SLOW OW MOBI LITY

Scenario for the Future of Mobility in Culture

INTRODUCTION

In the framework of the i-Portunus Houses research on mobility in culture in Europe, conducted by the Kultura Nova Foundation, we created *Slow Mobility: Scenario for the Future of Mobility in Culture*. This research was part of the i-Portunus Houses project, implemented on behalf of the European Commission by a consortium of three partners – the European Cultural Foundation (coordinator), MitOst and the Kultura Nova Foundation. The project was dedicated to: 1) testing and analysing various transnational mobility schemes for the cultural sector, including granting support for local hosts from all Creative Europe countries for the mobility of artists and cultural professionals (ACPs), and 2) research on mobility in culture in all Creative Europe countries. In the study, the mobility of artists and cultural professionals was understood as their temporary, cross-border travel to create (the working purpose), connect (networking opportunities), explore (creative research) and learn (education and capacity-building opportunities). A four-volume publication was produced as a result of this study. This last part of the publication is the *Scenario for the Future of Mobility in Culture*. The scenario is the cumulative result of theories, a data set, and analyses of the collected data that were carried out within the research and are presented in the first three volumes of the publication.

The cardinal part of the research consisted of future planning, a process of creating strategic narratives about the future of mobility in culture. This planning offers possibilities to consider mobility in culture from different perspectives and influence future decisions that could have a profound impact on the culture sector and its mobility practices. There are many possible scenarios for the future of mobility in culture – it is impossible to forecast one story as exclusive. At the same time, each scenario includes many narratives, combines dif-

ferent factors and actions and generates small stories about what can happen and how to react. They also concretize ideas and offer different actions and mechanisms for various actors that could be tailored to specific local contexts and their desires, needs and interests. Therefore, the narratives of the future are developed through strategic planning.

The concept of slow mobility – the strategic narrative of the future of mobility – was generated during the workshop retreat that took place in Terme Tuhelj (Croatia) from 26 to 29 March 2022, with the invaluable contribution of the project partner (Philipp Dietachmair) and researchers (Ana Žuvela, Vedran Horvat and Toni Attard). Dea Vidović led the process, and the workshop was facilitated by Jonas Drechsel. During the workshop for scenario planning, we used the "three perspectives on 'the future' and futures" methodology.

The first step of this methodology includes a collective view of "like official future" under the "fiction of probable reality," a term coined by Luhmann scholar Elena Esposito. The workshop team considered what would remain and imagined an official future as a "status quo future" within the existing cultural policy frame that has been generated by research data and many previous studies, and includes old and new impediments to mobility and challenges for the culture sector.

In addition, this methodology includes alternatives that are known to the team and therefore plausible to them. In this phase, the workshop team explored what we need more of and imagined plenty of plausible narratives found today that can become the future, such as *new collectivity*,

co-creation, conviviality, Limitech, new welfarism and *green mobility*. Based on these alternative scenarios, the results of the study (presented in Volume 2 of this publication) and the evaluation of i-Portunus Houses grantees (presented in Volume 3 of this publication), we formulated recommendations for the current cultural policy system under the sustainable mobility concept presented in Volume 2 of this publication.

Finally, the team members opened their eyes to an alternative utopian narrative, considering what is new in this narrative and what is desirable for the future. As a result of this part of the scenario-planning process, the team chose the term *slow mobility*, a provocative and engaging exploration of utopian alternatives for mobility and the whole system behind it. While plausible narratives are possible in the current cultural policy framework, the *slow mobility* concept requires a radical shift of the official paradigm – the whole system and its cultural policy.

This volume presents the main context and theoretical background of the concept of slow mobility, our definition of slow mobility and the variety of principles on which it is based. It is a future-oriented strategic narrative for better mobility in culture in the coming years. It could be an essential resource and starting point for all key mobility actors (artists/cultural professionals, hosts and funders) interested in exploring and considering multiple and divergent ways in which mobility could evolve.

We offer this concept for further exploration and for assessing all designed actions and mechanisms. Be free to add your own actions according to your needs and the specificities of the national policy, local context, artistic discipline, cultural field and sector.

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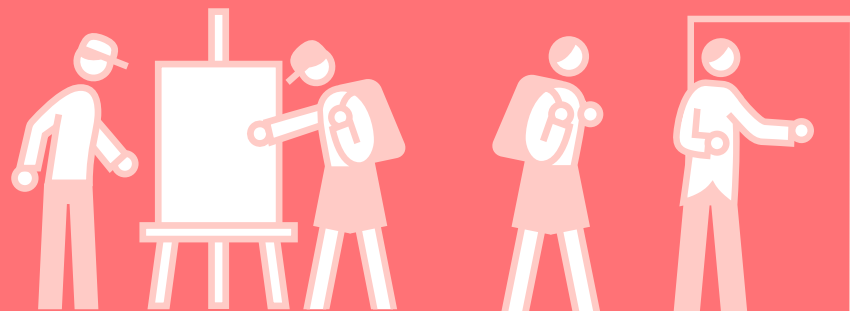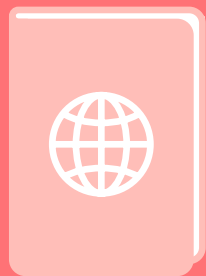
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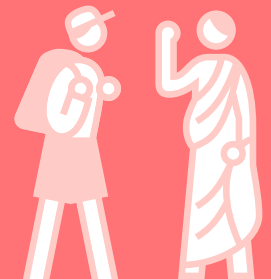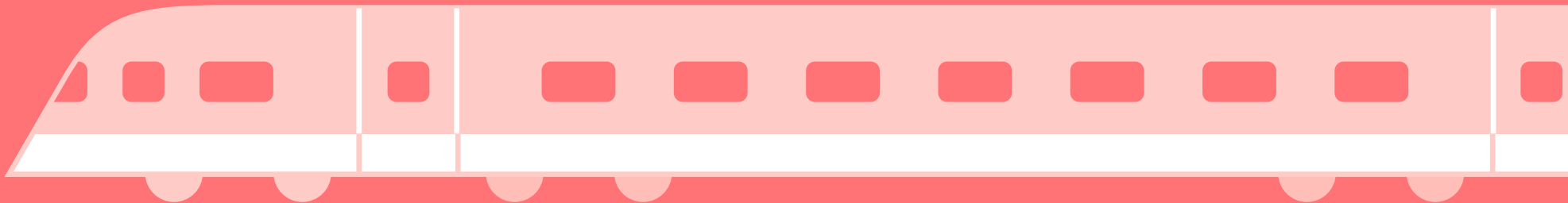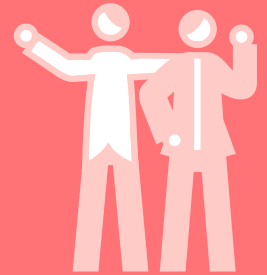
ANTIC IPATIO N

