

#Mobility4Creativity

CONFERENCE REPORT

Ljubljana, April 2019



MOBILITY 4 CREATIVITY

UČJ LJUBLJANA, 4-5 APRIL 2019



MODERATION:

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Conference Report

Written by Jana Renée Wilcoxon for Motovila, Ljubljana 2019.

Intro

The recent conference organised by Motovila in Ljubljana on 4–5 April 2019, explored the **benefits and challenges of international mobility in the cultural and creative sector (CCS)**, especially putting mobility's **environmental impact** to the test. On the first day, guests discussed **systemic level support** for international mobility, for example, various programmes that co-finance mobility, as well as **technical level support** with information and consultancy provision. On the second day, the talks focussed on **mobility in practice**, including aspects of **artistic, social and environmental responsibility** and a lively discussion about the **roles of policy makers, communities and organisations** in facilitating and enhancing mobility.

The following report has been created for participants of the conference, to have a written overview of the activities and issues raised. These topics are sure to become even more relevant in the next two years, as the Creative Europe programme tests new mobility funding models, creating new opportunities for those working in the CCS as well as new responsibilities and choices to consider.

By all means, don't forget the visual overview created by [Coline Robin](#) which vividly captures the flow of information throughout the two days.

Day 1

Welcome

Mobility is the backbone of international cultural cooperation

In her welcome address, Motovila's **Sabina Briški Karlič** introduced the event **Mobility4Creativity**, calling mobility the **backbone of international cultural cooperation**. Mobility is useful in expanding audiences, developing cooperation, making the sector sustainable and more. Fortunately, it's a priority not only of the current Creative Europe programme, but also the upcoming one, which will bring some innovative changes in what kind of mobility experiences will be funded and how. But before hearing those details, attendees received a framework for the pros and cons of mobility, giving global travel a sobering planet-first perspective.

Keynote 1 – Lučka Kajfež Bogataj

So, just how dirty is your journey?

Pioneering climatologist **Dr. Lučka Kajfež Bogataj** presented the keynote address "Mobility and Environment in the Age of Transgressing Planetary Boundaries".

Mobility refers to our systems of transporting goods fundamental for a functioning economy, and our personal/professional mobility, which can help us to develop best practices, grow a

global network and provide exposure to new cultures/experiences. For artists, it can mean getting a break towards international recognition, learning new skills, meeting potential collaborators.

Looking at mobility from a perspective that considers our effect on the earth's resources, environment and climate – air quality, noise pollution, and fossil fuel, water, and land usage, etc. – we might begin to **question our motives and methods of engaging in mobility**. And rightly so.

If the average European uses 125 kWh/day, then 82 kWh/day (nearly 66%) goes to transport (of food and consumer products), car and air travel. Just over 200 years ago, during the Napoleon era, a person's average daily travel was 40 m; today it's 40 km. The "dirtiness" of our journey is tied to our means of transportation: comparing CO² emissions per person for a 1000 km journey, train travel emits 14 kg, bus 58 kg, car (occupied by driver only) 251 kg and plane 448 kg.

Says Dr. Kajfež Bogataj, the exponential impact of socio-economic trends and global air travel on planetary boundaries has led us to a moment where we're no longer trying to leave things nice for our grandchildren, **it's about our future survival or not**.

She calls for urgent institutional, infrastructural, economic, technological and social innovations, such as:

1. **Creating institutions concerned about sustainable mobility** that take human health, environmental conditions and natural resources into account;
2. **Challenging architects, urban planners and politicians to develop infrastructure** for accessible and environmentally-friendly travel, more public transportation, better railways.
3. **Revamping economic models**, e.g., making the price of travel correspond to our environmental impact. Says Kajfež Bogataj, "a plane ticket should cost 200€ more".
4. **Pressuring technological industries and engineers** to maximise fuel and energy efficiency.
5. **Questioning the role of mobility in our activities** to bring mobility habits and desires into balance with the pressing need to live within environmental limits.

Keynote 2 – Barbara Koželj Podlogar

Mobility is about results

Next, **Barbara Koželj Podlogar**, cultural attaché and head of [SKICA](#) (the Slovenian cultural institute based in Vienna, which works to find (co)production, presentation and promotion opportunities for Slovenian cultural events in Austrian institutions) shared findings of the EU working group on mobility support: "Mobility is about results – not just travelling across borders. It promotes the dissemination of fresh ideas and values, understanding of other cultures and traditions, as well as mutual learning."

