

HYBRID ADVANCED

Making a Festival Fit for the Future

Digital Think Tank on 28 und 29 January 2021

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DOCUMENTATION

Supported by Senator für Kultur Bremen

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HYBRID ADVANCED - Making a Festival Fit for the Future

Digital Think Tank on 28 and 29 January 2021.

// Essay by Katrin Ullmann

They could choose to huddle, retreat or bury themselves. They could - like hedgehogs, bears and bats, for example - simply go to sleep. Until spring comes, until the pandemic is over or at least has subsided, until it's worth it to produce and enter the stage again, until it's worth it to make art and live again. Instead, they meet digitally, exchange ideas and reflect on new forms and structures of producing, presenting and making festivals as part of a dance-specific think tank. They see the crisis less as a standstill and time of disaster than as an opportunity to take inventory. So they prepare for a future that remains uncertain. They are dance and theatre professionals - producers, festival directors, experts, artists and cultural workers from all over the world.

The invitation to this digital working meeting, which took place on 28 and 29 January 2021, was extended by TANZ Bremen. The biennial festival had to be cancelled last year due to the pandemic and is to be made up for as soon as possible. But beyond that, artistic director Sabine Gehm and her team, consisting of Ulrike Steffel (project management think tank), Sabine Beyer (organizational management) and Karolin Spohr (project assistance), are taking on the challenge of rethinking the necessary international cultural exchange and thus making it fit for the future. Sophia Herzog, technically supported by Emre Göle, will lead through the extensive program of these two days. Together with the Dachverband Tanz as a cooperation partner, TANZ Bremen has invited a dozen experts to this think tank in order to develop new visions and perspectives for action in exchange with each other and in discussions and working groups with a total of about 60 participants. After all, Sabine Gehm made it clear in her welcoming speech that it felt wrong to carry on as before.

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RETHINKING INTERNATIONAL COOPERATION

Based on a first exchange of experiences on the topic of "Rethinking International Cooperation", a task that every participant was forced to face in the context of last year's pandemic, the agenda continued with the focus on: "Shaping international cooperation sustainably" and "Alternative places of assembly and digital spaces of possibility". The two digital meeting days thus follow the dramaturgy: stocktaking and exchange, concrete possibilities and hopeful visions.

A quick and charming speed networking serves as a warm-up, for which Jana Grünewald from Dachverband Tanz Deutschland throws all participants into a three-person break-out room for four minutes each. Short get-to-know-you rounds are followed by friendly lightning discussions and relaxed small talk among professionals. In the following five impulse lectures, central protagonists from the dance and performance scene will give insights into how they deal with and work during the crisis.

The first speaker is Serge Aimé Coulibaly, a dancer and choreographer from Burkina Faso and founder of the Faso Danse Théâtre. He also sees the pandemic as a great opportunity to develop the arts. For him, one of the main focuses now is on strengthening the regional, local market - as opposed to the global one. Now it's a matter of making art accessible to local people, among other things, so that the money stays local. For him, the crisis has led to a much closer, digital exchange

with other African dancers and choreographers. And thus a "rethinking of anchoring our work in our country".

Stephanie Thiersch, choreographer and founder of the dance company Mouvoir in Cologne, thinks aloud about the big "Re", which for her is almost inflationary in such beautiful but increasingly redundant words as Re-thinking, Re-organizing, Re-peating, Re-adapting, Re-load-Funding. She feels that during the Corona crisis there was a "frenzied standstill", to use Paul Virilio's phrase, which in part allowed her to work more intensely and continuously with her team. The reorganization of the touring business is her focus as well. One of her central questions describes a dilemma: "How do you tour less while maintaining visibility?" This apparent paradox will be frequently mentioned and intensively discussed in the further course of this digital working meeting.

