

# Annual Report 2020



NORDIC  
SUMMER UNIVERSITY



# **Annual Report**

**NSU 2020**

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# Introduction

Founded in 1950, Nordic Summer University (NSU) is an independent, non-profit academic organisation that supports the development of cross-national networks and inter-disciplinary research initiatives in the Nordic and the Baltic regions.

NSU builds on the Nordic values of equality, inclusion, openness and sustainability. The organisation strives to combine two traditions: the continental ideals of learning and cultivation of the self and the Nordic heritage of folkbildning and self-organisation, with its investments in open-access education and active citizenship.

NSU aims for a contemporary understanding of these values by providing infrastructures that further knowledge inquiries, cultural and intellectual exchange, and community building. NSU thus contributes towards the expansion of the understanding of Nordic values in an international context.

The main aim of this annual report is to give account of the activities, collaborative outcomes and strategic decisions made under the fiscal year 2020.

In the 70th year of NSU's existence the long-term and most substantial provider of funds for the activities of NSU, the Nordic Council of Ministers (NCM) decided in April 2020 to terminate all of their financial support systems to the organisation. This decision was questioned, criticised and opposed through political engagement with the various ministers of the Nordic countries and by writing an open letter to the funding organ. The efforts taken led to no change in decision, thus making the year 2020 the last - for the foreseeable future - report accounting for finances gained from the Nordic Council of Ministers. The financial report is each year created and approved in a separate process and can be found on the NSU webpage under the name of Financial Report. This annual report, will also include some overviews over the financial situation of our organisation (section 4.4), however, as stated earlier the emphasis is here on activities, collaborations and structures for a sustainable future.



# 1. Organisation

## *Being Part of an International and Free Community*

NSU is a unique international forum, based on participant-driven, democratic and explorative work that fosters scholarly and cultural conversations in the Nordic-Baltic region and beyond. NSU provides an arena that (a) offers open access to scholarly activities and conversations that transcend institutional hierarchies and geographical borders, (b) strengthens topics with particular relevance for the Nordic and Baltic context, and (c) facilitates research experience for persons from different parts of society, including university scholars and students, artists, independent researchers, and other professionals. (Statutess §1.3)

For each year NSU is attracting more and more people from a broader international community of scholars, activists, artists and life-long students who want to participate in our Nordic way. At the same time, the Nordic region is broadening its horizon in order to stand in line with international goals of sustainable development and global goals for all of humanity. In this spirit, the activities of 2020 were organised around how the themes of the 17 goals of Agenda 2030.

### *An outline of NSU's organisation*

NSU's statutes state that we contribute to the development of ideas, mutual understanding, and scholarly and artistic connections in the Nordic and Baltic regions. (Statutess § 1 Objectives, values, and outcomes) This is mainly done through our Study Circles and the activities organised by the Coordinators of the Study Circles. For the year 2020 NSU hosted 9 separate Study Circles. (sub-chapter 1.1.) Each Study Circle normally organises their individual Winter Symposia. (sub-chapter 2.1.)

In addition, each Summer NSU organises a Summer Session that unites all of the study circles. (sub-chapter 2.2.) The members of the Summer Session constitute the decision making organ of NSU through the process of voting for regional and circle-based participants to attend in the General Assembly. (sub-chapter 1.2.1) According to the NSU statutes the General Assembly is the organ that makes it possible for all the members of NSU to take part in active self-governance while engaging in a process-oriented scholarly research community. (Statutess §1.8) During the year, active self-government is also practiced by the meetings of study circle co-ordinators (sub-chapter 1.2.2) and the activities of the Board (sub-chapter 1.2.3)

### *1.1 Study Circles*

As per the decision of the General Assembly in Roosta, Estonia (2019) the following study circles made up the Study Program for NSU 2020:

1. Urban Studies: Between Creativity and Power
2. Cybioses: Shaping Human-Technology Futures
3. Hospitality and Solidarity: Feminist Philosophy in Thought, History and Action
4. Narrative and Violence
5. Patterns of Dysfunction in Contemporary Democracies; Impact on Human Rights and Governance
6. Critique in the Age of Populism
7. Artistic Research | Performing Heterotopia
8. Learning and Bildung in Times of Globalisation

## 9. Comics and Society: Research, Art, and Cultural Politics

As the goal of NSU is to continuously bring in new ideas, projects and partners of cooperation each year three circles end, and are replaced by three new circles. For the year 2020, the study circles that ended after the summer session were: 5. Patterns of Dysfunction in Contemporary Democracies (2018-2020); 6. Critique in the Age of Populism (2018-2020) and 8. Learning and Bildung in Times of Globalisation (2018-2020). The coordinators of the study circles of 2020 constituted of people from the following countries: Denmark (4), Finland (6), Germany, Latvia (2), the Netherlands, Sweden (4), Poland, Russia / UK / Germany.

