

ON
THE
MOVE

**CULTURAL
MOBILITY
YEARBOOK
2023**




Co-funded by
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On the Move is the international information network dedicated to artistic and cultural mobility, gathering 66 members from 24 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 cross-border 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>

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Foreword

Naming and understanding contexts

Back in 2011, On the Move commissioned Julie's Bicycle to produce the first green mobility guide for the performing arts sector, published in English and later translated into German, Italian, French and Chinese.¹

Almost a decade later, when the Covid-19 pandemic hit the world in early 2020, conversations intensified around the role that the arts and cultural sector should play in addressing climate change and the climate emergency. In parallel, more and more voices, particularly from the Global South but also from within many parts of Europe, started to speak out on the clear risk that actions to preserve our environment and biodiversity could damage values of cultural diversity.²

For On the Move as well the pandemic was a time for us to revisit our actions over the last decade (encompassing guides, advocacy, mentoring programmes, and working groups), to try to become more 'context specific', and to more closely align our advocacy with a fairer, more diverse and more responsible form of cultural mobility.

The year 2023 therefore marks a shift in our work where, together with our members and partners, we aim to engage in three actions:

- 1/ Continue to produce guides and reports, and cultivate our 'green context-specific mobility' working group, with a greater diversity of contexts and sectors represented.³
- 2/ Involve On the Move in an eco-certification process, together with 15 other cultural networks, on the basis of the SHIFT eco-guidelines for networks,⁴ the first step of which will be to formalise and implement our environmental policy, produced in collaboration with The Green Room.
- 3/ Analyse how and to what extent mobility funding calls and programmes embed the question of environmental sustainability, with the ultimate objective of producing consistent data and recommendations for funders and policymakers.

¹ On the Move, *Green Mobility Guide for the Performing Arts* (2011): <https://on-the-move.org/resources/library/green-mobility-guide-performing-arts>

² Some example references can be found in *Mobilities Africa / The World* (a series of events in collaboration with Cité internationale des arts and Art Moves Africa in 2021, part of Africa 2020): <https://on-the-move.org/work/events/mobilities-africa-world> and in *On the Move's Advocacy Report 2022* (pages 3-6): https://on-the-move.org/sites/default/files/library/2022-12/OTM_advocacy-report_2022_EN.pdf

³ Green Context-specific Working Group: <https://on-the-move.org/network/working-groups/green-context-specific-mobility>. See as well the summary of the discussions and follow-ups of this group in the *Perspectives Report 2022* (section 4, available in French and English): <https://on-the-move.org/resources/library/perspectives-2022>

⁴ More on the SHIFT guidelines: <https://on-the-move.org/about/our-news/shifting-towards-eco-practices-international-cultural-networks-take-lead>

This Yearbook marks the start of this in-depth analysis by providing insights on patterns and trends, collated by On the Move's data analyst John Ellingsworth. As you will see, one point remains striking in his analysis: even if more attention is being paid to environmental sustainability and artistic mobility, the responsibility, and notably the cost, falls mostly on the artists and culture professionals themselves. We are still lacking a systemic shift in our understanding of the motivations and patterns that lie behind mobility and reveal its interdependencies, as well as an effective approach to using funding to support fairer and more inclusive working conditions for mobile artists and culture professionals.

This Yearbook should also be read in the context of the Cultural Mobility Forum 2023, which will be held in Tunis on 9-10 May 2023. This event aims to contribute to (re)contextualising the issue of cultural mobility and environmental sustainability as a way of challenging and questioning the way we name, approach, practice, and/or support cultural mobility.⁵

The act of naming and understanding contexts is at the core of the two articles that were commissioned for this Yearbook. Selim Ben Safia addresses the concept of the 'local' in all its potentiality and

vulnerability. Ukhona Mlandu meanwhile sees the contextual dimensions of 'solidarity': 'Solidarity means thinking through how to create opportunities that speak to a more equitable way of distributing opportunities. This will take on different iterations depending on the context.'

Naming and understanding contexts also leads us to the environmental and human impact of the war in Ukraine. In May 2022, almost three months after the Russian invasion of Ukraine, Alona Karavai at the event 'Mobilities Europe/World' pointed out that 'paradoxically, the war has had some positive impact on the environment, with people cycling a lot and the use of energy and electricity being greatly reduced. The long-term consequences, however, will be disastrous, particularly for the state of the soil, and this is beginning to be felt with the abandonment of waste separation infrastructures.'⁶

In light of this challenging and fragile context, I hope, together with my colleague Yohann Floch, coordinator of this Yearbook, that some insights, thoughts and/or data will be useful in your own context, and that we can combine our energies to advocate for, and put 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.⁷

Marie Le Sourd
Secretary general

⁵ <https://on-the-move.org/about/our-news/cultural-mobility-forum-2023-tunis-tunisia-and-online>

⁶ Alona Karavai is the co-founder of the residency house Khata-Maysternya, of the gallery Asortymentna kimnata, and of the agency for art projects proto produkcia in Ukraine. She was one of the speakers at the event Mobilities Europe / the World, organised in collaboration with Cité internationale des arts as part of the French Presidency of the Council of the European Union. Event reports in French and English: <https://on-the-move.org/work/events/mobilites-europe-monde-0>

⁷ An aim that echoes On the Move's first newsletter of the pandemic, in March 2020: <https://mailchi.mp/04bd52617fcb/on-the-moves-newsletter-march2020>

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Executive Summary

In 2022, the cultural mobility field emerged into the 'post-pandemic' era. As it did so, ambitions to reset or reform the cultural field met with reality, and one issue became pervasive in conversations of the future: environment and sustainability. Various interpretations, this catch-all term holds all our efforts to avoid another global breakdown – in ecosystems, the climate, and communities. With environment and sustainability as its framework, this publication looks back on activity in 2022 in order to get a picture of where the international cultural mobility sector stands today, and a sense of where it might be heading next.

For its first section analysing open call opportunities, the main source is data from the On the Move website, which in 2022 listed 609 calls for funded mobility opportunities with 79 countries and territories as destinations. We attempt to chart changes across regions, disciplines and types of mobility in order to

get a broad view of what happened in 2022, with a particular focus on our key theme of environment and sustainability.

The second section of the report contains two articles offering personal perspectives on mobility and the climate crisis. In the first, Selim Ben Safia reflects on the European cultural impulse to 'go local'. What does this mean for a Tunisian dance sector that has few local resources of its own, and what are strategies for sustainable work that don't shut the door to the world? Closing the publication, a second article by Ukhona Ntsali Mlandu sees debates in the cultural sector in the larger framework of global economic systems that perpetuate inequality and asks who is most at risk and why. Within this, Environmental Justice points a way forward as a movement that 'speaks to the many layers of intersecting struggles that need to be considered when thinking through environmental sustainability'.

Key insights

In 2022, Covid-19 had a smaller impact on cross-border mobility. As travel restrictions eased, the share of calls for in-person activities rose from 70.6 % in 2021 to 84.5 % in 2022.

With the return to in-person work, the share of calls involving digital mobility almost halved. In 2021, 29.4 % of all calls involved online/remote or hybrid work. In 2022, this figure was 15.5 %:

- **But the main decline was in calls focused on online or remote work**, which fell from 18.5 % of all calls in 2021 to 6.4 % in 2022. Even activities well-suited to online formats saw a dramatic return to in-person work. In 2021, 41.3 % of calls for training activities were online or remote only; this figure fell to 5.9 % in 2022.

- **Hybrid work held up better.** Calls that involved a mix of online and in-person activity made up 9.1 % of all calls in 2022, only a small decrease from 10.9 % in 2021.

- Digital mobility reduced everywhere, but **Asia retained more online and hybrid activity than other regions**, with the share of hybrid calls even increasing from 9 % in 2021 to 14.5 % in 2022.

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

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

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

- **and sustainability themed calls deemphasise cities as centres of cultural production.** Among the 52 calls that had defined worksites, 20 involved urban sites (38.5 %), 27 rural sites (51.9 %), and 5 both (9.6 %). 27.7 % of calls involved working in response to a particular landscape or natural resource.
- **Environment and sustainability themed calls are more likely to be cross-disciplinary.** 58.1 % of calls were open across disciplines or to interdisciplinary approaches (versus a global share of 38.2 %).
- **Environment and sustainability themed calls are often collaborative and cross-sectoral.** 12.3 % of these calls from 2022 involved collaboration with scientists/researchers, 10.8 % collaboration with local communities, and 3.1 % collaboration with business/industry. A little over 1 in 10 calls were organised by a university or research institute.

- **16.9 % of environment and sustainability themed calls were organised directly by funders,** reflecting a wider shift in institutional priorities. In some cases, changes to funding programmes were backed by a larger pivot in the institution's fundamental mission or long-term planning.
- There is a lot of interest in the topic of environment and sustainability, but **conditions don't always meet ambitions** – particularly regarding transport. Among the 65 environment and sustainability themed calls from 2022, only 2 restricted travel to land/sea while offering additional support (with 1 more making such travel optional).
- Without greater support, choice and responsibility falls on the beneficiary – **and money is likely a deciding factor.** Among the environment and sustainability themed calls which offered a limited grant for travel, the median value was 390 EUR. Around half of calls offered an all-inclusive grant, meaning higher travel costs would cut into fees and production resources.

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

Résumé

En 2022, la mobilité culturelle est entrée dans une ère « postpandémique ». Ce faisant, les ambitions de réinitialiser ou de réformer le domaine culturel se sont concrétisées, et un thème s'est imposé dans les conversations sur son avenir : l'environnement et la durabilité. Interprété de diverses manières, ce terme hétérogène contient tous nos efforts pour éviter un autre effondrement mondial – des écosystèmes, du climat et des communautés. Avec l'environnement et la durabilité comme cadre, cette publication revient sur la mobilité culturelle en 2022 afin d'obtenir un panorama de la situation actuelle du secteur et une idée de la direction qu'il pourrait prendre.

Dans la première section du Yearbook dédiée à l'analyse des opportunités de mobilité transfrontalière, la principale source des données est l'ensemble des appels à participation postés sur le site Internet d'On the Move, qui en 2022 répertorie 609 appels pour des opportunités financées en direction de 79 pays et territoires. Nous essayons de retracer les flux de la mobilité artistique et culturelle à travers les régions du monde, les disciplines et les types de

mobilité afin d'avoir une vue d'ensemble des évolutions 2022, avec un accent particulier sur le thème de l'environnement et de la durabilité.

La seconde section du rapport contient deux articles offrant des perspectives complémentaires sur la mobilité et la crise climatique. Dans le premier, Selim Ben Safia réfléchit à l'injonction de « faire local ». Qu'est-ce que cela signifie pour un secteur tunisien de la danse qui ne dispose que de quelques ressources locales, et quelles sont les stratégies d'un travail durable qui ne fermeraient pas les portes du monde ? Pour clore la publication, un second article d'Ukhona Ntsali Mlandu replace les débats du secteur culturel dans le cadre plus large des systèmes économiques mondiaux qui perpétuent les inégalités et se demande qui est le plus en danger et pourquoi. Dans ce domaine, la justice environnementale indique une voie à suivre en tant que mouvement qui « parle des nombreux niveaux de luttes qui doivent être pris en compte lors de la réflexion autour de la durabilité environnementale ».

Données clés

En 2022, les restrictions liées au Covid-19 ont eu un impact moindre sur la mobilité transfrontalière. Avec l'assouplissement des restrictions de voyage, la part des appels pour des activités en personne est passée de 70,6 % en 2021 à 84,5 % en 2022.

Avec le retour au travail en présentiel, la part de la mobilité numérique a diminué de presque moitié. En 2021, 29,4 % de tous les appels concernaient un travail en ligne / à distance ou hybride. En 2022, ce chiffre était de 15,5 % :

- **Mais la principale baisse concerne les appels axés sur le travail en ligne ou à distance,** qui sont passés de 18,5 % de tous les appels en 2021 à 6,4 % en 2022. Même les activités bien adaptées aux formats en ligne ont connu un retour spectaculaire au travail en présentiel. En 2021, 41,3 % des appels à des activités de formation étaient en ligne ou à distance uniquement ; ce chiffre est tombé à 5,9 % en 2022.
- **Le travail hybride a mieux résisté.** Les appels qui impliquaient une combinaison d'activités en ligne et en présentiel représentaient 9,1 % de tous les appels en 2022, une légère baisse par rapport aux 10,9 % de 2021.

- La mobilité digitale a diminué partout, mais **l'Asie a conservé plus d'activités en ligne et hybrides que les autres régions du monde**, la part des appels hybrides passant même de 9 % en 2021 à 14,5 % en 2022.

Dans ce monde postpandémique, l'environnement et la durabilité sont un thème commun pour les projets de mobilité. En 2020, 3,9 % des appels du site Internet d'On the Move ont été catégorisés comme traitant thématiquement de l'environnement et de la durabilité. En 2021, ce chiffre est passé à 7,3 %. En 2022, il a atteint 10,7 %.

Cependant, cette augmentation s'est concentrée en Europe. En 2022, 93,2 % des appels sur le thème de l'environnement et de la durabilité, avec un pays organisateur, avaient au moins un des organisateurs basé en Europe. 41,4 % concernaient un organisateur d'Europe du Nord et plus d'un quart en avaient un d'un pays nordique/balte.

En regardant les 65 appels thématiques sur l'environnement et la durabilité de 2022, quelques observations :

- **Les appels sur le thème de l'environnement et de la durabilité mettent moins l'accent sur les villes en tant que centres de production culturelle.** Parmi les 52 appels ayant défini des lieux d'accueil, 20 concernaient des centres urbains (38,5 %), 27 des lieux ruraux (51,9 %) et 5 les deux (9,6 %). 27,7 % des appels portaient sur un travail en réponse à un paysage ou à une ressource naturelle particulière.
- **Ils sont plus susceptibles d'être interdisciplinaires.** 58,1 % des appels thématiques sur l'environnement et la durabilité étaient ouverts à toutes les disciplines ou à des approches interdisciplinaires (contre une part globale de 38,2 %).
- **Ils sont souvent collaboratifs et intersectoriels.** 12,3 % des appels sur le thème de l'environnement et de la durabilité en 2022

impliquaient une collaboration avec des scientifiques / chercheurs-ses, 10,8 % une collaboration avec des communautés locales et 3,1 % une collaboration avec des entreprises/industries. Un peu plus d'1 appel sur 10 a été organisé par une université ou un institut de recherche.

- **16,9 % ont été organisés directement par les subventionneurs**, reflétant un changement plus large dans les priorités institutionnelles. Dans certains cas, les changements apportés aux programmes de financement ont été appuyés par un axe plus important dans la mission fondamentale de l'établissement ou dans une planification à long terme.
- Le sujet suscite beaucoup d'intérêt, mais **les conditions ne sont pas toujours à la hauteur des ambitions**, notamment en matière de déplacement. Parmi les 65 appels sur le thème de l'environnement et de la durabilité de 2022, seuls 2 ont limité les déplacements par voie terrestre ou maritime tout en offrant une assistance supplémentaire (avec 1 autre rendant ces déplacements facultatifs).
- Sans un soutien accru, le choix et la responsabilité incombent au bénéficiaire – **et l'argent est probablement un facteur décisif**. Parmi les appels sur le thème de l'environnement et de la durabilité qui offraient une subvention limitée pour les voyages, la valeur médiane était de 390 EUR. Environ la moitié des appels proposait une subvention tout compris, ce qui signifie que des frais de déplacement plus élevés réduiraient les ressources de production.

Enfin, le succès d'une « transition verte » ne se mesurera pas à une visibilité thématique accrue. Elle résidera plutôt dans des changements réels apportés aux programmes de mobilité et aux pratiques de travail, et dans une prise de conscience de plus en plus profonde de l'interdépendance entre changement climatique et justice sociale.

