
Cultural Mobility Forum 2022 – in Helsinki, Finland and online

WEDNESDAY 25 MAY 2022, 9.00-17.00 (EEST TIME)

The first yearly Forum is hosted physically by Nordic Culture Point in Helsinki, Finland and online by Howlround, both On the Move members.

Why a cultural mobility forum?

On the Move is the international information network dedicated to artistic and cultural mobility, currently gathering 60+ members from 27 countries and representing the interests of 1870+ affiliated organisations and individuals in Europe and the world. Co-funded by the European Union, On the Move aims in 2022-2024 to support all mobility stakeholders to build responsiveness to global interdependencies and challenges, including social and societal ones.

As part of its multiannual programme, each year On the Move proposes a Cultural Mobility Forum to collectively investigate international artistic and cultural mobility trends. As a unique knowledge platform, the network works together with its members and partners to design thematic panel discussions. These in turn address the main points from On the Move's annual Cultural Mobility Yearbook monitoring mobility opportunities and funding schemes, analysing flows and obstacles, and raising awareness of burning issues.

Focus 2022: digital mobility

The Covid-19 crisis has brought transnational cooperation almost to a halt. As researcher Milica Ilić has written, this disruption is bound to have consequences that will mark the sector for years to come. With little or no international travel, arts professionals are turning to their local environments, further changing the landscape for transnational work, and accelerating a trend which in some countries was already in motion due to political shifts or ecological concerns. The full effects of these changes are yet to be understood but could potentially have lasting consequences for a generation of artists, in particular those from less privileged environments where mobility, more than a choice, is a necessity.

The mobility of European artists and culture professionals is a topic that has been written about and investigated for many years. As a result, it has long been known that information can be difficult to access, and that support schemes and opportunities are unevenly distributed within our sector at both European and international levels.

Covid-19 and the lockdowns, curfews and closed borders that have come with it have deeply impacted international cultural mobility, with most on-site cultural activities shut down. New and/or revisited forms of transnational cultural projects have taken place online but offer only a very partial replacement for what existed before the pandemic, and often offer very limited funding support for the artists involved. Nonetheless, we have seen many forms of digital cultural mobility arise, and felt the need to discuss the changing nature of working practices and mobility flows in the culture field.

As On the Move President Marie Fol has observed, there have been many debates on the value of international mobility and physical encounters, as well as on digital practices – their limitations and challenges as well as their joys and opportunities. While acknowledging that cultural mobility has suffered from a wide range of problems in the past – ranging from unequal access to funding to unnecessary administrative burdens – several voices have observed that digital mobility could open new pathways and answer pressing needs in relation to issues such as diversity, inclusion, access, and the need for more balanced power relations. Is the digital shift providing all that it seems to promise?

SCHEDULE (subject to change)

WEDNESDAY 25 MAY 2022, 9.00-17.00 EEST

Venue: Nordic Culture Point, Kaisaniemenkatu 9, Helsinki

Online: Howlround, <https://howlround.com/upcoming-livestreams>

- 8.30 Opening registration desk for participants
- 9.00-9.30 Welcome speeches and introduction:
Marie Fol, President of On the Move
Ola Kellgren, Director of Nordic Culture Point
- 9.30-10.45 Panel: 'Digital cross-border artistic collaboration'
Moderator: Chiara Organtini, performing arts curator and project manager
(Italy)
Speakers: Petra Hannus, culture programme, Goethe-Institut (Finland)
Alma Salem, independent curator and founder of Sixth Space
Contemporary Arts Touring Curatorial platform (Canada)
- 11.00-12.15 Panel: 'Digital international professional development'
Moderator: Marta Keil, performing arts curator and researcher (Poland)
Speakers: Hege Knarvik Sande, director of Performing Arts Hub Norway
Abi Tariq, independent artist and communication manager at
Council.art and AFIELD fellowship (France)
- 12.15-13.15 Lunch break
- 13.30-14.45 Panel: 'Digital environmental sustainability'
Moderator: Irene Garofalo, advocacy officer at ELIA (The Netherlands)
Speakers: Gwendolenn Sharp, founder of The Green Room (France)
Piia Rantala-Korhonen, director of Oulu2026 (Finland)

