

Symposium

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National Commission

IKM
Department of
Cultural Management
and Gender Studies

Mobility: Privilege

Global Asymmetries
& in Art & Culture

Problem

Keynote speakers:
Khadija El Bennaoui,
Monika Mokre

mdw.ac.at/ikm/events

4. 5. 2023
9 am – 5 pm

Fanny Hensel Hall
Anton-von-Webern Platz 1
1030 Vienna

mdw
university
of music and
performing
arts vienna

What does mobility mean for artists and cultural workers?

Who has opportunities to move from place to place and who does not?

What are the working and living realities of EU third-country nationals in Austria?

How can social and ecological justice play a role in this respect?

In the joint event "Mobility: Privilege and Problem" we bring together experts – from academia, arts, civil society, politics and administration – on the topic of mobility in art & culture in the context of global asymmetries. Interactive discussions in working groups as well as two key notes and a panel talk will enable an in-depth discussion across disciplines and open up space for critical engagement with mobility regimes.

9.00 Reception

9.30 Welcome Remarks

Gerda Müller (MDW), **Martin Fritz** (ÖUK) & **Vasilena Gankovska** (IG Bildende Kunst)

9.50 Keynote by Monika Mokre

On the Right to Leave and the Right to Stay

10.30 Working groups

Group I: Visa, Employment, Residence

Group II: Data as a Policy Tool

12.00 Lunch break

13.00 Keynote by Khadija El Bennaoui

Beyond Old Geographies and New Movements

13.40 Working groups

Group I: Climate Crisis & Mobility in Art & Culture: Experience, Challenges, & Perspectives

Group II: Forced Mobilities: Arriving and Thinking Ahead

15.15 Panel discussion

Sharing and reflecting of results from the working group discussions

Moderator: Djamila Grandits

16.30 Closing

Keynote by Monika Mokre

On the Right to Leave and the Right to Stay

Mobility is an important theme of European integration, for which four freedoms are central - the free movement of goods, services, capital and people. These freedoms apply within the EU, or within the Schengen area. They are in the service of capitalism's greatest freedom, namely the free market.

While it is assumed that free trade and the free flow of capital are always beneficial to the free market, this is less clear with respect to the mobility of persons. For example, the free movement of persons usually only applies to EU citizens if they can sustain themselves as national social security systems should not be burdened by the freedom of persons. (With respect to the other freedoms, this concern does seemingly not exist, although the outflow of capital to other countries also threatens social systems through lower tax revenues and higher unemployment.)

For people who want to cross the external borders of the EU, the (more or less) free movement of people within goes hand in hand with the increasing impassability of the external borders of Fortress Europe. Nowadays, labour migration is only possible for a very small highly educated elite, and people fleeing persecution and misery in their home countries often face deadly obstacles at the EU's water and land borders. Even people who want to come to Europe for short periods of time and in the interest of organizations within the EU are facing increasingly more obstacles, e.g., this holds true for artists invited to work and/or present here.

At the same time, however, the free movement of people within the EU is evolving from a right to a requirement for numerous groups of people, such as young scientists and artists whose career opportunities frequently depends on stays abroad.

The lecture takes its starting point from the thesis that the contradictory question of mobility is a central element of the contemporary economic and political system but can, at the same time, form an anchor point for solidary resistance. These considerations will be developed on the basis of political theory and practice as well as of the concrete legal situation regarding migration and asylum.

PD Dr. Monika Mokre is a political scientist and political activist in the fields of asylum, migration and prison. She is a Senior Researcher at the Institute of Culture Studies and Theatre History of the Austrian Academy of Sciences. She teaches at several universities, including the Cultural Management course at the University of Music and Performing Arts.

Keynote by Khadija El Bennoui

Beyond Old Geographies and New Movements

How can we reassess "Confluences" to better understand cultural production and exchange?

The dawn of the 21st century is marked by a continuous series of violence from war on terror, armed conflicts, uprisings, to climate catastrophes. Those events have tragically affected the people of the global south, which forced millions to flee their countries towards the global north in search of safety and of a better life. Ironically, the reactions of the many authorities of these regions were all but solidarity.

Draconian visa policies were enforced to protect the "fortress", its wealth and its privileged people, while nationalistic ideologies and anti-migrant sentiments provided the narratives for the exclusion of the wretched.