Virve Sutinen, for example, artistic director of Tanz im August since 2014, is also driven by this question, along with the disarming phrase "the only certainty is uncertainty", as is Line Rousseau, who founded the Dutch creative agency A Propic in 2005 and has headed it ever since. Rousseau doesn't want to return to what she calls this "Speedy Gonzalez style", this hectic, driven, neoliberal way of producing art. But what alternatives are conceivable? A great responsibility lies with the festivals, Rousseau thinks, where the global can and must mix with the local - mix into a genuine, intensive exchange. Accordingly, she calls for future cooperation along the lines of: "no exclusivity, no one-time performance, green mobility and green programming". Marie Le Sourd, Secretary General of the Brussels-based information network for cultural mobility "On the Move", agrees with her. She also sees an urgent need for thinking away from festival hopping as well as fairer working conditions that would make the vulnerable system of independent artistic work less precarious.

In four subsequent break-out rooms, the topics of these short impulses (New presentation formats for festivals // International touring - changes, possibilities // Artists - restrictions - how do we want/how can we work? // Mobility and funding) will be deepened in smaller discussion groups. Under the overriding demand for more sustainability, organizational and financial issues will be weighed, as well as artists' time management and their intrinsic need for visibility, which in turn is linked to the reception by audiences and the press. Coordinating European touring, promoting stronger, solidarity-based cooperation between production and presentation houses, and making festival invitations less exclusive and more transparent instead, are the first feasible approaches and essential steps towards sustainability.

However, an unquenched longing for normality also resonates in all discussions. There is the painful missing of the theatre as a social space, the concern whether and how the audience can be mobilized again from its months-long sofa lethargy, and everyone is missing the long-lost, uninhibited togetherness. For "meeting people also means becoming aware of oneself", as Serge Aimé Coulibaly aptly states at the end of this first thematic block.

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MAKING INTERNATIONAL COOPERATION SUSTAINABLE

The second thematic focus, which follows in the late afternoon, is entitled "Shaping international cooperation sustainably". The organizers invited Jacob Sylvester Bilabel, head of the "Aktionsnetzwerk Nachhaltigkeit", a cross-sectoral contact point for the topic of business ecology in the field of culture and media, Monika Gintersdorfer, director and co-founder of the internationally active performance group La Fleur, as well as Fine Stammnitz, founder of the Green

Touring Network, to provide impulses. While Jacob Sylvester Bilabel's "11 Theses on the Way to a Climate-Neutral Cultural Landscape" seeks to redefine the term "sustainable" as "forward-looking", Monika Gintersdorfer uses the term sustainability to name something "that will remain and can be built upon". She, too, sees initial measures for sustainable production in stronger continuity as well as better coordination of tour schedules and the resulting extra time and networking on site. This would then have to be reflected accordingly in the funding structures for independent groups. Stammnitz, coming from the music business, presents the Green Touring Guide that she co-developed and that is available online, a guide that shows how even small changes can contribute to less greenhouse gases being released into the atmosphere - from climate-neutral accommodation for artists to regional, vegan catering from organic production. She also suggests rewarding those audiences who travel to an event in an environmentally sustainable way with "exclusive incentives" - such as behind-the-scenes insights.

The phrase quoted by Jakob Sylvester Bilabel, "The night before the new beginning is the darkest", seems symptomatic of the break-out room discussions that followed. Titled "Sustainable Curating", "Sustainable Touring", "Sustainable Forms of Presentation", and "Sustainable Funding", these are all about the difficulty of restarting. The difficulty of rebooting, of rethinking, runs through all of these talks, and quickly the first conclusion is that rethinking towards sustainability will and must entail a structural change in the art market. How can the art market be rethought and rebalanced? A fundamental questioning of the current art and culture business seems all but logical. The idea of sustainability, which is contained in such promising formulations as "fewer productions, more residencies", "fewer miles, more time", and "transparent tour planning", proves to be extremely difficult to implement in practice. There, even tentative attempts at agreements and cooperation possibilities often fail because of the fear of a loss of profile of the various production and presentation houses. And so, in order to achieve long-term change, sustainability must also be recognized and rewarded on the part of the funding channels, is the summary given by Susanne Traub, who has been responsible for theatre and dance at the Goethe-Institut's cultural department since 2012.

Short-term events and must-sees dominate(d) the art market (before the pandemic). The discussions and conversations held about rules for responsible action, about incentives, participation, competition, and exclusivity (once again) make it starkly clear how strongly cultural production (and reception) is oriented towards the neoliberal laws of the free market economy.

