ON
THE
MOVE

CULTURAL MOBILITY YEARBOOK 2022

Co-funded by
the European Union

On the Move is an international information network dedicated to artistic and cultural mobility, gathering 60+ members from 27 countries. Since 2002, On the Move provides regular, up-to-date and free information on mobility opportunities, conditions and funding, and advocates for the value of cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multi-annual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

On the Move regularly commissions researchers to investigate different themes closely related to the network's activities and the work carried out by its members. Reflecting on transversal concerns and key areas of artistic and cultural mobility, the network tries to establish a clearer picture of the current movements and trends while formulating policy recommendations.

https://on-the-move.org

General coordination Yohann Floch

Contributors
Data Analyst – John Ellingsworth
Writers – Chiara Organtini, Andre Le Roux, Mary Ann DeVlieg

Finnish translator Nina Jääskeläinen

Editor John Ellingsworth

Graphic design and layout Marine Domec

This guide uses the font Luciole – a new typeface developed explicitly for visually impaired people.
http://luciole-vision.com/luciole-en.html

Suggested citation format: On the Move, *Cultural Mobility Yearbook*, April 2022, **on-the-move.org/resources**.

Data and analysis
https://github.com/onthemoveotm/otm-yearbook

Foreword

Taking you behind the scenes of cultural mobility

In the first months of 2020, the Covid-19 pandemic hit Asia, Europe, and shortly after the whole world, putting a stop to cross-border mobility and all on-site artistic encounters and experiments, touring activities, and presentations. On the Move's website was still very much visited during this period in which open calls and opportunities were sometimes delayed or cancelled, but also often reworked and adapted, becoming increasingly framed as 'corona compatible'. The higher number of visits to the site since this period seems to confirm one of the primary motivations behind cultural mobility: economic necessity, and the need to replace what you lack in your own context, something which has been exacerbated even more by the pandemic.

In June 2021, On the Move launched a new website to ease the navigation from resource to resource and improve the access to professional information, cultural mobility opportunities, and related funding.

This revamp, accomplished thanks to the great work of our colleague John Ellinsgworth and the instrumental input of On the Move board members, came to remind us that On the Move first started as a website project in 2002 organised by the network IETM, as Mary Ann DeVlieg further explains in this publication. Despite the growing role of digital tools and social networks in recent years, or perhaps because of it, there is still a need to have an 'entry point' to navigate cultural mobility issues and to access, free of charge, up-to-date and relevant professional information. On the Move plays a vital and recognised role in circulating funded mobility opportunities, promoting mobility funding schemes, and understanding cross-border collaboration flows and issues.

April 2022 marks a new milestone in On the Move's history, with the launch of a new annual publication: a Cultural Mobility Yearbook. As part of our multi-annual programme co-funded by the European Union, this Yearbook is conceived as a way to delve into the numerous calls and resources that we collect and promote on a daily basis. The website database allows us to extract data in order to analyse and identify trends, and to build context around emerging and more familiar issues in the mobility field.

The idea with this Yearbook is therefore to provide a reference framework of data related to cultural mobility that we can update and revisit every year (in relation to world regions, disciplines, and mobility formats) while investigating an annual theme. This year the focus is on digital mobility – the formats and opportunities it encompasses, but also the limits, which echo to a large extent the characteristics of in-person mobility (in terms of access, geography, and power relations).

This Cultural Mobility Yearbook should be seen as an in-depth snapshot of the many realities, complexities and evolving formats of cultural mobility, as well as remaining challenges, shifting trends, and smaller signals of possible future developments.

The Yearbooks are also not intended as standalone documents. They will integrate with our yearly Cultural Mobility Forums – this year in Helsinki, Finland and online on 25 May 2022 in collaboration with Nordic Culture Point and Howlround. Moreover, we would like these publications to be used and developed further through research collaborations in order to share findings, compare data, and enrich the understanding of cultural mobility's forms and impacts.

For this first Yearbook, I would like to thank On the Move director of operations Yohann Floch and communications & project officer Tania Sanchis as well as data analyst John Ellingsworth and writers Andre Le Roux, Chiara Organtini and Mary Ann DeVlieg.

Since On the Move celebrates its 20th anniversary, let me also acknowledge a few more people beyond those named in the brief history written by our founding president Mary Ann DeVlieg, including some of my predecessors and/or former colleagues that have shaped On the Move: Katelijn Verstraete, Milica Ilić, Richard Poláček, Cristina Farinha, Elena Di Federico, Maïa Sert.

I would like to quote Elena Di Federico to end this foreword: 'On the Move is more than a website', a tagline we used back in 2013 when On the Move was shaping its network of members. This Yearbook is a way to continue to offer, through and beyond the website, a more open and generous sharing of trends, analysis and thoughts about cultural and artistic mobility.

Marie Le Sourd
Secretary general

'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.'[1]

1 Updated definition of 'cultural mobility' from the i-Portunus Operational Study, delivered by On the Move in March 2019: https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/04/OS-final.pdf

Table of contents

Executive Summary

In 2021, activity in the cultural mobility field was forced to thread between lockdowns, border closures, and a moving flux of national regulations. In the process, some old practices were discarded, others were dug out of storage, and some new forms arose – many of them online. This publication looks back on cultural mobility in 2021 in order to get a picture of these shifts in the sector.

For its first section analysing open call opportunities, the main source is data from the On the Move website, which in 2021 listed 641 calls for funded mobility opportunities with 76 countries as destinations. It tries to chart changes across regions, disciplines and types of mobility in order to get a broad view on what happened in 2021, and what might be coming next, with a particular focus on digital mobility.

The second section goes into greater detail with three articles that cover specific perspectives. Taking a personal view, project manager and curator Chiara Organtini recounts her experiences as an organiser and attendee of online meetings, festivals, and other events in the performing arts field – from endless meetings to (global) rural radio to digital raves. Moving to Southern Africa, IKS Cultural Consulting's managing director Andre Le Roux reports on research into livestreaming that underpinned the creation of the new Concerts SA Digital Mobility Fund, and on the risks, opportunities and value of livestreaming for the Southern African music sector. Finally, and as a special nod towards On the Move's twentieth anniversary, Mary Ann DeVlieg, On the Move's first president, reflects on the long history of the organisation – and with it developments in cultural mobility over the last two decades.

Key themes and insights

Covid-19 caused widespread disruption, but in-person mobility has continued. In spite of cancelled or adapted activities, in-person mobility still made up the majority of activity within our data (70.6%).

Covid-19 has affected the mobility process from start to finish. Impacts range from reduced eligibility, to more complex and expensive travel processes, to an emerging demand for 'covid safe' or 'corona proof' formats.

At the same time, **digital mobility is growing.** 29.4% of calls in our data from 2021 were for digital/remote activities or for a mix of online and in-person work – more than in 2020. If 'online' was a country, it would have been the largest mobility destination in 2021.

Digital formats were present across regions.

- African organisations embraced digital mobility in 2021, with 62.5% of all calls involving organisers based in Africa taking place in either online or mixed formats.
- In the Americas, 48.6% of calls with US organisers took place online or in mixed formats, driven partly by adaptations of fellowship programmes linked to universities and private foundations.
- The Asian region covered a number of divergent situations in terms of cultural mobility, but in South-eastern and Eastern Asia, Japan, South Korea and Singapore have continued to be very active. In 2021, Japan accounted for around a quarter of all digital/remote/mixed calls in Asia, and half of those in Eastern Asia.
- In Europe, Northern and Western European countries were big drivers for digital mobility,

particularly with funding support from cultural export bodies. Where opportunities in 2020 concentrated more on presenting or adapting existing work, in 2021 the focus has shifted to commissions and project funding to create new digitally native works.

This growth in online working has made categories less rigid. Around a third of digital/hybrid calls accepted applications from both individuals and organisations. Roughly 4 in 10 were open to all disciplines or to interdisciplinary work.

Formats are becoming more complex. In 2021:

- **Hybrid calls adopted a 'phased' approach** – for instance programming an online research period of several months leading to a short in-person residency. Moving some activity online made it easier to support the lifespan of projects.
- **Projects frequently 'matchmade' artists.** 24.5% of online only calls and 15.8% of hybrid ones organised beneficiaries into pairs or groups to work on shared projects. There were fewer opportunities to apply with existing collaborators.
- **Virtual residency programmes restructured around support programmes:** 17.5% of online or hybrid residencies offered workshops or a training scheme and 12.5% arranged mentoring.
- **There were more opportunities to create and present natively digital work**, including a number of efforts to reimagine touring in virtual and remote formats.

In spite of this, **some activities are not well suited to online work**. Things that slip through the virtual cracks include opportunities to work with community groups (offered by only 1.9% of online/hybrid calls), to access archives and collections (1.9%), or to see work by peers (3.1%). Collaborative artistic work is channelled into meeting and exchange formats rather than live co-creation.

Digital mobility takes place within existing structures. Most 'new' initiatives or formats that arose in 2021 were adaptations of ongoing programmes or reallocations of existing funding.

For participants, the openness of digital mobility can be deceptive. Digital calls might be open to the world yet inaccessible for many individuals, due to language barriers or a lack of ICT skills or equipment. Only 4.4% of online and hybrid calls from our data provided extra funding for connection, software or equipment costs.

Still, **digital and hybrid mobility is likely here to stay**, not least because it can lead to somewhat greener ways of working. In-person mobility is also likely to continue because nothing beats being in the room. In an ideal world this can leave us with more individual choice, more opportunities for artists and cultural professionals, and potentially less environmental harm.

Suomenkielinen tiivistelmä[1]

Kulttuurialan toimijoiden kansainvälinen liikkuvuus kaventui vuonna 2021 tasapainotteluksi koronasulkujen, rajojen sulkemisen ja alati muuttuvien kansallisten määräysten välillä. Samaan aikaan kulttuurikentällä osa vanhoista käytännöistä hylättiin, osa vielä vanhempia otetiin jälleen esiin, ja myös uusia – usein verkossa toteutettuja – muotoja kehitettiin. Tämä julkaisu antaa kokonaiskuvan vuoden 2021 muutoksista kulttuurisektorin liikkuvuuden osalta.

Ensimmäisessä, avoimia hakuja analysoivassa osiossa päälähteenä ovat tiedot On the Move -verkkosivustolta, jolla vuonna 2021 julkaistiin 641 rahallisesti tuettua, liikkuvuuteen liittyvää kutsua 76:ään maahan, esimerkiksi residensseihin. Osiossa pyritään kartoittamaan muutoksia alueittain, taiteenaloittain ja liikkuvuuden eri muotojen osalta, jotta näkyviin nousisi kattava kuva sekä vuoden 2021 tapahtumista että siitä, mitä mahdollisesti on nähtävissä tulevaisuudessa erityisesti digitaalisen liikkuvuuden osalta.

Toisessa osassa tarkastellaan aihetta yksityiskohtaisemmin kolmen, eri näkökulmista kirjoitettujen artikkelien kautta. Projektipäällikkö, kuraattori Chiara Organtini muistelee omia kokemuksiaan verkkotapaamisten, festivaalien ja muiden esittävän taiteen alan tapahtumien järjestäjänä ja osallistujana – aina lukemattomista online -kokouksista (globaaliin) paikallisradioon ja digitaalisiin reiveihin. Eteläafrikkalainen Andre Le Roux kirjoittaa livestriimauksen Digital Futures Research -selvityksestä, joka loi pohjaa ja tuki uuden Concerts SA Digital Mobility Fundin perustamista. Le Roux käsittelee artikkelissaan myös suoratoiston riskejä, mahdollisuuksia ja sen tuomaa lisäarvoa eteläafrikkalaiselle musiikkisektorille. Lopuksi, erityisesti liittyen On the Moven 20-vuotisjuhlavuoteen 2022, organisaation ensimmäinen puheenjohtaja Mary Ann DeVlieg luo katseensa On the Moven historiaan ja sen myötä kulttuurisen liikkuvuuden kehittymiseen viimeisen kahden vuosikymmenen aikana.

Johtoteemat ja havainnot

Koronaepidemia aiheutti laajaa häiriötä, mutta henkilökohtainen liikkuvuus on jatkunut. Huolimatta peruutetuista tai mukautetuista toiminnoista ja tapahtumista, yksilöiden fyysinen liikkuvuus muodosti edelleen suurimman osan (70,6 %) liikkuvuusdatasta.

Koronavirus vaikutti liikkuvuuteen kaikessa, prosessien alusta niiden loppuun. Vaikutukset vaihtelivat ohjelmistokelpoisuudesta aiempaa monimutkaisempiin ja kalliimpiin matkustusprosesseihin sekä koronaturvallisten tai koronarajoituksia noudattavien uusien formaattien kysyntään.

Samaan aikaan **digitaalinen liikkuvuus on lisääntymässä**. Datan mukaan 29,4 % kutsuista vuonna 2021 koski digitaalisia tai etätapahtumia tai verkko- ja lähityöskentelyn yhdistelmää – osuus oli suurempi kuin vuonna 2020. Jos 'online' olisi maa, se olisi ollut kohderyhmän yleisin matkakohde vuonna 2021.

Digitaaliset muodot toteutuivat alueellisina.

- Afrikkalaiset organisaatiot omaksuivat digitaalisen liikkuvuuden vuonna 2021: 62,5 % kaikista kutsutapahtumista, joihin osallistui Afrikassa toimivia järjestäjiä, toteutettiin joko verkossa tai hybridimuotoisina.

1 The Executive Summary has been translated into Finnish by Nina Jääskeläinen, the Yearbook aiming to feed into discussions at the 2022 Cultural Mobility Forum held in Helsinki, Finland and online.

- Etelä- ja Pohjois-Amerikassa 48,6 % aktiviteeteista yhdysvaltalaisten järjestäjien kanssa käytiin verkossa tai hybrideinä, johtuen osin yliopistoihin ja yksityisiin säätiöihin liittyvien apurahaohjelmien mukautuksista.
- Aasian alueilla kulttuurinen liikkuvuus oli keskenään hyvin toisistaan eroavaa, mutta Kaakkois- ja Itä-Aasiassa Japani, Etelä-Korea ja Singapore olivat edelleen erittäin aktiivisia. Vuonna 2021 Japanin osuus kaikista digitaalisista, etä- ja hybriditapahtumista koko Aasian osalta oli noin neljännes ja Itä-Aasian luvuista puolet.
- Euroopassa Pohjois- ja Länsi-Euroopan maat olivat suuria digitaalisen liikkuvuuden edelläkävijöitä etenkin kulttuurivientijärjestöjen rahoituksella. Kun vuonna 2020 liikkuvuusmahdollisuudet keskittyivät enemmän olemassa olevan työn esittelyyn tai sen mukauttamiseen, niin vuonna 2021 painopiste oli siirtynyt tilaustöihin ja projektirahoitukseen uusien teosten luomiseksi.

Online-työskentelyn lisääntyminen on vähentänyt jyrkkiä kategorisointeja. Noin kolmannes digitaalisista tai hybridikutsuista hyväksyi sekä yksityishenkilöiden että organisaatioiden hakemukset. Noin neljä kymmenestä oli avoin kaikille tieteenaloille tai monitieteiselle työlle.

Formaatit ovat muuttumassa yhä monimuotoisemmiksi. Vuonna 2021 nähtiin esimerkiksi:

- **Hybridikutsuissa otettiin käyttöön 'vaiheittainen' lähestymistapa** – esimerkiksi ensin useiden kuukausien esityöskentely verkon välityksellä ja sen jälkeen lyhyt henkilökohtainen, fyysinen residenssi. Joidenkin toimintojen siirtäminen verkkoon tukeekin projektien elinkaaria.

- **Projektit monessa tapauksessa saattoivat taiteilijoita yhteen toistensa kanssa.** 24,5 % online-kutsuista ja 15,8 % hybridikutsuista koski taiteilijoiden organisointia työpareiksi tai työryhmiksi yhteisiin projekteihin. Jo olemassa olleiden yhteistyökumppaneiden kanssa hakemiseen oli taiteilijoilla aiempaa vähemmän mahdollisuuksia.

- **Virtuaaliresidenssiohjelmat hakeutuivat tukiohjelmien piiriin:** 17,5 % verkko- tai hybridiresidensseistä tarjosi työpajoja tai koulutusta ja 12,5 % mentorointia.

- **Jo alun perin digitaalisiksi tarkoitetuille teoksille tarjoutui enemmän tilaisuuksia teosten valmistamiseen ja esittelyyn,** mukaan lukien moninaiset ponnistelut kiertue-esitysten muokkaamiseksi virtuaali- ja etäformaateiksi.

Kaikesta huolimatta, jotkin tekemisen muodot eivät taivu online-työskentelyyn. Virtuaalisten halkeamien läpi lipsahtivat mahdollisuudet työskennellä yhteisöryhmien kanssa (se oli mahdollista vain 1,9 % online- tai hybridikutsuissa), arkistojen ja kokoelmien hyödyntämiset (1,9 %) tai tilaisuudet nähdä toisten taiteilijoiden töitä (3,1 %). Yhteisöllinen taiteellinen työ kanavoitui tapaamisiin ja formaattivaihtoihin, ei live-yhteistyöhön.

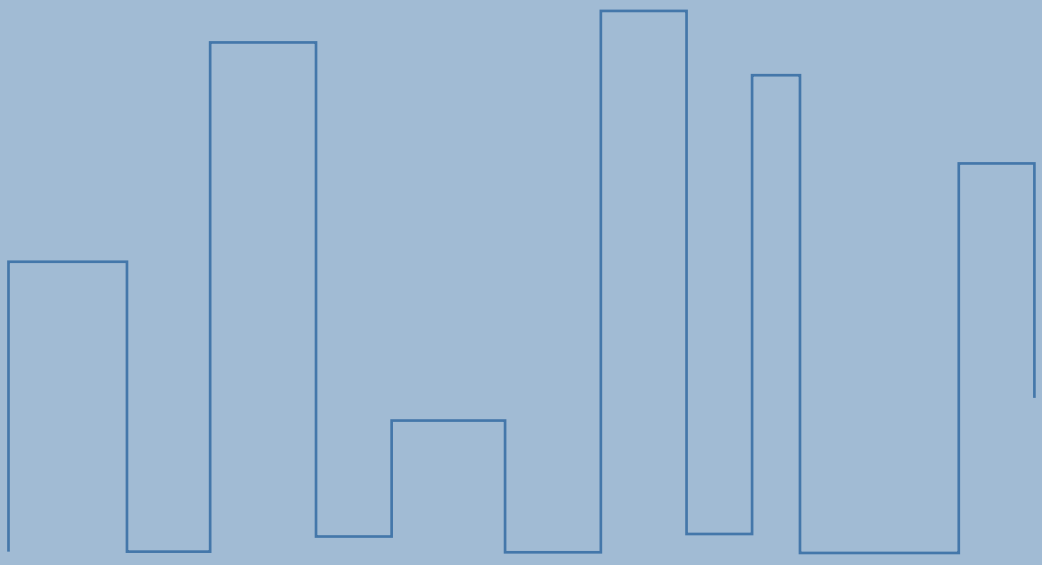
Digitaalinen liikkuvuus tapahtui olemassa olevien rakenteiden sisällä. Useimmat vuonna 2021 syntyneet 'uudet' aloitteet tai formaatit olivat jo käynnissä olevien ohjelmien mukautuksia tai jo olemassa olevan rahoituksen uudelleen kohdentamista.