Indeed, crossing borders has always been a reality for artists, figuratively and physically. Mobility has become an integral part of the artistic practices and work life of artists and cultural workers. Today's interconnectivity, not just online but also through travel and transport networks brings information from everywhere, quicker than ever. Such connectivity is radically redefining contemporary art: a new artwork can reach people from all over the world truly overnight. It also means greater competition for artists, especially younger ones, who must compete globally. At the same time, the globalised environment makes it difficult for an artist to preserve one's uniqueness. She says, it's not just a matter of copyrights, but also avoiding colonisation of culture.

Dividing mobility into 4 types: 1) Meetings/networking; 2) Creative process/residencies; 3) Promotion/cultural events; and 4) Learning process/training and exchange, she discussed the importance of cultural diplomacy in international relations. Cultural diplomacy serves to promote culture and language, mutual understanding between cultures, the exchange of cultural "products" and good practices, and provides a country with positive PR. At the same time, it should aim for diversity, flexibility, authenticity and partnership building.

Clearly, mobility plays a big part in cultural diplomacy, bringing essential economic and social benefits, through access to new markets, partnerships, networks, jobs and career opportunities in the CSS; by increasing and broadening audiences; and promoting cultural diversity and intercultural dialogue, thus helping to deepen values of plurality, diversity, integration and cooperation.

The effects of globalisation on cultural diversity are part of a challenging debate, and while it's clear how important mobility is for artists/cultural professionals, it's necessary to re-think mobility in connection with cultural diversity, ecological responsibility and sustainability. The first step must always be made on the level of national cultural policies. In addition, dialogue among the different sectors, like that of the Mobility4Creativity conference, is crucial in developing positive solutions.

Following these two speakers and the eye-opening and thought-provoking framework of mobility that prompts us to ask why we engage in mobility, what is our goal and how we get to where it is we are going ... we then moved into two panels looking at different aspects of supporting mobility: **Funding Resources** and **Information and Consultancy Provision**.

Panel 1 – Funding Resources

Face-to-face encounters are still the best way of understanding other cultures

In the first panel, **Mateja Lazar** (Motovila) and **Dušan Dovč** (SCCA), invited panellists to discuss their (fairly recently initiated) funding schemes and agendas behind supporting international mobility in the CSS. Mateja first made it clear that for the purposes of the conference, they are using the definition of mobility as: Any **temporary cross-border movement of artists and other cultural professionals**.

If you're based in Europe and have partners in Asia or wish to travel there for a conference, training or even residency (or vice versa), **Fatima Avila** of Asia-Europe Foundation – ASEF (SG) invited us to check out ASEF's [Mobility First!](#), which came about in 2017 when the then 20-year-old organisation saw the need to introduce a way to also give funds directly to those travelling between Europe and Asia or within Asia (e.g. to/from any of ASEF's 51 member countries) as well as to work in pursuit of the UN's [Sustainable Development Goals](#), especially as concerns reducing inequalities among the global north and the global south. She especially encouraged Slovenian people to apply, as there seems to be a low percentage (or even none, as of 2019) of applications coming from this country.

Eva Blaute, Goethe-Institut Brussels (BE), spoke about [i-Portunus](#), a pilot programme funded by the Creative Europe that aims to eventually hone a viable scheme for Creative Europe by testing a model for funding individual artist travels. Artists working in the performing arts or visual arts will be keen to hear about the first call (deadline 15 May 2019) for stays of 15 to 85 days.

Those working in Slovenia in the AV and film sector were introduced this year to a scheme initiated by new Slovenian legislation that allows the AV collecting society [AIPA, k.o.](#) (SI) to reallocate a percentage of the royalties collected from worldwide use of AV works to support the social, cultural and educational activities for its members residing in Slovenia. **Gregor Štibernik**, told us that AIPA has worked for several years to bring to Slovenia a model already long practised in other countries.