This in turn has affected the mobility of artists and cultural workers from the global south who are struggling to access the well-established and extensive arts circuits of the global north, whether it be to compensate for the challenging work conditions in their own countries or simply to explore other territories for inspiration and learning, in keeping with their creative quests.

The same conditions have also marred the opportunities for connectivity and exchange by artists resident in the north. While in the south, echoes of exceptionalism and brigandage equally constrain cultural production and exchange.

Against this backdrop, civil society and the public sectors from north and south alike have invested a tremendous amount of work in fostering collaboration and in advocacy to defend the right for freedom of movement not only towards the north but also within the global south.

A milestone of this civic endeavour is the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. It provides the institutional framework encouraging "developed countries to grant...preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries."

The lecture will shed light on the strategies and best practices put in motion by arts and culture stakeholders not only to address the paradoxes caused by the inflected visa regulations on the citizens of the global south, but also to go beyond the south-north rhetoric to decolonise cultural relations and collaboration patterns. Above all, this lecture will focus on "confluences" of cultural production and exchange as loci for evolving cultures regardless of their geographical locations. It will argue for reimagining locales, publics, and art as cultural productions with which people produce culture and distribute equities.

Khadija El Bennoui is a cultural practitioner, producer and curator. Khadija has contributed her expertise to missions led by international funding agencies to strengthen South-South networks and cooperation, imagine and implement new, sustainable models of funding, and support the vibrancy of independent arts spaces and networks. In 2005, she launched Art Moves Africa, the mobility fund devoted to artists and cultural operators travelling within Africa. At the same time, she played a key role in the development of the Young Arab Theatre Fund (now Mophradat), convening and managing four major symposia for members of independent arts and culture spaces in the Arab world.

Working group discussions (10.30 am)

Participants are invited to join the working groups and discuss the chosen themes in an interactive manner. After a short introduction to the topics by the table hosts, the discussion will be conducted in groups. Participants can choose one group per round. Finally, the results will be shared and discussed in plenary.

Group I: Visa, Employment, Residence - hosted by Vasilena Gankovska & Klara Košťal

The barriers in the area of visas, employment and residence for artists and cultural workers are numerous: long waiting times at the authorities, tedious and costly journeys to the respective embassy, required income limits that are incompatible with the reality of artistic work. Time, organisational and high financial costs represent a barrier for both organisers and art and cultural actors. Even for medium- and long-term residencies, the conditions are restrictive, combined with a lot of bureaucracy, delays and harassment.

Mobility barriers and entry restrictions make international exchange and cooperation with artists from EU-third countries difficult. In this working group, a 10-point plan will be used to discuss which framework conditions are necessary to reduce mobility barriers. The interdisciplinary exchange will also serve to concretise approaches to solutions with the aim of developing a joint list of demands and launching this document to relevant actors in politics and administration.

Group II: Data as a Policy Tool - hosted by Seo-Young Cho & Anke Schad-Spindler

Data is a critical source that can reveal conditions and circumstances of a subject in question in a structured way and therefore can serve as an instrument for evidence-based policymaking. Thereby, this working group focuses on the importance of data collection in addressing the mobility of international artists and discusses preparation of a survey that can evaluate international artists' socioeconomic conditions and challenges in pursuing their artistic careers in Austria particularly during and after the Covid-19 pandemic. Through the discussions, the participants will identify key agendas and questions that should be included in the survey and suggest major target groups of the survey and methods of establishing contacts with them. The outcomes of the discussions would be utilized to design and implement a survey that can provide up-to-date assessments of life, careers, opportunities, and problems of international artists in Austria.

Working group discussions (1.40 pm)

Participants are invited to join the working groups and discuss the chosen themes in an interactive manner. After a short introduction to the topics by the table hosts, the discussion will be conducted in groups. Participants can choose one group per round. Finally, the results will be shared and discussed in plenary.

Group I: Climate Crisis and Mobility in Art & Culture: Experience, Challenges, and Perspectives - hosted by Seo-Young Cho & Vasilena Gankovska

This working group focuses on how the emerging issue of the climate crisis can be addressed in promoting mobility of artists - for instance, how artistic cooperation and exchanges across countries and continents, which often involve long-distance travels, can be facilitated in an environmentally friendly manner. While climate protection forms an utmost, relevant issue today and awareness is growing fast, knowledge and practice of achieving sustainable and environmentally friendly mobility is not yet well-established in cultural fields. To stimulate discussions and efforts among stakeholders, this working group provides a platform, in which participants share their experience, identify best practices and challenges, and exchange ideas and suggestions for improvement.