Osallistujille digitaalisen liikkuvuuden avoimuus voi olla pettävää. Digitaaliset kutsut ehkä suunnataan koko maailmaan, mutta ne ovat monien yksilöiden ulottumattomissa kielimuurin, tietoteknisten taitojen tai IT-laitteiden puutteen johdosta. Vain 4,4 % verkko- ja hybridikutsudatasta sisälsi lisärahoitusta tietoliikenneyhteyksien, ohjelmistojen- tai laitteiden kustannuksiin.

Silti, **digitaalinen ja hybridiliikkuvuus lienee tullut jäädäkseen,** ei vähiten siksi, että se voi tarjota jossain määrin kestävämmän tavan työskennellä. Henkilökohtainen liikkuvuus todennäköisesti jatkuu myös, koska mikään ei voita kasvotusten samassa tilassa kohtaamista. Ideaalitapauksessa meille jää entistä enemmän yksilöllisiä valintavaihtoehtoja, taiteilijoille ja kulttuurialan ammattilaisille tarjoutuu enemmän mahdollisuuksia, ja ympäristölle koituu vähemmän liikkuvuuteen liittyviä haittoja.

Data Analysis

by John Ellingsworth



Data Analysis

Methodology

This report explores trends in cultural mobility during 2021. It does this primarily through a quantitative and qualitative analysis of calls for participation in residencies, meetings, fellowships, training activities, and other funded mobility opportunities for artists and culture professionals that were published on the On the Move website between 1 January – 31 December 2021 (with a few comparative references to the same data from 2020).
In 2021, this gives us a dataset of 641 calls involving 76 countries. While it is not a complete picture of all activity, it represents our best effort to monitor activity in the mobility field, helped by our international network of more than 50 member organisations.
The report also references other studies and reports produced by other actors in the field.

Scope and limitations

Because the dataset comes from calls published on the On the Move website it has some specific characteristics:

- It reflects On the Move's editorial policy and focus. This policy can be read in detail on our website, but we focus on funded programmes that cover at least some of the costs of travel (or that offer remuneration in the case of online/remote programmes). The calls that are posted to the website, and therefore analysed here, are generally one-off calls rather than those for ongoing, regularly funded programmes (which are separately listed in our mobility funding guides).[1]

- On the Move covers all art forms: Performing Arts (theatre, dance, opera, circus, street arts, etc.), Visual Arts & Design (painting, sculpture, photography, installation, independent film, etc.), Digital and New Media (electronic art, new media, web, etc.), Music & Sound, Literature (including translation), Cultural Heritage (tangible heritage, movable heritage, intangible heritage, archives), and Cross-disciplinary forms. We usually don't cover commercial film and other creative industries sectors outside the above categories.

- We cover opportunities for all actors in the sector: artists, culture professionals and/or cultural organisations (from institutions to small collectives and associations), funders, policymakers, curators, and researchers.

- We strive to cover the field as fully as possible, but our network is more concentrated in Europe, and in the English and French languages, so we expect to have some blind spots. These gaps in terms of coverage also point to long-standing structural imbalances in the mobility field.

- Usually we know the principal organiser and the destination for a mobility activity (e.g. a residency centre in Poland), but we do not know who will ultimately become the beneficiary of a programme or opportunity (e.g. a visual artist

1 See the full editorial policy: **https://on-the-move.org/about/editorial-policy**

from Albania). As such, when we look at 'origin' countries or regions this refers to the location of the call's organising entities, and where we are able to map flows these are flows of organisational and logistical capacity rather than mobility flows of beneficiaries.

- The number of beneficiaries, and therefore the scale of programmes, is not captured. So one call might refer to an opportunity for a single professional to attend a conference, while another might refer to a large-scale programme awarding multiple grants to multiple beneficiaries.

- Some other caveats apply for specific classifications, but are noted in the text.

While the above points are important to keep in mind, the data in this publication nonetheless aims to provide a close look at shifts in the mobility field to help identify promising areas for qualitative analysis and further research, as well as blank spots that need more support and attention from the field at large.

Geographical regions

For geographical analysis, this report uses the United Nations M49 geoscheme, which organises countries into regions (Africa, Asia, Americas, Europe and Oceania) as well as sub-regions (Central Asia, Eastern Asia, South-eastern Asia, etc.).[2] The relevant countries are listed during the regional breakdowns in the overview section.

One of many attempts to organise regional categories, this geoscheme puts more emphasis on the physical location of countries than on cultural connections.

2 See: **https://unstats.un.org/unsd/methodology/m49**

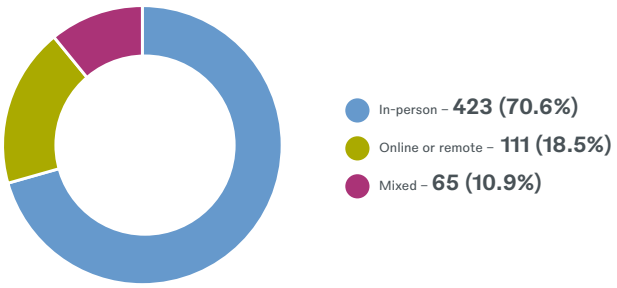
Overview

In 2021, the On the Move website featured 641 calls for funded mobility opportunities, involving 76 countries as destinations, hundreds of organisers and collaborators, and a wide array of familiar and unusual formats – evidence of a very active field. Yet 2021, like the year before it, saw significant disruption for the sector as it was affected by a shifting patchwork of rules and regulations concerning cross-border travel, with many twists and turns over the course of the year.

This disruption is hard to quantify in our data on opportunities, as it will lie partly in activities that were later cancelled, or that never progressed past the planning phase due to adverse conditions. While 2020 likely faced a higher level of disruption (summarised in some detail by KEA in a November 2020 report for the Council of Europe which described the cultural and creative sector as 'profoundly wounded') many public health measures and restrictions of course continued in 2021.[3] Even among the activities that did happen despite the Covid-19 pandemic, the numbers don't tell the whole story. In 2021, the residency remained the primary format for mobility opportunities in our data (41.7% of all calls), but the definition of what a residency is has blurred, and the core residency 'offer' has expanded in some areas and contracted in others, with fewer opportunities to inhabit new workspaces, and more at-home, remote or online opportunities that include a greater focus on activities such as mentoring or simply on financial support. Project funding (13.4%) has lately involved more programmes helping individuals and organisations to adapt, or survive, perhaps without the requirement of a regular project 'output', while the idea of 'meetings' or 'collaborations' (12.6%) has virtualised in ways that most will have experienced in their working lives.

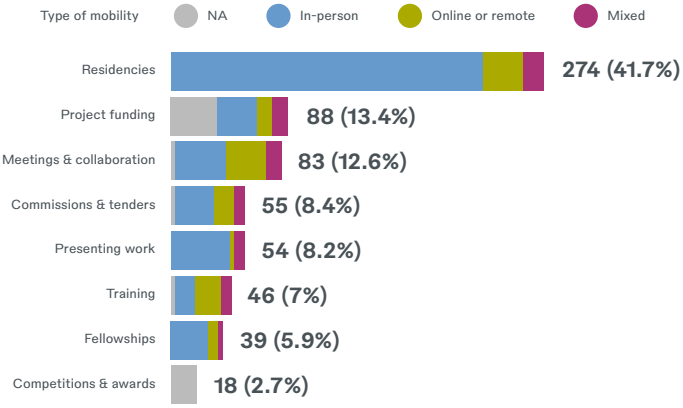
Number of opportunities by mobility type

In-person mobility continued in 2021, but around 3 in 10 calls involved online or remote work.



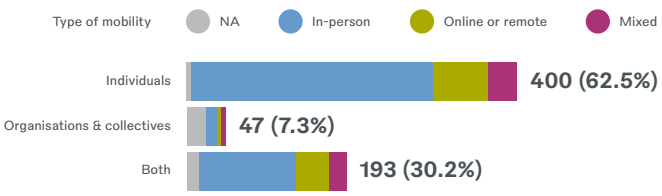
Number of opportunities by type

Residencies remained widespread, while project funding often supported research into new formats.



Number of opportunities by applicant type

Most calls targeted individual applicants, though online formats brought greater flexibility.



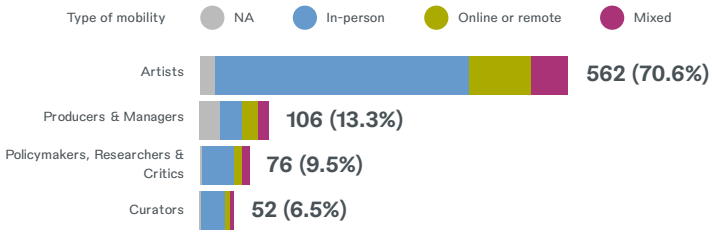
3 KEA, The impact of the COVID- 19 pandemic on the Cultural and Creative Sector (November 2020). See: https://keanet.eu/wp-content/uploads/Impact-of-COVID-19-pandemic-on-CCS_COE-KEA_26062020.pdf.pdf

Indeed, the amount of work that took place in digital spaces is the most visible change in our data. If 2020, was the year a portion of mobility went online, then in 2021 it stayed there, with 29.4% of calls that defined a format employing digital/remote programmes that mixed online work with in-person activities (against 26.1% in 2020). We cover this turn towards online work in more detail later on in the section on digital mobility, but the short version is that, following more ad hoc measures in 2020, the formats have become more thoughtful and complex, hybrid models are catching on, and the signs suggest this might be an enduring shift in how mobility is done – if not necessarily who organises it, or who benefits from it.

In-person mobility has faced more difficult conditions, but still makes up the majority of mobility activity within our calls (70.6%). Once again, the numbers themselves don't necessarily capture changes to the reality and experience of travel, nor to different conditions of work. Indeed, Covid-19 has had an end to end effect on the mobility process – influencing planning, travel, artistic creation and presentation. The impacts have ranged from reductions in programme eligibility (e.g. a call opening only to neighbouring countries), to more complex and expensive travel processes (with covid testing and mandatory quarantines seldom covered by organisers), to an emerging demand for 'covid safe' or 'corona proof' formats (performances, artworks or projects suitable for distanced and perhaps outdoor participation).

Number of opportunities by applicant role

Artists were the primary beneficiaries for mobility opportunities.

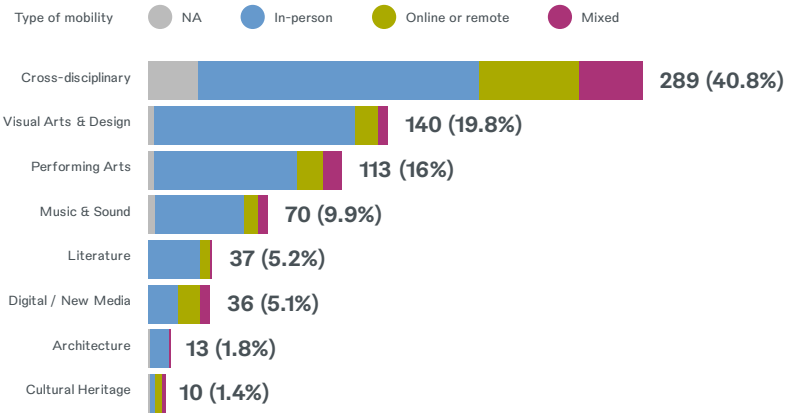


Art forms

Among art forms, the Cross-disciplinary category (indicating both calls open to any discipline and ones aimed at interdisciplinary approaches) was by some distance the largest, at 40.8% of all calls. This high level of activity is part of a long-term trend in the cultural field, driven by an increasing willingness to let the arts exist across different spaces – encompassing outdoor and site-responsive work, community projects, cross-sectoral collaborations, and now, increasingly, the online world.

Number of opportunities by art form

Around 4 in 10 calls were open to any discipline or to interdisciplinary work.



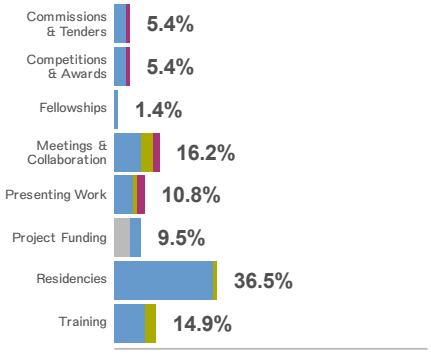
Visual Arts & Design and Performing Arts were forms for 19.8% and 16% of calls respectively. While they both favoured the residency format, Performing Arts (and Music & Sound) have a greater emphasis on meetings and collaboration, and are more oriented towards presenting work (with presentation opportunities in the visual arts often involving the mobility of the artwork, not the artist).

Other art form categories had lower volume in 2021, but we can note that the Digital / New Media category (5.1%) has been more active due to the move online. This is in spite of the fact that many projects taking a digital approach fall into the Cross-disciplinary category, with numerous examples of collaborations between artists and technologists. Literature at 5.2% is ordinarily a less active discipline in mobility, partly because it doesn't have as many specialist arts centres ready to host writers. Programmes often emerge therefore around translation (sometimes supported by state funders looking to promote a language abroad), as well as through special programmes like the UNESCO Cities of Literature scheme, which in 2021 led to residencies in Ljubljana, Wonju, Granada and Melbourne.

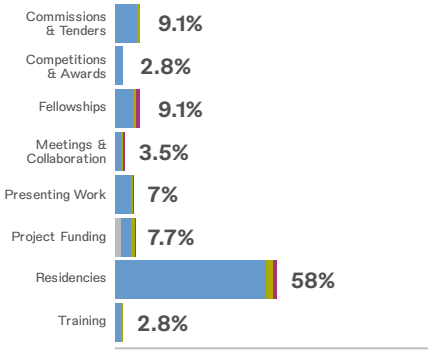
Cross-sectoral working

While there was a diverse array of cross-sectoral projects in 2021, a major theme was initiatives focusing on the intersection of art and science or art and technology. This line of inquiry is not new, but does seem to be undergoing a small renaissance, and in recent years activity has been filtering down from partnerships between large-scale organisations to programmes that involve smaller and independent companies, or individual artists. Higher interest is perhaps driven by a wider societal movement towards science as a means of getting around ideological conflicts, and in the case of technology by the need to find new ways to present artistic work and connect over distance.

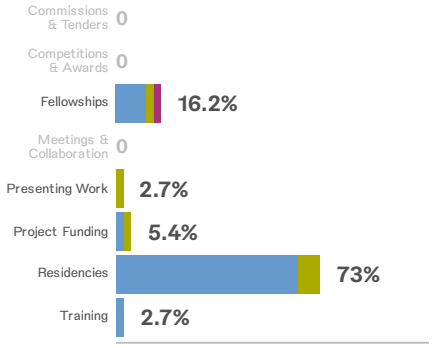
Music & Sound



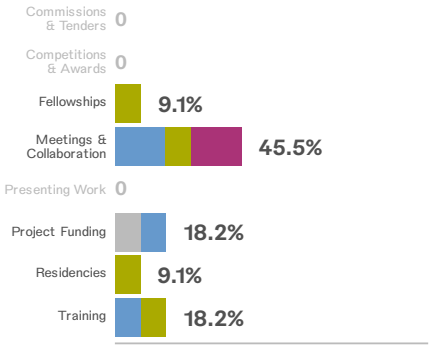
Visual Art & Design



Literature



Cultural Heritage

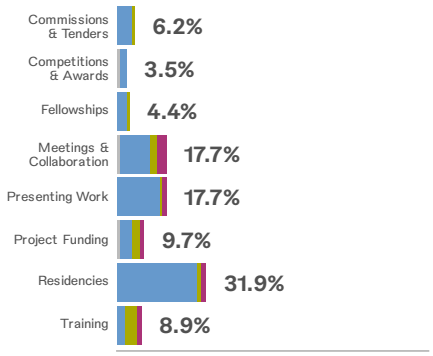


2021 saw the continuation of long-running programmes such as the residencies at CERN in Switzerland, as well as new entrants including the Leonardo Rebooted grants offered by Da Vinci Labs, a multidisciplinary research centre being built in the Touraine region of France, and landmark projects such as the S+T+ARTS4Water call, which offered ten residencies relating to ten 'regional water challenges' throughout Europe, from dealing with pollution in the Adriatic Sea to promoting biodiversity in the port of Rotterdam.[4]

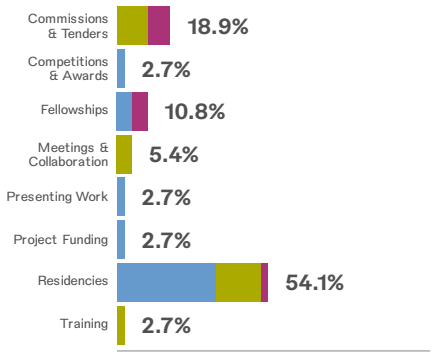
Collaborations between art and science were largely focused in Europe and North America, at least in the context of mobility – with 85.3% of calls involving organisers from Europe or the USA. 23.5% of all calls in this category in 2021 involved a German partner – by far the most active country in this category, thanks in part to research institutes like the Akademie der Künste, Technische Universität Dresden, Max Planck Institute for Empirical Aesthetics, and ZKM – Zentrum für Kunst und Medien.

Among the handful of art-science projects from other parts of the world in 2021, we can count Silo - Arte e Latitude Rural's artist/curator residency in the Atlantic Forest domain, which invited artists and scientific researchers to exchange knowledge within the Environmental Protection Area of Brazil's Serrinha do Alambari – one of many projects applying an art-scientific approach in the context of environmental issues.[5]

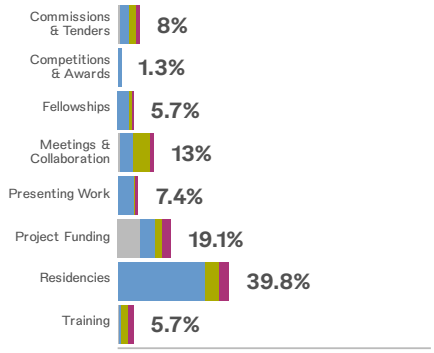
Performing Arts



Digital / New Media



Cross-disciplinary



4 CERN residency programme: **https://arts.cern**
Da Vinci Labs: **https://www.davincilabs.eu**
S+T+ARTS4Water: **https://www.starts.eu/starts4water-open-call**

5 See: **https://silo.org.br/en**

Regions

FROM \ TO	Africa	Americas	Asia	Europe	Oceania	Online
Africa	5	-	1	5	-	10
Americas	-	31	-	-	-	20
Asia	2	-	28	11	-	25
Europe	15	1	15	374	-	122
Oceania	-	-	-	-	-	2

Calls with mobility destinations in multiple regions were unusual – making up less than 5% of all opportunities published by On the Move in 2021. Intercontinental cooperation itself is also somewhat rare, and often motivated by projects that explicitly examine regional relations. An example from 2021 was Culturescape's project 'Quilombo', which aimed to build on the idea of a 'Black Atlantic' in inviting Congolese, Brazilian and Swiss artists to a residency at Lago Mio Lugano to generate an 'alternative reading of human relations between the three continents'.[6]

Among the individual regions, Oceania – by far the smallest by population size, and affected by strict controls in Australia and New Zealand – had only 2 calls in our 2021 data, but for other world regions some closer analysis is possible.

