While it is sometimes asserted that a strong sense of belonging is required for a strong cultural identity, "even in places that at first glance are characterized more by homogeneity and stasis than by pluralism and change, cultural circuits facilitating motion are at work" (Greenblatt, 2009: 5).

Cultural mobilities are thus as ancient as culture itself, and they are inextricably linked to our understanding and interpretation of culture. One may argue that cultures are the result of a wide range of boundary-crossing exchange activities (Rodgers *et al.*, 2014), processes that have also sparked reactions and resulted in an increase in displayed cultural difference and (re)invented cultural traditions (Salazar, 2010a). This way of thinking contradicts the conventional wisdom that specific people or communities form (a) culture. Instead, it regards culture as a dynamic process, and much more so as a complex interplay of processes. As both Clifford and Greenblatt suggest, focusing an analysis on the contact zones where cultural products (ideas, experiences, publications etc.) are exchanged is a good approach to understanding cultural (ex)change. Other scholars have been thinking along similar lines. The concept of cultural mobility is intrinsically related to notions such as hybridity, appropriation (the re-employment of ideas), *métissage* (culture mixing) and *histoire croisée* (entangled history).

While mobility studies were developed within sociology and geography, with clear influences from anthropology and (transport) history, parallel developments took place in other disciplines. Within literary history and cultural studies, for example, the concept of cultural transfer has been developed since the 1980s to refer to diverse phenomena of the circulation, transformation and reinterpretation of cultural and textual goods across geo-cultural areas (Moser and Gin, 2011). Every mobile cultural artefact goes through a change, re-semanticisation and re-interpretation process. Recent influential examples such as K-pop show the importance of cross-cultural adaptations of popular culture as a tool for increasing cultural tolerance, empathy and understanding. The positive reception of media transfers by younger generations can be seen as contributing to an improvement in political relations and thereby more cultural transfers and better mutual understanding. When examining cultural transfer (one-way) and cultural transmission (reciprocal exchange), however, the dynamics of inclusion and exclusion, as well as the circumstances of selection, translation, adaptation or mutation under uneven power relations, should all be considered.

Considerations of cultural transfer and intercultural processes should not be limited to the mobility of objects, but also include the movements of those who are engaged in their exchange (Jørgensen and Lüsebrink, 2021). As mobility scholars point out, rather than reinforcing essentialising models of culture, culture itself should be read as something on the move, as an ongoing process. In other words, mobility itself can be understood as the source of cultural production (Clifford, 1997), implying that people and things on the move in themselves are agents of cultural creation and meaning. In

other words, mobility is really an essential component of culture, and, consequently, of how the cultural sector functions and is structured. Greenblatt identifies "a specialized group of 'mobilizers' – agents, go-betweens, translators, or intermediaries" (2009: 251) that emerge to facilitate culture contacts. A cultural mobility perspective in general attributes to artists, as particularly mobile subjects, the role of crucial carriers of cultural creation and meaning.

In the cultural and creative sectors, mobility is, indeed, most often thought of as the temporary cross-border movement of artists and other cultural professionals (Kjaerulff *et al.*, 2018). This can be an individual endeavour (e.g., taking up an artist residency, touring, or networking between creators, researchers and centres of art) or it can involve group works or performances. Artistic practices and creativity are directly and closely linked to mobility, which is seen as a tool for learning, dialogue and exchange (Mendolicchio and Huleileh, 2015). While there is no question that artists are indeed one of the most mobile professions, this is hardly a new phenomenon. Numerically, artists account only for a tiny fraction of the globally mobile workforce. They stand for a small and privileged group whose labour and mobility conditions differ widely from most other people who are on the move for work. This may explain why there is relatively little empirical scholarship on the mobilities of artists and how they work, apart from policy-oriented reports and studies (Duester, 2021). Critical perspectives and questions addressing the inherent problems and challenges of mobility – such as the immense costs on a social, emotional and on the artistic level – are conspicuous by their absence in evaluative questionnaires and interviews. In short, despite its long history there is still relatively little known about the long-term im-

pact that mobility has on the lives, creativity and careers of artists and other cultural workers (Hirvi, 2015; Kreusch 2018; Lipphardt, 2012).

That is not to say that cultural mobilities have been entirely absent in mobility studies. There are a growing number of studies related to artistic practices and creative mobile methods involving artists (Witzgall *et al.*, 2013). Interestingly, groups such as musicians have received disproportionately more attention compared to others (Zendel, 2021; Nóvoa, 2012). Studies of cultural mobilities have paid special attention to how translocal mobility is related to creativity (Hautala and Nordström, 2019). This is not always a positive relationship, because precarious labour conditions often force cultural workers to be mobile (Lin, 2019). It is worth mentioning here that mainstream mobility studies have a particular affinity with the arts. *Mobilities*, the flagship journal of the interdisciplinary field, has always been open to publishing articles that discuss the interconnection between arts and mobility (e.g., Hellström Reimer, 2016). *Transfers: The Interdisciplinary Journal of Mobility Studies*, publishes not only book reviews but also art and film reviews. The journal also publishes artwork and photography. Conferences and workshops for mobility studies have been particularly open to the input of artists, in some cases involving art exhibitions related to mobilities (Southern *et al.*, 2017). The bilingual French research institute Forum Vies Mobiles/Mobile Lives Forum (https://en.forum-viesmobiles.org/) brings together researchers, practitioners and artists to conduct research on and discuss mobilities (understood both as physical movement and social change). Funded by the French state-owned railway company SNCF, the Forum endeavours to bring the results of this work to the attention of civil society and the private and public sec-

tors, and it uses art as one of the main means to do so. The Forum assembles mixed teams of artists and scholars, and assigns projects to artist-researchers or artists. Apart from organising exhibitions, they also have an online Artistic Lab, featuring work by Ai Weiwei, among others (http://artisticlab.forumviesmobiles.org/en/).

Mobility scholars also look in the direction of the arts for innovative methodologies. The use of walking in both ethnographic and arts practices is a good example of this (Pink *et al.*, 2010; Myers, 2011). More recent studies have explored how media and art practices can induce new affective movement practices and perceptions of mobility (Barry and Keane, 2017). The figurative arts in particular have been discussed as providing independent and insightful knowledge-generating research on the nature of mobility (Witzgall *et al.*, 2013). In the context of an increasing emphasis on mobility in theory and in everyday life, site-specific performance has been put forward as having the right tools to enable a re-imagining of what it means to live in a mobile world (Wilkie, 2012).

CONCLUSION

This chapter has described how the interdisciplinary field of mobility studies has opened new scholarly perspectives, including when it comes to cultural mobilities. More systematic comparative studies of how cultural mobilities are formed in everyday life, however, as well as how they are aided and restricted by specific circuits, brokers and institutions, are desperately needed. Cultural mobilities are caused not just by the past and present diasporic and migratory movements of people, but also by technological advances that have caused individuals who remain in one location to be affected by continuing political, economic and cultural changes elsewhere. Translocal mobilities have opened a slew of new channels for the worldwide exchange of identities, ideas and practices. Artists and other cultural workers, as culture brokers, play a crucial but understudied role in these processes.

Another aspect that deserves more scholarly attention is the connection between macro-analyses of mobility (as is common in fields such as migration studies or tourism studies) versus the more phenomenologically grounded attention to individual experiences of (im)mobility. Doing so reveals another essential element of the connection between arts and human movement. Apart from the positive valorisation of translocal mobilities, being on the move itself (physically and embodied) has been related to processes of creativity. As geographer Peter Merriman reminds us,

Embodied movements – from walking and driving to writing and painting – are frequently valued for their creative and expressive qualities, with distinctive embodied movements and methods lying at the heart of many aesthetic experiments, whether by artists, performance scholars,

writers, dancers, poets or filmmakers. One of the most commonly cited examples is, of course, the work of the Situationists, as well as later generations of scholars, artists and writers who have adopted or been associated with the field of 'psychogeography' as a result of their peripatetic wanderings (Merriman, 2014: 89).

As a new field of scholarship, mobility studies has led to a new way of mobile thinking, which is not stuck in immovable categories (such as the older essential category of a "culture"), to raising new questions, to developing new knowledge and to re-imagining new horizons. Mobility is something that we must all confront, examine and improve. The cultural sector has a crucial role to play in this. As should be clear from this short introduction, mobility is a long-standing integral aspect of the artistic world and the cultural sector. Just imagine how arts and culture would look without mobilities of objects, ideas and people. At the same time, it is important to remember that mobility itself is rarely the aim. It is merely a tool, among many others, that helps in developing arts and culture.

A recent insight is that the analysis of cultural mobility has to acknowledge that "the anthropocentric notion of the human as prime mover of objects (in a broad sense) and creator of meaning is troubled by the agency of nonhuman life, inorganic matter, and the various idiosyncrasies of these objects themselves" (Rossini and Toggweiler, 2014: 6). This is part of a wider movement in the humanities and social sciences to acknowledge the other-than-human or the more-than-human. Posthumanism is an emerging field in which scholars and artists alike are formulating their visions, through statements and artworks, for more equitable and sustainable futures. The rethinking of mobilities, and not least human mobilities, plays a key role here.

Indeed, mobility is key to some of the most pressing challenges our planet is currently facing. The COVID-19 pandemic provides us with important insights in this respect. From a mobility studies perspective, one of the most striking things during the global pandemic is the changed patterns of who and what moves when, where and how (Salazar, 2021a). Authorities across the planet (re)classify the most common mobilities along essential and non-essential axes, the latter category (which includes cultural mobilities) being temporarily restricted or even forbidden. Even more important, the current challenges of climate change and global warming force us to reflect on the planetary costs associated with how mobility has been organised so far, and to take urgent action. The problems have been known since at least the 1970s, but fields such as mobility studies have yet to formulate workable solutions. In this context, the question of all questions is the following: How can future cultural mobilities be organised and structured in a way that is sustainable to all stakeholders (human as well as non-human) who are both directly involved and indirectly affected?

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THE EU'S POLICY APPROACHES TO THE MOBILITY OF ARTISTS & CULTURAL PROFESSIONALS: FRAMEWORKS, RATIONALES & TENSIONS

Jordi Baltà Portolés

CONTEXT & REASONS FOR CULTURAL MOBILITY

Cross-border mobility, often undertaken for educational, capacity-building, networking or working purposes, has been described as a central component in the professional trajectory of artists and culture professionals (On the Move, 2019). Mobility can serve several purposes in the professional development of artists and professionals, including skills development, the presentation of works and broadening of economic opportunities, engagement in reflection and exploration with peers, and increased self-esteem and other psychological benefits, through, for example, the recognition of one's work as embodied in the reception of a grant. A range of other benefits can also be observed in cultural organisations that take part in international mobility, through improved networking and the acquisition of skills, as well as among citizens and audiences, who are able to access a more diverse cultural offer and recognise shared elements with other cultures, among other things (On the Move, 2019).

Some of these purposes and potential benefits are acknowledged in the policies and programmes which support cross-border cultural mobility, including those adopted by the EU. At the same time, public policies are frequently driven by other goals and rationales, and measures adopted in several policy areas (e.g., internal market, lifelong learning, migration, international development) can have an effect on cultural mobility, even when this is not their intended focus.

This chapter examines the main arguments which have inspired the EU's support for cultural mobility, an area which has become central in EU policy documents and funding programmes over the last 15 years.[(1)] The paper briefly examines the chronology of the EU's support for cultural mobility, then analyses the main rationales for this support. It concludes by discussing some of the tensions and critical issues that are visible in this area.

MOBILITY IN THE EU'S CULTURAL ACTION: FRAMEWORK & RATIONALES

Cultural Mobility in the Context of the EU's Cultural Policies and Programmes

As is well known, the Treaty on the Functioning of the EU allows European institutions relatively limited competences in the field of culture, on the understanding that cultural policy remains primarily in the hands of national authorities. In this context, the EU should primarily encourage cooperation between Member States, and support or supplement their action, in areas including cultural exchanges and artistic and literary creation. The Treaty also establishes that the EU shall take cultural aspects into account in its actions under other policy areas, thus providing potential space for a transversal approach in cultural policy (2016b, art. 167).

On the basis of these provisions, the European Commission has managed a range of funding programmes supporting cross-border cultural cooperation within the EU since the late 1990s, with Creative Europe as its most recent example. A more ambitious policy framework has emerged since 2007, as illustrated in the *European Agenda for Culture in a Globalizing World* (2007) and the *New European Agenda for*

Culture (2018) – initiated by the European Commission, these documents have also informed work by the Council of Ministers (including its pluriannual work plans for culture and setting up thematic working groups), the European Parliament and "structured dialogue" with civil society organisations (European Commission, 2007, 2018).

In line with the aforementioned aim of encouraging cross-border cooperation and exchange, cultural mobility has been given an important place in these successive initiatives. Within its first goal of promoting cultural diversity and intercultural dialogue, the 2007 European Agenda for Culture included specific objectives related to promoting the mobility of artists and cultural professionals and improving European coordination of aspects affecting cultural mobility. The mobility of cultural professionals was one of the three specific objectives of the European Commission's Culture Programme (2007–2013) and has also been central to its successor programme, Creative Europe, in both the 2014–2020 and 2021–2027 funding periods. Several pilot projects and two major studies (including *Mobility Matters*, which surveyed and analysed the range, motives and results of existing mobility incentives across Europe, [ERICarts, 2008]) were undertaken in the years following the adoption of the European Agenda for Culture.

At the policy level, mobility has been integrated in the successive Work Plans for Culture adopted by the Council since 2002. A range of working groups involving representatives of Member States and experts was established in 2008 to facilitate knowledge exchange and the setting of priorities and standards, in areas including improving conditions for mobility, information standards in this area and artist residencies.[2] The 2018 New European Agenda for Culture again includes a

specific objective related to encouraging the mobility of professionals and removing obstacles in this area, as part of the strategic objective concerning the "social dimension" of culture, which aims to harness the power of culture and cultural diversity for social cohesion and well-being. The i-Portunus mobility scheme, piloted over two phases between 2019 and 2022, is one of the specific actions adopted in this context.

Further to the involvement of public bodies, the development of cultural mobility at the EU level has been championed by cultural networks and other civil society initiatives, which very often preceded EU policies in this area and advocated for them. Whether by integrating the mobility of cultural professionals in their regular programmes, establishing residencies and other mobility schemes, providing specialised information to facilitate mobility, mapping the obstacles in this area or calling for better policies, organisations such as On the Move, Pearle* – Live Performance Europe, DutchCulture – TransArtists, IETM – International network for contemporary performing arts, the European Cultural Foundation, the Roberto Cimetta Fund and several others have been instrumental in this field.

What the examination of policies, funding programmes and civil society initiatives shows is that cultural mobility responds to several purposes: fostering a sense of belonging in a multicultural Europe and reinforcing cultural diversity, disseminating fresh ideas and values and enabling creative encounters, contributing to professional development and enhancing the economic dimension of the cultural and creative sectors, improving the national image, and so on.[3] These purposes partly emerge from the combination of the individual and the collective or public values of cross-border

(2) For a detailed background to policy debates and programmes around cultural mobility, see Polácek and Le Sourd (2013/2017).

(3) For more on this see, among others, Gardner (2004); Staines (2004); Expert Group on Mobility Information Standards (2011); and OMC Working Group on Mobility Support Programmes (2012).

engagement, as well as from the local, national, European and global levels, which may interact in mobility processes. The multiplicity of meanings, combining cultural, economic, social and political aspects, may be specific to cultural mobility when compared to other forms of worker mobility. This set of different rationales is elaborated further hereafter.

Rationales for Supporting Cultural Mobility

THE SINGLE MARKET AND OTHER ECONOMIC RATIONALES

The free movement of goods, persons, services and capital is a central pillar of the EU's single market, as enshrined in the EU treaties. In particular, the Treaty on the EU (2016a) indicates that "The Union shall offer its citizens an area of freedom, security and justice without internal frontiers, in which the free movement of persons is ensured…" (art. 3.2), whereas the Treaty on the Functioning of the EU (2016b) states that "The internal market shall comprise an area without internal frontiers in which the free movement of goods, persons, services and capital is ensured…" and later that "Freedom of movement for workers shall be secured within the Union," which implies that any discrimination based on nationality shall be abolished (articles 26.2 and 45.1-2).

The free movement of workers recognised by the EU is one of the reasons behind support for cultural mobility. Indeed, from the perspective of artists and cultural professionals, free movement provides easier access to capacity-building opportunities, the development of a professional network,

joint exploration, research and production activities, employment and other legal agreements, touring, and so on. As a result, measures adopted to strengthen the single market (e.g., in areas like social security coordination) can have an effect in easing cultural mobility. Programmes supporting internal mobility in a wide range of the EU's policy areas, including Erasmus+ for lifelong learning and the new Single Market programme in its support for small and medium-sized enterprises and young entrepreneurs, can also provide opportunities for some artists and cultural professionals.

At the same time, the specific nature of work in the cultural sector needs to be acknowledged, with mainstream regulations and policies sensitive to the specific needs and situations encountered by artists and cultural professionals – for example, the fact that employment contracts are frequently short term, that tours may involve work in different countries over a short period of time, and so forth. Over the years, civil society networks have been instrumental in identifying obstacles to cultural mobility and fostering the adoption of measures to address them. Traditional obstacles include legal and administrative aspects related to social security regulations (e.g., lack of status for artists, conditionality of unemployment and pension benefits, etc.), taxation (double taxation, VAT rates on cultural goods and services) and intellectual property rules. This is further hampered by the non-harmonisation of measures across Member States and the lack of effective implementation even where legislation exists (Poláček, 2007; On the Move, 2019). These specificities are one of the main reasons the Council's Work Plan for Culture has established several working groups involving Member State representatives over the years, leading to a range of guidelines and recommendations.[4]

(4) See, for example, OMC Working Group on the Mobility of Culture Professionals (2010); Expert Group on Mobility Information Standards (2011); OMC Working Group on Mobility Support Programmes (2012); and OMC Working Group on Artists' Residencies (2016).

While the single market provides one economic basis for developing and supporting cultural mobility, a more specific economic rationale in this area can be found in policy documents that stress the economic potential of the cultural and creative sectors. Following the adoption of creative industry policies by several national and regional governments, the 2007 European Agenda for Culture included a strategic objective related to the "promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth and jobs." The subsequent European Year of Creativity and Innovation 2009 and initiatives such as the European Commission's Green Paper *Unlocking the potential of cultural and creative industries* (2010), which included a section on the promotion of cultural mobility, set the basis for an increasing economic approach to the support for cultural and creative sectors, which has continued to inform approaches to cultural mobility to this day.

THE SOCIAL AND POLITICAL DIMENSIONS OF EUROPEAN INTEGRATION

The Treaty on the EU opens by referring to the aim of "creating an ever closer union among the peoples of Europe" and of "[promoting] peace, [the EU's] values and the well-being of its peoples" (2016a, articles 1 and 3.1). In this respect, alongside the economic dimension of the EU, which has often prevailed, the EU's policy discourse has generally referred to a social and political dimension of European integration – this can be connected to both the historical origins of the EU (the postwar context in the 1950s, and the progressive enlargement of membership towards other countries and regions until the 2000s) and to the argument according to which "[econom-

ic] integration simply does not, of itself, lead to political integration because markets cannot produce a politically resilient solidarity" (Reflection Group on the Spiritual and Cultural Dimension of Europe, 2005: 6, original partly in bold).

Related ideas can also be found in various policy documents and programmes which have connected cultural mobility with promoting an integrated European identity and fostering intercultural dialogue. A working group of Member State representatives discussing artist mobility in 2012 stressed that "[cultural] exchange and collaboration through mobility strengthens understanding and intercultural dialogue between people, opens minds, and creates a feeling of confidence. This also fosters tolerant and inclusive societies" (OMC Working Group on Mobility Support Programmes, 2012: 15). Similar arguments have been put forward by several civil society initiatives (see, e.g., ECF, 2007). In the context of the EU's Enlargement to Central and Eastern Europe, as well as to Malta and Cyprus, the Council's Committee on General Affairs and External Relations emphasised the role of cultural mobility in terms of fostering mutual understanding and people-to-people contact (KEA European Affairs, 2018). The Commission's 2017 Communication on Strengthening European Identity through Education and Culture also referred to the contribution made by the mobility of artists to strengthening European identity, although in general much more attention was paid to the role of educational programmes such as Erasmus+ (European Commission, 2017). Finally, it is worth noting that support for mobility under the New European Agenda for Culture in 2018 was placed under the "social dimension," which relates to "harnessing the power of culture and cultural diversity for social cohesion and well-being" rather than the economic dimension of the Agenda (European Commission, 2018: 2).

While an important set of arguments to support the mobility of artists and cultural professionals arises from these documents, social and political aspects tend to remain at the discursive level, and are less visible, both in policy dialogue (e.g., OMC working groups) and at programme or initiative level, than the economic rationale. This may be due both to their more abstract implications and to how the economic dimension has frequently prevailed over more qualitative, complex and comprehensive understandings of mobility (Polácek and Le Sourd, 2013/2017) – something which also affects the rationales focused on cultural and international development that are addressed hereafter.

CULTURAL DEVELOPMENT

For artists and cultural professionals, cross-border mobility can "…[deepen] their understanding of reality by giving them different viewpoints, fresh inspiration, as well as new artistic languages. This helps them to operate as 'sensors', capable of showing audiences other worlds through their work" (DeVlieg, 2007: 8). Mobility can therefore also be promoted from a perspective of cultural development, related both to the enrichment of artists' creativity and to the broadening and diversification of the cultural activities available to audiences.

This dimension is generally less visible in the EU's official discourse around cultural mobility, something which may be due to the prevalence of economic and political rationales, as well as the fact that goals related to cultural development tend to fall under the competences of local, regional and national governments, rather than the EU. At the same time, there are close connections in the EU's policy discourse between cultural motivations and economic or political rationales, for instance when the Council's Work Plan for Culture 2019-2022 sees the mobility of artists and cultural professionals as part of the broader enabling environment for artists and cultural professionals, with benefits both in terms of working conditions and of new ideas, know-how and creativity (Council of the European Union, 2018). From the perspective of audiences, the ability of artists' mobility to enable access to different realities and cultural expressions, to educate and to stimulate curiosity, has also been emphasised by working groups established in the context of the Council (OMC Working Group on Mobility Support Programmes, 2012).