Group II: Forced Mobilities: Arriving and Thinking Ahead - hosted by Andrea Glauser & Anke-Schad-Spindler

Forced migration is a reality for many people, including artists and cultural workers. They have to flee to another country or region due to persecution, censorship, human rights violations, armed conflicts and wars, natural disasters or economic crises. In exile, in turn, the living and working conditions are often associated with a variety of challenges. At the same time, the question arises as to what can emerge from this specific situation: How is it perceived by affected artists and cultural workers? What possibilities for action and (resistant) perspectives open up? How are connections maintained or newly established? What possibilities of support for artists and cultural workers in flight or exile exist in Austria? Where are the opportunities, challenges and obstacles? How can infrastructures of solidarity be strengthened and what can be learned from international practices?

This working group is primarily intended to exchange information about the conditions, experiences and possibilities of exile as well as to network in solidarity. Looking at Austria as well as international examples of support for refugee artists and cultural workers, an open space will be created to share experiences and build alliances.

Panel discussion & sharing of results from the working groups

In the panel discussion with Monika Mokre and Khadija El Bennaoui, experts from the working groups discuss which privileges and problems current mobility regimes in art & culture entail. They will give an insight into the findings of the four working groups and discuss possibilities of how transformation processes can be set in motion.

With: Monika Mokre, Khadija El Bennaoui, Vasilena Gankovska, Sarita Jenamani, Jelena Micić and Susanne Schuda.


Moderator: Djamila Grandits

Organisational Team: Seo-Young Cho, Vasilena Gankovska, Andrea Glauser, Klara Koštal, Anke Schad-Spindler

LANGUAGE

The event will be held mainly in English and partly in German. The keynotes and the panel discussion will be held in English. In the working group discussions, participants have a choice of speaking German or English. If necessary, the organisers will provide a whispered translation. Thank you for your understanding that we will not make the entire event bilingual.

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-  Federal Ministry
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- Department of Cultural Management and Gender Studies at the University of Music and Performing arts vienna (MDW)
- Instytut Polski w Wiedniu

Why is mobility a privilege and a problem?



Seo-Young Cho

The person who can move to other parts of the world is privileged to experience and explore new opportunities. Also, the country which receives newcomers is privileged to enrich the diversity of its society. Such mobility is particularly key to arts and culture, in which diversity and creativity are indispensable nature.

Nonetheless, mobility may also increase vulnerability of the person who ventures her life elsewhere in terms of facing higher levels of discrimination, uncertainty for the future, bureaucratic and linguistic hurdles, among others. These problems are typically greater for those from the developing world and regions under conflicts, as well as women and socially disadvantaged groups of people.

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Biography

Seo-Young Cho is an economist and senior researcher for quantitative cultural policy studies at IKM in mdw. Her research focuses on gender and migration, creative economy and innovation, and application of statistical methods for cultural policy studies. Currently, she works on research projects on socioeconomic conditions of and fair pay for artists, especially regarding gender pay gaps and women migrant artists. Additionally, she has served as an advisor to the governments of Germany, South Korea, Canada, the Netherlands, and the European Commission for their gender and migration policies. Prior to joining mdw, she was junior professor of empirical institutional economics at the University of Marburg and guest professor of gender studies at the University of Graz.

Why is mobility a privilege and a problem?

Radka Denemarková



Reducing democracy to business is not a good way. A morally thinking and acting person cannot retreat to the role of a spectator. We have to hold the positions we have fought for in the direction of freedom and human rights, and that requires a lot of strength again these days. Only in a living space without prohibitions and restrictions can the hidden creative qualities of each individual become free.

A united Europe with human rights is the successful answer to our history and our geography, and if we do not make Europe a full player on the world stage, we will all become pawns of other powers as individuals. We now need cool heads, a clear mind, creative thinking and the protection of human rights. Because: where money speaks, truth is silent. The truth is so veiled and lies so widespread in these times that one cannot recognise the truth unless one loves it.