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ALTERNATIVE PLACES OF ASSEMBLY AND DIGITAL POSSIBILITY SPACES.

While on the first day of this think tank many thoughts were exchanged as well as some feasible possibilities and ways towards sustainability were elaborated, the second day provides concrete examples and ideas for "alternative places of assembly and digital possibility spaces". This is the title of the program that starts with Julian Kamphausen, Tina Lorenz and Heiko Grein talking about their practice to date.

Kamphausen has been artistic director of Prater Digital in Berlin since 2020. There, he and Tina Ball successfully created the first virtual exhibition and assembly performance spaces. With a specially created avatar, viewers* can visit virtual art dream worlds or, for example, the performance "I am so happy, I can't perform tonite" by Philipp Joy Reinhardt. It is what

Kamphausen calls a "digital squat" of this building in Berlin-Mitte, which is currently being restored to its historical origins.

Tina Lorenz has held the newly created position of Project Manager for Digital Development at the Staatstheater Augsburg since last year. Using the example of the opera production there, "Orfeo ed Euridice" (directed by André Bücker), she shows how virtual reality could be integrated into stage work, how Orpheus' underworld was staged as a spatial extension from the analogue. In this new way of theatrical storytelling, the audience alternately experienced the classical stage action and - via VR glasses - the underworld, into which they descended together with Orfeo. Lorenz also reports on their first experiences with feedback tools such as Twitch, on which they hosted a "watch party" in parallel to the online streamed production of Schubert's "Winterreise". The tool enables a direct exchange between the theatre and the community via an additional image and sound channel and can, Lorenz says, "counteract the isolated, solitary reception experience".

Heiko Grein actually works at the Bremen concert agency [ps]promotion. Across Europe, the promoter has realized more than 6,000 concert events, festivals and workshops and released more than 100 recordings. Since March 2020, this line of business has lain fallow and Grein began working on the IT project "Digital Stage". This low-latency audio and video service for cultural professionals aims to make the production of culture possible even under pandemic conditions. It involves programming models that can operate with no - or very little - audio delay. The software is currently in the testing phase.

Till Botterweck of Urbanscreen, a multi-award-winning production studio for interdisciplinary media art based in Bremen, Germany, will present high-light outdoor projections in which the architecture - portals, facades, entrances - itself becomes the stage. This impressive way of working requires a lot of high-quality technology, with which, however, it is then possible to create hybrid spaces of assembly. Like dancers, for example, who for a project in South Korea were first filmed in the Green Cube and then projected into a virtual stage design. When sound and film have been created on a high level, the projected performance "seems like the real thing", is how the video artist, who is currently developing a current project for the upcoming edition of TANZ Bremen, feels about it.

Björn Lengers, who with Marcel Karnapke form the "CyberRäuber - the theatre of virtual reality", reports how he programmed a virtual ballet from a data collection of movement sequences - collected before the lockdown - at the Badisches Staatstheater Karlsruhe and made it available as a virtual installation. In particular, the question of physical co-presence, which is necessary for the live experience of a theatre performance and which essentially characterizes it, emerges in Lenger's short lecture. The physical co-presence of actors and audience in the theatre (space) means - according to Erika Fischer-Lichte - nothing other than the "common [and] shared presence of actors and audience in the here and now" and thereby evokes constant interactions between audience and performers. "Physical co-presence can also be virtual", is Lengers thesis. In virtual space, he says, it is primarily a matter of appropriately labelling avatars to make protagonists* and audience members distinguishable from one another. "We need different elements to feel the physical presence of the other in a space. The senses cannot be imitated in digital space - yet", Lengers notes. He concludes by saying that he sees viewers in virtual space more as "witnesses" and "not necessarily interacting" with the performers.

