



# **Globus Knowledge Sharing 2023**

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**Learning from the experiences of transnational  
cultural practitioners funded by Globus**

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## Report Summary

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This report is an outcome of the Nordic Culture Fund's initiative to facilitate knowledge sharing and gather insights about global cultural practices funded by the Globus program. Here, we present the findings and opportunity spaces derived from the research, as we explore the experiences expressed by the cultural practitioners and experts within Globus who work in a transnational collaborative setting. Drawing from diverse global perspectives rather than limited to a specific continent and geographic area (e.g. the Nordics), the aim was to make sense of various situated experiences within the transnational cultural practice. The information in this report is specific to the 14 projects in the Globus program that shared their experiences. It doesn't claim to represent universal truths but aims to provide nuanced insights about transnational cultural practices. These insights can guide and inform future programs and initiatives that seek to work within a transnational artistic and cultural space.

The key insights have led to the identification of four coherent dimensions, along with their associated challenges, future pathways, and opportunity spaces. These dimensions outline the direction for future programs, emphasising the provision of long-term, flexible funding within ambitious frameworks. Additionally, it addresses prevailing issues in cultural policies and existing funding programs that often emphasise a national starting point or echo institutional biases that can stand in the way of more purposeful and reciprocal collaborations to occur. Globus wants to rethink traditional approaches to internationalisation, striving to foster mutual cross-border collaborations in increasingly complex and rapidly changing global environments.

In this report, we detail the process and elaborate on the findings that underpin the further development of Globus.

## Research Question

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**“How does working as a cultural practitioner within a global, complex, and constantly evolving environment shape collaborative artistic practice and what can be learned from this?”**

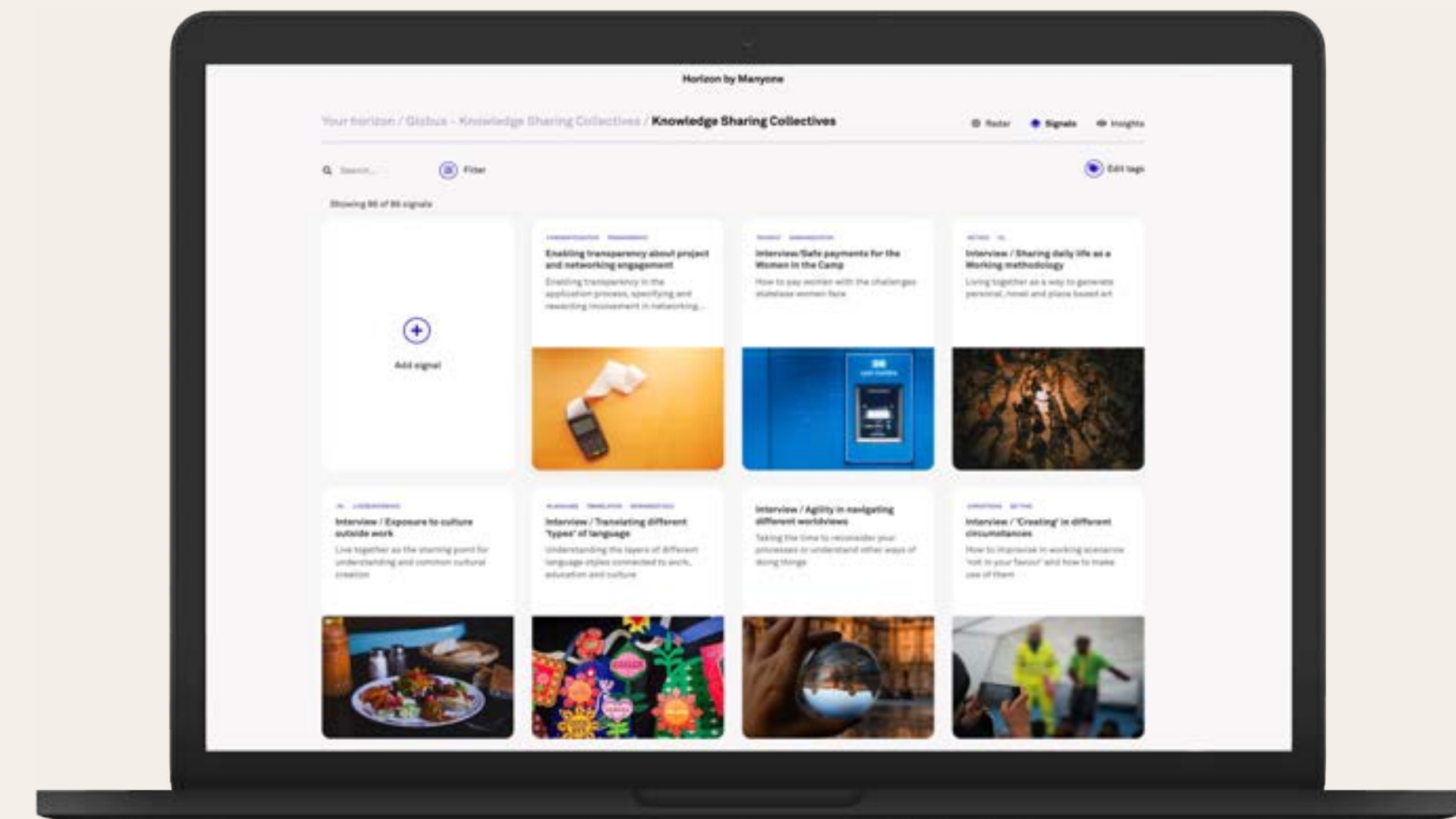
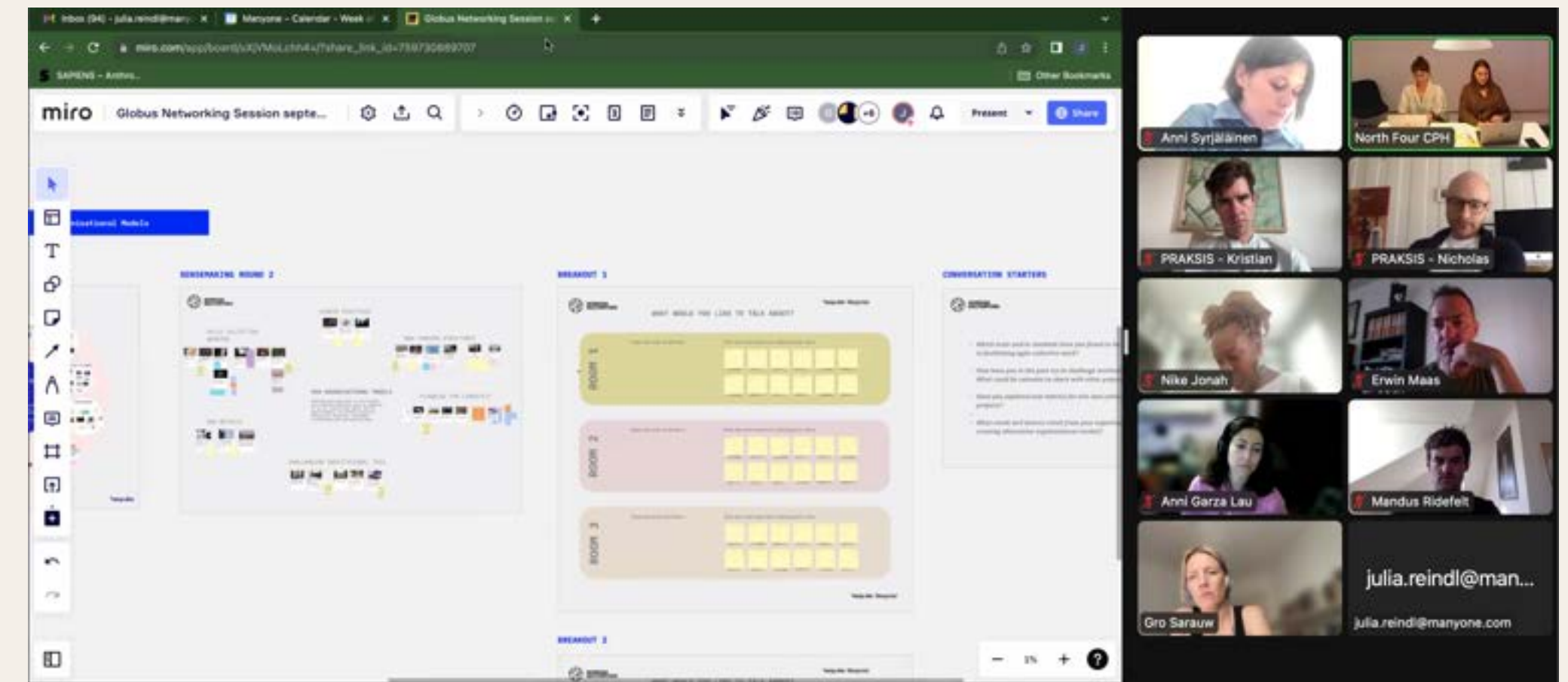


# Report Process

The following report is based on the input of the Globus 2023 Cohort, consisting of 14 transnational projects conducted between February 2023 and September 2023. The research was carried out using a self-documentation format to comprehensively document experiences of transnational work. The participating projects contributed scan cards (diary entries) to document their experiences in the transnational art sphere. With the diary format, we are allowed a peek into the engine room, so to speak, giving us a first-hand insight into the artists' experience. The central hub for this collection is the 'Horizon' platform, tailored software for collaborative research and a digital collaborative space for sharing and storing information.

In addition to the sharing of scan cards, knowledge-sharing sessions were held during which project participants could share and discuss experiences and synergies within their projects. To delve deeper into recurring topics, semi-structured interviews were conducted with five selected projects. To enhance the research with a variety of funding perspectives, interviews were conducted with two experts in funding and cultural policy from Zimbabwe and Mexico.

By making sense of data from scan cards, knowledge-sharing sessions, and interviews, the analysis was shaped to provide a profound understanding of the experiences, including the challenges and needs within transnational art practices. The subsequent sections of this report present the research findings in detail.



# Projects

## (1) Seeds for solidarity - Advancing climate justice through cross-cultural creative collaborations

'Seeds for Solidarity' sows seeds for global climate justice through supporting creative collaborations around sustainability that challenge Westernized ways of knowing and doing.

## (2) Reparative Encounters - a transcontinental network for artistic research and reparative practices

A project aiming to establish a transcontinental network for knowledge sharing between artists and cultural agents from the USVI, Ghana, Greenland and the Nordic region, instigating new North-South and South-South knowledge infrastructures

## (3) Sensorium - Voice Beyond Language

The SENSORIUM project brings together arts, technology, and community-driven co-creation to generate new possibilities for developing creative and authentic expressions of voice, in all its forms – physical, social, cultural, and democratic.

## (4) ROTULAMA: revitalizing independent shops in the midst of gentrification

A collaborative project sparking interactions with independent shops at risk of gentrification by revitalizing the shops' visual identities and enabling them to thrive.

## (5) PACE-Nordic: The Pan-African Creative Exchange Nordic Connection

A long-term networking and exchange programme between artists and cultural operators from the Nordic Region and the African continent, wishing to influence cultural representation on world art scenes.

## (6) Unfolding the Universe

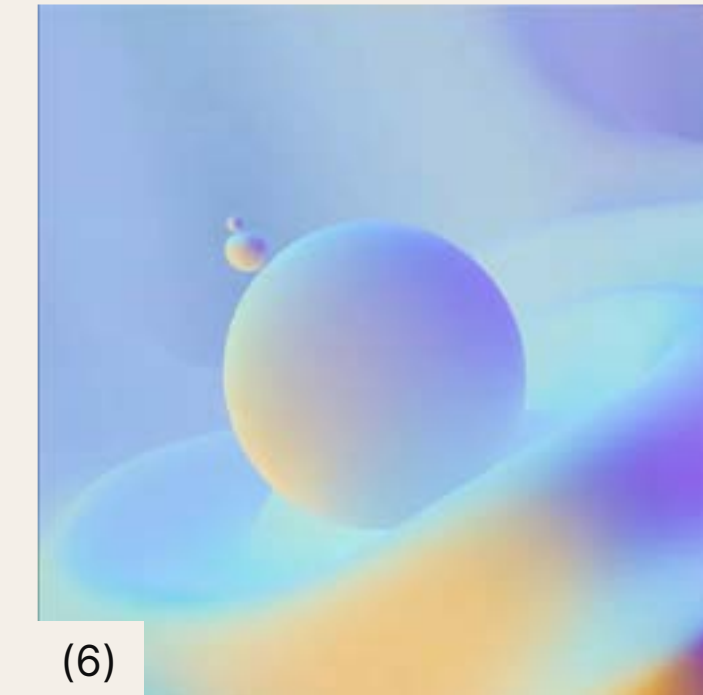
The project 'Unfolding the Universe' investigates the role of art biennials in reviving and expanding existing networks through an extensively collaborative program.