”

Biography

Born 1968, lives in Prague. Writes prose, essays, plays, translates from German (including Bertolt Brecht, Thomas Bernhard, Herta Müller: "Atemschaukel"). Last publication: "Stunden aus Blei" (2022) is published by Hoffmann und Campe Verlag). For the novel "Ein herrlicher Flecken Erde" (DVA, 2009) she received, among others, the 2012 Berlin Georg Dehio Book Prize and was nominated for the Swedish International Writers' Stage at Kulturhuset Stadsteatern (short-list) in 2017. For the novel "Ein Beitrag zur Geschichte der Freude" she received, among others, the Swiss Spycher Literature Prize Leuk 2019. For the novel "Stunden aus Blei" she received the Brücke- Berlin Literature Prize 2022 and Austrian Literature Prize of the Province of Styria. In 2007, 2009, 2011, 2019 she received the highest Czech literary prize Magnesia Litera. Graz City Writer 2017/2018.

Why is mobility a privilege and a problem?

Michael Dörfler-Kneihls



Only some people in some countries worldwide enjoy the freedom of travelling wherever they want or can choose where they want to live and work.

The climate crisis tends to increase social inequalities. Women, poor people and less privileged regions, social groups and individuals are more affected by natural disasters and their consequences. Meanwhile, the rich contribute more to greenhouse gas emissions. This is especially the case when it comes to mobility.

So the problem of worldwide social injustice and that of climate change should be looked at together.

Biography

Jazz pianist
piano and improvisation teacher
at the mdw
collaborator, grüne mdw
pedagogic project co-leader,
„Lectures for Future“ at the mdw



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Why is mobility a privilege and a problem?

Edith Draxl



Art knows no national borders. It is inscribed that it and its protagonists need exchange and free movement in order to be productive. Residencies and study visits are therefore an indispensable part of funding programs. But what happens when someone comes to stay, when they have to stay? Suddenly the networks are missing, the language is a barrier, the funding structures are unknown, it is also unclear how to make one's work public. In addition, you have to earn a living, which often prevents you from working artistically. So you are faced with numerous problems that you cannot solve as an individual. Stronger structures and ideas of mentoring and partnerships with cultural institutions are needed.

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Biography

Edith Draxl studied German, theology and psychology. She is also a trained psychotherapist, supervisor and theatre pedagogue. She founded uniT in 2000 and has been artistic and pedagogical director in the organisation ever since. In 2007 she was also co-founder of Theater am Lend.

On the one hand, she very successfully accompanies young playwrights and has been co-director of the International Dramatiker:innenfestival Graz for 8 years. Furthermore, she has initiated many projects at the interface of art - social issues - education. Since 2001 she has also directed European projects in both fields. In both areas she also works with asylum seekers and migrants and most recently with artists from the Ukraine.

Edith Draxl has twice received an award from the Province of Styria for her work and the Grawe Prize, an important regional recognition.

Why is mobility a privilege and a problem?



Khadija El Bennaoui

” Mobility, a fundamental human right, has become, in our post-colonial times, both a privilege and a problem dependent on a piece of paper, called a passport.

For those of us who have passports immune to borders and controls, it is indeed a privilege. We can travel wherever and whenever we want. Even on short notice! We have access to a myriad of opportunities and advantages, whether it's low cost tickets, subsidies, easy access to markets or better pay because our passports rank high. For those of us with passports at the bottom, mobility, is a major issue! It is an arduous path of waiting, of bureaucracy, of the unknown, of rejections, of frustration and of precariousness.

Biography

A cultural practitioner, producer and curator. Khadija has contributed her expertise to missions led by international funding agencies to strengthen South-South networks and cooperation, imagine and implement new, sustainable models of funding, and support the vibrancy of independent arts spaces and networks.

In 2005, she launched Art Moves Africa, the mobility fund devoted to artists and cultural operators travelling within Africa. At the same time, she played a key role in the development of the Young Arab Theatre Fund (now Mophradat), convening and managing four major symposia for members of independent arts and culture spaces in the Arab world.

Khadija is the author of the chapter “Surviving the paradoxes of mobility,” which was commissioned as part of the 2018 UNESCO Global Report.

Why is mobility a privilege and a problem?

Vasilena Gankovska



Many art professionals and cultural workers work transnationally, the freedom of movement is one of many conditions to perform, to exhibit, to participate, to network. Often these opportunities are related to certain privileges: citizenship, age, economic and social status, as well as political situation.