مُلخّص تنفيذي

في المناطق المُقصودة والتخصصات وأنواع التّجوال بسّ تُكون عُنّا نظرة شاملة لِلي صار عام 2022، وحاولنا تُركّزو في تحليلنا هذا على موضوعنا الرئيسيّ لِلي هو البيئة والاستدامة.

الجزء الثاني مالتقرير فيه رُوز مقالات يتناولو نظرة لِلي كُتّبوهم على مسألة التّجوال وأزمة المناخ. المقال لُول كُتّبو سليم بن صافية يتأمّل فيه التّزعة مَنع المجال الثقافي في أوروبا لِكُلّ ما هو مَحليّ. سُنيّة نتائج هالتّزعة على قطاع الرقص في تونس لِلي ما يَكسب كان سُويّة موارد محليّة؟ سُنوما الاستراتيجيات بسّ نُوصّلو لإنتاج مُستدام من غير ما نسكرو البيبان ومن غير ما ننعزلو عالِعالِم؟ وفي آخر التقرير، نلقاؤ مقال وُخداجر كُتّبُو إيكونا نتسالي ملندي يحاول يعاود يَحظّ التّقاش في المجال الثقافي في الإطار الأوسع مَنع الأنظمة الإقتصادية العالمية لِلي تُنتج وتُكرّر في عدم المساواة. ويتساءل المقال على هوية أكثر الناس عُرضة لعدم المساواة وُعلاش. في وسط المسألة هذي الكُلّ، تُظهِر العدالة البيئية كيما لِفنار لِلي يُصوّلنا الطريق لِلي قُدامنا، فنار يَصوي على «مختلف مستويات التّصالات المتقاطعة لِلي لازمنا نأخذوها بعين الاعتبار وقت لِلي نُحَمّمو ونُصوّرُو الاستدامة البيئية».

عام 2022، قطاع التّجوال الثقافي بُرّز في عالم ما بعد الجائحة. وفي البروز متاعو، الطموحات مَنع «هيا نُصلّحو ونُعَاوِدو نُدمرُجُو القطاع الثقافي» صُدّمت في الواقع، وفي هذا الكُلّ، نُتمّة مسألة ولّت على كل لسان كُلمّا نُحكِيو عالستقبل: البيئة والاستدامة. هالمصطلحات، لِلي كل واحد يُفسّر فيها على حُدّ قياسو، هي من شيرة مصطلحات تلم برشة معاني - مصطلحات شيله بيّله - ومن شيرة أُخرى مصطلحات هاززة حُمل عالم كامل يجاهد بسّ يتفادى انهيار جديد، انهيار النُظم الإيكولوجية والمناخ والمجتمعات. الهدف مالنشور هذا، لِلي ماخذ البيئة والاستدامة كإطار، هو أنّنا نُعاودو نسترجعو النشاطات لِلي تُعَمِلت عام 2022 بسّ نُفهمو وبين حَلّظ قطاع التّجوال الثقافي في العالم لِيوم ونُحاولو نُصوّرُو فين بسّ يكون في الأعوام الجاية.

الجزء لُول مالتقرير يحلّل فُرص الدعوات المفتوحة. أهم مصدر للمعلومات في هالمجال هي بيانات موقع الشبكة الثقافية للتجوال (On The Move). وُصل للموقع عام 2022، 609 طلب مَنع تمويل تجوال نحو 79 دولة ومنطقة. حاولنا نُرسمو خريطة التغيرات

الرؤى الأساسية

كانو يتعمّلو عن بعد وُلّا عبر الأترنت، وعام 2022، طاحت النسبة ل 5,9%.

■ **لِخدم لِلي تَتطلب سُويّة هكّا وسُويّة هكّا (عن بعد وحضورياً فَرِد وَقت) شُدّت روحها خير.** الدعوات لِلي فيها خليط مَنع نشاطات حضورية ونشاطات عن بعد مُمّلت 9,1% من مجموع الدعوات عام 2022، وقت لِلي ما كانت تمثّل كان 10,9% عام 2021، يعني عرفت انخفاض صغير.

■ **التّجوال الرّقمي نُقص في البلايض الكُلّ.** آسيا أكهوّ، دون بقية العالم، فَعَدت فيها نسبة الدعوات للنشاطات عبر الأترنت وللنشاطات المُخلّطة (حضورياً وعن بعد) أكثر من غيرها. النشاطات المُخلّطة عَزِفَت في آسيا ارتفاع من 9% عام 2021 ل 14,5% عام 2022.

عام 2022، تأثير الكوفيد عالِالتّجوال عبر الحدود نُقص برشة. بما أنّ القيوود المفروضة عالِالسفر قلّت، حصّة الدعوات لِنشاطات مباشرة تطلب حضور الشخص على عَيْن المكان (النشاطات الحضورية) زادت من 70,6% عام 2021 ل 84,5% عام 2022.

مع رجوع الخدمه الحضورية، حصّة الدعوات لِلي تُخصّص للتّجوال الرّقمي نُقصت تقريبا بالشرط. عام 2021، 29,4% مالدعوات شُمّلت نشاطات عبر الأترنت/عن بعد وُلّا خليط مألرّو. عام 2022، النسبة هذي طاحت ل 15,5%:

■ **أما أكثر حاجة نُقصت هي الدعوات لِلي تُركّز عالِالنشاطات عبر الأترنت وُلّا عن بعد، لِلي تُراجعت من 18,5% من مجموع الدعوات عام 2021 ل 6,4% عام 2022.** حتّى النشاطات لِلي في العادة تُصير عبر الأترنت ولّت تقريباً كُلهما تُستخدم حضورياً. عام 2021، 41,3% مالدعوات لنشاطات التدريب والتكوين

تشاركية مع علماء ولاء باحثين. و%10,8 منها نُصمّنت نشاطات تشاركية مع المجتمعات المحلية. و%3,1 منها نشاطات تشاركية مع شركات ولاء قطاعات صناعية. تقريب أكثر شويّه من دعوة على 10 استضافتها جامعة ولاء معهد بحوث.

■ 16,9% مالدعوات إلی تُركّز عالبيئة والاستدامة كموضوع

رئيسي اشتضافوهم الممولين مُتاعهم مباشرة، الشي إلی يُثبت تحوّل واسع في الأولويات المؤسسية. في بعض الحالات، التحوّل في برامج التمويل كان مدعوم بتحوّل أوسع في المهمة الأساسية للمؤسسة ولاء في مخططاتها على المدى الطويل.

■ ثمة برشه اهتمام بموضوع البيئة والاستدامة، المشكلة أّو

الشروط ما تُقابلش ديما الظموحات، خاصة كي نحكيو عالّقل. من بين الدعوات ال65 إلی اتّخذت البيئة والاستدامة كموضوع رئيسي عام 2022، زوّر تركّه حدّدو طريقة السفر أّما بالبر ولاء بالبحر وُعطاؤ دعم إضافي (ونّمة دعوة أخرى خلّات هالسفر اختياري).

■ كان ما يبدأش ثمة دعم أكبر، الاختيارات والمسؤوليات تُقعد

ديما في راش المستفيد، إلی بالنسبة ليه لفلوس تُحكّم فيه وفي اختياراتو. من بين الدعوات إلی اتّخذت البيئة والاستدامة كموضوع رئيسي وإلي عطات منح محدودة بشّ المستفيدين يُنجمو يتنقلو، مُتوسّط المنح هذي كان في حدود 390 يورو. قريب سُطر الدعوات عطات للمستفيدين منحة شاملة، يعني أّو كلّما زادت كلفة التّنقل والسفر، كلّما نُقصت الفلوس المخصصة للمصاريف ولّموارد الإنتاج.

في لِحْر، نجاح «التحوّل إلى الاقتصاد الأخضر» ماهوش بشّ يُقاس بالمواضيع البارزة أكّهو. النجاح متاعو بشّ يتحقّق كيف يصير تحوّل بالرّسمي في مشاريع التّجوال وفي ممارسات الخدّمه. وبشّ يتحقّق زادة كيف يزيد الوعي بالترابط الوثيق ما بين النّاخ والمجتمعات والعدالة الاجتماعية.

في عالم ما بعد الجائحة، مشاريع التّجوال تُشترك في أنها ماخذة البيئة والاستدامة بعين الاعتبار. عام 2020، %3,9 من الدعوات في موقع الشبكة كانت مُصنّفة على أنها معيّنة مواضيعياً بالبيئة والاستدامة. النسبة هذي زادت لمستوى %7,3 عام 2021 ووصلت لـ %10,7 عام 2022.

■ المشكلة هي أّو هالنشاطات تركّزت في أوروبا. عام 2022،

%93,2 من الدعوات إلی المُستضيفين متاعها كانو من دول مُحدّدة وإلي اتّخذت البيئة والاستدامة موضوع رئيسي، كان عندها مُستضيف واحد وإلا أكثر من دولة أوروبية. %41,4 منها عندها مُستضيف من بلدان أوروبا الشمالية، وأكثر والرّبع مُستضيف من دول الشّمال ودول البلطيق.

وكي تُنبتو في الدعوات ال65 إلی اتّخذت البيئة والاستدامة موضوع رئيسي عام 2022، نلقاؤ أّو:

■ الدعوات إلی تُركّز عالبيئة والاستدامة كموضوع رئيسي،

تُقلّ من أهمية المدن كمراكز للإنتاج الثقافي. من بين الدعوات ال52 إلی صارت نشاطاتها في مناطق محدّدة، 20 دارت في مناطق حضرية (%38,5) و27 في مناطق ريفية (%51,9) و5 في الرّوز (%9,6). %27,7 مالدّعوات حصّت نشاطات متعلّقة بمُعْلِم ولاء مُورد طبيعي مُعيّن.

■ الدعوات إلی تُركّز عالبيئة والاستدامة كموضوع رئيسي

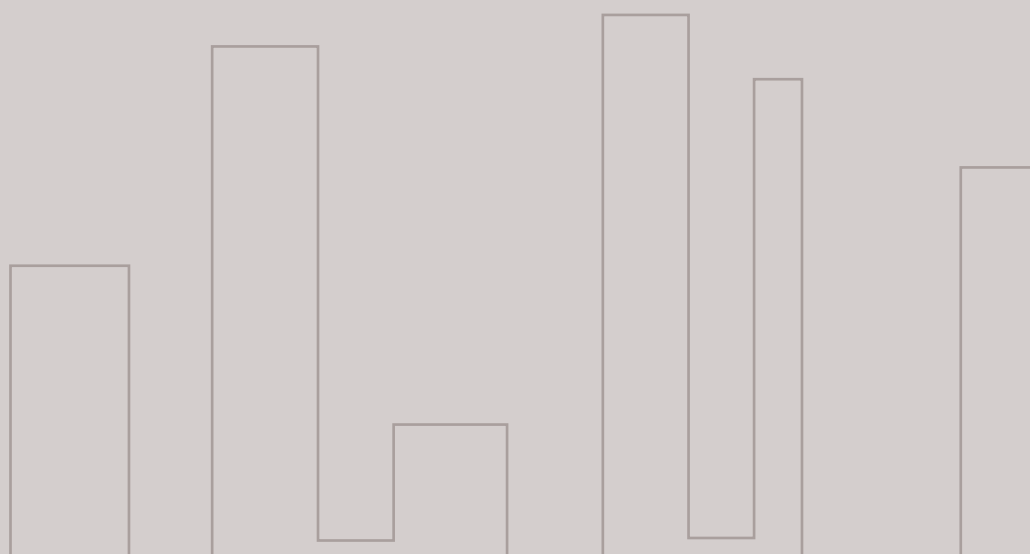
كانت في أكثريتها دعوات مُتعدّدة التخصصات. %58,1 مالدعوات كانت مفتوحة لبرشة تخصصات مُختلفة ولاء لِمناهج تُلم برشة تخصصات (في حين أّو النسبة هذي كانت %83,2 في الدعوات ككّل).

■ الدعوات إلی تُركّز عالبيئة والاستدامة كموضوع رئيسي

كانت في أكثريتها دعوات تشاركية وشاملة لبرشة قطاعات. %12,3 مالدعوات هذي عام 2022 نُصمّنت نشاطات

Data Analysis

by John Ellingsworth



Data Analysis

Methodology

This report explores trends in cultural mobility during 2022, following the same approach as our first Cultural Mobility Yearbook focused on 2021.⁸ 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 2022 (with a few comparative references to the same data from 2021). In 2022, this gives us a dataset of 609 calls involving 87 countries and territories as mobility organisers or destinations. 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 55 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.⁹ 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).
- 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.

⁸ On the Move, Cultural Mobility Yearbook 2022: <https://on-the-move.org/resources/library/cultural-mobility-yearbook-2022>

⁹ Editorial policy: <https://on-the-move.org/about/editorial-policy>

- 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 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.). The relevant countries are listed during the regional breakdowns in the overview section.

Overview

Our last Yearbook covered mobility activity in 2021.¹⁰ In it, we wrote that Covid had had an 'end to end effect on the mobility process – influencing planning, travel, artistic creation and presentation', and that it had catalysed a large-scale shift to online formats. Analysing 609 calls for funded mobility opportunities from 2022, this new edition focuses on another global challenge for the cultural field: how we can adopt greener and more sustainable ways of living and working.

If the pandemic was meant to be a 'reset' for the cultural field and society at large, then environment and sustainability has been at the heart of our conversation on how to restart on different terms. It is a broad topic that interlocks with a number of pressing concerns: social justice and access, community and co-creation, the urban-rural divide, economic models and fair pay. In 2020, the On the Move website featured 25 calls labelled as dealing thematically with the environment and sustainability (3.9 % of all calls). In 2021, this figure was 47 (7.3 %), and in 2022 it rose to 65 (10.7 %).

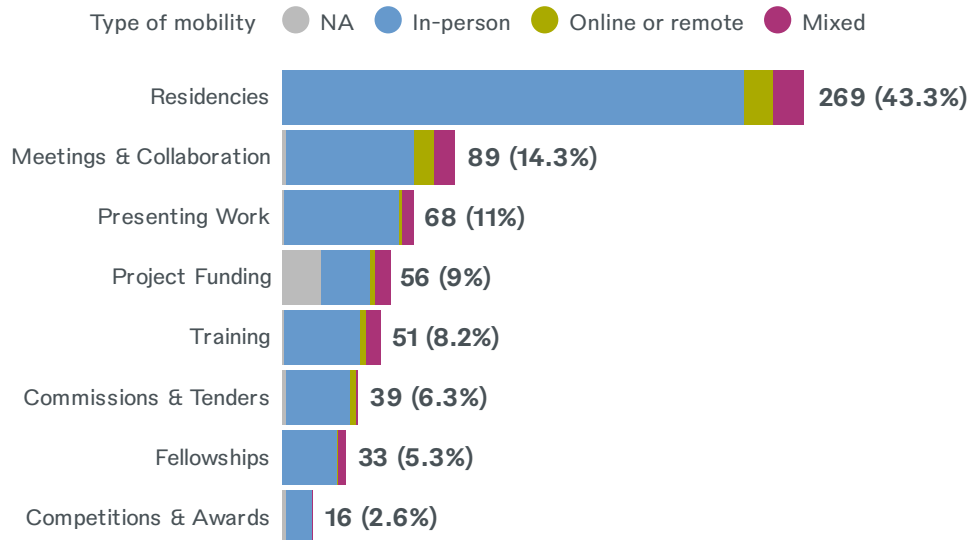
Among those 65 calls from 2022, we can see some hints of a different way of doing things. Projects were often cross-disciplinary and cross-sectoral. 61.5 % of calls with defined worksites involved activities in rural areas. 27.7 % involved working in response to a particular landscape or natural resource.