-
- 15.00-16.15 Panel: 'Digital inclusion'
- Moderator: Sophie Dowden, project and fundraising manager at the European Choral Association – Europa Cantat (Germany)
- Speakers: Ceyda Berk-Söderblom, artistic director of MiklagardArts (Finland)
 Yamam Al-Zubaidi, independent researcher (Sweden)
- 16.30-17.00 Conclusions and perspectives
- Marie Le Sourd, Secretary General of On the Move
 Ouafa Belgacem, CEO and co-founder of Culture Funding Watch,
 host of the 2023 Cultural Mobility Forum in Tunis
 Mary Ann DeVlieg, Founding President of On the Move
- 17.00-19.00 Celebratory cocktails to mark On the Move's 20th anniversary

DIGITAL CROSS-BORDER ARTISTIC COLLABORATION

We have all seen that arts professionals have altered their practices and that the creation, production, and distribution of artistic work has increasingly explored digital spaces and tools. Trends that existed before in a minor key have become predominant: from researching and creating remotely to working online with artistic collaborators; from experimenting with digital ways of presenting or promoting work to creating work specifically for the internet.

Moderator:



Chiara Organtini (she/her) is a curator and project manager passionate about performing arts and hybrid formats that go beyond traditional genres and challenge the notion of spectatorship.

For the past ten years she has worked on the artistic programming of Terni International Performing Arts Festival, and within the management of CAOS Centro Arti Opificio Siri in Terni, a former industrial venue turned into a hub for creation and multidisciplinary research. Her work focuses on the relationship between artistic experimentation and urban regeneration, and on artistic creation as its own kind of public space and

as a new fabric of social relation.

She has been part of international projects such as Miniatures, Dance Moves Cities, Now, and IN SITU, has co-curated research and collective residencies with artists such as Half a House, Foresta, and How to be Together, and has promoted audience development and diversification paths for public bodies and institutions. In 2019 she joined Santarcangelo Festival, working specifically on the coordination and curation of the large-scale international cooperation project BEPART funded by Creative Europe.

Recently she was part of the RESHAPE project and collaborated with WpZimmer in Antwerp for an immersive residency with 10 artists on the notion of commoning. Since January 2022 she has been working as project manager and curator at Lavanderia a Vapore, a research space whose mission is to support artistic development in the field of dance and embodied knowledge and to bring about a paradigm shift in the field.

Speakers:

Petra Hannus (she/her) is a coordinator of the cultural programme of Goethe-Institut Finland, taking care of projects in the field of theatre, dance and music as well as interdisciplinary projects. In accordance with the mission of the Goethe-Institut to support and encourage international cultural exchange, she has worked particularly on giving visibility to silenced knowledge, on challenging hegemonic narratives, and on considering other possible perspectives when shaping the programme. Thus, Hannus has a strong focus on projects that deal with diversity and is engaged for example in the working group of the #StopHatredNow platform. She is particularly dedicated to formats like residences and co-productions and launched the 'Breakfast@Goethe' encounter format. At Goethe-Institut she has been working on cross-national projects such as The Right to be Cold, which focuses on indigenous rights and environmental justice in the Arctic. She is also part of an internal network of colleagues that works to envision a more sustainable Goethe-Institut. In that sense Hannus has been working for new approaches and formats in the field of sustainability, in order to make the mobility of artists fairer, greener and more inclusive.



Alma Salem (she/her) is a Syrian-Canadian political curator and human rights defender with a legacy of over a quarter of a century of devotion to serving the arts, peace and freedom. She does arts and politics wearing two different hats while exploring disparities and synergies between these two spheres. A recognised artist, researcher, and international cultural relations champion, she is rooted in the Arab World, yet takes wing in Europe, the Americas, and beyond. She fostered partnerships and nurtured persecuted artists' circles during the Arab Spring. From London to Paris, from India to Seattle, New York to Beirut, Morocco to the Netherlands, the Bozar Museum in Brussels to Canada, and Zaatari camp, she has toured internationally with her

roaming hybrid exhibitions, experimenting with new media and mediums, bringing Syrian artists to work together in a total absence of 'geography', daring ground-breaking artistic interventions, and opening unconventional and taboo conversations.