Artist's mobility is highly related to those. We, as artists and cultural workers need to acknowledge that as long as there are conditions reinforcing these factors, we cannot be able to work fully on a transnational and more inclusive level.



Biography

Vasilena Gankovska (born 1978 in Troyan, Bulgaria) is a visual artist. In her artistic work, she deals with visual strategies in urban space and processes her observations in the form of paintings, stencils and short videos, as well as in texts. Since 2012, she has been a board member of IG Bildende Kunst, where she works on various topics such as fair pay, artist's mobility and affordable working spaces for artists.

Why is mobility a privilege and a problem?



Luise Grinschgl

There is a consensus not only in the art scene that scholarship programmes and the exchange of the local cultural scene with international artists/authors form an important part of the cultural landscape. The artists deal more or less intensively with the environment in which they work. In this way, works are created that carry on the respective location and inscribe it on an international map of cultural production. The

local scene does not remain provincially closed. New themes are taken up, perspectives broadened.

I see a problem in the fact that the exchange is rather one-sided and that international artists/authors do not (or cannot) return to their countries of origin after a stay abroad due to the precarious situation in many of them. This in turn leads to a cultural impoverishment of the respective country. There are enough examples of this.

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Biography

Luise Grinschgl, born 1963, lives and works in Graz. Since 1997, she has been working for the association Kulturvermittlung Steiermark, where she is responsible for scholarship programmes, mediation activities and office management. Since mid-2018, she has been the association's managing director.

Why is mobility a privilege and a problem?



Natalia Gurova

What is a privilege for some is a problem for others. This is how you can describe the state of affairs in world art. The countries that make up the EU have been developing mobility programs for cultural figures for decades, but they still need to be open to everyone. The presence of this or that citizenship becomes a privilege or a problem for its holders. Studying, working, and obtaining an artist's visa is not a formality but often a whole bureaucratic quest for representatives of third countries.

An interesting example are the artists forced to flee the war in Ukraine. Before the tragic events, many could not even think about how to travel freely and receive financial support from European institutions. Organizations have now been set up in some countries to help artists move and get temporary shelter and support from art institutions.



Biography

Natalia Gurova is a temporary journalist and permanent artist. She was born in the USSR in Belarus in 1986, trained as a journalist, and worked in the field of various media for more than ten years. Since 2014 she has lived in Vienna and studied site-specific art at the University of Applied Arts and sculpture at the Academy of Fine Arts. Her multidisciplinary practice has encompassed sculpture, printmaking, drawing, poetry, site-specific installations, and curating. Natalia's works were exhibited at Vienna Art Week, Vienna Design Week, Parallel, Austrian Cultural Forum in London, Queer Museum/Volkskundemuseum, Galerie Michaela Stock, Improper Walls, das Weisse Haus, hoast, Belvedere 21 Haus. She co-curated student shows at Exhibit Studio, the Academy of Fine Arts, together with Vik Bayer. Currently, she is working for the relief organization as an artistic researcher.

Why is mobility a privilege and a problem?



Birgit Huebener

The transport sector as a whole is one of the main sources of greenhouse gas emissions, accounting for around 22%. The highest share of emissions is attributable to road traffic. According to the surveys (2018) of the global network STAY GROUNDED, air traffic is globally responsible for 5.9% of man-made climate heating. While over 80% of the world's population has never taken a flight, only 1% (frequent flyers) are responsible for about 50% of emissions from commercial aviation. Flying is therefore the most unjust form of transport. For me, this shatters the dream of flying.

”

Biography

Studied comparative-systematic musicology, cultural and social anthropology and philosophy at the University of Vienna, integrative dance teacher (AGB) and qualified event manager.

Many years of involvement and cooperation in church children's and youth work as well as in development education work. Teaching experience as a recorder teacher and in recreational education.

Since 2002 active in various areas of responsibility at the mdw - University of Music and Performing Arts Vienna; including music competition management, isa - International Summer Academy, 2014-2023 staff member of the Equality, Gender Studies and Diversity Unit, since March 2023 coordinator for environmental projects and environmental communication at mdw.

Mother of two daughters.

Life themes: Mediation, Sustainability and Justice.

Why is mobility a privilege and a problem?