We see that every country has different policies, practices and opportunities related to mobility. **Marie Le Sourd**, shared (by audio recording) a way to stay informed: the cultural mobility information network [On the Move – OTM](#) (BE) provides resources for people looking for mobility funding in their own country or others. Although not a funding body, it works closely with its network members to disseminate information about opportunities and aspects. Trends? Increasingly, they see mobility is not only considered as a practice for artists – artistic development, collaboration – seeing mobility as a concept, artists and cultural professionals are aware that their practices are related to many factors.

Panellists warned of the importance of evaluation and analysis of the results of such schemes to make sure that they're balanced geographically, across sectors, generations and genders, etc. Fatima says that the ASEF's funding models can be a bit more flexible, because they run their own initiatives, although they are an intergovernmental institution, they serve a (social-)political mission but are not tied strictly to one national or multi-national agenda. Most models rely in some way on government-level policies, which can be seen as both empowering, because they provide opportunities, but also perhaps limited or biased, because they can greatly impact who travels where and for what purpose, often leaving other groups off the agenda.

The funding schemes presented all aim for simplified applications, transparency and low-administration to create easy and accessible programmes. Good news, which also helps keep our baggage light when we travel!

Panel 2 – Information and Consultancy Provision

Helping you get one step further

The second panel, also moderated by **Mateja Lazar** and **Dušan Dovč**, shared three levels of information providers and consulting and advising. First, we heard from **Michiel Van der Padt** from [Dutch Culture / Mobility Info Point NL](#), a merger between SICA, Trans Artists and MEDIA Desk Netherlands, which helps take people one step further in their desire to take their work into or out of the Netherlands. Second, **Susana Costa Pereira** from [Centro de Informação Europa Criativa / CED PT](#), spoke not only of the importance of her face-to-face work with organisations at CED PT but gave insight into the entire network of Creative Europe Desks. At the (inter)national level, the individual CEDs support organisations who are interested in applying for Creative Europe calls and tenders. The structures and models of the CEDs are as diverse as the EU countries in which they can be found, yet they come together in a network that aims to be a critical and competent liaison and translator of sorts between the EU, specifically the EC or EACEA, and the European cultural and creative sectors and now, lately, even between financial institutions and these sectors. For all the things that the arts can communicate, there is still a difficulty communicating to bankers and the business sector the value of arts and culture, so it's helpful to have qualified "translators" to support such endeavours.

Finally, **Anže Krajnc**, who also represented the European level, described the work he does for the portal [Your Europe Advice](#), which deals more specifically with the legal and administrative

aspects of mobility (read: visas, taxation, social security, health insurance, etc.). As one of the EC initiatives, it connects 65 law experts from throughout Europe to provide free customised legal consulting on issues which can cause obstacles on the road or when crossing borders. As a former colleague who worked as an arts development director used to say, “Success is in the asking.” So surely, asking organisations such as these can be the first step towards a successful creative journey.

During the lunch and *Who’s Who* Sessions which followed, participants had more time to discuss experiences and practices with each other or the expert guests at the conference.

Day 2

Upon resuming the conference on Friday morning, it was clear that participants were still contemplating the talk of **Lučka Kajfež Bogataj** and what it means for not only mobility practices but the state of the world in general. When recapping the activities of the first day for participants of the second day, I proposed that participants take this knowledge back to their organisations and communities and discuss how to integrate Dr. Kajfež Bogataj’s call for action into their activities.

Are there things we as a sector could do to offset the environmental toll that comes with paying road tolls, air taxes and the like? **Is it perhaps time for us to make a (slow) mobility manifesto?**

Talk – Pedro Velázquez

Giving individual artists and cultural professionals the initiative

Pedro Velázquez, Deputy Head of Unit, **European Commission – DG Education, Youth, Sport and Culture**, told us in his talk “**Creative Europe 2021 – A new approach to mobility**” that until now, the Creative Europe programme has never launched mobility funding at the level of the artist, always as part of cultural organisations. Now, the EU wants to give opportunities to individuals and professionals to come with their own initiatives and creative plans to support. Creative Europe has funded the **i-Portunus** project (see Panel 1) to test viable schemes; 2020 will continue the experimentation with another call to fund several consortia to keep new schemes going. Mobility must be focused on getting results, on getting concrete outputs. Not just exchanges or skills, but on creative production. Hence, he praised the hashtag for the event – #Mobility4Creativity – as being especially apropos.

Looking at goals for the new Creative Europe programme 2021–2027, the EC aims to increase the competitiveness of the CCS, in particular, the audio-visual sector; and to promote European cooperation on cultural and linguistic diversity and heritage.