What there is less evidence of is changes to mobility itself and to ways of travelling: few projects offered coverage for the additional costs of overland travel. The global nature of the environmental crisis is also not reflected in the recorded activity: 93.2 % of all environment and sustainability calls had at least one organiser in Europe.

We return for a closer look at this subject in the second part of this report, but first reflect on the overall shape of the cultural mobility field – starting with the state of digital mobility after the surge in online activity during the pandemic.

Number of opportunities by mobility type

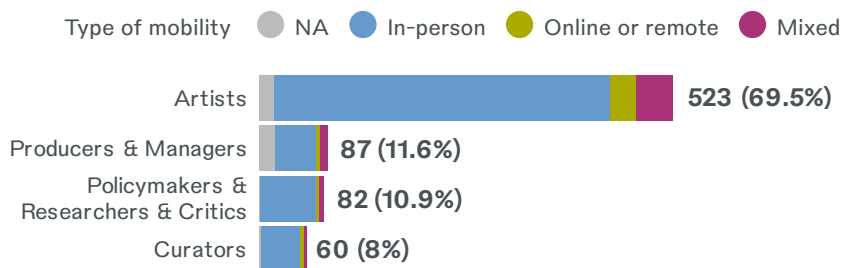
Even forms mobility formats such as Training returned largely to in-person work.



10 On the Move, Cultural Mobility Yearbook 2022: <https://on-the-move.org/resources/library/cultural-mobility-yearbook-2022>

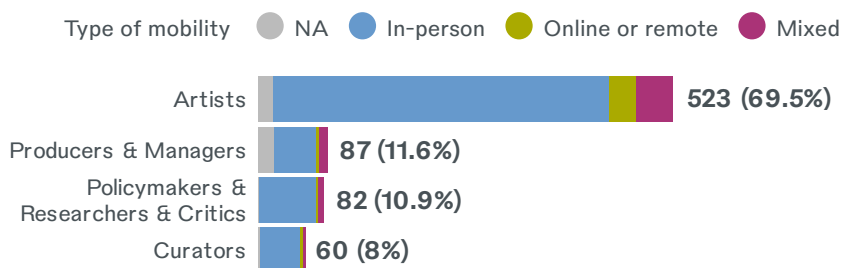
Number of opportunities by applicant type

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



Number of opportunities by applicant role

Artists were the primary beneficiaries for mobility opportunities.



Digital mobility

In 2022, the Covid-19 pandemic continued, but had a smaller impact on international mobility as most countries dropped travel restrictions or bans. As the influence of Covid has waned, online activities have also reduced – almost halving from 2021 to 2022. In 2021, 29.4 % of all calls involved online/remote or hybrid work. In 2022, this figure dropped to 15.5 %. The main decline was in online or remote only work, however, which fell from 18.5 % to 6.4 %. Hybrid work, involving a mix of online and in-person activity, held up better, making up 9.1 % of all calls in 2022 versus 10.9 % in 2021.

This pattern of increased in-person activity played out fairly consistently across Africa, Americas and Europe. As a region, Asia retained more online

and hybrid activity, with the share of hybrid calls even increasing from 9 % in 2021 to reach 14.5 % in 2022.

In general, however, there has been a clear pullback from online only formats, and where they are offered they are sometimes used more as an emergency backup. Examples from 2022 include the Culture Moves Europe programme, which allowed artists from Ukraine to apply for virtual mobility grants, if needed, and the Kone residency, which, after being one of the first to adopt a remote residency format in 2020, offered home residencies only to those with 'reasonable grounds for it [...] such as physical disability, family reasons (e.g. single parent), or [a] volatile political situation in the country of origin'¹¹

11 Culture Moves Europe: <https://culture.ec.europa.eu/news/apply-now-new-culture-moves-europe-call-for-artists>
Kone Foundation's Saari Residence: <https://koneensaatio.fi/en/saari-residence>

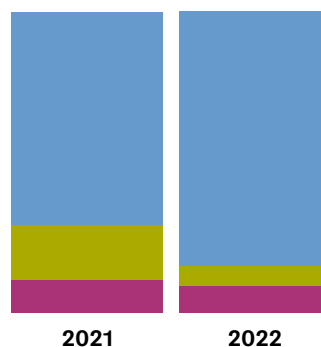
Of the 37 calls for online or remote only work, 21 (56.8 %) involved organisers from the UK, the USA, or Germany. Most of these were open to applicants from around the world, though a few targeted intercontinental cooperation. One of these was the 'Digital Bridge' call from CMMAS – the Mexican Centre for Music and Sonic Arts in partnership with UK organisation Sound and Music which sought to bring together two pairs of women and minority gender composers in the UK and Mexico to create new work for a digital premiere in March 2023.¹²

Online formats can shine in cases like these, where travel distances make in-person mobility expensive. At the same time, some activities that seem well-suited to being online in terms of cost and convenience have seen a dramatic return to in-person work. In the case of Training calls, 41.3 % were online or remote only in 2021; this figure fell to 5.9 % in 2022.

Hybrid formats have proven more popular. An optimistic take on this is that fewer organisers are forced into online work, and more are able to make deliberate choices. But it is worth asking who benefits from this flexibility. While some mixed format calls, and especially those for presenting work, did offer a choice of mobility (i.e. beneficiaries could undertake activities online or in person), most were for projects that combined an online phase and an in-person one – usually in that order, and with activities for each phase predetermined. Not many offered the equivalent of 'flexible work', where the beneficiary could decide what happened where.

Number of opportunities by mobility type

In-person mobility rose in 2022, while online or remote only calls fell by almost two-thirds.



	2021	2022
● IN-PERSON	70.6%	84.5%
● ONLINE OR REMOTE	18.5%	6.4%
● MIXED	10.9%	9.1%

But in spite of these caveats it does seem that an equilibrium is being found. There are also signs that some forward-thinking organisers are changing attitudes to international production. One interesting example from 2022 came in the form of a call from Théâtre de Choisy-le-Roi. Under its support programme for linguistic diversity it offered a production grant and a five-day residency at a location of the applicant's choice: 'To find the most appropriate solution for the travel of the teams and related expenses, the residency may take place at the Théâtre de Choisy-le-Roi, or in any other outside professional structure, in France or abroad.'¹³

Art forms

As in the previous year, the Cross-disciplinary category (indicating both calls open to any discipline and ones aimed at interdisciplinary approaches) was the largest at 38.2 % of all calls. One consequence

of this rise of hybrid forms has been more art activity moving beyond specialist venues – including into natural spaces (something we'll come back to in the chapter on environment and sustainability).

¹² Digital Bridge: <https://britishmusiccollection.org.uk/article/digital-bridge-open-call-english-version>

¹³ Théâtre de Choisy-le-Roi support programme for linguistic diversity: <https://theatrececinemachoisy.fr/diversite-linguistique/appele-a-candidatures-programme-de-soutien-a-la-diversite-linguistique-fr-copie>

The share of activity among specific art forms remained quite similar in 2022, with Visual Arts & Design accounting for 22.1%. This large category contained a diverse range of projects in 2022, including land art, outdoor installations, and large-scale pieces for urban developments. In September, for instance, The Gallery in the UK offered a commission for artworks to be displayed at billboards usually reserved for advertising in England, Northern Ireland, Scotland and Wales – one of many projects bringing visual arts to public space.¹⁴

A few other trends emerge within Visual Arts & Design activity from 2022. The discipline’s close relationship with archiving and cultural heritage was reflected in several projects that sought to bring new perspectives to existing records, or fill in their gaps. Particularly, there were a number of calls inviting artists to work in tandem with museums and galleries in efforts to bring decolonial thinking to existing collections. These included the Staatliche Museen zu Berlin (National Museums in Berlin)’s call for visual artists to work around an exhibition, ‘Discovering the West’, that would revisit the histories of the

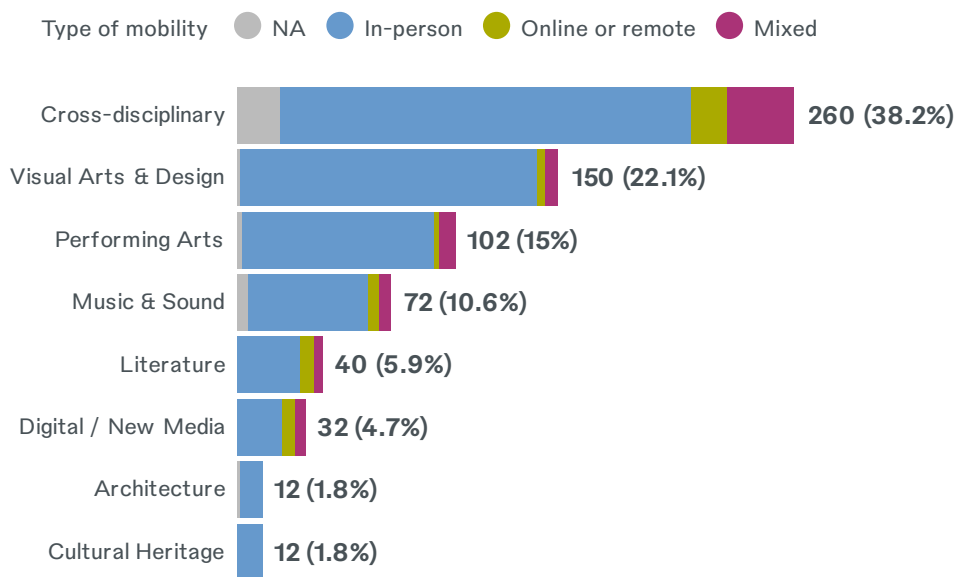
Ottoman and Persian Empires, and a commission from Charlottenburg Palace for an art intervention responding to their statue of Elector Friedrich Wilhelm, the 17th century elector who granted a charter to the Brandenburg Africa Company.¹⁵

Some other interesting developments for Visual Arts & Design from 2022 include the founding of Magnetic, a new network of visual arts residencies bringing together eight venues in the UK and France; the launch of the multidisciplinary Intermix Residency (‘Art & Fashion Reimagined’) by Saudi Arabia’s Visual Arts Commission and Fashion Commission; and the launch of a new two-year project from Culture for All in Finland (funded by Kone Foundation) organising residencies for disabled artists and artists who are Sign Language users.¹⁶

15% of opportunities from our data in 2022 had a Performing Arts focus – 102 in total. The share of Performing Arts opportunities with the Presenting Work label rose from 17.7% in 2021 to 22.2% 2022 – perhaps as festivals and in-person events resumed following the pandemic. However,

Number of opportunities by art form

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



14 The Gallery commission: <https://on-the-move.org/news/gallery-open-call-state-were-online-uk>
 15 Staatliche Museen zu Berlin: <https://on-the-move.org/news/staatliche-museen-zu-berlin-residency-visual-artists-and-designers-discovering-west-exhibition> ; Commission at Charlottenburg Palace: <https://on-the-move.org/news/commission-contemporary-art-intervention-charlottenburg-palace-germany>
 16 Magnetic: <https://fluxusartprojects.com/residencies> ; Intermix: <https://engage.moc.gov.sa/moc-intermix-recidency> ; Culture for All: <https://www.kulttuuriakaikille.fi/en.php?k=18549>

it was still not exactly business as usual in 2022, and the performing arts faces particular ongoing challenges in reforming towards greener touring practices. One interesting experiment in this from 2022 was the Creative Europe project Rail2Dance, led by Städtische Theater Chemnitz, which in June called for five artists to take part in a 40-day tour threading through cities in Finland, Sweden, Germany and Slovenia, with all travel undertaken by train or (for one trip) ferry.¹⁷

For calls in the Performing Arts category, digital mobility is less pronounced – 90 % of calls were for in-person activities. Only 2 % were online or remote, while 8 % took hybrid formats. However, there is still an evident interest in digital technologies and a search for longer term solutions that make sense for the discipline. Examples of this in 2022 include SIDance's call for works to be shown on Stre@m – an Asian digital dance platform trying to crack the video-on-demand market for performances; and Goldsmiths - University of London's call in February 2022 for a six-month virtual residency programme that would see artists don 'Perception Neuron' suits to work with Goldsmith's own motion capture software.¹⁸

Music & Sound, an art form for 10.6 % of the calls in our data, likewise benefited from a return to in-person work. The Meetings & Collaboration category in particular rose from 16.2 % in 2021 to 28.8 % in 2022. In 2022, several projects and programmes focused on the issue of sustainable touring – notably Goethe-Institut's Touring Green fund which aimed to 'buck the trend of short-lived fast-paced music tours', and the new EU programme MusicAIRE, which aims to contribute to a 'green, digital, just, and resilient

recovery of the music ecosystem'.¹⁹ Within our data, European funding was particularly important to mobility in the Music & Sound sector, with 27.8 % of calls supported by the EU, whether through cooperation projects, special calls, or networks like the European Music Exporters Exchange.

As last year, Literature, Digital/New Media, Architecture, and Cultural Heritage all make up a relatively small share of opportunities in 2022. As one might expect, Digital/New Media had the highest proportion of online/remote and hybrid work in 2022 (18.8 % and 15.6 %), but Literature also had a high proportion of online activity, even increasing slightly versus 2021. Several residencies that operate within the UNESCO City of Literature network retained online formats they adopted during the pandemic, but there were some other digital projects, including a call from Art Center Nabi in South Korea for digital and literary research (under the theme 'East Meets East') ahead of an online showcase that took place in September.²⁰

While a relatively small number of calls fall within the Digital / New Media category, this is slightly deceptive as many other art forms work with technology, particularly in cross-disciplinary formats. Calls in this category were rather for artists specialising in augmented reality, XR, immersive technology, etc. These included calls from Nature Park Hoher Fläming in Germany, which in June 2022 sought artists to create site-specific AR artworks to be situated along a 7km trail between Klein Glien and Wiesenburg, and an invitation from Esch2022, European Capital of Culture to apply for support to prototype a new XR project through a residency and grant.²¹

17 Rail2Dance: <http://www.tanssiteatterimd.fi/2022/05/27/open-call-for-the-project-rail2dance-applications-deadline-15-june-2022/>

18 SIDance: <http://the-contact.org/wp-content/uploads/2021/12/Open-Call-for-Digital-Works-Stre@m.pdf> ; Goldsmiths - University of London: <https://www.mocapstreamer.live/open-call>

19 Touring Green fund: <https://www.goethe.de/en/kul/foe/gru.html> ; MusicAIRE: <https://musicaire.eu/>

20 Art Center Nabi: https://nabi.or.kr/en/page/board_view.php?brd_idx=1153&brd_id=project

21 Nature Park Hoher Fläming: https://on-the-move.org/sites/default/files/news/2022-05/HOHER-FLAMING_art-trail-open-call.pdf Esch2022, European Capital of Culture: <https://esch2022.lu/en/rumelange-lance-son-appel-a-residences-dartistes-pour-rem-xx/>

Regions

	TO	Africa	Americas	Asia	Europe	Oceania	Online
FROM							
Africa		14	-	-	3	-	7
Americas		-	23	1	3	-	10
Asia		-	-	32	6	-	16
Europe		9	7	15	435	1	70
Oceania		-	-	-	-	-	1

The regional picture remains quite similar in 2022 as in the previous year, with the main change the reduction in online formats. This is seen most clearly in Europe, with the number of calls involving online space as a 'destination' dropping to 70 in 2022 from 122 in 2021. In general, interregional collaboration is again somewhat limited, and few calls had mobility destinations in multiple regions – only around 4 %. As last year, Oceania has limited presence in our data, but we can take a closer look at the other regions.