## (7) Interdependent Intersections

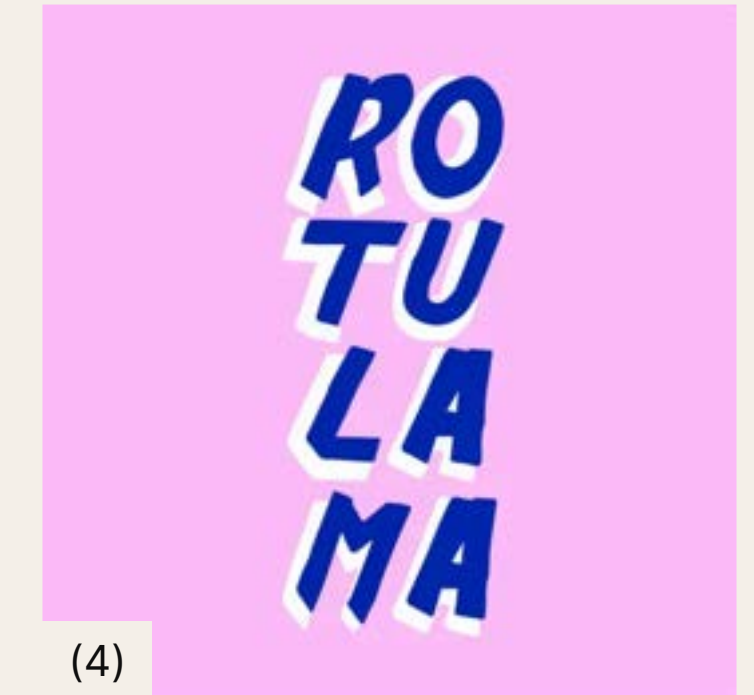
The project sets a new vision of how disability works through technology to create a new normative.



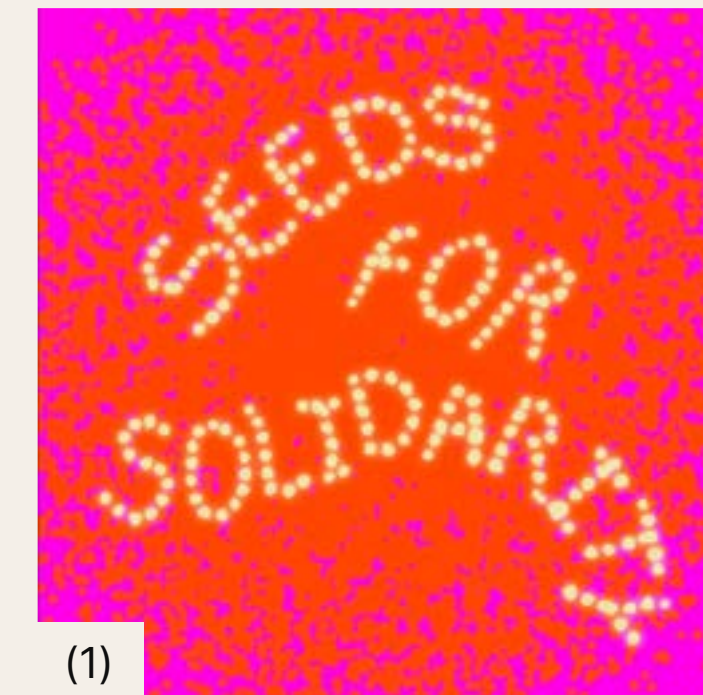
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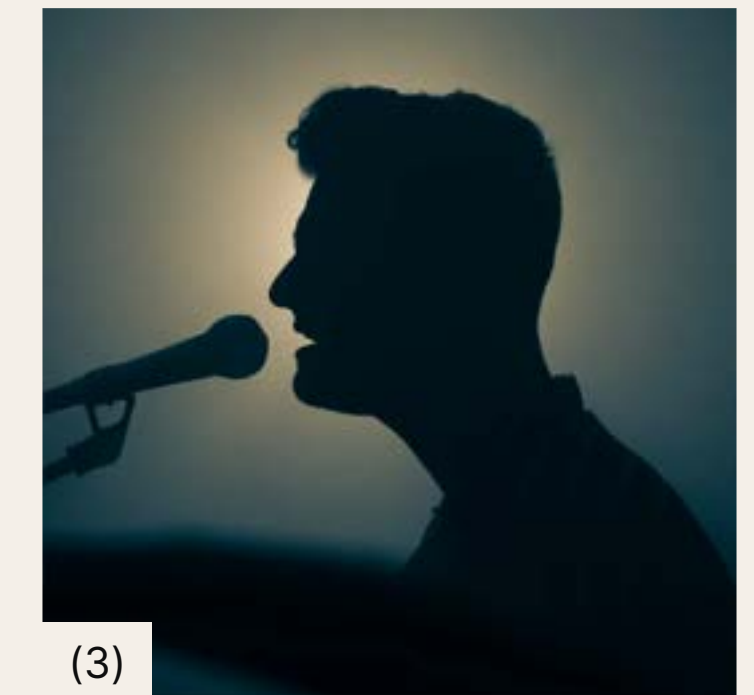
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(3)



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(7)



# Projects, continued

## (8) Simia – Platform for Research and Practice

Simiyya is a platform for research and cultural production, focusing on the way cultural-geographical contexts impact how technology shapes politics and aesthetics, as well as how to form a future based on new economic and psychic models.

## (9) The Wedding - Women at the camp

A play and a border-breaking project between two different theatres, cities and societies.

## (10) An Urgent Situation del 2

The project "Urgent Situation" promotes horizontal exchange of knowledge, ideas and methods between the creative field and the sustainable tourism industry.

## (11) Now Soon Over

'Now Soon Over' aims to unite young and newly established cultural institutions in a network to foster exchange of knowledge and experience.

## (12) Ghost Agency: Women's Rights in the Age of Surveillance Capitalism

With Mexico as its case, this project explores innovative artistic methods to develop technological tools in favour of women exposed to social constraints and systemic violence.

## (13) Exploring Global Digital Infrastructures and New Business Models for Contemporary Performance – af Sirkus- ja teatteriyhdistys Lumous

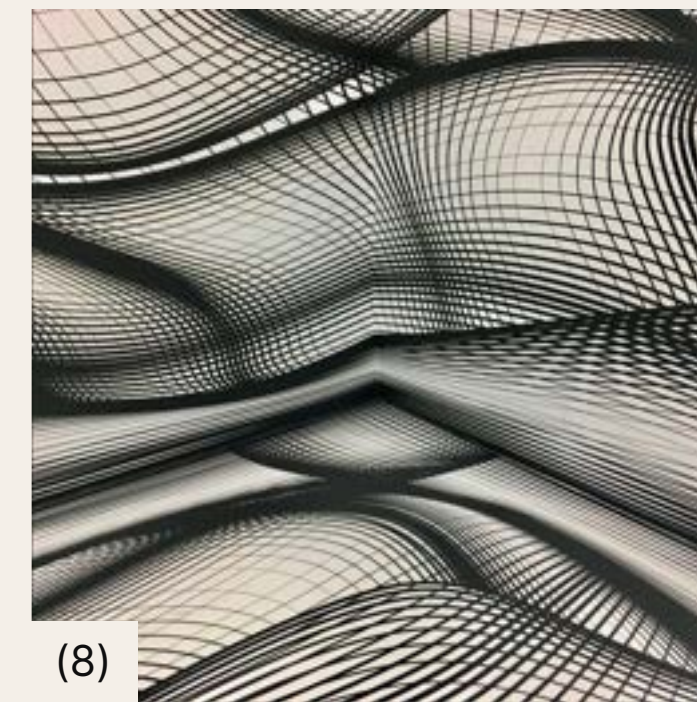
A performance-led research project setting out to investigate new digital business models and markets for contemporary performance.

## (14) Amplifying Heritage: Exploring local artistic and educational opportunities of heritage through a global perspective

Through Finnish-Nepali-Mauritius partnership, the project contributes to local and global understandings of traditional music practices, their contemporary artistic possibilities, and their contribution to non-formal and formal music education practices locally and globally from the perspective of cultural and social sustainability.



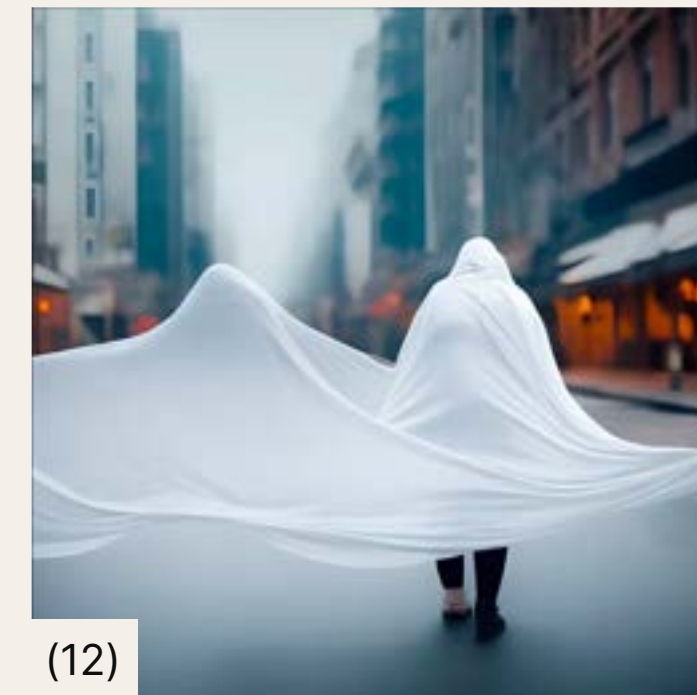
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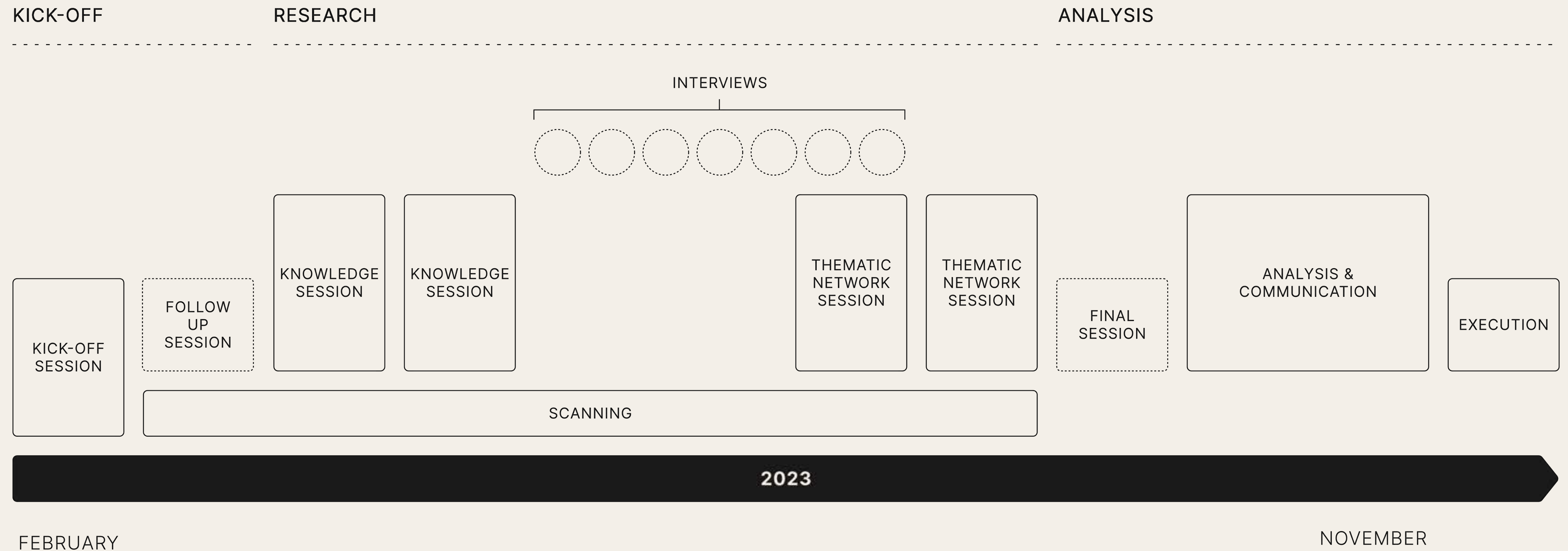


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# Project Timeline

Timeline of the Globus research and knowledge sharing process.



# Exploring Dimensions

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Discover the four key dimensions that shape our approach to fostering transnational cultural collaborations. Each dimension is unfolded with challenges, pathways and opportunity spaces.

For a short description of each dimensions, see the next page.