The new budget foresees 1.85 billion euro, which reflects a 34% increase, to cover three strands: Cultural, MEDIA and Cross-sectoral. Regarding the new budget, Mr. Velázquez reminded us of two details: 1) the budget will be for 27 member states, not 28; and 2) the Guarantee Facility funds will still exist, but separately, no longer part of the Creative Europe budget.

Other highlights? The **Culture Strand** can expect a budget of 610 million € to support projects that promote cross-border circulation, increase cultural participation and social inclusion,

generate jobs and growth within the CCS, strengthen European identity and values, and contribute to international relations through cultural diplomacy.

The **MEDIA Strand's** 1,081 billion € budget foresees projects that will work towards similar goals, but in the AV sector.

The **Cross-sectoral Strand's** 160 million € budget will support projects aimed at strengthening a free, diverse and pluralistic media environment, qualitative journalism and media literacy, promoting innovative approaches to content creation, access, distribution and promotion across cultural and creative sectors; as well as promoting the programme's funding opportunities through the Creative Europe Desks. Overall, says Pedro, we can look for more opportunities for out-of-the-box thinking and innovation across sectors.

Keynote – Danilo Milovanović

Artist mobility is not art tourism

Artist **Danilo Milovanović** has a master's in art in the public space. He sees mobility as part of the daily life of an artist. After moving to Slovenia from Bosnia to study at UL ALUO, he attended an Erasmus+ exchange to study at UMRUM in Prague, giving him his first experience of connecting with artists from around the world. This experience fostered his interest in short and long-term exchanges. That led him to a one-week experience in Copenhagen in which 21 artists were invited to create a 1-day exhibition. Next followed the Katowice City of Gardens, an experience in which the text description and the actual situation differed greatly. Upon arrival, he saw that the organisers were not so interested in following the artists' interests. The expectations on both sides were unclear. As there was no room for experiment, he followed his own practice, functioning independently.

Through these experiences, he realised that there's no public platform where artists can write about their residency experiences and give feedback about AiR programmes. There's the website [Trans Artists](#), which boasts 1520 residencies in its database, ca. 800 in Europe, but it serves a different function.

Danilo believes that many AiR programmes or mobility opportunities are created in a copy/paste way. Then they are aggressively promoted. Many, however, are more like art tourism than a real opportunity for artists.

He recommends that organisation keep in mind that most artists must combine their artistic and existential practices even if they are on a residency. Many artists don't work in just one physical space and are used to changing their environment, making going from residency to residency their practice. If artists are not involved in the local scene or issues, then they end up producing similar works just in different conditions than at home, so introducing them to the local environment is key.

A strong programme, with high-level organisation and a view on social action can have a great influence on the artistic practice of individuals. **Mila Panić** has established a website called [Fully Funded Residencies](#) that lists residencies which have an impact on regional areas and the positive benefits, including artists reflections. Danilo says he's surprised that there is no academic research comparing different programmes. Based on objective texts, he thinks we could make better models. In any case, artist residencies should avoid art tourism. Art practice must be the priority, if it is only low-level priority, then it is pointless.

Panel 3 – Responsible Mobility

Making it a point and acting on it, will make a difference

Neža Pajnič of [CMEPIUS](#) (SI) – an organisation that has mobility in its name – led the panel on Responsible Mobility, which represented a range of sectors from visual and performing arts to creative industries and AV/media, teasing out the panellists considerations on who should be responsible about mobility and what that responsibility means. The question wasn't framed just in terms of the environment and the community but also in terms of artists and cultural professionals.

Ursula Maria Probst of [Transcultural Emanicipation](#) (AT) sees herself as an “initiator of transcultural cooperation”. Through the (sadly, soon to be defunct!) KulturKontakt, she organises AiR programmes for young artists to come to Vienna. With very meagre means (6000€/year) she brings 4 artists/year to engage in their artistic practice in Vienna for 3 months and present it in the form of billboards on the outer walls of the very public space of [Fluc](#). Her project allows artists to do what they can't do elsewhere in Vienna, since other billboards in the city can no longer be used for art or public interventions.