Curator Jeanne Charlotte Vogt and media artist Gloria Schulz conclude this program focus with insights into the festival space "GreenHouse NAXOS". Based on questions such as "How do you organize digital festival spaces?" and "How do you translate different opportunities for encounters

into individual digital tools?", they created an interactive, augmented reality studio and thus the prototype of a virtual festival centre at Frankfurt's Künstlerhaus Mousonturm in October 2020. With the "GreenHouse NAXOS", NODE20 - the biennial festival "Forum for Digital Arts" - and the theatre "studioNAXOS" created a virtual greenhouse for ideas. The open digital space invited visitors to co-design this cultural space, to experiment with the architecture, to plant it virtually and to build the theatre space of their dreams. There were digital meet-ups, workshops and installations - "the space was actually chaotic", says Jeanne Vogt happily. After all, chaos tells of (non-programmable) life. The analogue counterpart - Frankfurt's Naxoshalle - provided further interactive offers during the three-day forum. A greenhouse served as a VR portal and formed the bridge between the physical space and the virtual GreenHouse.

In without exception all these stimulating and exciting lectures and project presentations of the think tank, the numerous opportunities and possibilities of the digital, of digital theatre mediation are shown, the Corona pandemic - despite all the abandonment - is named as a good digital driver. In the discussion rounds that follow, the limits of the digital are questioned above all. There are questions about the audience community and the necessary physical co-presence. Since physical co-presence can currently no longer be guaranteed, the theatre is challenged to develop new ideas and formats, it is challenged to form new communities, and thus perhaps also to reach an audience that was previously rather distant from the theatre. But: What does a digital theatre evening need, what can it do? And: How much space can be created in the minds of the audience alone?

Even if there are still no definitive answers to all these (and many other burning questions), the Corona crisis at least shows, and this becomes more than clear during and after this intensive digital working meeting, that this crisis has by no means caused a state of shock in the performing arts. It has not caused a months-long hibernation, but has stimulated constructive reflection and valuable exchange: on one's own artistic work, on festival structures and funding tracks, on digital theatre forms, international collaboration, on sustainability, transparency and (digital) networking.

SUMMARY HYBRID ADVANCED – DOCUMENTATION

// WRAP UP by Elisabeth Nehring (also available on video)

The current résumé concludes some of my impressions from the Think Tank without the ambition of giving a complete summary. It can only try to draw some very basic lines between many different perspectives coming together in the last two days.

The day today gave us – or at least me – back what I would call ‘the joy of the digital’. We heard about:

- co-presence, corporeality and bar effects in the virtual sphere
- how to enter a hub as an avatar
- ballet performances as watch parties
- the opportunities and difficulties of collaborative performances in the virtual realm
- architecture as stage
- theatre as and in virtual reality

Over all these interesting examples still hovers the question: Could digital co-presence and virtual interaction replace bodily co-presence?

Listening to the presentations of today made clear: When we are talking about advanced forms of digitality concerning art and communication, we are not talking about an *alternative* to reality, but about a creative space of its own.

Digital communication was also discussed on the first day of the Think Tank. Since almost a year, tools like zoom have been enabling large parts of our daily communication. As Line Rousseau put it: ‘Zoom gives us a feeling of still being a community.’

These tools are not only used for communicating, but also to present, to share, to rehearse, to argue, to make plans, to work together and so on. Digital communication can make communication faster and more equal. It avoids jetlag und tiredness, which is caused by extensive traveling (as Line Rousseau said).

However, digital communication has obvious disadvantages, which we all now very well: It limits communication, it can create misunderstandings and makes communication less physical and readable (as Gregor Runge described it when he talked about digital rehearsal work).

Furthermore: Digital communication creates a lot of tiredness, the famous screen fatigue.

Fatigue/tiredness is a characteristic of these very specific times. People reported about depression, sadness, loneliness and discouragement in these times of restrictions. In the wake of this, questions of *mental health* and *caring for ourselves and each other* came up as important issues, mentioned by Virve Sutinen and in many other talks.

Caring – what could that mean in our context?

Line Rousseau put it as follows: In the beginning, she said, Covid was stretching time due to the lockdown. And she suggests: When it’s over, we should come back to this mode instead of starting to run, run, run again and produce, produce, produce again.

We heard about 'Ask for more (time/money), but produce less (products)' as a way of trying to stay away from the neoliberal logic.

And what then?