### **1.2 Organs for decision making**

NSU has several organs of decision making, out of which the most important is the General Assembly, study circle coordinators meetings and the Board.

#### **1.2.1 General Assembly**

One of the unique traits of NSU is that anyone and everyone who attends the NSU Summer Session is considered not only a member of the organisation, but authorised to take part in the decision making organs of NSU. The main decision making organs of NSU is the General Assembly (GA). The GA is the highest authority of NSU and meets only once a year during two afternoons in the Summer Session. Due to the COVID-19 pandemic, the year 2020 was the first year that we organised online GA meetings. The main platform for the virtual meetings was the Zoom account of the board. The GA meetings took place on Tuesday the 28th of July at 14:00 CEST and Friday the 31st of July at 14:00 CEST.

To maintain the democratic values of NSU, it is important that the GA reflects the participant distribution within the organisation. Representatives of both the study circles as well as the regions were selected from among the attendees to the Summer Session. The first preparatory meeting of the representatives was held on the first evening of the Summer Session. After the opening ceremony of the Summer Session the board had organised it so that each region of the NSU organisation; Baltic, Denmark, International, Finland (including Åland), Norway, Sweden and West-Nordic (Iceland, the Faroe Islands and Greenland), met in pre-set zoom spaces.

In these regional meetings older members described the purpose and function of the GA to new members. The regional meetings have the task to choose not only representatives to the GA, but also people to the Nomination Committee of the following year. The regional meetings are further spaces where one is encouraged to talk about the needs and direction of NSU for the coming year based on their regional backgrounds.

Circle representatives were similarly elected once the first circle meetings of the Summer Session gathered.

To increase the commitment and democratic values of NSU, the Board has taken extra measures to organised special workshops during the Summer Session to assist the representatives to the GA in their work. During these workshops questions can be asked of the Board which contributed to much better understanding by the representatives of the decisions to be made during the GA. This year such workshops were not held, however, extra meetings to go through finances and to work on several budget suggestions for the coming year were created. These successfully enabled the GA to make informed decisions towards a more sustainable future. (sub-section 4.3).

The creation of an online GA, was a practice that showed us that it is possible to create a democratic process also online. However, many of the influential aspects of discussing decisions

and important votes, in evening events and during dinner conversations, that deepen the lived experience of participating in a process of democracy education and cultivation of a certain NSU spirit was not as easily modelled.

Through the help of online platforms for sharing of documents (which have been in use for years when concerning board work) and the webpages of NSU as well as the Summer Session, the distribution of information, agendas and material for decision making, was obtained like in previous years. Informing people, and creating a good structure for the meetings so that it wouldn't take too much of people's time, while still ensuring every opinion could be voiced and taken into consideration, required careful planning, which was done by the Chair of the general Assembly (Karolina Källgren Enquist) and the Secretary (Nicole des Bouvrie). Some rules of conduct were set up and agreed upon by the General Assembly to ensure smooth online cooperation between the delegates. Another challenge was finding a suitable platform for voting in the General Assembly meeting, which did require a lot of preparation work by the board and many trial and errors. For the voting procedure we opted for using voxvote, even when the process of counting people present and given votes, was not the optimal setup. Unfortunately easy integration of a voting tool into Zoom was not available at the time.

At the General Assembly meetings the organisational guidelines for the year 2021 were set, the Study Program for 2021 was voted on, the board 2021 was elected, annual and financial reports of 2019 were approved, the board of 2018 was given their liability, and the budget and study programme for 2021 were decided.

The new board members of 2021 were elected by the GA and they started to organise their work already in the summer. The new incoming board members were also invited to join the board work immediately after the Summer Session had ended. The General Assembly 2020 selected the first International Chair for the Board 2021, Nicole des Bouvrie. It also selected a broader than usual board of six members out of which four are committed to the active and ongoing work of the board, while two board members are focused on and committed to working for the securing of future funding for NSU. NSU also got their first board member from Greenland into the team. In addition to this six deputy members were selected, out of which some joined the board work immediately in the autumn and others have been signed to specific tasks.