6 See: https://culturescapes.ch/en/theme/amazonia-2021/quilombo

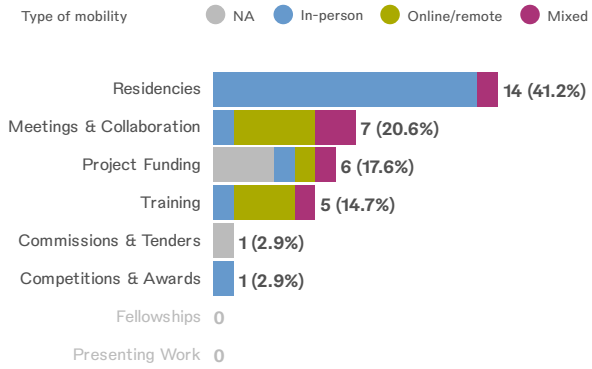
Africa

34 calls

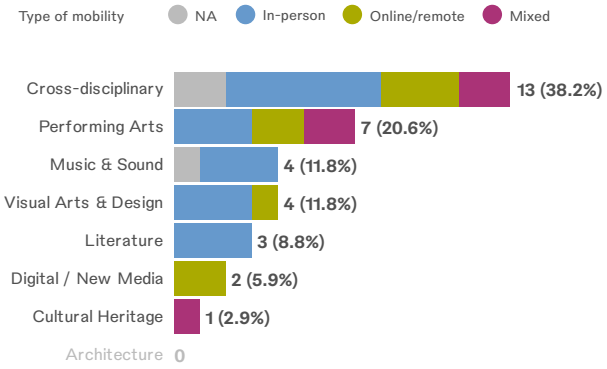
57% In-person mobility
27% Online / remote
17% Mixed

76.5% For individuals
11.8% Organisations/groups
11.8% Both

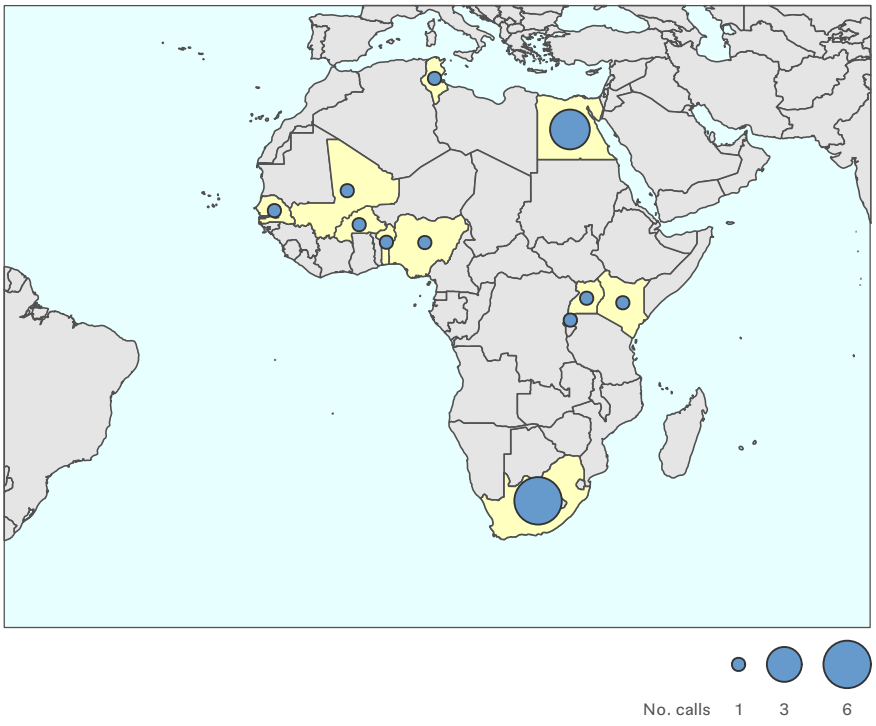
Number of calls by opportunity type



Number of calls by art form or discipline



Destinations for calls involving mobility to Africa



In terms of mobility destinations, South Africa was the most prominent African country (6 calls), followed by Egypt (4). While overall there were mobility opportunities for 15 countries, the majority of these countries only had one or two calls, and so activity was scattered.

Organiser to destination flow for sub-regions

FROM \ TO	Northern Africa	Online	Other Regions	Sub-Saharan Africa
Northern Africa	1	4	4	1
Other Regions	11	-	-	11
Sub-Saharan Africa	-	6	3	4

The left table shows the relation between where calls were organised and where their mobility was destined.

Northern Africa: Algeria, Egypt, Libya, Morocco, Sudan, Tunisia, Western Sahara.
Sub-Saharan Africa: Angola, Benin, Botswana, Burkina Faso, Burundi, Cabo Verde, Cameroon, Central African Republic, Chad, Comoros, Congo, Côte d'Ivoire, Democratic Republic of the Congo, Djibouti, Equatorial Guinea, Eritrea, Eswatini, Ethiopia, Gabon, Gambia, Ghana, Guinea, Guinea-Bissau, Kenya, Lesotho, Liberia, Madagascar, Malawi, Mali, Mauritania, Mauritius, Mayotte, Mozambique, Namibia, Niger, Nigeria, Rwanda, Saint Helena, Sao Tome and Principe, Senegal, Sierra Leone, Somalia, South Africa, South Sudan, Togo, Uganda, Tanzania, Zambia, Zimbabwe.

(See: https://unstats.un.org/unsd/methodology/m49)

Mobility organisers active in African countries included larger public bodies such as the Centre Culturel de Rencontre International John Smith in Benin (part of the network of ACCR cultural centres founded in France and expanded internationally), and the Javett Art Centre (attached to the University of Pretoria), as well as a few independent organisations like the arts centre Don Sen Folo in Mali and the École des Sables dance school in Senegal. At a regional scale, the Music in Africa Foundation (based in Johannesburg, but covering the continent) led two big partnered funding schemes: the Sounds Connect Fund, supporting capacity building in Southern Africa (with Goethe-Institut and ACP-EU funding), and Music in Africa Live (supported by Germany's Federal Foreign Office and again the Goethe-Institut) which focused on supporting digital showcases and initiatives.[7]

Looking to outside partners, France and Germany were both very active collaborators, with 42.1% of calls involving mobility to African countries having an organiser from one of the two countries. This activity was principally led by Institut français and Goethe-Institut or their regional offices – certainly as funders, but also as organisers and producers. For the most part, funded mobility opportunities between Africa and other regions were brokered by larger institutions, with collaboration taking place between funders, universities and foundations – though of course with local organisations likely involved in the delivery of activities on the ground.

It's worth noting that there is a large body of intraregional activity that is not represented here. Festivals and events in Africa often open applications to artists across the continent, but in doing so cover everything except international travel (fee, accommodation, meals, travel inside the country of the organiser). As such, support for international mobility is a kind of missing link.

Digital mobility:

While there are few examples of funding for in-person, intraregional cooperation, African organisations embraced digital mobility in 2021, with 62.5% of all calls involving organisers based in Africa taking place in either online or mixed formats. These opportunities were often focused on training and adaption – as was the case with the BASITA Fellowship scheme, an online capacity building programme for performing arts groups from the Middle East, or Fakugesi Festival's digital bootcamps and labs, which were designed to provide practitioners with training before inviting them to pitch for a festival commission.[8]

Such initiatives reflect points raised during UNESCO debates organised as part of the ResiliArt project and summarised in a report from February 2021: '[In Africa] the issues surrounding the rapid digital transformation were discussed more frequently and at length than in any other region. The artists shared various needs to successfully complete the digital transition and achieve fair remuneration including ICT infrastructure, fight against piracy, and affordable data.'[9]

Compared to 2020, however, there were also more initiatives that focused on creative production or exchange, including the New Conversations Egypt fund supporting co-creation between organisations in the UK and Egypt, and an online retreat organised by Tashweesh Festival that focused on 'working and organising on feminisms, gender and sexuality'.[10]

7 Sounds Connect Fund: **https://www.musicinafrica.net/SCF**; Music in Africa Live: **https://www.musicinafrica.net/MIAL**

8 BASITA Fellowship: **https://basita.live/page-basita-fellowship**; Fakugesi Festival: **https://fakugesi.co.za**

9 UNESCO, '*Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions – Fourteenth Session*' (2021), p.8.

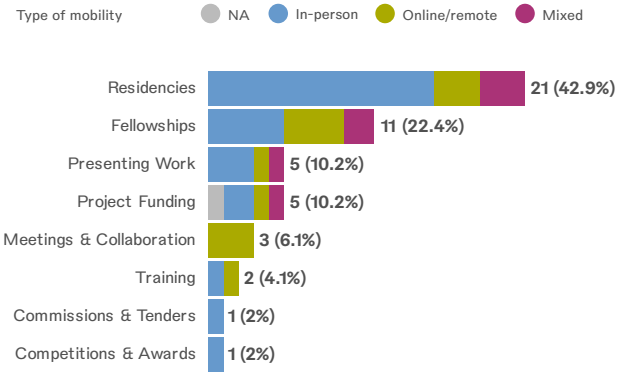
10 New Conversations Egypt: **https://farnhammaltings.com/artists-and-makers/theatre/international/new-conversations-egypt**; Tashweesh Festival: **https://tashweeshfestival.com**

Americas 48 calls

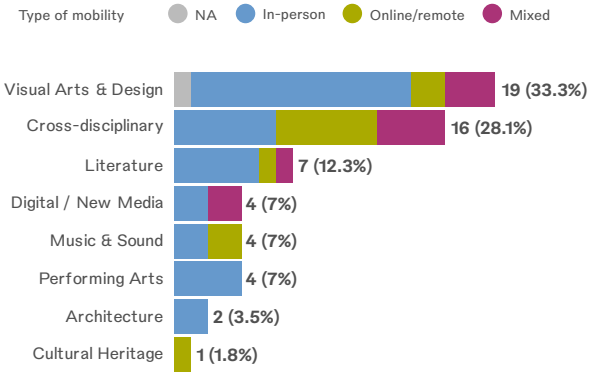
57% In-person mobility
28% Online / remote
15% Mixed

75% For individuals
22.9% Organisations/groups
2.1% Both

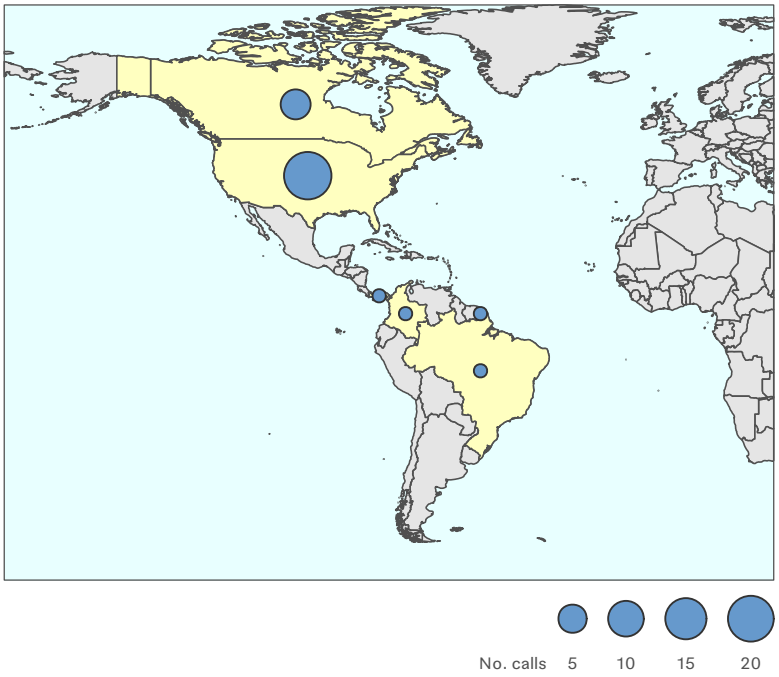
Number of calls by opportunity type



Number of calls by art form or discipline



Destinations for calls involving mobility to Americas



In our 2021 data, the United States of America was the biggest destination for the Americas region (22 calls), followed by Canada (6). In Latin America and the Caribbean there were just a handful of calls for Brazil, Colombia, French Guiana, and Panama.

Organiser to destination flow for sub-regions

FROM \ TO	Lat Am. and Caribbean	Northern America	Online	Other Regions
Lat Am. and Caribbean	4	-	2	-
Northern America	-	27	18	-
Other Regions	-	1	-	-

The left table shows the relation between where calls were organised and where their mobility was destined.

Latin America and the Caribbean: Anguilla, Antigua and Barbuda, Argentina, Aruba, Bahamas, Barbados, Belize, Bolivia, Brazil, Cayman Islands, Chile, Colombia, Costa Rica, Cuba, Curaçao, Dominica, Dominican Republic, Ecuador, El Salvador, French Guiana, Grenada, Guadeloupe, Guatemala, Guyana, Haiti, Honduras, Jamaica, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Trinidad and Tobago, Suriname, Uruguay, Venezuela.
Northern America: Canada, Greenland, United States of America.

(See: https://unstats.un.org/unsd/methodology/m49)

The region had less focus on cross-disciplinary or discipline agnostic work compared to Europe and other regions. This is driven particularly by the US, where more than a third of calls (13 of 36) focused exclusively on visual arts and design. For in-person mobility, the ratio is even higher (9 of 18). This focus is driven by visual arts schools and university departments which run residencies and fellowships. These include the Sam Fox School of Design & Visual Arts, Emmanuel College, and the Eskenazi School of Art, Architecture + Design. Private foundations such as the Magnum Foundation (supporting photography) and The Clark Art Institute in Massachusetts also focus on visual arts.

Universities in general are major instigators of mobility for the region. However, unlike in Europe, where university-led mobility tends to be framed by a specific research programme or project, in the US the artist is generally free to pursue their own research in return for taking on some teaching commitments. This is in fact the case more broadly: mobility opportunities seem less likely to be themed or set to a particular artistic brief, but are perhaps more likely to carry other responsibilities such as community engagement and outreach work.

Alongside universities, private foundations like Amant Foundation in New York have been important sources of opportunity, alongside commercial companies like Thoughtworks (a technology consultancy with an arts armature) or Ginko Bioworks (a biotech).

In 2021, the Americas had no outflows and no subregional flows – meaning calls with organisers in Northern America either organised mobility to Northern America or engaged in digital mobility, and the same was true for Latin America and the Caribbean.

Digital mobility:

Once again, the US was the major organiser for digital mobility, with 48.6% of calls with US organisers taking online or mixed formats. Several of these opportunities were replacements for in-person residencies or fellowship programmes and simply redirected resources towards remote work. However, there were also initiatives that took greater advantage of the affordances of online work, such as onebeat's co-creation residency for artists from the USA and Lebanon, which brought musicians together to create new ensembles and engage them in writing music and attending virtual masterclasses, or Ginko Bioworks' creative residency for artists to 'investigate how language interacts with technology' in relation to synthetic biology.[11]

While examples from Latin America were rarer, there were two digital calls in 2021 from Brazilian museums: the Museums Without Walls programme of MAES – Espírito Santo Art Museum, which invited artists to reimagine the museum in virtual space, and MM Gerdau's call for online projects promoting science awareness.[12]

11 onebeat: **https://1beat.org/apply**
Ginko Bioworks: **https://www.ginkgobioworks.com/creative-residency**

12 MAES – Espírito Santo Art Museum: **https://museusemparedes.com/index-en.html?redirect=true**
MM Gerdau call: **https://2021.programacomciencia.org.br/wp-content/uploads/2021/06/EDITAL2021-DOC-EN.pdf**

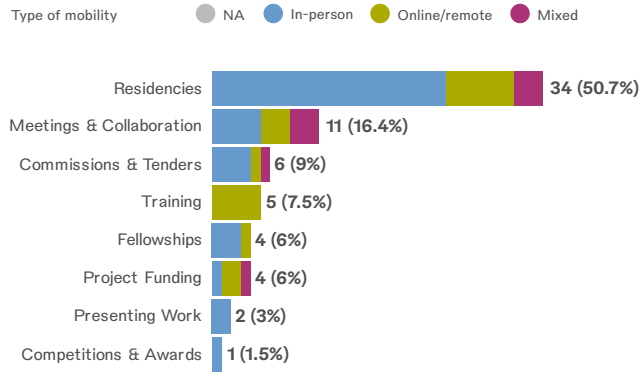
Asia

66 calls

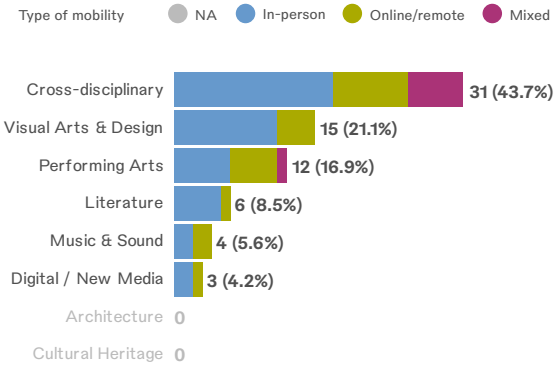
62% In-person mobility
29% Online / remote
9% Mixed

80% For individuals
18.5% Organisations/groups
1.5% Both

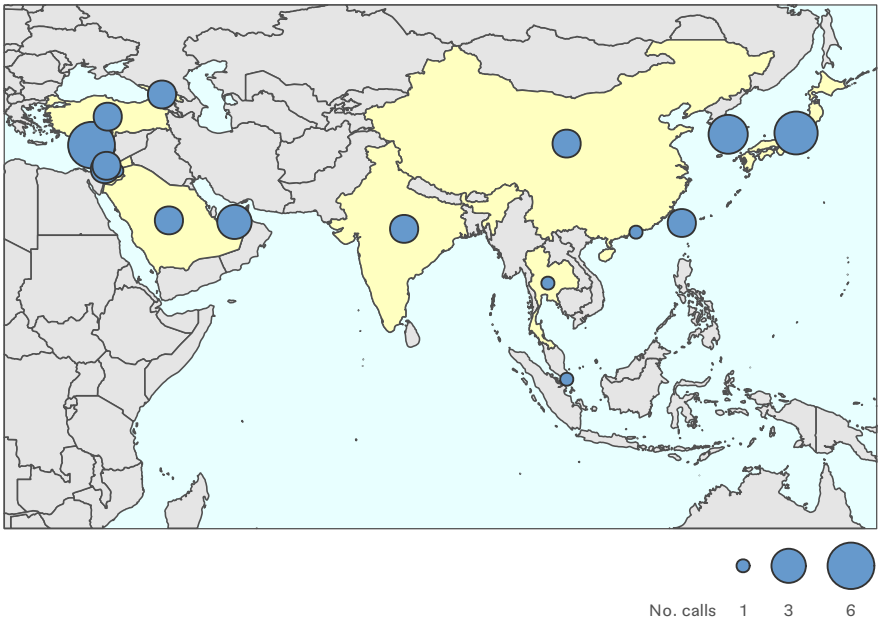
Number of calls by opportunity type



Number of calls by art form or discipline



Destinations for calls involving mobility to Asia



In the northern parts of Western Asia, mobility is primarily characterised by connection with EU programmes that create opportunities for mobility to Cyprus, Turkey and Georgia. For the Middle Eastern countries such as United Arab Emirates, Palestine and Saudi Arabia, government programmes and large institutions are more prominent. Southern Asia is largely a blank spot in our data, with only India having activity. In South- eastern and Eastern Asia, Japan, South Korea and Singapore have continued to be very active. There were no calls for mobility to Central Asia.