To quote Line Rousseau:
Work more on a repertoire (for artists)
Don't look for exclusivity (festivals)

In my observation, 'produce less' came up in various statements. It resonates with a lot of propositions we heard, like the one from Stefanie Thiersch, who talked about a longing for slowing down and her idea of sustainable networking – which means less, but deeper encounters. 'Less' sometimes resonates with 'different'. Serge Aimé Coulibaly told us about a new circle of artists from different African countries, which was founded during the lockdown period. They meet, of course, via Zoom for exchanging ideas and project plans within the continent – which would probably never have happened without the crisis, as Serge Aimé Coulibaly emphasized. The situation with all its restrictions brought a shift of the artistic focus: the creative energy of artists is not going out all the time – in this case towards Europe – but is being re-anchored to the locality.

Re-anchoring to a locality is another strong motif, which came up pretty often, e.g. in Marie Le Sourd's introduction to cultural mobility funding trends, where she spoke about changing funding policies, more hybrid formats, less festival hopping and fairer international collaborations.

Another keyword was – no surprise – *sustainability*.

Fine Stammnitz from Green Touring Networks gave some really helpful advice and concrete examples of an eco-friendly touring. I strongly remember a stimulating encouragement to take small steps. Everything matters! Collaborate and experiment!
Monika Gintersdorfer turned the term around and extended it to artistic work. The whole cultural system, she said, constantly asks for *new* performances, *new* collaborations and premieres – instead of supporting long-lasting and, yes, sustainable relationships and collaborations.

Sustainability, continuity and slowing down go together.

Monika Gintersdorfer's demand for shifting the focus of attention and funding could lead to more *self-empowerment* for artists, which is still a very important issue, especially in these times in which we have to face another crucial problem, *inequality* within the cultural scene. Virve Sutinen and others talked about it: the precariat in our sector is huge.
The invisible and unpaid part of artistic work, which was already a big problem before the Corona crisis, is now even worse, because artists are asked to adapt their work to the digital sphere and so on, often without being paid for this extra work.

ONE RESULT:

We have to **rethink the relation between the local and the global, the power structure between artists, institutions, programmers, curators and funders and furthermore the power (im)balance**

between the Global North and the Global South (Monika Gintersdorfer's contribution was very eye-opening for this aspect).

We have to **rethink the funding system in terms of ecological, but also artistic sustainability**. This process has to include not only your regional or national situation, but preferably the global network of relationships as well (Marie Le Sourd talked about this).

From very personal statements to the larger overviews we got during the Think Tank, one conclusion is:

The current crisis should be a driving force for *real change*, i.e.:

- **for the pace of artistic output**
- **for the ways of collaboration**
- **for the ways of making festivals**
- **for rethinking the funding system**

A *real change* also means a *restart of a system*. In this *restart* of our part of the cultural system, individual choices and the change of systematic conditions must be intertwined. In the end, I quote Jacob Bilabel, who said: 'The night before the restart is the most important.' And I would like to add: Let's take these darkest hours before dawn to keep working on all these ideas we collected together in the two days lying behind us.

THINK TANK HYBRID ADVANCED - DOCUMENTATION

// Keyword compilation of most discussed topics, questions and perspectives

BASELINE

- Pressing issues like sustainability and injustice within the dance sector are compounded by the pandemic.
- The pandemic forces cultural workers on all levels (artists, programmers, festival makers, funding bodies, etc.) to think about a paradigm change concerning sustainability that should have long been made.

1. PRESENTER'S/CURATING PERSPECTIVES

1.1. CURRENT SITUATION

- Everybody has to deal with uncertainty at the moment. That means: reworking, rethinking, reorganizing on a daily basis – modifying processes like curating and programming.
- In the current Corona crisis, curating a festival / programming takes programmers out of their comfort zone. Some develop new working modes, which include collaborating with artists much more closely than before.
- Digital communication helps maintain the sense of belonging to a community in times of restrictions, but it creates strong screen fatigue.
- Digital communication makes people more equal: it is the same way of communication, no matter if your dialog partner is around the corner or across the globe.
- Now is the time to work on a fair and more equal system.
- Sense of caring for mental health of ourselves and others.