Awarded as a permanent fellow of the Maryland Institute and the Arts Leadership think tank in Washington DC, and as the Guest of Honour to India's Art for Social Justice festival AAVAZ, Salem is a feminist militant who since 2019 has lead on a partnership between WILPF - Women's International League for Peace and Freedom and Global Affairs Canada as the executive director of the Syrian Women's Political Movement aiming to empower Syrian women to achieve democracy, participate in political spheres, and inform global policy. She also focuses her current artistic practice on feminist issues.

Delving deeper:

- Anna Karnaukh, Daryna Zhyvohliadova (lead): [Handbook – Cultural Relations in the New Normal](#). Cultural Relations Platform/Ukrainian Institute, 2021.
- Marta Keil: ['Notes and Reflections On "How To Be Together?"](#)', from the digital conference 'How to be together? Conversations on International Exchange and Collaboration in the Performing Arts', Tanz im August / HAU Hebbel am Ufer and Zürcher Theater Spektakel, August 2020.
- Marie Fol: [Virtualised dance? Digital shifts in artistic practices](#). EDN, August 2021.
- Milica Ilic: [Dance Mobility in Times of Fracture: Experiencing the Framework of Fragility](#). EDN, September 2021.
- Ant Hampton, Caroline Barneaud: [Showing Without Going](#), Théâtre de Vidy-Lausanne, 2021.

DIGITAL INTERNATIONAL PROFESSIONAL DEVELOPMENT

In the past two years, cultural stakeholders have faced the many impacts of the Covid-19 pandemic, from dealing with restrictions on training and learning to discovering new contexts and ways of networking. They have built emergency responses to cope with unprecedented times and to support arts professionals maintaining international relations, while also helping them develop new skills and knowledge.

The needs of arts professionals meanwhile have broadened and intensified. They have become more complex and more radical, expanding to include the need to acquire new skills in order to navigate this period of uncertainty, and new digital opportunities to connect with peers and potential partners.

Without replacing cross-border mobility, can online training, learning, coaching or mentoring activities better accompany innovation, solidify on-site experiences, or even allow a fairer access to resources?

Moderator:



Marta Keil (she/her) is a curator, dramaturg and researcher based between Warsaw and Utrecht. Her practice is focused on processes of instituting and on redefining modes of working transnationally in the performing arts field. At the moment she curates the artistic research project *Breaking the Spell*, focused on artistic practices of being-with and co-produced by Residenz Schauspiel Leipzig, München Kammerspiele, Performing Arts Institute in Warsaw, and Vooruit in Ghent. She also cooperates currently as a mentor for the *Shakedown* project hosted by Homo Novus Festival in Riga and Rosendal Teater in Trondheim. She has edited several books, including *Choreography: strategies* (together with Joanna Leśniewska, 2021) and *Reclaiming the Obvious: On the Institution of the Festival* (2017). She holds a PhD in Culture Studies and is member of the Performing Arts Institute (InSzPer) collective in Warsaw.

Speakers:

Hege Knarvik Sande (she/her) is the CEO of Performing Arts Hub Norway (PAHN), a national competence centre promoting the performing arts scene domestically and abroad, emphasising independent performing arts. Performing Arts Hub Norway functions as a performing arts advisor for the Norwegian Ministry of Foreign Affairs and also manages the Ministry's travel grant system for Norwegian performing artists performing abroad. Sande has a master's degree in Theatre Studies and a bachelor's degree in political science from the University of Oslo (2013). Sande has extensive experience in organisational development and political advocacy, and in recent years has worked as a culture leader in the field of art and culture in Norway. Sande took the initiative to develop Norway's first cultural policy meeting place, Kulturytring, when she worked as Secretary-General of the Norwegian Cultural Forum. Sande started in her position at PAHN in September 2021.