Organiser to destination flow for sub-regions

FROM \ TO	Eastern Asia	Online	Other Regions	South-eastern Asia	Southern Asia	Western Asia
Eastern Asia	14	12	6	-	-	-
Other Regions	4	-	-	-	2	18
South-eastern Asia	-	7	-	1	-	1
Southern Asia	-	2	-	-	-	-
Western Asia	-	4	17	-	-	12

The left table shows the relation between where calls were organised and where their mobility was destined.

Eastern Asia: China, Hong Kong S.A.R., Japan, Macao S.A.R., North Korea, Mongolia, South Korea, Taiwan.
South-eastern Asia: Brunei Darussalam, Cambodia, Indonesia, Lao People's Democratic Republic, Malaysia, Myanmar, Philippines, Singapore, Thailand, Timor-Leste, Vietnam.
Southern Asia: Afghanistan, Bangladesh, Bhutan, India, Iran, Maldives, Nepal, Pakistan, Sri Lanka.
Western Asia: Armenia, Azerbaijan, Bahrain, Cyprus, Georgia, Iraq, Israel, Jordan, Kuwait, Lebanon, Oman, Qatar, Saudi Arabia, Palestine, Syria, Turkey, United Arab Emirates, Yemen.

(See: https://unstats.un.org/unsd/methodology/m49)

The Asian region covers a number of divergent situations in terms of cultural mobility. In the northern parts of Western Asia, mobility is primarily characterised by connection with EU programmes which in 2021 accounted for 35% of calls with destinations in Western Asia and create opportunities for mobility to Cyprus, Turkey and Georgia. For the Middle Eastern countries such as United Arab Emirates, Palestine and Saudi Arabia, it is government programmes and large institutions like Sharjah Art Foundation in UAE are more prominent. Southern Asia is largely a blank spot in our data, with only India having activity. Finally, in South-eastern and Eastern Asia, Japan, South Korea and Singapore have continued to be very active – and in 2021 took a particular bent towards online programmes. Since the start of the pandemic, cross-border mobility to China has largely not been possible – though some programmes have continued more locally (for instance the PLAN8T residency in Changsha, which issued a call for international residents but only those who had crossed Chinese borders before the advent of restrictions).[13]

It seems somewhat rare to have cooperation between countries in these subregions, and multinational cooperation is more likely to involve partners in Europe: among calls in our data, 26.8% with an organiser based in Asia also involved one based in Europe.

Digital mobility:

In 2021, online programmes played a large role in Asian mobility, with 44.6% of all calls that involved an Asian organiser taking an online/remote or mixed format.

In 2021, Japan accounted for around a quarter of all digital/remote/mixed calls in Asia, and half of those in Eastern Asia (where Taiwan and South Korea make up most of the remainder), emphasising a move online that had already begun in 2020. Saison Foundation reprised its online research residency launched in the early months of the pandemic (and increased the grant amount).[14]

Sapporo Tenjinyama Art Studio, after attempting a mixed format in 2020, moved to an online/remote residency in 2021, with the interesting twist that a studio/accommodation budget was still provided, with artists invited to find a residency site in their own country while being coached online.[15]

There were also mixed formats, such as the Tokyo Festival Farm project, which invited artists to join in the creation of a new performing arts production, with a month of online rehearsals and then a month of in-person ones in Tokyo.[16]

In Western Asia, online mobility was less pronounced but still present, with examples including Warehouse421's Homebound Residency call, and Tbilisi Photo Festival's residency, mentorship and production programme for South Caucasian women photographers.

13 See: **https://www.plan8tair.com**
14 See: **https://www.saison.or.jp/en/topics/**
15 See: **https://tenjinyamastudio.jp/2021programs.html**
16 See: **https://tokyo-festival.jp/2021/en/tf_farm**

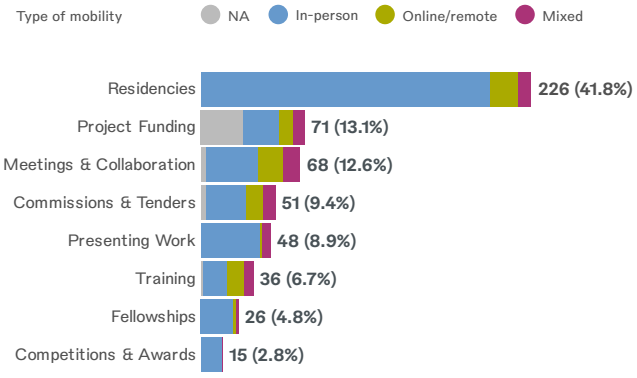
Europe

528 calls

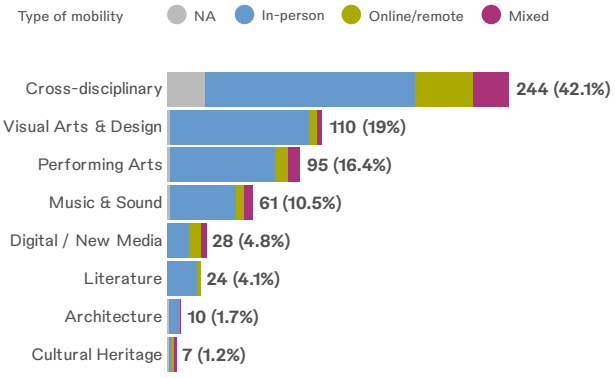
75.6% In-person mobility
14.2% Online / remote
10.2% Mixed

61.4% For individuals
7.6% Organisations/groups
31.1% Both

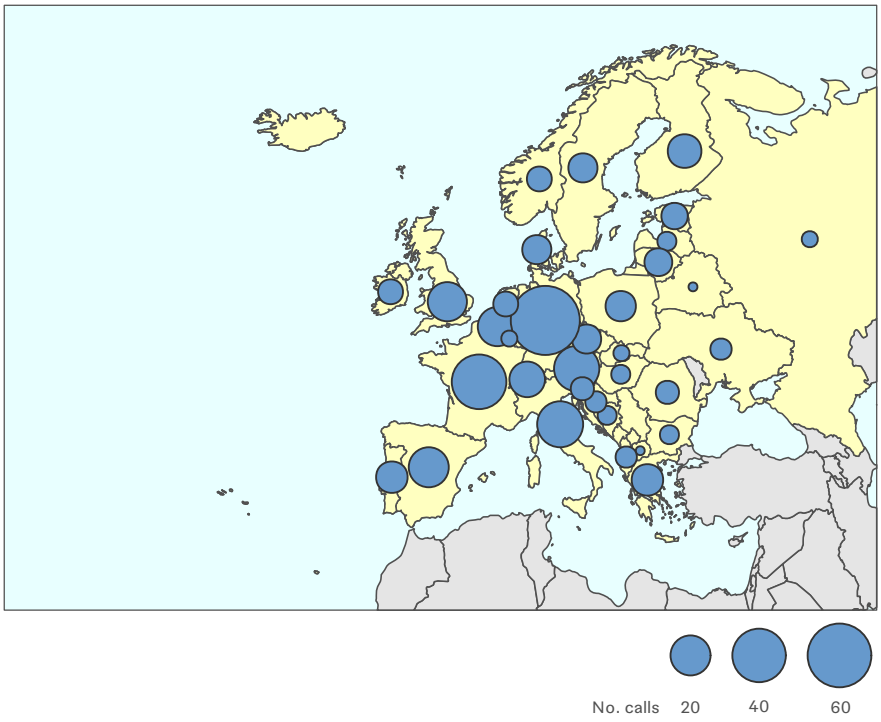
Number of calls by opportunity type



Number of calls by art form or discipline



Destinations for calls involving mobility to Europe



Europe was the region with the highest level of mobility activity. While a small number of countries in Western and Northern Europe accounted for a large proportion of this, there was mobility across the region – driven partly by EU funding schemes, and particularly Creative Europe cooperation projects.

Organiser to destination flow for sub-regions

FROM \ TO	Eastern Europe	Northern Europe	Online	Outside Europe	Southern Europe	Western Europe
Eastern Europe	41	6	14	2	14	7
Northern Europe	12	85	55	10	21	18
Outside Europe	3	6	-	-	5	13
Southern Europe	16	13	25	6	88	23
Western Europe	15	17	72	26	41	184

The left table shows the relation between where calls were organised and where their mobility was destined.

Eastern Europe: Belarus, Bulgaria, Czech Republic, Hungary, Poland, Republic of Moldova, Romania, Russia, Slovakia, Ukraine.
Northern Europe: Denmark, Estonia, Finland, Iceland, Ireland, Latvia, Lithuania, Norway, Sweden, United Kingdom.
Southern Europe: Albania, Andorra, Bosnia and Herzegovina, Croatia, Greece, Italy, Kosovo, Malta, Montenegro, North Macedonia, Portugal, Serbia, Slovenia, Spain.
Western Europe: Austria, Belgium, France, Germany, Liechtenstein, Luxembourg, Monaco, Netherlands, Switzerland.

(See: https://unstats.un.org/unsd/methodology/m49)

Reflecting higher levels of cultural subvention, Europe emerges in our data as the world region with the highest level of funded cultural mobility – with 82.4% of calls either having an organiser based in Europe or supporting mobility to the region.

The European mobility field is quite diverse. In 2021, 37 countries were destinations for mobility. Large centres of activity do appear within this picture, with Germany, France, Italy, Spain and the UK acting as destinations for slightly more than half of all calls for the region, but this is somewhat in line with their combined population size (a little less than half of the European population).

European mobility is also distinguished by a high level of interconnection between its sub-regions – Northern, Southern, Eastern and Western Europe – in terms of collaboration and the flow of organisational resources. A major factor in these internal flows is funding from the EU, and cooperation projects in particular play an important role in driving interregional cooperation – with 64.5% of those with calls we circulated in 2021 involving partners spread across at least three of the sub-regions with countries eligible for the Creative Europe programme (Northern, Southern, Eastern and Western Europe, plus Western Asia and Northern Africa). 41.6% of calls that involved organisers and destinations across multiple European subregions came from cooperation projects.

In the mobility field, the majority of EU support comes from funding for cooperation projects, and in 2021 On the Move circulated 42 calls from 31 separate projects. While these contribute broadly to mobility at the European level, they also have a rebalancing effect in providing opportunities for mobility to countries with lower levels of national funding. Overall, in 2021 EU schemes such as Creative Europe, Horizon 2020, Erasmus+, and special programmes were supporters or co-funders for 19.7% of calls from our data that had an organiser in Europe, or 19.3% of calls that had a mobility destination in Europe – so a little under 1 in 5. Major projects supported by the EU during 2021 also include the i-Portunus mobility scheme, which in its 2020-21 round supported 320 individual grantees involved in 191 projects, and the Perform Europe project, which funds organisations to reimagine cross-border performing arts presentation.

Beyond larger funders, Europe is notable for the breadth and depth of its organisational capacity, with opportunities coming from actors of all sizes – from independent companies to universities to private foundations. As such, there are more 'second order' opportunities, where instead of mobility opportunities coming directly from a funding body they are shaped by an organisation, festival, or other actor which has already secured project support. In the process, calls often develop a thematic/conceptual underpinning, seeking contributions that can fit into an existing artistic programme, vision, or research remit. Festivals play a special role in this, often mixing in other activities such as a small residency before or during their main programme, and inviting artists not only to present existing work but to adapt or recreate it – as was the case for example with the minus20degree festival in Flachau, which called for works suitable for outdoor presentation in the depths of the Austrian winter.[17]

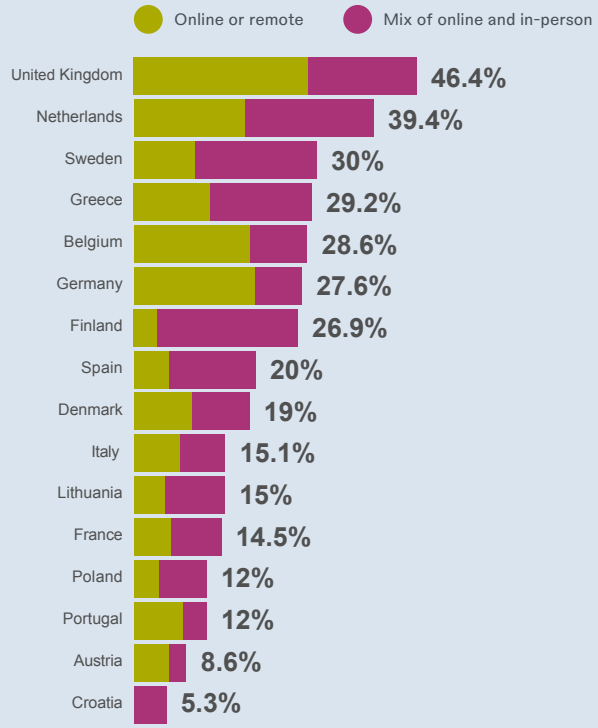
Driven partly by EU programmes, as well as by cultural export bodies such as the Goethe-Institut, Pro Helvetia or Institut français, Europe is also the region which did the most to organise mobility with destinations in other regions.

17 See: **https://www.m20d.eu**

Digital mobility:
Online work was important in Europe, though proportionally somewhat less so than for organisers in Africa, Asia and the Americas. Western and Northern Europe were major drivers, with the United Kingdom, the Netherlands, and Sweden among the most active.

Which countries practice digital mobility the most?

Percentage of opportunities that were online, remote or mixed, for country with more than 20 calls during 2021.



The high level of activity in Northern European countries to some degree tracks their placement in Eurostat data on the use of ICT for cultural purposes. Even among this grouping, however, the UK stands out as a major source of online mobility, with 46.5% of calls from organisers in the country taking digital or mixed formats. The British Council has been a key funder in this, but there is also a broader base of organisations involved in coordinating digital work, with Brexit perhaps providing some tailwinds by pushing organisations to solve problems around incoming restrictions on touring and work visas.

While the residency format was important for digital mobility, the most common digital opportunities involving European organisers were those that revolved around meetings (including online networking and conference participation) and collaborations (often pairing artists up or organising them into groups). From 2020 to 2021, this category rose from 10.7% to 23% of digital/mixed formats, reflecting an increasing sophistication and willingness to design collaborative formats for online work.

Relatively, and perhaps recognising the challenges of getting work online, opportunities to present or even adapt existing work were less common (6.3%) than commissions and project funding to create new works (15.9% and 14.3%, respectively). Compared to 2020, there were overall more commissions for new work in flexible formats (such as Finnish National Opera and Ballet's partnership with Assembly festival to create a 'digitally augmented' CircOpera 2.0) or work that was digitally native (such as a call from Garage Museum in Russia for the online exhibition Situated Worlds).[18]

18 CircOpera 2.0 call: **https://operabeyond.com/open-call-2021**
Garage Museum: **https://garage.digital/en/group/grant-2021**

Digital mobility

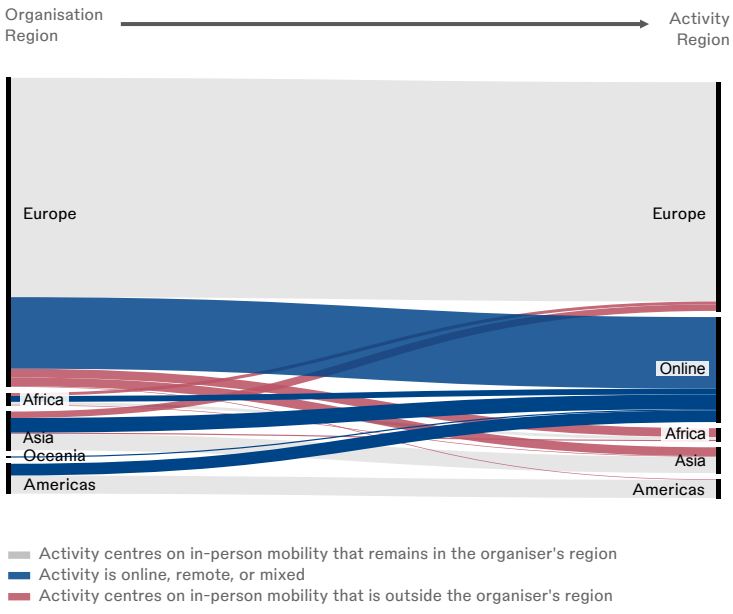
In the first weeks of the pandemic, the rush to take cultural activities online was widespread among both venues and audiences, and during this time large-scale cultural centres, galleries and museums reported some incredible numbers.

In April 2020, the National Theatre in London launched their National Theatre at Home programme, with its first production *One Man, Two Guvnors* reaching a viewership of more than 200,000.[19] On the other side of the world, The Met in New York crashed their website in March 2020 by announcing a series of free nightly opera streams. This programme would go on to run for 16 months, reaching 21.2 million views – equivalent to around 15 years of in-venue audiences, if there was a performance every day of the year and no seat went unsold.[20]

Large-scale organisations such as these – with existing digital departments, an extensive back catalogue of recorded works, and experience with revenue generation and marketing – were well placed to catch the wave. For the independent arts field, with smaller resources, the shift online was necessarily more ad hoc but no less energetic – with pop-up online events like the Re-Connect Online Performance Festival, originating in Iran, or the Lock In Festival, originating in Kenya and aimed at musicians, poets and DJs, opening within weeks.[21] Google Search Trends during this period gives a sense of the extent to which interest in online formats surged among audiences in the first weeks of the pandemic.

'Online is Another Country – or Continent

Online / remote is the second largest region of activity for cultural mobility



Almost 30% of calls in 2021 were based fully or partly on online or remote activities. While Europe was the biggest regional driver in absolute terms, Africa, Asia and the Americas were all similarly active online as a proportion of their total activity.