Africa

30 calls

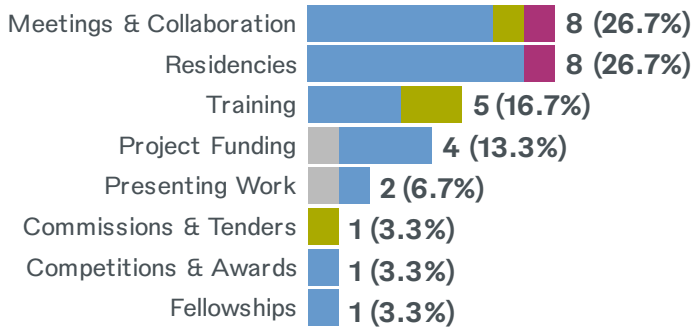


78.6% In-person mobility
14.3% Online / remote

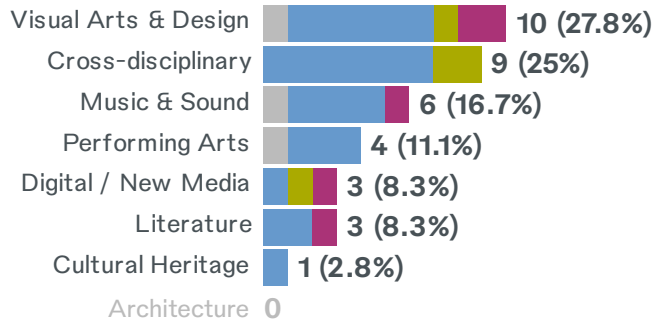
7.1% Mixed

80% For individuals
6.7% Organisations/groups
13.3% Both

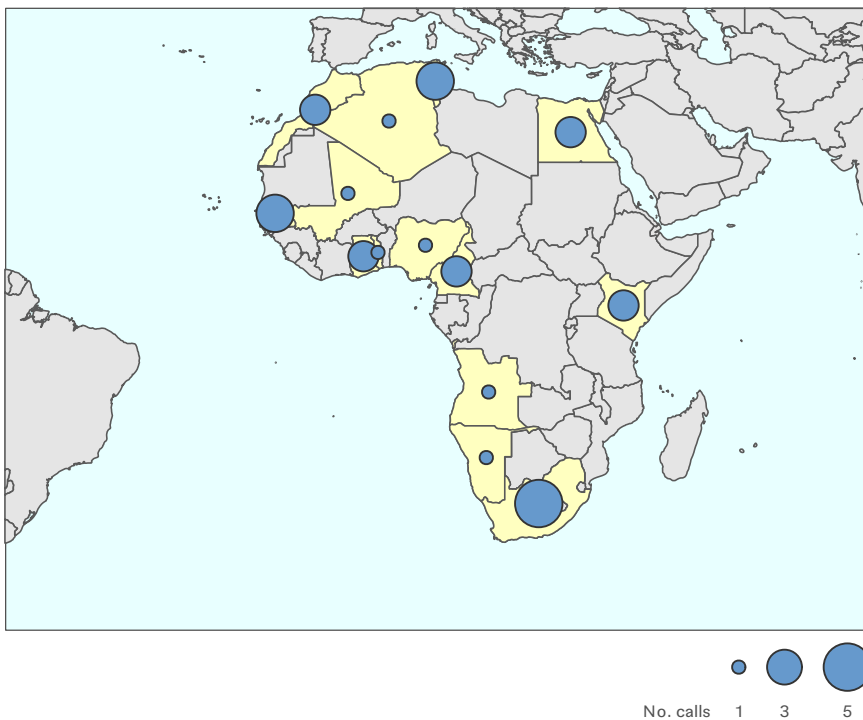
Number of calls by opportunity type



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, followed by Senegal and Tunisia. While overall there were mobility opportunities for 14 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	4	4	2	-
Other Regions	3	-	-	6
Sub-Saharan Africa	1	3	1	10

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>)

In terms of mobility destinations, South Africa was the most prominent African country (5 calls), followed by Senegal (3) and Tunisia (3). While overall there were mobility opportunities for 14 countries, the majority of these countries only had one or two calls.

In 2022, Africa was the region that had the highest share of calls falling within the Visual Arts & Design category – 27.8 %. Programmes here included a Boot Camp for visual artists at the 32bis contemporary art space in Tunis (co-organised with the African Cultural Fund), and also the Résidences Jiser programme, which called for 9 visual artists resident in Spain, Tunisia and Algeria to join an extended multi-site residency with stays of two months each in Sousse, Algiers and Barcelona.²²

Institutional funders, universities and foundations remain important to mobility in and from Africa, with Goethe-Institut, Wits University, Kamel Lazaar Foundation, and Music in Africa Foundation all active in organising opportunities in 2022. In 2022, the African Union celebrated its 20th anniversary and organised two notable residency programmes – one for 5 visual artists in Loman Art House in Dakar, and one for 5 writers at the Library Of Africa and The African Diaspora (LOATAD) in Accra, Ghana.²³ However, there were also a number of actions organised by smaller companies for mobility

within Africa. LAPA residency space in Brixton, Johannesburg organised the pair residency 'Aporia: Poems for Critical Times'.²⁴ Also in South Africa, The Music Imbizo invited curators and promoters to attend its annual conference, and in Swaziland, House on Fire / MTN Bushfire Festival launched its CollaboNation Grants, funded by the Sound Connects Fund, supporting Southern African musicians to work together on recording new songs.²⁵

Interregional collaborations were mostly brokered by larger institutions, though an exception from 2022 was the project Down the Wire, organised by Cryptic in the UK and B'sarya's in Egypt.²⁶ This project saw 8 artists from the UK take up an in-person residency in Glasgow, joined digitally by 8 Egyptian artists. Two were then selected for a longer term exchange in Glasgow and Alexandria. Among larger funders, Roberto Cimetta Fund reopened its mobility fund in 2022 and directed it specifically to women artists travelling between North Africa and the Middle East.²⁷

Alongside activities in Africa, there were also a number of projects in other regions that invited applications from African artists and professionals – including from Thami Mnyele Foundation in the Netherlands, Gasworks and the Delfina Foundation in the UK, and Air 351 in Portugal.

22 Boot camp for visual artists: <https://www.africanculturefund.net/en/call-for-applications-boot-camp-3-lewo-programm-1/>
Résidences Jiser: <https://jiser.org/fr/project/appel-candidatures-residences-2022-2023/>

23 African Union residencies: <https://lomanart.com/au20> and <https://loatad.org/au20>

24 LAPA residency space: https://cms.goethe.de/goethe/goethe/_files/pdf269/lapa-season-ii-open-call-2022-_final.pdf

25 Music Imbizo: <https://www.themusicimbizo.co.za/event-promoters-festivals-curators/>
CollaboNation Grants: <http://www.bush-fire.com/collabonation/>

26 Down the Wire: <https://on-the-move.org/news/cryptic-bsarya-open-call-artists-egypt-and-uk-down-wire-egypt-uk>

27 Roberto Cimetta Fund: <https://www.cimettafund.org/en/mobility-grants/>

Americas

38 calls

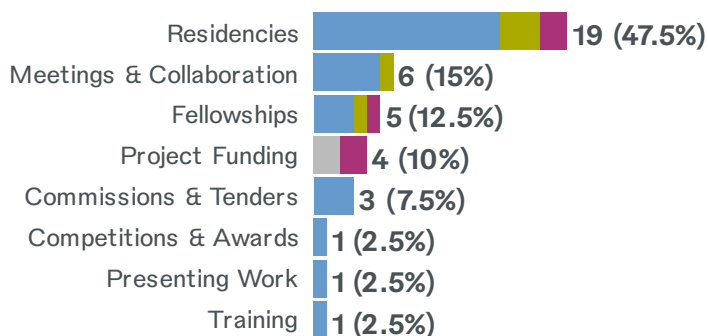


72% In-person mobility
14% Online / remote

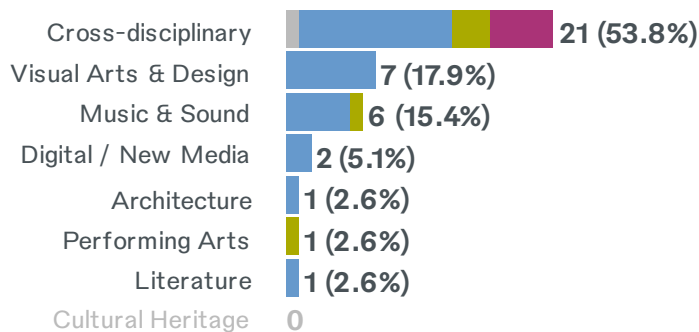
14% Mixed

60.5% For individuals
5.3% Organisations/groups
34.2% Both

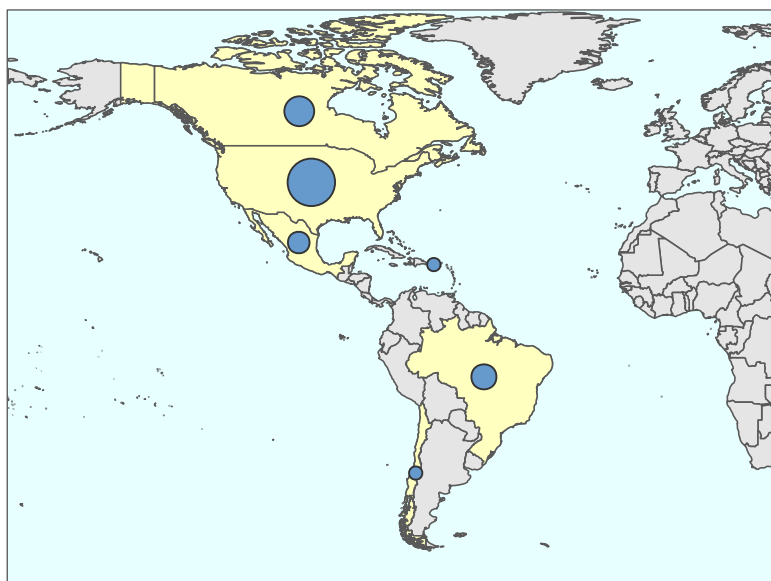
Number of calls by opportunity type



Number of calls by art form or discipline



Destinations for calls involving mobility to Americas



In our 2022 data, the United States of America was the biggest destination for the Americas region, followed by Canada. In Latin America and the Caribbean there were just a handful of calls for Brazil, Mexico, Chile, and Puerto Rico.

Organiser to destination flow for sub-regions

FROM	TO Lat Am. and Caribbean	Northern America	Online	Other Regions
Lat Am. and Caribbean	3	-	2	2
Northern America	1	20	8	2
Other Regions	3	6	-	-

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>)

In our 2022 data, the United States of America was the biggest destination for the Americas region (18 calls), followed by Canada (5). In Latin America and the Caribbean there were just a handful of calls for Brazil, Mexico, Chile, and Puerto Rico.

Compared to the previous year, there was more cross-disciplinary work in the Americas region. Within our 2022 data, California in particular emerges as a hotspot for cross-disciplinary work with a focus on tech. In April, the organisation C/Change called for interdisciplinary teams to propose prototypes for projects utilising emerging technologies to enable cultural exchange, with work taking place either online or at the Gray Area Incubator Space in San Francisco over a period of six months.²⁸ In November, the project Antikythera, organised by the Berggruen Institute in Los Angeles, called for applicants for a five-month speculative design-research studio focused on the concept of 'planetary scale computation'.²⁹ In July, Thoughtworks Arts organised a residency at Mars. college, an educational programme, R&D Lab, and 'off-grid residential community' in the desert area of Bombay Beach, California, with a choice of two themes: 'Speculative Futures - Do It There, Take It Back To The Neighborhood' or 'Alternative AI Creative Infrastructures - The Sky's The Limit'.³⁰

Similarly, there were also a number of projects organised around laboratory research, scientific institutions, and bioarts – usually in a residency format. So the biotech company Ginkgo again

ran its residency programme for artists exploring synthetic biology, the Coalesce Center for Biological Arts at University at Buffalo offered a residency in its labs, and composers were invited to apply for a residency at Fermilab – America's national laboratory dedicated to particle physics research.³¹

Whereas 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 – in 2022, there was more interregional mobility. Opportunities in this line included 'ARTEscénicas + digitalidad', a collaboration involving several Goethe-Institut centres in South America, Espacio Checoslovaquia and the creation and residency centre NAVE in Chile, and the Instituto Nacional de Artes Escénicas in Uruguay that called for interdisciplinary groups to research the application of new technologies to stage performance, with in-person and online mentoring and residencies at spaces in Chile and Germany.³² Another notable example was the new City as Forest residency programme, organised in its first edition by the Goethe-Institut and the Museum of Tomorrow in Rio de Janeiro, Swissnex in Brazil, and Pro Helvetia South America.³³ This project offered a residency at the Museum of Tomorrow's Laboratory of Activities to speculate on the future of urban dynamics through 'a multidisciplinary dialogue between art, biology, botany, microbiology, ecological studies, physics and life sciences'.

28 C/Change: <https://cchange.xyz/lab/>

29 Antikythera: <https://antikythera.xyz/>

30 Thoughtworks Arts residency: <https://thoughtworksarts.io/open-call/mars/>

31 Ginkgo: <https://residency.ginkgobioworks.com/live-brief>
Coalesce Center for Biological Arts: <https://www.buffalo.edu/gem/coalesce>
Fermilab: <https://events.fnal.gov/art-gallery/artist-in-residence/>

32 ARTEscénicas + digitalidad: https://www.goethe.de/ins/cl/es/kul/kfg/aus/cad.html?wt_sc=es_escenadigital

33 City as Forest: <https://on-the-move.org/news/city-forest-residency-programme-brazil>

Asia

57 calls

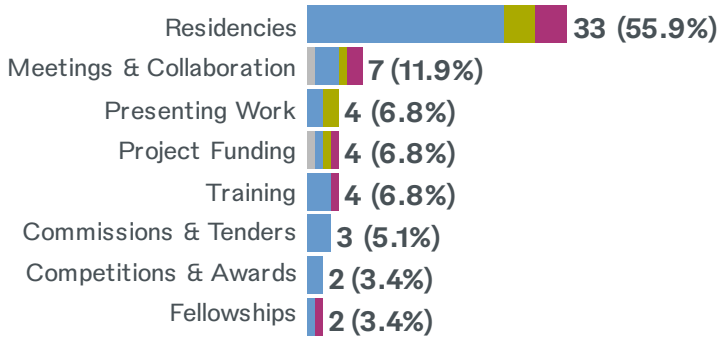


72.7% In-person mobility
12.7% Online / remote

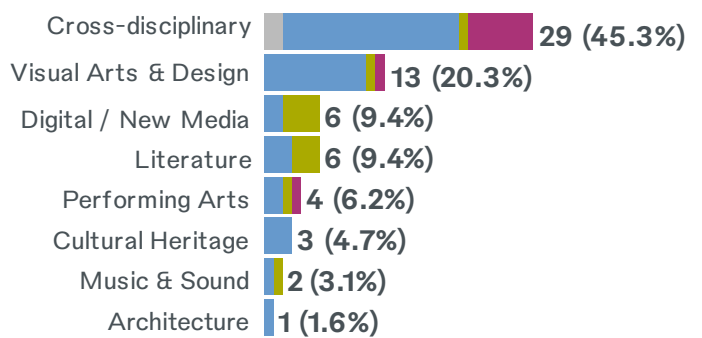
14.5% Mixed

64.3% For individuals
1.8% Organisations/groups
33.9% Both

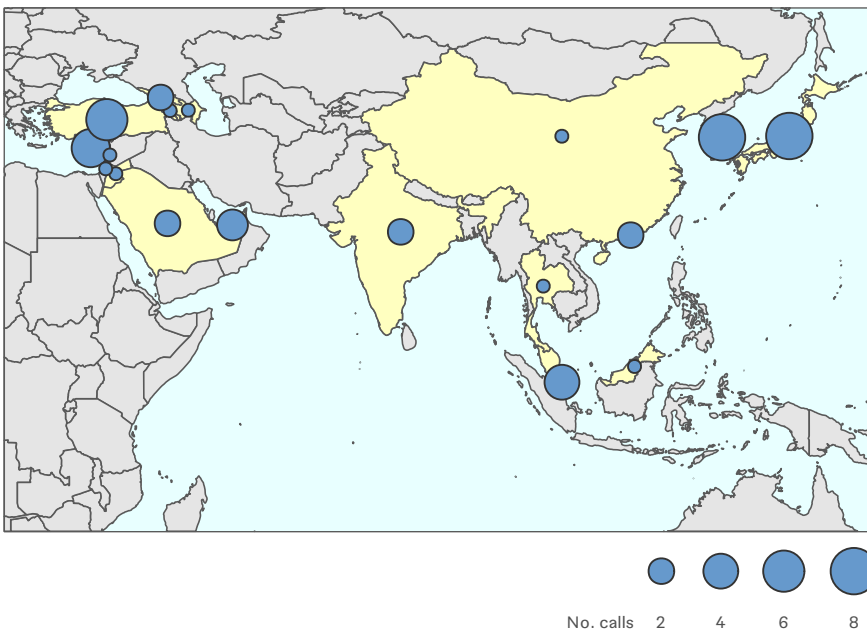
Number of calls by opportunity type



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	17	8	-	-	-	-
Other Regions	2	-	-	-	1	18
South-eastern Asia	-	2	1	4	-	1
Southern Asia	-	1	-	-	1	-
Western Asia	-	5	9	-	-	10

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 2022 accounted for a quarter of all calls with destinations in Western Asia. For the Middle Eastern countries such as United Arab Emirates, Palestine and Saudi Arabia, 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 in 2022. Finally, in South-eastern and Eastern Asia, Japan, South Korea and Singapore continue to be very active, with these three countries destinations for 44.4 % of all calls with mobility to Asia.