1.2. STRATEGIES FOR ACTION

The overall aim is sustainable curation. That means:

- Abandon exclusivity in curating and programming.
- Rethink values of efficiency.
- The logic of the 'new' should be broken.
- Combine local and global. Local heroes travel thoughtfully.
- Put artists first und yourself as a curator second.
- Offer something more to the artists you are working with, to the city you are living in and to the environment.
- Provide longer periods of production time, including researching, developing, rehearsing and presenting a production.
- Allow artists to stay longer.
- Work closer with the artists.
- Exchange more about the content with the artists.

- Pay and acknowledge the invisible work of artists.
- Help organize a tour for artists by collaborating with other festivals and theatres.
- Don't make more rules for people, who already have to fight with restrictions.
- Exert less pressure on the work.
- Stop arrogance.
- Don't be afraid of localism. It leads to an increased distinction between different regional artistic qualities.
- Don't stick only to presenting, but add factors of embedding: creating more contact points between artists / artists and audience / artists and programmers.
- The audience should be involved in research results and other forms of participation.
- Help the cultural scene as a whole to show that it takes part in important debates / discourses.

1.3. AMBIVALENCES / QUESTIONS

- How can programmers prepare to return after the pandemic?
- How to organize forms of sustainable curation – locally, nationally, internationally?
- How to be fairer in sharing resources?
- When we talk about limiting travel, we should also think about those who do not belong to the European scene.
- Limitations / presenting less means excluding artists.
- Who will be excluded?
- Would you accept receiving support from funding bodies, if the performance is also booked by three other venues in your area?
- Is your network necessarily the good one?
- How can cultural institutions act in order to prevent borders from remaining closed after the pandemic?

2. ARTIST'S PERSPECTIVES

2.1. CURRENT SITUATION

- Crisis reveals the deficiencies of the system:
 - a lack of investment in research and development
 - a huge precariat in the dance sector.
- Artists articulate ambivalent sensations: A constant feeling of having to hurry up; at the same time the feeling of standstill and the longing for slowing down.
- Artists accepting the necessity to adapt to the circumstances by reconfiguring their artistic practises, i.e. developing new artistic and participatory formats and translating physical / dance works into different media.
- Artists try to develop new ways of international collaboration while avoiding extensive travel: find small teams in different countries, who do research on the same topic, exchange content via digital communication and realize the projects locally.

- Digital presentation on media / online platforms leads to easier accessibility and more visibility. Certain qualities get lost in translating physical work on screen.
- Artists can take time and expand their research.
- Artists regain public space, create performative activism.
- Artists work in more intimate settings and smaller groups.
- Artists create networks of solidarity.
- Due to restricted possibilities for travelling, the creative focus of artists stays in the local sphere. Artists meet with local colleagues for making plans, debating, creating. Artists re-anchor with the local audience.
- Artists articulate a critique of the dance system, which requires constantly new projects / collaborations and of a funding system, whose guidelines prevent sustainable collaborations, because it doesn't allow building up permanent structures and continuous investments. This situation leads to a lack of autonomy for artists.
- The constant requirement for new artistic productions and new collaborations prevents sustainability of and in the working process.
- Inequality of access – online and in reality – becomes more obvious than before.
- All production houses / theatres schedule programmes independently of each other.

2.2. STRATEGIES FOR ACTION

- The structure of international cultural exchange has to be changed. Artists have to change the rules.
- Artists need to have different artistic proposals beyond performances, like workshops, connections with the audience, etc.
- One important aim is sustainable artistic work / touring.

That means:

- Avoid the logic of going from project to project, it is against sustainability.
- Don't cater to the desire for exclusivity.
- Don't accept tour gaps.
- Plan sustainable shows.
- Ask for more money, produce less and tour more.
- Produce less and work more on a repertoire.
- Slow down, stay longer in one territory.
- Demand the right of free movement and freedom of expression.
- Address the north-south injustice.
- Sustainability of artistic work means not only ecological sustainability, but also the creation of lasting networks / collaborations: i.e. independent ensembles / collectives that work together for a long time / over decades and create something which can be passed on to the next generations.
- Sustainability = continuity
- Sustainable networking means less but deeper encounters.
- Exchanges and relationships have to be deepened.