19 Paskett, Zoe, 'National Theatre's One Man, Two Guvnors watched live by more than 200,000 people on YouTube' (Evening Standard, 03 April 2020): **https://www.standard.co.uk/culture/theatre/national-theatre-one-man-two-guvnors-youtube-online-a4405946.html**

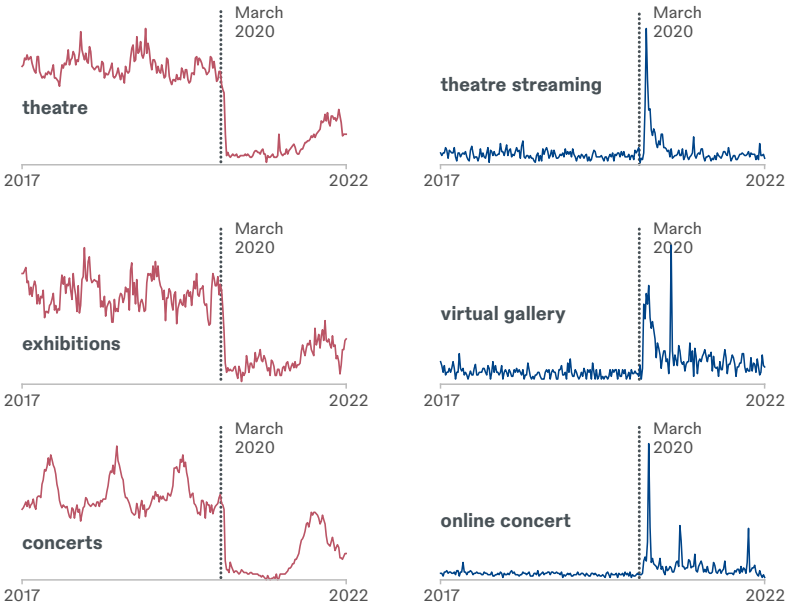
20 The Metropolitan Opera, 'Nightly Met Opera Streams to come to an end July 25': **https://www.metopera.org/about/press-releases/nightly-met-opera-streams--to-come-to-an-end-july-25**

21 Re-connect Online Performance Festival: **https://www.reconnectfestival.com**
Lock In Festival: **https://lockinfestival.org/about**

In 2021, interest among audiences may have tapered off, but digital working has sustained its presence within cultural mobility. 29.4% of calls featured on the On the Move website in 2021 were organised in a digital/remote format, or as a hybrid of online work and in-person activity (against 26.1% in 2020). If the online space were considered as a country, it would be the largest mobility destination with 176 calls leading participants there (with Germany in second place at 80). As a region, it would be the second largest continent behind Europe.

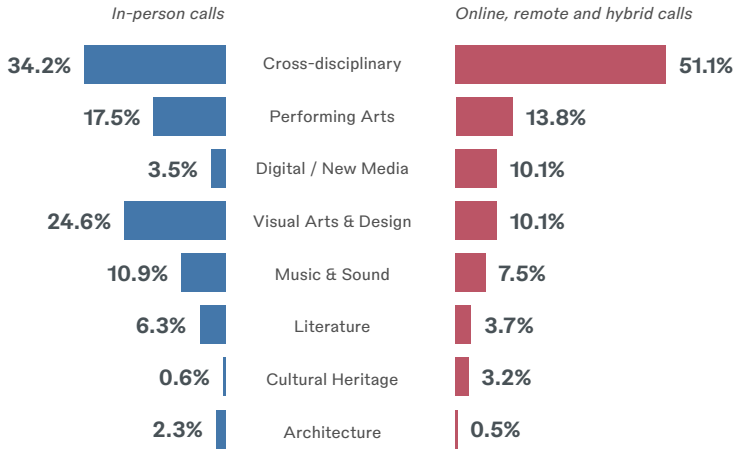
Audiences rush online – at first

Google search trends show interest for online formats peaking during early lockdowns.



Digital mobility blurs art form boundaries

Online/remote or hybrid calls were more likely to take cross-disciplinany formats



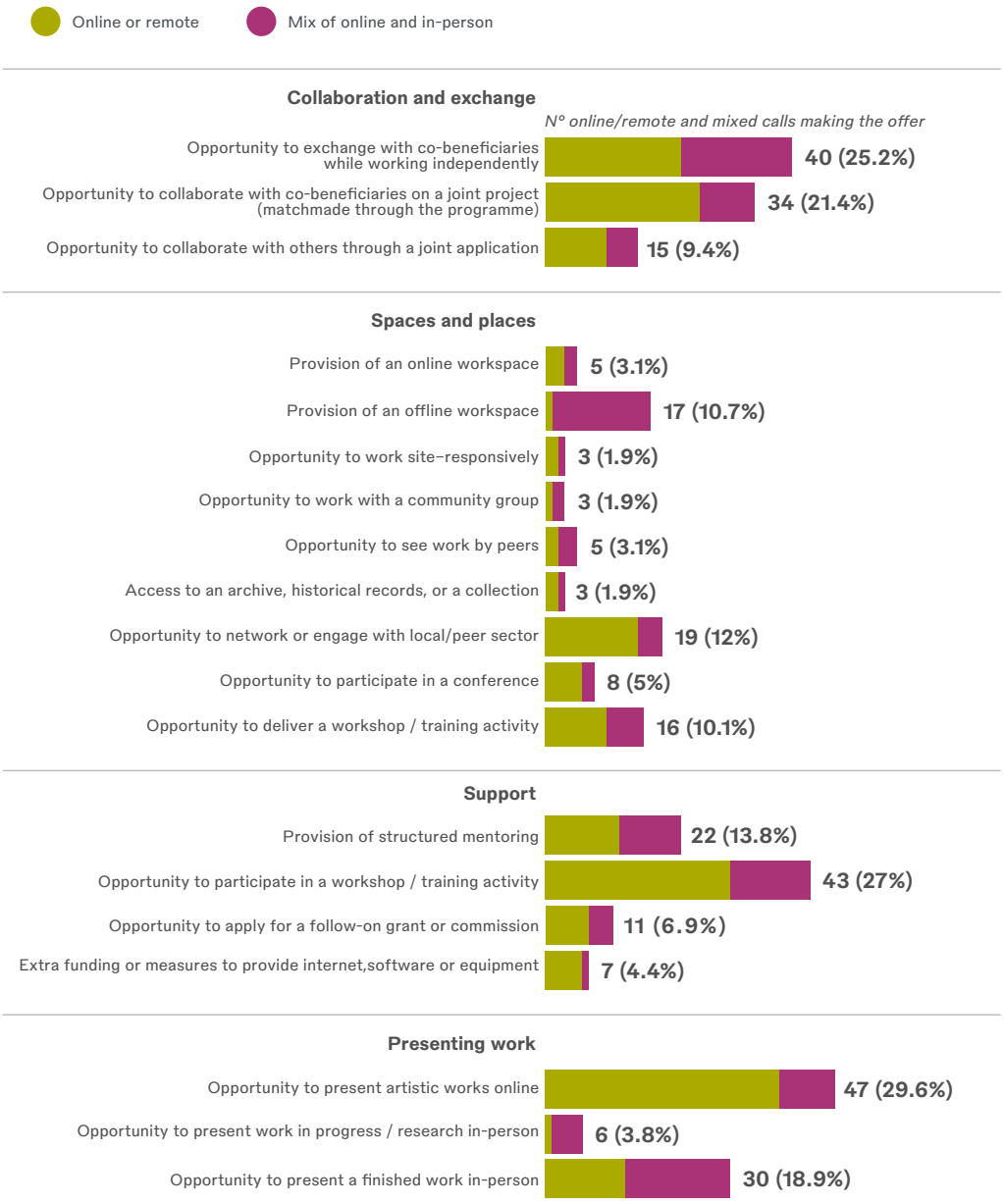
... and make calls more open (and competitive)

Online/remote or hybrid calls were more likely to be open to both individuals and organisations or collectives

This move into digital work has brought a certain blurring of lines. As noted in the previous section, the rise of cross-disciplinary work has been a long-term trend in the cultural field, but activity flowing into online spaces has further emphasised this mixing of art forms: around half of all online/remote or hybrid calls in 2021 were open to all artforms or to interdisciplinary approaches. Online working has also eased certain logistical obstacles and made categories less rigid – for instance making it easier to accommodate collective as well as individual applications, with 9.4% open to organisations and collectives and 34.4% open to both (versus 3.1% and 27.9% for in-person calls). Finally, the shift into online modes and remote formats has blurred lines between personal space and workspace – part of a wider trend disrupting boundaries between the private and the professional. These effects have played out within and across a wide variety of different formats.

A variety of digital offers

Online and mixed programmes put emphasis on collaboration, matchmaking and training



Digital approaches

As time has gone on, the focus of attention has expanded from simply presenting work online to encompass a wider consideration of how to actually make it when physical meeting is difficult or impossible. That is, how to find inspiration, get partners, do research, fundraise, create (collaboratively), rehearse, and tour. Lately this has been hard enough in any context, but how to do it while meeting the ambitions of international working and cultural mobility?

Meetings & encounters

In 2021, slightly more than half of calls we recorded in the Meetings & Collaboration category were in online or hybrid formats. Online meetings are of course nothing new, but during the pandemic the pace has accelerated and the capacity has expanded to include more large-scale events like conferences and symposia. A peak example in May 2021 was Culture Funding Watch's RM Digithon – a 24-hour nonstop virtual meeting marathon uniting several thousand cultural professionals with supporters, investors and grant makers.[22] Activities like this – where the meeting is based in verbal exchange, has a clear purpose, and involves participants occupying defined roles – have flourished online. Indeed, among all the calls we recorded in 2021 that addressed cultural professionals (producers, managers, etc.), 56% took an online or mixed format.

More challenging to model are artistic meetings and exchanges, as well as the kinds of chance encounters that would normally come about when a person travels to and is immersed in a new environment. Many calls from 2021 tried to remodel this by organising encounters between artists – whether working independently or collaboratively. Of the collaborative formats, several were arranged as tandems with artists from two countries paired at the application stage – as was the case for Musicboard Berlin and Nusasonic's residency for musicians based in Berlin and Singapore – while others brought together larger groups and allowed partnerships to form between beneficiaries through networking activities.[23]

Calls that were only online/remote were more likely than hybrid calls to organise beneficiaries into pairs or groups to work on shared projects (24.5% versus 15.8%) and less likely to create exchange between beneficiaries working independently (21.6% versus 31.6%). In both cases, calls were much more likely to matchmake than to allow applicants to select their own collaborators and propose a joint application.

The trade-off in this move online has been a kind of meetingisation of collaborative artistic work. Dance, theatre and related forms are particularly affected as practices that rely heavily on being together in shared space, though other disciplines are also impacted. Musicians can play together online but are hindered by latency and the flattening of visual cues. For visual arts, fundamental qualities like texture, colour and dimensionality can be represented virtually, but often suffer for it if a digital display is not the medium of choice. Interplay in the studio or rehearsal room is replaced with conversation, group exchanges, brainstorming, and presentations. This creates a slant towards formats that support early research processes, or asynchronous modes of collaboration where the creative process is arranged as a kind of relay, with work handed back and forth and stretches of independent work punctuated by check-ins – 'together alone'.

22 RM Digithon: **https://rmdigithon.com** Culture Funding Watch is a member of On the Move.
23 Nusasonic × Musicboard Berlin Residency: **https://theobservatory.com.sg/Open-Call-Nusasonic-x-Musicboard-Berlin-Residency**

Residencies, spaces and communities

The move online has been a particular challenge for residencies, as these usually organise themselves around workspaces. Among the programmes we monitored in 2021, the most common approach for 'virtual' residencies was to allow artists to work remotely while scheduling a programme of supporting activities online. Training and mentoring initiatives often provided the backbone of these support schemes, with 17.5% of online or hybrid residencies offering workshops or a training programme and 12.5% arranging mentoring.

The provision of a joint working space online – if one discounts Zoom and other standard meeting platforms – was rare (2.9%), though a few projects attempted it, in various ways. The Hybrida artist residency planned its first four weeks online, with the participants building out a sprawling Miro board as a 'virtual studio' ahead of a two-week on-site residency in Älvsbacka in Sweden.[24] Het Nieuwe Instituut invited artists to work on their in-house videoconferencing platform, Enter, and to construct a new room within it.[25] The Espírito Santo Art Museum in Brazil recreated its building in the Mozilla Hubs VR platform and invited artists to occupy and make work within this virtual site.[26]

The things that slip through the virtual cracks when physical space isn't shared include opportunities to work with community groups (1.9%), to access archives and collections (1.9%), or to see work by peers (3.1%), though again there are some isolated counterexamples. The V4@Theatre Critics Residency organised around the Slovakian festival Divadelná Nitra ran online in 2021 with participants watching videos rather than live performances.[27] NEW NOW in Germany organised a 'phygital' festival and called for site-responsive works that would take place both on-site at Zollverein as well as online in a digital recreation of the city's coal mine and industrial complex.[28] A web residency organised by ONB Labs invited artists to explore the digital collections and data holdings of the Austrian National Library.[29]

While such programmes are useful examples of adaptation, it is worth remembering that they remain exceptions. In a survey of 170 residency providers and organisations published in March 2021 by Res Artis, slightly less than a quarter were preparing to potentially offer virtual residencies, and only 7% offered them currently.[30] Without support it is not easy to adapt.

Phased programmes

Conversations on support for in-person mobility have often touched on the need for artists and professionals to make multiple trips, as return visits to a destination are necessary to support the various stages of a cross-border project, from ideation to presentation and beyond. There are advantages to modelling this phased process in virtual and hybrid formats, as they can stretch over longer periods of time and fit more easily around existing commitments. Hybrid calls collected by On the Move in 2021 often began with a longer period of online exchange to lay the groundwork of collaboration, then capped this with a short intensive period of in-person work. A good example of this approach

24 See: **https://hybrida.space**
25 See: **https://hetnieuweinstituut.nl/en/enter**
26 See: **https://www.museusemparedes.com/en/museum-without-walls**
27 See: **https://nitrafest.sk/en/other-projects/v4theatre**
28 See: **https://newnow-festival.com/en**
29 See: **https://labs.onb.ac.at/en/web-residency**
30 Res Artis, Analytical Report – March 2021, COVID-19: Impact Survey on the Arts Residencies Field, p. 12. See: **https://resartis.org/wp-content/uploads/2021/03/ResArtis_UCL-second-survey-report_COVID-19-impact-on-arts-residencies.pdf** Res Artis is a member of On the Move.

was a joint project of Dance Base Scotland and the Ecole des Sables in Senegal, which saw dancers from Scotland and Senegal collaborate for 8 months (1 day a week) to develop a grounding in Acogny Technique, followed by a 2-3 week in-person residency in Senegal, coinciding with the Dakar Biennale.[31]

A further advantage of organising phased programmes online is that they can achieve a scale that would not be economical with in-person programming – as was seen for instance with the Cradle ReWired project organised by ASSITEJ's Belgian and South African branches, which brought together 30 artists in a first networking round, selected 12 in pairs/trios for further development, and finally awarded one collaboration with a full commission.[32] 6.9% of all online/hybrid calls gave an opportunity to apply for a further commission or a continuation grant during the programme itself, in this sense adopting a funnel structure that touched a wide initial group before narrowing down for further support.

Presenting work

37.3% of online/remote only calls involved presenting a creative work online, usually simply on a website in the format of an online exhibition, recording or livestream, though sometimes via custom platforms or in VR formats. For hybrid programmes, 15.8% of calls involved an online presentation and 29.8% a physical presentation of a finished work. As noted above, several hybrid programmes offered the opportunity to meet/exchange online to plan and build rapport ahead of coming together in physical space to complete and present a project.

In general we've seen some shift between 2020 and 2021 away from simpler presentations – like streaming recordings of past concerts, or screening films of performances – and towards more specialist approaches and collaborations that approach the digital space as its own medium. Many of the inherent questions remain open, however, and projects are often framed in terms of exploratory research into digital modes or remote/distributed forms of presentation. In the latter category, LIFT's 'Concept Touring' call was an interesting example which early in the year invited proposals for 'projects where the idea, process, work, travels but the artist does not'.[33]

Digital borders

Overall, one can ask whether any of this redraws the map in terms of how cultural mobility flows through the world. It is early days, but so far, at an organisational level, funders have mostly continued with their existing geographical focuses, and there is limited evidence of the kinds of cross-continental collaboration between funders and organisers that online work theoretically makes easier. In most cases, the new initiatives or formats that have arisen in 2021 are adaptations of ongoing programmes or reallocations of existing funding. As such, the mobility field has both changed and stayed the same: it is the same parts of the sector, and parts of the world, that have the largest voice.

From the perspective of participants, there is some danger that online working becomes the 'default mode' for people who are further from centres of cultural funding, and we already see some examples of programmes that grade terms of participation by proximity – offering in-person programmes for those nearby, and digital alternatives for those at

31 See: https://on-the-move.org/news/dance-base-scotland-ecole-des-sables-senegal-source-exchange-scotland-based-artists-senegal
32 See: https://assitej.be/open-call-cradle-rewired-creative-collab
33 See: https://www.liftfestival.com/events/concept-touring

a distance. Such approaches make utilitarian sense, but reinforce geographical inequalities as people on the periphery are channelled into digital projects while people at the centre may exercise choice.

An additional concern is that the openness of digital mobility itself is deceptive. Just as an opportunity for in-person mobility might be open to the entire world but impossible for some to access due to visa requirements or other expenses, digital calls are frequently open to the world but impractical for many individuals. The uneven distribution of ICT equipment and related skills has been raised by bodies such as UNESCO and the European Commission, in spite of which only 4.4% of online and hybrid calls from our 2021 data provided extra funding for connection, software or equipment costs.

It is also the case that the Internet is itself something of a patchwork, divided by its own equivalent of 'borders' in the form of national firewalls, localised services, and domestic regulations, as well as of course by language. Given how many calls plan scheduled activities or collaborations between participants, time zones are an additional obstacle. The only call to address this explicitly in our data from 2021 was a digital residency organised by Blitz Valletta in Malta, which was open to artists from anywhere in the world and offered to adapt its programme to the time zone of the selected participant.[34] One can imagine this might become a common practice if the idea of universal eligibility is a real one.

Snap back

In November 2021, a University of Exeter research project titled 'Widening Access to Arts and Culture Through Video Streaming' released the early findings of a survey of UK theatres. They reported a 'snap-back' in which 'over half of all publicly-subsidised UK theatres that pivoted online during the first 18-months of the pandemic have now returned to producing live performances only'. Of those surveyed, 42% of large theatres had dropped their digital activities by autumn 2021, while for mid-sized, small, and micro theatres the figure was 80%.[35] The researchers describe this gap as a 'digital divide' – a phrase echoed in a preliminary report on the impact of Covid-19 issued by UNESCO in February 2021, which stressed that 'digitisation is not a one-size-fits-all solution', for audiences or for artists.