In 2021, online mobility was very pronounced in Asia – with 44.6 % of all calls that had a defined mobility format and involved an organiser in the region taking an online/remote or hybrid format. Many of these opportunities originated in Japan, Taiwan or South Korea. In 2022, we saw some pullback from online formats – including from organisers like Sapporo Tenjinyama Art Studio and Paradise Air, both in Japan, who returned to in-person formats after experimenting with online work during the pandemic.³⁴ However, the reduction in digital mobility was less pronounced than in other regions, and the amount of hybrid mobility actually increased – rising from 9 % in 2021 to 14.5 % in 2022. A greater diversity of countries also engaged in online and mixed formats.

We still find examples of hybrid formats in South Korea and Japan, but also in Cambodia, Jordan, India, and Saudi Arabia. One interesting example was the Artists Connecting in Transition project (organised by D6 in the UK, Arthereistanbul in Turkey, MedeArts in Jordan, and the Fanak Fund), which sought artists with lived experience of forced migration, exile or displacement for a programme of six artist residencies in UK, Turkey and Jordan, a series of international workshops, and a digital launch of artworks and local exhibitions.³⁵

Even if less pronounced than in other regions, there was still a return to in-person mobility in Asia as pandemic restrictions eased and events like the i Light festival in Singapore resumed operations after a two-year pause.³⁶ Capturing this shift in conditions, in June the Asia Culture Center chose the theme of its 2022 residency as 'the post-COVID-19 era and post-humanism'.³⁷

Intraregional cooperation in Asia was a small but definite theme within opportunities from 2022. Projects in this line included Mekong Cultural Hub's online networking and exchange programme for arts professionals in the Mekong region and Taiwan, as well as a new programme, the South-South Arts Fellowship, organised by Living Arts International and aimed at cultural workers in the Global South as '[the organisers] are acutely aware of the limited support available for South-South connectivity in arts, culture and heritage'.³⁸

34 Sapporo Tenjinyama Art Studio: <https://tenjinyamastudio.jp/2022-2023air.html/>
Paradise Air: <https://www.paradiseair.info/en/opencall/longstay/2022-23>

35 Artists Connecting in Transition: <https://on-the-move.org/news/artists-connecting-transition-residencies-artists-exile-jordan-turkey-and-uk>

36 i Light Singapore: <https://www.ilightsingapore.gov.sg/CALL-FOR-ARTWORKS-2023/Open-Call>

37 Asia Culture Center residency: https://www.acc.go.kr/en_info/board/board.do?PID=0401&boardID=NOTICE&action=Read&idx=1680&-searchType=all&searchText=&pageIndex=1

38 Mekong Cultural Hub online networking and exchange programme: <https://www.mekongculturalhub.org/news/2022/07/professional-exchange-program-2022-open-call-for-participation/>
South-South Arts Fellowship: <https://www.connectingsouth.org/>

Europe

513 calls

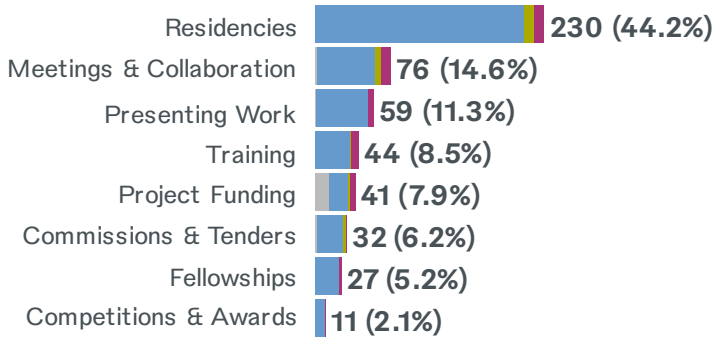


86.6% In-person mobility
4.5% Online / remote

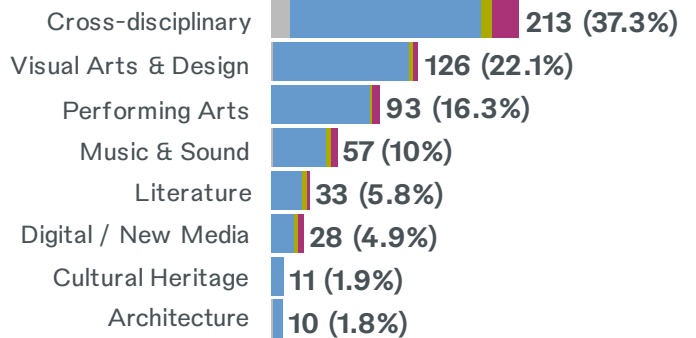
8.9% Mixed

68.6% For individuals
5.5% Organisations/groups
25.9% Both

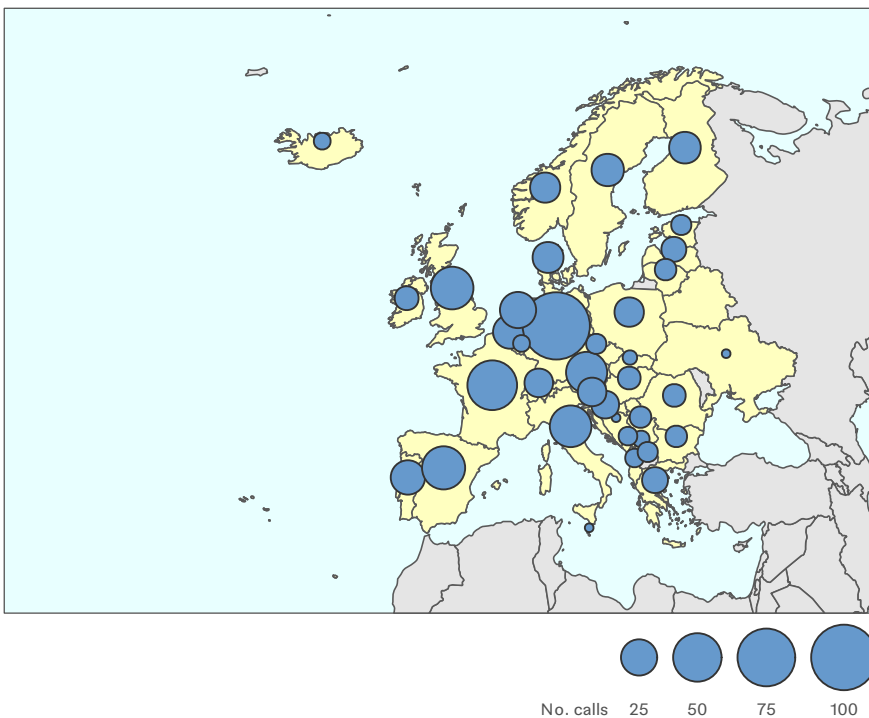
Number of calls by opportunity type



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	35	10	8	2	17	17
Northern Europe	12	111	31	9	20	23
Outside Europe	-	6	-	-	5	5
Southern Europe	10	15	17	5	97	24
Western Europe	14	24	41	24	40	214

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>)

If Europe emerged from the pandemic in 2022, it was shaken again by armed conflicts and economic crisis, which through the year led to forced migration of artists and culture professionals from Ukraine, Afghanistan, the Middle East, and Africa. Although they are not always present in our data, a number of programmes were set up, at both institutional and independent levels, to support displaced artists and culture professionals from these areas (particularly for Ukraine with European dedicated programmes).

Europe remains the region most active in our data, reflecting higher levels of cultural support to support funded mobility. In 2022, 84.2 % of all calls either had an organiser based in Europe or supported mobility to the region.

Looked at as a whole, the European mobility field is quite diverse in terms of organisers and mobility flows. In 2022, 37 countries were destinations for mobility activities. Large centres of activity do appear within this picture, with Germany, France, Italy, Spain and the UK acting as destinations for almost half of all calls for the region, but this is 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. EU funding remained very important in 2022, but was slightly less present in our data versus 2021 – with 16.1 % of calls with an organiser based in Europe receiving EU funding in 2022, against 19.7 % in 2021. This seems mainly due to the switch to new funding cycles in the Creative Europe programme (and other European programmes such as Erasmus+) under the EU budget programme 2021-2027.

Towards the end of the year, 2022 also saw the launch of the new Culture Moves Europe programme,

funded by the European Commission and operated by the Goethe-Institut. Building on the success of the i-Portunus pilot initiative, this EU mobility scheme will award 21 million EUR over three years and expects to issue grants to around 7,000 artists, creators, and culture professionals, making it an important source of ongoing funding for demanded activities (where the applicant is able to propose where they want to go and what they want to do).

As already noted, and as covered later in this publication, environmental and sustainability themed calls were particularly common in 2022, and 93.2 % of all environment and sustainability calls with an organiser tied to a specific country had at least one organiser in Europe. Mobility opportunities related to science and technology also remain common in Europe, with 2022 examples including CERN's arts programme organising a dual residency split between Switzerland and the International Centre for Theoretical Sciences (ICTS) in India, a number of projects organised under the S+T+ARTS programme, and several initiatives dealing with disinformation and developments in AI (including from The New Real, and the European project Escape Fake 2.0).³⁹ A final common focus for projects in 2022 was decolonisation – with fellowships, residencies and training programmes organised by Vrije Universiteit Amsterdam, the Artsformation project, NEMO – Network of European Museum Organisations, and Allianz Foundation, among others.

Proportionally, Europe saw the largest drop in online/remote activities – falling from 14.2 % of calls in 2021 to just 4.5 % in 2022. Hybrid work held up better, marking a smaller reduction from 10.2 % to 8.9 %. Of European countries with more than 20 calls in both 2021 and 2022, only Austria increased its share of online/hybrid activity (from 8.6 % to 13.2 %). All others fell.

Driven partly by EU programmes, as well as by national cultural institutes such as the Goethe-Institut, Pro Helvetia or Institut français, Europe in 2022 was again the region which did the most to organise mobility with destinations in other regions.

³⁹ CERN / Pro Helvetia art residency: <https://arts.cern/article/arts-cern-and-pro-helvetia-launch-open-call-connect-india>
The New Real: <https://www.newreal.cc/the-new-real-2023-ai-art-commission> ; Escape Fake 2.0: <https://escapefake.org/en/artists/>

Environment and sustainability

In 2022, the cultural mobility field emerged into the 'post-pandemic' era. As it did so, ambitions to reset or reform the cultural field met with reality, and one issue became pervasive in conversations of the future: environment and sustainability. The question of how to continue international cooperation in a sustainable way is a vast one that asks for the resolution of a complex knot of logistical challenges, financial pressures, emotional ties, and ethical responsibilities. Underlying the debates is a tension between the need to reduce activity, and the need to fight for greater visibility: carbon footprint vs cultural footprint. Fear of the consequences of inaction contend with anxiety about what is given up in a 'green transition', and there are real concerns about who makes the decisions, who benefits from a reordered world, and who might be left out.

For readers of our last Yearbook, this set-up might sound familiar: it echoes many of the issues that lie behind the shift to digital formats. This similarity speaks both to breadth of the topic and the systemic nature of the challenge – to what Roberto Cimetta, in its manifesto statement on mobility, calls 'the profound connection between cultural rights, cultural survival, climate justice and climate action'.⁴⁰

In the cultural field, the problem of how to realise fair forms of green mobility has been sharpened in recent years by both the pandemic and the European energy crisis. However, the challenge is not a new one, and the extensive history of ideas, debates and projects in this area is an indicator of how difficult some of the practical challenges are.

To explore different approaches from within the field, in this chapter we look at the subset of calls from 2022 that had a thematic focus on environment and sustainability – whether that was in the form of site-responsive productions in natural landscapes, projects aiming to raise awareness of the climate crisis, or various activities linked to academic and scientific research. While the concept of sustainability might also encompass issues of work-life balance, mental health, and professional sustainability, in our data the focus is overwhelmingly on environmental sustainability and the climate crisis.

It is a topic that has been growing rapidly. In 2020, there were 25 calls that focused on environment and sustainability (3.9 % of listed calls). In 2021, there were 47 (7.3 % of calls), and in 2022 this number rose to 65 (10.7 % of calls). However, this activity was not distributed evenly.

Regions

Regionally, calls themed around the environment and sustainability came mainly from Europe. In 2022, 93.2 % of environment and sustainability themed calls with organisers tied to specific countries had at least one organiser based in Europe. 6.8 % had

at least one in Asia. For both Africa and Americas the figure was 3.4 %. The regional split is similar for mobility destinations, but with around 1 in 10 calls involving online activity.

⁴⁰ Roberto Cimetta Fund, *Manifesto for the mobility of artists and culture professionals in the Mediterranean and worldwide* (2022): <https://www.cimetta-fund.org/en/blog/2022/11/28/manifesto-in-favor-of-the-mobility-of-artists-and-cultural-professionals-in-the-mediterranean-and-in-the-world/>

The top 10 origin countries for environment and sustainability themed calls were all in Europe: Germany, France, Sweden, UK, Denmark, Spain, Belgium, Czech Republic, Finland, Latvia, Iceland, Italy, Switzerland. This is similar to the breakdown for overall mobility activity (with Germany and France leading), but with stronger representation for some Nordic-Baltic countries – notably Sweden, Denmark, Finland, Latvia and Iceland. 41.4% of environment and sustainability themed calls involved an organiser in Northern Europe. More than a quarter involved an organiser from a Nordic-Baltic country – and sometimes several through regional projects like the State of the Art Network, which launched in 2020 as a project to 'discuss the role, responsibility, and potential of art and culture in the Anthropocene'.⁴¹ Funding for such activities often comes from regional agencies like the Nordic Culture Fund. In total, around 1 in 6 calls with Nordic-Baltic organisers in 2022 had an environment and sustainability theme.