Proposing a scenario for the future in present times is nothing short of aiming at a moving target from a continuously changing position. Projecting ideas of the future requires consciousness of time,

grasping the current state of the art and the anticipation of an indefinite future. Theoretically, targeting the future and invading its unknown territory is an avant-garde endeavour [1] insofar as this scenario opens up the unchartered domain of drafting an avant-garde policy for the future, that is, avant-garde from the current perspective yet ordinary from the perspective of the future state of the art.

POLI CY

The first knot to untie is to frame an indefinite future built on the recognition of the elusive, transitory and ephemeral in the scope of the policy. Policy is stern and oriented towards a course of action that addresses and (ideally) solves public issues and problems. It is locked in a combination of governments' responses in the forms of laws, regulations, provisions and so on. Policy is very much about the previous and current state of affairs, which are (rather often) extremely pragmatic from the political point of view and very contextual from the social and cultural points of view.
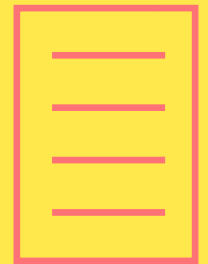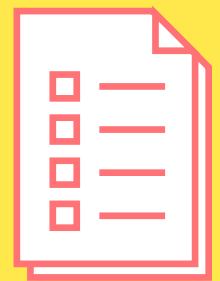
POLICY AND FUTURE

Why focus on policy at all in the projections of the future? A policy can be much more than what governments do or do not do as it interrelates with the political, economic, social, cultural, administrative and, more recently, ecological environment. As such, it drafts and shapes realities enabling or curtailing needed shifts that (should) follow ongoing transformations in all of those environments, creating good conditions for the maintenance, nurturing and flourishing of harmonized and sustainable ecosystems. For this to happen, different forms of policies are needed. They can be named progressive or visionary, but, in any case, they need to be responsive and attuned to the circadian rhythms of the world that they attempt to regulate.
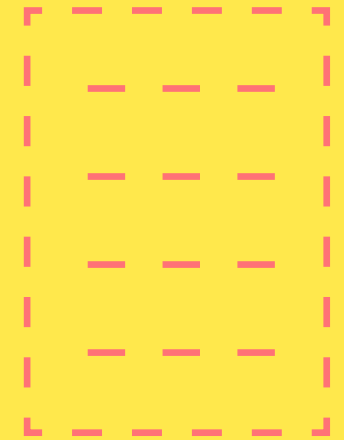
COMPLEXITY OF THE WO RLD

The world as it stands now is complex, unprecedented and difficult to digest from the point of view of public policies, social care and equity. The insatiable quest for endless growth driven by the neoliberal dogma encompassing the crumbling of late capitalism, the demise of welfarism and the rise of destructive populism has not only been overriding the socio-cultural and political systems but has brought nature's ecosystem to the edge of its threshold of disaster. Moreover, social system transformations have been reflected in various supranational agendas and attempts to counteract them have been made. In parallel, the issue of nature's destruction has been creeping into the mainstream discourse for decades now, ranging from moderate scientific pleas for action to the current fully fledged urgency alarms. As a result, climate change has become a fact that can no longer be overlooked, along with the deepening of the social divides, discrimination and poor living conditions.

Simultaneously, the world has never been as interconnected, resulting in the high dynamics of physical movement of people and free, rapid movement and direct access to different types of knowledge and experiences. This interconnectivity has yielded numerous effects – from expounding cultural diversity and rights, leading to vast social groups gaining their voice and position, to the omnipresence of fast policies that cause frictions between global trends and local needs and ways of living.
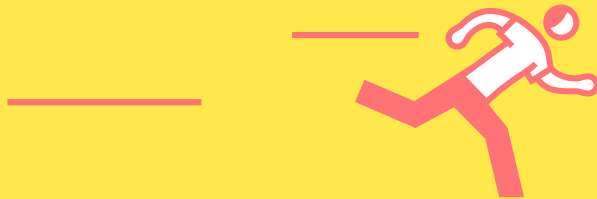
INTERCONNECTIVITY

FAST POLICY AND FRICTIONS

The concepts of fast policy and frictions are pertinent to the topic of mobility. Fast policy deals with enabling and sustaining mobility policy through social practices and infrastructure, leading to complex policy transferences from one place to another and causing policy flows and frictions (Peck and Theodore, 2010). Frictions refer to aspirations for universality and the fact that universality comes to life through the "sticky materiality of practical encounters" (Tsing, 2005: 1). Policies emerge from the sticky realities of daily life as messy hands-on experiences (Peck and Theodore, 2010; Tsing, 2005).
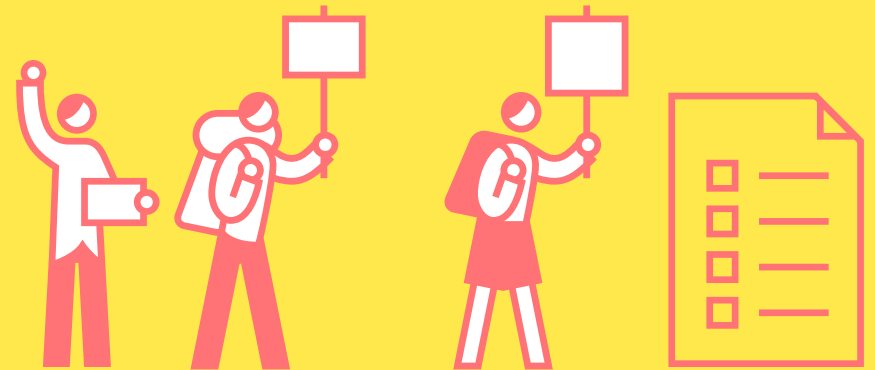
GLOBAL AND LOCAL

Along this line, a scenario for future policy must consider the dialectics between universality and materiality, smooth global flows and sticky local grids, imposing a dominant narrative and opening up a space for particularities and specificities of practices without imposing prejudice or expectations.