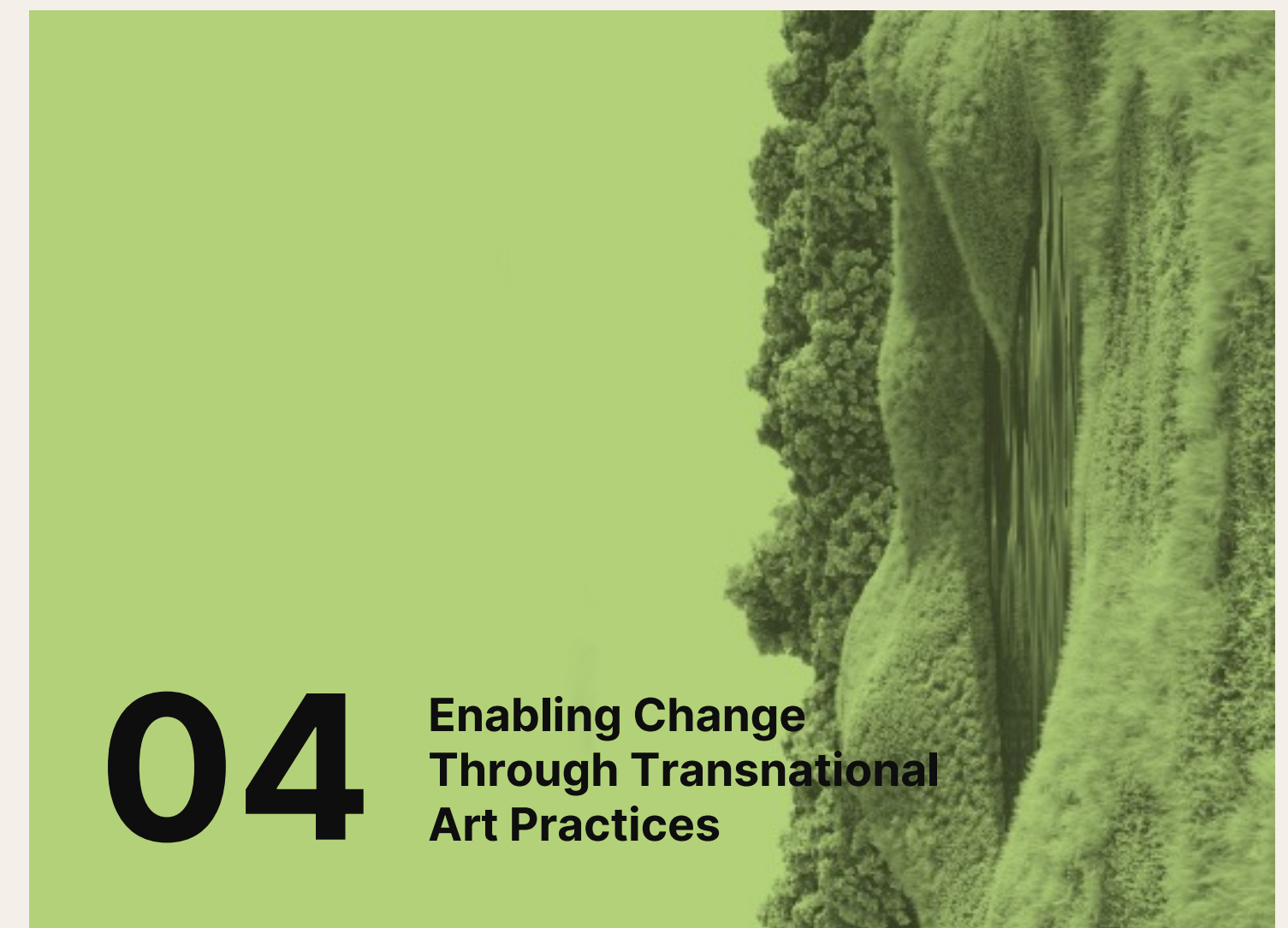
**01** Challenging Unequal Structures



**02** Fostering the Human Foundation of Equal Collaborations



**03** Shifting to Sustainable Values and Practices



**04** Enabling Change Through Transnational Art Practices





# Exploring Dimensions

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## 01. Challenging unequal structures

*This dimension describes the complex challenges facing artists in transnational cultural practice, particularly issues of financial precarity, access, and institutional support and the initiatives launched by practitioners aimed at fostering a more inclusive, supportive, and resilient global arts and culture landscape.*

## 02. Fostering the human foundation of equal collaborations

*This dimension focuses on promoting language equality and human connections in transnational cultural practice. It encompasses initiatives aimed at developing shared working languages, building trust, and prioritising human-to-human cultural exchanges to promote deeper collaboration and understanding.*

## 03. Shifting to sustainable values and practices

*This dimension describes the need for reevaluating the values, perspectives, and narratives within the realm of transnational cultural practice. It highlights a shift from narrow, quantified assessments towards prioritising broad accessibility, long-term thinking, slowness, and love in artistic practice.*

## 04. Enabling change through transnational art practices

*This dimension focuses on transnational artistic practice as a means to address global challenges from local perspectives. It also emphasises the role of cultural practitioners in driving sustainable transformation through activist approaches, highlighting the importance of sharing underrepresented narratives, engaging with local communities, and the need for long-term, sustainable collaboration.*



**Dimension 01**

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# **Challenging Unequal Structures**



# 01. Challenging Unequal Structures

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Artists often work under precarious financial and working conditions. Emphasis on short-term and project-based funding, a high level of professionalism needed or simply no available funding contribute to these precarious conditions. Projects that work transnationally are additionally challenged by having to navigate in and adjust to a varied landscape of different support systems. Such support systems can, also in the Nordic countries, often reflect national priorities and institutional bias. The reliance on institutional support and established networks (such as museums or cultural institutions, galleries, curators, and critics), play a pivotal role in the visibility or success of an artist. In some countries/contexts the lack of support or total lack thereof, often also means limited opportunities to access education, mentorship, or funding, perpetuating a cycle of restricted access and representation on a global level.

These dynamics raise questions about the influence of systemic conditions on inclusivity and diversity within global collaboration, as individuals from certain geographies inevitably face additional hurdles in navigating established channels and sustainable working lifestyles.

## Challenges

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- Provision of support to artists in different global contexts and with different needs
- Ethical impacts within projects if the longevity of projects cannot be secured
- Time and space needed for global-scale gradual and iterative projects/collaborations
- The impact and longevity of projects often rely on patchwork funding which is difficult to secure in global projects
- The reliance on or absence of institutional support
- Practitioners from the global south face persistent visa and funding barriers to mobility.
- Collective grant schemes are not a priority for funding bodies yet. Collective structures and collective work still suffer from a lack of legitimacy.



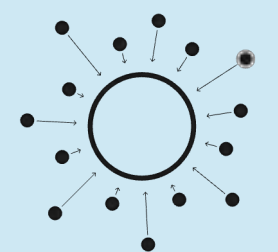
Pathways

# 01. Challenging Unequal Structures

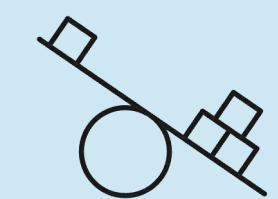
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**Facilitating support systems bottom-up**



**Emerging agile organisational models**



**Challenging inequalities: transforming  
access and mobility hurdles**





## Facilitating support systems bottom-up

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We are observing how cultural practitioners themselves take the initiative to champion inclusive and inventive support systems. Their aim is to democratise the artistic/funding process and extend opportunities to practitioners with varying levels of experience or limited access to traditional institutionalised structures.

Practitioner-led microfunding is a promising approach adopted by many of the Globus projects. It enables initial grant recipients to act as intermediaries between funders and artists, facilitating the distribution of funds to collaborators. It offers a more flexible approach to creating cultural works, utilising networked processes that facilitate the co-creation of ideas from early stages and with that invite diverse and marginalised voices.

Working outside institutionally backed structures imposes additional responsibilities on practitioners. They must not only engage in artistic creation but also assume managerial tasks, as exemplified within a project funded in the globus call. Here, two independent cultural practitioners collaborate with numerous artists and organisations, co-creating artistic outcomes across different geographical scales, providing material micro-funding, and simultaneously serving as project managers.

**“It relates to the amount of work required and the work achievable with the funding we have. In the case of a university, they will receive support from other individuals paid by the university—this has been a significant question for us. How are we going to support ourselves for the next two years if we plan to use this funding to compensate others for acquiring materials and producing artworks?”**





## Signals of Change

# Facilitating support systems bottom-up



Photo by: Jael Rodriguez on Unsplash.com

MICROFUNDING CARE

### Interview//Material Microfunding

Microfunding through material, knowledge and technological means

"Here in Mexico, you can not microfund directly. [...] some of them have just given away their jobs and really work for their justice, so you cannot specifically give them money like that. It would be a problem eventually, that's why we are designing the workshop and that's why we are looking for funding to give them the material they need to build the technological systems, the knowledge to build the things they need so they don't have to put any money directly on it. So this is, some sort of microfunding, but with material and with knowledge and with technology directly."

"Because, otherwise the money of course would go to their first needs, right? Otherwise, the money would likely go to immediate needs like paying for lawyers or camping outside the attorney's office for 30 days. So that's very delicate here. But in terms of what we are doing, that it's actually helping them escape the hacking of the government and other criminal organizations, it's just as valuable because that might save their lives. Because if they are targeted it's really simple, if they start to find the truth, [...]"

#### Relevance

Instead of providing direct financial assistance, the approach described involves offering material resources, knowledge, and technological support to empower artists and organizations. This approach recognizes the value of providing tangible resources that can enhance their capabilities, promote their work, and even offer protection from government surveillance or criminal organizations. How might [...]"

Source: Interview with Ghost agency

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Photo by: michele dot com on Unsplash.com

ADMINISTRATION CLIMATE JUSTICE

### Opportunity: (Seeds for) rethinking funding structures

Administering international financial transactions can take up a lot of time in small-budget art & culture projects

Admin and financial transactions can be disproportionately time-consuming as well as difficult in small-budget art & culture projects, where the individual fees most likely are still relatively small. We are developing a model where we try to channel bigger bulks of money to our international partners, as it will be easier for them to pay their partners in their country/continent. This requires trust in the partners, from both us and our funder, as the payments are invoiced according to planned budgets, not for example receipts from already made purchases.

#### Relevance

We are working in the field of climate justice where one of the biggest obstacles is that there are no or only limited resources available for the people living in the most affected areas of climate change.

Knowledge Sharing Collectives



Photo by: Ian Stauffer on Unsplash.com

#ORGANISATION #COLLECTIVEWORK #COLLECTIVEFUNDING

### We want to learn about how other collectives support themselves

Collective grant schemes to recognize collective working models

In the privileged situation of a collective working in Scandinavia with the public grant system, it is crucial for us to understand how collectives support themselves in other countries. As an art collective, we often have the feeling of falling in between two chairs when it comes to grant schemes for cultural institutions. On the other hand, being a highly international group, we have learnt how to navigate a system that often has different priorities than that of our countries of origin. There are two points: one being a collective, one understanding how to navigate a new system.

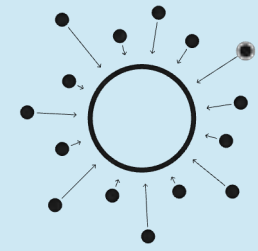
#### Relevance

Collective grant schemes are not a priority for cultural policies yet. Together with other collectives we brainstormed about how these would help recognize the collective structures and the collective work which can suffer from a lack of legitimacy. How do we negotiate falling in between an existing system while wishing for collective grant schemes?

Source: Unfolding the Universe

Knowledge Sharing Collectives





## Emerging agile organisational models

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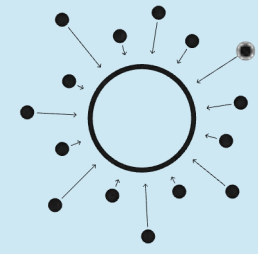
Agility and longevity are core issues related to the future, independence, and sustainability of the arts and cultural practice. Many initiatives require extended time frames to fully realise their potential and uphold their responsibility to established relationships.

Projects within the Globus cohort employ distinctive organisational approaches. One example is the concept of 'working in bubbles'. Under this framework, the project establishes smaller internal working groups for each project or application, carefully curating the selection of individuals, tools, and structures from within the collective. Others describe themselves as an artist residency 'without walls', organised to navigate uncertainty in the art world as a possibility for new ideas to emerge. As a result, these projects not only have the potential to bring together renewed multidisciplinary perspectives on subjects such as working with sustainability but also to develop new working models that are more resilient to uncertainty.

Globus practitioners suggest that funders can be more supportive of such 'unconventional or yet-to-be-defined organizational models' by considering agility and longevity in their approach to funding timelines and distribution. The possibility to extend and build upon existing projects when needed through 'ad-hoc' or 'add-on' funding, could further help in the continuity of collaborations and preserve the energy and efforts of practitioners.

**"I guess our existence reveals a gap; there aren't many models for working in this way. Perhaps we are quite close to a residency organisation but without a residency. It is quite liberating to work without walls, a building, or a space. That's probably one source of pressure for the art field, galleries, museums, and theatres, they have a space that they need to fill and we don't have a space. We just exist somewhere without one."**





## Signals of Change Emerging agile organisational models



Photo by: Christoph von Gellhorn on Unsplash.com

LONGTERM FUNDING EXTENSION CONTINUITY

### Interview//Applying for continuity

Project continuity and the recognition that some initiatives require an extended timeframe

"In Mexico, there are fundings for ongoing projects; you apply, and if successful, you win. If the project continues to grow, some institutions have special funding to continue the work for another two or three years. So maybe that's something that should be considered. If a project performs well and requires continuity, it can be extended."