Iman Humaydan



Talking about Mobility does not only mean dealing with the issue of borders and traveling regulations, but it also means providing services. It means economic, social and cultural equality. It is also related to the ecological challenges facing our world today. Mobility barriers make voices of those facing these difficulties virtually unheard. Unheard due to inequality in services and due to visa barriers. We need to revisit these barriers and work, local and international organizations, with states to facilitate the mobility of artists and writers. Writers and artists are peace makers whose mobility is the corner stone of their mission.

”

Biography

Iman Humaydan is an award winning Lebanese writer and researcher. She founder ARRAWI for Culture and Literature aiming at supporting young writers in Lebanon. She has been a cultural consultant for local governance in Lebanon, addressing cultural and socio-economic projects mainly for women.

Humaydan co- founded Pen Lebanon, and became its president between 2016 and 2022; currently its board member. The centre works for supporting writers at risk, and making Middle Eastern writers' voices heard and visible in the world.

She is similarly a board member in Pen International.

Her literary work discusses Lebanese post-war issues, discussions on gender, memory, identity, language and migration.

Why is mobility a privilege and a problem?



Sarita Jenamani



With immigration, you not only lose your familiar habitat but also you lose your past, your land, your family, your heritage, and your familiar environment. A somewhat permanent sense of loss accompanies immigrants all through their life. At the same time, one can say that an immigrant, in today's global village, feels everywhere at home but, belongs, unfortunately, to nowhere.

With migration, one can understand one's position in the world and rethink one's beliefs. Exile shows that identity is a fluid construction. In other words, through a physical displacement from their language and cultural milieu immigrant writers and artists get a fresh impulse, a different position to look at things and resultantly to portray from another, new perspective to an ever migrating human race.

Biography

Sarita Jenamani is a critically acclaimed Austria-based poet of Indian origin, a literary translator, anthologist, editor of a bilingual magazine for migrant literature— Words & Worlds— a human rights activist, and general secretary of PEN International's Austrian chapter. Having so far been published in three collections of poetry, she writes in English as well as in Odia and German. Jenamani has translated several Austrian poets into her mother tongue Odia. She is the recipient of several literary fellowships in Germany and in Austria including those of prestigious organizations like 'Heinrich Böll Foundation', 'Künstlerdorf Schöppingen' and Austrian Ministry of Art and Culture.

Why is mobility a privilege and a problem?



Soukaina Joual

The concept of mobility is both a privilege and a problem. Some people from particular countries have free access to a range of destinations, whereas for others, mobility is heavily restricted by factors such as nationality, economic status, and political affiliations.

Individuals' access to opportunities and resources is hampered as a result of these constraints.

These factors create a sense of frustration and injustice due to the uneven distribution of individuals' rights.



Biography

Soukaina Joual is a Moroccan multi-disciplinary artist, graduated from the National Institute of Fine Arts in Tetouan, Morocco. Her work focuses on the body from different perspectives: how it changes, its interaction with personal identity, and how it can also become a site to engage in important ideological debates. Joual simultaneously blurs the lines between different dualities: public and private space, the individual and the community, the inside and the outside of our bodies; by elaborating proposals that tackle the limits between artistic intervention and everyday civic action.

Soukaina Joual is 1/5 of the artist group K-OH-llective.

Why is mobility a privilege and a problem?



Wen Liu

It is essential to ensure that every person, regardless of their background, feels valued, heard, and included in all aspects of society. As an artist, I am committed to using my platform to advocate for greater representation and inclusion of underrepresented groups, to challenge the status quo, and to create opportunities for diverse voices to be heard. Through my work, I hope to inspire others to join me in this important mission and to work towards creating a world where everyone feels valued, respected, and included, regardless of their race, gender, sexuality, or background.



Biography

Wen Liu is a multidisciplinary composer and media artist who is best known for her innovative and experimental work that seamlessly blends music, visuals, dance, projections, and various interdisciplinary art forms to create immersive and thought-provoking experiences.

She is the founder and artistic director of the multidisciplinary festival for contemporary music and art: M.A.R.S. (Music & Arts ReSound) and the Music+Art+Science+Technology collective Studio M.A.R.S. (Music Art Research Science), with a goal to explore and create innovative multimedia storytelling, immersive music theater designs, and hybrid forms of music theater performance that seamlessly integrate science and technology.

She has received several awards and honors, including the Ö1 Talentebörse-Kompositionspreis Austria, the Austria Federal Staatsstipendium, the City of Vienna Musikstipendium, the Fellowship of European Music Accelerator, the Förderungspreis for Music from the City of Vienna, and the Theodor Körner Prize.