While some Northern European states are indeed more exposed to climate impacts in a European context, from a global view the organisation of mobility projects is not led by those who are now seeing – and will in the future see – the largest environmental impacts. There were only a handful of projects from other regions in 2022, though several sought to act as catalysts for greater action. In September, for example, the first edition of a Climate Story Lab for artists from Southern African

countries was held in Cape Town, seeking to trigger a larger wave of activity by providing a platform for 'developing stories, designing impact strategies, and introducing projects to potential partners'.⁴²

One way to view this imbalance is to recognise that the world regions most affected by climate change are generally not the largest carbon emitters – nor those with the most resources to address the problem. *Recalibrating the Compass: Culture's Role in Addressing the Climate Crisis*, a report from a June 2022 roundtable organised by ASEF, draws connections between the climate crisis and colonialism: 'Several participants explained how, across Asia, colonialism has historically intermingled with the conquest and destruction of landscapes.'⁴³ In *Halaqat: Lessons for the Future*, the final publication of a two-year project exploring contemporary issues through the relation of Europe and the Arab world, 'sustainability' is understood much more in terms of economic and career longevity. In a section listing lessons for the future in relation to mobility, collected from three expert roundtables with 27 experts from the Arab world and Europe, the very first lesson reads: 'Stress the importance of physical mobility. While participants recognise the devastating effects of air travels on the environment, they are concerned that their carbon footprint will be used as an excuse to put more hindrances on their already challenged international mobility.'⁴⁴

Digital mobility

Digital mobility may seem like an important piece of the green puzzle, but it's worth noting that online activity has its own footprint. In a report on a session on 'digital sustainability' at the Where to Land event in Strasbourg, Robert Gabriel sounds a note of caution: 'Digitalisation and sustainability, as

two mega-trends of the 21st century, unfortunately are rarely thought of together. Their relationship is ambivalent: current public policies, the digital transition and the dematerialisation that is associated with it, are often presented as one of the levers of the climate transition. The material

41 State of the Art Network: <https://bioartsociety.fi/projects/state-of-the-art-network>

42 Climate Story Lab: <https://climatestorylabza.org/>

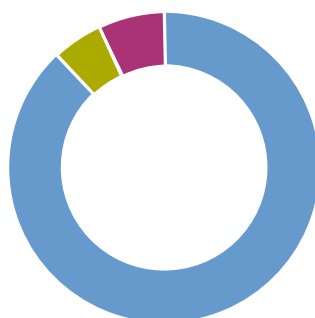
43 ASEF, *Recalibrating the Compass: Culture's Role in Addressing the Climate Crisis* (2022): <https://culture360.asef.org/magazine/recalibrating-compass-cultures-role-addressing-climate-crisis-report/>

44 Goethe-Institut and Bozar, *Halaqat: Lessons for the Future* (2022): <https://www.bozar.be/en/watch-read-listen/halaqat-lessons-future>

reality of digital technology is quite different from the utopian hopes: A report published in December 2021 indicates that current digital uses in Europe represent 40 % of a European’s total sustainable GHG budget by 2050 – and the trend is strongly increasing. The rapid renewal of equipment is still the biggest contributor to emissions, while the impact of data consumption, network usage and online storage is growing exponentially.⁴⁵

However, there is also little evidence, at least in our data, that digital formats appeal to projects focused on green issues, outside of a few isolated examples. 87.9 % of environment and sustainability themed calls were for in-person activities, 6.9 % mixed, and 5.2 % online/remote. When digital mobility was used it also seldom seemed motivated by ecological concerns so much as by convenience, cost or flexibility.⁴⁶

Number of opportunities by mobility type for environment and sustainability themed calls



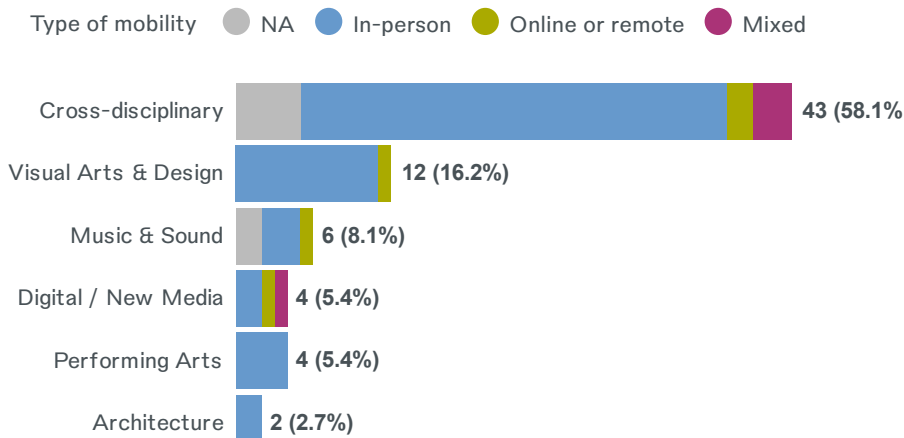
- In-person – 51 (87.9%)
- Online or remote – 3 (6.9%)
- Mixed – 4 (5.2%)

Art forms

In terms of art forms, environment and sustainability themed calls were much more likely to be open across disciplines or to interdisciplinary approaches: 58.1 % of calls were cross-disciplinary, versus a global share of 38.2 %. This general openness, along

with the broad meta quality of the topic itself, means that an interest in environment and sustainability manifests in a number of different project formats, steered by a diverse range of organisers.

Number of opportunities by art form for environment and sustainability themed calls



⁴⁵ Gabriel, Robert, 'Digital sustainability' in *Where to Land: Embedding European Performing Arts in the New Climate Regime* (2022) <https://on-the-move.org/resources/library/where-land-publication-and-roadmap>

⁴⁶ In spite of this, the environmental possibilities, and impacts, of digital mobility have been discussed extensively – including at the Cultural Mobility Forum 2022 in a dedicated session. Video of the session: <https://www.youtube.com/watch?v=ok9py-EnRdk&t=4s>
 Related resources: https://on-the-move.org/sites/default/files/inline-files/OTM_cultural-mobility-forum-key-resources_2022.pdf (p. 2-3)

Sustainable formats

A more sustainable form of mobility should demand different places, modes and rhythms of work. In this section we take a closer look at how environment and sustainability themed calls were organised, structured and presented.

Rural sites

Environment and sustainability themed calls often prefer activity in rural sites, and in doing so deemphasise cities as centres of cultural production.

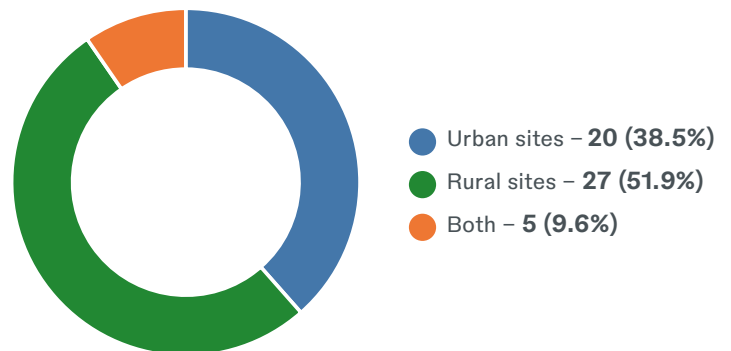
Among the 52 calls that involved a defined worksite, 20 involved urban sites (38.5%), 27 rural sites (51.9%), and 5 both (9.6%). Peripheral territories and island sites also show up frequently in our data, with 2022 examples including the Faroe Islands, Fogo Island (Canada), Bornholm (Denmark), Björkö (Sweden), and Suomenlinna (Finland), as well as a number of coastal regions and peninsulas.

27.7% of calls also involved working in response to a particular landscape or natural resource. Examples from 2022 include La Forêt Monumentale, a large-scale project that invited artists to propose eco-friendly installation artworks for construction along a 4 km trail in the Roumare Forest near Rouen, and the German festival Vogelklang, which in November sought artists to create works that would respond to local birdsong and wildlife in the surrounding Black Forest.⁴⁷

Working in rural sites, projects inevitably engage with issues of environmental protection and regeneration, biodiversity, and resource management. One common site for projects is stressed landscapes, where the artist or cultural practitioner often takes on a kind of activist role. One example from 2022

Activities for environment and sustainability themed calls were more likely to take place in rural sites

No. of calls by activity site



was the OASIS 2027 residency programme, which in March called for artists to become 'agents of change', working in desert sites in Spain, Poland and Germany ahead of a 'Festival of Future Deserts' in Magdeburg that hoped to raise awareness of desertification and explore adaptive strategies.⁴⁸ Another example, integrated within a municipal strategy, was Doncaster Creates' call in January for artists to explore the theme 'Water as Life' in a residency tied to the region's efforts to redefine its use of surrounding peatland within a carbon neutral culture and economy.⁴⁹

47 La Forêt Monumentale: <https://www.laforetmonumentale.fr/en> ; Vogelklang: <https://vogelklang.de/beitraege/open-call-vogelklang-soundcamp-2023>

48 OASIS 2027: <https://www.onearth.io/oa27/>

49 Doncaster Creates: <https://on-the-move.org/news/doncaster-creates-art-and-ecology-residency-water-life-online-remote>

In such projects, landscapes are not only sites for work, or sources of creative inspiration, but partners that lead and shape a process – or limit it. In their December call for a residency on Pico Island in the Azores, organisers FREESAM warned that given the 'challenging and frequently changing conditions', improvisation and the ability to adapt would be 'necessary prerequisites for successful completion of a stay'.⁵⁰ This willingness to accept different,

and at times less convenient, conditions can be seen as a step towards disrupting and redefining normal rhythms of work. As the *Climate Heritage Manifesto*, drafted for COP27 by the Climate Heritage Network, puts it: 'Traditional knowledge and heritage buildings and landscapes that pre-date (or work independently of) the fossil fuel era point the way to post-carbon living.'⁵¹

Going slow

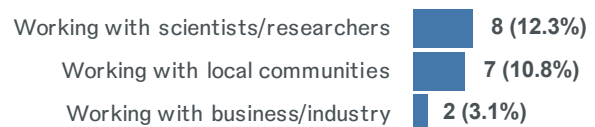
To reduce carbon emissions the cultural sector needs to go beyond inspiration and good intentions to change deep-seated behaviours.

In the mobility field, 'slow travel' (meaning travel that takes place by land and sea, rather than by plane) is often talked about as an important strategy. However, very few calls in our data supported or encouraged slow travel. Among the 65 calls with a thematic focus on the environment and sustainability, only 2 restricted travel to land / sea. 1 other offered additional support for slow travel but made it optional, and 1 recommended slow travel but without providing additional support. One of the projects that adopted slow travel and made a full accounting of the costs was the Making Tracks exchange programme, which in June sought environmentally engaged music artists for a residency at Cove Park in Scotland, followed by a small concert tour. Applicants from mainland Europe were asked to travel by train, with the fare covered, and were paid a stipend (100 GBP per day) for every day they spent en route.⁵²

Mobility opportunities frequently allow beneficiaries to organise their own travel, but they may have to cover additional costs themselves. Of the 65 environment and sustainability themed calls in our data, 11 had limited travel grants (with an

Environment and sustainability themed calls were often collaborative

No. of calls by collaboration site



average grant of around 500 EUR, or a median grant of 390 EUR), and 22 covered all travel costs (though often in the form of a return flight ticket). The remainder, around half, granted an overall production budget or stipend which had to cover travel expenses. In these cases spending more on travel means less for pay or other production costs – and shifts responsibility (or choice) onto the beneficiary. In the second edition of the *GALA – Green Art Lab Alliance Funding and Resources Guide*, published in 2020, the researchers noted an increasing number of organisations and cultural funding bodies including sustainability criteria in their terms of support, or otherwise encouraging green behaviour – but also pointed out that few made extra resources available to support these changes in the long term.⁵³

⁵⁰ Nu'vem residency programme on Pico Island: <https://www.freesam.org/en/nuvem-artist-residence-freesam>

⁵¹ Climate Heritage Network, *Climate Heritage Manifesto* (2022): <https://www.climateheritage.org/manifesto>

⁵² Making Tracks: <https://makingtracksmusic.org>

⁵³ On the Move, *GALA – Green Art Lab Alliance Funding and Resources Guide* (2020): https://on-the-move.org/sites/default/files/funding-guides/OTM_FG_GALA-environmental-sustainability_EN.pdf

For now then, slow travel remains a fringe practice – and perhaps a radical one. Indeed, looking back over examples of projects which have supported slow travel in the past, most were located in rural, and sometimes extremely isolated, areas outside of major cities with well-connected transport infrastructures.

Beyond travel, another way to slow mobility down is to draw projects and stays out onto longer

time scales. In this line we find a handful of very long-dated opportunities, like the November call for WaterLANDS, a Horizon 2020 project that sought applicants for residencies at six wetlands restoration sites in six countries over a four-year timeframe.⁵⁴ A number of other calls emphasised a slower pace of work within the call text itself, such as Verpėjos' rural residency in Lithuania, 'designed to focus on the slow process of artistic research' without pressure of production.⁵⁵

Collaboration / partnerships

Environment and sustainability themed calls were often cross-sectoral, involving partnerships with other fields, or sometimes emerging independently from them. 12.3% of the environment and sustainability themed calls from 2022 involved collaboration with scientists/researchers, 10.8% collaboration with local communities, and 3.1% collaboration with business/industry. A little over 1 in 10 calls were organised by a university or research institute.

Among the examples were initiatives like the project Mistra Environmental Communication, a four-year research programme shared by a large consortium of partners from academia, the public sector, business, the charitable sector, and the media which seeks to reframe environmental communication – including through artistic perspectives.⁵⁶ In 2022, the project organised three separate residencies with partner institutions in Czech Republic, Sweden, and Australia. Another notable example of cross-sectoral partnership was the Conscious Textile Research Fellowship, organised by MOME – the Moholy-Nagy University of Art and Design in partnership with the fashion brand Nanushka as part of the Conscious Textile Group – 'a material R&D hub designed to

explore innovative ways to use post-production textiles in a circular manner'.⁵⁷

Another angle of partnership has been collaboration with communities – whether to tap into local knowledge, explore forms of co-creation, or address the emotional impacts of climate change. One project in this line was the ALTER residency in Chandolin, a village perched at an altitude of 2000 metres in the Swiss Alps, which in November invited interdisciplinary teams for a three-month residency working in the local environment and with local villagers, to explore the concept of 'transhumance' ('the annual migration of entire villages from the highest pastures in the spring to the valley below in the autumn').⁵⁸ In November, Leeds 2023 launched 'For the Public Good', a call for an online/remote programme which would see artists working both with their local community and with an academic researcher from Leeds to explore how technology can be used to help communities understand climate change issues.⁵⁹

Overall there is a recognition that a changed environment means a changed community and

⁵⁴ WaterLANDS: <https://waterlands.eu/news-and-events/artists/>

⁵⁵ Verpėjos residency: <https://verpejos.lt/call-for-creators-to-submit-applications-verpejos-creative-pastures/?lang=en>

⁵⁶ Mistra Environmental Communication: <https://mistra.fsv.cuni.cz/>

⁵⁷ Conscious Textile Research Fellowship: <https://on-the-move.org/news/mome-conscious-textile-research-fellowship-hungary>

⁵⁸ ALTER residency: <https://www.alter-anniviers.com/residency/>

⁵⁹ Leeds 2023: <https://on-the-move.org/news/leeds-2023-call-artists-public-good-online-remote>

different ways of living – and that when an environment is lost, one also loses heritage and history. Food production provides an accessible entry to these ideas, and emerges in our data as a regular topic of research. In 2022, Fogo Island Arts invited artists to explore the island's foodways, working with a local chef; KiÖR - Institute for Art in Public Space Styria organised the 'Open Fields – Art and Agriculture' residency, arranging a 2-4 week stay with a farmer ahead of creating work; and in South Korea, Song of the Wind organised a residency

on marine ecosystems which saw participants split time between artistic work/creation and (paid) work seaweed farming.⁶⁰

One might ask why such projects need to be international. The answer must lie in the international scope of the climate challenge, and the need for large-scale coordination from individual to institutional levels – what Roberto Cimetta Fund calls a 'local and international civic conscience'.⁶¹

Shifting institutions

Moving climate awareness from the individual to the institutional level is a key step in effecting a green transition. 16.9 % of environment and sustainability themed calls in our data were organised directly by funders, reflecting desire to shift institutional priorities and a will to effect top-down change. In 2022, there were a number of large initiatives such as the New European Bauhaus (and festival), Goethe-Institut's Touring Green programme, the new MusicAIRE fund focused on a 'green, digital and just Recovery' for the music sector, and Allianz Foundation's new Climate Cultures strand.