Calibrating such a look ahead in the European context is becoming more demanding daily. Europe is a continent of rich diversity that also has a number of economic, political and social disparities between EU and non-EU countries and EU 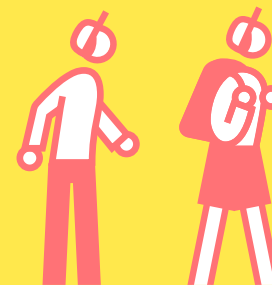state members. The Europe of today is dramatically affected by the Russian aggression towards Ukraine that followed the pandemic, environmental urgency and the years of refugee and migrant crises resulting from the ongoing conflicts in Syria, Yemen, Afghanistan, and many other places all over the world. All these crises have become a permanent state validating the existing principles that structure the society (Salazar, 2020).

EU RO PE AN
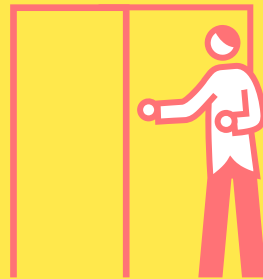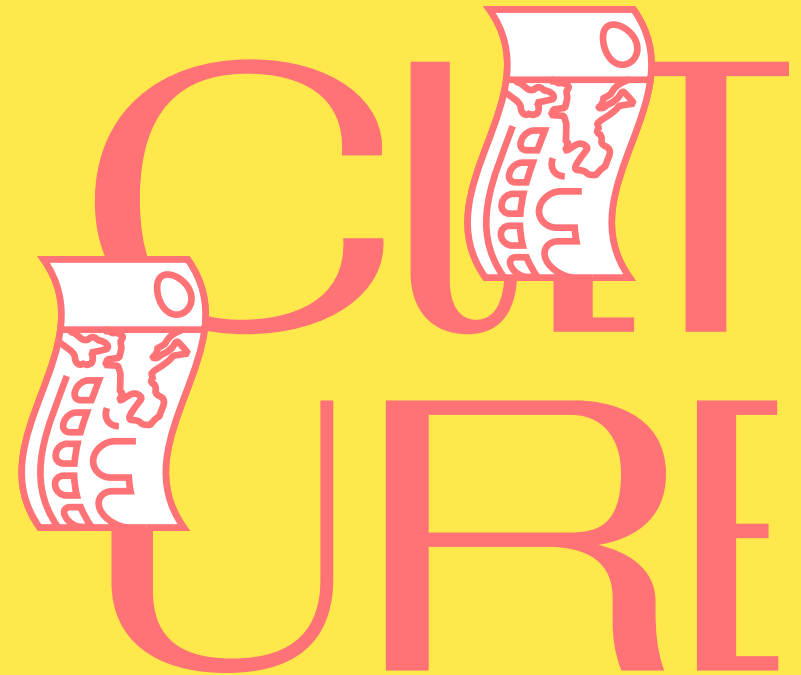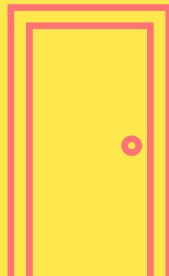
CULT URE

These multidimensional challenges of the 21st century, which have accumulated in the last several decades, bring a variety of impediments to the cultural sector. Specifically, cultural values are affected by economic growth, industrial development, efficiency, entrepreneurship and innovation, flexibilization, project logic, unstable working conditions and precarity, non-cultural metrics and economic indicators as well as the individual experiences of consumers (Reset, 2022).

MOBILITY

As mobility in culture is as ancient as culture itself (Salazar, 2022), it is inextricably linked to the cultural ecosystem and its existing nature and principles. In such a world of culture, the necessity to connect and exchange with places as origins, not as destinations, is recognized as vital for our future. The focus on places comes from their ability to nurture equity and reciprocity in the localities. Movement in culture has been considered an experience of self-actualization that oils the machinery of place discovery, bonding and development (Tsing, 2005). However, mobility in culture has not been smooth.
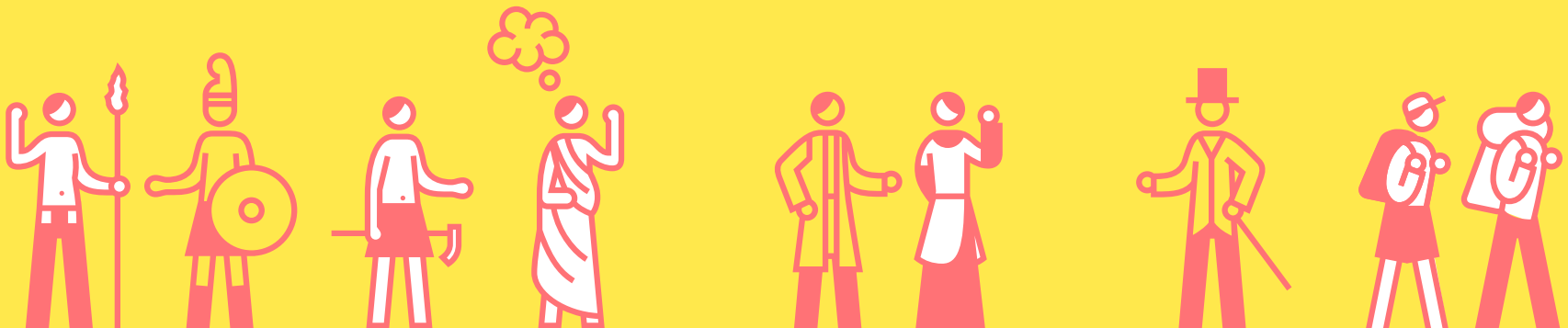
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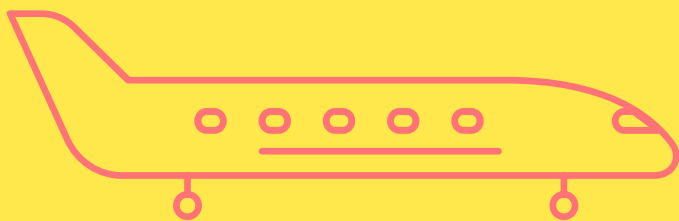
Insufficient funds, lack of information and infrastructure, informal and formal restraints on travel and immigration policies, bulging gaps in intercultural communication and understandings and differences in historical trajectories that impose exclusion, prejudice and particularizing are just some of the regular occurrences that are part of cultural mobility. On top of these, mobility as physical motion through a fossil-fuelled means of transport has become a severe issue of environmentally responsible behaviour and operational choices. The pandemic has shown that mobility can have different varieties, but the question is whether those varieties work.