Why is mobility a privilege and a problem?



Paweł Łyżwiński

Residential programs for refugee writers (such as ICORN) or scholars (SaR) represent a very specific kind of mobility. Most of the residents have to face numerous challenges concerning wellbeing, cultural adaptation, legal status, professional career and future prospects – all at once. This is why institutions in charge of their residential stays must be prepared to provide them with proper support and adequate aid. It is not possible without multi-level cooperation with international, national and local organizations working in the fields of culture, multiculturality, administration, or human rights. Only together are we able to effectively carry out our mission of international solidarity.

Biography

Paweł Łyżwiński - philologist and cultural manager associated with Villa Decius (Kraków, Poland), where he coordinates international residency programmes for writers, i.a.: International Cities of Refuge Network Programme (ICORN), Kraków UNESCO City of Literature Residency Programme, Visegrad Literary Residency Programme (VLRP).

Why is mobility a privilege and a problem?



Jelena Micić

Permanent residency is a basic implied criteria for the job announcements. How could one expect social mobility when the access to the labor market is selective and restrictive?

The so-called Third country nationals requiring artist visas are considered to be entrepreneurs who pay taxes and therefore contribute to the society without the possibility to actually influence how that society is shaped.

Freedom of the arts is reserved for citizens.

Biography

Jelena Micić (b. 1986 Knjaževac, Serbia) is an artist and curator, currently working as the Artistic director of the WIENWOCHE festival for art and activism. Board member of D/Arts - Project Office for Diversity and Urban Dialogue.

Why is mobility a privilege and a problem?



Ana Mijić



Mobility holds the promise of personal growth and professional advancement. However, to unlock its full potential, individuals striving to establish themselves in a different environment must be acknowledged and resonate within their new surroundings. This recognition, though, is often inextricably linked to the economic, social, and cultural resources that people possess, as well as their social and geographic roots. As such, mobility can be a double-edged sword that perpetuates existing disparities or even contributes to the creation of new inequalities.

Biography

Ana Mijić is a Visiting Professor at the Nationalism Studies Programme at CEU and a Senior Scientist at the Department of Sociology (University of Vienna). She was a fellow at the IFK (Vienna) and at the Trinity Arts & Humanities Research Institute (Dublin). Her research focuses on identity out of war and migration. She is author of "Verletzte Identitäten" as well as of several internationally published articles (in e.g. Journal of Refugee Studies; Arts; Ethnicities; Identities). Her previous project "Postwar Diaspora(s)" was funded by the FWF's Hertha-Firnberg Programme and her current research "The Art of Arriving" by the 1000-Idea Programme.

Why is mobility a privilege and a problem?

Monika Mokre



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The right to mobility is the dream of many who want to pursue their happiness in another country. And due to an obligation of mobility, people – and especially women – are faced with the decision to either make a career or have a family life. Thus, mobility as a privilege and as a burden deeply influences individual life chances.

Both forms of regulation of mobility form a crucial feature of the contemporary political and economic system. Can we envisage a right to free decision on mobility and immobility?

Biography

PD Dr. Monika Mokre is a political scientist and political activist in the fields of asylum, migration and prison. She is a Senior Researcher at the Institute of Culture Studies and Theatre History of the Austrian Academy of Sciences. She teaches at several universities, including the Cultural Management course at the University of Music and Performing Art.

Why is mobility a privilege and a problem?



Susanne Schuda

“The climate crisis affects different classes differently and is also “fueled” differently. The more money, the more emissions. The less money, the fewer opportunities to protect oneself from the effects of the climate crisis. Art is a human need that can only be satisfied when all basic needs are met. In our unequal world especially people in rich countries have the means and opportunities to live and work full-time as artists. When art becomes a successful career, it is usually international. Added to the artists' understandable interest in “seeing the world” is the need to exhibit, perform, and sell internationally. This privileged mobility creates further emissions and perpetuates inequality.

Biography

Susanne Schuda
aka Schudini The Sensitive, Therapist of the collective unconscious

works with various media in the fields of performance, visual art, media art and art in public space. She is also a psychological counselor. Her interest in psychological and emotional motivations have led her in her recent work to develop performative, participative “process arrangement” that make the interaction between the individual and society visible and tangible.