At the programme level, the progressive integration of support for cultural mobility in the activities of European cultural networks, including those supported by Creative Europe, can be seen as an illustration of how mobility is central to European cultural cooperation and to cultural development from a European perspective. Indeed, cultural networks have become instrumental in the provision of information and expertise, as well as in facilitating cultural mobility and generating a more shared cultural space in Europe, something to which shorter-term EU-funded projects have also contributed.

INTERNATIONAL DEVELOPMENT

Further to cultural mobility within Europe, the EU has acquired a set of commitments to facilitating cultural mobility in its external relations, with a particular emphasis on the broadening of opportunities for artists and cultural professionals from developing countries. In line with the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), ratified by the EU and its Member States, which establishes a commitment to sup-

porting cooperation for sustainable development and poverty reduction by, among other measures, facilitating the mobility of artists from developing countries, the EU has integrated goals related to international development in its policy documents in the field of culture.

The Joint Communication *Towards an EU strategy for international cultural relations* published by the European Commission and the EU's High Representative for Foreign Affairs and Security Policy (2016), for instance, referred to the importance of cooperation, dialogue and mobility as vectors of intercultural dialogue and as a way to open the European cultural space to new cultural players, although mobility was somehow disconnected from the promotion of international development (European Commission and High Representative of the Union for Foreign Affairs and Security Policy, 2016). More specific ideas in this respect were found in the manifesto "Culture for the Future," adopted at an international colloquium on culture and development convened by the European Commission in Brussels in 2019, gathering professionals from Africa, Asia, Europe and Latin America. One of the resulting recommendations concerned the need to support the mobility of artists and cultural entrepreneurs, something which required improving the visa application process as well as internal coordination in EU Member States (European Commission, 2019b), but this remains an underexplored and under-resourced area in the EU's approach to cultural mobility.

While these different purposes emerge from a detailed exploration of policy documents and programmes, several authors have noted the absence of a strategic, comprehensive approach to mobility at EU level, which could help to develop more coherent and adaptable mobility policies (Poláček,

2007; KEA European Affairs, 2018; Ilić, 2021). The i-Portunus pilot scheme, through its specific focus on mobility and exploring its conditions, processes, impacts and limits (e.g., the environmental implications and regional imbalances), can be a good step in this direction, at least in what concerns cultural mobility within Europe. At the same time, the absence of a comprehensive policy framework makes the outstanding critical aspects and tensions apparent. Some of these have already been noted, and others are explored further in the next section.

CRITICAL ASPECTS & TENSIONS

As noted earlier, from a policy perspective cultural mobility lies at the crossroads of different policy objectives, and has a range of implications at local, regional, national, European and global levels. Contradictions and potential tensions emerge from this situation between different policy goals and actors. The most significant of these, which could be addressed by the EU through a strategic approach to cultural mobility, as well as further discussed in research and professional spaces, are explored here.

The Risk of Increasing Regional and Social Divides

As with other forms of international mobility, the mobility of artists and cultural professionals has frequently been connected to the attractiveness of some cities, regions and countries, which draw professionals from elsewhere with

the promise of more exciting cultural exchange and additional educational and economic opportunities, among other things. When the imbalanced provision of funding for mobility is added to the equation[5], this results in visibly asymmetric mobility patterns: "Most movements are from east to west, from the south to the centre, and from the poles to the centre" (Mitchell, 2007: 13). Research undertaken recently by the EU-funded Perform Europe project on mobility in the performing arts confirms the persistence of asymmetries, which, further to limiting opportunities for many artists, and particularly those from the Eastern Partnership countries, the Balkans, and Eastern and Southern Europe, also limit the visibility and development of Europe's cultural diversity (Perform Europe, 2021).

Partly related to these asymmetries, but also to the precarious working conditions for many in the cultural and creative sectors and the lack of sufficient support at the domestic level, is the emergence of a divide between the "hypermobiles" and those who cannot afford to engage in international exchange: "Many performing artists find themselves in a situation of hypermobility – where they are forced to move because of the way the system is organised. Many others find themselves in isolation and face [a] lack of mobility. How far is mobility your own choice?" (Hesters *et al.*, 2021: 9).

In the light of these imbalances, a consideration of the geographic patterns embedded in cultural mobility, how they are affected by funding and working conditions, and how they could be rebalanced seems necessary in order to be consistent with the set of goals and purposes that mobility policies pursue, including in particular the broadening of economic opportunities for artists and cultural profes-

(5) Research conducted in the framework of the first phase of i-Portunus found that over 50% of mobility opportunities were concentrated in only five to eight countries (the figure varied across the different sectors analysed) among the 41 countries in the Creative Europe programme (On the Move, 2019).

sionals in equal conditions, the ability to contribute to cohesion, and the fostering of diversity and cultural development across Europe.

Moving Towards More Sustainable Mobility

The European Green Deal, one of the European Commission's priorities in 2019-2024, includes a commitment towards accelerating the shift to sustainable and smart mobility (European Commission, 2019a). Further to strengthening more sustainable and efficient transportation, including cross-border railway networks and public urban transport, this should ultimately lead to revising the forms of support given to traditional mobility (e.g., air travel) and to incentives for virtual exchanges. This raises several important questions in the field of cultural mobility, due to potentially reducing the amount and changing the types of mobility available to artists and cultural professionals. The regulation establishing the Creative Europe programme in 2021-2027, referring to the Green Deal and other EU commitments to tackling climate change, sets a general aim to put in place relevant actions in the field of environmental sustainability, "without changing the fundamental character of the Programme" (European Parliament and Council of the EU, 2021, par. 36).

Suggestions regarding what this could imply in practice can be found in several texts and recommendations produced by civil society organisations. On the Move's "Charter for a Sustainable and Responsible Cultural Mobility" (2013) provides guidance for cultural organisations, policymakers and funders on several issues, including reduc-

ing the environmental effects of mobility. Policy recommendations formulated in the context of the first phase of i-Portunus suggest the need to balance the search for more sustainable mobility with guarantees of equal access to the scheme, thus preventing further discrimination against artists or cultural professionals based in areas with limited environmentally sustainable infrastructure (i-Portunus, 2020). The policy recommendations also suggested that the "green" mobility of artists and cultural professionals should be promoted through incentives rather than penalties. These views were echoed by Culture Action Europe in its discussion of culture's contribution to the European Green Deal, which suggested that applicants to mobility support programmes should be differentiated based on their geographical location, financial capacity, career level and size of organisation so that "different categories should be asked [for] different levels of commitment in terms of taking environmentally friendly transport" (CAE, 2020: 5).

There is therefore a willingness among cultural agents to embrace more sustainable forms of mobility, although also an awareness that this requires a nuanced, sensitive approach that balances environmental, social and cultural considerations. Of course, reducing mobility has implications in terms of professional networking as well as the ability to co-create, co-produce, tour and present one's work internationally, and calls for devising new formats and approaches. Ultimately, it could also involve travelling "when it is meaningful," increasing local work with a global outlook, and focusing "on the mobility of ideas, next to the mobility of live art" (Hesters *et al.*, 2021: 19). From a policy perspective, this calls for sophisticated approaches that are able to consid-

er a range of environmental and cultural aspects when taking decisions, and can accompany cultural organisations in moving to a new mobility landscape.

Opening Up to Cultural Mobility From Outside Europe

As observed earlier, while the EU has emphasised the free movement of workers for many years, including artists and cultural professionals, a very different approach has prevailed in external relations. Indeed, the EU is well-known for its very restrictive immigration measures towards non-nationals as well as the substantial difficulties, and frequent rejections, encountered by foreign artists and cultural professionals (as well as professionals in other economic sectors) when applying for visas for touring and other professional activities. The lack of harmonisation in national legislation and limited understanding of cultural work among border control staff are some of the factors preventing progress in this respect (Polácek and Le Sourd, 2013/2017; El Bennaoui, 2017). In 2019, revisions of the Schengen visa code fell short of the creation of a "cultural visa" programme, which would have helped to address these difficulties (Sekhar, 2022).

Several of the policy goals and commitments established by the EU in its approach to cultural mobility, including broadening economic opportunities for artists and cultural professionals, promoting diversity and intercultural dialogue, and contributing cultural development, could to a large extent apply to non-European artists and cultural professionals. Europe's cultural scene would also benefit from additional openness to,

and collaboration with, voices and expressions from other regions. Strengthening policies and resources in this field would be consistent with the EU's engagement in adopting the UNESCO Convention on the Diversity of Cultural Expressions, as well as with policy and programme documents in the area of external cultural relations, including the 2016 Joint Communication and the manifesto "Culture for the Future."

A More Integrated, Transversal Approach to Cultural Mobility

As the example of external cultural mobility shows, the adoption of goals, policies and measures in the cultural field is frequently only effective if decision-makers and officials in other policy areas are aware of the implications of the measures adopted for their respective areas, and implement them. Given the multi-dimensional nature of cultural mobility, as in many other areas of policymaking, responsibilities are spread across policy departments in charge of culture, employment, economic development, education, foreign affairs and development, trade, and so on. Evidence shows that the specific nature of cultural mobility compared to other forms of worker mobility is frequently not adequately considered – for example, in terms of contractual forms, or the purposes and nature of travel and residence periods.

A strategic approach to cultural mobility should aim to identify and progressively erase the existing discrepancies, contributing to a more "rounded" understanding of the meaning of cultural mobility and a more integrated set of policies and measures across policy departments. This reflection is,

to a large extent, valid at both the EU and lower levels of governance (national, regional and local governments), although the specific agents that should be engaged will vary in accordance with the relevant competence frameworks.

A More Consistent Multi-Level Approach

EU bodies can provide guidance for national, regional and local governments, which are ultimately responsible for policy implementation in several of the policy areas outlined earlier. While the EU can provide incentives and direct support for cross-border mobility, many legal and administrative areas (e.g., taxation, visas, social security), as well as cultural policies and measures (e.g., mobility funds, support for artist residencies, production and co-production mechanisms, scholarships and grants, information provision), depend on action at lower territorial levels. Evidence shows that despite the recommendations of several working groups involving Member State representatives, progress in these areas is frequently slow or non-existent, and the lack of harmonisation regarding the applicable rules operates as an obstacle to cultural mobility (KEA European Affairs, 2018).

On a related note, it is also important to consider the risk that by increasing the availability of outgoing mobility opportunities at the European level, governments in some countries may have less incentives to support, or choose to disengage from supporting, their local cultural ecosystems, with negative effects for both local cultural professionals and for audiences.

A strategic analysis of cultural mobility needs to consider the conditions at local and national levels for cultural development – as a prerequisite for sustainable cultural development at home and for allowing the incoming mobility of artists and cultural professionals from other countries and regions. Further efforts towards common guidelines across the EU and stronger dialogue with professionals to identify needs and gaps are also necessary to ensure a more integrated and consistent multi-level approach to mobility.

The examination undertaken in this chapter shows that support for the mobility of artists and cultural professionals has gained significant attention in the EU's cultural policy over the last 15 years. The different rationales that have been put forward in this area demonstrate the multiple dimensions of cultural mobility and its implications at several governance levels, but also lead to a complex terrain, where contradictions and tensions emerge.

A potential future step is the development of a more comprehensive and strategic approach to cultural mobility. Among the issues this should address is the joint consideration of cultural, economic, social and environmental aspects of decision-making and the allocation of grants and other forms of support, the awareness and redress of geographical and social imbalances, more openness to the cultural mobility of artists and cultural professionals from outside Europe, stronger transversal awareness and dialogue among different policy departments, and a more consistent multi-level approach to cultural mobility.

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LEARNING FROM (IM) MOBILITY:

REVAMPED CULTURAL MOBILITY FORMATS & REMAINING CHALLENGES

Claire Rosslyn Wilson and Marie Le Sourd

DEFINING MOBILITY

Building on the *Mobility Matters* study (ER-ICarts Institute, 2008), the *Operational Study: Mobility Scheme for Artists and Culture Professionals in Creative Europe Countries* updated the definition of mobility in 2019 with the following:

Mobility is a central component of the professional trajectory of artists and culture professionals. Involving a temporary cross-border movement, often for educational, capacity-building, networking, or working purposes, it may have tangible or intangible outputs in the short term, and/or be part of a long-term professional development process. Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications. (On the Move, 2019: 17)

What is of particular interest here is the second half of the definition, which emphasises that "mobility is a conscious process" in which the "cultural, social, political, environmental, ethical and economic implications" need to be taken into consideration. This is especially relevant in a context where there is an increasing number of creative projects, participative artists and culture workers who move virtually. In many cases, participants are making a conscious choice to cross into a distinct cultural space, with tangible output and definable professional development outcomes. The creative professionals involved share experiences and have the potential to be changed by the encounter with an unfamiliar culture. It is not possible to work as if in one's own country, and instead cultural adaptations must be made in order to make the exchange successful.

The use of digital technology is just one example that challenges established models of cultural mobility, but it is a useful one as it puts pressure on models of cultural mobility as an activity that focuses on presentation and concrete output. In fact, the *Voices of Culture Report: Status and Working Conditions for Artists, Cultural and Creative Professionals* (Saviotti *et al.*, 2021) proposes a change of focus in mobility away from presenting and the presentation of concrete output to centre on research and work creation activities.

TYPES OF MOBILITY

Drilling down from this overarching definition, what does cultural mobility look like? ▸ Table 1 presents a typology of mobility, developed from the findings of the *Operational Study* (On the Move, 2019), to provide an overview of definitions of different types of cultural mobility, why people undertake certain mobility and what they do when they get there.

Table 1 ▶
Types of
Mobility

Type of mobility	Motivations for mobility	Examples of activities	Some observations
COLLABORATE	Establish, maintain and strengthen professional contacts, networks and collaborations pertaining to co-creation, co-production and circulation of work	Collaborations, co-productions, co-creations, research (including via residencies) or Go & See scoping trips	Repeat and longer visits are very important when developing sustainable relationships. As the *Operational Study* emphasised, "multiple visits enhance the trust partners and audiences put in each other, allow co-creation and facilitate longer-lasting relations" (On the Move, 2019: 40). Long-term travel also improves the skills transfer to both the country of destination and the country of origin.
CONNECT	Build a European/ international network for one's career and work, most notably by developing a network of peers in one's sector and/or generation	Network meetings or fairs	Opportunities for connections are often linked to networks, markets and fairs. These "connect" needs are also related to forms of exploration linked to one's project and/or interests. Go & See grants are usually lacking in this regard.
SUSTAIN	The potential to access financial, human and institutional resources, which are sometimes not available in one's own context	Residencies or one-off projects (connected to special calls)	Some interviewees felt obliged to travel for economic reasons and they sought more autonomy in deciding how they travel. In addition to the direct costs of travel, there are also indirect costs (such as loss of income or rent and other fixed costs in one's home country), which are not always covered. As a result, mobility often involves a form of investment.
DEVELOP AND LEARN	The potential to gain international visibility, recognition and reputation	Network meetings, staff exchange, professional development programmes or training	Professional development can lead to specialised knowledge that is recognised in their own context and furthers employment opportunities: "mobility in any form leads to skills development and capacity building of the individuals that take part in the experience, and these new skills are part of the career development of the professional" (On the Move, 2019: 40). As such, the *Operational Study* recommends that professional development should be a core component of mobility in the cultural sector.

Source: compiled from information in On the Move (2019). The motivations listed in the table, quoted directly from the report (p. 37), were from respondents to a 2019 survey when asked about their motivation for cross-border mobility.

It is worth noting that there is overlap between types of mobility. For example, one trip might include elements of connection, collaboration and professional development. This is especially the case if project budgets are small and do not allow for many visits, so each visit must serve several functions, but it is also an inevitable process when people gather. In this light, residencies play a significant role:

> *Residencies for artists and curators have gained increasing significance within the ecosystem of contemporary art in recent years as crucial nodes in international circulation and career development, but also as invaluable infrastructures for critical thinking and artistic experimentation, cross-cultural collaboration, interdisciplinary knowledge production, and site-specific research.* (Elfving *et al.*, 2019, cited in Hujala, 2020)

As seen in ▶ Table 1, mobility requires investment. This is not only financial investment, although a more flexible approach to mobility funding is greatly needed (see, e.g., Ilić and Farhat, 2021), but also the investment of time and the personal resources of those who travel. This investment is significant, given the sector has many freelancers who collaborate in different ways. The high representation of individual workers reflects the precarity of the sector and the mixed employment status of those undertaking mobility. This creates some challenges, such as a lack of capacity for large investments on the part of freelancers, the inability to travel for long periods or challenges related to relocating to another country (for the latter see, for example, Al-Zubaidi, 2022), however, it also demonstrates the relevance of investing in individual professional development and the need to transfer these skills, both at home and while travelling.

While there are characteristics that are particular to specific sub-sectors[1] – such as a lack of opportunities for connectors (managers, curators, producers and other intermediary professions); less individual mobility support in literature, architecture and cross-disciplinary sectors; lower income for visual art and literature; or the precarious nomadic lifestyle in the performing arts – various studies have reported some needs across the cultural sector, including the need for:

— more non-specific purpose travel (such as research or study trips), longer stays and multiple visits

— access to information and capacity building through decentralised forms of access

— more inclusive mobility opportunities that relate to the needs of the sector and the specificity of local contexts

— a long-term yet adaptable approach.

[1] These are more comprehensively explored in sub-sector-specific publications; see, for example, the sub-sector-specific highlights in Ars Baltica and On the Move (2021); Ilić (2021); Makers' eXchange (2021); On the Move (2019, 2021a, 2021b); and Perform Europe (2021).

These overarching concerns are explored in the following section, which discusses needs experienced both prior to the pandemic and during it. As Culture Action Europe and Dâmaso (2021) notes, "COVID-19 *accelerated* pre-existing trends, including precariousness and inequity" (p. 6) rather than creating new ones.

MAKING MOBILITY MORE INCLUSIVE

One of the major, ongoing challenges facing artists and culture workers with regards to mobility is the challenge of administration and legal processes. As the Voices of Culture report on the status and working conditions of artists, and cultural and creative professionals notes, "widespread and common barrier to cultural/artistic mobility across geographies and artforms is linked to the administrative processes of applying for funding, dealing with international taxation, travel, and accessing social services" (Saviotti *et al.*, 2021: 40). The report offers recommendations for challenges such as international and double taxation rules, travelling with musical instruments, visas for those coming from non-EU states and the complexities of funding application and reporting procedures. There are some industry guides that address these operational challenges[2] but it is an evolving and complex landscape, and requires continual updates to guides and resources, and consistent and diverse support for resource centres (such as Mobility Information Points[3]). As *The Situation of Artists and Cultural Workers and the post-COVID-19 Cultural Recovery in the European Union* report highlights, "The high mobility of cultural workers and artists is accompanied by a lack of unified regulations or policy coordination regarding taxes, social security, minimum wage, recognition of diplomas, and related access to funding and up-to-date information on these issues" (Culture Action Europe and Dâmaso, 2021: 12).

Recently, these administrative burdens have been put under even more pressure during Brexit, as the lack of clarity around trade agreements made planning more difficult (see, for example, Arts Council England, 2017), and the COVID-19 pandemic, as the health and entry requirements established by different countries make mobility even more difficult.[4] Since the Brexit transition period ended, visa processes have become more complicated and 81% of musicians surveyed for a House of Commons evidence session stated that touring in Europe will not be financially viable (Mattocks, 2021). In the context of the pandemic, testing, medical checks, recognised vaccine certificates, travel quarantining regulations and last-minute changes of plans due to sickness have become part of the cultural mobility planning process. These conditions have meant that travel has become inaccessible for those in countries where full vaccination has been slower (Holder, 2022). Pandemic-related conditions also add to the inequality of travel for the holders of different passports; for example, the Passport Index shows that a German passport-holder can travel to 116 countries without a visa, whereas a Bangladesh national can travel to a mere 15 countries (Arton Capital, 2022).

While programming made the sudden shift to online spaces at the start of the pandemic, the types of mobility involved were not dissimilar to the types of mobility activities outlined above – collaborations, co-productions, co-creations, research, network meetings or fairs, residencies, one-off projects, staff exchange, professional development programmes or training – albeit mediated through the screen. It is not the types of mobilities themselves that have drastically changed so much as the tools that are used and the people involved. However, these changes have widespread implications for the way programmes are designed, the resources required, the audiences targeted and who can be involved. Moving to the digital space, which happened at great speed during the pandemic, might seem like a solu-

(2) See, for example, the Pearle* and European Festival Association *Ultimate Cookbook for Cultural Managers* guides on topics such as visas, tax and social security or On the Move's mobility funding guides, to name a few.

(3) For more information on the Mobility Information Points (MIP), see: https://on-the-move.org/network/working-groups/mobility-information-points

(4) This is particularly the case for those who are forced to travel, such as those fleeing from places of conflict and persecution. Cultural workers in this situation report a reduction in funding, fewer places for hosting artists and more administrative challenges (such as more difficult visa application processes).

tion to some of these challenges (such as visa restrictions or the inability to travel), but who has been left behind in this process?

Although the use of seemingly cheap and open access digital tools to bring people together across borders appears to be an ideal solution, the reality is, of course, more complicated. Online tools are a way to mitigate some in-person costs, such as venue rentals, but going online is not always more financially beneficial or sustainable. The *Virtualised Dance?* report argues that "rather than cutting down on costs, keeping (parts of) dance online will require more work, planning, and funding than traditional programming" (Fol, 2021: 6). *Cultural Relations in the New Normal* also highlighted the significant investment in running online events, explaining that "in many cases, the number of people in teams remained the same, if not decreased, while at the same time integrating digital elements into projects or developing fully new digital models for projects takes time and resources to accomplish" (Karnaukh and Zhyvohliadova, 2021: 12). Professional development is vital in addressing some of these challenges, but a holistic approach is required. Skills are needed not only in filmmaking and other digital creation, but also for the communication, marketing, circulation, presentation and documentation tasks that support digital production.

Furthermore, the income from going online does not always compensate the loss of on-site types of events (concerts, live performances etc.). The *Rebuilding Europe* report, for example, found that revenue from digital sales in the recorded music industry is expected to grow by only 8% and the physical sales of CDs and vinyl will be down by 35% (EY Consulting, 2021). This discrepancy between reve-

nue in online and offline sales can be seen in a number of sectors, and "artists increasingly require strong copyright protection and new mechanisms to ensure fair remuneration for the use of their work" (Culture Action Europe and Dâmaso, 2021: 19). It is evident that new models of working are needed as more cultural sub-sectors take their practice online, especially since their output will be sharing the space with the well-established audio-visual sector. As the *Virtualised Dance?* report emphasises, "while contemporary dance becomes more present on-screen, its financial model is not suitable for competing with the audio-visual sector. More partnerships between artists, venues, and distribution platforms and channels should be envisaged" (Fol, 2021: 5). While cultural organisations need distinct fundraising approaches or cross-sector collaborations to bridge the financial gap of providing content online (the *Cultural Relations in the New Normal* handbook suggests looking to start-up culture for models), however, funding bodies also need to adapt their models to take digital programming into consideration.