NEW POLICY AGENDA

Needless to say, mobility in culture needs to experience a major shift. Nevertheless, to make this shift within the purpose of mobility, that is, to turn from quick and frequent travelling to an altered mobility concept grounded in sustainable dynamics rather than growth expectations, altered thinking about the future cultural ecosystem must necessarily involve a new policy agenda. Otherwise, the "business-as-usual" formula will remain in force.

FORWARD-THINKING CULTURAL POLICY AGENDA
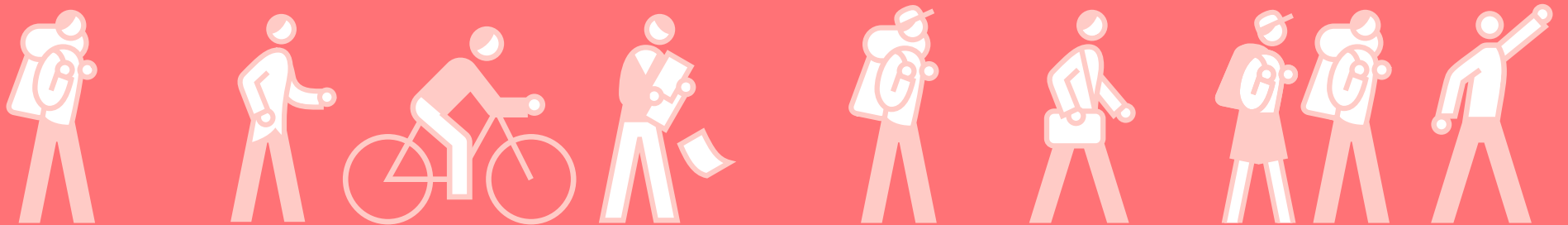
BEYOND ECONOMIC GROWTH

A radical shift in the cultural ecosystem requires the replacement of the global economy with a new economy for the 21st century, taking into account a variety of implications for culture and mobility in times of uncertainty and their adaptation to environmental urgency. This transformation implies alternative economic models that will reflect a variety of contexts, such as the sharing (Sundararajan, 2016), circular (Webster, 2017), doughnut (Raworth, 2017) and mission (Mazzucato, 2020) economic model principles that would lead to a post-growth world, equal opportunities and access to prosperous living conditions for all.

COLLECTIVE SOLUTIONS

This model means the acceptance and importance of collective solutions that imply common goods, equity, equality, fairness, humanities and the creation of a caring state in light of the diminishing welfare state.

CARE

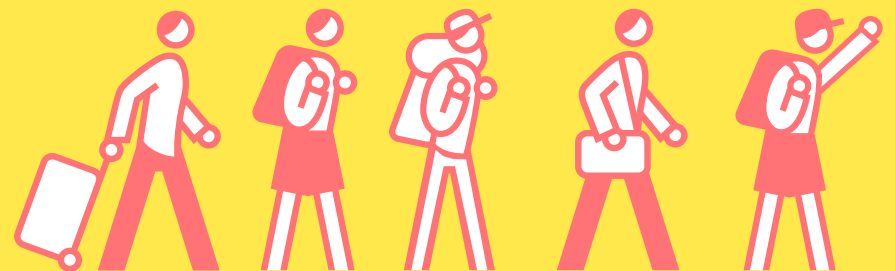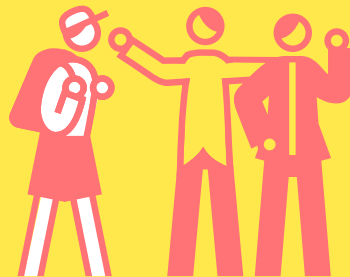working hours in paid work, allowing adequate time and resources for taking stock of others while slowing down and maintaining relational continuity (The Care Collective, 2020). Care in this context is not a single-dimensional concept but a "social capacity and activity involving the nurturing of all that is necessary for the welfare and flourishing of life" (The Care Collective, 2020: 5).
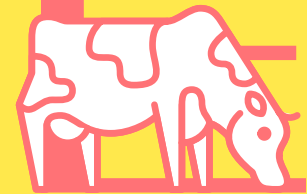
Collective actions must involve care as a guiding priority of public action, enmeshing it into institutional settings and public services that will produce greater satisfaction and well-being rather than profit-seeking, commercialized services (The Care Collective, 2020). However, the caring principle is not a sufficient transformative agent on its own. The modes of its delivery are crucial. They involve shorter

LOCALITIES

Radical shifts within the policy framework for arts and culture should consider all aspects of the existing ecosystem. Building the foundation for this turn means changing economics and socio-cultural fields to increase the importance of localities (villages, rural and suburban settings, neighbourhoods, districts, quarters, municipalities, towns and cities). In local communities, political, economic, social, environmental and cultural trends materialize and configure a complex social order, in which huge inequalities and disparities exist. Localities represent a myriad of potent and diverse points that truly chart the reality of contemporary Europe. Their importance for the future lies in their potential for building interdependence among citizens, care and togetherness reconfigured as the most valuable aspects of local communities (Vidović *et al.*, 2021).