In some cases, funding programmes in 2022 also reflected a larger underlying pivot in an institution's fundamental mission or aims. An example of this was Fondation Thalie, which in 2022 aimed its 2023 research residency for the first time at artists with an 'ecological dimension in their practice', and at the same time adopted four overarching commitments for the foundation's mission, including one to '[encourage] dialogue between artists and scientists concerning the climate emergency'.⁶² Such pledges are significant milestones, but seldom come out

of blue. In the case of Fondation Thalie, their commitment built on previous activity that included a series of hosted conversations with creators, artists and scientists around the climate emergency that began in 2020.

As elsewhere, a crucial question is how to crystallise commitments into actions, and, for funders, how to share responsibility rather than handing it down the chain to individuals. One organisation that has long been thinking through the consequences of their work as an international arts centre is Kone Foundation in Finland, which in a 2019 evaluation of its environmental impact found that work travel accounted for 62 % of grantees' emissions, with domestic flights alone making up 28 % of the Foundation's total carbon footprint.⁶³ They have since made a number of steps towards a more sustainable profile, including by shifting to an 'ecologically sustainable residency programme' that centres on environmental consciousness and commits to funding slow travel (for those that choose it), and by purchasing and donating forest to compensate for natural resource consumption.

60 Fogo Island Arts: <https://www.fogoislandarts.ca/labrador-current-foodways/>; KiÖR - Institute for Art in Public Space Styria: <https://www.museum-joanneum.at/en/kunst-im-oeffentlichen-raum-steiermark/competitions/archiv/open-fields-art-and-agriculture/> Song of the Wind: <http://songofthewind.org/open/>

61 Roberto Cimetta Fund, *Manifesto for the mobility of artists and culture professionals in the Mediterranean and worldwide* (2022): <https://www.cimetta-fund.org/en/blog/2022/11/28/manifesto-in-favor-of-the-mobility-of-artists-and-cultural-professionals-in-the-mediterranean-and-in-the-world/>

62 Fondation Thalie residency: <https://www.fondationthalie.org/en/call-for-proposal/call-for-applications-2022-research-residency-in-visual-arts-and-creative-writing/> and mission: <https://www.fondationthalie.org/en/thalie-art-foundation/>

63 Kone Foundation, 'Kone Foundation measured its carbon footprint: grantees' flights for work purposes constituted more than half of the Foundation's emissions' (2021): <https://koneensaatio.fi/en/news/kone-foundation-measured-its-carbon-footprint-grantees-flights-for-work-purposes-constituted-more-than-half-of-the-foundations-emissions/>

Enduring change

What to make of the recent surge of interest in 'environment and sustainability'? From one perspective, there is a risk that thematic interest conceals a shallow level of engagement with the underlying practical problems. Identifying and adopting themes is itself somewhat cyclical, and a part of how funders, venues, festivals and producers refresh annual programmes, draw new interest from audiences, narrow the scope of their curation, and of course respond to what the world is talking about. After all, we also do it with this Yearbook. Reviewing previous reports on environment and sustainability also provokes a sense of déjà vu, as the same arguing points and targets recur, pinned to a stream of landmark international summits – Rio de Janeiro in 1992, Copenhagen in 2009, Paris in 2016, and so on.

Looking broadly at the examples drawn together for this report, they prefer to turn outwards to the state of the world rather than inwards to the structural problems of an international sector which still, at the end of the day, involves a lot of coming and going if artists are to make ends meet. There is also perhaps a preference for imagining possible futures above adapting to present realities.

But in spite of all this, there are signs of a deeper and more holistic shift: bottom-up pressure and grassroots leadership from individuals

and independent organisations making radical changes to working practices; top-down decisions from large central funders to enforce or support certain conditions; a greater awareness of the interconnectedness of the sustainability topic and the issues of social justice it embeds.⁶⁴ It is also true that the reality of the crisis itself is accelerating and unlikely to fade into the background – for culture or for anyone else.

A 'green transition' then will be measured not only in the visibility of the topic of sustainability, but also in actual changes to what motivates our mobility, how programmes operate, and where money is spent, as well as by an increasingly deep awareness of our mutual dependency. In a keynote at the *Where to Land* event in Strasbourg, Iphigenia Taxopoulou, general secretary of the network *mitos21*, called for just such an approach: 'We tend to stress the exceptional character of our work in theatre and the performing arts. When it comes to the ecological transition, it is perhaps more constructive to focus, not so much on what makes our sector exceptional, but on everything that connects us to all other sectors, in a systemic manner: energy, buildings, questions of transportation and mobility – these are issues that we are unable to solve outside of the wider political plans for the sustainable transition and the goal for climate neutrality.'⁶⁵

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John Ellingsworth works as a writer and editor in the cultural field. As an editor, he has worked on projects and publications for Kulturrådet (Sweden), IETM - international network for contemporary performing arts (Belgium), Dansehallerne (Denmark), ELIA - European network for higher arts education (the Netherlands), Flanders Department of Culture, Youth and Media (Belgium), EDN - European Dancehouse Network (Spain), and others. John is data analyst for *On the Move* and co-authored the 2022 edition of the Cultural Mobility Yearbook.

⁶⁴ This interconnectedness was recently addressed in the 'Equity' chapter of a *Voices for Culture* report on international cultural relations: <https://voicesofculture.eu/wp-content/uploads/2022/06/VoC-ICR.pdf>

⁶⁵ Taxopoulou, Iphigenia, 'Frameworks for Action: Policies', in *Where to Land: Embedding European Performing Arts in the New Climate Regime* (2022) <https://on-the-move.org/resources/library/where-land-publication-and-roadmap>

Letter from Tunis...

by Selim Ben Safia

**We will dance. We don't
know yet on which foot,
but we will dance...**



Letter from Tunis...

At the end of 2022, Google Maps tells me that I have travelled around the world one and a half times this year (almost 50,000 km), of which only 590 km were low emission journeys. This figure made me wonder: should I be ashamed of not moving in a more ecological way? How can I do better? Is there a model I can follow to make mobility more responsible?⁶⁶ As I tried to figure it all out, I thought again of statements made by some regional authorities in Europe who have decided to focus their work on local artistic proposals, and who aim to avoid inviting foreign companies who travel by plane to present their performances. Their words hit very hard for me, a Tunisian artist fully engaged in the development of my country's culture. Should I rethink the business model of my organisation? Should we move to Europe and work there?

A question of context

In order to discuss the issue of responsible mobility, it seems to me to be essential to recognise the geographical, economic and political context of those people who are taking a stand.

Who could fail to recognise that Planet Earth is in danger? Who could object to finding solutions to make our travel more responsible?

These are urgent questions, but no measure can be taken out of context. Positions are taken by people from within specific circumstances. We cannot impose a Western vision of mobility on everyone.

My context is the following:

In Tunisia today, there are fewer than five festivals per year in the whole country dedicated to contemporary dance (of which only one is a public festival).⁶⁷ Almost all these festivals are financially precarious, and keeping them going is a real challenge for the directors.

In 2022, the Ministry of Culture gave no creation aid to choreographic artists, which has greatly reduced the supply of dance performances.

Outside the major cities, theatres are poorly equipped, or not equipped at all, to host dance performances in good conditions. This is in spite of the very high number of small cultural centres, which unfortunately are often dedicated to amateur practices.

The budget for culture in 2021 corresponds to 0.68 % of the general state budget. More than 50 % of this budget is allocated to civil servant salaries.⁶⁸

The railway network has only about 2,000 km of track. Travel between regions is done more by bus or vehicle hire (collective taxi). The accuracy of public transport schedules is also very approximate.

The Tunisian dinar is worth about 0.3 EUR in 2023, compared to 0.52 in 2010. The local Tunisian currency has fallen sharply over the last ten years, which has led a large part of the population to want to leave the country and work elsewhere: the number of illegal immigrants going from Tunisia to Europe has reached record levels.

⁶⁶ Selim Ben Safia was one of the contributors to the 'Manifesto for the mobility of artists and culture professionals in the Mediterranean and worldwide', coordinated by the Roberto Cimetta Fund in 2022: <https://www.cimettafund.org/en/blog/2022/11/28/manifesto-in-favor-of-the-mobility-of-artists-and-cultural-professionals-in-the-mediterranean-and-in-the-world/>

⁶⁷ Les Journées Chorégraphiques de Carthage (run by its public national institution): <http://www.carthagedance.gov.tn>
Festival des Premières Chorégraphiques (run by Al Badil): <https://al-badil.net/arts-vivants/festival-des-premieres-choregraphiques>
Panorama du Corps Sfax (run by the association Solide): <https://www.facebook.com/FESTIVDANCE>
Le printemps du corps (run by Le Ballet de l'opéra de Tunis): <https://www.instagram.com/theatreoperatunis/?hl=en>
Danser l'amour (run by the Centre Méditerranéen de Danse Contemporaine): <http://cmdc.nesselfen.org/index1.htm>

⁶⁸ Tunisie.co, '358 MDT, Le Budget 2021 du Ministère des Affaires Culturelles' (2020): <https://tunisie.co/article/15090/culture/art-et-litterature/358-mdt-le-budget-2021-du-ministere-des-affaires-culturelles-142209>

Many artists are therefore able to create in Tunisia thanks to their performances abroad, as the exchange rate is in their favour when exporting shows.

In addition to the economic context, it seems important to me to highlight the perception of culture in our societies: the status of the artist exists in Tunisia from a legal point of view, even if it can be strongly criticised, but societal recognition is almost non-existent. The situation of Tunisian artists is little noticed, and the impact these artists have on the population is barely seen.

The question 'what is your real job' still comes up very often in Tunisia when I say that I am an artist.

The low profile of artists makes their work even more time-consuming and perilous. We almost never get

commissions from public institutions or festivals for our shows. The reality of the field means that we first have to create and try to perform our shows in order to convince programmers to come and see them, and only after can we think about how to disseminate the work.

The place where the show will be presented becomes arbitrary within this obstacle course.

These different characteristics of the context show the precariousness in which a majority of Tunisian artists operate and evolve, particularly in the dance sector. The link with the international scene remains a safety valve for many, both from an economic point of view and from the point of view of personal development and opening up to the world.

'Going local'

After almost two years of global crisis, theatres and international festivals are beginning to reopen their doors. Many are doing so with a new commitment to 'going local' and to allowing local artists to 'bounce back', which is fantastic – but what about the regions where the local does not exist? What about the countries that do not have a recovery fund to allow artists to survive? What about the artists for whom the international link is vital?

I will not go over the impact the health crisis has had on the cultural world, but will look instead at the aftermath of this crisis, in which we are talking more and more about a decrease in international mobility. For Tunisian artists, the international dimension is vital. In order to nourish their artistic works, in order to share with other artists, in order to discover new forms of creation, the need to travel or to host is essential.

To 'go local' you need an infrastructure that allows it. If there is none then you have to invent it by being very agile.

Within Al Badil, the association I run, we have therefore created our own vision of the local: aware of the lack of festivals or venues technically equipped to host our works, we have decided to do things differently by taking over the homes of the public!

Yes, by dancing in a living room, a bedroom, a bathroom, a kitchen, and by setting up the festival 'Hors Lits!'.⁶⁹

Initially created by Leonardo Montechia in Montpellier in 2005, I decided to explore this format by inviting Tunisians to open their homes to host performances.

Since 2004, we have created more than 11 editions of Hors Lits! in the 24 Tunisian governorates, and have welcomed more than 3,000 spectators in our audience's houses.

This was possible thanks to the young people that we managed to unite around our project. We have mentored more than 120 young people from all

69 Hors Lits: <https://al-badil.net/arts-vivants/hors-lits/>

Tunisian governorates in acquiring the basics of management and mediation for cultural projects. These young citizens, who know their local context better than anyone else, have together succeeded in creating a local model for cultural development.

Going local with Hors Lits! makes sense, as the local cannot be decontextualised. Through the Hors Lits! festival, we have reached more than 30 Tunisian cities throughout the country. In each of these cities the reality is different, and so are the challenges: how to reach an audience that has little or no access to the internet, how to reach an audience that is not used to seeing creative dance, how to convince the public authorities to let us get together to make art, how to get the audience to pay for a performance, how to take the time to

explain to the audience that to be an 'artist' is a profession... The answer to all these questions is, in my opinion, time!

In order to create local events in Tunisia, we must take time, and our European partners must understand that the notion of time can be different from one country to another, that our populations have a rhythm that we must respect and work to.

Hors Lits! has existed for 8 years and we are still surprised by the local specificities in certain Tunisian cities. We are also surprised by the openness to art and culture in these cities where live performance is practically non-existent. Nonetheless, creating our local vision in Tunisia will take time.

Where does the audience fit into this equation?

It is undeniable that performing arts festivals have an important impact on artists, who can see each other's work and be inspired and challenged as spectators. Reducing travel would mean depriving many artists of the opportunity to see different shows and create collaborations with their peers.

But the impact would be even greater for the audiences. I deeply believe that live performance is invaluable for those who experience it. A dance or theatre performance contributes greatly to the evolution of our minds and to our way of seeing the world. In a country where it is difficult for many citizens to travel, seeing a Russian, Chinese or Brazilian show is a journey and a way of opening to the world.

In rethinking the way we present live performances, the place of the spectator must therefore be taken into consideration. The climate emergency must be put forward and discussed in the performing

arts sector, but this is one case where the 'ends' shouldn't justify the 'means'!

Legitimate concerns about the climate crisis and the need to find alternative solutions to the mobility of arts and artists must not lead us to put aside the other dimensions that are essential to this sector of activity: the audience and the impact of art on the population.

I am lucky enough to work as a director of international festivals. These certainly involve a lot of travel, including by plane, but with the primary aim of supporting artists with different visions and presenting them to the widest possible audience. Mobility, in my opinion, is the consequence of this desire to open up to new aesthetics, not the cause.

It is important to rethink the mobility model, but it is even more important to rethink it in its entirety, taking into account the different stakeholders and the full impact of a new approach.

The rich countries would become even richer!

The danger with new visions and discourses related to greener mobility is that we close ourselves in, and that the 'richest' countries also close the door.

It is clear that in Europe it is much easier to travel by train, and for mobility to be more ecological. This could mean an even greater concentration of cultural resources in richer countries because they are more 'ecologically' accessible to one another.

Here we come back to the 'ends' that supposedly justify the means: will the desire to save the planet and travel in a more ecological way push us to close in on ourselves, backing away from the policies of decentralisation and diversification that have been laid out in recent years?

Asking artists to stop travelling by plane would be like saying everyone should stay at home. But

when 'home' may or may not be endowed with considerable comfort, the rules of the game become easier for some than for others.

I may be too direct, but I think that the new model of green mobility is proposed by the white man, who after having travelled the world for years, comes to ask those whose mobility is already reduced by the mere fact of their nationality to restrict themselves further and accept their destiny: to be born and die without seeing the world.