There are also indirect costs related to "attending" online events. According to the *Measuring Digital Development* report (International Telecommunication Union, 2021), 63% of the population used the internet in 2021 (up from 54% in 2019). However, access is not equally distributed, as 96% of those who are offline live in developing countries, and, globally, people in urban areas are twice as likely to use the internet than those in rural areas. The cost of internet use is also not the same in every country; research from DT Global compares a US$4 Zoom call in the United States to a US$14 call of the same duration in Benin and Malawi (Wilcox, 2021). It is evident that although the cost of participating in digital events

might be lower than taking a flight (and also the challenges of obtaining a visa and other administrative issues), it is not always cheap and accessible for everyone.

It is clear that going online to replace much in-person mobility is not a sustainable solution, and as in-person mobility returns, the administrative and legal challenges persist. As far back as 1980, UNESCO's *Recommendations Concerning the Status of the Artist* called for policies and measures related to "training, social security, employment, income and tax conditions, mobility and freedom of expression" (UNESCO, 1980: no page) in order to improve the professional, social and economic status of artists. While there have been more recent initiatives (such as the European Parliament's adoption of the Resolution on Cultural Recovery of Europe in September 2020, which recognised the role that culture plays), "COVID-19 brought to the foreground the frequent mismatch between official requirements for support and the main patterns of artistic work" (Culture Action Europe and Dâmaso, 2021: 10). For example, there are resolutions in place to facilitate social security payments across the EU or to facilitate visas for artists from third countries (Di Federico and Le Sourd, 2012), but in practice there are still barriers to these processes that make travel not only an administrative burden, but also unwelcoming. As frequent traveller and Moroccan cultural practitioner Maria Daïf wrote in an open letter (when she was granted a Schengen visa for only the exact number of days of the festival programme she was invited to, not a day more) she could not accept the conditions under which "the European authorities allow us (that is, mostly don't allow us) to cross their borders" (quoted in UNESCO, 2022: 145). Although she was allowed to travel, the manner in which the travel was granted – requiring 20 years of financial documentation and the lack of good faith – made it a hostile experience.

ADJUSTING TO THE NEEDS OF THE SECTOR

As seen above, there is at times a misalignment between the systems in place and the needs of the sector, whether this is in relation to funding models that don't match the patterns of artistic work or changing professional development needs (due to advances in the sector) that aren't met. As the *Supporting Relevance: Ideas and Strategies for Inclusive, Fair and Flexible Arts Funding* report explains, "Funding structures, their working models and their capacity to adjust and adapt to changing social, economic and environmental realities play a crucial role in the development of the arts sector" (Ilić and Farhat, 2021: 6). The report emphasises the need for flexible funding that provides space to experiment and "fail", more flexible timelines and a more adaptable and interdependent approach to working with artists. Rather than a top-down approach to funding decisions, there is a need for an "experimental, collaborative, bottom-up process that creates instruments for transition towards a new, fairer arts ecosystem" (Ilić, 2020). As the RESHAPE Project posits, "by working collaboratively and in solidarity, across borders, disciplines, functions and hierarchies, those engaged in the arts can be the driving force of the sector's positive future" (Ilić, 2020). In this space, artists and institutions could co-create future models that create a more ambitious paradigm shift.

The *Supporting Relevance* report also identified the need to "identify blind spots in funding and propose financial solutions: to actively seek the artists, art workers and communities that remain underrepresented in funding processes and devise specific strategies to include them" (Ilić and Farhat, 2021: 6). A potential blind spot in mobility funding is related to the duration of travel. As shown in ▶ Table 1, longer

travel and repeat visits can contribute to fostering more robust local knowledge and sustainable relationships, however, the precarity of the sector means that commitment to longer mobility periods can be difficult to achieve. The *Operational Study* (On the Move, 2019) found that the majority of those who responded to their survey focused on mobility periods of between 5 and 15 days, and while longer mobility periods might also be more environmentally sustainable and lead to more robust collaborations, not everyone is able to fit them in around other personal and professional commitments. The question of mobility duration is a complex equation between what is ideal for the project, for the environment and for people's personal circumstances.

There has long been a call to address the tension between mobility and environmental sustainability, and there are a number of organisations advocating for and educating about more sustainable mobility models.[5] On an individual or organisational level, one aspect of the drive for more sustainable mobility models is the notion of slow, or deep, mobility. For example, artist and curator Miina Hujala describes her experience of travelling by train from Helsinki to Vladivostok (in eastern Russia, facing the Sea of Japan), and exploring the ways in which such travel can be incorporated into residency experiences. She explains that the travel itself "could be a method for 'on-route practice/research'":

As an endeavour (done possibly also with a group) (slow) train travel can provide a place to focus on discussion, learning, exchange of ideas and experiencing things (together), as well as give time to focus on background research, reflectivity of one's own practice, and finding news sources. (Hujala, 2020)

As Hujala highlights, however, modes of travel are not solely an individual's choice, due to inequality of access (some individuals or small organisations don't have the financial resources or time to take more expensive land routes) and these decisions are also dependent on the wider support systems in the cultural sector. The European Parliament, in their resolution to "green" Erasmus+ and Creative Europe, recognised this challenge and called on the Commission not to "stigmatise, discriminate against or exclude participants for whom air travel is the only viable option; calls for special attention to be paid to the outermost regions and to rural and remote areas in this regard" (Farreng, 2020: obj. 13, p. 9). Limitations around budgets for travel, attitudes towards work and the expectations of travel all contribute to maintaining the status quo. Changing this situation involves not only having funding bodies that support more expensive modes of mobility, but also a way to prevent choices of slow or no travel leading to exclusion and marginalisation. Mexican actor and writer Lázaro Gabino Rodríguez makes this point when he responds to choreographer Jérôme Bel's call for less air travel. He argues that "solving an ecological problem without considering social inequality is just another way to reinforce the colonial structure" (Gabino Rodríguez, 2021). This inequality ranges from the infrastructure of different continents (train travel in Latin America is not well developed and the distances are so vast that it can take weeks to travel between countries) to differences in earning capability (some artists from Latin America choose to migrate or work on international projects, as stronger currencies can lead to more financial stability). In his response to Bel's call for no air travel in the performing arts, Gabino Rodríguez argues the following:

Without a larger program, your proposal would mean a yet a greater concentration of resources and cultural capital in the richest cities of the world. It would mean that many of the decentralization and diversification efforts undertaken for many years now, would be threatened. It would mean that Europe would become, even more so, an island of harder and harder access, one that can barely listen to what happens away from its shores. (Gabino Rodríguez, 2021)

Focusing on the local or the regional runs the risk of further entrenching inequality as well as creating insular ways of thinking that cannot take diverse perspectives into consideration. To implement inclusive human-first and participatory decision-making approaches, as outlined in the *Supporting Relevance* report, diverse and global perspectives need to be incorporated. There are some frameworks that can help to facilitate equity, such as mapping the issues in collaboration with informed community groups, developing a framework at the EU level for the recognition of qualifications or feeding diverse perspectives into European level networks and bodies (see, for example, the recommendations in Al-Zubaidi, 2022). This is an ongoing process, however, and, as the *Supporting Relevance* report recommends, "continuously seeking artists and art workers whose practice falls outside of the scope of the funders and imagining ways to make funding more accessible to them is key to funding that is more inclusive and more fair" (Ilić and Farhat, 2021: 34).

SEEKING OUT THE NEEDS OF SPECIFIC COMMUNITIES

Seeking out underserved communities is a vital part of making mobility more inclusive. The turn to digital spaces during the past two years has reemphasised the inequality of access to mobility for a number of communities. For example, On the Move found that as artist residencies moved online there was an increase in participation from groups (On the Move, 2022). This speaks to a need identified in the sector, where 35.6% of the *Operational Study* survey respondents believed that collectives and groups should benefit from mobility (On the Move, 2019: 38). Online residencies could also open opportunities to excluded groups, such carers (see, for example, the Motherhood residency, which has been online since 2012 [Clayton, no date]). This ability for online residencies to work around other commitments addresses a concern raised in the *Operational Study*, which found that longer stays (seen as beneficial) were impeded by personal commitments. Yet as the *Impact Survey on the Arts Residencies* report (Res Artis and University College London, 2021) emphasises, online residencies are a compromise and only a temporary solution; they should not be used as a reason to avoid the systematic changes needed to address inequality.

A similar experience can be seen in relation to artists with disabilities, where online programming sometimes made events more accessible for people with disabilities. However, the online space requires considered thought, and just because it's online it doesn't mean that it's accessible. The Theatre Access 2021 Survey in the UK found that 65% of those surveyed said that over half the online content they encountered did not have adequate audio description (Cock *et al.*, 2021).

Several participants in the *Time to Act* research, which investigated how a lack of knowledge in the cultural sector creates barriers for disabled artists and audiences, highlighted the need for funding agencies to "retain their commitment to broadening reach, engagement and involvement, and actively hold organisations to account" (On the Move, 2021b: 73) when it comes to creating accessible spaces for disabled artists. While there was hope that the pandemic could instigate more discussions about barriers to culture, there was also fear that the needs of the disability sector would be put to one side in order to focus on the economic recovery of the sector as a whole. As one participant put it, "This moment might be 'unique' but nothing much will change in terms of mentalities" (On the Move, 2021b: 73). To change concepts around who has access to mobility, it is first necessary to change concepts of ways of working. As the *Virtualised Dance?* report argues, "no space is barrier-free… and it is really in the combination of both digital and physical realms that an inventive, inclusive way of programming can emerge" (Fol, 2021: 5).

THE NEED FOR FAIR, ACCESSIBLE & SUSTAINABLE FUNDING

Now is the time "to reflect on the infrastructure, systems and policies that affect cultural mobility and through which artist mobility is supported" (Saviotti *et al.*, 2021: 38). This is particularly relevant for issues of mobility, as the COVID-19 pandemic caused a major reconsideration of what mobility might look like. Some of the challenges experienced during the pandemic are related to ongoing pressures, however: "The break is radical, but it also stems from existing models and practises. The crisis may be bringing about new, alternative ways of working, but it is also accelerating and reinforcing processes that were already in motion" (Ilić, 2021: 8). It is therefore important to understand the wider context of what came before the pandemic, while also considering the particular opportunities and challenges it presents. To tackle this challenge, a way forward for the cultural sector should surely include "strengthening the status of artists and cultural workers and, with it, the resilience of the sector" (Culture Action Europe and Dâmaso, 2021: 6).

It is clear from the ongoing challenges highlighted in studies such as the *Operational Study*, that there is a further need for funding that is adapted to the particular needs of the sector, and that this requires artists and culture professionals to be involved in the decision-making process (see for example Ilić, 2021; Ilić and Farhat, 2021; On the Move, 2019, 2021b). This need is amplified by the pressures placed on the sector by the pandemic and the climate crisis. It is clear that online initiatives, while welcome in overcoming some barriers to cross-border travel, should not be used to either replace in-person travel for certain groups nor to avoid finding solu-

tions to the challenges these groups face. As the European Arts and Disability Cluster argues, "international mobility, the circulation of artists, the popularisation of disabled artists' work at [the] European level are the only options to combat the exclusion of disabled artists. Tools at the country level are insufficient" (2020: 10). The turns to online spaces have shown both the capacity for funders to be more flexible in what kind of mobility they support as well as the importance of needs-led support models when considering what groups have been excluded by mobility initiatives. Digital mobility is not the solution, but the critical (and unexpected) mass of online experiences in the past two years has allowed actors in the creative and cultural sector to fine-tune the aspects of mobility that can be adopted in these formats and what cannot. For access to improve across diverse communities, it is necessary to focus less on the tools (digital or not), and more on systematic change.

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PERSPEC TIVES ON MOBI LITY

MOBILITY PRACTICES IN TRANSITION

Taru Elfving

INTRO—DUCTION

During the last three decades, international mobility in the arts has accelerated at an unprecedented pace. This mobility has been structured around an exponentially expanding circuit of recurring events, such as biennials, festivals and art fairs, alongside public and private investment in international network projects and artist residencies. It has been directed by geopolitical soft power and economic interests, and fuelled by ever cheaper flights. In 2020, however, the global COVID-19 pandemic brought this circulation to a momentary standstill and revealed the vulnerability of the professional and societal economic systems that have become ever more reliant on constant global mobility.

Two years since the first lockdowns, it has become clear that the pandemic was not a glitch in the system, but rather has set in motion a transition with far-reaching and as yet-unknown impacts also affecting the arts. Growing concern about the ecological unsustainability and the stark inequities at the very foundations of this circulation had already been raised prior to the sudden grounding of flights and closure of borders. The pandemic has drawn into sharp relief both the challenges posed by the environmental crisis and the patterns of unequal access to movement and resources. It has also shed light on the intricate entanglement of the arts in these wider societal urgencies. Many sectors of the arts, in particular the performing arts and freelancers, have been hit hard economically by the restrictions even in the wealthy European nations with strong public funding systems in place. Leaps in digitalisation have replaced travel and allowed for further inclusivity to some extent during the pandemic, continuing a trend already traceable prior to it. Yet these changes have also come with unevenly globally distributed social benefits and ecological impacts.

Arguably we find ourselves at a point of potentially major transformations right now and these reverberate strongly through questions concerning the mobility of artists today. It is time to reassess the significance for artists and other art professionals of mobility that cannot simply be replaced by digital connections. It is necessary to acknowledge the impacts of mobility in their complexity. For example, certain practices or specialised fields, and practitioners in particular contexts, can be more dependent on travel and international work than others. Moreover, mobility is not always international and obviously not solely centred around the biggest of art hubs. International mobility can no longer be seen as a value in itself, but rather diverse forms and trajectories of movement are important in their challenge to hegemonies and carry potential for ecologically and socially sustainable transformations.

While many professionals in the arts have increasingly come to rely economically on international travel for work opportunities, such as touring, exhibitions, talks, teaching and funded residencies, mobility is also integral to education and research, artistic and career development, professional and peer-to-peer networks. Travel significantly impacts the contribution of the arts to our societies in numerous quantitative and qualitative ways. Intercultural and transnational exchange appears increasingly urgent again. It not only serves homogenising tendencies but also diversifies discourses, and challenges populist and politicised polarisations, while mediating between local specificities and planetary perspectives.

This chapter maps out with a broad brush the complex web of necessities, challenges and potentialities that characterise the significance of mobility in the arts today for practitioners and their work. So as to avoid losing sight of complexity, I am attentive to situated differences of practices with an emphasis on artistic and career development, and also attempt to offer some decentred points of view. As mobility means very different things for diverse art forms and disciplines, and varies radically from one context to another globally, as a case study I will focus in some more detail on artist residencies. Interwoven with other forms of mobility in the arts, residencies offer a prism through which to reflect on the key questions.

What I can offer here is a specific, situated and practice-based perspective on this vast array of concerns related to a radically heterogeneous and dynamically changing field of the arts. The observations and analysis in this chapter build on two decades of professional practice in the expanded field of contemporary art. Located in Northern Europe, especially in Finland and the wider Nordic context, and in London, I have worked as curator, writer, educator and researcher, grassroots organiser and gatekeeper, mainly focused on initiating, facilitating and studying different forms of international mobility and transdisciplinary collaborations. I write this at an international residency for artists and curators, close to home in a slightly yet significantly different cultural context, at the time of an ongoing global pandemic and escalating planetary ecological crisis, while a war has just broken out nearby. Not only the significance, but the very significations of mobility, are in transition.

ARTIST, COMMUNITY & CAREER DEVELOPMENT

Both artistic development and professional community building begin during education. The peer-to-peer networks artists create during their studies often form a lasting foundation or at least a crucial phase in their artistic and career development. The influence of both tutors and peers plays a notable role in how the studies define, both expanding and limiting, the scope of imagined and experienced possibilities of the emergent practices. Mobility can be a significant part of this formative process. The impact of international exchanges during studies, or moves from one school to another for further education, are traceable in the practices and careers of artists.

Mobility could also be argued to be a key component of lifelong learning in the arts (Hirvi-Ijäs and Kokko, 2019). This does not imply only transitions between institutions or educational programmes. Rather all forms of mobility could be seen as transformative in the development of practices – challenging habitual patterns, demanding recontextualisation and nurturing experimentation. This does not necessarily involve international travel either, but can take place locally or, for example, between fields or disciplinary frameworks. Shifts in mindsets, languages, communities, environments – this is what matters.

From the perspective of artistic development, travel – both far away and close-by – has an enormous significance for the arts. Moreover, it has considerable significance for the contribution of the arts to our societies, in numerous ways that are not all measurable in economic or other quantitative terms. This includes learning and research, peer-to-peer support and critique, alongside artistic production and presentation. Mobility allows for the formation of transnational and intercultural communities around specific shared interests and concerns. It allows the artists to critically situate their practices in relation to that of their peers and a range of institutional structures, artistic phenomena and critical discourses in different contexts. This is imperative for the development of most practices, even those that are intentionally rooted deeply in, for example, very specific local artistic traditions. The specificities of practices, perspectives and positions come into focus, and may be productively seen in a different light, through the prism offered by their heterogeneity.

For career development, or at times simply for survival as a professional in the arts, work opportunities and employment demand, and are in turn fuelled by, mobility. Depending on the art form, this involves touring, festivals, performances and exhibitions, but also artist residencies, conferences, teaching and much more. Mobility means income, often also in indirect ways, that is, through visibility, expanding professional networks or invaluable references in one's biography. For many artists, international exposure is increasingly significant for their career development and economy. Notably, in certain fields of art practice it can be impossible to work as a professional artist and to make a living out of it without international work opportunities, which literally pay the bills and allow for a full-time focus on art practice. This is the case especially for the practitioners in contexts where local public and private funding are scarce for the arts, or for those whose practice is not recognised and supported by local gatekeepers and institutions. International recognition can thus also be the needed booster for local career development and the ticket to access local funding.

Alongside the most obvious international activities, such as the presentation and performance of one's work, discursive programmes play an increasing role in mobility. This includes artist talks, discussions and workshops organised alongside the main artistic programme in a range of institutional frameworks. For example, in the visual arts these discursive activities take place in galleries, museums, biennials, art fairs and festivals. On the one hand, they have accelerated the mobility of arts professionals. On the other, these activities make the most out of the professionals on the move, engaging them in different ways with each other and with the local professional communities and audiences in addition to the presentation of their work. This development is taking place in parallel, yet also more or less interconnected, to the expansion of academic activities and further education in the arts, which include artistic practice-based doctoral programmes as well as a proliferation of other avenues for specialisation and lifelong learning. One example of this phenomena is the explosive growth in curatorial and arts management programmes, which today attract artists but also professionals from a range of backgrounds to diversify their skills.

The above-mentioned programmes in the expanding field of education in the arts are often manifestly aimed at international students for a range of critical, strategic and financial reasons. In turn, they have become important platforms for the creation and strengthening of international communities of peers beyond the early formation in art education. This also provides a concrete example of how international activities not only impact those who are on the move, but also influence the practitioners and practices in the local context that hosts these activities.

DECENTRING PERSPECTIVES ON MOBILITY

Not only the significance, but the very signification of mobility, differs considerably between diverse art practices and disciplines, and varies enormously from one context to another. The patterns of mobility in the arts have to be, therefore, also acknowledged in their complexity and heterogeneity. It is impossible to map these intricate patterns and shifting trajectories in much detail in one article; it is nevertheless important, I believe, to pay some closer attention to modes of mobility that decentre the perspectives from the most visible forms of international activities in the arts. Moreover, it is imperative to acknowledge the inequities in access to mobility that have complex causes and effects on a global scale and in regional and local contexts.

International professional networks operating outside the biggest cities and hubs for art have considerable significance for artists and other art professionals, as well as for the audiences. It is crucial to recognise, for example, the work of art organisations or individual practitioners in smaller cities or in rural places developing collaborations in networks of similar organisations or like-minded practitioners. These initiatives, which at times become long-lasting co-operations, offer international opportunities and peer-networks for the locally based artists. They also open avenues for artistic and career development for them outside the main national and international centres for the arts.

The decentred patterns of mobility support thriving professional artistic communities in different locations. They can nurture a diversity of artistic practices and a dynamic arts ecosystem, while resisting the centralising tendencies and the hegemony

of art discourse and funding often gathered in the capitals or other larger cities. These international networks and forms of mobility are often founded on the particular needs and initiatives of local arts communities. They can also foster sustainable regional connections that offer alternatives to other international trajectories of artistic and career development.

This resonates with how the specialised, niche or emergent practices in the arts are often internationally connected from the ground up. Their survival and continuous development are in part, at times in a large part, founded on international peer-to-peer networks. Work opportunities that open up through active participation in these professional communities can be a lifeline for those artists, who might in their local context otherwise have not only meagre visibility for their practice, but also very little exposure to relevant critical discourses around their work.

Digitalisation has already had a significant impact for decades on these highly specialised international communities of peers, yet it is now also making an increasing difference to the broader understandings of mobility in the arts. Digitalisation has also accentuated the significance of in-person and on-site engagements, emphasising the need to re-evaluate different forms of mobility in light of the transformations in working practices that have been speeded up by the COVID-19 pandemic (Panevska *et al.*, 2021). This goes hand in hand with other, longer-term tendencies, such as the escalating move away from larger cities as they are becoming unaffordable for artists and the critical redress of global power structures in the international art world. Different, decentred patterns of mobility may well be ever more significant for artists and art professionals in the future.

ARTIST RESIDENCIES

The contemporary significance of artist residencies reflects the diversity of values, aims and desires associated with mobility in the arts: time and space to work, funding and other kinds of professional support, peer-to-peer community, networks and contacts, learning and research. Increasingly, interdisciplinarity, site-specific work, sharing of working processes, public engagement and participatory practices are also emphasised.

Artist-in-Residence programmes,[1] in the institutional forms through which they are currently loosely defined, have become increasingly prolific since the 1990s. Since the end of the Cold War, residencies have developed hand in hand with the exponential acceleration of global connectivity. Initially they were supported in the unifying Europe by funding policies aimed at transnational and intercultural exchange, and increasingly to boost the internationalisation of local creative industries, while residency networks expanded beyond Europe following globalisation. During these decades, artist residencies have become a key element in international career development in the arts, especially the visual arts (Elfving and Kokko, 2019).