Abi Tariq (he/his) is an artist and cultural worker born in Karachi and based in Paris. As communication manager for Council – an art organisation founded by Grégory Castéra and Sandra Terdjman in Paris – Tariq currently focuses on the project AFIELD, a network of social initiatives from arts and culture. Through an international fellowship programme, AFIELD supports artists and cultural practitioners who develop social initiatives that benefit communities within and beyond the arts field. Tariq's conceptual practice confronts issues of power, privilege, vulnerability, and social expectation through performance art. In 2017, with the support of the Cité Internationale des Arts, he designed the roleplaying performance *Middle-Man* to bring works by French artists Virgile Fraise, (LA)HORDE, and Jean Hubert to the first Karachi Biennale. Since 2014 Tariq has also been collaborating closely with Australian artist Honi Ryan's international performance project, the *Silent Dinners*.

Delving deeper:

- Claire Rosslyn Wilson: ['Culture and the Sustainable Development Goals: Shaping perceptions and inspiring change'](#). Culture 360 ASEF, 2017.
- IDEA Consult: [Rewiring the network](#). IETM, 2021.
- Joris Janssens: ['How to facilitate a remote brainstorm with 60 people?'](#). RESHAPE, 2020.
- Dirk de Wit: ['Reshaping Zagreb Intensive: How We Switched From Physical to Digital'](#). RESHAPE, 2020.

DIGITAL ENVIRONMENTAL SUSTAINABILITY

The crisis caused by the Covid-19 pandemic has accelerated processes of transformation that had already been set in motion by ecological, political, technological and social changes. It has raised awareness of a number of burning issues, such as the shift to digital work, our relationship to the environment, and the ecological crisis.

Even though environmental concerns have entered cultural discourse and shaped the content of much artistic work, organisational models that are respectful of the environment are yet to become widespread. Entire segments of the creative value chain were digitalised, but as recent reports have highlighted, digital does not mean intangible and we need to question the growth, efficiency and uses of digital technology in a finite world.

Is digital mobility compatible with environmental sustainability?

Moderator:



Irene Garofalo (she/her) is advocacy officer at ELIA, the globally connected European network for higher arts education. In recent years, she has worked on ELIA's behalf for SHIFT, a collaborative project which provides training (and training materials) for cultural leaders on the implementation of the UN Sustainable Development Goals. She was one of the coordinators of the SHIFT strand on environmental sustainability. Next to leading ELIA's advocacy actions and contributing to collaborative projects in the cultural and educational fields, Garofalo often participates in the organisation of international conferences and events. She previously worked for InScience – International Science Film Festival Nijmegen.

Speakers:

Gwendolenn Sharp (she/her) is the founder of The Green Room, a non-profit organisation developing strategies for environmental and social change in the music industry. She has worked with cultural institutions, festivals and environmental NGOs in Poland, France, Germany and Tunisia and has diverse experience in concert production, tour management, project design, international cooperation, and developing tools and strategies. Since 2016, she has been co-creating solutions with associated musicians and technicians towards low-carbon touring, carrying out assessments, awareness-raising, and operational training regarding sustainable practices for the cultural sector. In 2019, she contributed to the operational study *Mobility Scheme for Artists and Culture Professionals in Creative Europe Countries* (On the Move for i-Portunus). Gwendolenn is an assessor for A Greener Festival (UK), a JUMP fellow (2019), and a Keychange 2022 innovator.



Piia Rantala-Korhonen (she/her) works as director and Advisor to the Mayor in the city of Oulu, responsible for International Affairs and the bidding office of Oulu2026 European Capital of Culture. She has worked with art and culture in many organisations on national and international levels. Born in Helsinki, Rantala-Korhonen now works and lives in Oulu, Finland. She holds a Master of Science degree from the University of Helsinki. She has completed postgraduate studies in Governance, Leadership and Management.

Delving deeper:

- Irene Garofalo (lead): ['Taking The Lead in Climate Action'](#), SHIFT Culture, EMC, 2021.
- Hugues Ferreboeuf (dir.): [Déployer la sobriété numérique](#). The Shift Project, 2020.
- Piia Rantala-Korhonen and Samu Forsblom (dir.): [Cultural Climate Change – Oulu 2026 ECoC Candidate City Bid Book](#). Oulu2026, 2021.
- GreenIT.fr: [Digital Technologies in Europe: an environmental life cycle approach](#), December 2021.
- Vijay Mathew: ['Streaming in the Just Transition'](#). Howlround, 2021.
- Kimberley Derudder: ['Which video conferencing mobile application to reduce your impact?'](#). Greenspector, 2021.