CHANGES IN CULTURAL VALUES

By breaking with economic rationalism and instrumentalist values, reclaiming intrinsic values of culture and setting collectivism at the heart of the cultural ecosystem, arts and culture become vital for living together, society and humanity as well as for public life. As such, culture and arts are public goods that are publicly well funded, and they are the cornerstone for initiating a new commitment to well-functioning democracy in the future based on climate justice, equality and emancipatory, shared and participatory ethics.
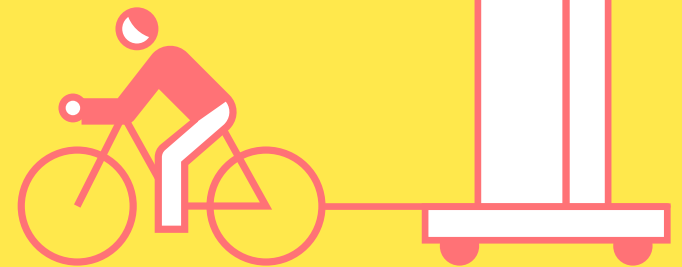
CULTURAL POLICY IMPLEMENTATION

Based on these changes in goals and values, cultural policy thinkers and doers have to elaborate on this in practice and restructure ways of working and moving in culture. With alternatives to offer, the cultural system will better serve the current needs of all actors – from cultural policy makers, artists, cultural workers and cultural institutions to citizens.

SLOW MOBILITY

SLOW MOVEMENTS
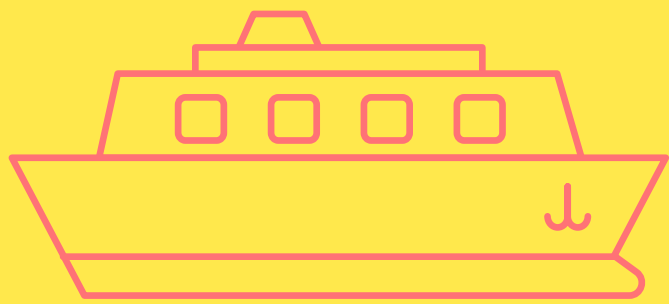
Slow mobility is not an intentional extension of the previously established slow movement(s). However, it corresponds to the main principles of those movements by proposing to decrease the pace of production, work, interaction and living in general.

SLOWNESS AS A PRINCIPLE

The introduction of slowness or slowing down in cultural mobility is a step towards embracing slowness as one of the principles that can add to the achievement of more meaningful, calmer, healthier and egalitarian modes of functioning in and with the cultural field for all the actors involved – from individuals to communities.

RIGHT NOT TO MOVE

CHANGE THE GOAL

The notion of slow mobility implies moving, sharing and connecting and the right not to move.

Slow mobility relies on a shift to short distances, less travel, slow travel and a longer duration of stay.

ADAPT ABILITY, RESP ONSIBIL ITY & ACCESS

Slow mobility requires a new social economy in which citizens are socially adaptable and responsible to nature. It fosters and supports fair and equal access to mobility for all actors, regardless of their origin, status and levels of development.

TRAVEL
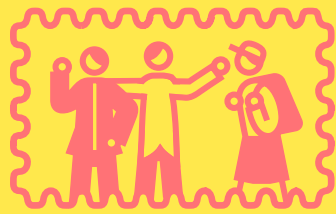
Slow mobility encourages short-distance choices wherever possible and travelling less but making more out of the journey. It requires a radical sense of time and space. It refers to getting back in touch with the surroundings while travelling by train or combining it with other forms of eco-friendly and shared transportation. Slow travel involves taking more time for the journey itself and implies stops en route to visit exhibitions or other cultural events, to meet friends and colleagues and so on.

The meaning of slow mobility is wider than that of travel itself. It is more about the policy instruments and mechanisms that will create the conditions for the process and the time to find solutions in many areas.

PROCESS & TIME

LOCALITIES
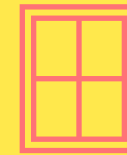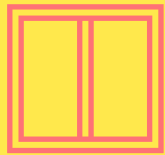
Slow mobility responds to local needs and realities. It links to the slow movement by shifting the focus to the localities, more extended stays in the destination, the importance of bio and cultural regions and the vitality of organic forms of production, presentation, representation, exchange and distribution of cultural and artistic work. It is locally relevant, engaged and connected to the local communities.
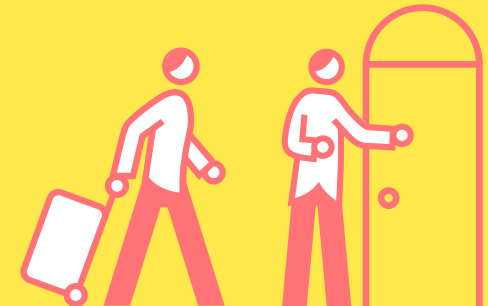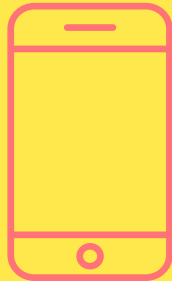
SLOW INFRA STRUCTURE

Slow mobility needs the development of slow infrastructure, such as slow trails and networks, green transport, paths, pedestrian and cycle paths, accessible transport and smart and new breeds of technology.

WELL-BEING

SAF ETY

Slow mobility must be well organized in the sense of time, accessible, comfortable and easy for people, offering a way to take control of the daily routine and use it to benefit life.
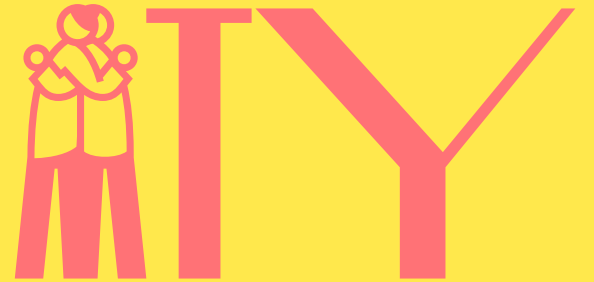
Slow mobility is the key to providing safe and respectful movement from one place to another, offering access to local communities and reducing environmental impacts.