Whereas a residency in one of the cosmopolitan centres of the art world may have been a deeply transformative experience for many young creative professionals in the 1990s, today artists arrive in a residency often already well travelled and virtually connected across the globe. Residencies, like other forms of mobility in the arts, may still offer a valuable break from the everyday – of other professional and personal commitments as well as of the habitual patterns, familiar discourses and established contexts of one's practice. This

(1) For more information on residencies, see Res Artis–Worldwide Network of Arts Residencies: https://resartis.org/

potential for critical reflection and the opportunity to situate one's practice anew remains at the heart of residencies. Similarly, the opportunity to take time to embed oneself in a place has generative potential way beyond fast-paced travel. The residency may also be the only space-time where the resident is considered solely an artist, rather than balancing the many hats of their myriad jobs and other everyday roles.

Residency programmes have, however, professionalised and diversified, and so have the residents. So-called "residency hopping" has become a regular feature at a certain early stage of an international career in the arts. While the reach and accessibility of international mobility has expanded, it has become increasingly competitive in openly neoliberal terms, one open call after another. Networking has become a necessity for the self-organised individuals. Financial precarity pushes the circulation ceaselessly forward.

Residencies have often become just another space-time filled with a race to meet endless deadlines of further applications or other commitments, rather than a time and space reserved for the recalibration of one's practice or experimentation without predefined outcomes. They have also become retreats for the exhausted, rather than retreats from the everyday. There is also plenty of due criticism of some artist residencies being based on dubious financial models, more akin to Airbnb than support structures for artistic work.

Residencies are increasingly expected, by artists and funders alike, to be effective and productive, with measurable impacts – whether artworks, exhibitions, professional contacts, media visibility or further work opportunities. Meanwhile, residencies have become integrated into different institutional models, from artist studios to museums and universities, and from a range of artistic production processes to emergent interdisciplinary environments. They can also be seen to play their part in the service of gentrification and tourism. Residencies themselves are not immune to but can also fuel touristic and exoticising approaches in art practices, and reinforce unequitable trajectories of global mobility along entrenched colonial and imperial faultlines of power (Guevara, 2019; Martini and Michelkevičius, 2013).

Residencies have become a phenomenon that draws into focus numerous concerns regarding mobility, but also shines light on possible sustainable and just transformations, as I will discuss in some more depth in the following: What are the costs of being on the move – ecologically, culturally, socially, subjectively? What kinds of significant impacts and potentialities of travel remain unrecognised, unarticulated or undervalued, and call for attention today? What kinds of forms of collectivity might be possible, or should be strived towards, in these current conditions?

LEARNING FROM THE PAST & THE PRESENT

The history of artist residencies sheds light on collective movements in the arts: from urban to rural sites, to specific cities as cultural hubs, or from one part of the world to another. Notably, these shifts in the directions of mobility traceable in art history coincide with wider societal or cultural transitions.

European artist colonies of the late nineteenth and early twentieth centuries have been identified as some of the many historical predecessors of contemporary artist residencies. The colonies were formed by artists who escaped the urban centres and moved to the seaside villages in search of a change of scenery. Later on, the movements out of the cities were more programmatic and have served as an inspiration to many contemporary artist residencies. In between these flows away from urban environments, there have been significant momentums of international artist gatherings in particular cosmopolitan cities (Elfving and Kokko, 2019).

The historical collective migrations of artists in Europe and North America have their roots in specific political moments and societal upheavals, such as industrialisation and urbanisation, exiles during wars or unification post-war. As an alternative narrative to the European-centred history of artists' mobility, attention has recently also been paid, for example, to the historical and contemporary intellectual traditions of international travel in other cultural contexts (Cata, 2020). These diverse movements provide a useful backdrop for reflecting on the changing conditions that frame and ground international mobility in the arts today: Who has the privilege to choose to travel? Where is travel oriented towards and which way does it mainly flow? What are the values associated with professional travel? What are acknowledged as desirable forms of mobility, by whom and why?

The pre-history of contemporary artist residencies highlights the collective nature of mobility. Artists have not solely travelled, but also gathered together in a more or less organised manner. These collective formations have always had an impact on the local and the international artistic developments. How do contemporary artist residencies and other modes of mobility appear against this background today? The accelerated and expansive global circulation of artists and curators in residencies, biennials, art fairs, festivals, conferences etc. has certainly played a significant part in the formation of a global community of peers. It is arguable, however, whether this circulation has been radically more inclusive than its historical precedents. It can also be questioned as to how it has supported collectivity, negotiation of differences and learning from each other, and whether it has, rather, fuelled individualised competition, market-driven homogeneity and detachment.

Structural inequalities, precarity and unsustainability haunt not only the past but also the present. The pandemic has made the faultlines of unequal access to resources and free movement even starker on the global scale, while simultaneously shining light on inequities in local and regional contexts. When international work opportunities suddenly dried up in 2020–2021, the precarity of artistic practices dependent on being on the move was unveiled. The prolonged state of uncertainty also revealed the fragility of art organisations, such as artist residencies, founded on funding that is dependent on the mobility of artists. In tandem, the situation

highlighted the uncomfortable partial alignment of economies, directions and practices of travel in the arts with those of tourism and flows of capital: the expansion and proliferation of international art events has been increasingly interdependent with the development of tourist economies. Capital has been flowing together with artists and other travellers from the Global North towards always-new frontiers of yet-to-be-explored corners of the earth. That is, until the flights were grounded.

Meanwhile, ecological unsustainability, especially the carbon footprint of accelerated travel, can no longer be ignored, nor the facts of inequity related to the climate crisis: the wealthiest are responsible for the majority of emissions, while the poorest populations are bearing the most severe impacts of global heating. As the latest Intergovernmental Panel on Climate Change (IPCC) report underlines, the most effective response to ecological crises is through action that addresses "inequities such as those based on gender, ethnicity, disability, age, location and income" (2022: 34). Ecological concerns have to be addressed as integrally interconnected to questions of social justice – also in relation to mobility in the arts.

TRANSITIONS TO COME

Ecological emergency, hand in hand with wider awareness of structural inequities and commitment to further inclusivity in the field of the arts, are having an increasing impact on the approaches of both institutions and individual practitioners today. Organisations supporting mobility are actively addressing these concerns, for example, by focusing attention on and developing support structures for less market-friendly collective, performative, socially engaged and interdisciplinary practices that do not always travel easily. Growing emphasis is also placed on regionality, as the geopolitical and economic power relations in the patterns of movement have become evident with all their problems. Some funding is redirected to allow artists in regions with less access to resources and mobility to also travel between neighbouring countries rather than always to the Global North or major centres of the international art world. This is just one aspect of the critical rethinking of financial models that is called for as part of the changing values and practices in the arts. The question haunting debates on climate crisis and social justice reverberates now also through the arts: what could reparations mean in practice?

These structural reassessments are tangible in many forms of mobility: the carbon footprint of travel is justified alongside digital networks as integral to the development of collective platforms fostering skills and knowledge that are needed for ecological reconstruction and sustainable transformations. The promises of digitalisation have been unveiled to have deep-rooted environmental, economic, social and political problems, which demand reconsideration of the significance of travel. Mobility in the arts is increasingly supported with manifestly social or humanitarian agendas, such as by offering tem-

porary asylum for artists threatened by political persecution or fleeing from conflicts.[2] It is now also addressed in relation to enforced migrations. Meanwhile, mobility is not solely directed across national or regional borders, but also bridges the boundaries between art, science and other fields of practice in society. Practitioners and organisations alike are now questioning more and more what kinds of movement, and by whom, are recognised as mobility in the arts. Or, what kinds of mobility practices would be more in sync with the critical concerns and values guiding the work of artists today?

The current tendencies, some of them rather dissonant with each other, sketch out future trajectories for mobility practices in the arts. Return to accelerated international circulation is increasingly undesirable as slower and longer-term commitments, grounded in specific communities and environments, are valued ever more. Virtual modes of mobility, such as stay-at-home residencies, are undoubtedly now here to stay and may take myriad forms in the future. The distinctions of home and away together with the spatial and temporal coordinates of movement require thorough reconsideration in this globally yet unevenly – ecologically, economically, politically, digitally – connected field in transformation.

In response to the multiple current planetary crises, a simultaneous emphasis on locally embedded and globally networked approaches is imperative. Diverse forms and trajectories of mobility are necessary for this urgent hard labour of critically situating our practices in the continuous negotiations between divergent perspectives. The slowing down of travel, which is often now advocated for, is not only a matter of choice of transport. Rather, it calls for a thorough rethinking of the temporality of mobility and the practices of jour-

neying. It is ultimately a matter of taking time, for example, to build longer-term engagements and lasting relationships with places and peers rather than flying through always new series of fleeting encounters. This requires, however, novel support structures and criteria so as to allow equitable access to a less precarious pace of mobility. It also calls for acknowledging the impacts that artists' mobility has on local art scenes, communities and ecosystems – not only on those who are on the move.

Mobility is a significant aspect in the societal role of art. Transnational collaboration and intercultural dialogue no longer appear such dated notions today in the face of escalating crises and conflicts, divisions and polarisations. The phenomena affecting and addressed by the arts are interconnected across the globe and require attention to be paid to both local specificities and planetary processes. The arts are uniquely placed with their diverse methods and means to mediate between these micro and macro scales, and to bring together different – even incompatible – perspectives and positions. Furthermore, the arts can carve out space and time for sensing and making sense of the complexities and uncertainties of the past and the present, while imagining and narrating potential alternative futures to come. This societal potentiality demands recognition and nurture of the specific needs of mobility in different contexts and by diverse artistic practices.

The emergent transformations in the arts may be characterised by a shift of emphasis from cosmopolitanism to cosmopolitics. The notion of cosmopolitanism – as a loose definition of diverse, locally rooted yet globally oriented artistic practices that have a relationship to transnational social

movements (Papastergiadis, 2012) – can be thus expanded to embrace commitments to more-than-human communities. This calls for cosmopolitical practices that attend to all of those who are affected by the consequences of decisions taken and, honouring indigenous cosmopolitical worldviews, acknowledge and pay gratitude to all of those that make them possible (Wall Kimmerer, 2013; Stengers, 2018).

In terms of mobility, cosmopolitical practices would then be guided by intersectional, decolonial and ecological approaches that never extractively simply presume access to places, knowledges, communities and ecosystems (see Demos, 2016; Blaser and de la Cadena, 2018). With these demands of justice, inclusivity and ecological sustainability in mind, the significance of travel has to be carefully reassessed and grounded: mobility for whom and in whose terms, why here or there, and how? How to nurture mobility that is attentive to ecological, social, mental and cultural sustainability? How to foster communities of peers as well as artistic and career development in the arts through mobility practices centred around subjective, collective and cosmopolitical care?

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DIGITAL MOBILITY / MOBILE THINKING

Helen Varley Jamieson

MOBILE THINKING

The interruption of mobility caused by the COVID-19 pandemic is a valuable opportunity to rethink human mobility – such as how we travel, how much we travel and why – and to consider what digital mobility might mean. For most in the field of performing arts, digital mobility in the time of COVID-19 has meant hastily shifting physical events online via live streaming or audiovisual conferencing platforms such as Zoom. Financial and organisational pressures, as well as the need to keep performing and to stay connected with audiences, have meant that many have approached the Internet as a broadcast medium, similar to live television. Others have experimented with the digital and participatory potential of the Internet and been hailed as groundbreaking by mainstream media (with the unfortunate consequence of erasing the long history of networked performance[1]). There has been stress, uncertainty and isolation, and many have suffered financially or lost their jobs. Some regard the shift online as a temporary measure and cannot wait to get back to how it was.[2] But overall, the pandemic has been a time of widespread engagement with and embracing of digitisation within the performing arts and all other arts disciplines, spawning experimental projects, virtual residencies,[3] online festivals and critical research, as well as a new level of digital maturity across all sectors of society.

In her book *Hope and Grief in the Anthropocene*, Australian geographer Lesley Head writes that "uncertain futures demand different and more mobile kinds of thinking" (Head, 2016: 50) and cautions that we must not let uncertainties paralyse us. Head's ideas are prescient in the context of the pandemic. She articulates concepts of loss, grief and hope in relation to the Anthropocene: how despair and denial about

(1) For example, Youngs (2020) and Akbar (2020). In response, and to give a glimpse of online performance that existed before 2020, Annie Abrahams, Suzon Fuks and I created *Before the First*: https://vimeo.com/503467731 (Accessed: 18 February 2022).

(2) For example, Mackintosh (2020).

(3) Such as the #TakeCare and #TakeHeart residencies hosted by Meta Theater, Germany: https://www.meta-theater.com (Accessed: 18 February 2022).

climate change immobilise us; that we must learn to grieve and to live with loss, including loss of mobility or loss of places we are forced to move away from; and that we as a species are already transitioning, adapting and moving in hopeful directions. We can apply the same thinking to the impact of the pandemic on physical mobility within the arts in our response to the restrictions and forced digitisation. Everyone has been affected to some extent by postponements, cancellations, short notice events, exhaustion from constant changes as well as fatigue from being so much in front of the screen. For many, digitisation has been out of necessity rather than choice and for some it has been financially and emotionally painful, accompanied by feelings of loss and grief. The pandemic has forced a break with the past, as Arundhati Roy reminds us, and offers the chance to reimagine the world anew (Roy, 2020). Issues of sustainability with regard to mobility and digital technology have been brought to the fore, and even as we mourn for what we have lost we must take the opportunity to rethink our future.

SUSPENDED MOBILITY

My own journey into digital mobility began long before the pandemic. As a theatre artist in New Zealand in the 1980s and 1990s, I experienced restricted mobility: touring within the country was not easy – there was little in the way of infrastructure for anything outside mainstream commercial tours, and even that was limited. A small population spread over a large area with poor public transport meant that international acts usually only came to one or two of the largest cities, and national touring by local theatre companies or independent groups was rarely economi-

cally viable. Our closest neighbour, Australia, was a four-hour flight away and those were the days before budget airlines. For most theatre artists, "mobility" meant moving on to new shows in the same town rather than touring the same show to different towns and new audiences. Festivals and conferences overseas were really only accessible to academics and a small number of artists. I began travelling to Europe in the late 1990s, as airfares became cheaper and the Internet made mobility easier: travel could be booked online, money moved via Internet banking and accessed from money machines, and artistic networking and collaboration could be researched and planned quickly and easily. This was the beginning of my digital mobility. I had email and a website, and I joined all the mailing lists I could find: Faces,[4] Rhizome,[5] Nettime,[6] Netbehaviour[7] and more. I discovered interconnected communities of artists who shared my interest in the artistic potential of the Internet. I began to collaborate with like-minded artists around the globe, and to develop the new artform that I call cyberformance[8] – live online performance by remote artists.

Cyberformance and the Internet offered a solution to the problem of New Zealand's geographical distance but, paradoxically, increased my need for physical mobility. Most of my work was taking place online and I could do it from my home in Wellington, yet I was travelling more and more in order to develop, share and be paid for this work. I was invited to festivals and conferences, asked to give workshops and wanted to collaborate physically as well as remotely with artists around the world. Meeting in person is not essential – I have many rich friendships and working relationships that are purely online – but it is wonderful. In the end, I partly solved, or at least suspended, my mobility problems

(4) http://www.faces-l.net/ (Accessed: 18 February 2022) – network of women in digital art and new media.

(5) https://rhizome.org/ (Accessed: 18 February 2022) – digital and online arts organization.

(6) https://www.nettime.org/ (Accessed: 18 February 2022) – mailing list for critical discourse around net art.

(7) https://www.netbehaviour.org/ (Accessed: 18 February 2022) – a networked artists' community.

(8) https://en.wikipedia.org/wiki/Cyberformance (Accessed: 18 February 2022).

by migrating to Europe. Large cities closely located, high-speed train networks, well-developed cultural infrastructure and better funding opportunities (at least in Western Europe) all aid the mobilisation of digital arts projects: better resourcing gets projects started, and physically attending festivals and conferences sustains them. For more than two decades I have been practising digital mobility: devising and performing cyberformance with collaborators around the globe, nurturing distributed ensembles, presenting at conferences and festivals proximally or remotely, teaching workshops online, contributing to the design and development of digital tools, and participating in networked communities. I wrote about this in the online journal .dpi,[9] in an issue with the theme "suspended mobility" (Jamieson, 2007). I explored notions of time, liminal spaces and the inherent contradictions and paradoxes of my digital work and life, and wrote about how the suspended mobility of the Internet allowed me to exist in multiple time zones simultaneously, travel the world without stepping away from the computer, and sit perfectly still while my digits danced up a frenzy of online performances, projects, connections and collaborations.

Shortly before the pandemic, I found myself longing to really suspend my mobility, both digital and non-digital. I planned a sabbatical for the first half of 2020 to rest, reflect and spend time with family and friends in New Zealand. My partner and I travelled there at the end of January, observing the increasing signs of the pandemic as we crossed the globe. Soon after we arrived, the country was plunged into lockdown and my dreams of a sabbatical went out the window. It was impossible for me not to work when everyone and their dog now wanted, or needed, to perform online. It was also a critical time for Up-

Stage, the online venue for cyberformance that I have been part of since its inception in 2003.[10] This artist-led, open-source platform provides a virtual stage that is accessed via a web browser. Artists use all kinds of digital media – avatars, animations, audiovisual streams, pre-recorded audio, text2speech, live drawing and text – to present live performances to audiences who interact in real time via text chat and other tools. By 2019, UpStage was technologically geriatric and its future uncertain as we struggled to find funding to rebuild it. When the first lockdowns happened, I found myself inundated with difficult-to-answer enquiries from artists wanting to use UpStage, requests for advice about streaming, proposals for collaborations, invitations to give presentations and generally an increased interest in my work. It was gratifying, but it completely demobilised my sabbatical and created a curious sense of hyperactive immobility: I was torn between the pressure to jump into this fast-moving flood of new interest in my field of expertise, and the opposite desire – to walk away, sit back and just watch it all float past. But the latter was not to be. I was swept into the torrent of digital creativity and immersed in two specific projects: the cyberformance series *Mobilise/Demobilise* and the online performance festival *Bodies:On:Live*. Both projects model digital mobility and offer examples of how Lesley Head's ideas can be applied to our digital mobility as we navigate our way through the portal of the pandemic (Roy, 2020).

Mobilise/Demobilise explores human mobility within the contemporary political and environmental context. The concept was developed in 2019 as a collaboration between Teater InterAkt[11] (Sweden), Schaumbad – Freies Atelierhaus Graz[12] (Austria), the Centre for the Cultivation of Technology[13] (Germany) and the global UpStage community. We were interested in all aspects of mobility and immobility, from migration, tourism and transport to demobilisation (disbanding troops and moving from a state of war or action to one of peace or repose) and the impact of mobile technologies on society and the environment – a deliberately broad approach so that we could follow the ideas that resonated most once we began our research. We planned to collaborate online and in person, to present cyberformances in UpStage, and to "mobilise" UpStage by re-engineering the software to make it compatible with mobile devices (tablets and smartphones) as well as desktop computers. We wanted to explore hybrid online–offline performances and collaborate with audiences to investigate ways of interaction and participation that responded to both the theme and the technology.

Of course, we had no idea that the notions of mobility central to our theme and our assumptions of being able to travel and work physically together were about to be turned upside-down by COVID-19. For those of us privileged enough to believe we have the right to travel wherever and whenever we want, the pandemic has given us a taste of reality for those whose mobility is restricted or forced. When in mid-2020 we received news from Creative Europe that our funding application was successful, the pandemic was already wreaking various degrees of havoc for nearly everyone across the globe. Our project was based online, so in

many respects we were in a better position than most performing artists who were dealing with postponements and cancellations, but we still had to rethink and adapt some aspects. We juggled dates for meetings and events, but could not have as many physical meetings or explore hybrid online–offline audience interaction to the extent we had planned, and had to accommodate changes in partner organisations' circumstances. Individual participants experienced various personal challenges and stresses, which also had an impact. The project avoided being suspended or demobilised, but it has progressed at uneven speeds and required many detours and endless flexibility.

Thematically, our interests gravitated towards the environmental aspects of mobility. From reading Lesley Head and related thinkers, we formulated four questions that underpin the project: *What moves you? What stops you? What do you mourn for?* and *What do you yearn for?* The private car became a recurring motif representing the connection between mobility and the environment, and the contradictions that we live with: the car as a symbol of freedom, privilege and first-world mobility; air pollution and the physical space occupied by cars in cities; and rising sea levels reclaiming coastal roads and car parks. We looked backwards in time to the environmental damage of colonial migration, around us at contemporary resistance to the car's destructive dominance of the city, and forward to the hopeful dreams of a young skateboarder, herself a migrant, who loves cars and is enthusiastically learning to drive.

The first *Mobilise/Demobilise* festival took place 15–18 October 2021, launching the newly rebuilt UpStage platform and featuring three cyberformances.[14] Originally, we intend-

(11) http://www.teater-interakt.se/ (Accessed: 18 February 2022).

(12) http://www.schaumbad.mur.at/ (Accessed: 18 February 2022).

(13) http://www.tech-cultivation.org/ (Accessed: 18 February 2022).

(14) A show-reel is available at https://vimeo.com/654450855 (Accessed: 18 February 2022).

ed that the participating artists in Germany, Austria, Sweden, the Netherlands and New Zealand would collaborate on all of the cyberformances, working together to devise and perform, and to involve proximal audiences in each locality. However, reduced possibilities for physical meetings and the pandemic's impact on the financial and staffing capabilities of the partner organisations made this difficult. Even finding times for online meetings was challenging as people frequently had to revise their schedules in response to external changes. To be most effective with everyone's time, we agreed that each local group would independently create its own cyberformance. Two groups were able to have physical installations and a small proximal audience. *Repose* had a street-facing window installation in a gallery in Nelson, New Zealand, live interactions with passers-by and associated activities before and after its festival performances. *Go Go Go* included street events before the festival and was performed live from Schaumbad's gallery in Graz, Austria, where a proximal audience watched a projection of the cyberformance, interacted from their phones and enjoyed a live concert at the end. Some artists were present in the gallery so the audience could see how they created the cyberformance, others performed from their homes in Graz and one was in the Netherlands.