Gareth Lee talked about the activities of [Screen Skills Ireland – SSI](#) (IE) in Dublin and throughout Ireland, giving special attention to SSI's support for international mobility as well as the Creative Europe MEDIA-funded **Screen Leaders** project, a national and international mentoring programme for those working in the AV sector. SSI aims to double turnover and employment in the Irish AV sector; thus, their programmes are created to facilitate that. Mobility is one part of making that possible. That said, SSI tries to focus on quality, inclusivity, diversity and gender parity as well as remain flexible. Challenges, of course, remain costs, the need for cohesive information, dissemination of works and environmental issues.

Alma R. Selimović says that for [Bunker Institute](#) (SI) and its partners, mobility is not a goal, but a means of achieving the desired goals. Their activities include productions, presenting performances at their venue Stara Elektrarna and on 2 international festivals of contemporary performing arts; throughout all, they try to be responsible to artists. She says, mobility is ingrained into every activity that we do. And while Bunker was once in a network addressing ecology, their view on mobility leans towards analysing the power relations and power structures that influence who can and can't travel and why, who must travel and what is the outcome. Certainly, they aim to avoid falling into the trap of art tourism, yet, they don't want mobility to be just more precarious work for artists, but as an opportunity. Often, many artists refuse to come to their festivals to give one performance only. At the same time, Bunker tries to make it a worthwhile exchange and networking opportunity for artists to stay the entire week, even if they are only performing once. Often they include workshops and other enrichment activities on their programme to create another layer.

Borut Jerman's organisation [PiNA](#) (SI) works in a lot of fields – mobility, creative industries, social responsibility, entrepreneurship. Through their project **Pina Terminal**, they have been supported by Youth in Action and Erasmus+, moving 60 people a year. In the project [Creative Climate Leadership](#) supported by the Creative Europe programme, they worked with UK charity Julie's Bicycle to create training courses in Wales and Slovenia with an aim to develop leaders who can move the sector towards more sustainable behaviour.

In the continuation, panellists voiced the importance of individual and social/political awareness that leads to action, calling for a simultaneous approach for reaching the same goals that is bottom-up and top-down. Is such a thing possible? **Borut** feels confident that

by combining its awareness about sustainability and environmental issues with its creativity, the cultural sector has a lot to offer in terms of solutions. **Alma** sees that the problem is the solution at the same time. We live in a world that is not fair and not just. The panacea is the way to help, the exact thing that helps the sector. It's too huge of an expectation of the creative field. It is not only the CSS's problem or responsibility; all sectors are travelling. She questions why the sector that is the least powerful should be the one to take on this big burden? **Gareth** agrees that responsibility lies at all levels. While keeping the environmental impact in mind, something that came to the forefront of everyone's minds during the conference, he also thinks we need to keep in mind the societal impact of our mobility endeavours. **Ursula** takes into consideration the impact on the artists, especially for those coming from outside of EU or who haven't had many mobility experiences. She tries to fill in the gaps. She also reminds us that when we vote, we can also affect some change.

In terms of concrete things that we can do to "act responsibly", **Borut** suggests, travel a little bit less but travel responsibly. If you go somewhere, try to make an impact. Use your mobility, fill in your programme as much as possible. Says **Gareth**, consider questions like who is travelling? Is the right person travelling? Will they get value from that? **Ursula** proposes communicating our societal impact can help to raise awareness. **Alma** believes that mobility should be artist led, not producer led. To find the right scheme for the right artist. If people can travel, do they wish to travel? Some travel all the time, some cannot travel, it's good to make an effort so they can if they choose. She also mentions that sometimes the artistic concept can be adapted to integrate local people into a performance instead of an entire large company travelling. This can add another layer of impact. **Borut** remarked that in Slovenia, we don't have the infrastructure to support being more ecological. In Wales, it is possible to find eco-friendly accommodation that is not considered luxury. Building awareness on all the levels could bring about positive change in such offerings.

Gareth reminded us that we haven't mentioned the content. Is the content more inclusive because of mobility? Are audiences more inclusive? Sometimes the outcomes are over the long term. Sometimes the inspiration can take 10 years to manifest. We cannot know in advance the experience that we will make out of an opportunity for mobility.

In closure: The reality is that many different positive and negative impacts can come out only after years. Face-to-face cooperation brings positive impact. Results that last.

Even though we believe in it, is it really necessary? The right person, the right activity, the right destination, the right timing. Better planning, better organisation, more responsibility.