FORWARD-THINKING CULTURAL POLICY

The full realization of the slow mobility concept in culture is possible only within the new and forward-thinking cultural policy agenda, which includes many different lines of fair, equitable, participatory and planet-centric policy designs and instruments.

VALUES

Social solidarity

Economic solidarity

Environmental solidarity

VISION

A world based on social, economic, environmental and cultural justice, where slow mobility is an inherent part of a democratic, fair, equitable, sustainable and planet-centric cultural ecosystem.

MISSION

Responding to the urgency to connect, we mobilize resources to facilitate the development of artistic and cultural knowledge and its exchange through equitable and slow mobility in culture.

SYSTEMIC GOALS

Shifting the focus from fast mobility to prolonged local interactions within transnational and cross-border flows of people, goods and ideas through responsive policies that recognize and address the urgent need to connect.

Embracing slow cultural mobility as an integral part of artistic and cultural practices to contribute to stability, sustainability, security and a lower carbon footprint of arts and culture.

PRINCIPLES

Decolonization

Intersectionality

Inclusive partnership

Participatory governance

Trust building

Long-term investment

Grassroots knowledge

Participatory democracy

KEY METHODS

Universal basic income (UBI) in arts and culture

Fair remuneration

Free day

VAL UES
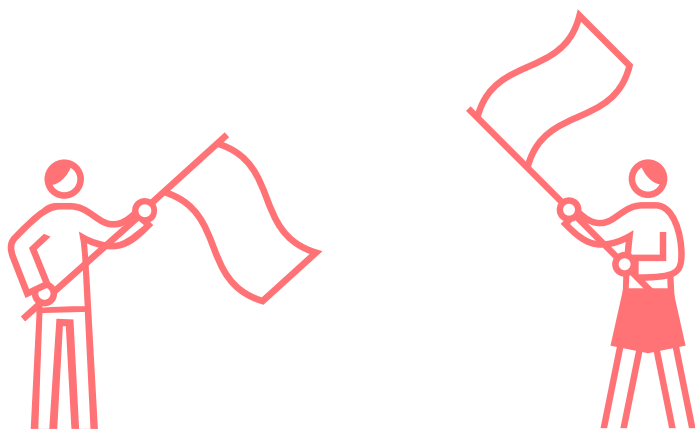
Social solidarity

Democratization of access to funding and slow mobility for all disadvantaged actors without discrimination based on race, ethnicity, colour, social status, language, religion, disability, gender, age, sexual orientation, political opinion or any other grounds.

Economic solidarity

Consider and change unsuitable and outdated financial regulatory frameworks and tax systems according to the specificities of respective artistic disciplines, cultural fields and sectors, local contexts and the cultural diversity of race, ethnicity, colour, social status, language, religion, disability, gender, age, sexual orientation, political opinion and other grounds.

Environmental solidarity

Fair treatment, mutual respect and meaningful involvement of all people regardless of their race, colour, national origin, income or territory within the development and implementation of environmental policies and transition.

▶ **Add further values of Slow Mobility**

SYST EMIC GOALS

Shifting the focus from fast mobility to prolonged local interactions within transnational and cross-border flows of people, goods and ideas through responsive policies that recognize and address the urgent need to connect.

Tactics	Actions
HOLISTIC RESEARCH ON THE URGENCY TO CONNECT AND SLOW MOBILITY	Detecting and identifying the urgency to connect
	Mapping current policies and slow practices
	Assessment of the needs of movement and non-movement in arts and culture
	Evaluation of the long-term impact of slow mobility in culture
PARTICIPATORY MECHANISMS FOR NEW POLICY DESIGNS	Development of participatory methods and procedures within cultural policy making, implementation and evaluation
	Capacity-building programme on the participatory mechanism for policy making for all
	Participatory practices within local cultural policy
SLOW LOCAL INFRA-STRUCTURE	New legislation for slow mobility
	Development of slow mobility infrastructure
	Development of digital infrastructure as a public good
	Capacity-building programme on slow mobility infrastructure

Embracing slow cultural mobility as an integral part of artistic and cultural practices to contribute to stability, sustainability, security and a lower carbon footprint of arts and culture.

Tactics

Actions

Tactics	Actions
REALIGNMENT OF EXISTING FUNDING AND PROGRAMMES FOR SLOW MOBILITY	Creating new guidelines for adapting existing funding programmes for slow mobility in culture as an integral part of arts and culture
	Creating criteria for democratizing access to an existing funding programme for slow mobility in culture
PILOT PROGRAMMES FOR SLOW MOBILITY IN CULTURE	Creating a new grant scheme for slow mobility in culture through a participatory process
	New guidelines for slow mobility in culture
	Development of an accessible and equitable funding programme for slow mobility in culture
	Testing a new grant scheme for slow mobility in a selected number of diverse local and national settings covering EU and non-EU territories (e.g., Southeastern Europe, Western Europe, Nordic countries, etc.)
IMPLEM-ENTATION OF SLOW MOBILITY IN CULTURE	Introduction of slow mobility across states in the European territory

Tactics   Actions

PRINC IPLES

Intersectionality

Intersectionality refers to the intersectoral approach, with implications for many public policies – foreign affairs, labour and social affairs, finance and tax policy, the environment, construction and infrastructure, cultural policy, etc.

Inclusive partnership

Recognizing the different and complementary roles of all actors and approaching them for partnering is vital for funding slow mobility and providing mobility infrastructure.

Participatory governance

Collaborative actions of public, private and civil actors at the local level for public purposes.

Trust building

Inclusive partnership requires an improved capacity for balanced relations between bottom-up and top-down approaches by building and maintaining a higher level of trust among all the actors involved for further collaboration.

Decolonization

Promote the decolonization of cultural relations and decolonize mobility practices through equal-to-equal dialogue with local actors and equally valued people, artworks, cultural goods and services.

Long-term investment

Instead of a one-off, ad hoc and project-based investment, long-term investment secures the long-term commitment of everyone involved as well as the dynamics and diversity of the culture sector and local development. It maintains long-term relationships among actors by producing positive social, economic and environmental effects.