The mobility field didn't have the option of a snap back in 2021 given that regulations around travel have been slow to change – but there also seems to have been limited appetite for one. Instead of a rushing back, we tend to see a cautious return for some in-person programmes (often with online backups, just in case) and in general a rise in mixed formats, which in 2021 made up 10.9% of calls (against 9% in 2020). Hybrid approaches have the potential to combine the best of both worlds, though in the introduction to the Ukrainian Institute's Cultural Relations in the New Normal, a catalogue of selected projects with innovative models, the authors note both the challenges and the promises of such projects: 'We tend to observe that hybrid project models combining online and offline forms, take more time and effort to develop. Usually, they are tailored solutions reflecting the specifics of delivery organisations, their audiences and partners. Hybrid models are more complex to put in place, they are less described compared to online ones, and they are exactly the area wherein a lot of innovation is expected to happen soon.'[36]

34 See: **https://blitzvalletta.com/open/digital-residency-guidelines**

35 Misek, Richard, 'What Next for Digital Theatre?' (The Pandemic and Beyond blog, 1 November 2021): **https://pandemicandbeyond.exeter.ac.uk/blog/what-next-for-digital-theatre-2/**

36 Ukrainian Institute, Cultural Relations in the New Normal (2021), p. 7: **https://on-the-move.org/sites/default/files/library/2021-10/UKRANIAN-INSTITUTE_cultural-relations-new-normal_2021.pdf**

All in all, digital mobility is likely to stay because it addresses needs beyond the pandemic – including the urgency of lessening environmental impacts – and because it is convenient. In-person mobility is likely to continue because nothing beats being in the room. Where would that leave us? In an ideal world, one still within reach, with more individual choice, more opportunities for a greater diversity of artists and cultural professionals, and less environmental harm.

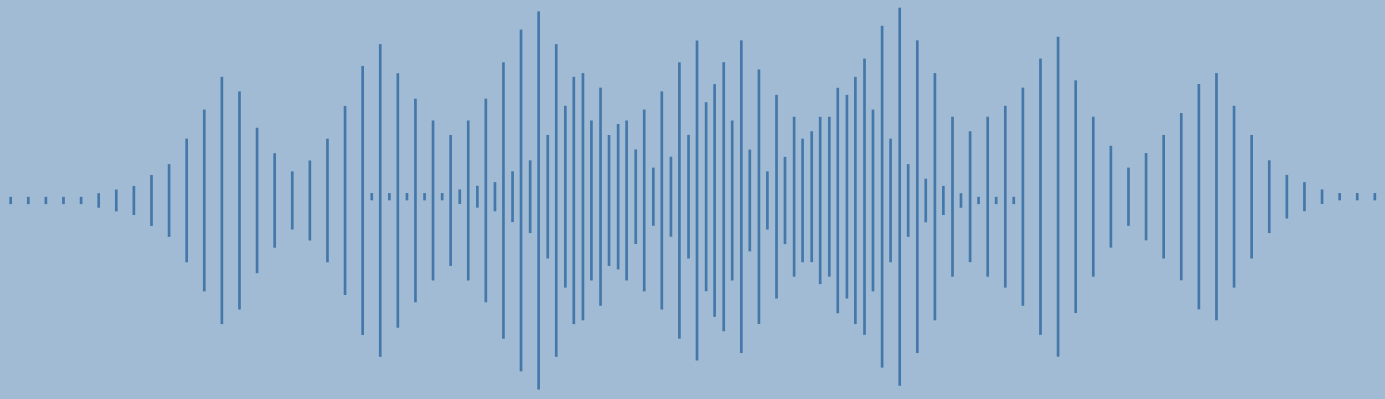
The path ahead is probably less of a 'break' from old ways of working, and more a process of absorption that incorporates new ideas and experiences back into the body of existing practices – and there are already many signs of programmes taking this approach. One is the Pina Bausch Fellowship for choreographers – cancelled in 2020, online in 2021, and now embracing a new flexibility: 'In 2022, the Pina Bausch Fellowship will support face-to-face encounters again. Recognizing the opportunities that digital formats offer, the Fellowship will support a broader range of formats next to international, on-site fellowships, such as local and virtual cooperations as well as hybrid formats. By offering a variety of cooperation formats, the Fellowship adapts to applicants' individual needs and interests. It provides freedom in designing fitting cooperation formats that help them develop their unique artistic signature.'[37]

37 See: **https://fellowship.pinabausch.org/en/fellowship/about-the-fellowship**

Digital Mobility as a New Explorative Practice

by Chiara Organtini

The use of digital tools to enhance mobility, or travel as a sensorial wondering in digital space



Digital Mobility

The digital: a brand new promised land

Since 2020, we have been obsessed by the digital as a kind of otherworldly promised land. It is a place in which we, as a community of art lovers, have searched for respite from the negative side effects of covid restrictions: the sudden physical and mental isolation, the slowing down of time, and the shrinking (for some) of space – effects which have also threatened an established working order that is based on acceleration, overproduction and consumption, and fuelled by a constant circulation of bodies and ideas. But where is the digital dimension? Is it in Europe or in Asia? What about its time zone? Within this digital vastness there is perhaps a chance to imagine possible shifts in our ecosystems and an escape from their structural diseases.

In just a few months we passed from the old discourse on how mobility can work in the digital arts to thinking about how analogue art forms, and above all the performing arts, traditionally embedded in the flesh of the here and now, can practice their own kind of digital mobility. What if we shifted the idea of performance itself to encompass, more broadly, the capacity to compose relationships from within the inner core of performativity? Could this offer an airy space in which to reimagine our sector, a way of embracing the digital world and its interactivity as an enriching reality? Indeed, when thinking about the digital sphere one cannot avoid evoking images of fluidity, of overlapping worlds that blend together, of a global simultaneity of things that generates uncanny connections and allows bold and vivid interactions.

And if digital mobility, as a form of travel in time and space, was disliked by many in 2020, this was perhaps because it was a choice forced on us by external circumstances: we found ourselves in a brand new world while still thinking, acting and producing according to the old market-oriented model of production, leaving us all feeling displaced. This tension created unavoidable frustrations, and nostalgia for an addictive past. And we all ended up there, in the digital, finding each other with the same spirit as a survivors' support group, looking for balance and eager to bond with our companions in this unfortunate adventure.

In this personal reflection, then, I will offer three possible variations on digital mobility based on experiences I have been involved in or fascinated by: digital as a space to convene and gather, as a space to co-create or cooperate, and as a space to (make ideas) travel.

See you on Zoom

Zooming became a new idiom, or at times an existential condition, referring to the widespread trend of replacing physical gatherings with digital meetings, a virtual moving towards one another. This was the first and most immediate response to the lack of mobility during the pandemic: a range of solutions that focused foremost on efficiency and pragmatism (albeit with some moments of comfort here and there).

In my own experience, as project manager of BEPART, a large-scale Creative Europe cooperation project launched in 2019, I spent countless hours trying to replace physical partner meetings and working sessions with digital encounters, hoping to maintain internal bonds and connections and to fulfil the purpose of our network, which is committed to participatory processes and to the growing need to heal our damaged social fabric.[1] In these encounters, we looked for alternative alliances and often engaged with artists and their creative practices as guiding methods to reach the same level of stimulation, and the same shifts in mindsets and bodies, that travel often brings. These meetings were not substitutes for physical travel but their own kind of exploration. The key was not just moving into the digital as a simple change of scenery but embracing a different design, rethinking the nature and dynamic of the meeting per se and playing dramaturgically with the elements that the digital offers: from the domestic setting, to the variety of video backdrops, to the gateway it provided to each of our specific contexts. The boldest activity within this project was the transformation of a large gathering, an assembly about the theme of power in participation that was planned to be open to project participants and the wider public, into Lumsden Live, a hybrid radio station emanating from rural Lumsden and broadcasting a diverse range of communities and knowledges at a European level.[2]

What struck me at that time was how the intensification of meetings via the digital (which quickly meant we spent twice as much time in them as we used to) was a common ground shared by many cooperation projects, and ultimately not because of a shift to a more sustainable and affordable way of working, but out of a genuine need to respond to immediate circumstances and reaffirm one's own purpose as a cultural actor by offering a potential space for assembly and discussion.

Going up the scale, another notable attempt to keep international exchange alive was the large gatherings hosted by established international networks and institutions such as CINARS, ISPA - International Performing Arts Society, Circostrada, IETM, and many more.

Despite the impeccable platforms produced by some of these organisations, which included rooms for one-to-one conversation and business card exchange systems, there was something asymmetrical in these events for me. On a personal level, I found it difficult to handle these overwhelming programmes while at home, immersed in the regular job flow that travel had once helped to interrupt, and their official and formal atmosphere felt unreal to me, working from my own kitchen table. On a more structural level, the planning of these events followed a business-as-usual mentality, designed AS IF they were live, showing a stubbornness which sounded to me like a solitary echo in an empty cave in the aftermath of some gigantic event.

However, in the last few years the opportunity to travel and convene in the digital realm has sometimes taken more creative and interesting angles, casting a light on intriguing new notions such as digital curation or digital intimacy. In these cases, some of the needs that underpinned the mobility I used to practice were fulfilled, as an event could offer a real

1 BEPART: **https://beyondparticipation.eu**
2 Lumsden Live: **https://beyondparticipation.eu/lumsden-live**

space to come together, to experience, to encounter, and to enlarge one's own perspectives.

In April 2020, I 'went' to the Fusebox festival, one of many initiatives that was rearranged on Zoom but that explored an innovative approach to curation that really suited the digital realm.[3] The design of the virtual festival transformed the spaces and backgrounds of each location as much as possible, providing a late night festival meeting point at which to refresh old friendships and make space for new ones, but the content was also rethought, avoiding the simple streaming of shows while challenging artists to share processes, practices and experiences with guests – reflecting a vision of curation as taking care of each other in immaterial spaces.

Similarly, in December 2020, Santarcangelo Festival, who I work with as a project manager and curator, hosted a digital creative marathon, renaming its winter festival focused on emerging artists from 'Winter is coming' to 'Winter is locking down'.[4] Again, the idea was to surf on the immersive and intimate potential of the digital by creating an ongoing event co-curated with 20 artists who offered insights on their artistic research online. Using a transmedia approach, it closed the distance with the audience and offered visibility to artistic projects which, born in the solitude of the previous year, hasn't been able to travel in order to meet outside eyes. Following an emerging trend in online mobility, we also hosted digital 'parties', curated by the digital artist Mara Oscar Cassiani, to actually help bodies to move, releasing energies and ideas. Elsewhere, we attended one of these 'in Asia' at the invitation of the Taiwanese artist Betty Apple as part of CTM Festival queer night – a proper digital covid-proof rave.[5]

The exploration of the digital as a space to close distance and enhance connection – even empathy – is the driving force of the last examples in this section on digital encounters. During the first lockdown, the collective Building Conversation developed a conversational practice they called Digital Silence, creating an ephemeral apartment block out of the real rooms from which participants connected.[6] The format played with the participants' own presence and absence, in their rooms and on the web, creating a third space that was both physical and virtual. Taking this work further, Building Conversation also worked with the dramaturg and professor Sodja Lotker and her students at DAMU Department of Alternative and Puppet Theatre at the Academy of Performing Arts in Prague on a course on distance dramaturgy to enable remote co-creations of dramaturgical scores.

If examples such as these explored the intimacy of thoughts, other projects engaged the sensorial and the physical experience to mobilise the power of digital technology: the artistic collective BeAnother Lab developed a tech system to allow body and perspective swapping and created a Library of Ourselves, a distributed VR film project that creates, documents and captures life stories from the first-person perspective of the storyteller.[7] These VR films allow users to step into the shoes of a storyteller, creating an embodied narrative that takes people to faraway places.

Similarly, the director Milad Tangshir created VR Free, a VR documentary that explores spaces of incarceration through the eyes of inmates and lets viewers experience this environment at the same time as making it possible, in a criss-cross of gazes, for the prisoners to see outside, with the reciprocal effect of dissolving ordinary boundaries and horizons.[8]

This overcoming of boundaries and borders through creative practice brings us to our second angle for digital mobility.

3 See: **https://fuseboxfestival.com**
4 See: **https://www.santarcangelofestival.com** and **https://www.santarcangelofestival.com/en/winter-is-coming**
5 Swine Daily, 'CTM Festival 2021 Will be a Virtual Club Night Experience for a Covid-19 Era' (January 2021): **https://swinedaily.com/ctm-festival-2021-will-be-a-virtual-club-night-experience-for-covid-19-era**
6 See: **https://buildingconversation.nl/en**
7 See: **http://beanotherlab.org**
8 See: **https://amnc.it/en/progetto/vr-free**

Digital as a dancefloor: co-creating and collaborating beyond physical mobility

If the previous section presents examples of situations which involved 'going' to experience something, and formats made to be used or seen, here the focus is more on digital attempts to collaborate and co-create, renewing the notion of cooperation and coproduction: these were working spaces which, in a moment where we were all caught in a collective unknown, offered a chance to be in that unknown together in a more equal and horizontal way.

In May 2020, another network I work with, Boarding Pass Dance Plus, a consortium aimed at supporting the international development of Italian dance makers, developed a beta version of a workshop for dance makers, with international artists and guests, that unfolded the digital as a creative space.[9] Confronted with the travel ban, we felt the need to rethink internationalisation beyond travel, taking into account two interwoven priorities: to conceive of the digital as a showcase for the visibility of existing projects, and then as a space for collaboration, one that could rediscover the radical meaning of the world wide web and facilitate links, enlarge knowledge, and develop codes in order to bring a fuller understanding of what makes work 'international'.

Can we use the digital not just as a one-way showcase, a promotional space for self-display, but as a rhizomatic space where we can share, connect and generate new ways of doing things on an international scale? In an intensive week of digital exercises, meetings, and exchanges of physical practice, artists and curators reflected on co-creation as a valuable practice of creating bonds, on the transmission of works and ideas, and on questioning the notion of authorship (which remains so very problematic in the current production system).

A similar experience was provided by the workshop Global City Local City, an initiative of ANTI festival and Reykjavik Dance Festival that aimed at bringing together artists and curators whose work centred upon hyper-localised or locally responsive approaches to place, and that was digitally hosted in two different localities and sessions.[10] I took part in the 'Icelandic' one hosted by RDF in April 2021. Beyond the exciting cohort of 15 artists and curators from Iceland, USA, Italy and Germany, all of whom provided oxygen against a suffocating state of national isolation that put the imaginary at risk, the intriguing part of the workshop was the convergence of the theme and the media: investigating local/global in the digital, a sort of no man's land, charged the whole process with a sense of urgency and multiplied its meanings and angles. The format was hybrid, with one group from the same studio and another from different locations, but this on-live blend worked well, with small group sessions mixing the participants across the different dimensions. The fact that we were together apart, scattered across different places but focusing on our own work on the hyper-local and its unique spatiality, generated an ephemeral mosaic, an imaginary cartography of places that resonated with a topic that today burns brighter than ever.

In the realm of digital cooperation and co-creation, one of the most popular and valuable initiatives was LIFT's Concept Touring, a commissioning programme for artists to develop concepts for international touring projects with little or no travel, organised by LIFT festival to promote sustainable forms of

9 Boarding Pass Dance Plus: **https://www.facebook.com/Boardingpassplusdance**
10 ANTI Festival: **https://antifestival.com/en/global-city-local-city**

touring and strengthen international cooperation against rising nationalism.[11]

The programme offered an online residency and commissioning process for artists to develop Concept Touring installations and performance projects, supporting projects where the idea, process, work, travels but the artist does not. They gathered a group of artists (50% UK and 50% international) to develop or adapt ideas and explore new ways to work, tour, exhibit and collaborate internationally. Interestingly, the project takes a long-term perspective in supporting new models for international touring, caring about sustainability and solidarity without dismissing the role of international connection.

Digital Nomadism

The digital is a highly connective infrastructure that makes it possible for humans to be in multiple places at once (across geographies and dimensions) or to disappear completely – not as phantoms but as collective-authorship practitioners. The LIFT example is emblematic of a potential use of digital collaboration as a means to co-generate ideas and works that can be transmitted, used and shaped by those who contributed to them, as in the philosophy of commoning.[12] In July 2020, we presented a site-specific work at Santarcangelo Festival created by the Spanish collective El Conde de Torrefiel, *Se respire en el jardin como en un bosque*, which later developed a touring format.[13] Questioning the notion of distance and the inner power dynamics of the gaze, the artists 'shipped' some instructions to be performed by those who wanted to see the show in Santarcangelo. In a total harmony of form and meaning, people, without knowing it, performed and acted their own gaze, totally shifting the idea of what a 'spectacle' is and can be.

This concept of traveling scores evokes the practice of the Fluxus group and was previously adopted by artists like Ivana Müller and Candy Chang, among many others. But now it has been charged with other issues (such as the commons, sustainability, equity) and has been a strategy adopted by many organisations to save and nurture international bridges: the Island Bar for example is an open source curatorial format merging mixology and storytelling to create a fictional, clandestine bar. The project was originally developed by the Asian network ADAM+ and is available for site-specific versions in cooperation with them – a pop-up critical environment that appears and disappears thanks to the collaboration of artists.[14] In the summer of 2020, Opera Estate Festival in Bassano del Grappa developed *Virtual studies for a dark swan*, a performative choral installation researched through digital sessions during which a group of Italian dance makers worked with Nora Chipaumire, inheriting her score for the dark swan and creating a hybrid of Michel Fokine's original work and the Black Lives Matter movement.[15] Similarly, Homo Novus Festival managed to 'host' an international programme by facilitating the collaboration of international and local artists and producers, welcoming projects as packages of ideas.[16] On a different scale, moving from artworks to decentralised events, the IETM satellite series tried to enable the collaboration of network members, sharing a framework and guidelines for them to host an offshoot of the main network conference in their own localities, as if the general event were happening simultaneously in multiple places at once.[17]

11 See: **https://www.liftfestival.com/events/concept-touring**
12 From the talk 'Pascal Gielen: On Commonism' (April 2020): **https://commonslab.be/publicaties/2020/5/11/pascal-gielen-on-commonism**
13 See: **https://www.santarcangelofestival.com/en/show/se-respira-en-el-jardin-como-en-un-bosque**
14 ADAM+: **https://adam.tpac-taipei.org**
15 *Virtual studies for a dark swan*: **https://www.operaestate.it/it/8-eventi/3076-dark-swan-for-bassano-3**
16 See: **http://www.homonovus.lv**
17 See: **https://www.ietm.org/en/meetings/ietm-multi-location-2020/locations**

This idea of travelling scores, distributed as digital information, can be problematic though, and if it is to be a radical change then it requires a subtle but substantial shift of mindset – one that sees the connection existing not in the passing on of something made and owned by the sender but in the offer of a common ground for co-creation. This more generative and horizontal form of sharing is appropriate to this realm since it belongs to digital culture itself, which appears to be the perfect environment for the creative commons and for a culture of commons in general – a place where things are changed, improved upon, remixed, and reused as the basis of something new. In this sense the digital mobility of scores becomes something more than a simple substitute for real travel, offering space for a deep rethinking of our working culture and production system, and addressing the need for structural change towards a more diverse model of production/distribution.