The third performance, *ReMove*, was invited to perform at the Malmö Community Festival shortly after its online premiere, in a physical space with both proximal and online audience. The central performer, Parnian Faizi, is not a professional actor and Teater InterAkt's director, Sara Larsdotter Hallquist, was interested to discover that, having first created and presented the performance online, it was easy for Parnian to then perform it in a proximal context. If the physi-

(15) UpStage was used in a similar way in 2007 by director Anna Furse and the ensemble for *Dun Juan. Who?*, a performance devised partly online by artists in England and Slovenia. Another example of migrating work from the digital back to the physical space is Split Britches' performance, *Last Gasp WFH*, devised and rehearsed via Zoom during the first lockdown and presented online then transferred to the physical stage: http://www.split-britches.com/last-gasp/ (Accessed: 18 February 2022).

(16) Such as climate refugees; see Ida (2021).

cal presentation had been first, Parnian might not have been confident enough, or it would have been a much longer process for her to feel comfortable to perform. Teater InterAkt is now exploring further the possibilities of using UpStage as an online devising and rehearsing tool for offline as well as online or hybrid performances.[15] The company works extensively with migrants and refugees who cannot always be physically present or travel, or are required to move away.[16] UpStage offers creative possibilities for collaboration with people whose mobility is dictated by their migration status: they can contribute remotely to the devising process and perform without physically travelling, and friends and family members in other countries can experience and engage with the performances online.

One of my most important communities is the Magdalena Project[17], an international network of women in contemporary theatre and performance, whose members organise autonomous festivals around the world. In 2019 there were nine Magdalena events, held in India, Argentina, Denmark, Brazil, Germany and France, and I had the good fortune to attend five of them. These physical meetings are a rich combination of friendship and professional development. The theatrical forms represented are diverse and include hybrid/digital performance and cyberformance, but most are embodied (movement or image-based theatre, mask, puppetry, song-theatre and traditional forms). Many in the Magdalena network were badly affected by the lockdowns and cancellations, suffering significant loss of income as well as the loss of these nurturing meetings. Moving their work online was not easy for those whose practice is strongly based in the physical body and proximal presence of the audience, but most rose to the challenge and on the way gained a new appreciation of cyberformance and digital work.

When in early 2020 Elizabeth de Roza[18] contacted me and asked if I would help organise an online Magdalena festival, I naturally agreed; it was something I'd often thought about, but the time had never been right. Now, the pandemic provided the perfect opportunity to merge my parallel universes of cyberformance and Magdalena. We gathered an organising team and looked for funding, without success; but artists in the network generously and immediately agreed to participate with only the promise of a share of whatever we could raise in donations. The need to come together to connect, present and exchange was stronger than ever in this period of isolation and immobilisation. *Bodies:On:Live*[19] took place throughout June 2021, with workshops during the

first three weeks, then a weekend of performances, panels and presentations. The main platform was Zoom, with some events in UpStage, OhYay and Gather.Town.

As a lead-up to the festival, we held monthly gatherings in Zoom from November 2020 to May 2021, called *AT:HOME*. These events created a space for members of the network to meet informally and share their lockdown experiences, and to become more comfortable and confident in the online environment. The sessions attracted up to 45 participants, and everyone had the opportunity to speak. The time changed from month to month to accommodate different time zones, and translation was provided to and from Spanish, Portuguese and other languages. For long-time members of the network, accustomed to meeting regularly at festivals, the *AT:HOME*s were precious opportunities to meet and support each other during a difficult time. There were others who had never been to a Magdalena festival and their only experience of the network thus far was digitally, via the website and email newsletter. Now it was possible for them to meet other Magdalenas and experience the network's ethos and culture online. We adhered to the Magdalena principles of attention to detail, rigour in artistic practice, optimal technical conditions and a sense of welcome and generosity throughout (Mastrominico and de Roza, 2022). During the *AT:HOME*s we experimented with Zoom's features, such as breakout rooms, simultaneous translation, scheduling and registration, and tested ideas for hosting, moderation and activities so that by June we were well prepared to run a smooth online festival. I had previously organised several online festivals, mostly in UpStage[20], and some on the team had similar experience, while for others it was a completely new way to work. We allocated tasks to smaller groups,

(17) https://themagdalenaproject.org/ (Accessed: 18 February 2022).

(18) Elizabeth de Roza was one of the organisers of the Magdalena Singapore festival in 2006; her practice and research focuses on embodiment and cross-cultural performance at the intersections of decolonial and feminist theories.

(19) https://onlinefestival.themagdalenaproject.org/ (Accessed: 18 February 2022).

(20) Six annual festivals were held in UpStage from 2007 to 2012, and a tenth birthday festival in 2014; in 2012 I was part of the organising group for CyPosium: https://www.cyposium.net/ (Accessed: 18 February 2022).

used Trello to manage tasks and share online documents, had meetings as often as time zones and other commitments allowed and supported each other as best we could to form a cohesive distributed team.[21]

Similarly, the *Bodies:On:Live* programme included artists working online for a long time as well as those with little or no online experience. For example, Magdalena Project founder Jill Greenhalgh was sceptical but agreed to experiment with staging an online version of her intimate performance installation *Daughter*, using the chat platform OhYay. Another of the founding Magdalenas, Gilly Adams, made her online debut with an adaption of her solo show *Mrs Blister Changes Boots*. Aerialist Jana Korb took her laptop up into the air in a hybrid participatory outdoor online on-trapeze performance, *Hochzuhaus*. Artists from Europe, the Americas, India, Asia, Australia and New Zealand shared their experiences of shifting their practices online in panel discussions and presentations accompanying the performances.[22]

Feedback from the festival and the AT:HOMEs was overwhelmingly positive: participants were grateful to be able to come together digitally when physical travel was not possible, and they gained new skills, knowledge and experiences. The opportunity to maintain connections and continue to share and exchange work despite the pandemic was invaluable, and many appreciated for the first time the creative potential of the Internet. After the festival closing party, Jill Greenhalgh commented to me that she had had the feeling that the organising team were celebrating together in the same room (we were in the UK, Germany, Serbia, Hong Kong, Indonesia, Australia, Chile and Brazil). This confirmed to me that we had successfully communicated the powerful

sense of distant togetherness to practitioners whose work is based in proximity and the physical body. Twenty years earlier, when I first presented cyberformance at a Magdalena festival[23], it had roused a strong reaction in some theatre practitioners who were unable to accept the apparent absence of the body. Today, in the context of the pandemic, this absent presence is not only acceptable, it is necessary.

(23) Transit III, "Theatre – Women – Generations", at Odin Teatret, Holstebro, Denmark, 18-28 January 2001.

(21) The *Bodies: On:Live* organising team was Elizabeth de Roza, Helen Varley Jamieson, Christina Papagiannouli, Janaina Matter, Karin Ahlström, Nur Khairiyah, Suzon Fuks and Zoe Gudović.

(22) Bodies:On:Live is documented on the festival website: https://onlinefestival.themagdalenaproject.org (Accessed: 18 February 2022) and its YouTube channel: https://www.youtube.com/channel/UCfBtVPabmWKB-MGRstUsaIQg/videos (Accessed: 18 February 2022).

INSIGHTS

The necessity of absent (or remote) presence and digital mobility is new, but the reality of it has been around for a long time – from online meetings as alternatives to excessive travel, to the mobile phone as a lifeline for refugees. During a recent panel on digital arts practice,[24] an audience member asked whether Internet access should be a human right and I answered yes, although we must not forget that many people in the world do not have access to basic rights such as clean water, housing or personal safety. For those in the most industrialised countries, not having Internet access now means restricted participation in society. Offline alternatives must still be available for those who do not have access to the Internet, and during power cuts or emergencies; but in these societies Internet access is now almost as fundamental to Western life as running water or electricity.

Collectively, society has reached a new level of digital maturity, becoming more astute with regard to data security and privacy, more sophisticated in online interactions and more strategic in differentiating between professional and personal in the digital world. This digital maturity has positive benefits in many areas, including the arts. More people are aware of and interested in online events and performances, and open to taking a risk on experimental online work. Importantly, there is greater financial recognition for online work: audiences are more prepared to buy tickets for online events, online payment systems are easier and safer to use, and funding programmes are moving to follow the trend. Across all economic and social sectors there is a greater understanding that working online can be just as productive or creative as working in a physical environment and deserves equivalent attention and remuneration. We are also thinking

more critically about the impact of digital tools in all aspects of our lives and the environment. While digital solutions are touted as sustainable alternatives to travel and other environmentally damaging activities, the Internet consumes enormous amounts of energy (Kettle, 2021), and e-waste is a massive and growing problem that urgently requires innovative, mobile thinking to find solutions (Ruiz, no date).

Mobile thinking is essential in these uncertain times: this requires us to examine our fundamental notions, be prepared to give up what might be no longer useful, to adopt new strategies and to make mistakes along the way – working it out as we go (Head, 2016: 50). Many of us have already begun this process, for example rethinking why and how we travel or commute. Those who are flexible and inventive will survive, those who resist change, ignore problems and yearn for the old "normal" will be left behind. In fact, agility of thought was already a necessary skill in the arts – particularly for independent freelancers working outside of established institutions. We are used to our plans being turned upside down by funding decisions or other reasons beyond our control. In theatre we are trained to think on our feet, to improvise, to invent. Limits, obstacles and challenges force us to be creative, flexible and mobile, and both *Mobilise/Demobilise* and *Bodies:On:Live* both demonstrate this. *Mobilise/Demobilise* was planned before the pandemic and had to adapt; being already online positioned it well to survive the crisis, but made it ineligible for targeted COVID-19 recovery funding.[25] The project was also impacted by other effects of the pandemic on the partner organisations. *Bodies:On:Live* was born from the pandemic, arising from the need to find new ways to meet and share our work when our physical mobility was restricted. It also failed to access funding, mainly be-

(24) "Digitalität: die aktuelle Praxis und Zukunftsvisionen", 28 January 2022. Information about the session available at: https://vier.ruhr/digitalitaet-die-aktuelle-praxis-und-zukunftsvisionen/ (Accessed: 18 February 2022).

(25) *Mobilise/Demobilise* was already online, so ineligible for grants to transition to working online; no proximal events had been confirmed before the pandemic hit, so could not apply for cancellation subsidies; we did not need to digitise because we were already digital; and we did not need to upskill because we had already taught ourselves and were teaching others.

cause it lacked an official structure and physical base. Arts funding is still predominantly connected to geographical location, which has always been problematic for truly global projects such as the Magdalena network and UpStage. As ongoing digitisation generates more geographically untethered projects, funding agencies need to respond with new digitally mobile funding models.

Time has also become untethered. Lesley Head notes that our (Western) expectations of seamless time and mobility are the points where we are most reluctant to compromise with regard to the environment – for example, persisting with the convenience of private cars instead of climate-friendly alternatives (Head, 2016: 161). The pandemic has created stress and heightened uncertainty in relation to time as well as around mobility. Digital mobility removes travel time and, as I observed in my article on suspended mobility, allows us to exist in multiple time zones simultaneously, theoretically giving us more time. But huge amounts of time have been lost to postponements and rescheduling, dissipated in the inertia of lockdowns or sucked into a never-ending workday that traverses all time zones. The unpredictable expansion and contraction of time is frustrating, fragmenting and exhausting. Recalibrating our expectations takes even more time, and while we work through this and the wider transitions society is undergoing, we need patience and care for each other and for ourselves.

CONCLUSION

The rapid move to digital mobility over the last two years, necessitated by the pandemic, has required a degree of mobile thinking that will take time for society to adjust to. As artists, one of our roles is to imagine how such changes might transform society and to offer examples that assist in adapting to these changes (Kockelkoren, 2003). Projects such as *Mobilise/Demobilise* and *Bodies:On:Live* model digital mobility through remote collaboration, online events, purpose-built platforms, self-organised structures and networked communities. At a practical level, policymakers and funding agencies need to align their activities to this digital shift, with mobile thinking and flexible programmes that enable transformation. Lesley Head asserts that "[...] profound historical change tends to come from the points of flexibility outside the concentrations of power" (Head, 2016: 11) and it is to those experimenting at the periphery that the institutions must look for ideas about where digital mobility might take us. There will be more online festivals, more virtual residencies and more geographically untethered projects, such as the examples given here. Policies and support structures need to reconsider their agendas in terms of regional borders, the prioritisation of proximal events and assessment criteria.

Bearing in mind the words of Lesley Head and Arundhati Roy, I return to the questions: *What moves you? What stops you? What do you mourn for? What do you yearn for?* in the context of digital mobility in the arts and cultural sector and, in particular, in the field of performing arts. We know that a pandemic cannot stop us, that thanks to digital technology and the Internet we can still be mobile even in the jaws of this crisis – we can meet, continue to work, we can move and be moved. Sometimes we are stopped by frus-

tration and exhaustion, and we mourn the loss of physical meetings and embraces, yet we are still moved by the need to connect and create. Some yearn for a return to a "normal" that no longer exists. I yearn to move forward with the hope that Lesley Head identifies, with the insights gained from this period of suspended mobility, through the portal of the pandemic and into a digitally mobile and environmentally sustainable future.

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THE CHALLENGING ROLE OF HOSTS IN CONTEMPORARY MOBILITY IN CULTURE

Dea Vidović and Ana Žuvela

INTRO—DUCTION

The shift toward globalisation and global geopolitical change in the post-Cold War period has substantially influenced the cultural sector, significantly affecting cultural homogenisation and placing enormous financial pressure on the sector. These impacts were accompanied by competitive development and standardisation of arts institutions in their struggle to grow or, on the other side, survive, in the art world. The instrumentalisation of arts within the creative economy discourse and its symbols, such as prominent museums, festivals or biennials that are based on international circulation, became a standard in the contemporary art world. At the same time, various local initiatives and infrastructures appeared that also participated in the international flow of artwork, cultural goods, artists and cultural professionals, travelling from one place to another for different purposes – learning, exchanging, creating, producing, presenting and distributing. Because of these movements, in the past few decades, the internationalisation of arts became immanent in the cultural ecosystem. It is linked to artists' career development and is the indispensable ingredient of all international events and different public cultural activities.

For all actors who participate in this globalised art world through mobility practices, hosts – individuals, institutions, associations, companies and other entities who are in charge of hosting artists and cultural professionals during their stay at the destination – have a vital role. This stay implies artists and cultural professionals' involvement in cultural activities: participation in festivals, biennials, art fairs, exhibitions, residencies, theatre performances or any other format of public events or cultural and/or artistic ed-

ucation, research, talks, production and work. Hosts are the ones who provide space and different resources for creating, producing and presenting arts or for pursuing research, experimentation, or reflection and education. In addition, they play a vital role in building and providing adequate and invaluable infrastructure for mobility, including planning, devising, conceptualising, programming, financing, implementing, reporting, monitoring, evaluating and terminating mobility experiences. Furthermore, hosts are the ones who maintain decent living conditions for the international circulation of artists and cultural professionals.

Considering hosts' essential function in the mobility cycle, the significance of mobility for the cultural sector and the many studies of mobility in culture, there is a remarkable lack of research that considers their role in creating the context of mobility and their responsibility in providing the conditions for mobility. To date, there are primarily studies and different discursive programmes that thematise specific formats such as residencies or festivals (IFACCA, 2013; OMC, 2014; Elfving *et al.*, 2019; EUNIC, 2022; Res Artis and UCL, 2020). The majority of research on mobility has addressed the artists' and cultural professionals' perspectives (OTM and Pearle, 2014); mobility in general (OTM, 2019); a specific topic of mobility, such as digital mobility (OTM, 2022); touring (Perform Europe, 2022); or motivation to provide information on public and private funding for mobility (OTM, 2020; Ptak, 2011). In this chapter, we explore the broader range of hosts' responsibilities and challenges they face while providing mobility opportunities.

HOSTS IN THE MOBILITY CYCLE

Modern cultural institutions, such as museums, theatres, galleries and libraries, established in the 19th century, have served as the primary agents between cultural content and the audience. They build an economic and social hierarchy in cultural life, creating barriers between high culture and popular culture. After the second world war, new actors, especially from the private and civil sectors, joined the cultural life that counterplays and offers the opposite of these bureaucratic and conventional old institutions, bringing new artistic ideas (Kangas and Vestheim, 2010). Whether the new actors from the private and civil sectors are subsidised, funded by public and private bodies, or compete on the market, in the contemporary art world they all govern and manage cultural life in urban and rural areas, as well as contribute and connect in international cultural relations that have become indispensable to globalised culture. In the past three decades there have been more and more cultural actors (big institutions, small and medium enterprises [SMEs], nonprofit associations, philanthropic institutions, universities, municipalities, individuals etc.) who organise different international programmes as a part of international cooperation, cross-border exchange, co-production, touring, European Union (EU) – funded projects and so on. This proliferation of international events has produced growing numbers of many different cultural actors in constant movement.

Every mobility experience offers space and time for encounters between visitors and hosts. At various international events, the hosts are the ones who organise these activities and host all those who participate in them. There are rare mobilities outside that host ecosystem where artists inde-

pendently perform their work on location or provide themselves with all the necessary conditions for living, working, creating artwork or researching and experimenting. In other words, the hosts are essential players in the international art world. However, hosts are not a recent phenomenon; neither is the mobility of artists and cultural professionals. Long before the terminology for mobility in culture was coined, artists and cultural professionals travelled across borders and cultural actors hosted them.[1] Thus, hosts have existed as long as artists have participated in cross-border mobility. Although both face challenges and responsibilities depending on their interests, needs and motivations, for the successful mobility of artists and cultural professionals, especially during their stay at a particular location, hosts have a crucial role as individuals or institutions who organise different international events and implement cultural activities in which foreign artists and cultural professionals are involved.

There is no clear protocol or standard for the diversity of host practices; it depends on the context, specific arts disciplines and cultural formats. However, for artists and cultural professionals, it is essential to obtain relevant and valuable information from the hosts about political, economic, social or cultural issues regarding the location. Hosts are also responsible for securing decent conditions for artists and cultural professionals to work and live at the destination. This role of hosts becomes even more relevant because many international events do not occur in conventional and standardised cultural zones (cultural venues or infrastructures). Many take place in alternative spaces, such as former factories, military complexes, abandoned buildings, public transportation, parks, streets and many other unusual and untypical areas for cultural activities.

(1) These include, for example, Commedia dell'arte, the form of theatre that originated in Italy in the 16th century, which travelled throughout Europe, or the Villa Medici, which was one of the first artist residencies in the world (Batista, 2019).

Hosts are not involved only in the process of artists and cultural professionals staying at the location. Within the mobility cycle, which starts before the artist visits the location and is finalised after arriving at the location, we recognise three phases: 1) before, 2) during, and 3) after mobility. In each phase, hosts have a relevant role and can take part in the administrative, production or logistical aspect of mobility. Hosts take care of different actions in each area, providing various kinds of support depending on the nature of the venue; the formal and informal character of hosts; and many other variables, such as art disciplines (music, performing arts, audiovisual, visual arts, literature, etc.), sectors (public, private, civil), cultural formats (festivals, biennials, exhibitions, theatre performances, residencies, etc.), geographical contexts, thematic focus or other specificities of cultural work. Hosts' role and engagement level change according to the time visitors spend at the location (a day, a few days, a week, a few weeks, a few months, etc.). On the basis of the matrix of all these variables, each host creates its ecosystem in mobility with specific characteristics that become typical for its practices and recognised in the art world as positive or not in providing adequate standards in international relations. Because some hosts have better conditions for their work and development (funding system, human resources, spatial resources, digital infrastructure, equipment, etc.), they can offer better support and assistance to hosted artists and cultural professionals. At a minimum, every host should provide the production of the artistic event or cultural activity. Nevertheless, in many cases there is a lack of concern for the quality of life and work of artists and cultural professionals during their stay at the destination, nor the provision of a decent fee for their work. Unfortunately, we do not have precise data on this because so little research has been conducted.

Table 1 ▶
Role of
Hosts in
Mobility

	Before	**During**	**After**
ADMIN-ISTRATIVE	Call/invitation	Work permit	Tax certificate
	Visibility of calls	Fee remuneration	Evaluation
	Application	Social and health insurance	Reporting
	Travel insurance	Assistance with the registration of residence or events	
	Visa support		
	Collaboration agreement		
PRODUCTION	Preparation meeting	Space for work/research meetings	Postproduction meeting
	Information on local context	Curatorial support	Postproduction assistance/wrap-up of equipment, etc.
	Relevant knowledge for artwork creation/production	Management and production	Making production documentation available (recordings, etc.)
	Technical riders specifications of the available equipment at the destination	Connections with local cultural professionals	
		Opportunity for peer-to-peer exchange	
		Connections with local communities	
		Media and public relations	
		Space for presentation	
		Access for audience	
LOGISTICS	Accomodation arrangements	Provide accomodation	Alumni programme
	Travel arrangements	Meals/per diem	Transport of artwork back to artists' permanent residence
	Support for people with disabilities	Space for rest	
	Support for artists with a family	Assistance for people with disabilities	
	Transport of artwork	Assistance for childcare	
	Technical reader agreement	Materials, equipment, technology	

Overall, the host's support takes place in two key domains: 1) one related to personal aspects of life, and 2) one related to professional work. Both domains are significant for the health (physical and mental) and professional development of artist travellers as they take a break from their everyday lives and professional routines by participating in mobility. As can be seen in ▶ Table 1, which shows the most common forms of support that hosts can provide to artists and cultural professionals before, during and after mobility, hosts manage a significant number of different actions and tasks during the artist's and cultural professionals' stay at the destination. Of course, these forms of support will depend on the previously mentioned variables, and the length of their stay will depend on the resources and capacities of the host.

The period before travelling and staying at the location may encompass everything from publishing the call for mobility or sending the invitation for mobility to arriving at the destination. Depending on who publishes the call (the funder or the host), the host will perform different tasks. For example, they can write applications, or at least assist in preparing the application if the artists are the ones who have to submit their mobility projects. In addition to this starting point of each mobility, the relationship between hosts and artists in this first stage is built through assistance in travelling (including navigating the visa process) and accommodation arrangements; negotiating the provisions of the cooperation agreement organising transport of artworks, materials, and equipment; discussing the technical rider agreement, etc.

The period during the stay includes various aspects of artists' personal and professional lives at the destination. An essential aspect of private everyday care is space for rest

and meals, and satisfactory accommodation. Everyday assistance is especially vital for people with disabilities or those who travel with their family. It is also essential to assist in crises and emergencies caused by various unforeseen situations, such as natural disasters, diseases, theft of equipment, and the like, to enable cultural actors to respond to the negative consequences of such situations faster and more easily.