Grassroots knowledge

Grassroots initiatives mobilize the local community and produce local knowledge, which helps to identify and evaluate the challenges and changes within the social, economic, environmental and cultural ecosystems at the local level.

Participatory democracy

Participatory democracy allows all actors to participate in the decision-making process in different fields (funding, decisions on local investment, cultural programming, etc.) and take shared responsibility for decision making that affects their interests and needs.

▸ Select what is appropriate to you and add further principles of Slow Mobility
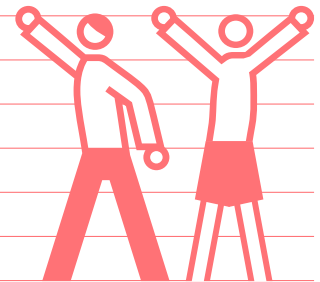
KEY MET HODS

FOR CHANGING WORKING CONDITIONS IN ARTS & CULTURE TO SUPPORT SLOW MOBILITY

Methods	Descriptions	Actions
UNIVERSAL BASIC INCOME (UBI) IN ARTS AND CULTURE	Based on the logic of wealth redistribution in society, universal basic income (UBI) provides a guaranteed regular income for artists and cultural freelancers, which is enough to meet local standards and ensure economic security. In parallel to UBI, they can earn additional money without their UBI being affected.	Through a participatory process, develop a model of UBI Regularly provide UBI Evaluate the UBI model on an annual basis to adapt the model to the evolving needs of artists and cultural freelancers
FAIR REMU-NERATION	Improving the well-being, living and doing of artists and cultural professionals by providing fair remuneration as proper validation of their work according to specificities of respective artistic disciplines, cultural fields and sectors, and local standards and living conditions.	Through a participatory process, develop a model of fair remuneration (with a minimum guaranteed fee) according to the different needs of disciplines, fields, sectors and contexts Set criteria for fair remuneration and decent working conditions in grant schemes Include fair remuneration as an eligible cost
FREE DAY	Define a day of the week for reading and thinking and avoid meetings, communication and email Encourage grantees/peers to define a day of the week for reading and thinking and avoid meetings, communication and email	

Methods	Descriptions	Actions

Methods	Descriptions	Actions

KEY MECHANISMS OF SLOW MOBILITY

For transferring the concept of slow mobility from the theory and policy rhetoric to practices and everyday behaviour of mobility actors, there is a variety of mechanisms that can be useful in making slow mobility a possible reality in culture.

FUNDERS

- Slow Mobility Label
- Slow Mobility Award
- Fair grant making
- Flexible grant making
- Eligible costs

HOSTS

- Slow Mobility Label
- Slow Mobility Award
- Slow Agreement
- Circular touring
- Slow travel
- Meaningful stay
- Care
- Slow audience
- Fair remuneration
- Fair access

ACPS

- Slow Mobility Label
- Slow Mobility Award
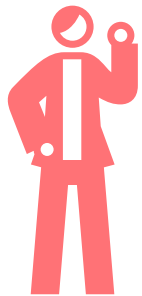- Slow Agreement
- Care rider
- Circular touring
- Slow travel
- Meaningful stay
- Fair remuneration

MECHANISMS OF SLOW MO BILITY FOR FUNDERS

SLOW MOBILITY AWARD

Establish the *Slow Mobility Award* according to different roles and actions in mobility practices – artists, cultural professionals and hosts

Through a participatory process, develop a model for the *Slow Mobility Award*

Establish a process for assigning a *Slow Mobility Award*

Create a participatory decision-making process

Assign a *Slow Mobility Award* on an annual basis

Organize a publicly visible *Slow Mobility Award* ceremony

FAIR GRANT MAKING

Context and needs based

Establish a flexible grant scheme according to the diversity of local contexts

Provide greater support for localities without national and/or local funding

Co-create a quota for underrepresented territory (countries, rural areas)

Set a grant scheme to target a specific territory

Underrepresented groups

Co-create criteria to democratize access to funding for different vulnerable and minority groups

Co-create a quota for underrepresented groups

Establish a grant scheme to target specific underrepresented groups

SLOW MOBILITY LABEL

Define the minimum standards for earning the *Slow Mobility Label* according to different roles and actions in mobility practices – artists, cultural professionals and hosts

Through a participatory process, develop a model for the *Slow Mobility Label*

Establish a process for assigning a *Slow Mobility Label*

Create a participatory decision-making process

Assign the *Slow Mobility Label* on an annual basis

FLEXIBLE GRANT MAKING

Create a flexible submission process and offer applicants to choose the option that best suits their capacity

Adapt submissions to the different capacities of grantees:

–submitting in different languages

–submitting concept notes, after which only selected applicants will submit a full application

–submitting a portfolio instead of a project

–participating in an interview instead of submitting a written application

–providing technical and content support for grantees lacking experience

Ongoing call

Establish a grant scheme without a deadline

Set multiple deadlines

Decision-making process

Decentralize the power structure and decision process using different methods of decision-making within the selection process:

–peer review

–random selection

–participatory grant-making

ELIGIBLE COSTS

Provide a wide range of eligible costs depending on grantees' needs that must:

–be included in the budget

–be fair and reasonable

–be compliant with the national regulatory framework (labour, social security, taxes, etc.)