### ***1.2.2 Co-ordinators and the Board***

The statutes of NSU state that we offer open access to scholarly activities and conversations outside of institutional hierarchies. (Statutes §1.3) This is mainly done through the voluntary work of the study circle coordinators. However, the coordinators also function together with the board as the executive branch of those decisions that have been made in the GA. When it comes to the practical implication of planning, creating, evaluating and reporting on the activities and range of participants in the NSU events, these are tasks taken care of by the coordinators.

Thus, the board of 2020 chose to involve all of the study circle leaders to joint events, both concerning making decisions about how to handle the limitations posed on the Summers Session plans by the pandemic and in how to act against the decision by the NCM to cut our funding. The coordinators provided the Board with their insights and suggestions based on possible ways to go, suggested by the board.

### ***1.2.3 Board work***

The statutes of NSU state that the Board's main tasks are to execute the decisions of the General Assembly, lead and plan NSU's activities and operations between the meetings of the General Assembly, and make preparations for the General Assembly. (Statue §7.1) In addition to this, the Board has also had many tasks concerned with communication, reporting and negotiating the



financial relationships with NCM. The latter, more than the former, has taken up much of the Board's work-hours, during the later years of NSU's existence.

Traditionally, the Board's work has been centred around 4 yearly meetings. However, at the GA of 2019 a new strategic decision was made around shifting from in-person meetings into online meetings. This decision was originally made due to a wish to lessen both the environment (with lessened travelling emissions) and economical costs of NSU. This means that when the COVID 2020 pandemic hit, the Board was well prepared to continue working in an online format where meetings are called for, when need of these is raised.

A second new aspect of the discussion from the GA of 2019, was to increase the transparency and efficiency of the Board 2020 with two new features. The first one, was to include more of the deputies into the work-process of the tasks of the Board. This was unfortunately not very well implemented during 2020. Instead, support groups were established, during the Spring 2020. (subsections 2.4) The other one, of the work of the Board to be communicating more regularly to all of its members, did come to fruition. (subsection 4.2)

Through this organisational structure we aim to work towards and educated our members in the increased ability to work in a climate which fulfils **GOAL 10: REDUCED INEQUALITIES**, **GOAL 11: SUSTAINABLE CITIES AND COMMUNITIES** and **GOAL 16: PEACE, JUSTICE AND STRONG INSTITUTIONS**.

## 2. The main Activities of 2020

NSU's statutes state that the main objectives of the organisation and its activities are to support the development of emerging research initiatives and communities by fostering scholarly networks engaged in multidisciplinary enquiries, and to provide a space for conversations and exchange of ideas between diverse members of the Nordic-Baltic regions. (Statutes § 1.2) This vision is manifested in and through the Winter Symposia (WS), Summer Session and Board work of NSU. It is further supported by the Call for New Study circles and Ad Hoc events organised every year. These activities will be presented in the following sections.