The still recent example of the pandemic, where travel was severely restricted, shows that inequalities were accentuated... access to vaccines and care was unequal, dependent on one's territory, and we saw that a minority of the richest countries monopolised the largest share of the vaccines. This is unfortunately the case for many other products and services.

archipel

However, solutions exist. With Al Badil, we have been experimenting with ways to facilitate the mobility of artists internationally while rethinking the classical model of touring. With our partners, the group Danse Partout in Quebec and the Théâtre Francine Vasse – Les Laboratoires Vivants in Nantes, France we set up the 'archipel' project.⁷⁰

Stretching across three continents and three French-speaking countries (Quebec, France and Tunisia), archipel is a community based on trust and collaborative working. It is an innovative network that gathers cultural organisations (both producers and programmers), local and regional authorities, and artists, and empowers them to go beyond their usual roles and functions. One can see archipel

as an intuitive and flexible tool that can define and support artistic and professional mobilities based on the needs of artists and partners. It is a multidimensional project, based on solidarity, that helps to build flexible trajectories founded on complementarity and cultural competencies, while taking a mindful approach that respects the diversity of our contexts. The archipel project promotes an ecological format for creation that redefines conditions for the production, touring and existence of artistic projects in different contexts.

On a practical level, archipel gathers 30 organisations in Nantes, Quebec and Tunis, and has given us a venue to discuss our shared programming aims and give them collective relevance. In June 2023, a Tunisian

⁷⁰ Danse Partout: <https://www.dansepartout.org/>
Théâtre Francine Vasse – Les Laboratoires Vivants: <https://www.leslaboratoiresvivants.com/>
archipel: <https://www.dansepartout.org/archipel/>

dancer supported by Al Badil, Hazem Chebbi, will have an artistic residency in Gaspé in Quebec, and at the same time be welcomed by other partners in the region for various artistic encounters, including at

the festival TransAmériques⁷¹ in Montreal. Through archipel we wish to create a framework for long-term processes in the various places that welcome international artists.

Conclusion

I am convinced that the current model of artistic mobility must evolve, I am convinced of the urgency of climate change, I am convinced that each of us must be an actor of change and that we – artists, producers, festival directors – must bring about changes in the way we disseminate the performing arts.

But there are so many criteria and elements to take into consideration... it seems complicated to me to set up an 'ethical' standard of mobility because this standard could exclude a large number of artists, especially from countries in the Global South.

The risk, in my opinion, is that in setting up a 'charter' for green mobility, and in trying to solve

this problem, we create many others – collateral damage which would further widen the gap between the southern and northern shores of the Mediterranean.

These problems are different but related. Being aware of the climate emergency also means being aware of inequalities. Any new model for the global mobility of artists must be co-constructed between artists of different geographies, maturities and influences.

We still don't know where we are going to dance, but I am convinced that we need to meet, listen, see, laugh and be moved together...

AUTHOR:

Selim Ben Safia is a choreographer, a dancer, and artistic director of the Tunisian association Al Badil - the Cultural Alternative, which aims to widen access to art and culture, to promote emerging artists, to support Tunisian cultural managers, and to reach out to the world to promote artistic exchanges between countries. In 2019, he launched the archipel programme in Tunisia, an initiative which unites and builds sustainable trajectories between structures and territories on principles of mutual aid. In 2022, Selim Ben Safia was appointed director of the international festival Les Journées Chorégraphiques de Carthage.

⁷¹ TransAmériques festival: <https://fta.ca>

Cultural Mobility and Environmental Sustainability:

**A Decolonial and Intersectional
View in Solidarity with African
Artists and Creatives Towards
Achieving Environmental Justice**

by Ukhona Ntsali Mlandu



Broadening our understanding and making space for contested meaning

The UN Sustainable Development Goals for 2030 place Climate Action on its agenda. Through this and various other motivations many other organs have followed suit in making this a central priority. It is an appropriate call to action that is urgent. This cannot be denied.

Naturally, there is a move by all sectors of society to play their part in mitigating an imminent crisis of global proportions. The arts and culture and creative sectors are no exception. We absolutely all have a role to play. What is also true is that this crisis is looming, unfolding, lived, and in its regenerative stage all at once. This is where we must contend with the fact that more than one thing can be true.

The crisis is looming because if, as the proverbial 'we', we do not act, the consequences of the damage that 'we' are causing to the environment are fast approaching.

The crisis is unfolding because the consequences of the damage that 'we' have caused to the environment before it was considered 'unethical' to do so and

when no one was watching are manifesting as nature takes its course.

The crisis is lived by those who have no way out of the consequences of the damage that has been caused, or that continues to be caused, to the environment by extractive and irresponsible practices that service 'global economic systems that are deeply rooted in patriarchy, capitalism and neoliberalism'.⁷²

The crisis is in its regenerative stage because nature by its very nature is regenerative. It does what it needs to do to claim the time that it needs to restore itself. That could mean nature defending itself to demand space to rest or nature birthing something new in place of that which has been destroyed.

The question might then be that in this combination of truths who is most vulnerable? Who and what is most at risk and why? Who takes responsibility for the redress of the inequities of a neoliberal, capitalistic, patriarchal world order that is built on domination, extractive practices and injustices?

Global economic systems that perpetuate inequalities

To answer the above questions, it would be irresponsible and wilfully blind if we did not place the sector in context of the global economic systems alluded to above. We can agree that these form part of the environment within which the

sector operates, responds to, is influenced by, etc. It is how power, resources, agency are organised historically, currently, and how a future(s) can be imagined that either perpetuates what exists or offers us alternatives.

⁷² Urgent Action Fund Africa For Women's Human Rights, 'We Carry Generational Demands For Healing That Will Not Rest': An African Feminist Exploration of Healing Justice As An Analytical Lens and A Practice (2022): <https://uaf-africa.org/wp-content/uploads/2023/01/An-African-Feminist-Exploration-of-Healing-Justice.pdf>

A useful place to start is to sit with the discomfort of accepting the plural dichotomy that environmental sustainability as a concept is. It is a call to action that is meant to inspire change. It is a contested space with contested meanings. This is an invitation to lean into this contestation and discomfort as this is where meaningful work resides.

I offer here my own understanding based on breaking down the two words and seeking the most accessible definitions to make sense of this concept in a language that is not my mother tongue.

The word environment can broadly be understood as referring to the surroundings or conditions in which a person, animal, plant or other organism lives or operates. The UN describes sustainability as 'meeting the needs of the present without compromising the ability of future generations to meet their own needs'.⁷³ Environmental sustainability is therefore concerned with the meeting of the present and future needs of all persons, animals, plants, and other organisms in the surroundings that they live and/or are to live or operate and/or are to operate in.

It is important to note that my grappling with this concept in the English language does not imply a lack of understanding or relationship with this

coexistence and interdependence of life forces across realms. I come from a people and a way of knowing that is rooted in this relationship.

In the same breadth, it is true that the existence of Environmental Justice movements speaks to the many layers of intersecting struggles that need to be considered when thinking through environmental sustainability. It is therefore harmful to those who are marginalised to speak about environmental sustainability without consideration of how structural violence affects the conditions of their lives, their environments. 'Structural violence describes the ways in which social structures are designed to stop certain individuals and groups from reaching their full potential.'⁷⁴

'Unpacking structural issues that put certain communities at risk is at the heart of this analysis, believing that environmental justice is realized when people can realize their highest potential, without interruption by environmental racism or inequity. The expansive vision of environmental justice is one in which cultural and biological diversity are respected and where there is democratic decision-making and resources for communities to grow and prosper.'⁷⁵

Non-binary complexities

South African actor and co-producer Tony Bonani Miyambo, who has toured his theatre production *Kafka's Ape* to 10 countries in the last 13 years, warns against taking a view of environmental sustainability that sees it as a static destination and utopia rather than the shifting dynamic pursuit that it is.

'Environmental sustainability is an evolving survival instinct that emerges and builds itself through practice and for adaptability.' He shares this by recounting all the ways in which his show has evolved for his self-preservation and the show's lifespan, becoming easier to tour along the learning curve of his journey. For example, the show is now down to two bags for its collapsible set. Toni does the self-direction, the plotting of the lights, self-

73 United Nations, 'Academic Impact – Sustainability': <https://www.un.org/en/academic-impact/sustainability#:~:text=In%201987%2C%20the%20United%20Nations,to%20meet%20their%20own%20needs.%E2%80%9D>

74 Galtung, J., 'Violence, Peace and Peace Research' in *Journal of Peace Research*, Vol. 6, No. 3. (Sage Publications, 1969).

75 Green Action For Health and Environment Justice: <https://greenaction.org/what-is-environmental-justice>

stage manages, etc. because it's just been 'easier' that way. This is both a financial decision and the inevitability of working as a fringe and independent artist without the backing of large institutions that have the resources for a more elaborate arrangement. It is having to work in ways that are sustainable as dictated by the environment.

The environment is not passive. It also has a way of dictating.

It is the same environment that necessitates Miyambo's work be predominantly presented abroad to have enjoyed the success that it has. This has meant that Miyambo has been able to sustain a living through this work. The markets in his own country would never have been able to provide and sustain an opportunity of a similar stature in financial terms.

Various other African visual artists have raised the recurring theme of the materials they use to make their art being found objects or recycled materials in response to the limitations of their environment and as their contribution to a more sustainable way of working. They understand this to be their role and responsibility towards environmental sustainability and climate action. There has been concern that there are many other actions that African artists and creatives have always taken that might not be recognised in the various metrics that will emerge to measure compliance with environmental sustainability imperatives. The fear of being penalised for not having their frame of reference and reality recognised by whomever sets the benchmark and standard which would influence their ability to access certain funds and opportunities such as residencies is very present.

Past, present realities, future solidarities, and iterations of justice

Our past histories have seen the ecosystems of our sector take on trajectories that are influenced by global economic systems and benchmarks. These are shaped by the inequities created by colonial pillaging, racism, gender discrimination, patriarchy, capitalism, and neoliberalism. Depending on which side of the spectrum you sit on you felt and continue to feel these as an inherited and generational deficit or as an inherited and generational advantage. Therefore, the fear of being structurally excluded is not paranoia.

To state the obvious, the playing field is not level.

How do we decolonialise existing arrangements for cooperation? What does redress, solidarity and justice look, feel, taste and sound like? If we consider that the order as it exists is manmade, what might a radical, feminist approach that is rooted

in a 'healing justice framework' look like? Because maybe we can agree that outside of the technical mechanisms that we might build to implement, at its very core environmental sustainability is an attempt at healing our relationship with the environment/nature because we are afraid to perish from the consequences of our actions as the human race. We also understand that the scale of our contributions to this degradation differs.

The 'healing justice framework' is a useful tool for analysis and a lens to 'transform systems of inequality while addressing the ways in which trauma is experienced and manifests in collectives, under the overarching umbrella of striving towards liberation'. This can be applied to our relationship to the environment in the broadest all-encompassing sense of this ecosystem and our co-existence.

In taking responsibility for our individual and collective role we must consider all things and beings that form part of the ecosystem as urgent, vulnerable, and worthy of being preserved, particularly those entities and peoples that are endangered and marginalised. Our attempts and posturing towards sustainability cannot shame

and punish the marginalised. Environmental justice as a movement exists to hold us accountable to the tendency to preserve extractive models and the hierarchy of lives and disposability of some over others. We must understand that 'healing is self-confrontation'.⁷⁶

Ethical engagement and responsible sourcing of art and artists from Africa as an environmental sustainability action

The Global North has an appetite for African art and African artists. Satiation of this appetite has taken on many shapes and forms at different stages of our global political trajectories. The looting of art effects to be displayed as trophies of colonial conquest in European museums is one such example. Unethical practices around touring circuits and royalties for African music being held in European countries is another example of the exploitation that this appetite can lead to.

There are of course constructive iterations of this. In addressing the undesirable manifestations of arts mobility and the mobility of cultural goods we need to think through the entire ecosystem of which mobility is but one aspect.

Silenkosi Moyo, Regional Director of the National Gallery of Zimbabwe in Bulawayo speaks to 'the need for sustainability in the arts environment where issues of social protection must come into

play more so in some countries than others'. If this is considered as an act of collective responsibility and solidarity, then we begin to think about how to make the sector as a self-sustaining environment.

The challenge becomes about honestly interrogating our current ways of working. We must confront whether we source work and artists from the continent in ways that are ethical and sustainable for the ecosystem and the material conditions of their lives in the long term, or whether we do it for our immediate consumption.

The commercial visual arts market for instance is rife with issues around manipulation of markets and the politics of value creation of artists' work. This rarely benefits artists directly. In what ways does this support the sustainability of said artists? In what ways does it threaten or support the sustainability of their environments? In what ways is this ethical?

⁷⁶ Urgent Action Fund Africa For Women's Human Rights, 'We Carry Generational Demands For Healing That Will Not Rest': An African Feminist Exploration of Healing Justice As An Analytical Lens and A Practice (2022): <https://uaf-africa.org/wp-content/uploads/2023/01/An-African-Feminist-Exploration-of-Healing-Justice.pdf>

Passport and digital mobility redress

The ability of African artists to move around the world with their work does mitigate the risk of exploitation, as African artists are given the chance to learn new environments and interact with those environments and other artists and be granted agency. This cannot be replaced nor replicated by the move towards the digital. Digital mobility is also dependent on privileges, access and infrastructure. The Covid-19 pandemic revealed these limitations.

Mobility justice and solidarity is urgent. Acts of solidarity must take on a more radical stance for meaningful change to be stimulated. An example is not replacing artists who are denied visas but rather leaving the stages mute, the gallery walls blank, with a clear explanation of the reason for the absence of said artists. Perhaps if the inconvenience is felt at the audience and patron level another layer

of solidarity might emerge from the active citizenry, who suffer the inconvenience and disappointment rather than treat artists as dispensable and replaceable. This form of protest could complement other more formalised advocacy as part of a multi-pronged approach.

The case for why there will always be place and need for in-person interaction within our sector has been sufficiently laboured in most post-pandemic discussions. While great things have emerged and can emerge from the digital space, they can never be seen to represent the full spectrum of possibilities and/or be seen to replace other forms. A thriving and healthy environment is one where all possibilities are available as options that can be actualised without forms of discrimination posing further limitations.

Emerging artists, marginalised identities and south-south collaboration and redress

The apprehension from African artists at what a one-dimensional interpretation of a more just relationship with the environment might mean for them is real. The same can be said for other marginalised identities such as Black, gender expansive, and women artists and creative professionals in an ableist world. This comes from a lived experience of the reality of intersecting forms

of discrimination having implications on every area of one's life as structural exclusion becomes a weapon and opportunity for further disenfranchising.

Solidarity means thinking through how to create actions that speak to a more equitable way of distributing opportunities. This will take on different iterations depending on the context.

Conclusion

'Naming the moment is based on "structural analysis." But it is different, too. Structural analysis helps us identify the underlying power relationships and the deeper contradictions that determine the structure of our society in the long term. Political analysis for action helps us look at a given moment or conjuncture to understand how current social forces move together to affect our strategies in the short term. If we focus only on the structural elements, our understanding may remain static and lifeless. We won't see how things change as forces shift. On the other hand, if we look only at the personalities and events of the moment, we may lose sight of the deeper issues and the longer-term battles. This tension between our daily work on short-term goals and our longer term efforts to change an unjust system is central to naming the moment.'⁷⁷

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Her work is interested in artist mobility and mobility justice for artists and cultural goods. Mlandu also has a special interest in the politics of public space and place-making, spatial and gender justice, heritage and memory. All her work is concerned with decoloniality and a black radical feminist position as central to the transformation and imagining of justice, repair, care and equity.

She has curated a number of festivals, programmes and public art interventions including the public art live installation #100AfricanReads.

⁷⁷ Barndt, D., *Naming the Moment: Political Analysis for Action - A Manual for Community Groups* (The Moment Project Jesuit Centre for Social Faith and Justice, 1991).

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