"This funding can be extended economically over the years. It depends on each case, of course, but I've observed that this is interesting for many Mexican fundings. When they apply for a festival or a teaching program, for example, and it succeeds, they can reapply for continuity." "This (funding) actually has to be more long-term in terms of the project's objectives, right?"

#### Relevance

The importance of project continuity and the recognition that some initiatives require an extended timeframe to fully realize their potential and provide responsibility to established relationships. In the context of transnational art funding, the text content provides insights into potential models that can be explored. It highlights the value of supporting projects beyond their initial phases and offers a [...]

Source: Interview with Ghostagency

Knowledge Sharing Collectives



Photo by: Tavis Beck on Unsplash.com

NEW WAYS OF WORKING SUPPORTING UNCERTAINTY ORGANISATIONAL MODELS

### Interview/Practising and supporting uncertainty in the art field

Uncertainty as liberating, allowing for the potential for new ways of working to emerge

"I guess our existence reveals a gap; there aren't many models for working in this way. Perhaps we are quite close to a residency organisation but without a residency. It is quite liberating to work without walls, a building, or a space. That's probably one source of pressure for the art field, galleries, museums, and theatres, they have a space that they need to fill and we don't have a space. We just exist somewhere without one. So, that means that we don't have these regular expenses that we would need to pay for the space and we can only be the supporting agency. But I think that in able to sustain this kind of operation, it would have to be more understandable. So that's probably something that we will also start thinking about when we start packing up these first projects. How will we describe ourselves in that process, is still a bit of a question mark. On a more philosophical level, I think it ties into this question of uncertainty and dealing with uncertainty, as our existence is based on uncertainty. We don't know what's going to happen and we are quite okay with it, and we are ready to also fail with the project. [...]"

#### Relevance

Space and time to experiment is necessary when trying to do something differently with unknown results. How might funders be open to understanding unconventional or yet to be defined organisational models, that leave room for uncertainty and new ways of working to emerge?

Source: Seeds for Solidarity

Knowledge Sharing Collectives



Photo by: Alfred Schrock on Unsplash.com

COLLECTIVE WORKING COLLECTIVE IMPACT

### Interview// Working in 'bubbles' and creating an 'Umbrella' of long-lasting projects

Working with a greater diversity of talent, skills and interests for collective impact

"We divide the bubbles (working groups) according to talents or skills. Capacities that the members have, interest also. Maybe you don't know a lot about something, but you might have the interest or the skill needed. It makes it very easy and clear to understand the needs of that working group. And how much of the budget and how much money needs to be allocated to those groups. So, for us, it's a very effective way to understand what to apply for."

But also the thing that I think was very great with Globus was that we combined a lot of the projects (in the application). It was very appreciated that you created an umbrella and then under this umbrella, you have all these projects. So I think in that way, it makes a lot of sense for us to work in bubbles but also to have this all-encompassing umbrella ... because this umbrella is the goal, right? It's the goal to grow, to connect, to create long-lasting projects with all our collaborators. One of the things that we have is this sustainability bubble and sustainability does not only mean how many trains we take, how [...]"

#### Relevance

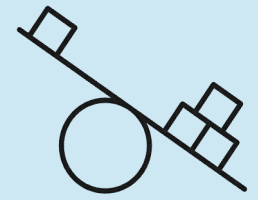
Seeing the ultimate goal as connecting different collaborators and creating long-lasting projects, and how this can impact producing more diverse perspectives or experiences around urgent subjects such as working with sustainability in a multidisciplinary way.

Source: Interview with Unfolding the Universe

Knowledge Sharing Collectives







## Challenging inequalities: transforming access and mobility hurdles

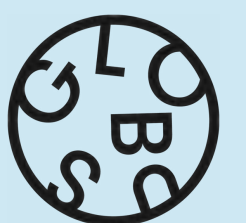
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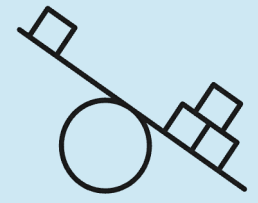
Today, artists encounter numerous barriers in global collaborations, including complex visa processes and rejections, delayed payment processing, high fees, unpredictable exchange rates, and a lack of access to basic banking services. Moreover, communication and collaboration can be hindered by limited internet access, high data costs, and power outages.

Some practitioners have transformed the obstacles mentioned above, into opportunities to raise awareness. For instance, artists in more privileged regions have actively engaged their accountants and auditors in advocacy efforts, shedding light on the challenges faced by stateless artists when receiving payments. Others have repurposed mobility funding to provide internet access. It is essential to acknowledge the additional time and care work invested by these practitioners.

Policymakers and cultural funders in the Nordics can play a pivotal role to play in addressing and rectifying the long-standing disparities and imbalances created through colonial practices, which have persistently defined the relationship between the North and South. The future of transnational funding should be guided by a steadfast commitment to correcting the imbalances and advancing equitable access to resources essential for cultural production.

**“We have decided to use these difficulties (no access to bank accounts because of legal status) to our advantage. In our project, we thought about how to use the question of payment to draw attention to their legal situation. How can even our accountants and auditors be involved in a certain advocacy by acknowledging and presenting all the problems of paying our stateless artists to our donors? This is another chance to shed light on how some people in the world live.”**





## Signals of Change

# Challenging inequalities: transforming access and mobility hurdles



Photo by: Kaur Kristjan on Unsplash.com

#CHALLENGES #ADMINISTRATION #ORGANISING

### Surf and Power

Unstable internet connections and electricity

Working remotely in Africa, I'm faced with two major challenges in terms of connectivity. Electricity and internet. Often I and my African counterparts have to work unsociable hours, such as 2 am. Nearly everyone carries two phones with two different carriers. Data and connectivity are very expensive. Often, 'expected', the burden sits with me to make the local connectivity work. The electricity cut in and out and often carries power surges that can damage your electrical equipment - phones/computers.

#### Relevance

We have partners across Africa who are affected by these issues. The uncertainty and randomness of these occurrences slow down communications between all parties and often require additional resources. Our partners in South Africa are experiencing regular power cuts, which results in slower productivity.

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Photo by: Urbanflo creative

#CHALLENGES #INTERNATIONALBANKING

### International Banking and its challenges in the transnational practice

Challenges with international bank payments

There are a number of challenges with international Banking from Africa to Europe and, in turn, from Europe to Africa. These include slow payment turnarounds, high transaction fees, and fluctuating exchange rates (creating challenges for already very tight budgets). Additionally, many artists don't have access to bank accounts and certain widely used payment systems such as PayPal.

#### Relevance

Many artists we work with don't have access to bank accounts and a variety of popular widely used payment systems such as PayPal, which means we require a lot more admin support.

Knowledge Sharing Collectives



Photo by: maria5280 on Unsplash.com

#CHALLENGES #TRAVEL #VISA

### VISA rejection as a big challenge for transnational practitioners

Facilitation of the process for visa approval for international partners

We have experienced visas for artists included in the Momentum biennial being rejected. The rejection without solid reasons has cost us time, money, and resources that we have received from the local authorities that are now being used to convince the same authorities of the need for these visas to be approved in order to carry out the project.

#### Relevance

There is a double work done: we convince local authorities to support our projects, on the other hand our collaborators get rejected the permit to stay in the country to work with us. Thus, we need to do a second round of conversing and explain to the authorities to prove the value of our project when it has already been financed. Can there be better communication between institutions, embassies and the [...]

Knowledge Sharing Collectives



# Opportunity Spaces

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1

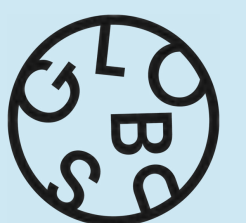
**Providing ongoing project support beyond the project's initial phases to projects that have demonstrated success and exhibit potential for further growth and impact.**

2

**Moving towards collective, network, and microfunding that can organically expand and cater to networked organizational structures, while also allowing for an application process tailored to network-driven and artist-led initiatives.**

3

**Institutions and funders have the chance to cultivate a heightened awareness of their blind spots, institutional biases, the influence of unquestioned power dynamics on project language, thematic emphasis, and the concept of professionalism.**



**Dimension 02**

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# **Fostering the Human Foundation of Equal Collaborations**



## 02. Fostering the Human Foundation of Equal Collaborations

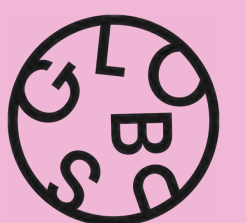
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Transnational cultural practice is moving towards a paradigm where language equality and profound human connections lay the groundwork for diverse artistic outcomes. Through workshops and dialogues, practitioners in the Globus call are actively renegotiating the languages employed in their artistic collaborations, in an effort to amplify the voices and cultures that are often marginalized. This endeavour involves a conscious recognition of colonial legacies, the diverse histories of languages, and the unique cultural tapestries that these languages represent. Simultaneously, cultural practitioners underscore the significance of place-based interactions and investing time in them. They advocate for genuine human connections and the opportunity to discover the artistry interwoven into the fabric of everyday life. By spending dedicated time together, beyond the constraints of virtual spaces, they bridge cultural divides, allowing the convergence of unique creative narratives.

### Challenges

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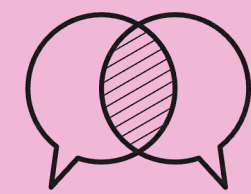
- (Non) awareness of colonial legacies, histories, and cultures in different languages and geographies.
- The connection between accessibility and fluency in dominant languages.
- Navigating the diversity of lived experience and embodied knowledge versus knowledge gained in classical art education/culture.
- Working internationally does not automatically mean encountering a more diverse audience. Often, connections are established between like-minded people and with similar kinds of audiences even though the countries are different.
- The choice of language determines how artists can operate and navigate across borders in areas or contexts with geopolitical tensions, censorship and conflicts.



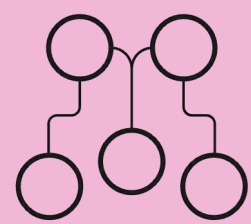
Pathways

## 02. Fostering the Human Foundation of Equal Collaborations

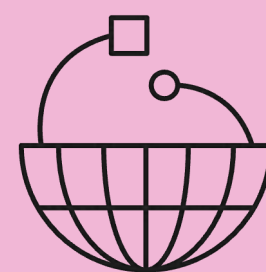
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**Developing shared language and practice as an asset to working globally**

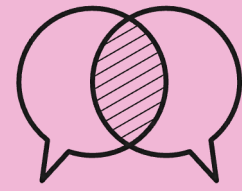


**Facilitating empathy, trust and mutual understanding**



**Human-to-human cultural exchange and connections**





## Developing shared language and practice as an asset to working globally

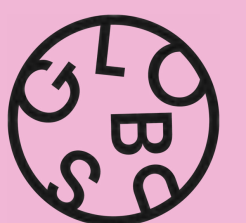
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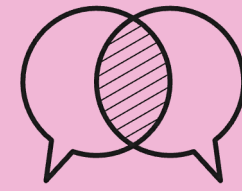
Within transnational collaboration, the connection between language and accessibility plays an important role. The dominance of English as a common working language can influence participants' comfort levels, serving as an initial barrier to navigating systems and engaging in international careers and collaborations. However, language within transnational practice also extends beyond practicalities and into creative production itself, where the translation or interpretation of creative works and dialogues risks losing nuanced meaning.

Moreover, different meanings of work across cultural contexts necessitate the establishment of a common working approach and method as a distinct form of language. Within the Globus cohort, we see the development of a theatre piece that employs the challenge of different languages as a method for creating a unique cross-cultural experience. Other projects suggest including interpreters as part of the creative process, allowing for creation through multiple languages rather than prioritizing one over the other. These approaches aim to establish a shared language and practice, not just as a means of overcoming linguistic barriers in collaboration but as a fundamental tool for nurturing creativity, mutual understanding, and the cultivation of long-term transnational relationships

**“Creating together across three different languages can be hard. Often complex ideas are simmered down to simple, even cliché ideas so that we can understand each other [...]. Perhaps, however, there will always be different interpretations of creative work—from the writers to the actresses, and to audiences. And this can be a beautiful thing—we do not all need to see the same thing in a text/performance. We do not need to see that as a problem. Everyone can have their own interpretations.”**

The Wedding





Signals of Change

Developing shared language and practice as an asset to working globally



Photo by: JACQUELINE BRANDWAYN on Unsplash.com

#LANGUAGE #TRANSLATION #WORKINGSTYLES

Interview / Translating different 'types' of language

Understanding the layers of different language styles connected to work, education and culture

"I realised that we have many different languages in the process, work language and also cultural language. So there are many ways of translating. Translation has many layers and that is exciting, but also a bit confusing. And especially because in Denmark, the design team come from the same school, so the education and the working language are very specific and of course the ladies, are not trained in performance. So, we have to come up with a language to give them"

Sophie: "For example, the women, you have a meeting, and you need to do things, and they do it at the moment. It's like, 'Okay, we need to arrange, you know, storage.' 'Okay, let me call.' So there's a kind of immediate reaction, and that's how we work. Just an example of different ways of working. You work theoretically or conceptually first, and then you take your time to implement it practically, or you go from a practical approach where you improvise and create something practically, and then you see how that [...]"