DIGITAL INCLUSION

The Forum aims to unite the cultural sector around and advocate for a qualitative vision and progressive approach to artistic and cultural mobility, considering equity, diversity, inclusion and accessibility standards.

Analysing the calls for mobility circulated by On the Move, we observe that 'digital' or 'online' is another country, and yet not necessarily an accessible one, seemingly duplicating existing borders and old divisions between privileged and less privileged contexts. On the one hand, technology depends on equipment and infrastructure, which is unevenly distributed and does not necessarily facilitate the diversity of content available and discoverable online. On the other hand, language, skills or geographical location can also make it harder to discover online cultural content reflecting cultural diversity. Digital skills are not evenly acquired by all ages and social groups. Disabled people are in a particularly difficult situation, since tools and formats are often unsuited to their specific needs.

Moreover, digital inclusion refers to the process of bringing people from marginalised groups into decision making processes, activities, or positions of power. To quote project manager Sophie Dowden, 'inclusion is the result of welcoming, respecting, supporting, involving, valuing and empowering those around you regardless of their background or characteristics and according to their needs'. How can digital mobility be truly inclusive?

Moderator:



Sophie Dowden (she/her) is the project manager of the European Choral Association, based in Bonn, Germany. As a partner in the Erasmus+ SHIFT project, she led the intellectual output on Sustainable Development Goal 10: Reduced Inequalities, developing resources to support cultural organisations in making their governance and activities more inclusive and accessible to people from marginalised groups. Sophie was formerly Policy Officer at Culture Action Europe and has worked with the Council of Europe on Strategy 21, the European Heritage Strategy for the 21st Century for social, territorial and

knowledge development. Sophie holds a Masters in World Heritage Studies from the University of Birmingham, in her native UK.

Speakers:



Yamam Al-Zubaidi (he/his) is an independent researcher, specialised in European equality law and diversity with a focus on the cultural sector. He has extensive experience in Swedish and European equality law, including over 10 years of experience with the Swedish Equality Ombudsman.

Yamam has previously worked as the Equality and Diversity Manager at the National Theatre of Sweden. He is the author of the first Swedish National report on equality data. He was assigned as the Swedish National expert in equality data within the working group 'Equality data collection in the EU' (2015 – 2016) delivering expertise to the European Commission. He is

currently assigned as an expert with the European Expert Network on Culture: The European Commission – DG Education and Culture (2021 –). Yamam speaks Arabic, English, Russian and Swedish. He holds a Master of Arts in Decision, Risk and Policy Analysis (Stockholm University).



Ceyda Berk-Söderblom (she/her), an award-winning arts manager, curator, festival programmer, entrepreneur, and expert of DEI, is the artistic director of MiklagardArts, a facilitator for promoting transnational and transcultural collaborations. With over 20 years of experience in the arts, Ceyda has specialist knowledge in programming, curating, cultural branding, fundraising, sponsorship, advocacy, lobbying, change, and DEI management. Her advocacy work, which focuses on diversity, equity and inclusion in arts and culture, is influenced by her experiences as a

foreign-born arts professional in Finland. In 2020, she worked as an expert in a working group on cultural policy, immigration and cultural diversity appointed by

the Ministry of Education and Culture in Finland to prepare policy guidelines. She holds a 'Bene Merito' honorary distinction from the Republic of Poland.

Delving deeper:

- Yamam Al-Zubaidi (lead): [In search of equal partners – On being a SWANA artist and cultural worker in the EU](#). Culture Action Europe, 2021.
- Sophie Dowden (lead): [SHIFT Handbook on Inclusion](#). European Music Council, 2021.
- Magdalena Pasikowska-Schnass: [Briefing – Digital cultural diversity](#). European Parliament Research Service, 2021.
- Claire Cunningham: ['Conflict of Interests'](#). Bündnis internationaler Produktionshäuser.
- Magdalena Pasikowska-Schnass: [Briefing – Digital culture – Access issues](#). European Parliament Research Service, 2020
- Norden: [Monitoring Digital Inclusion in the Nordic-Baltic Region](#), February 2022

'Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union. Neither the European Union nor the granting authority can be held responsible for them.'