This is the dilemma that hit me when I learned about Jérôme Bel's radical and meaningful choice to stop traveling while still having his work move around the globe. The downside of this decision was profoundly articulated in the Open Letter to Jérôme Bel written by the Mexican artist Lazaro Gabino Rodriguez, who sharply pointed out the difficulty of adopting the same logic in a different and less privileged context, summarising his reflections as: 'At the end of the day, solving an ecological problem without considering social inequality is just another way to reinforce the colonial structure.'[18]

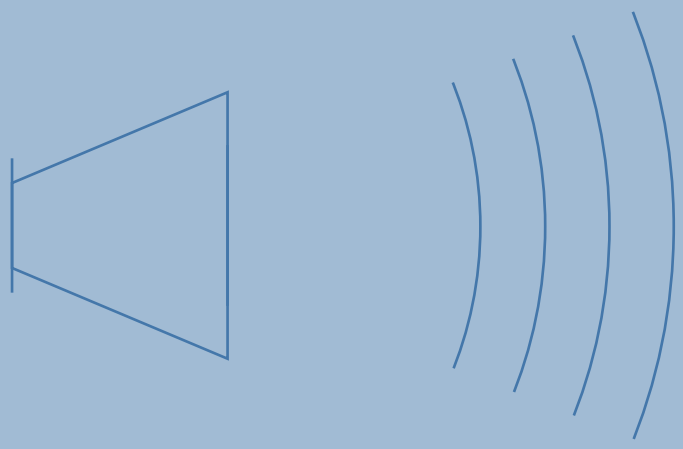
Without minimising the bold decision of Jérôme Bel and its positive impact in raising awareness, I hear another demand for and call to the field in Gabino Rodriguez's words: one that asks us not just to change the way we travel and connect but ultimately the way we create, moving towards a slower rhythm that allows us to stay longer in processes or places with less excess or exploitation. And the digital can be a perfect dancefloor for this revolution.

18 Rodríguez, Lázaro Gabino, 'Open Letter to Jérôme Bel' (Etcetera, March 2021): https://e-tcetera.be/open-letter-to-jerome-bel

Digital Futures?

by Andre Le Roux

Live Streaming in South Africa: Researching, Negotiating and Building the Concerts SA Digital Mobility Fund



Digital Futures?

Concerts SA and their Digital Mobility Fund

Concerts SA (CSA) has become known for its consistent support of live music in Southern Africa, particularly through its mobility fund, which has seen musicians travel all over the subcontinent. If it was not for the ingenuity and foresight of Concerts SA's administrators and partners, the pandemic could have had a far more disastrous effect on artists who could not perform live under the stringent South African lockdown. This article investigates the Concerts SA Digital Mobility Fund (DMF) – why and how it was conceived, and how it changed many Southern African musicians' business models.

In brief, Concerts SA was initiated by the Royal Norwegian Embassy in South Africa and the Southern African Music Rights Organisation (SAMRO), the biggest Collective Management Organisation on the African continent, to stimulate and grow live music circuits in the Southern African region. Artists could apply to the project for micro-grants to cover their travel and performance expenses so long as they fulfilled strict no-nonsense grant requirements.

'Embrace the new reality!'

Sipho Sithole, Watcha TV

In 2020, CSA's impressive legacy of impactful success, which had seen it support over 12,000 artists, was almost steamrolled by the stringent lockdowns imposed on South Africans by the state response to the Covid-19 pandemic. These lockdowns rapidly caused symptoms of industrial shock-paralysis in the music sector, as few had any sense of how to adapt to the situation.

'Create unique shows, market to their global audience as this is a rare opportunity to engage with them all.'

Blaise Janichon, Park It, Live!

In response to the ban on live music events, the IKS Cultural Consulting team, which administers Concerts SA, rapidly worked to pivot their mobility fund. With the Norwegian Embassy, and alongside independent researchers, they consulted the sector to consider the possibility of taking live music in the region online. The Digital Mobility Fund emerged from two key documents: first a pivot plan that was negotiated to ensure stakeholder buy-in for this significant live music project in South Africa, and second the independent public research Digital Futures: Live Streaming Models in South Africa.[1] Together these two documents navigated a possible solution for live music events – that of streaming to audiences around the world, and keeping South Africa's fast-collapsing industry alive.

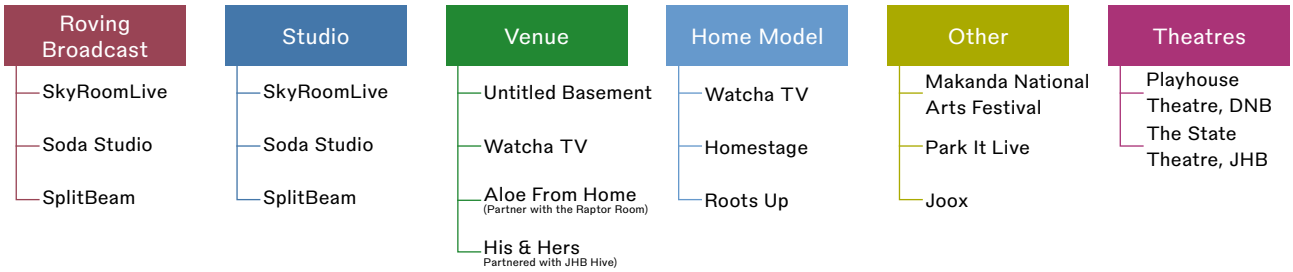
1 Concerts SA, *Digital Futures? Live Streaming in South Africa* (July 2020). See: **www.iksafrica.com** and **www.concertssa.co.za**

A summary of the 2020 Digital Futures Research

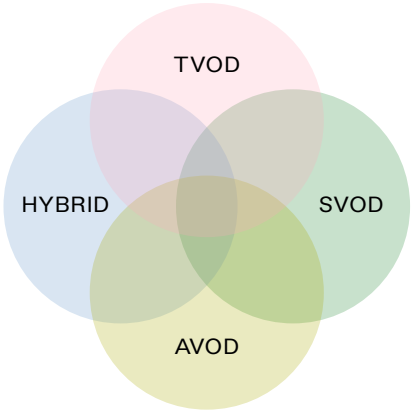
At the time of writing, IKS are completing a second iteration of the *Digital Futures* research which takes in a much broader view than the first sample. This revised version will have more depth, a wider range of respondents, and more knowledge and insights across the sector. The original report referred to snapshot research focused on developing a toolkit for artists and an industry new to livestreaming and online activity. It asked eight questions:

1. WHO WERE THE SOUTH AFRICAN PLATFORMS FOR LIVESTREAMING?

Who are the South African platforms for live streaming



Above is a breakdown of the platforms that were listed in 2020. By the time of the research some of the platforms had already stopped doing business, but there were also other smaller players the research may have missed, and new platforms sprung up with many record companies, ticketing platforms and start-ups. The fluctuation of streaming platforms was also symptomatic of a music economy under severe stress.



From the respondents the majority of established and emerging platforms were primarily Transactional Video On Demand (TVOD). SkyRoomLive was an exception as it worked across each of the models.[2]

'There is an opportunity to reach global audiences and musicians and to create intimate moments that a crowd wouldn't normally see or take note of, with the use of the camera.'

Tourmaline Berg, Aloe From Home

Four business models were identified by the research:

Model	Description
TVOD	Transactional video on demand. Viewer pays a one-time fee to watch, rent or download.
SVOD	Subscription video on demand (e.g. Netflix). Viewers pay a recurring fee for unlimited access to content.
AVOD	Ad-supported video on demand (e.g. YouTube). Viewer pays nothing; advertisers pay the platform to support the presence of content.
HYBRID	Combines elements from the above, e.g. subscription plus pay per view.

2 See: **https://www.skyroomlive.com**

2. WHAT WERE THE RISKS OF LIVESTREAMING?

The risks of livestreaming were many, including but not limited to contractual and pricing risks, audience experience risks, and production risks:

- Contractual and pricing risks included:
  - Reduced income from the musician's lower ticket prices.
  - Reduced income for musicians due to sales splits with streaming platforms and production teams.
  - Low return on investment for film production companies because of the high cost and rapid obsolescence of filming and recording equipment.
  - Issues of fraud, mistrust or misunderstanding arising in equity agreements.
  - Disagreements between musicians where a lead artist (who owns the recording master) and other band members featured (sometimes prominently) in the recording.
  - Loss of creative freedom in unbalanced/ restrictive relationships.

'The niche genres are definitely thriving, and we are selling a lot of tickets to folks living in smaller towns, that are normally unable to buy tickets to concerts.'

Gareth Wilson, HomeStage

- Audience experience risks included:
  - Oversupply: audience fatigue given the plethora of livestreamed offerings, resulting in lower tickets sales.
  - Unreliable internet connections resulting in video dropout or slow buffering, creating a poor-quality audience experience.
  - The dramatic national digital/data divide in South Africa results in low audience accessibility due to the high cost of data, poor, unequal internet, and/or access to electricity.
  - Audience preference for the 'live, in-person' experience also resulting in reduced ticket sales.
  - Spread of the 'why pay for content?' mindset, caused by an increase in free livestreams on social media.
- Production risks:
  - Unforeseen delays in releasing pre-recorded content in the post-production (editing) phase, leading to a loss of spontaneity and resulting in a reduction in the earning time of content.
  - Limited and highly unequal access to appropriate technology, skills and knowledge among artists, excluding many from self-producing livestreamed content of adequate, marketable quality.
  - Lack of an appropriate, effective marketing strategy for livestreamed content, resulting from over-reliance on legacy strategies among artists, platforms and promoters.

3. WHAT WERE OPPORTUNITIES OF LIVESTREAMING?

Many of the opportunities for livestreaming were not as immediately apparent as the risks. However, given the right skillsets and attitudes from stakeholders, significant business potential could be harnessed. Opportunities identified by the report included using the internet's global reach to garner international exposure; dramatically diminishing travel costs; offering more accessible events to broader audiences; using digital tools to enhance concerts and personalise events; collaborating with artists from around the world; and the potential of marketing material made for social media.

4. WHO PAID THE ARTISTS, VENUES, AND FILM COMPANIES?

A range of payment models were present within the online 'touring circuit' in South Africa. None provided a definitive answer as to whether viable revenue was consistently achievable, or how to do it. What did emerge from the data, however, was that livestreaming, in the absence of some form of sponsorship, provided a significantly smaller financial return for musicians than that which they could receive from an equivalent live performance before an audience.

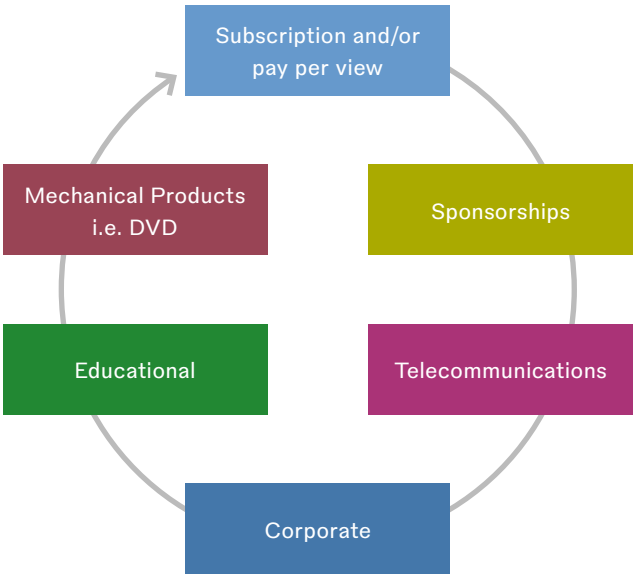
'Artists need to adjust their performance for the virtual world. Work with a narrative and use visuals to engage the audience in their living room.'

Michael Balkind, Soda Studio / JHB Live

5. WHAT WERE THE POTENTIAL INCOME STREAMS?

Livestreaming platforms could gain several additional sources of income from recorded content. 60% of participants planned to license the recorded content to local TV stations, citing, among others, SABC, DStv, Channel O, and Trace TV. Although some respondents alluded to potential international partners, these remained undefined and partnerships were mostly at the early, exploratory stage. The other important income stream envisaged was a subscription and/or pay-per-view model.

In terms of ownership of content, 60% of participants reported granting total ownership of the master recording to the artist; 30% reported agreeing a 50:50 split between the venue/platform and artist; and for 10% of participants, the venue/platform retained 100% ownership.



6. WHAT RECOMMENDATIONS WERE THERE FOR MUSICIANS?

'SUPPORT AND COLLABORATE!!! [Artists must] learn as much as they can on the new way of doing things. Spread the word far and wide about their shows and their fellow artists' shows.'

Tourmaline Berg, Aloe from Home

Potential ticket income was not the only consideration for artists and management teams considering livestreaming. With multiple platforms and business models available, it was important for the teams to carefully research and assess each potential partner to find the most suitable avenue for the performer and their music. It was recommended that musicians consider why they primarily wanted/needed to livestream. Their reasons could be to reach a bigger audience; to retain their current audience in the absence of live music; to monetise their music; or to leave a record of their creativity.

'Find ways to change up their sets but also not rely on the platform marketing team to sell tickets. It is a joint effort.'

Gareth Wilson, HomeStage

'Artists need to know their real value and do research and understand the business model.'

Bradley Williams, Untitled Basement

Once the musicians identified their reason, it was recommended they consider the following questions:

- How much creative freedom will the platform permit me?
- What advice/support/coaching does the platform provide for me?
- What is the revenue deal being offered?
- What are the costs to me and (how) are they affordable?
- Who will own the master recording?
- Can this content be licensed to broadcasters?
- Can this content be monetised with telecommunication companies?

Recommendations to musicians who wanted to livestream were:

- Performing to an audience is different to performing to cameras. Artists need to consider the difference between live and livestreamed performance and learn how to accommodate the latter. The presence of a 'Fourth Wall' (the screen on the consumer's viewing device) means performance will need to be adjusted. This may mean more investment of thought and resources into visuals, lighting and set design.
- Experimentation and collaboration: Artists need to make opportunities to collaborate with other creatives to explore the potential of enhancing livestream performances to make them distinctive.
- Quality production on a tight budget: Artists need advice or skills training on how to produce a high-quality stream from the resources they can access (e.g. home or home studio).
- Production technology: Equipment can be expensive and can depreciate quickly. Artists need affordable access to the right equipment and technology.
- Innovations: This is a young sector and artists (and streaming platforms) need to be open to devising innovative marketing strategies for livestreamed events.
- Market research: Artists and platforms need reliable market research on the tastes and consumption patterns of global audiences.

7. HOW COULD THE SOUTH AFRICAN GOVERNMENT HAVE BETTER SUPPORTED LIVESTREAMING?

From the research it was clear that South Africa's government was not ready for digital transformation. Apart from struggling with their funding processes, most government venues were not ready for livestreaming, and some had limited or no access to decent internet to support streaming. Having been focused on live events, the national funders struggled to adapt to the shifting industry. There was also a high need for upskilling in the sector. The research recommended that the government challenge the miniscule renumerations for online productions from platforms like Apple Music, Spotify, YouTube, etc. Lastly, it had been a core role of government to provide access to the arts since its first White Paper on Arts and Culture in 1996, and, because of the gaping divide between the minority of South Africans who had access to good data streams, and the majority who didn't, it was recommended that the government find a way to either encourage lower data costs or improve access to data with affordable Wi-Fi in underserved areas.

8. HOW COULD CONCERTS SA SUPPORT THE DIGITAL FUTURE FOR ARTISTS BETTER?

It was recommended that Concerts SA support the South African music industry by pivoting the Mobility Fund to a Digital Mobility Fund, with the primary beneficiaries remaining the artists.

'The high cost of internet (in South Africa) resulting in a reduction in the earning time of content; limited and highly unequal access to appropriate technology, skills, and knowledge among artists, excluding many from self-producing live streamed content of adequate, marketable quality; and lack of an appropriate, effective marketing strategy for live streamed content, resulting from over-reliance on legacy strategies among artists, platforms, and promoters. Internet quality across the country limits the potential audience reach."

Sipho Sithole, Watcha TV

How did the Digital Mobility Fund work?

Based on the above recommendations, Concerts SA began its drive towards 'digital mobility'. Concerts SA was never an enormous funding organisation, but with its limited resources had managed to generate high-impact results. It did this through stimulus grants that supported live music events but did not cover the full expenses involved. The average physical mobility grant previously offered around 1500 euros per concert, providing just enough to help the artists get out of town and perform at new spaces. When CSA pivoted to the DMF this did not change, as they encouraged music professionals to be resourceful and find ways to complete their projects through other support, whether financial or in-kind. Everybody involved in the sector had to adapt and learn to survive in the lockdown paradigm.

Since 2020, the DMF has offered grants four times, the most recent successful recipients being announced in February 2022. The project caught the attention of two other stakeholders: a Swiss fund facilitated through Pro Helvetia, and the National Arts Council of South Africa. With the additional funding CSA successfully stimulated the live music sector, providing South African musicians with opportunities to create work in the live music value chain, to increase their exposure, and to document their performances while learning to operate with the newer technologies of livestreaming. Most importantly, it helped the musicians sustain themselves when live music opportunities had all but disappeared.

The DMF supported an average of 74 concerts per rollout, totalling 295 by February 2022. In the beginning there was a focus on livestreamed and delayed-broadcast events, but as the lockdown limitations gradually diminished, artists moved to hybrid livestream events.

Total Applications Received	1009
Total Qualifying Applications	952
Total Projects Selected	195
Total Work Opportunities Created	2094

Data from the first 3 DMF callouts

MUSIC BUSINESS BENEFITS FROM DMF GRANTS

Apart from work opportunities and concerts, Concerts SA imposed firm business requirements on grant recipients from the beginning to the end of their process. Each application was required, indirectly, to be a miniature business plan, requiring professionalism by demanding effective financial planning, business understanding, and events marketing from the music professionals. It also ensured that artists were paid for performing, and grants encouraged hands-on business management by artists for artists. Organisers were also asked to give artists insight into organising, managing and arranging their concerts, and recording them for either livestreams or delayed broadcasts.

AUDIENCE RESPONSE TO DIGITAL CONCERTS

As can be expected, and as anticipated by the research, South African audiences were not easy to draw to nor sustain at online concerts. For South Africans, digital access was also extremely problematic. The digital divide in South Africa was enormous and generally only middle-class or higher South Africans could afford a stable connection for a 90-minute performance. On top of this were insecurities about power as the electricity grid in South Africa was under constant threat of 'load-shedding' from its only provider – Eskom. This meant that selling tickets to online events was often challenging. Many artists made the most of their grants to create content to assist them in their social media presence and to sustain their previous supporters from the live music scene. It was also acknowledged that digital performances were in competition with the high budget, high-end productions that could be streamed from platforms like Netflix and live gaming events like those of Fortnite.

Organisers also complained that the sudden loss of live music opportunities had driven many underprepared artists online, creating an oversupply of online events. 'The high number of poor quality free live streams [...] has devalued the market,' said Mark Daubeney of SkyRoomLive. Michael Balkind of SodaStudio / JHB Live added that 'the market for live streaming events is flooded due to the cancellation of live performances'.

While the lockdown did stifle some audiences, support was still there, and musicians and organisers recognised the potential of the hybrid live formats.