- Touring plans have to be coordinated.
- To reduce travelling, artists need more access to spaces like apartments / rehearsal spaces to bridge the time gaps.
- Invisible artistic work / research must be acknowledged and paid.
- Artists should be solidary with other artists – because there is great injustice.
- The education system in the dance sector must be involved in the discussions about sustainability.
- Decoupling growth from resource consumption.

2.3. AMBIVALENCES / QUESTIONS

- How do smaller productions and less programming influence future debates on public funding?
- Do more generous circumstances for artists lead to smaller numbers of people benefiting from the existing funding bodies?

3. PERSPECTIVES ON TOURING AND MOBILITY

3.1. CURRENT SITUATION

- Need to plan the restart now.
- Importance of cultural exchange and the need for conversations / thinking together must be emphasized. In times when travelling is limited, artists and cultural workers have to keep their minds open.
- Many artists / cultural workers are excluded from mobility and touring (because of the lack of getting visas or funding).
- Artists exchange is not supported by the embassies.
- Increasing competition

3.2. STRATEGIES FOR ACTION

The overall aim is sustainable touring and reduced/green mobility:

That means:

- It's too late to bank on voluntary action. Actions for sustainable touring and green mobility must be obligatory. A top-down approach is necessary.
- Producers, artists, presenters, funding bodies from different countries have to rethink the system together.
- Need of more international think tanks to explore and deepen questions of sustainability and fairness and their solutions.
- Touring must be planned among different stakeholders (artists / programmers, etc.)

- Avoid exclusivity.
- Avoid festival-hopping. Less miles means more time.
- Initiate more collaborations and co-operations between theatres.
- Use Zoom for promotion – create an online system to track the artists.
- Face your carbon footprint. To do this, check out all areas you have in your business.
- The footprint of the audience should be included in the CO2 consumption of a company / theatre / festival.
- Create a working group for sustainable mobility / touring. Be open for different approaches and perspectives.
- Set goals for sustainable mobility/touring. Set dates to achieve these goals. Use your goals for campaigning.
- For theatres: Optimize your mobility / the mobility of artists you invite. Find venues in the same region; work on efficient touring schedules.
- Find someone in your team who is responsible for taking action in terms of sustainability.
- Ask companies for a green technical rider.
- Influence other artists, companies, programmers in a positive way. Make them realize how big their footprint is.
- Encourage yourself and others: Take small steps. Everything matters. Collaborate and experiment.
- Create an international database to share information and ideas.
- Different groups and peer groups should have different guides. Guides should be published on a website.
- Make guides to sustainability more accessible.
- Share your sustainable concepts to influence others.
- Place a different value on mobility besides presenting, e.g. by deepening partnerships / connections / networks.
- Differentiate between artists and programmers concerning mobility: Programmers have to slow down, reduce their mobility, stay more on site. Artists have to travel, because mobility is necessary for them to exist.
- Check out Julie's Bicycle.
- Check out PERFORM EUROPE by IETM to try new formats of collaboration.
- Funding bodies for mobility should help financially, but also with visa issues.

3.3. AMBIVALENCES / QUESTIONS

- Need to find the right balance between ecological and economic sustainability.
- How can we work on more fair and equal international collaborations / exchanges?
- Touring will not stop – but how can we make it as sustainable as possible?
- Is the closure of borders during the Corona crisis a pretext for closing borders in general in the future due to growing nationalism?
- What is the motivation for mobility? Who is welcomed where and why?

4. PERSPECTIVES ON FUNDING

4.1. CURRENT SITUATION

- As long as we think of artistic products and not artists as human beings, we are still in a neoliberal way of thinking.
- Funders start to change their policy in terms of connecting more to the locality and focusing more on hybrid formats.

4.2. STRATEGIES FOR ACTION

- Set obligations to make touring / curating sustainable. Top-down approaches are necessary.
- Redefine the funding system. Enable artists to work in their time. Exert less production pressure.
- Reward sustainable programming and touring.
- Invent flexible and creative funding criteria. Include artists and experts in this process.
- Change mind-sets.
- Make sustainability a criterion in public procurement law.
- Stop thinking in terms of productions, stop funding products.
- Set priorities.
- Don't put more rules on people, who have to fight with restrictions.
- Take money out of the budget for touring and invest it in supporting artists / cultural professionals with more residencies, research, etc.