Relevance

The mention of the collaboration not being "dreamy all the time" highlights that creative conflict and language presented challenges and opportunities. The emphasis on how the team handled these challenges and worked through them adds depth to understanding successful cross-cultural collaborations. The example provided by Sophie demonstrates the contrast in working styles. While the Danish team may engage in [...]"

Source: The Wedding

Knowledge Sharing Collectives



Photo by: Antenna on Unsplash.com

Interview/ Interpreters as part of the collaboration

Interpreters must understand and take part in the creative process when bridging different languages skills

"It's very real to have a collaboration with somebody who speaks very little English and not only that but also when you have interpreters. And so what we understood is that the interpreters need to be part of the working group, the collaboration. They need to understand them and they need to understand us. And for that, we have one more fee to pay, to include an interpreter. So we don't exclude people. In Tenthaus, we always say that language skills have nothing to do with knowledge because we all have different language skills, right? It doesn't translate the knowledge that you have inside. So the thing is that to be able to include those voices too, we need to include the interpreter and we need to include that interpreter that understands both parties, but also understands art and we've been very lucky because we have managed to find that too, but we have understood that it is its own 'bubble'. It's not just like sitting there and saying what you said and saying what I said. This needs to become a bubble and we work together through this process." [...]"

Relevance

Tenthaus is pointing out the unique role of an interpreter when working within a creative process, and therefore the importance of funds needed for this in finding the right match.

Source: Unfolding the Universe

Knowledge Sharing Collectives



Photo by: Papaioannou Kostas on Unsplash.com

#TRAVEL #INTERNATIONALPARTNERS #LANGUAGE #ENGLISHASCOMMONLANGUAGE

The meaning of "work"

Clarifying working habits and language as an asset to working globally

We experience that the concept of "work" and how the action of working looks like in different cultural contexts differs. In our recent trip to Asia visiting Tokyo, Seoul, Singapore and Jakarta it became obvious to us how necessary it is to clarify the meaning of work when we initiate a collaboration with other groups. We realized this issue is also related to the general use of a second language as a working language, English, of which the meaning does not necessarily convey the nuances one intends.

Relevance

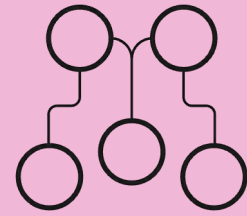
Collaboration is also about sharing an understanding of the differences within foreign working habit. Being clear about these areas can be an asset to establishing a solid, long-term relationship.

Source: Unfolding the Universe

Knowledge Sharing Collectives







## Facilitating empathy, trust and mutual understanding

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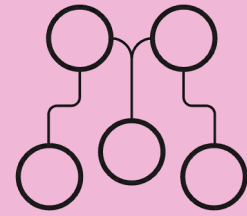
Working across borders involves diverse cultural, social, and economic factors, making communication and collaboration complex. Mediator roles are vital in navigating these complexities.

In transnational practice, where working with others can be one of the main goals, relationship-building must be actively facilitated long before production or funding comes into play. This is a process that takes time and tends to be outside of the official project trajectory, demanding both professional and personal investment to lay the foundation for ongoing cooperation in future projects.

Such collaborative roles should be indispensable for artists and funders alike. It is essential for funders to be aware of the importance of trust and relationship-building, extending beyond the project development itself to foster empathy, address power imbalances, and create an atmosphere where both parties appreciate each other's perspectives and are open to experimentation.

**“We have encountered initial resistance from groups and organisers to allow us to reach out to people who have been abused or are in vulnerable situations. A first reflection has shown us that the best way to approach them is to ask what they think they need and thus, little by little, get closer to building trust and being able to ask the necessary questions and receive valuable information without even having to meet with the people who are in potential danger.”**





## Signals of Change

# Facilitating empathy, trust and mutual understanding



Photo by: Joseph Morris on Unsplash.com

EMPATHY JOB SHADOWING FUNDING V.S. ARTIST WORLDS

### Interview / Job shadowing between funders and artists

Allowing artists to understand funding systems, and funders to understand surviving as an artist

'I was thinking about job shadowing practices between funders and artists, as the artists often don't understand the funding system and the rules and the obligations that the funders have towards different stakeholders. Allowing artists to job shadow in the system could perhaps improve the knowledge in the artist field that if funding institutions do something, there might be a reason for it. But also the other way around. I think that not many of the art institution people have ever tried to survive as an artist.

And it's not only the precarious financial situation that is made up always of quite short time periods with perhaps non funded periods in between. But also the struggle to always be out there in the open to present your next idea and sort of bring the very vulnerable side of you as a creator of something constantly public. Facing the criticism, be it positive, valuable, or then more negative, critical evaluation of things that you've brought to the world.

#### Relevance

Could funders reflect a more empathetic understanding towards working as an artist, through developing processes and systems that protect against precariousness and nurture potential? And on the other side could funders invite artists into their world to better understand the language and requirements of institutional or bureaucratic hurdles?

Source: Interview with Seeds for Solidarity

Knowledge Sharing Collectives



Photo by: HST Sloan Management Review

#CHALLENGES CYBERSECURITY #COLLECTIVEWORK NONPROFIT ORGANIZATIONS VULNERABILITY STRATEGIES

### Building trust to work with organizations

How to manage to work with organizations responsible for people in vulnerable situations?

An important part of our project consists of working collaboratively with feminist groups and organizations to find technical solutions to common problems related to information security. However, we have encountered initial resistance from groups and organizers to allowing us to reach out to people who have been abused or are in vulnerable situations. A first reflection has shown us that the best way to approach them is to ask what they think they need and thus, little by little, get closer to build trust and be able to ask the necessary questions and receive valuable information without even having to meet with the people who are in potential danger. One of these approaches happened when one of these organizations asked us to give a workshop on cyber security, since they have been hacked before by criminal groups.

#### Relevance

Getting to work directly with collectives and organizations is the main goal of the project, but understanding how they protect themselves and work internally might need a lot of personal work and compromising.

Source: Interview with Seeds for Solidarity

Knowledge Sharing Collectives



Photo by: punos.org

TRUST BUILDING MICRO-FUNDING WORKING RELATIONSHIPS

### Interview/ Building trust with collaborators

Trust as enabling micro-funder thinking towards projects

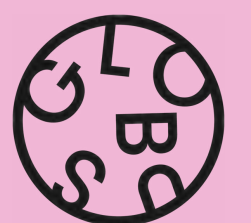
'The curatorial practice that we have now for Seeds for Solidarity is based on our prior working experience with all the participants in the Seeds for Solidarity project. So we have actually worked with all of them before. So we already have some kind of a working relationship with them. And I think that has also enabled perhaps a loose micro funder kind of thinking towards the projects, as we have already built this trust towards them. And we have also been thinking how to kind of give them the freedom but also the support that is needed to realise these projects. We have probably been in Punos slower than the processes and projects by our collaborators, with our Taiwanese partner there is a full-year program of exhibitions and publishing processes that has already started, and it's super active.'

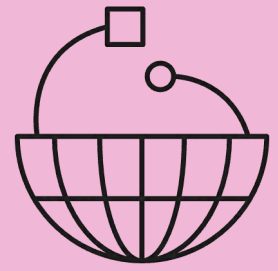
#### Relevance

How to recognise the work put into existing relationships and trust building that makes projects happen in the first place. Trust is a key enabler for collaboration and autonomy which can only be gained with time and shared experiences. How can this be recognised and valued in how projects are able to handle and distribute funding?

Source: Seeds for Solidarity

Knowledge Sharing Collectives





## Human-to-human cultural exchange and connections

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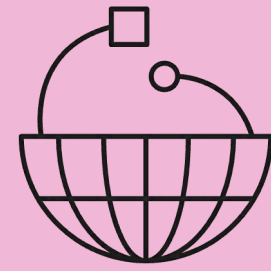
Bridging the distances inherent in transnational work requires a blend of both on and offline engagement, with face-to-face meetings most often in the beginning and end stages to lay the groundwork or provide closure on a project. However, we see that allowing the space for more spontaneous human-to-human connection in coming together emerges as a vital means to decenter power relations in transnational collaborative efforts.

Informal meetings outside the structured working space strengthen understanding and serve as a counterbalance to challenges, such as the lack of access to formalized artists' spaces faced by those operating independently or outside of the normative framework. Artists and practitioners who are limited to digital participation due to barriers around mobility, or who are unable to participate in any form due to limited technological or internet access, miss out on building connections that contribute significantly to initiating collaboration and expanding networks. Therefore, allowing for exposure to different cultures outside of work and time spent together in everyday settings through transnational working can foster a deeper integration into projects and funding opportunities.

**“The fact that we had time for research in the beginning, which meant that everyone started on the same page is especially important when you're dealing with really different worldviews and world experiences. But also the fact that we live together. We weren't just meeting in the rehearsal room; we had breakfast, we had dinners. All the things that happen outside the rehearsal space, it's so valuable. Especially when you're dealing with people who are so foreign to each other in terms of culture.”**

The Wedding





## Signals of Change

# Human-to-human cultural exchange and connections



Photo by: Mario Purisic on Unsplash.com

GLOBAL COLLABORATION IN-PERSON

### Interview / The value of IRL

The ease, energy and effectiveness of meeting international collaborators in-person

"...the distances are very real, and the differences in currencies are very real. So, to be able to host and to have the time to work and collaborate in going and then coming here... for me, the surprise is how effective it is to be in the same room and to be able to afford it. Whenever you arrive in a place and you actually feel the openness of the partner to be part of the project, and from that little seed, then something else comes, and then it becomes real. You can do a lot of things online, but that kind of vibe created between people working together is different. I don't exactly know if you can create the same online. When we wrote the application, we had the feeling that it (the in-person meetings) was needed. [...] It's so easy to meet, it's so easy to understand, it's so easy to move forward, it's so easy to plan... you don't need any kind of convincing".

#### Relevance

Seeing the reaffirmed value in shared energy, mutual understanding, time saved and ease of workflow from first meeting international collaborators in person to a successful global project. Funding dedicated to meeting in person is more important than ever.

Source: Interview with Unfolding the Universe

Knowledge Sharing Collectives



Photo by: Annie Spratt on Unsplash.com

#ORGANISING RESEARCH SPONTANEOUS

### Organising international research trips

Planning for the unplanned

Recently we had our design team come to the refugee camp for a research trip. In this process, we debated on how much to plan vs. how free a schedule we should have. We opted for a loose programme, to allow 'on the spot' creative research ideas to be explored.

The research trip in itself was also a semi-spontaneous idea. For it to be realised, we had to have a flexible dynamic budget to accommodate this.

#### Relevance

Spontaneous workflow is important and vital when working in places like refugee camps. Anything could happen - a gunfight, demonstrations, someone is sick/hurt/killed - so a work-based programme that is flexible and open to improvisation is important.

Knowledge Sharing Collectives



Photo by: Ardian Lumi on Unsplash.com

METHOD IRL

### Interview / Sharing daily life as a Working methodology

Living together as a way to generate personal, novel and place based art

"I think it's a nice working methodology that we created— that we create partnerships and that we meet in the country. I mean, it could also be just generally, that you go to the country, and that you, yeah, that you live together, you work on something for a few months, and then you try to work in the communities ..."

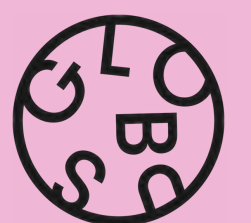
"You try to have that international exposure. I think that that's quite a nice working goal for the future, creating these kind of partnerships backwards and forwards".

#### Relevance

Getting to know each other requires time and funding. It was also underlined that separate fundings for purposes such as getting to know the culture and people by living together could be a good way to start projects with smaller fundings that can then be extended. [...]

Source: Interview with the Wedding

Knowledge Sharing Collectives



# Opportunity Spaces

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1

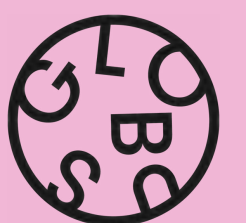
**Viewing transnational collaboration as an exercise to develop tools and methods for establishing common languages that encompass diverse worldviews and cultures.**

2

**Build more durable funding opportunities/systems for international exchange that ensure time and space for building trust as the key enabler for collaboration and autonomy.**

3

**Offer support for informal human interactions even before a project begins. This can be facilitated by allocating smaller budgets for meetings, mobility and research.**



**Dimension 03**

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# **Shifting to Sustainable Values and Practices**



## 03. Shifting to Sustainable Values and Practices

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Frameworks, including cultural policies, funding programs, and their embedded values, significantly shape the global transnational arts and culture landscape, dictating which artists and art (and with that, society) are supported and created. This requires continuous questioning of the values and metrics that these frameworks promote. Globus, founded on the belief that the Nordic approach requires a global perspective, advocates for this questioning.