Panel 4 – Impacts of practising mobility

By hearing about failures, we can learn how to avoid the same mistakes

As **Magdalena Mullerova**, [Arts and Theatre Institute / CED CZ](#), talked with the panellists in this last discussion, it was clear that the mobility aspects of the panellists' projects have all grown out of a need to fill in the gaps and create new connections in communities and beyond. At the same time, many artists and cultural professionals (or the organisations who are organising their mobility experiences), encounter bureaucratic issues that can often hinder their free flow across borders, especially individuals who are not from EU or when EU citizens venture beyond the Schengen Zone.

As **Mafalda Sebastião** from [Polo Cultural Gaivotas Boavista](#), a project of the Lisbon City Council (PT) says, the former-primary-school-turned-artist-creation-centre where she works came about from a need to understanding what was lacking in the city of Lisbon: spaces for artists. Their mission is to give resources: creation rooms, artist residencies in 4 apartment, co-working space, as well as a new initiative offering special “forest homes” to foreign or Portuguese artists to develop a work in connection with Lisbon. At the same time they serve artists through exchange programmes, an AIR platform, an OTM Mobility Info Point and help artists deal a lot with the bureaucracy that comes with mobility, especially that related to visas, social security, health care and taxes.

Mitja Ličen sees the work of NGO [Goga Publishing House](#) (Novo mesto, SI) as providing doors to the content (Slovenian and foreign literary works) that they publish. Those doors can be: the bookstore they own, or through partnerships with schools, hospitals, libraries, or beyond, through the organisation of 3 festivals (short stories, street theatre, summer) and, for the last 13 years, a writer-in-residence programme. All of these activities bring the authors and books closer to the community and vice versa. Through the EU project **Reading Balkans**, their mobility model provides a network of residence programmes and dissemination activities.

Vida Meić told us about the project [CreArt – Network of Cities for Artistic Creation](#) in which the 2000-member Croatian Association of Visual Artists (HR) takes part. The CreArt network of 12 partner cities is a state-city-public initiative woven for citizens, with various models of mobility and exchange, including AiR programmes and touring exhibitions. A main exhibition held every year in 3 partner cities, featuring 1-2 works from every partner country. Through CreArt, 14 artists from Zagreb have had the opportunity to participate and 10 artists have come to Zagreb for various trainings by pairing with local artists. She sees sustainability of such projects as the key.

Martina Hájková from the Arts and Theatre Institute (CZ) shared a new project funded by the Ministry of Culture of the Czech Republic, [Mobility Info Point/CzechMobility.info](#), which has been in place since May 2018. While its main goal is to deal with incoming/outgoing mobility of Czech artists/arts organisations, they’ve come to see that many organisations are dealing with other related issues such as taxes and copyright law. For example, some support programmes have a policy of using trains or buses for journeys under 700km, of course, when dealing with cultural mobility in the time of climate change, it can be a paradox when following financial guidelines and trying to do a cost/benefit analysis for small arts organisations who are struggling with budget discipline and sustainability issues. In just a short time, they’ve started to re-evaluate the goals of the project, based on the needs of the local Czech culture scene.

As the discussion continued, the panellists shared the many complications they have encountered concerning not just shorter-term mobility for artists and cultural professionals, but also the longer-term mobility that comes in the form of going to live and work in another country for more than 3 months. Ideally, this should function easily in Europe, but because of the precarious status of artists and cultural workers, in practice it can make it difficult for them to prove a steady source of income or acquire the other documents they need for acquiring residency in a different country.

Fortunately, as we learnt on Thursday’s panel about Information and Consultancy Provision, networks like **On the Move** and its Mobility Info Points (such as Polo Cultural Gaivotas Boavista, Dutch Culture and CzechMobility.info) and **Your Europe Advice** are good places to start when trying to tackle the bureaucracy and multitude of questions related to that side of our mobility. Being organised as networks also means that their members are devoted to sharing knowledge across borders to help us cross borders.

Epilogue

Let's continue the discussion – what about a (SLOW) MOBILITY MANIFESTO?

At the conference, I was asked to give a summary at the end. The following is an updated and edited version.