The professional aspect of visiting actors covers at least two layers: 1) production, and 2) logistic. The production side refers to many different issues, from creating and curating through the engagement of local communities and contacts with local artists and other relevant partners to marketing and promoting artistic work and audience participation. The logistics part of support includes spaces for work, research, presentation and all necessary materials and equipment, as well as technicians who are responsible for packing, unpacking, shipping and delivery of artwork and equipment, preparing and maintaining constructions, light, sounds, objects and video, according to the type of cultural activities, artistic disciplines and the specific needs of artists.

The hosts' responsibilities change depending on the number of artists being hosted and the length of their stay. Similarly, the requirements of hosted artists also depend on the size of the group and the number of days they stay with a host. For example, when an artist stays for a long time in a particular residence, there are different needs than when a large number of artist guests stay for only a few days, or there are tours of musicians or performing artists who also stay for a short time. From the administrative angle, a decent fee for

mobility is vital as travelling and staying on location in creation, production and presentation implies professional work and a way of earning for life.

Hosts can also have a role after the mobility. They can be involved in evaluation and reporting, organise meetings or manage postproduction, and create a programme of alumni and network of hosted artists, depending on their mobility purposes, as well as assist in the facilitation of further cooperation between the artists and cultural professionals with the local residents.

THE PRINCIPLE OF CARE IN A PRECARIOUS ENVIRONMENT

The issue of the sustainability of the cultural sector has already been addressed in the European strategic document *New European Agenda for Culture*, published by the European Commission in 2018. This document highlighted the problem of reducing artists' and cultural professionals' income because of market fragmentation, insufficient funding sources and uncertain contractual conditions. It identified the main challenge of cultural policies as the prevalence of project-based, temporary or part-time employment. During the COVID-19 pandemic, the sustainability of the cultural sector became a cutting-edge topic, with many public discussions and studies pointed out the urgency of the precarious status and working conditions of artists, self-employed professionals and freelancers in the cultural and creative sector. The European Commission dedicated two *Voices of Culture* editions published during the pandemic to this topic (VoC 2021a, 2021b).

Discussions during the pandemic relied on earlier analyses, research and policy documents that addressed challenges in the field of employment in culture and the unstable working environment of actors in culture. The share of cultural and creative industries in the labour market in the EU and contribution to gross domestic product, according to Eurostat data for 2020, is 7.2 million people in 27 EU member states; that is, employees in culture made up 3.6% of the total number of employees in the EU. According to this resource, during 2020, one-third (33%) of the workforce in culture was self-employed, almost double the overall average of self-employed workers in the EU 27 Member States, which is 14% for the entire economy (Eurostat, 2021). Although we do not have data for individual European countries, we can assume that working conditions in culture are unstable across European countries because this is a general global trend caused by persistent reductions in public investments, the demise and marginalisation of the role of unions in this area, and the extensive growth of actors who compete in the market or strive to meet the expectations of public and private financiers.

These data also indicate how large the share of self-employed people is in the cultural sector, that is, that one-third of the sector operates in percarious working conditions. Even though on average they have a higher level of education compared with many other sectors in the EU, this instability of actors in the cultural sector is the result of part-time work, combining two or more jobs, a lack of permanent jobs, temporary employment, and the like. Because of the mentioned conditions, employment in culture is often described as 'atypical' or 'non-standard' forms of work. Thus, many individuals and organisations in culture do not have enough time to dedicate themselves to creativity, processes and re-

search. Because of the lack of appropriate legal, tax and financial solutions; opportunities for mobility, professional development, research and innovation; inadequate social security models in many European countries; and economic and political pressures, the working conditions of artists and cultural professionals in and beyond the EU has become increasingly insecure.

The fragility of working conditions in arts and culture has created new typologies of work, such as piece work or gig work, whereby projects have been defragmented as work units and crumbled into smaller tasks, with gigs and pieces making access to and availability of support for work ever more competitive (Primorac, 2021). This has led to the permeation of the new economic Zeitgeist – the gig economy (Morgan and Nelligan, 2018), a model of discontinuous employment that has led to precariousness, a lack of permanent jobs, short-lived careers and lack of access to sick leave or other benefits, all adding to the physical demands and mental strain that are becoming the norm in the field of arts and culture. Thus, one of the editions of *Voices of Culture* emphasised that "Economic, social, and any other role of culture and the arts cannot be fulfilled if a primary, vital condition is not ensured – a free and fair environment for artistic value to flourish, and for artists to pursue their ideas and aspirations" (VoC, 2021a: 3).

Mobility in culture today cannot be considered without also considering the working conditions in the cultural sector. These conditions do not apply only to artists, who often participate in mobility because, for them, it is a matter of professional development, navigating toward acquiring the necessary skills or interest in international recognition.

Instability has become inherent to local hosts, who are in charge of providing artists and cultural professionals with optimal living and working conditions during their stay. However, the hosts' position is also increasingly becoming precarious, with growing financial and administrative pressures and increasing expectations not only of financiers but also of travelling artists and cultural professionals. Nevertheless, one should take into account the fact that not all hosts are in the same position and that big players and institutions, which are drawing on the 19th-century entitlement of being the essential pillars of the cultural field, have privileges of state or public benefits of secure employment and infrastructure. Regardless of their precarious position, the hosts are increasingly aware of their role and "accountability as a process for sharing power, transparency as a practice of care" (EUNIC, 2022: 6) which was discussed, for example, by representatives of 12 innovative performing arts festivals during the pandemic.

This aspect of *care*, not only care for artists but the effective care for the whole system, has become very relevant to the cultural sector: "care for their peers, audiences, communities, cities, countries and the environment" (EUNIC, 2022: 9). A very relevant aspect of care refers to the transparency of working hours of the staff and volunteers responsible for artists and who should be adequately paid for their work. Imagining what care can include, for example, festivals' representatives recognise "slowness, more breaks, and more consideration of the participants' lives outside the residency" (9). Care also includes consideration of artists' needs and wishes, for example, what they prefer in terms of accommodation (hotel or apartment) or food. Hosts can provide them with a bike for travel around the location, or create a care rider. Look-

ing after audiences can involve a range of possibilities, from creating urban or rural settings to stimulate the audience, to taking care of audience's needs and aspirations, to the consideration of the slowness of events – offering cultural programmes throughout several months (EUNIC, 2022). Of course, this approach requires many systemic changes in funding culture, including a shift from project logic to multiannual support and from short-term results-driven work to more process-oriented work with a long-term impact.

Care for the whole ecosystem also refers to the care of the environment. Growing numbers of cultural actors, individuals and organisations are considering minimising the negative impact of their everyday practices and creating "carbon neutrality policies" (EUNIC, 2022: 18) to declare a climate and ecological emergency. Contemporary managers, producers and event planners who host artists and cultural professionals as a part of the international cultural programmes "have an increasing ethical and legal duty to plan and deliver events that are environmentally, socially and culturally responsible" and, for many of them, this sustainability is "equated with survival" (Séraphin and Nolan, 2019: 3) and place in the core of their work. Sustainability efforts need a formalised environmental management system that takes action and seeks justice, such as the example of the A Greener Festival initiative (Berridge *et al.*, 2019), and many others.

The inclusion of the care principle into the policies and practices of mobility in culture draws attention to critical questions of inequalities, discrimination, exclusion and unbalanced rights and opportunities of access to the cross-border and transnational movement, insofar as care can be interpreted as an ethic that requires much more than a posture of

mutual respect, responsibility and obligation between individuals (Woodly *et al*., 2021). The ethics of care call for a "world undone," for "extracting ourselves and each other from the ideas, values, and institutions of Western modernity" (Harris, 2021, in Woodly *et al*., 2021: 891). In the scope of mobility in culture, this implies practices and processes that deal with decolonisation and the establishment of different kinds of relations, unbounded by domination from any side.

INTERCULTURAL COMPETENCE & DECOLONISATION OF MOBILITY

On a more challenging level, the planning, conceptualisation and forming of a mobility programme or scheme must involve sufficient preconditions for intercultural understanding and competence as well as access to various levels of artistic and cultural actors in mobility. The topics and practices of intercultural understanding, facilitation and competence (Lustig and Koester, 2013) are increasingly becoming critical in the world of mobility as indispensable yet often disregarded ingredients of mobility in culture for exchanging intercultural knowledge, skills and behaviours and fostering intercultural awareness and sensitivity. The rooted position of the hosts in the local environment where artists and cultural professionals stay bestows them the responsibility of providing support for intercultural learning. This approach enables better understanding between the host community and incoming artists and cultural professionals without endangering the identities and specificities of all involved actors. It encompasses language skills, mobility infrastructure and affirmation of a decolonial perspective, including the confidence to create genuine

alternatives to mainstreaming a soft power approach and promoting a global order in culture *à la européenne* (Zayas and Gil, 2020). In addition, hosts play a prominent role in bearing responsibility and contributing with their selections and curation to the unequal access to mobility, as many artists remain excluded from international circulation. Although for some artists and cultural professionals, mobility is an integral part of their routine, for many it is an unattainable or a very risky and uncommon practice. In the majority of cases of residencies, for example, the participants in mobility are "the young, healthy, always flexible artist, independent of any personal commitments, which also matches a neoliberal concept of work" (Möntmann, 2019: 106). When we add sociopolitical and cultural criteria to this praxis, which involves the compliance of the host position, mobility in culture reveals its exclusionary side.

In regard to mobility practices, especially in the role of host in an EU territory, it is imperative to recognise that the EU is not a neutral actor in the power relationships and that European postcolonial relations lack a solid cultural dimension. The hosts' sociopolitical and cultural power position concerning the artists and cultural professionals who engage in mobility, depending on the location and status of both involved sides, is a matter that can be, to an extent, interpreted from the EU's international cultural relations policies. For example, the 2007 *European Agenda for Culture in a Globalising World* and the *Joint Communication to the European Parliament and the Council: Towards an EU Strategy for International Cultural Relations* (European Commission, 2016) assert that cultural diversity is the core principle of the EU, reflecting fundamental values such as human rights, gender equality, democracy, freedom of expression

and the rule of law, as well as cultural and linguistic diversity. In the latter document, some main action points involve fostering mutual respect and intercultural dialogue, ensuring respect for complementarity and subsidiarity, and encouraging a cross-cutting approach to culture. EU policies on international cultural relations are consonant with UNESCO's (2005) *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, which promotes the role of culture, and in particular intercultural dialogue, in addressing some of the most significant global challenges, such as conflict prevention and resolution, integrating refugees, countering violent extremism and protecting cultural heritage (European Commission, 2016).

The contribution of cultural activities to solving international challenges is significant in societies in transition given that cultural programmes, such as ones for mobility in culture, can help open up a dialogue between conflicted parties. Although they may not resolve social and political conflicts, they can provide indirect support, offering autonomous spaces for cultural actors outside the political sphere in societies where the relationship between state and nonstate cultural actors is sometimes fraught (Anheier *et al.*, 2018). However, in the discourse on decolonisation in cultural relations, crucial attention must be given to the missing multidisciplinary agenda exploring and addressing issues such as migration, diasporas and postcolonialism that would push toward a new European identity narrative and a more inclusive EU project. From a micro perspective of mobility in culture and the role of the hosts, the principles and practices of mutual dialogue, a people-to-people approach, bottom-up initiatives, co-creation and capacity building can pave the way toward more horizontal relations with partners, that is, in-

coming artists and cultural professionals, and local actors (Zayas and Gil, 2020). This implies an equal-to-equal dialogue, suppressing any forms of the language of power, overcoming the uneasiness of a dependency relationship, and involving interested and relevant actors in the decision making and planning regarding mobility. The relevance of the local actors and community is central to weaving intricate webs of relations between mobility and locality, enhancing the qualities of an inclusive city/locality and translocality.

IN CONCLUSION: MOBILITY, TRANSLOCALITY & THE AGENCY OF HOSTS

The two central dimensions of translocality[2] are *mobility* and *place* (Greiner and Sakdapolar, 2013). Translocality gained momentum during the pandemic time opening up critical questions on the national and international. Discussions on translocality referred to the collaborations and exchanges in which nation-based entities engage, in the context of the global interconnectedness of cultural and artistic work and its effects on issues of (post)colonialism, relationships between centres and peripheries, inequality, feigned solidarity and replication of the global power positions and climate emergencies. A recent radical turn toward local practices has been more of a consequence of mandatory immobility and less of a (final) realisation of the negative aspects of nationalisation and internationalisation of artistic and cultural activities. To this end, ambitions of translocality can be read not as a direct counteraction and response to the detrimental outcomes of globalisation but as advocacy and implementation of artistic and cultural activities that manage to be

oriented to other parts of the world without losing their intrinsic bonds with the locality to which they belong (Doorman, 2019; ReShape, 2020).

In the mobility of culture, this involves forging stronger ties between the artists and cultural professionals with the local community and between that community and worldwide networks, making the locality the locus of global movements that do not blindly follow the dominating tendencies of cultural globalisation in which the values of art are determined by a worldwide market hierarchy traditionally oriented toward Western culture (ReShape, 2020). The role of the host lies in the core of emancipating the *locale* in the translocal endeavours, assuming the position of mediation and facilitation of translocality, thus producing local nodes plugged into worldwide multicultural networks of global mobility. Such a role and position can contribute to a reformulation of the cosmopolitan ambitions of artistic and cultural flows addressing the moral, cultural and artistic challenges and effects of globalisation (ReShape, 2020), rendering new ideals and significance of artistic and cultural movement in a global context.

(2) *Translocality* is a relatively novel concept emerging in the cultural policy discourse through practices of inclusivity and mobility. Theoretically, Appadurai (1995) first defined *translocality* as the effects of transnational processes on localities with the emphasis on migrations, translocal "becoming the moment when the local is stretched beyond its borders, while still remaining situated in the local . . . the moment where the local reaches out to a familiar unknown and fuses it with the known" (Carpentier, 2007: 6).

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ROOTS, ROUTES & RHIZOMES: CULTURAL MOBILITY & LOCAL COMMUNITIES

Mark Robinson

INTRO—DUCTION

In this chapter, I want to begin by considering the frameworks and patterns that surround the encounter between cultural mobility and local communities. This will allow for a fuller understanding of the impact of cultural mobility on local communities and their creative practice. I am interested especially in how the dispersed network of mobility meets the geo-located and will draw on thinking around belonging before considering some of the impacts seen in various community-engaged international collaborations involving UK projects that I have worked with.

THE FLUID & THE SETTLED, THE TREE & THE RHIZOME

The world of the international mobile artist is often described using the image of the rhizome (Deleuze and Guatarri, 2013). It is a network beneath the surface of the vertical hierarchical constructs of the Art World or Industry. It is horizontal, dispersed and distributed, connected, heterogeneous and multiple, creating its own unofficial maps that connect Newcastle to Bergen to Kyiv to Liverpool to Freetown and Port Elizabeth. It starts and ends anywhere and everywhere, certainly not in one single place. Where this rhizome connects to the local community, it becomes entangled with the roots of the tree that Deleuze and Guatarri consigned to modernity and pre-modernity, but where many people still live much of their life, often all of it. The local is literally rooted back to origins – the arbour. The rhizome sustains and draws from the arborescent local identity, even as it challenges that, as the tree draws in fresh ingredients and perspectives.

The binary tensions – potentially false – at play between the fluid and the settled (the mobile, even, transient, artist and the settled, sometimes indigenous community) and the rhizome and the tree root (the international network and the local infrastructure, say) are illustrated in ▶ Figure 1. I argue that these apparently opposing ideas can be brought together in the connections created by cultural mobility and local communities and local cultural ecosystems, and that projects should see these more as compass points than contractions and bear all of them in mind in their work: communities are often less "settled" than they may seem; artists' fluidity is shaped and limited by the cultural ecosystem in which they work, and networks and ideas of place and belonging can connect the distributed rhizome and the rooted tree.
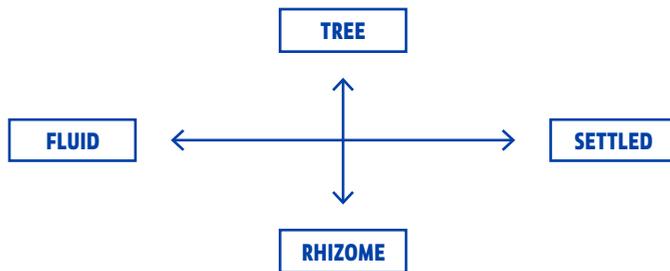
But to consider the potential of these binary tensions, it is important to understand the dynamics at play in ideas of local communities to see how creative practice can expand perceptions. What do we mean when we talk of "the local community"? Is it people who come out of their houses to gather in meetings, ceremonies, political, sporting, cultural or religious events and groups? Is it the people who vote in ward and local elections? Those who join political parties and local campaigns? (But not those who don't?) The people

who wait at school gates to pick up their children and grandchildren and neighbours' children? The people who use the same shops, or walk dogs in the park? The people who were born in a place? Those who have lived there for a long time? How quickly can you be considered part of the local community? Is a nod a sign of community, or do you have to talk? How does your community of place interact with your communities of interest, and intersect with your class, ethnicity, gender or sexuality?

All of these are relevant questions for thinking about how cultural mobility – artists and other cultural workers moving between locations and places – and local community interact. Importantly, and central to my argument, they illustrate the essentially *relational* nature of community in the context we are considering. It is important to see local communities as living, relational processes in continual evolution. The local is often seen as related to things that are fixed, or looking back at idealised versions of roots, heritage and landscape (including industrial landscapes). Local communities can be seen as representing "fixity and stasis" in comparison with the loose networks of cosmopolitan travellers and the temporary or distributed communities of internationally connected artists and curators (O'Sullivan, 2002).

The "local" in arts practice has often been associated with the nostalgic, both formally – the use of traditional folk forms – and in terms of content – a yearning for the past. "Local artist" or "local writer" are often used as restrictive terms, diminutives, rather than geographical identifiers. "Local" is often framed as excluding external influences and incomers. Yet there will be inward and outward migration and churn in any population, even in smaller towns and rural areas.[1]

(1) For example, data shows that in parts of Blyth, the town in England that was a part of the EU-funded multinational project CORNERS discussed later in this chapter, up to 35% of households changed in the decade from 2011 to 2020.

The tensions of exclusion and welcome are always alive in communities, partly because local communities contain multitudes, and many different communities within them (Chavis and Lee, 2015). Many communities are excluded from their own local "art worlds" or creative industries. The social impact of arts and culture in the UK is, for instance, heavily weighted towards those with degree-level education and higher incomes and socio-economic status, who are also more likely to be mobile themselves. The Warwick Commission on Cultural Value reported that only 8% of the UK population engage with the arts three times a year. Local and vernacular cultural practices and creatives often report a lack of recognition for their work (Warwick, 2015).

The specific cultural practices and heritage attachments that grow up in particular places are often connected to a fierce attachment to locality, which is presented as defensive more than creative (as explored in Tomaney, 2013). This is countered by narratives of rootedness, such as that of Wendell Berry, who argues that in rural areas at least, multi-generational occupancies, communities and cultures lead to more sustainable use of land and more sustainable community life (Berry, 1981). The role of passed-down memory in the stewardship of places is, for Berry, not a defensive one, but a creative one that puts creativity and growth in its proper long-term, multi-generational context. The social capital in local communities at play is a crucial context for cultural mobility and the visiting/welcomed artist.

Within a local community this social capital can be seen as positively centred on belonging, an inclusive process rather than an exclusionary one, defined by bell hooks as "a fidelity to place" and "a vital sense of covenant and commitment" (hooks, 2009:

65). Without this covenant and commitment, rooted in time and trust and routed through mutual curiosity and agreement, the creativity of the community and that of the artist do not connect and combine but are only acquired and exploited by one or other. Alternatively, according to hooks, the work can seek a false universality that becomes homogenised rather than enriched by the particular, specific and local.

The final aspect of the local community I want to highlight is a positive aspect of "parochial", a word with as many negative connotations in English culture as positive ones. The Irish poet Patrick Kavanagh claimed the word as a positive opposite to provincialism: "The provincial has no mind of his own, he does not trust what his eyes see until he has heard what the great metropolis towards which his eyes are ever turned has to say on any subject… The parochial mentality on the other hand is never in any doubt about the social and artistic validity of his own parish" (Kavanagh, 2003: 237). He went on to claim that "parochialism is universal and deals with fundamentals" (p. 237). This echoes Wendell Berry praising the African American writer Ernest Gaines, who puts the positive case for cultural localism as well as any: "the local, fully imagined, becomes universal" (hooks, 2009: 187).

Although community engagement with the mobility of artists is my focus in this chapter, this exists in the contexts of current practices. Before moving on, I want to highlight some aspects to be kept in mind. These reflect Greenblatt's urging that thinking around mobilities of any kind takes seriously the physical, political and social factors such as passports, visas, cost, eligibility, time, the contact zones of movement and the tensions between individuals and structures within particular times and culture (Greenblatt, 2009).

First, we should acknowledge that for many artists, the international residency or project is a necessary part of their portfolio and curriculum vitae. Being accepted onto a residency at one of the artist residency centres around the world is almost a rite of passage – a validation as well as an opportunity to make work or to learn about other cultures. This is especially so for artists in peripheral places, for whom residencies and international projects can be a way of connecting to hierarchical if not geographical centres (further described in the CORNERS of Europe case study in this chapter).

For artists working with local communities as part of their international mobility, there are several expectations and preconditions. The international network Res Artis identifies 13 core principles[2] that it suggests apply to the full diversity of kinds and scales of arts residencies. These include what one might call "hygiene factors" (Herzberg, 1966), such as being well organised with sufficient time, space and resources, and a clear understanding of mutual responsibilities; process principles such as enabling the creative process, actively "dwelling in a place", and encountering the unknown; and impacts such as contributing to the arts ecosystem, encouraging global mobility and contributing to cultural policy and diplomacy.

I should also acknowledge that who is able to be culturally mobile, and which communities welcome others are questions of privilege and political power. A recent UNESCO paper aimed at "reshaping policies for creativity" identifies ongoing global inequalities in mobility due to "unequal distribution of funding and burdensome visa requirements" (UNESCO, 2022: 143). This makes it difficult for some people to travel and,

for some places, limits the number and range of artists who can be invited to visit.[3] UNESCO (2022) argues for increasing support for artists from "developing countries" so they can access markets elsewhere.