Narrow definitions and assessments of artistic content and formats, emphasizing high-tempo productions and measurable outcomes, are hindering the transformative potential and impact of the arts. In response, the Globus 23 cohort advocates a shift away from purely quantified practices, favoring broad accessibility, long-term thinking, slowness, and love in artistic practice.

A transnational cultural approach that learns from diverse knowledge and value systems might take into consideration and help to relate to urgencies in societies (from ecological concerns to complex geopolitical and economic power relations).

### Challenges

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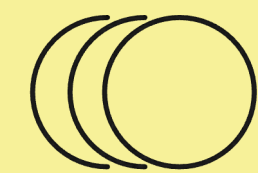
- Measuring art in too narrow a sense prohibits societal experimentation and more critical approaches to sustainability.
- Cultural frameworks not aligning with how the (transnational) cultural scene works and its needs (a need for slowness, longevity, togetherness, a wish for sustainability, etc.).
- Quantification and unification of cultural practice in a neoliberal paradigm.
- Visibility as a measure of success and professionalism.
- Frameworks decide which art is being made, setting boundaries for imagination and who can participate and impact on a local and global scale.
- Artist burnout through fast-paced, high-stakes timelines versus economic precarity.



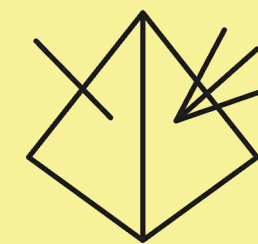
Pathways

## 03. Shifting to Sustainable Values and Practices

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**Facilitating practices of slowness and care**



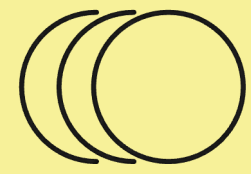
**Rethinking the notion of quality and success within the arts**



**Inviting for an atmosphere of creating**







## Facilitating practices of slowness and care

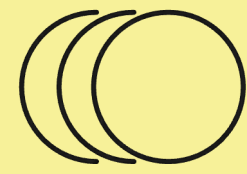
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Whilst art is known to be a powerful tool for creative exploration, self-expression, and well-being, current conditions around practising art are restricting such potential. Practitioners suffer from burnout and poor mental health due to the precarity of financially supporting the continuation of their work, along with the constant pressures of maintaining visibility for merit or validation. However, this brings into question the underlying foundations of how and why we create art, and whether it is possible to create a sense of support and community that helps artists deal with concrete uncertainties in healthy and resilient ways.

Critical points have been raised by practitioners, including the potential of "care" and the need for "slowness" woven into working practices. At present, the deliberate practices of slowness and care stand in contrast to prevailing norms. Transnational collaboration sheds light on how power and privilege can influence access to these practices, particularly concerning factors such as geography and socioeconomics, among others. Here we see transnational working as highly valuable and necessary in cultivating new visions of care and well-being in practice, to understand how we can embed these concepts more widely within art communities, organizations, and the systems that shape society on a global scale.

**“We work in a network where our partners or the partners of our partners are directly affected by current societal uncertainties. Our modus operandi is gearing more and more toward challenging the idea of productivity and aims at supporting artistic work when, due to circumstances, it needs periods of hiatus and hibernation.”**





## Signals of Change

# Facilitating practices of slowness and care



Photo by: 30daysreplay on Unsplash.com

#SUSTAINABILITY SLOWNESS NESTING

### Supporting and dealing with slowness

Trying to go against the normative rhythms of society

Creative processes take time. Acknowledging this is one thing, but really supporting slowness is a challenge. Everything seems to work against it, one's own mentality most of all. Deeply ingrained beliefs, attitudes, and emotions always seem to guide towards something fast, acceleration and quick doses of dopamine, instead of enjoying the circling around of topics, thoughts, ideas, discussions that eventually might lead to something.

#### Relevance

We see the value of slowly and thoroughly researched projects, but are also struggling to allow the time for this kind of work to happen without (internal) pressure of producing something tangible fast.

Knowledge Sharing Collectives



Photo by: Katie Moun on Unsplash.com

#CHALLENGES UBI-UNIVERSALBASICINCOME

### Universal basic income

Repercussions of financial insecurity for artistic work

Our partners and collaborators have and have had varied life situations, and especially during Covid years and continued now with the increasing economic uncertainty we have realized that unrequited money is sometimes essential for our partnering artists to continue their work and take care of their basic needs (such as rent and food, or mental health services).

Our modus operandi is gearing more and more on challenging the idea of productivity, and aims at supporting artistic work when due to circumstances it needs periods of hiatus and hibernation.

#### Relevance

We work in a network where our partners or the partners of our partners partners are directly effected by current societal uncertainties

Knowledge Sharing Collectives



Photo by: Image: punos.org

SLOWNESS CURATION LONG TERM

### Interview / Curatorial practice for slowness

Weaving slowness into work to nest ideas and open new kinds of resources

"We've been aiming to be a haven for our artistic collaborators, providing these very slow and sometimes frustrating processes because they are so deliberate. Then, the artists can also come back to us and return when they need a period of laying low, resting, or developing new ideas. However, this contradicts our actual existence, as we don't have long-term funding or long-term sustainability.

(...) we don't have funding specifically allocated for curatorial work; we've kind of smuggled it into our research grants. So, thinking beyond PUNOS in a more long-term way, I would be very interested in seeing this kind of work woven into the institutional framework of art institutions with long-term prospects and perspectives. How could they operate in nurturing ideas and perhaps opening different resources for artistic creation?

I guess that slowness goes against the norm. It's sometimes quite challenging to explain what we are [...]

#### Relevance

How to recognise and work with slowness as a conscious process and how in turn can funding reinforce / reflect this? Currently slower timeframes are required as a self-investment and remains against the norm despite having greater benefits for long term prospects and perspectives. Can funding make slowness tangible by allowing the time, resources and flexibility for projects to work at their best suited pace?

Source: Seeds for Solidarity

Knowledge Sharing Collectives





## Rethinking the notion of quality and success within the arts

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In the arts sector, "success" is often gauged by a practitioner's visibility and perceived professionalism, as well as the scale and monetary value of their works. The concept of "quality" and the definition of art itself have predominantly been framed within a Eurocentric perspective, thereby excluding numerous alternative forms of expression, such as those found in indigenous cultures. To initiate a shift towards broadening the values, we need to reimagine what we measure.

Measuring qualitative aspects within artistic practice, by delving further into the themes and knowledge located within the art itself, can show great potential for shifting the focus of "value" within art towards tackling the complex global topics we face today. We see transnational artistic collaboration as an opportunity to shape and accumulate new forms of values-based data around sustainability or social change from global perspectives, with the ability to offer alternative and more innovative approaches to tracking or documentation practices for positive change. Furthermore, accumulating such data can act as the necessary starting point for developing new value systems that are open source and can provide a ripple effect, recognising new ways of working and arts that perhaps fall between the gaps but can produce life-changing or impactful works.

**“Usually, the results you get will correspond with what you decide to measure. So how could we perhaps find more qualitative aspects of the projects, of the processes? How can we verbalise what is actually happening and where will it lead? And we won't know yet, but we also recognize that we sort of choose it when we choose the questions that we want to research or delve into; then that will also guide how we will present the project and the outcomes”**





## Signals of Change

# Rethinking the notion of quality and success within the arts

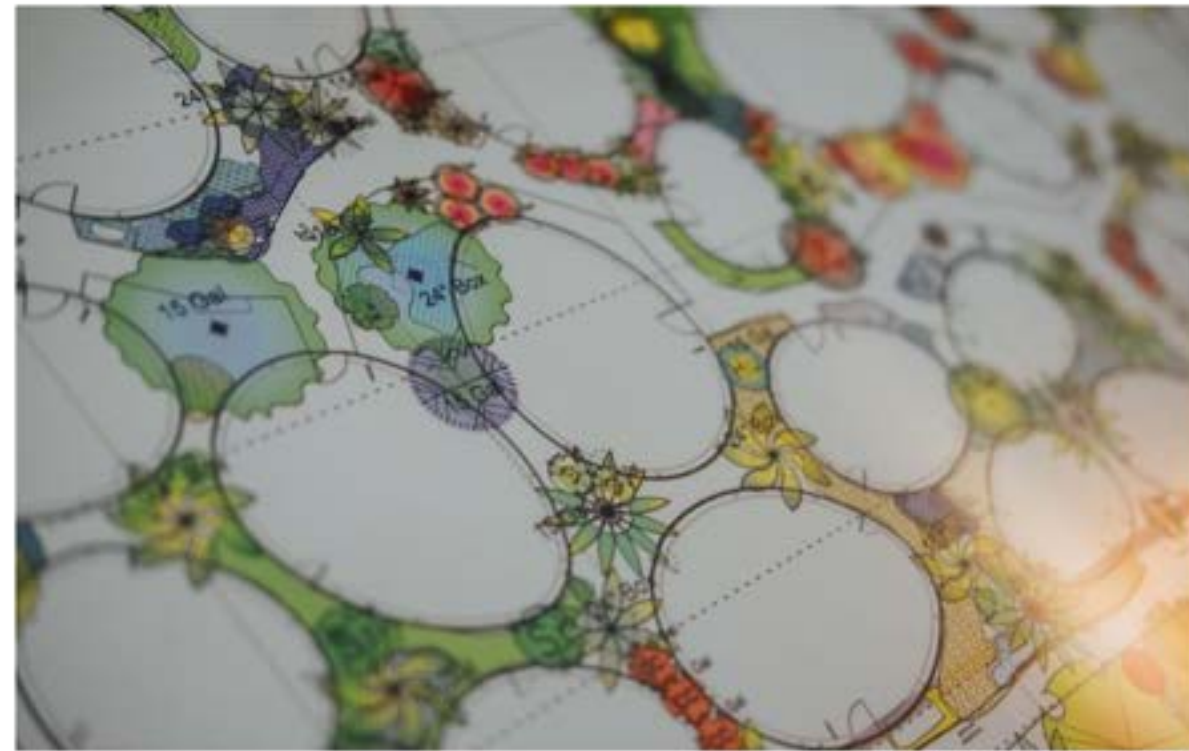


Photo by: Paul Hanaka on Unsplash.com

SUSTAINABILITY OPEN SOURCE TRACKING

### Interview / The urgency of creating open source sustainability blueprints

Accumulating as much data as possible for tracking and measuring sustainable progress of Biennales

"We are working on making a (sustainability) blueprint that is going to be shared with us as we move forward, but we also want to share it with other biennials. There's no need for correcting at this point because we don't know what the impact of the Biennale is as of now. So the most important thing right now is to accumulate as much data as possible. And that will help a lot, because the next time you do something like this, you will say like, oh, here was a very unnecessary use of CO2. But then with time and knowledge, we can understand more and we can reduce."

For now, we are just collecting all the data and all the information. But the aim is to use it as a blueprint and to share it. I think it's too urgent to keep it only for ourselves, we're literally in this together."

#### Relevance

Accumulating data as the necessary starting point for developing your own systems, structures and impact measurements for change, and how to make this open source for ripple effect.

Source: Interview with Unfolding the Universe

Knowledge Sharing Collectives



Photo by: Praewthida K. on Unsplash.com

SUSTAINABILITY TRACKING CHANGE QUALITATIVE

### Interview / Understanding how art changes as the world changes

Measuring 'qualitative' aspects - such as themes and knowledge - to track change in artistic practice

"...what we've been thinking about lately is that usually, the results you get will correspond with what you decide to measure. So, how could we perhaps find more qualitative aspects within the projects and the processes? How can we verbalize what is actually happening (within art) and where it will lead? We won't know yet, but we also recognize that we sort of choose it when we choose the questions that we want to research or delve into; then that will also guide how we will present the project and the outcomes."

At the moment, it feels like quite a task. It's challenging to think beyond the project model, beyond this cycle of production. How can we delve further into the themes and knowledge located within the art that is being created, instead of taking this more numbers-based approach (...) just listing that this was done, this was done, this was done (...), but how to engage with the art? On a deeper level, with the problematics of the world at this moment, huge changes are required."

#### Relevance

"...usually when the world changes then art also changes. So we can see this like when we go back into art history and different 'isms' and how they relate to the societal developments of each time. And now we are sort of recognising that this is a different time now. We are perhaps already in a different time or we're going into a different time, especially with these questions of the environmental crisis, the [...]"