As (creative) humans, we don't really like either/or situations. Dr. Bogataj's talk on Thursday sent many of us into a tailspin of sorts when she said, "Mobility is great, but ..." and then listed all the dangers and impacts of our travels on the environment, our health and the health of other inhabitants of the planet. We were crying to ourselves: "But we can't just stay at home!" On Friday, we heard more about the artistic issues that can arise with mobility – issues of copy/paste, generic programmes, the lack of understanding about the role of the artist participating in them and their needs while participating in residencies or exchange programmes from the experiences of an artist and a curator. We also heard about the social-political issues of who travels, why and to where, as well as for what purpose and varying opinions about how to measure the results. It's clear that if we are forced into an either/or position, none of us feel very free in that decision or in our actions, as if we must give up mobility completely or feel guilty about our mobility activities or that we must once again subject the arts and artists to be the mediators of social change.

Indeed, this question of the role of the arts and artists today could be the topic of another conference, so for now we stayed only on the level of questions – questions that we add to our increased awareness of our environmental and social impact.

But these very questions are what can drive our decision-making in the future as we integrate this new information and test and (re)affirm our practices. So instead, we might consider changing that phrase to "Mobility is great, and ..." and thus follow that *and* with the list of things that we would like to keep in mind.

If you start to be aware of how your ideas about mobility are shaped, you might take a moment to observe the spaces of airports and the advertising in them and maybe contrast them with the messaging and organisation of train stations. If we look at the messaging about flying and world travel, pay attention to the ads in the airports as well as in in-flight magazines. Compare and contrast them with those in your local train station. Could we consider a disruption in that type of messaging?

Dr. Lučka Kajfež Bogataj calls for innovation at all levels. Suggesting that airfare tickets cost more to offset the damage we do when we fly. That's not to say we should never fly, but instead: **How can we be more aware of what we are doing and the impact that our choices make on the society and environment as well as our own personal health and well-being?**

Perhaps this innovation needs to take the form of a disruption.

In 1986, the Slow Food organisation started a worldwide movement about the importance of sustainability in our eating habits. Is it time to start a SLOW MOBILITY movement? Could we perhaps consider creating a **mobility manifesto**? What would such a document contain? Is this a task that we could take back to our organisations, artist associations, professional networks and working groups? Fatima Avila proposed that perhaps adding a point or two on environmentally-conscious mobility to the [Canary Islands Declaration on Artistic and Cultural Mobility](#) (2014).

We might consider how we could attempt to lower our kWh/day consumption in the areas of transport. A good place to look is the website [Carbon Footprint](#) which helps you to calculate your annual carbon footprint as well as offers ways of offsetting it. What if instead of frequent flyer miles, there was a frequent flyer tax? Or if one could use frequent flyer miles not to buy luxury items but to plant a tree, support ecological business development or other

environmentally-friendly actions? What if people used their status to influence doing good for the planet and not having luxury for themselves? Nowadays low-fare airlines have taken the place of rail travel, especially for youth, who now hop around Europe by plane instead of hopping on and off of trains. Obviously these measures are beyond our sector, but we can start by raising awareness about the needs and issues in our local and global communities.

Participants at the conference took part in an intense 2-day experience of learning and networking which they will surely be able to take back to their colleagues and cities. Hopefully this report has given you further insight as well. This discussion will be continued at a conference organised by Arts and Theatre Institute (ATI) in cooperation with OTM, [Culture of Mobility in the Time of Climate Change](#), in Prague on 25 April. You can even listen to it live stream.

In the words of **Gareth Lee**, “we leave feeling more connected and aware”. This connectivity comes with the knowledge that our actions affect a larger network of human and other living beings, systems and practices across many sectors and that through our connectivity we can have a stronger and more positive impact on the work that we do.

Perhaps there’s a new hashtag we could also use: **#Creativity4Mobility**.

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Motovila is a non-governmental and non-profit institute based in Ljubljana, Slovenia that operates in the public interest in the field of culture. Its mission is promoting international and cross-sectoral cooperation in the cultural and creative sectors. Motovila's programme includes information, consultancy, training and advocacy activities aimed at strengthening capacities and internationalization of the cultural and creative sectors. Motovila is a member of Culture Action Europe and On the Move networks. The Mobility4Creativity conference was realized in the frame of Creative Europe Desk Slovenia, the national contact point for the EU Creative Europe programme, hosted by Motovila.

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