The internationally mobile artist is now often seen as part of a dispersed and decentralised network that moves in unpredictable ways, altering over time as energy flows differ. This international network is not entirely separate from the geographic places artists may come from or visit: many cities and towns have used residency exchange models to reposition themselves in reciprocal national and international cultural networks and policies that through this reciprocity benefit local creatives too. Emma Duester, in a study of artist mobility and Baltic cities, argues that mobility creates alternative art worlds, "a transnational community that is made up of multiple connected local settings spread across different cities" (Duester, 2013: 116). She elaborates how the mobility of short-term migration creates zones of exchange that allow roots and routes to connect, and people to form their own "nations", albeit on a project basis.

This temporary nature of mobile artists networks can be limited and potentially damaging for local communities if there is not an ongoing or regular local anchor or docking institution of some sort (such as the local government cultural services or specialist arts agencies such as D6 in the CORNERS of Europe case study). If the international routes through which the rhizome flows and grows have no rooting places to attach to, they can replicate the "parachute in – disappear after" model of community cultural engagement that many disadvantaged communities have become used to, leading to persistent mistrust which, in turn, impairs engagement (Williams, 2003).

(2) The full list can be found on the Res Artist website: https://resartis.org/global-network-arts-residency-centres/definition-arts-residencies/ (Accessed: 22 April 2022).

(3) As just one of many examples around the globe, the UK government's "hostile environment" policies made it increasingly difficult for the Swallows Foundation UK, which I chaired, to bring black, male, South African artists to North-East England, as they were often refused visas, at least before appeal.

The *CORNERS of Europe* project was an international collaboration between 11 partners in Sweden, Croatia, Slovenia, UK and Northern Ireland, Poland, Basque Country/Spain, Serbia, Italy and Kosovo. The project connected places on the physical peripheries of Europe that had experienced deindustrialisation to explore what they shared and what was different.

Two of the manifestations in North-East England connected to community engagement projects within the national Creative People and Places programme[(4)], which centres on community involvement. CORNERS worked in Blyth in South-East Northumberland and in Horden, Shotten and Blackhall in East Durham. CORNERS events also took place in Haninge (Sweden), in Prizren (Kosovo) as part of DokuFest, and in Belfast (Northern Ireland) as part of the Belfast International Arts Festival.

Altogether, 30 artists and producers visited North-East England, meeting with many local people and community groups. Through this, dialogue and collaborative working methods were developed. Artists, producers and community members travelled to festivals and installations, meeting each other and becoming part of discussions around the overall project. They were also able to become familiar with each other's ideas before they visited their own local community to work together.

(4) Creative People and Places is a programme instigated by Arts Council England. It launched in 2012 and is an intervention to inspire new ways of thinking about cultural engagement in local authority areas where the official statistics showed historically low levels of engagement. The programme has created over 7.4 engagements.

In an interview, the Director of D6 described the project as "connecting people to people and place to place" (interview, 2 February 2022). As such it reflects the rhizome network and the arborescent centres described elsewhere. Within this, there is a positive engagement encouraged with the specifics of the local, and with what communities share. People were reportedly more positive after the projects, as a result

of seeing their local place and community as "worth visiting", and of examining their own heritages further. Having their place recognised mattered to local people. One piece about migration provoked some public debate but the piece was described as enabling the kind of respectful, sensitive conversation of controversial issues that a purely political framing did not.

The range of partners involved in Blyth is indicative of an asset-based and collaborative approach. It included local radio, schools, colleges, town and county councils, the police force, community and shopping centres, property developers and landlords, arts organisations, museums, youth groups, local churches and social clubs. This helped build the trust and depth of relationships crucial to the reception for the artists and their works, and to opening up avenues of inquiry and research for them.

In East Durham, local people shared experiences of change in their locality. The *[Voiceover]* project combined stories from East Durham with ones from Gdansk and Zagreb. D6 describes those stories as "both specific and universal", echoing Wendell Berry's words ("the local, fully imagined, becomes universal").

Safari Here, a collaboration between Maria Anastassiou (UK), Isabella Mongelli (Italy) and Milos Tomic (Serbia) was based on research in local communities. It presented their stories back to local people, through a travel agency, a guided tour of the locality and a short film. This was reported as boosting people's understanding of their own place and community – sharing and creating fresh perceptions to enrich but not to replace or overwrite their own.

The confidence of community connectors and members in the programme's creative process was vital. This came from all involved being well supported through a well-managed and resourced, long-term, connected and collaborative process. One local artist I interviewed said the project "opened my eyes to how you could work as an artist with other artists. It made me want to do bigger projects – which I now am" (interview, 10 February 2022).

The impact on community members who took part was reported as predominantly positive. The use of familiar spaces in the community for unfamiliar – even strange – purposes made people look at them afresh and think about what those places might mean to others. Both visiting and locally based artists were interested in the shared experience of understanding the landscapes and histories of the local communities.

The presentations of work were highly "located" in specific places – hyperlocal within towns and villages to reflect the nature of people's experiences – and "connected" through the collaborative nature of the projects, which had a different dynamic than that of a solo artist "discovering" or "interpreting" a place. This collaboration built in reflections on the similarities between places as well as the diversity. The use of public spaces and social settings was part of an approach D6 describes as "the international in the everyday", connecting to ideas of everyday creativity and community engagement while rejecting any potential for exoticism or benevolent-explorer approaches.

SO WHAT HAPPENS WHEN THE RHIZOME MEETS THE TREE & THE PEOPLE BENEATH THE TREE?

What happens when you invite an artist into your community? Or when one or more come to visit, or to stay? When the rhizome of the international network pops out of the ground near the thick, gnarled and lovely roots of the biggest tree in your neighbourhood? What are the potential impacts on those nutrient-rich channels, the hidden and visible roots and routes, and the people beneath the tree?

In seeking partial answers to these questions, I want to draw on my experience as a Critical Friend to the UK-wide network of local arts centres, Future Arts Centres. I was part of a project to explore how arts centres could benefit from international ideas, resources and networks, and remain connected to local communities.(5) There were three aspects to internationalism that were especially important to Future Arts Centres' members that particularly reflect on the impact on the local communities of which they are part, with the complexity and richness described earlier: connection and anti-isolationism, encouraging exchange and dialogue; intercultural solidarity and collaboration; and development, exploration and reflection on home.(6)

(5) The project included a series of conversations and exchanges between a UK and an international organisation, six large commissions of new work and a conference. The programme involved 18 UK arts centres and multiple international partners drawn from 23 different countries.

(6) Network members also identified benefits in terms of staff development, increased arts networks and confidence, which applied more to themselves as cultural organisations.

Internationalism as Connection and Anti-Isolationism, Encouraging Exchange and Dialogue

The breaking of potential (and sometimes very real) insularity through long-term dialogue that connected communities where arts centres have their roots to other ways of thinking and being were especially important. This was even more so the case in local communities that were home to diverse and diasporic communities when the visiting artists connected to their backgrounds. Mobility facilitated exchange of people, ideas, experiences and creative work in several directions. Dialogue was also important with local creative communities, with spillovers to artistic practice and also the creation of new, international communities of artists, as often come from residencies.

Such anti-isolationist dialogue reflects the role of connection, collaboration and multiplication in both Deleuze and Guatarri's image of the rhizome, and the non-hierarchical leadership found in Creative People and Places (Robinson, 2020). Such leadership is inherently communal and collective and has the impact of bringing people together. For physicist David Bohm, the purpose of dialogue is "to reveal the incoherence in our thought" so a group of people can discover or re-establish a "genuine and creative collective consciousness" (Bohm, 1997: 175). It requires three basic conditions: a suspension of usual assumptions; a genuine acknowledgement of others as peers; and the facilitation of a space, especially at first.

This seems to me what happens within many creative and cultural projects, and these characteristics can be seen in the CORNERS case study. It also echoes Peter Block's conclusions about building community through connecting and caring for the whole and shifting conversations "from the problems of community to the possibility of community" (Block, 2008: 177). This sense of possibility, "a future distinct from the past", as Block also writes, is crucial to the engagement between people from different cultures and artistic practices, which leads to new ideas and encourages people to articulate their own values and modes of production.

Internationalism as Intercultural Solidarity and Collaboration

For many, connecting to others with similar values but different traditions (or indeed, traditions with surprising similarities) the work that comes from the international mobility of artists is an act of cultural or political solidarity. The CORNERS project showed this mutual recognition across its multiple sites, with artists and communities meeting and exchanging responses in different social and historical frames. Politically divisive issues such as migration can be explored in ways based on shared discussion, rooted in the artworks.

The work that happens as a mobile artist meets a local community is much more of a collaboration than a simple swapping of locally specific worldviews or practices. Community participants and artists in the CORNERS project, for instance, reflected on the benefits of seeing their own practices differently as a result of working with others.

Internationalism as Exploration and Reflection on Home

The dialogue and discovery that happens in the interaction between artist and local community happens in a kind of third or potential space of art (Winnicott, 1971). Mobility creates spaces (or processes) that are different from the norm for both visiting artists – by virtue of taking place "elsewhere" – and for local people, artists and participants. It brings in lateral perspectives and different ways of doing things as well as practical connections and ideas, generating possibilities for growth and new insights that more "direct", "like for like" engagement may not. The mobile approach to things is always at least slightly "slant", to borrow Emily Dickinson's term.

This reflection back on place and local community from outside perspectives comes across in interviews about the CORNERS project and other research as a vital impact on local communities. People talk about seeing their place differently as a result, be it landscape or history or atmosphere. There is also something from the Future Arts Centres' experiences about the impact that travelling – literally or imaginatively – can have on reflection of home.

This reflects how mobility can and, I would argue, should make communities more themselves, enhancing their particularity, rather than diminishing it. Where long memory – the part of the local that may lean towards nostalgia or intransigence in some circumstances – meets fresh perception, the local can be enlarged and enriched by cultural mobility. This is reflected in comments from those I interviewed about the CORNERS project, such as: "Having our place rec-

ognised mattered – seeing it how others saw it made us see it differently" (interview, 10 February 2022). For D6, a partner in the CORNERS project, this is very much why internationalism is an aspect of cultural diversity and should not be separated out from it in policy terms: it brings in diverse agents, connects to the diversity within local communities and multiplies both.

Routes in the Ecosystem:
Artist or Community-Centric?

This brings us to another tension: that between views of cultural ecologies that prioritise artists or arts practice and those that are more concerned with the role of, and impact on, communities of place, interest or practice. Much cultural policy remains artist-centred, which is reflected in its framing of mobility. In UNESCO's recent report, *Re|Shaping Policies for Creativity*, for instance, mobility is seen as internationalising the arts, and transnational mobility as a public good. Mobility is seen as "a fundamental part of the professional trajectory of artists and cultural professionals" without reflecting on its role for the places visited or dwelt in (UNESCO, 2022: 143).

In the same report, some of the quotations from practitioners with more localised concerns cast doubt on this career-focused perspective. Phloeun Prim, Executive Director of Cambodian Living Arts, for instance, frames mobility around its impacts on the places and people reached or involved:

When implemented for the benefit of all, cultural mobility is about building friendship, compassion and a deeper understanding of humanity. In times of crisis, friendships and connections are the building blocks of resilience…. While the future of mobility and cultural mobility will take on new forms, the principles of interpersonal, contextual and transnational learning will endure. (UNESCO, 2022: 155)

The relational aspect suggested by Phloeun Prim can also be found in considerations of creative ecosystems with a community engagement perspective. Research into the cultural ecosystems within Creative People and Places (Gross and Wilson, 2019) identified 54 elements, ranging from artists to youth services via cafes and car parks, pubs, police and property. The authors propose recognising things such as housing stock and the shape and size of a place as elements of cultural ecosystems, alongside more obviously cultural resources such as artists, libraries or venues. They also emphasise that just as a community is always relational – how people relate to each other, bridging, bonding or avoiding – so is the cultural ecosystem: "What a cultural eco-system consists of is not just a question of the 'items' within it, but of their interrelations and interdependencies, their levels of connectivity, their systemic conditions" (Gross and Wilson, 2019: 28). The ecosystem, then, is a kind of rhizome rather than a fixed, rooted thing, always relational, always changing.

The key is to consider the kinds of dynamics described above in terms of the emergent relationships they set up. These might be between local people, their sense of the past and future, and the heritage institutions and narratives present in their place. Or they might be between local people and each other, especially local creatives who might come together differently when artists from elsewhere visit or projects happen. (I have often seen local artists and cultural workers meet for the first time when they come together to welcome visitors.) It may also be in terms of the kind of dialogue present within the local ecosystem as a result of mobile activity, such as the connections between resident institutions that were boosted by supporting the CORNERS project, for instance, or recalibrations of ideas of the local.

The key metric – if one needs metrics – ought perhaps to be the amount of energy flowing through the relationships in a place and outwards beyond.

One of the lessons from Creative People and Places is that building and deepening those relationships is enhanced by building on what exists, the tangible and intangible assets and heritage of a place, rather than by deficit-thinking. An asset-based approach connects cultural ecosystems to the relationships and infrastructure found in a community. To assess the flows of energy, positive or negative impacts and other feedback loops based on the kinds of impacts described here, requires an asset-based approach, such as that set out by John McKnight and others. McKnight's Asset Based Community Development or ABCD framework (McKnight, 2016) considers six kinds of assets and capacities, which are clearly identifiable as valuable dimensions of planning for or assessing the value of projects that connect cultural mobility to local communities:

— what people know, can do and care about

— the social and citizen groups in a locality

— the state and non-profit public bodies

— physical assets such as buildings or landscapes

— relationships and connections

— tangible and intangible cultural assets.

A final important aspect of how a cultural ecosystem operates, and of cultural mobility, that I want to flag is time. Our experience of both community and mobility – of the fluid and the settled, the rhizome and the root, exists in time – both duration and rhythm. How long an arts project lasts and how often or regularly it happens, are important dimensions of how we experience it, and can be enabling or limiting. Yi-Fu Tuan, in considering the relationship between identity and place, connects it to the rhythms found in individual and collective life, for instance, and argues that "identity of place is achieved by dramatizing the aspirations, needs and functional rhythms of personal and group life" and that "quality and intensity of experiences matters more than simple duration" (Tuan, 1977: 178, 198). This echoes much of my research into Creative People and Places (Robinson, 2017, 2021), which found that the principles of good community practice require careful consideration of the role of time. Too many communities have rightly grown mistrustful of short-term, hit-and-run projects. Long-term regular commitments to listening and acting upon local insights boost engagement, support and learning. This need not be continuous, but should be regular.

CONCLUSION: TIME, TRUST, RHIZOMES & ROUTES

The dynamic ideas of fluid and settled and rhizome and tree, as suggested at the beginning of this chapter (▶ Figure 1), can be productive compass points for local communities and local cultural ecosystems to consider when creating new ways of thinking and creativity – and especially when engaging with visiting artists and other mobile cultural workers, and broader issues around mobility. What D6 calls "the international in the everyday" or "everyday internationalism" can connect to ideas of cultural democracy and everyday creativity in local communities when visiting artists are supported, through clear and well-managed structures, to engage with communities.

Local ecosystems benefit from fresh insight and from exchange and dialogue, which combat any insular impulses and break down isolationism, helping to connect and multiply local creativity. New collaborations spring up. The diversity within communities is made more visible through connection with external diversity. The skills of dialogue create new hybrid communities. The reflection on "home" – a set of assets working in and through a relational system – becomes different as a result of the mobile artists "playing back" what they see, find and create while in residence. Local creatives benefit from this as well, in addition to the development of their own international networks.

An international residency can become, at best, a kind of asset-based community development, connecting the internationally distributed rhizome and the local trees and woods. The involvement of local people as "connectors", utilizing their community networks, can mitigate the risks of projects being perceived to parachute in without consideration of the welcoming community or place. This can actively damage the trust without which activities remain, at best, surface-level and insignificant and, at worst, likely to misunderstand or misrepresent local places and heritage. Trust comes from connection and collaboration, which require investment of time, resources and relationships. These can be built by adapting planning and developmental processes to involve mobile creative workers, local people and the professional facilitators of a project.

In designing how to meet the needs of the fluid and the settled, the rhizome and the trees, six of the principles found in Creative People and Places and in the work of local arts centres could be crucial for cultural mobility and local communities:

Time ▶ Taking a long-term approach changes how people working together in a place can think about the challenges and opportunities facing that place and its communities. The rushed residency can slip into mutual exoticism.

Trust ▶ Trust matters, because it encourages genuine exploratory dialogue.

Community voice ▶ Having community voice present throughout helps deepen projects. Community connectors or brokers to introduce people are valuable.

Listening ▶ A core skill for community practice is listening to the dreams, desires and stories of local people – and also to what they do not say or those who may not immediately come forward.

Partnership ▶ Making the residency a partnership helps as partnership develops common cause amongst diverse interests.

Asset–based ▶ Every local place is rich in creative practice, in ideas and in heritage. These should be part of the focus of mobile artists residencies.

Through these principles, artists can progress their own work and careers while also being in harmony with, and contributing to, what Peter Block (2008) calls "the structure of belonging" and creating lasting impact for local communities. This is likely to create greater insights for artists and communities alike, deeper new relationships, and also lead to more sustained routes for creative practice within communities and networks, rhizomes and roots alike.

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FUTURE

MOBI LITY

BEYOND GREEN:

TOWARDS ECOLOGICAL POLITICS OF MOBILITY IN ARTS & CULTURE

Višnja Kisić and Goran Tomka

INTRO DUCTION

It is a familiar narrative. Human activities have pumped too much CO_2 into the atmosphere. That is causing a climate crisis, which further introduces all sorts of apocalyptic scenarios. We all need to reduce our carbon footprint. Artists and cultural professionals, as well as their audiences, are travelling around contributing to the problem, and so are their buildings and production processes. Thus, just as we need to make our travels and industry greener, so too must arts and culture become greener, and especially their mobilities. Welcome to the world of green mobility: climate-neutral performances, electric vehicles, travelling by land, travelling with less crew. Altogether, climate crisis is framed as one more thing that needs to be managed, with the help of more technologies, so that the show can go on.

Seen from a different angle, things stand very differently. Centuries of industrial, patriarchal, colonial and capitalist exploitation have ruined the planet as an interconnected ecosystem and made life impossible for thousands of animal and plant species and millions of human communities. This was accelerated by burning millions of years of planetary fossil remains. These processes have extracted and destroyed vital resources and produced mountains of waste. The resulting wealth of unimaginable volume is enjoyed by the few. Arts and culture play their role in sustaining this industrial, consumerist, extractivist, capitalist worldview, and the mobility of arts and culture professionals plays out well within a specific capitalist imaginarium of moving – moving that is planned, short-term and desired, moving with a purpose, moving to deliver or extract. Often, it is artists and cultural workers who are the perfect image of a neoliberal un-

rooted subject, a cosmopolitan citizen, flexible and creative. At the heart of this is the culture of commodification, separation and exploitation.

Taking a broader view of the current situation makes it clear that greening mobility is "too little, too late," much like all other approaches within so-called "green capitalism" (Tanuro, 2014; Smith, 2015). What we need is a more substantial rethinking of world-life relationships, including the circulation of art and cultural encounters. There are no quick fixes, miraculous technologies or spectacular effects. This is not a call to continue enjoying the dreadful carbon luxury. It is not even to say that our civilisation doesn't need new non-carbon technologies. However, if fundamental concepts and relationships are not rethought and renegotiated, then new methods will only replace one "dangerous externality" (such as greenhouse gases) with others.

In this text, we offer a glimpse of current debates on how to reimagine mobility in arts and culture, voice a critique of the greening approach towards mobility and explore ideas which go beyond greening and embrace ecological thought.

ARTS & CULTURE 'GOING GREEN'

The majority of current debates, guidelines and practices in the field of arts and culture that relate to climate change embrace the discourse of sustainability and greening. They focus on decreasing CO$_2$ and other greenhouse gas emissions, relying on clean and green energy, decreasing waste, including recycling and consuming less, and resource-efficiency in arts and cultural practices. In what follows we offer a brief overview of the key methods advocated within this framework.

Greener Travel

Ways of travelling and the gas emissions produced by travel undoubtedly take a central place in debates on greener mobility in the arts. Flying by airplanes, as well as travelling in cars with low seat occupancy are seen as the worst ways to move from one place to another. It is thus more desirable to take trains instead of planes or buses, use public transportation by land whenever possible, cycle whenever possible, choosing to walk over short distances and, if using a car, car-sharing, having full car occupancy and practising eco-driving (Julie's Bicycle, 2011, 2015a, 2015b). When flying is unavoidable, practices of carbon offsetting are welcomed, in which the gas emissions that one produces by flying, driving or touring in general are "offset" by planting trees, installing solar panels, replacing cooking stoves or capturing carbon in some other way, usually in some far away location.

Greener Hosts

While artists who travel are seen as the main actors of mobility, hosts – residencies, venues or event organisers – play a decisive role in encouraging greener practices. Hosts going green means that they should use clean and green energy; think of waste management; provide plant-based, organic and locally grown food and catering; and practice composting, including with toilets. Hosts are also encouraged to build or refurbish their venues with natural or low emission materials and, whenever possible, to restore and revive spaces instead of building new. Furthermore, hosts should be implementing green policies when it comes to heating, lighting and cooling, which includes more efficient technologies (e.g., heat pumps, LED lights, etc.) as well as reducing consumption by simply lighting and heating less (inviting audiences to dress warmly, for example). Some hosts are also turning to spaces that are more environmentally friendly; spaces that might be unusual for arts and culture to host residencies. These include working farms, such as the Art Farm, and organisations that take care of protected natural sites, such as National Park System AIRs or Studio in the Woods. Other hosts take this even further and act as arts organisations who specifically deal with environmental themes, some gathered around networks such as the Green Art Lab Alliance.[1]

(1) https://greenartlaballiance.com/about/manifesto/

Greener Agreements

Even if a host is not already "green" and the venue doesn't care and invest in environmentally friendly practices as expected, guest artists and cultural professionals can demand that the host "goes green" when hosting their residency or

tour. This is why so-called "green rider agreements"[2] for tour venues have become a tool in promoting greener practices. One can thus require in mobility and touring agreements that a venue serve catering that is vegan; decrease waste by using recyclable materials, composting and saving water; communicate to audiences the preference for avoiding airplanes and cars when travelling to shows; and saves energy by using less lighting, heating or cooling for that particular event.