Source: Seeds for Solidarity

Knowledge Sharing Collectives



Photo by: Thomas Lefebvre on Unsplash.com

APPLICATION SUPPORT SYSTEMS NURTURING APPLICATIONS ARTIST ROLES ACCESSIBLE ENTRY POINTS

### Interview / Funding can miss artists who don't work on an 'institutional level'

How can funders support smaller scale, independent artists with often exhausting application processes?

"Perhaps one thing that the funder could also consider is which platforms for presenting art are seen as prestigious or valuable. Usually, the bigger the institution an artist gets into, the more merit it gives, which, in turn, makes it more difficult to find funding if you're presenting your work outside of these institutions, even if the quality of the work is perhaps the same. There are these gaps, and people fall into them; they might not fit into traditional institutions, yet they produce very relevant work. So, how could funders locate and recognize those gaps and provide funding for artists who are perhaps creating work for very small audiences? Because some art may never attract large audiences on an institutional level, but it can still be life-changing. What's the level of professionalism expected from art projects? Often, artists who are adept at being producers, communicators, and accountants of their own work become strong candidates for significant funding. However, could there also be support systems for artists who are unable to fill all these multiple roles and are perhaps only artists? [...]"

#### Relevance

Many artists can fall through the gaps through difficulty fulfilling multiple roles beyond the production of their work - especially when it comes to self-promotion, accounting and translating your work through often exhausting application processes. How might funders set up support systems to instead nurture applications to create a more accessible entry point to the process for artists at different levels of [...]"

Source: Seeds for Solidarity

Knowledge Sharing Collectives





## Inviting for an atmosphere of creating

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As we increasingly see evidence of transnational practice as "laboratories" for change, working outcomes are developing towards being less production-focused and more network-oriented. Projects are working with locally anchored themes, building new types of knowledge and data, as well as opening up space for experimentation, critical thinking, and imaginative speculation amongst collaborators. However, creating these types of "laboratories" can face constraints from the funding frameworks that practitioners must work within or are supported by.

Encouraging transformative ideas through the financial support of artistic practice can be achieved by recognizing the significance of content depth and the potential impact of activities, instead of focusing on the typical demands of burdensome administrative tasks and reporting. Allowing artistic practice to transcend definitions and function as laboratories for change requires inviting people in from a shared love of art and its transformative potential, and moving away from restricted or gatekeeping environments.

**“There's still the perspective of what is the art world and who belongs to it, and then the way that art is being talked about; it also creates this atmosphere. Artists then reflect if they are able to speak the language of the art world. Though it might not be a language that anyone actually speaks, it's just the sentiment and idea that it's somehow unwelcoming, especially for new or emerging artists.”**





## Signals of Change Inviting for an atmosphere of creating



Photo by: Luca Upper on Unsplash.com

FUNDING VALUE TRUST

### Funders best practices

The way funders administrate affects the projects tremendously. The funders lay the foundations for what kind of arts and culture exists, or is possible.

Examples from the Finnish cultural field:

Kone foundation encourages freedom and boldness of ideas, and does not require heavy administration or reporting. The depth of content and the transformative potential of the activities they support is key to them. Over the course of the past 10 years, this has profoundly shaped the cultural climate in Finland.

On the other hand, Arts Promotion Centre Finland, requires strict reporting of all the expenses, and only grants a part of the applied sum requiring non-paid labour from the grantees.

It varies significantly, how much the funders trust and value the applicants and grantees, and this has repercussions on how the grantees themselves trust and value their own processes and practices, followed by what kind of art is created into the world.

### Relevance

We are also positioning ourselves as micro-funders, redistributing our project budget to artists, and thinking what kind of a culture we can bring forth.

Knowledge Sharing Collectives

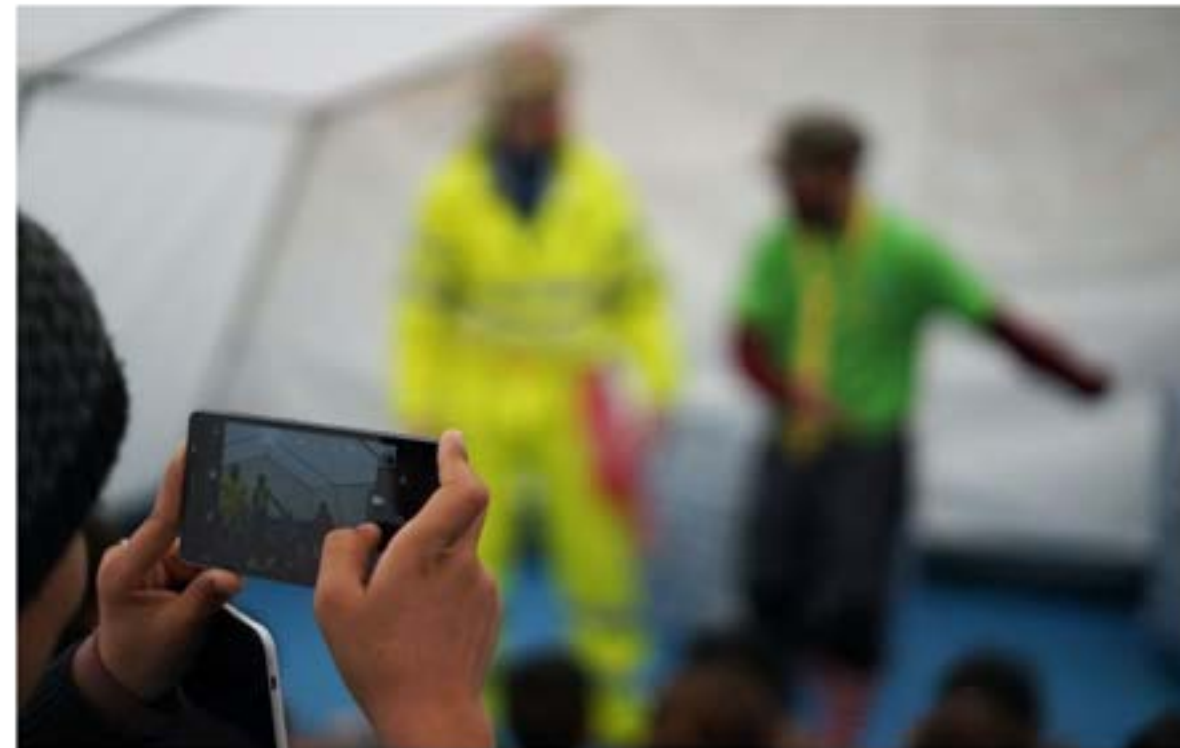


Photo by: Juho Ricard on Unsplash.com

DISRUPTIONS SETTING

### Interview / 'Creating' in different circumstances

How to improvise in working scenarios 'not in your favour' and how to make use of them

"... We've been working in a setting where things are built to support your work. There is constant electricity (artist house which is described earlier). There are facilities provided for you just to think about creating. We had these three and a half weeks in this residence, the artist house, which was really conducive to creating. Now, we're back in the camp. And with that comes all the things that we've been working with for the last six years. It's like constant disruption. Things just don't work. There are, people, music, mosques, and prayers making announcements. So, it's different, and we definitely feel like there's a difference between how we create, a difference on stage.

It's about how we can continue working when we're actually facing our reality. And the thing is that we want to create in this reality. I mean, it was a wonderful privilege (to be at the artist house), and it was a great experience, but it's not necessarily what we're aiming to do. We're aiming to figure out how we can create in circumstances that aren't in our favour. How do you work with that? How do you improvise [...]

### Relevance

The mention of mosques, music, prayers, and announcements in the local community suggests the significance of the cultural imprints on the development of the theater piece and how such unintended influences can shape the creative process. The disruptions become part of the outcome but also might influence how a project is funded, in terms of time, extra work around such disruptions. It points to [...]

Source: The Wedding

Knowledge Sharing Collectives



Photo by: punos.org

ACCESSIBILITY CELEBRATING ART ART LANGUAGES BELONGING

### Interview / A wish for more love letters in the art field

Loving art as the starting point to transform inaccessible language within the arts and funding

"I will quote Jenny Laiti from our Indigenous Climate Futures Embassy project. Jenny a few years back already expressed this wish or desire that there would be more love letters in the art field. So that's maybe like a sentiment where we would like to move towards. Thinking about funding and funders what are those perhaps quite small ways that it's possible to bring out this change in the language, and how we talk about art?

I think now the art narratives, art terminology are quite influenced by the neoliberal society and the way any kind of production is talked about. But if it were more like this love letter language that the art world itself could adapt, then how would we talk about art in that world? Perhaps like loving art as the starting point. Instead of just producing art, what does it mean to love art? And making art as a labour of love, that's quite typical. I also see that the roots are in the constant lack, that there's never enough and then that's quite frustrating. [...]

### Relevance

How might the art field better reflect the celebration of art itself, rather than subscribing to inaccessible language or an idea of who does and does not belong? How can a more welcoming atmosphere be created that invites people in from a shared love of art, rather than allowing for competitive, gatekeeping environments to emerge?

Source: Interview with Seeds for Solidarity

Knowledge Sharing Collectives



# Opportunity Spaces

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1

**Funding for slowness, by offering long-term funding and flexibility for practitioners to work at their best-suited pace.**

2

**Policymakers and funders can shift focus towards building a more process-based approach to arts funding, where narrow criteria and the demand for clear outcomes are replaced with a focus on more open-ended processes and cross-sectoral/multidisciplinary approaches.**

3

**Funders can actively adapt requirements within administrative processes to be welcoming to new and emerging artists or to emphasize the trust and value placed in applicants or grantees. Furthermore, implementing dialogical support structures for artists might foster a sense of community and assistance, which, in turn, can aid artists in coping with the tangible uncertainties that impact their mental well-being.**



Dimension 04

# Enabling Change Through Transnational Art Practices





# Enabling Change Through Transnational Art Practices

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Art has been at the heart of culture since time immemorial, crafting ideas and values and reflecting the inner workings of communities and societies. In today's world, where we urgently need to move towards planetary and societal well-being, transnational cultural practitioners can help imagine the transformation of our societies, whether this concerns Indigenous self-determination, undocumented migrants, gender equality, or climate justice.

Intermediaries, like transnational practitioners, play a pivotal role in translating local ideas, facilitating a two-way flow between the global stage and the particularities of local settings. The Globus projects show how this can not only facilitate the exploration of underrepresented narratives but also enable the co-creation of artistic expressions with local communities. Their unique position allows them to collaborate and serve as knowledge brokers between culturally diverse social realms.

Transnational funding models offer a distinct opportunity to empower practitioners to lead sustained community engagements and bring about tangible change through their contributions to arts and culture.

## Challenges

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- New forms of privilege are being created in favour of artists and cultural professionals who already possess digital collaboration skills and tools.
- Erosion of Local Commitments: If responsibilities to local relationships can't be kept.
- Transnational practitioners face challenges in securing funding for long-term projects, which can jeopardise the trust and responsibilities that come with community engagement.
- Ecological neglect due to excessive travelling in unsustainable ways.
- Exclusion of those who cannot or choose not to be mobile, either due to visa issues, socio-economic context, or other reasons.
- Leveraging travel and exchange as a means to enrich diversity in artistic practices and understanding, while preventing the homogenization of art or the imposition of a specific Western perspective.



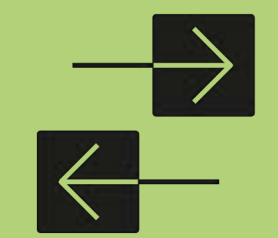
Pathways

## 04. Enabling Change Through Transnational Art Practices

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**Activating transnational artistic practice for sustainable development from local to global**



**Engaging communities for equal cultural exchange**



**Transnational practice for sustaining impact, and continued learning**





## Activating transnational artistic practice for sustainable development from local to global

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Transnational artistic practice involves understanding and conveying meaning across borders, grounded in the real experiences of specific places and people. Through this approach that speaks to local stories and global issues simultaneously, we see great potential from both the perspective of local sustainability and a global diversity of ideas in tackling the major challenges we face today.

Collaborations that focus on underrepresented location-specific stories are particularly valuable, with utmost importance required in the careful preservation of their meaning and perspectives when shared globally. Some artists participating in Globus-funded projects grapple with self-censorship due to geopolitical concerns or the disregard of certain narratives in their local contexts. However, when these stories are brought to a global stage, their impact can be greatly amplified. The value of this approach can already be seen, where transnational artistic practices are becoming a form of activism and communication channel from a local to a global scale, emphasizing the voices of peoples and communities that are often excluded from dominant narratives. Here, the sparking of conversations and instigation of change or impact is possible to go beyond traditional art spaces, reaching individuals and structures directly affected by the subject matter.

**“In the long term, we are interested in how collaborations around narratives that are under-represented—meaning being truthful to the narrative itself, but also supporting the narrative to go beyond its local boundaries—into a global narrative, in order to be understood.”**





## Signals of Change

# Activating transnational artistic practice for sustainable development from local to global



Photo by: Rostyslav Savchyn on Unsplash.com

PLAYWRIGHT LANGUAGE

### Local Stories on World Stage

Find meaning and relevance across borders

In Denmark, sits our Danish co-director. In Borj el Barajneh sits our two playwrights. I sit in a nearby village in the mountains of mount Lebanon - as an outsider and an insider. Together we are trying to create a piece of theatre that speaks truth to a particular experience - that of multiple generations of refugee women in a camp - but that can have meaning and relevance to Danish Audience. What we are finding so far is that a lot of the story anecdotes, are so particular that they are hard to understand for people who are not from the camp.