CHARTING A ROAD AHEAD

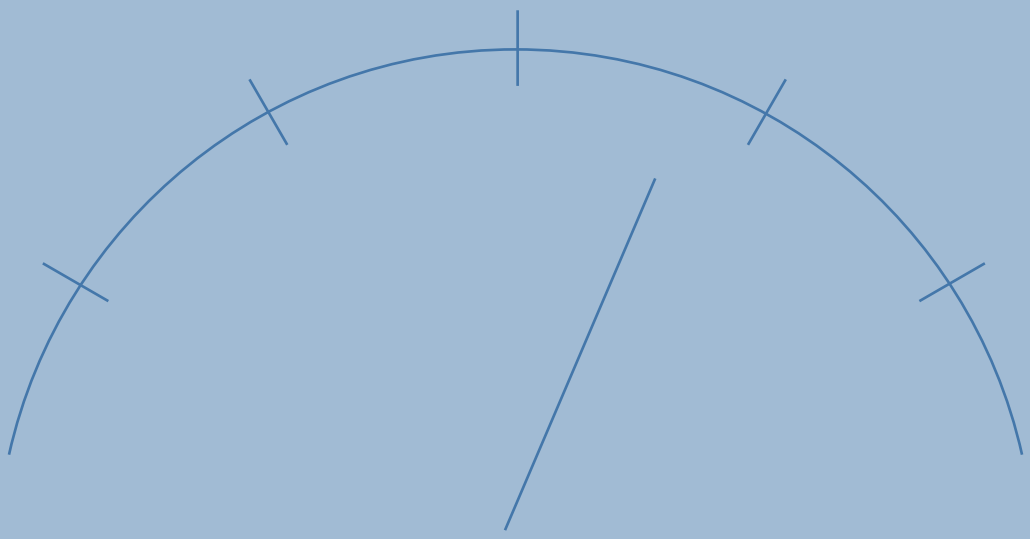
Concerts SA continues to support live music, and through its DMF is now encouraging artists to put on hybrid events where both live and livestream audiences can enjoy shows together. Innovation and international collaborations are still encouraged, and during the past two years a wealth of music has been documented for posterity and for the future promotion of the artists.

In the future, CSA will continue to encourage hybrid live and livestream events to make them regular parts of concerts at local venues. Concerts SA also hopes to stimulate local venues to put on live-online concerts in partnership with venues beyond South African borders, promoting SA's unique and vibrant music to the Southern African region, as well as to audiences and music lovers around the world.[3]

3 This article has provided the digital experiences of South and Southern African musicians. Music in Africa (**https://www.musicinafrica.net**), Afrikayna (**http://afrikayna.com**) and Art Moves Africa (**https://artmovesafrica.org**) can be accessed for artist mobility information on other parts of the African continent.

On the Move, A Brief History

by Mary Ann DeVlieg



Beginnings: 2000 – 2005

'Perhaps I don't know, but I do know someone who does know...'

On the Move (before it even had a name) was born from an increasing demand for information and contacts regarding artists' mobility and transnational exchange, and directed at the then-small IETM Secretariat in Brussels. In many cases we didn't know the precise answer to questions but we knew who did, and directed the knowledge-seeker to the source. IETM - international network for contemporary performing arts had researched and published various guides to EU funding for the arts and culture sector since the 1990s and had been offering 'soft training', that is, informal sharing of knowledge, expertise and contacts regarding transnational arts collaboration and exchange, since its inception. So, naturally, our members and others in the performing arts or cultural policy sectors, would call us and ask, 'who is doing this sort of work?', or 'how do you fill in this EU funding application?', or 'who might be interesting for my company or festival, in this other country?', or 'where do you find information on who's who in the arts in that country?' Our small team of 2.5 staff members were happy to serve others but by 2000 it got to the point where arts professionals were asking us who to contact in their very own country! And so, a long discussion with our webmasters was begun...

FEASIBILITY STUDY

In 2001 a feasibility study was supported by the European Culture Foundation, and our first partners included the City of Helsinki, KulturKontakt (Austria) and Relais Culture Europe (France). IETM contributed over 10,000 euros to the conception, design and creation of a prototype, searchable website, based on artists' needs. We made mistakes – how many categories, nuances, details, possibilities could we make searchable? Which languages? What did people really want to know? Our research showed that young professionals did not describe themselves with one single art form only, that IETM members rarely performed only one function in the sector, and that many potential users would not search for a precise, well-defined opportunity in a single geographic location but rather just wanted to know where they might go to do something professionally enriching! Through the help of Tela Leão in Portugal, of Ruud Engelander in Amsterdam, and patient web designers, we slowly began to conceive of and test what Ruud named, 'On the Move'.

ON THE MOVE WEBSITE

The On the Move website was launched in 2002 at the British Council offices in Brussels. Users' behaviours and suggestions were followed closely. Initially imagining the database would be more used than the newsletter, we found quite the opposite – although the news had to be linked to more detailed info in the database, aka website. In 2003 the European Commission (DG EAC) granted IETM 110,000 euros towards the creation and development of more or less what we see now (well, rather LESS than what we now have!): www.on-the-move.org. The Dutch Performing Arts Fund contributed towards a business plan to see if OTM could be self-financing, but after many

discussions we rejected charging for information sought or posted, for paid subscriptions or for advertising on the site. We believed information should be free, and furthermore not manipulated by commercial motivations. This is a topic revisited more than once over the two decades of OTM, especially in 2014 and the slim budget years after. The response has always been the same: our information should be free. OTM's first main national partners in Portugal, France, the UK and Germany joined, and thus began OTM's engagement not only with information but also training and capacity building with and for partners.

STRUCTURATION

2004 and 2005 saw big changes. OTM became an independent non-profit, international association under Belgian law (aisbl) in 2005, and in 2004 Judith Staines was employed (through 2009) as site/newsletter editor. She defined a sharp and successful editorial policy based on the correct assumption that the more focused the information was, the more useful it would be to users already inundated with too much information, even in those early days. OTM would only publish concrete, feasible, useful opportunities for professional exchange and travel – for example, no announcements of festivals unless artists were welcomed to send in their own propositions. Judith also wrote some of the first reports and 'thought' articles for OTM. In 2005 OTM's on-again, off-again support from the European Commission (DG EAC) began with a two-year subsidy that part-funded OTM. Meanwhile the European Culture Foundation's new project, the European LAB for Culture, in its own research, found that whereas the LAB's website was relevant to cultural researchers and policy analysts, OTM was seen as particularly useful (and used) by artists. Alongside partners such as Fondazione Fitzcarraldo / the Cultural Observatory of Piedmont Italy, and the cultural policy researchers' network, ERICarts in Bonn, OTM training took off, with sessions around Western and Eastern Europe on European cultural exchange evolution and mechanisms, conceived and delivered by Corina Șuteu. The City of Nantes and OTM co-organised a seminar for the emerging digital implications for the cultural sector; the conference papers were published by the Observatoire de Grenoble the following summer.

These four main foundations of On the Move would remain as strong pillars throughout its constant growth and changing financial fortunes: free information prioritising funded opportunities for artists; strong collaborative partnerships; a focus on training and capacity building, first in all parts of Europe and then globally; and useful, free downloadable publications and reports which would accompany OTM's famous 'guides' to mobility resources nationally, regionally and transnationally.

Development years: 2006 – 2015

Readers, the first draft of this 'brief history' was 17 pages long and attempted to list achievements per year over more than twenty years. It's impossible to be brief and yet capture the excitement of so many fruitful discoveries – new national partners, talented and dedicated staff in the office, Presidents and Board members. By 2007, OTM was partnering with its network of 'Connectors 'and 'Editorial Collaborators' in Finland, Germany, Ireland, Spain, Poland, Portugal, Russia, and the UK, as well as the Open Society Institute's network of Central Asian Arts and culture coordinators. Needless to say the size of the database and number of announcements in the newsletter was constantly increasing dramatically as were the site visitors.

GEOGRAPHICAL SCOPE

From 2011, OTM **enlarged** its geographic interests and reach, but it also opened up from a focus on performing arts to the broader range of arts and culture. Thus it was exciting also to continually identify **new useful topics to research, publish and distribute** – issues explored early and not commonplace as they are today, such as digital and virtual mobility; co-production and touring; tax and social security (revisited several times with partners such as OTM's own Mobility Info Points, IETM, Pearle * – Live Performance Europe, and ECAS – European Citizen Action Service, and providing much needed information to the sector and the European Commission); the status of freelance independent workers; ecological mobility (the partnership with Julie's Bicycle was particularly fruitful and resulted in OTM's Charter for Sustainable and Responsible Cultural Mobility in 2013, and a number of continuing OTM partnership activities regarding climate change).

COLLABORATIVE APPROACH

OTM also saw its role rise further as a **coordinator of peer arts mobility organisations**. With OTM member Foundation Fitzcarraldo and ten other cultural organisations from six EU-countries, the PRACTICS project (2008-2011) **set up what then became the national Mobility Info Points, which provided relevant and reliable information, available transnationally at a glance,** to **facilitate cross-border mobility in the cultural sector.** OTM's 2011 seminar of mobility projects in Budapest brought together representatives of sixteen major EU-funded projects involving close to 140 affiliated partner organisations including networks, foundations, independent spaces, and public and private organisations in Europe in the fields of visual, performing and interdisciplinary art practices.

CULTURAL MOBILITY FUNDING GUIDES

OTM was becoming adept at producing **international and regional guides to arts mobility** and mapping research regarding the status, needs and gaps in the arts and cultural sector. With Interarts Foundation and the PRACTICS partners – who eventually became the Mobility Info Points (MIP) mentioned below – OTM published the first *Guide to Funding Opportunities for the International Mobility of Artists and Culture Professionals in Europe*, updated for Italy, Sweden, Norway, France (with support from the Ministry of Culture in France since 2013), the Netherlands (thanks to DutchCulture), Spain (thanks to the Ministry of Culture and Sports) and Macedonia in 2013 and at regular intervals since, adding territories and updating info such as for the Nordic-Baltic countries (Denmark, Poland, Estonia, Finland, Germany, Iceland, Norway, Sweden, Latvia, Lithuania and Russian Federation) via a partnership with ARS BALTICA and with Touring Artists Germany for that country, for Slovenia and Kosovo with the support of Bunker / Balkan Express Network, and for the United Kingdom with Wales Arts International. These guides and partnerships gradually extended throughout and beyond Europe, always in partnership with others: for and with Asia (Asia-Europe Foundation, Res Artis and Asialink, Australia Council for the Arts, and the Ministry of Culture, Taiwan); Africa (Art Moves Africa, British Council, French Ministry of Culture, Institut français); Latin America and the Caribbean (Arquetopia Foundation and French Ministry of Culture); the MENA and Arab counties (KAMS Korea, with input from the Roberto Cimetta Fund and the Arab Education Forum, and further support of Med Culture and later Institut français for the first translation in Arabic); the USA (Martin E. Segal Center and Theatre Without Borders). Another landmark document was the guide for young and emerging mobile artists in Europe, *Move on! Cultural Mobility for Beginners*, updated regularly, and the *Fund-Finder Guide to Funds Beyond the EU's Culture Programme*, produced by IETM; a guide produced under the GALA

project for funds directed specifically at culture and environmental sustainability; a guide to private funding in France... The list goes on... introducing new tendencies and reflecting common concerns in the arts and culture sector.

Developing its training and capacity building activities has been a natural step for OTM, promoting the transnational exchange of artists, works, practices, knowledge, contacts and resources. When OTM's own financial stability has been challenged as in 2006 - 2007 and 2013 - 2015, requests for OTM's expertise led to mentoring programmes, tailored training, and eventually to toolkits and impact and evaluation projects for funders and colleague organisations such as IETM, IN SITU, European Theatre Convention, and ENCC - European Network of Cultural Centres.

In 2010, OTM was recognised with an operational grant for 2011-2013 by the European Commission and grants from the Ministry of Culture and Communication in France; the Ministry of Education in Finland / Finnish Theatre Information Centre (TINFO); Calouste Gulbenkian Foundation and the Arts Council of Ireland. Strengthening its position as Europe's main network on cultural mobility information, OTM added partners and supporters such as the Nordic Culture Point and 'La Grande Région' of Luxembourg, France, Belgium and Germany, cooperating with Plurio.net (Internet portal for cultural information in the Greater Region of Luxemburg). OTM also co-organised with the support of ASEF and Arts and Theatre Institute the first Mobility Funders' meeting in 2013 and joined the Arts Rights Justice EU Working Group. Yet despite providing essential support, coordination and critical research findings regarding artists mobility, crucial for the sector, member states and the European Commission alike, August 2014 saw the rejection of OTM's European Commission network funding application. Marie Le Sourd and Elena Di Federico, who had formed the OTM secretariat team since January 2012, saw their contracts cancelled.

Renewed energies: 2016 – 2019

From summer 2016 OTM was able to offer OTM's secretary general, Marie Le Sourd, a part-time contract again. As part of its Action Plan for Culture, the European Commission invited On the Move (together with Pearle *) to present its work and to provide content and speakers for the 'Stock-taking meeting, Mobility of artists and cultural professionals', which demonstrated the strength of OTM's network of members and the Mobility Information Points – IGBK/Touring Artists, DutchCulture, TINFO, MobiCulture and Kunstenloket (now called Cultuurloket). However, the loss of substantial EU funding from 2014 had provided an opportunity, as such events often do, for OTM to rethink and reconfirm its mission, strategies and business model. OTM became a trusted partner for several EU-funded projects such as IN SITU; Creative Network for Culture, a new Erasmus project on entrepreneurship; Creative Climate Leadership; and European Theatre Lab, an EU project coordinated by the European Theatre Convention that documented necessary skills and models of public theatre funding and new technologies' support. Constantly updating its training and evaluation services, OTM provided strategic guidance to Cambodian Living Arts; mentored France-based artists and professionals (PARI!) through a multiannual subsidy from the French Ministry of Culture and with the support of Institut français; and produced a free, downloadable evaluation toolkit for ENCC, The Evaluation Journey.

Internally, OTM developed the concept of working groups within its ever-growing membership. Working groups were set up regarding the Mobility Info Points (MIP), later to be joined by the (En)forced Mobility and Mobility Funders groups.

In early 2019, On the Move also became an organisation with two legal seats when a new association, On the Move France, was opened in Paris, focusing on collaborations and training with French partners. Five years after the withdrawal of the EU's regular funding, On the Move's budget reached its highest ever level in 2019: 193,910 euros including both French and Belgian associations. This covered regular updating and nourishing of the website, the guides, new and existing publications, training, mentoring, evaluations, strategic advice, many presentations at conferences and meetings, and constant collaborative partnership-building.

Forever faithful to its foundational aim, OTM contributed much input, sound experience, and research to the European Commission's steps toward creating a new mobility fund for arts and culture in Creative Europe countries. Recognised as the main mobility expert in Europe, OTM's preparation of a position paper in 2018 led to a landmark report commissioned by the Goethe Institut in 2019 for the new pilot i-Portunus mobility scheme, analysing the current state, and future needs, of mobility in the cultural field. The report drew on OTM's catalogue of past research, a statistical analysis of the calls published to its website, and the input of many OTM members contributing to the contents, disseminating the online survey, giving interviews, and providing other support.

2020 and onwards

The work goes on. In 2020, the year that the Covid coronavirus entered all of our lives, and changed some of us forever, an 800-item strong resource page was created in collaboration with Circostrada, attracting the highest attention ever on OTM's Facebook pages. Coronavirus updates shared the situation in the sector related to the virus, while highlighting the positive actions of On the Move's members. Although Covid delayed some of the more than 30 planned mentoring projects, all were implemented thanks to the support of various partners. A major three-year research project started to look at performing arts and disability artists and audiences in collaboration with the British Council as part of Europe Beyond Access. In 2020, working with its partners, On the Move maintained a catalogue of 70 guides detailing funding opportunities for cultural mobility, and in partnership with Pearle * and the European Festivals Association, translated into French and released Le guide ultime pour les managers culturel.le.s, L'affranchissement du droit d'auteur pour le spectacle vivant dans un contexte international ('The Ultimate Cookbook for Cultural Managers – Artists Taxation in the International Context').

2020 was the year we all learned how to 'travel' on Zoom: OTM's events were in partnership or collaboration with On the Move members, including Wales Arts International, Tamizdat, Howlround, Dachverband Tanz Deutschland, Liv.In.G, FACE - Fresh Arts Coalition Europe, IGBK, Nordic Culture Point, DutchCulture, Motovila, and Culture Funding Watch. Among these collaborations was a special discussion on (En)forced Mobility, livestreamed in partnership with Howlround in June 2020, and involving members of the associated working group.

A CONSTELLATION OF CONTRIBUTORS

Among On the Move's greatest strengths is **the people in and around it**. Space does not permit naming all of the names who have contributed research, intelligence, ideas, funding and other support, including past and present staff! Following Tela Leão's early foundation, certainly Judith Staines and Marie Le Sourd have been researchers, partnership builders, visionaries and knowledge contributors par excellence. But there have been so very many more, including the committed, hard-

working presidents that followed my own, first mandate: Maria de Assis, Martina Marti, Maria Tuerlings, Anna Galas-Kosil, and Marie Fol as well as Silja Fischer (for On the Move France). On the Move's members rarely have engaged only lightly. This was illustrated in 2020 when news came of the passing of Javier Brun, director of the Centro Dramático de Aragón in Spain, Board member 2010-2011 and a true anchor in Spain, responsible for OTM's news translated and circulated in Spanish. Javier, like many of the Board members and OTM Presidents, believed in the mission of the organisation; they believed and believe in transnational arts and cultural exchange, the power and impact of people-to-people reciprocity. People-to-people and face-to-face mobility was, of course, marked by the Covid-19 pandemic and its disastrous and long-term impact on many people's lives.

In 2021, more than 140,000 users visited the On the Move website, and the monthly newsletter passed 6,000 subscribers, growing daily. On the Move ended 2021 with a membership of 50+ organisations and 10 individuals coming from countries around the world. Pretty inspiring progress for a small idea of how to be practically useful to the sector. The news of the return of EU co-funding through its Network strand, for the period 2022-2024, was met with relief, pride and even more than usual OTM energy. This support will amplify or build existing activities; it will initiate new activities based on OTM's cultural mobility knowledge and data but also on identified gaps such as access or resources. It will reinforce the outreach capacity of the OTM network, while strengthening the capacity of its members to further address cultural mobility issues.

If the 'how' of On the Move has diversified, the 'why' has certainly remained true. As OTM's 2020 annual report states:

The arts and cultural sector has been deeply affected, and particularly the international dimension, with touring, collaborations and residencies brought to a halt and incomes and opportunities drastically reduced. In this context, On the Move's role has stayed constant: to continue to provide reliable mobility related opportunities and to strive to implement other projects (including guides and mentoring programmes) thanks to the support and close collaboration of partners, members and funders.

More than ever we will drive our energies into advocating for and putting further into practice the belief that mobility must be part of a conscious process in relation to the social, economic, political, environmental and ethical implications it embeds.

ON THE MOVE

Co-funded by
the European Union