4.3. AMBIVALENCES / QUESTIONS

- Who will be in, who will be out of the funding system?
- What do we do with the touring funds when there is no touring (in the current situation)?

SHARED CONTENT

28.01.

- **Marie Le Sourd // On the Move**

Cultural mobility funding: adaptation / dialogue / revamping

Marie Le Sourd will share some insights on cultural mobility funding trends through On the Move's overall analysis of cultural mobility opportunities in the Covid-19 context and via the exchange of mobility funders, members of On the Move.

<http://on-the-move.org/news/topic/>

<https://www.i-portunus.eu/wp-fuut/wp-content/>

<https://padlet.com/otminformation/>

- **John Ashford, Director of Spring Forward/Aerowaves (<https://www.aerowaves.org>)**

Not just music <https://www.culturedeclares.org/resources>

- **Jacob Sylvester Bilabel // Aktionsnetzwerk Nachhaltigkeit**

11 Theses on the Path to a Climate-Neutral Culture

The prevailing narrative of "sustainability as dispensing with and banning things" paralyzes and slows down urgently necessary developments. It is now more important than ever to develop new narratives and experiences that involve society as a whole in this generational mission, allowing it to be experienced as manageable. The cultural sector can play a vital role in it.

4 Online Werkstätten zum Thema Betriebsökologie in der Kultur.

<https://aktionsnetzwerk-nachhaltigkeit.de/projekte/forum-betriebsokologie/>

<https://clubtopia.de/>

<https://www.bookdifferent.com/en/>

29.01.

- **Julian Kamphausen // Prater digital**

Now it Works! How a Cultural Institution Becomes Digital

What do artists need to produce good art in digital spaces in a self-determined way? What accesses can be enabled? How much direct contact and how much disobedience is possible in digital hierarchies? What are the most important insights when seeking to build up a digital infrastructure that is as secure and ethically sound as possible? With Prater Digital, the team headed by Tina Balla and Julian Kamphausen has implemented a highly interesting experimental setup.

<https://pratergalerie.de/de/prater-digital/>

<https://praterdigital.com/DEnPUaK/foyer>

<https://vimeo.com/user128224343>

<https://arolsen-archives.org/>

- **Jeanne Charlotte Vogt, Gloria Schulz // Greenhouse Naxos**

Open Digital Space as a Virtual Hotbed of Ideas.

In cooperation with the theatre collective studioNAXOS, the Frankfurt festival NODE Forum for Digital Arts has designed GreenHouse NAXOS, the prototype of a virtual festival centre, exhibition space and virtual venues for performing and visual arts. The metaverse invites visitors to a social space in which they can stroll, discover things, discuss, and jointly create and experience performances and installations.

<https://hub.greenhousenaxos.com/ofW9Asy/nguyen-transitory-topography-of-vulnerabilities-3>

- **Heiko Grein, Andreas Vogler // Digital Stage**

Cultural Production, Sustainability and Digitality. How Does That Fit Together?

The global pandemic has revealed the strategic “weak point” of a cultural production that is mainly focused on presence! But what are the possibilities of realising collaborative formats and interactive cultural production via the internet? What are the preconditions for broadcasting audio – and video – with minimum delay? How can the audience be included? In our keynote address, we seek to provide an overview of the approaches and solutions that could additionally help rethink the existing contradiction of cultural production and sustainability.

<https://digital-stage.org/>

- **Björn Lengers, Marcel Karnapke // CYBERRAUBER**

Theater in VR

Apart from video conference software or pure (live) streaming, the majority of the virtual platforms used in 2020/21 to allow theatre to be experienced at least virtually is based on VR technology, which is actually meant for virtual reality. Why? With the aid of VR googles, headphones and controllers, virtual worlds can be experienced and shaped interactively and directly. The CyberRäuber use VR on stage and as a stage. The technology allows a new audience to directly encounter the performing arts in new places as well.

vtheater.net

@CyberRaeuber (Twitter, Fb)

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