#### Relevance

In the long term, we are interested in how collaborations around narratives that are under-represented—meaning being truthful to the narrative itself, but also supporting the narrative to go beyond its local boundaries—into a global narrative, in order to be understood.

Source: Sophie

Knowledge Sharing Collectives



Photo by: Joshua Rawson-Harris on Unsplash.com

GLOBAL IDEAS LOCAL COLLABORATIONS

### Interview / Building global ideas and local collaborations

Sowing seeds on global and local scales to address the crises of our times

"If we talk about the environmental crisis or the climate crisis and cultural understandings of the reasons behind those crises or the solutions or changes needed to tackle the crisis, then global connections enable understandings that can potentially solve it. This could disrupt the current power structure where the wealthiest countries or the wealthiest people in the wealthiest countries get to decide what suits them as a solution. With global connections, it's possible to create global thinking and global ideas that are not as one-sided as national or locally produced ideas. So, in thinking big, that's where I would go — trying to build global ideas.

It will be interesting to see what kind of local collaborations will be built within the Seeds for Solidarity global project. That's also very valuable from a sustainability perspective — projects can simultaneously be local and global. Perhaps that's something we should try to emphasize. We have our global network, and let's call them now leaders of the individual Seeds for Solidarity projects. With the [...]

#### Relevance

How can projects be simultaneously global and local - from both the perspectives of sustainability and a multiplicity of ideas - to address the crises of our times? How can this simultaneity of global ideas and local collaborations be addressed and balanced within projects as well as through project calls?

Source: Seeds for Solidarity

Knowledge Sharing Collectives



Photo by: Malle Madsen. Courtesy: ARIEL - Feminisms in The Aesthetics og Dag Hammarskjöld's ÅB 420, 4. Sal.

ARTISTIC EXILE ACTIVISM TRANSNATIONAL COMMUNICATION

### Interview//Transnational Art as enabler for activism and activists in exile

On how the discussion of location-specific issues in foreign contexts draws attention to them and, in turn, affects the issue in the place of origin

"We create this kind of network of women in organizations that are in need of protection, for specific violence, made with technology and through technology and enforced by technology. So they were thrilled about the idea of having their problems and their situations showcased outside of the country because they know that inside of Mexico, they are just being quieted, they are silenced by the government. They told us that they had even been tortured at some point by police, horses, and the military dressed as civil citizens. They were attacked, maybe 20 women by a group of 300 men. And this wasn't even in the news. This was just ignored completely. And no one could do anything. So they are very interested in having and collaborating more actively in the design of these artworks so they can make an impact in other countries. And some of them even need, because they have become activists, they need protection [...] They need to go to other countries and be politically protected because they are persecuted. Exile. Maybe this is at some point going to make connections with other institutions that are more social or activists and will help with these connections and work to protect these women beyond their country." [...]

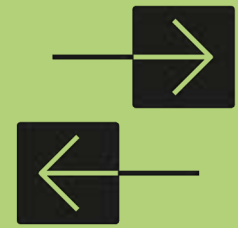
#### Relevance

Transnational collaboration can become a space for activism that enables the view from a different unsensitized perspective. Anni emphasises that within Mexico, these issues are often normalized, and the government's silence effectively silences the victims. The interviewees also recognize the transformative power of art as a means of communication and activism that has organically emerged and [...]

Source: Interview with Anni and Gro 6.06.2023

Knowledge Sharing Collectives





## Engaging Communities for equal cultural exchange

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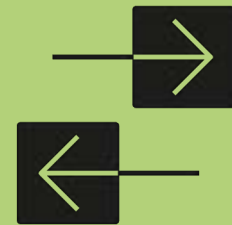
Transnational artistic collaboration plays a vital role in offering audiences access to creations from different parts of the world, for a more balanced cultural exchange and a diverse cultural landscape. To achieve this, it is essential to actively involve communities in the local contexts where the works originate.

Transnational collaboration offers the opportunity to learn directly from practitioners immersed in particular sociocultural environments that may be challenging to access or lack representation. The value of artistic practitioners then becomes actively engaging local communities, encouraging creative expression and participation to gain insights through a more inclusive cultural dialogue. Ultimately, a key goal for the Globus program should be to work towards the development of principles and strategies that enable practitioners to more effectively engage with communities and maintain a connection with the people and places they aim to represent or impact, providing space for their contribution to cultural and societal development through the arts.

**“Working towards developing a set of principles that allows established but also young institutions to reach their communities relatively quickly and yet effectively should be the goal of a global network.”**

Now Soon Over





## Signals of Change Engaging Communities for equal cultural exchange



Photo by: Luke Chesser on Unsplash.com

#YOUTH #AGEISM COMMUNITY INTEGRATION INTERGENERATIONPERSPECTIVES

### Intergenerational perspective

#### Youth participation

Young people are often on the forefront of decolonial artistic interventions and the decolonize movement. However, the core members of the Reparative Encounters network are all 35 and above. How can we work against ageism and learn from the different generations?

#### Relevance

Involving and encourage the local youth artists and activists in the network events in In St. Croix, Nuuk and Ghana will be essential to:

- Encourage participation and creative expression by young artists and cultural workers.
- Value the perspectives of young people and their contributions to societal development by involving [...]

Source: Reparative Encounters

Knowledge Sharing Collectives



Photo by: Peter Oliver Wolff/CCA Berlin

COMMUNITY AUDIENCE OUTREACH

### Community Engagment

How to develop common strategies across regional differences in a global network.

How does a contemporary art institution reach its local and regional audience is a topic in itself. But how to learn from other, international partners, who perhaps move in completely different sociological-cultural environments. Working towards developing a set of principles that allows established but also young institutions to reach their communities relatively quickly and yet effectively should be the goal of a global network.

#### Relevance

The core idea behind Now-Soon-Over is to help generate a global collaborative platform that initiates exchange between a new generation of arts institutions.

Knowledge Sharing Collectives



Photo by: James Sutton on Unsplash.com

OPENCALL COMMUNITY PARTICIPATION

### OPEN CALL

Open calls as a resource to strengthen networks.

Open calls are a process that requires a relevant amount of resources from a small/medium size institution. If they could be carried out as a resource to work on nurturing existing and new networks, it might be a practice more accessible and sustainable to these types of institutions too.

#### Relevance

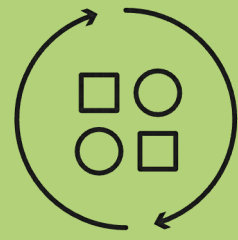
How can the open call system be a platform, a tool to strengthen networks organisations are working with or trying to generate further projects with?

How can exhibitions reflect long-term projects? Can open calls be a platform for directing the vision of an organization? [...]

Source: unfolding the universe

Knowledge Sharing Collectives





## Transnational practice for sustaining impact, and continued learning

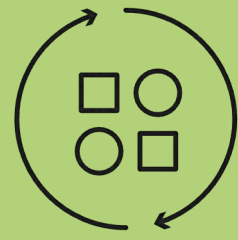
Many arts and culture funding models adopt a linear approach: funds are allocated, the project unfolds, and a report is generated before the next cycle starts. This project-centric mindset frequently results in the neglect of valuable networks, knowledge, and insights once a project ends. Such an approach not only restricts practitioners from achieving a meaningful impact through their work but may also create distrust and apprehension among participants and collaborators due to its short-term focus on outcomes.

Through transnational collaboration, there is a potential to empower practitioners in leading long-term and continuous engagements, providing an opportunity to gather, track, and build upon the ways in which arts and culture can contribute to tangible change and transformative works. We see that transnational practitioners aspire to create enduring collaborations, and it is through this long-term perspective that practitioners can explore, innovate, and catalyse lasting positive change in our global society.

**“I really like this mentality of the Globus initiative because you are actively doing things to build the next steps [...], bringing the projects together and having these interviews, getting these learnings out. Because I think that the typical art world project model is that funders give money, things happen, they are reported, and then repeat, repeat, repeat. And people, of course, take the learnings with them, but I'm interested in how to kind of keep those learnings within an entity, an organization that could then also learn something from what has been done before and apply those learnings in the future.”**

Anna Kaisa, Seeds for Solidarity





## Signals of Change

# Transnational practice for sustaining impact, and continued learning



Photo by: Andre Frueth on Unsplash.com

#LONG TERM CONTINUITY #CLOSED VS. CONTINUAL LEARNING #KNOWLEDGE BUILDING

### Interview / Long term support for continued learning

How to keep, apply and build upon different project learnings rather than losing this along the way

"Then, for the question of why (projects) should be supported more long term. In these project-based models that we are currently living in, in most fields of society, it seems that projects are often forgotten after they've been finished.

I really appreciate the mentality of the Globus initiative because you are actively taking steps to build on this, bringing the projects together, and conducting these interviews to extract and share the learnings. The typical art world project model involves funders giving money, things happening, reporting occurring, and then repeating the cycle. Of course, people take the learnings with them, but I'm interested in how to preserve those learnings within an entity, an organization that can then learn from what has been done before and apply those learnings in the future."

#### Relevance

The concept of an entity, organisation or funding body as having the opportunity to gather, track and build upon project learnings for continuity and growth. How can this be embraced as an alternative to project based models where all knowledge and work is often lost after completion? How could this process of continuous learning work or look like? And how could this benefit both the artist projects and new [...]

Source: Seeds for Solidarity

Knowledge Sharing Collectives



Photo by: Ibrah Akhter on Unsplash.com

#LONGTERM #COMPLEX RELATIONSHIPS

### Engaging participants in a hostile environment

Long-term participation in areas like refugee camps

Our project is in partnership with a theatre that is based in a refugee camp. The all-woman theatre ensemble has been working for 6 years, in an area where long-term engagement in projects is not common. The women in the project are constantly being pulled away - by the men in their lives, their other duties in house/community, sickness...

The main character in our play has just dropped out. Her fiancée has decided that he does not want her to be in the theatre anymore. She is the 4th woman to drop out due to external pressure. Our project has an engagement commitment for at least a year, which is difficult to uphold, in an area that is full of short-term humanitarian projects (projects that do not last more than a month). Life circumstances has also pushed many in the camp to think short-term - a live day by day mentality cupelled with no access to education, and jobs makes long-term thinking difficult.

#### Relevance

How to keep our project partners engaged long-term in order to build something sustainable in the camp - in this having the projects provide financial opportunities is important, as well as keeping it locally driven and relevant.

Knowledge Sharing Collectives



Photo by: Ghost Agency

#GUIDANCE #GEOPOLITICS #LONGTERM #ORGANISATION #COMPLEX

### Global and organisational work in visual arts and culture

How to work collectively with complex problems in global settings

While we are in the early stages of a pilot project, the complex issues our project addresses involve vast, long-term geopolitical and organizational aspects. The subtitle of our project speaks for itself: 'Women's Rights in the Age of Surveillance Capitalism.' One of the learning paths this project embarks on is managing the scalar and highly complex terrain, spanning across the Atlantic in a collaborative effort between Mexico and Denmark/Europe. Handling these long-term and larger-scope perspectives can pose challenges in communication with our collaborators.

For instance, our project aims to seed networks among women's groups in Mexico. The question arises: How do we present such a multi-layered project to groups and individuals who, in some cases, are far removed from the reality of such an approach? Simultaneously, how do we manage the potential, involving very time-consuming fundraising efforts? This entails communicating the project's prospects to interested partners who are located far away from this reality. [...]

#### Relevance

We believe our project will contribute with new knowledge on this matter. It is relevant to current and next generation of cultural practices in this age of global transition towards planetary well being.

Knowledge Sharing Collectives





# Opportunity Spaces

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1

Reorient national cultural policies toward a stronger inter/transnational perspective, grounded in a renewed understanding of the role of art, culture, and artistic activism in fostering sustainable societies.

2

Strengthen the ecosystem (nationally and internationally) for protecting and improving artistic and cultural rights to tackle increasing threats to practitioners working at the intersections of art and activism.

3

Establish frames for responsible and meaningful connections with the local environment and communities within the constraints of frequently short project timescales, while also promoting sustainable, long-term engagements.

4

Shift away from (short-term) project-centred frameworks in funding and support through cyclical projects with embedded knowledge-sharing structures.



# Acknowledgements

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## Contributors:

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Performance: Photo by Fineline, Mikki Kunttu

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Rotulama: Photo by Super Eclectic and Central Sureste

Reparative Encounters: Photo by La Vaughn Belle, Storm (how to imagine the tropicalia as monumental - as in a lament), 2021. Courtesy of the artist

## Research and Knowledge Facilitation:

Bespoke Manyone