▸ **Create a flexible submission process and offer applicants to choose the option that best suits their capacity**
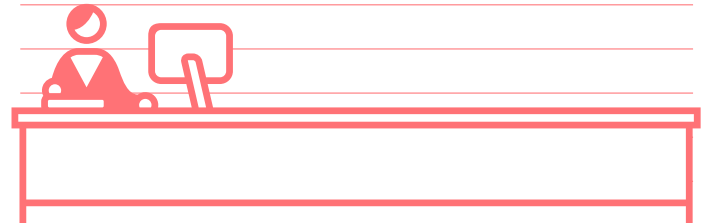
MECHANISMS OF SLOW MOBILITY FOR HOSTS

SLOW MOBILITY LABEL

Develop your practices according to the *Slow Mobility Label*

Apply for the *Slow Mobility Label*

If you cannot apply for the *Slow Mobility Label*, create your own *Slow Mobility Manifesto*

SLOW MOBILITY AWARD

Develop your practices according to the *Slow Mobility Award* criteria

Apply for the *Slow Mobility Award*

SLOW AGREEMENT

Create a *Slow Agreement* for hosted ACPs for their slow or shared travel and a longer stay at the destination

Sign a *Slow Agreement* with hosted ACPs

Include slow mobility of artwork, equipment and any other materials in the *Slow Agreement*

Address the carbon neutrality of your work and that of ACPs in the *Slow Agreement*

CIRCULAR TOURING

Line up dates and align the calendar with other festivals, events and cultural venues to provide ACPs with possibilities for circular touring

Encourage ACPs to engage in circular touring

SLOW TRAVEL

Support ACPs in slow travel to their destination by:

–using slow means of transport

–stopping while travelling and visiting other places

–using public transportation, cycling or walking in the destination

MEANINGFUL STAY

Provide ACPs with a longer stay in the destination (long residencies, stay for the whole event/festival, etc.)
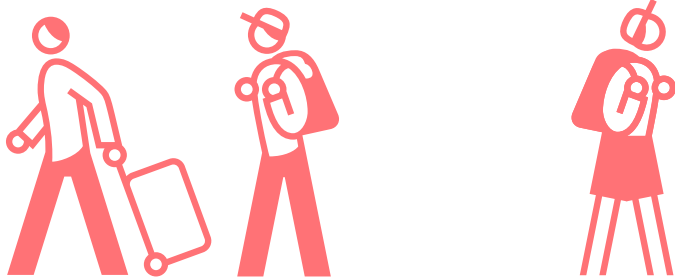
Provide support to connect hosted ACPs

Provide support for engagement in the local context

CARE

Provide full care to ACPs (food, space for sleep and taking breaks, professional assistance in the case of illness or any kind of emergency)

Create time and space for rethinking *slow mobility* with hosted ACPs during their stay

Establish *alumni of slow mobility* for exchange and dialogue among hosted **ACP**s

Pay for care work

Inform **ACP**s about hosts' working hours (staff, volunteers and outsourcing associates)

Provide care for the audience (access to free water, space for taking a rest)

Provide accessible spaces for all

Create positive changes in local communities

SLOW AUDIENCE

Encourage the audience to engage in slow mobility by using public transportation, bicycling and walking

Offer a relaxed (less is more), extended (over a longer period of time) and accessible programme

Encourage the audience to participate in:

–programming

–artist work

–another decision-making process within your work

Establish a *Slow Audience Club* to discuss all the relevant issues of slow mobility

FAIR REMU-NERATION

Through a participatory process, develop a model of fair remuneration (with a minimum guaranteed fee) according to the different needs of disciplines, fields, sectors and contexts

Provide fair remuneration to **ACP**s and all others involved in your work

FAIR ACCESS

Democratize the access of **ACP**s to slow mobility by:

–setting a quota for underrepresented **ACP**s

–setting mobility programmes to target specific vulnerable or minority groups

Democratize access to arts and cultural content for the audience by providing:

–accessible spaces

–free entry or fair ticket prices

–live streaming of the programme

▸ Select what is appropriate to you and expand the mechanisms of Slow Mobility for hosts

MECHANISMS OF SLOW MOBILITY FOR ACPS

SLOW MOBILITY LABEL

Develop your practices according to the *Slow Mobility Label*

Apply for the *Slow Mobility Label*

If you cannot apply for the *Slow Mobility Label*, create your own *Slow Mobility Manifesto*

SLOW MOBILITY AWARD

Develop your practices according to the *Slow Mobility Award* criteria

Apply for the *Slow Mobility Award*

SLOW AGREEMENT

Sign a *Slow Agreement* with the host for:

–your slow travel

–your sharing of travel

–your longer stay in the destination

–slow mobility of artwork, equipment and any other materials

–carbon neutrality of your work and that of your host

–encouraging the audience to adopt slow mobility by using public transportation, cycling and walking

CARE RIDER

Create your own care rider and provide it to hosts to act according to it

Include your care rider in the *Slow Agreement*

Refuse to work in inaccessible spaces

Respect hosts' working hours (staff, volunteers, outsourcing associates)

CIRCULAR TOURING

Line up dates and align calendars with festivals, events and cultural venues to provide possibilities for circular touring

Implement circular touring as standard for your touring practices

SLOW TRAVEL

Use slow means of transport

Stop while travelling and visit other places

Use public transportation, cycle or walk in the destination

MEANING-FUL STAY

Stay longer in the destination

Take time to connect with other hosted **ACP**s

Engage in the local context

FAIR REMU-NERATION

Insist on fair remuneration for your work

Insist on and provide fair remuneration of all involved in your work

TAKE
TIME

Create your Slow Mobility
by adopting any of these
items or adding new items.

Share your practices of
Slow Mobility by creating
a toolkit, giving a public
presentation, and so on.
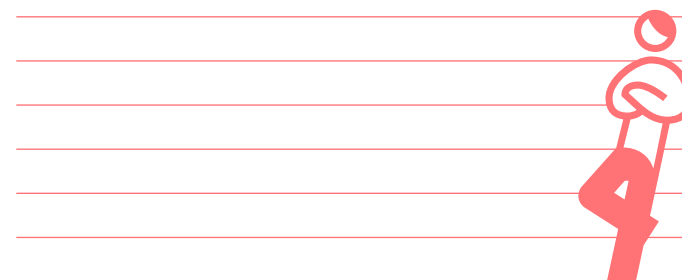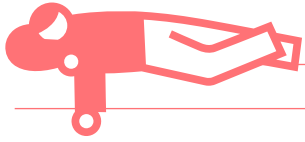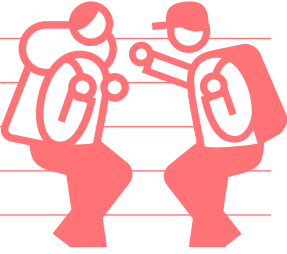
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