(2) https://weareal-
bert.org/green-rider/

Greener Audiences

As some claim (e.g., Bottrill *et al.*, 2009) audience mobility and travel makes up the largest proportion of the carbon footprint in the arts and culture sector, and concerns both permanent venues as well as the touring and mobility of artists and cultural professionals. This is why understanding audience travel patterns, supporting greener commuting and decreasing the carbon footprint of audiences has become a topic in these conversations. There are surveys about how to monitor and measure audience footprints and suggestions regarding how to encourage audiences to travel to venues using bicycles, public transport, car sharing or walking (Julie's Bicycle, 2015a). These range from choosing an easily accessible location, providing bicycle storage, limiting car parking and communicating the desirability of these things to audiences, to giving incentives in terms of discounts, tickets which include a public transportation ticket or free drinks to those who came by bike, on foot or using public transport, and combining artistic programming for festivals with public transportation as a venue.

Greener, Slower Touring

Touring as a practice can be environmentally friendlier than the way it is dominantly practiced today, and this is why concepts such as slow touring, sustainable planned music tours and resource efficient touring are being piloted. In addition to ways of travelling, green rider agreements and greener hosts, concepts include ideas for tour routes that connect numerous locations instead of one-off events, as well as greater time allocation at a particular location as a way to decrease the carbon footprint and intensify relationships on the site. In 2020/21, the Perform Europe[3] initiative explored current disparities as well as potentials for more sustainable touring practices in the performing arts; in 2021, Julie's Bicycle ran a new mentoring scheme for performing arts aimed at developing sustainable new approaches to international touring [4], collaboration and co-production; in 2022, the Goethe Institute is experimenting with the Touring Green – Sustainable Music Projects in Europe[5] to support professional artists in music to develop and implement concepts of sustainable travel and resource-efficient music journeys, as a way to come up with new, greener ways of touring.

(3) https://per-
formeurope.eu

(4) https://juliesbicy-
cle.com/news-opinion/
new-opportunity-in-
ternational-tour-
ing-and-environmen-
tal-responsibility/

(5) https://www.
goethe.de/en/uun/auf/
mus/gru.html

Greener Resources, Less Waste

Even though most conversations focus on travel itself and the resources consumed by travelling, the resources used and wasted at the travel destination, residency or show are equally important. This means producing less waste while on location, with catering that is plant-based, produced locally, packed in compostable packaging if any; with composting toilets that save water and chemicals and clear waste

and garbage management and recycling stations. It also means planning tours, exhibitions and shows in a way that features recyclable and reusable scenographies, artworks, costumes and exhibition equipment. Equally, it includes thinking about the types of artworks created while in residencies and aiming at so called "resource-conserving works," or works that use less materials, materials that are biodegradable or recyclable, and do not require large amounts of energy and water waste in order to be produced, displayed and safeguarded.

Greener Funders

Increasingly, greening mobility is also becoming an issue addressed by funders and policymakers. The European Commission, European Cultural Foundation, Goethe Institute, Arts Council England and Kultura Nova Foundation, just to name a few, are already commissioning research and designing calls that specifically tackle climate change or incorporate environmental aspects into their general calls and granting considerations. The approaches vary from those incorporating restrictions on mobility and promoting mobility austerity, either through not funding mobility as such, or by funding less physical and more virtual mobilities, to those that promote greening travel.

(6) https://culture360.asef.org/opportunities/virtual-crossovers-asef-encatc-e-residency-arts-journalists-open-call/

(7) https://openstudio.ca/virtual-residency/

(8) https://co-iki.org/en_US/events/polytopia/

Digital Green

Finally, one more approach that is an essential part of the greening toolkit is to decrease physical mobility and presence in energy-consuming venues by relying on the digital broadcasting of shows and conferences, digital exhibitions and virtual, online and remote residencies. Examples of digital-only events include festivals or residencies such as Virtual Crossovers,[6] Virtual REsidency[7] or Politopia Remote Residency.[8] Going virtual and digital has been particularly boosted since the start of the COVID-19 pandemic, when travel became more difficult or even impossible in some periods and to certain destinations.

Darker Shades of Green

Thinking in an environmentally friendly way, and practising greening via the above modes and methods is advocated as something that should not entail the sacrifice of artistic excellence, and also something that involves new benefits, such as healthier lifestyles and wellbeing, new PR opportunities and better relations with audiences, less fatigue and the better enjoyment of one's job. Debate is raging, however, about how green these approaches really are. Common topics of debate include: Is travelling with electric cars really green when taking into consideration power grid and battery production? Are virtual conferences really that superior if the energy consumption of data centres, communication hubs and personal computers and mobile devices are taken into consideration? Are recyclable materials really that good if they end up exported overseas for landfill anyway?

Other frequently asked questions deal with the equality, equity and fairness of the green transition. For example, the austerity mobility policies of funders might lead to deepening mobility injustices in a way that individuals, especially those from unprivileged countries, and those whose creations are not market-oriented and easily sellable, will be deprived of mobility. At the same time, mobility and touring might become reserved for those who dwell on market logic and can sell their works and tours without the support of funding. Going digital is much easier for bands and companies who already have a fan base, whereas small emerging artists have to dwell at the margins of the global digital sphere.

In the same spirit, venues in poorer countries are finding it impossible to green retrofit their premises, which might make them inappropriate for artists from the Global North and West who require green ambience for their performances and exhibitions. Finally, the asymmetry of power which is needed for greening works also plays out in the relationship between small and large players. There is much more pressure on small bands and individual artists to get in a minivan and go on tour and thus serve as a good example of how easy it is to change things. It is much less common for a big exhibition or a show to schedule a slow tour and visit only fewer museums, theatres or concert halls. Big funding bodies such as national ministries or corporate sponsors are much less inclined towards going green, which transfers the burden of greening to those who are in a much worse position to make the transition.

We find that all these attempts, approaches and critiques are highly welcome and needed. We need more LED light bulbs and more bicycle travel. We also need to question access to green funds and equality between different actors within the field of arts and culture. However, as we discuss in the next section, these approaches all stay within the politics of green mobility which frames contemporary issues, possible solutions and future visions in a way that sustains global neoliberal, neo-colonial world relations and anthropocentric supremacy.

CRITIQUES OF THE POLITICS OF GREENING MOBILITY

As Cresswell (2010) writes, mobility is not just a matter of physical movement, but a matter of the representations and narratives connected to movement, as well as a matter of embodied, lived practices, which all together weave specific *politics of mobility*. Mobilities are encoded culturally and socially, and thus both produced by and productive of social relations through which power, prestige and inequalities are established and distributed. Green mobility should thus be understood as a particular kind of politics of mobility, which comes with desirable ways to move (by bicycle or train not by plane, with the least greenhouse emissions possible), desirable narratives of movement and desirable practices of mobility, as well as desirable actors of mobility. Green mobility, including within the arts and culture sector, is a part of wider greening politics, a politics that maintains the neoliberal, capitalist, universalising, techno-managerial, Eurocentric, anthropocentric and post-political status quo. We sketch out the key critiques of why this is so below.

Universalising

Green mobility offers a universalising account of climate change and the climate crisis from which humanity as a whole suffers, and which should be combated by everyone. Excess CO_2 is presented as a common threat, an external enemy that unites humanity, while its reduction is a common responsibility. As such, the narrative works to hide those who contribute to the problem the most and those who are in a much better position to act towards solutions. It is as if there are no class, gender and racial differences in consumption patterns, the production of waste and visions of possible ways forward.

Eurocentric and Neo-Colonial

Despite universalising attempts, greening privileges specific actors, purposes and ways of being (and moving) that are deeply Eurocentric and neo-colonial. This is even further exaggerated when likened with the arts and culture sector. Mobility is seen as vital to the arts and cultural survival, pushed for, transformed and supported by funders and policymakers. Moving is desired, adventurous and horizon expanding. Discursively, it is not only produced as a right but as an existential need of artists and cultural workers. At the same time, the mobility of war and climate refugees whose existential needs are violated by global warming, droughts and wars, is framed as a threat and not as the greener and most carbon neutral way to move.

Anthropocentric and Reinforcing the Nature/Culture Divide

Discourse on greening is deeply anthropocentric. The need to go green is justified by reinforcing a nature/culture divide in which nature is striking back at humanity, while humanity should be in solidarity with each other. The fear for the fate of humanity is mixed with the hope that human creativity will find proper solutions regarding how to use "resources" in a sustainable way, especially if healthy competition in a free globalised market is not impeded. Interdependencies across species, world–life relations, and the complexities of specific ecosystems are traded for a simplified version which fetishises CO_2 emissions and calculates them as a universal indicator of degrading life on Planet Earth.

Neoliberal Capitalist

Ways of reaching greenness are often ultra-consumerist, market-driven and extractivist. They revolve around the naturalisation of markets and replacing tools and machines for newer versions and models which are supposedly more efficient. If such products are not yet available (such as carbon zero cars or heaters) then the consumption of "carbon offsets" is expected to solve the situation. The imaginary of development and growth, albeit a green one, remains unquestioned, as do the systemic inequalities created by capitalism. Degrowth, slowing down and sufficiency are rarely explored. The extraction of fossil fuels is exchanged for the extraction of lithium and other metals needed for solar panels and electric cars. The mobility of arts and culture professionals plays out well within a neoliberal capitalist imaginarium of both

creativity and moving – moving that is planned, short-term and desired, with a (business) goal, in order to deliver or extract. As such, artists and cultural workers on the move are the perfect role models for neoliberal unrooted subjects, cosmopolitan citizens – flexible, creative and endlessly exploitable. Green mobility thus serves to protect the global "geopolitics of pimping" (Rolnik, 2017) which functions as a system for extracting creative energy and labour and delivering it as a surplus value to centres of global capitalist power.

Deterritorialising

As we noted earlier, green mobility is part of the wider neoliberal politics of mobility which superimposes movement over local geographies, cultures and histories. All parts of the cultural system are shaped so that such movement is made as easy and efficient as possible. Contents, subjects, topics, venues, modes of access and ways of participating are all standardised, translated, generalised and globalised in order to make them as transferable and sellable as possible in a constant quest for opportunity and profit. Green solutions, again globalised, mass produced and standardised – such as solar panels, LED lights and Zoom breakout rooms – further negate the locality of lives. This means that when cultural professionals and audiences move to practice and enjoy arts and culture, they do so in spaces and processes that all resemble one another and which are often deprived of local context, local struggles and local life relations.

Techno-Managerial

Most greening attempts are based on socio-technical transition theories, which favour technologically determined innovations while downplaying ideology, power and justice (Shove and Walker, 2007; Smith and Stirling, 2010). Greenhouse emissions are to be calculated, monitored and decreased through specific expert policies such as Conference of the Parties, new technological solutions such as electric scooters, solar panels, wind turbines and lab-grown meat, and new austerity measures on specific public spending areas. Importantly, however, the real political issues are not questioned, such as the desirability of current lifestyles, the neoliberal capitalist global economy, visions of development, neo-colonial power relations and pervading injustices. Green mobility within arts and culture also plays on this. Mobility is to be transformed, policed and managed through internal policies, new agreements, the better monitoring and management of travel and the use of greener technologies.

Post-Political

What is missing in techno-managerial solutions is real politics – opening the debates and being able to disagree about how to understand and frame the current issues and how to envision different futures. Techno-managerialism, universalising the framing of crises, positions and solutions and fetishisation of CO_2 all imply a consensus which has never been debated or achieved, a consensus that the current capitalist neoliberal order with a representative democracy and a free market is the only legitimate way of inhabiting the Earth. This perpetuates what some contemporary political theorists term a

post-political condition (Swyngedouw, 2018). As Žižek (2006: 55) puts it, "problems, therefore, are not the result of the 'system', of unevenly distributed power relations, of the networks of control and influence, of rampant injustices, or of a fatal flaw inscribed in the system, but are blamed on an outsider," that is, on climate and excess CO_2. It is suggested that everything is just fine, if only we solve the carbon issue. In the case of greening mobility within arts and culture, this post-political condition is exercised by assuming the necessity of arts and culture as practised today, and failing to open up the debates on the role of arts and culture in global neoliberal capitalism, in perpetuating anthropocentrism or in creating different visions of the future life on Earth.

BEYOND GREEN: TOWARDS AN ECOLOGICAL POLICITS OF MOBILITY

For all these reasons we argue that when rethinking mobility in the light of current life crises on Earth, arts and culture have to go much further and dig much deeper than suggested by a greening toolbox. This would involve embracing ecological thought, undoing the culture/nature dichotomy, challenging neocolonial, extractivist and exploitative capitalist processes, and embracing radical interdependence within a "more-than-human world" (Abram, 1997). There are endless possibilities for what this might mean when rethinking and redoing mobility in arts and culture. Here we share just some of the possible trajectories.

Relinking With the World When Reflecting on Movement

A new politics of mobility, one that would be ecological, cannot limit itself to issues of getting from point A to B and the resources needed to do so. It has to question and reflect distribution, access, barriers and transport. In other words: why is mobility needed in the first place, by whom and how. In that sense, to move in an ecological sense means to be aware of one's own position and movement. Be it a tour or a residency, an exhibition or a performing arts event, mobility doesn't start with the tour or audience visits. So many things have already been moved to make life in a globalised capitalist world possible. There is no ground zero and there are no easy fixes. If we are to expand the horizons of framing the current crises beyond climate change and CO_2, car-

bon neutrality and recycling, being aware of these issues is a good start: Where are we standing? Where do things that make our production possible come from? How did they reach us and what was needed for that? Why do we need to go on tour? What kind of audiences, what kind of stages, and what kind of collaboration is our movement affording? What is needed for the transfer to happen? What are the alternatives? Luckily, these and similar questions are becoming central to works of art in a growing number of cases, not only because it is fashionable, but because becoming aware of these issues actually means to get to know one's own environment – and that is a thoroughly ecological exercise.

Rethinking the Content
To Engage With Ecological Issues

The steps towards the ecological engagement of arts and culture have to proceed by embracing what Morton (2010) calls ecological thought. It is a way of "thinking-feeling with the Earth" (Escobar, 2015) that asks for constantly undoing separations, seeing instead connections and interrelations and looking for ways of caring and living-with. Themes, issues and questions raised within arts and culture mobility are an essential part of such thinking. Engaging in ecological issues and discussions means trying to look at the current issues, frame them in new ways, imagine futures that are just, caring and life-nurturing and enact them as much as possible. Artists, cultural professionals and audiences all might have their say in these framings, imaginings and enactments. When thinking of mobility, there are an increasing number of options that encourage this kind of engagement. "Thematic residencies" are becoming more numerous, such as Cli-

(9) https://earthcele-brations.com/arts-pag-eants/artist-residency/

(10) https://guapama-cataro.org/programs/professional/

mate and Arts by Earth Celebrations[9] in New York City, Flora in Bogota, Guapamacataro Art and Ecology,[10] A Studio in the Woods, Choco Base, and others in which artists, cultural workers and scientists are invited to dive into themes of deep ecology, climate change, sustainable architecture and design, community engagement in sustainability practices, and so forth. Some try to test and experiment with the idea of ecological residency not only in terms of content and resources but also in terms of methods and arrangements. There are also an increasing number of artists and cultural workers engaged in the current ongoing ecological struggles and activism in particular locations, be it for clean air, free rivers or the prohibition of mining. This is where sites of struggles for life become sites of artistic creation.

Expanding Subjectivity
in a More-Than-Human World

The ecological turn in approaching mobility in arts and culture requires another kind of ontological politics and subjectivities that challenge the reality constructed by "capitalist world-ecology" (Moore, 2016), its "ontology of disconnection" and its "egoistic being" (Escobar, 2015: 29). It is in part what Morton (2007) calls for when advocating for "Ecology without Nature." This includes questioning and transforming the separation of psyche, nature and society that is, as Fischer (2019) argues, inherent in modern capitalist civilisation, and which survives through continuous processes of disconnection and colonisation. Ecopsychology, as a praxis and a kind of decolonial politics, begs us to rethink the basis of subjectivity and imagine ourselves not as self-contained units but as beings arising from the fields or interconnections and interrelation-

ships, human and non-human (Fischer, 2019). In reworking what it means to be a human, and then an artist and cultural worker, relationality, integrations and the interdependence of existence arise instead of boundaries and separations. This is the subjectivity that then approaches mobilities, encounters and creations in a way that challenges the anthropocentric, colonial, capitalist logic through a plurality of forms and becoming. Seeking interrelationships and challenging human–nature separation while moving, touring and travelling is an unsettling practice that arts and culture are well positioned to tackle.

Re-rooting and a Reterritorialised Existence Within a Broader Web of Life

A constant quest for profitability, mobility and commerce within arts and culture is cloning places and creating a global seamless cultural infrastructure, connected by the networks of transport infrastructure. A travelling artist or audience, if in the usual hurry, can only experience the likeness of this global network of no-places. Links with local populations, climatic conditions, flavours, histories and cultures increasingly remain hidden and irrelevant. A different logic than the logic of deterritorialisation is that of rooting and reterritorialisation. It means that both stay and mobility have to be entangled with the webs of locality. It is the revolution in which the complex life-world of a territory ceases to be the environment and climbs the stage. It happens when the membranes that separate art and everyday life, culture and nature, human and non-human are breached. It is about engaging with the life conditions, feelings and understandings of the relationships and struggles within a particular

location, and its relationships to the globalising systems of power. It can happen within an *in situ* work of art, or when travelling by walking, cycling, sailing, an unplanned trip, and it is a starting point of a truly ecological way of being somewhere, both "at home" and "away," that requires time, curiosity and exposure. It also requires connecting and care for a location and relationships instead of acting as a cosmopolitan, deterritorialised subject in a constant fly-over.

Moving From the Extractivist and Neocolonial Relations

The chances are high that any exploration of the politics of one's own mobility will result in an insight that there is capitalist, neocolonial and extractivist logic written all over it. Archaeologists extract cultural objects from non-cultured areas; touring bands extract money from tour locations; rich orchestras extract talent from poor towns; Western theatres colonise artistic imaginaries of non-Western countries through "cultural diplomacy" schemes and so on. More often than not, travelling artists and cultural professionals are on a mission. Delivering beauty, meaning, forms, objects and ideas, they hope to be a part of a social transformation of the communities they visit. What is left out of the dominant narratives of those mobilities is what happens to those who actually move. Mobility is thus often a one-way street. Those who move have an effect, while those who stay and receive are subject to that effect. The more an artist, company or institution is well established, powerful and influential, the more applicable this missionary metaphor is. The situation is reversed for those artists and cultural workers from less privileged backgrounds, who are moving to attend a residency or a master class, and their

personal and professional change is expected. In both cases, however, the hierarchy of value and power is preserved, with the more powerful ones intact. An ecological mobility would mean that the transformative potential of travel was felt on both sides of the exchange. It means that acts of care, giving and sharing dismantle the extractivist logic. It means that we travel to places and peoples whose struggles we want to relate to, whom we seek to learn with and create with, instead of simply delivering or extracting. It is an honest attempt to be changed by the encounter. In this way, mobility comes with self-morphing exposure.

Challenging Capitalist Productivist Logic

Embracing more ecological politics of movement should challenge the capitalist pimping of creative forces and extraction. Mobility has its place within a wider process of production, circulation and disposal of arts and culture. If practised in a dominant way, it often serves to increase workloads and fuel hyper-production, which are encouraged by contracts and new market opportunities. Travelling around the globe often means using opportunities to earn more money in a tiring over-productivist swirl of new productions. This is usually encouraged through the rationality and managerialism involved in mobility, which make travels and encounters (over)structured and result-driven. Alternatives to this capitalist, production-oriented and well-planned logic of movement can take many forms. One is to follow a more spontaneous, contingent, emergent logic of moving – a way of moving that is oriented towards affective relations, conviviality and the exploration of inter-dependencies. In such a meandering mobility, time is not strict-

ly planned and there is enough room for surprising encounters. Another way is to treat mobility as a way to extend the life of a once produced piece or to "recycle" a work of art by providing new opportunities to share the work, reflect on it and shape or interpret it in a different way due to the changing context of its exposure. In these cases, mobility can in fact decrease the need for new productions. A third way is by being involved in an increased number of residencies that do not expect a production and act to counter productivist logic.

Fighting Enclosure Thinking and Privileged Cultural Bubble

There is an asymmetrical geography of cultural shortage. One of the claims of mobility is that it is bringing arts and culture to those who don't have access to it, however, most mobility happens within already enclosed "cultured" worlds. Time constraints, productivity pressures and quantitative measurements of success are sucking the cultural life from areas that are "hard to reach" and off-standard (in geographical, aesthetic, social or technical terms) and concentrating it into specialised cultural venues that are easy to visit. By moving towards centres of cultural consumption, cultural mobility is moving towards the surplus, towards the desired abundance of audiences, stages and experiences, further supporting the asymmetry of cultural shortage. What is left behind are places deserted of engagement with the arts and culture. This makes the contact between different worlds even less likely. The increased familiarity within cultural bubbles perpetuated by dominant mobility practices is only the backside of exclusion. An ecological approach to mobility would need to recognise

culture and arts as commons and, more precisely, be a way to fight enclosure thinking and the privilege of the few. But this is only effective if it goes against the grain of well-established routes. Such mobility can happen much closer geographically, and provide exposures to different audiences, spaces and ambiences. This would require re-routing mobility and exploring often nearer but uncommon routes and encounters. Going from the centres of Belgrade or Zagreb to their suburbs is a rarer yet much more needed and emancipatory task than travelling to the centre of Paris, Vienna or Berlin.

CONCLUSION: ENCOURAGING RAMPANT ART PRACTICE

The ecological struggle is a struggle against systemic exploitation, colonisation and extraction. It is a struggle for life, unleashed, decolonised, vibrant and pulsating. It requires staying with the trouble and moving through the troubling times together and connected, and nurturing life forces. The ways we move in arts and culture need to become part of this struggle, and this requires an ecological, life-nurturing politics of mobility. At the same time, since mobility is such a large part of contemporary artistic and cultural practice, ecological mobility can have a transformative effect on the arts. It can support what we call "rampant artistic practice" (Kisić and Tomka, 2020), a practice that challenges exploitative, neoliberal capitalist realities by undisciplining the dominant subjectivation of actors, places of existence, processes of becoming, modes of practice and ways of relating within arts practice. It is a practice that re-engages with the web of life and its interdependencies, uncertainties and vulnerabilities, enacting practices of care and producing life-nurturing future visions.

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Marie Le Sourd, since 2012, is the Secretary General of On the Move (on-the-move.org), the cultural mobility information network active in Europe and worldwide. Prior to this position, Marie Le Sourd worked in Singapore for the Asia-Europe Foundation (Cultural Department) from 1999 to 2006 and directed the French Cultural Centre in Yogyakarta-Indonesia from 2006 to 2011.

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