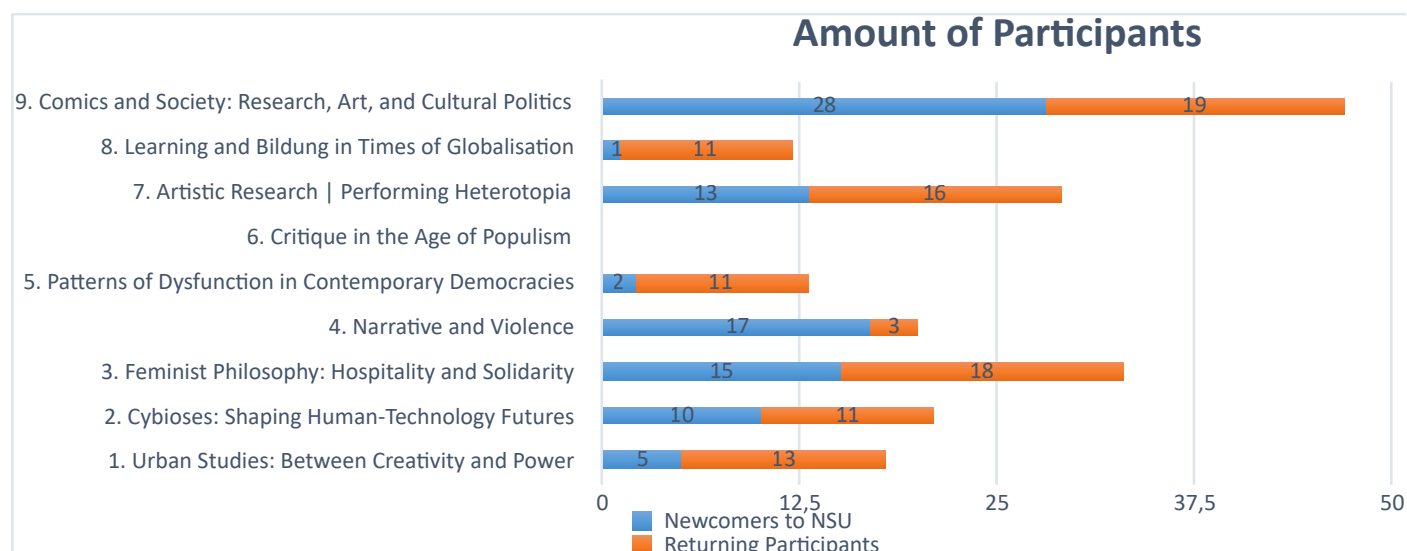
Deputy Laura Brännkärr-Väänänen from the Department of Systematic Theology from Åbo Akademi University has assisted the Board in presenting the NSU results of 2020 more visually as graphs. The data includes event and participant info (gender, country of origin, new/returning participant), In general, it can be said that even though the COVID-19 pandemic hit the whole world, NSU has continued to attract new and many participants in their activities.

### 2.1 Winter Symposia

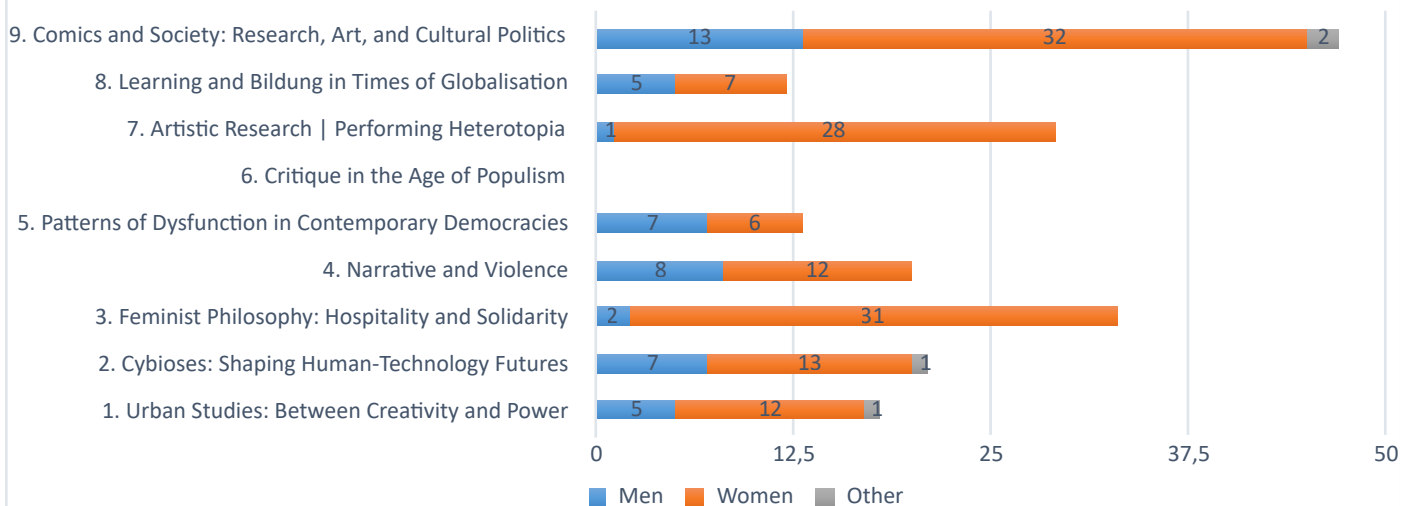
NSU's statutes state that the activities and study programs of NSU are organized around study circles. A study circle consists of coordinators and participants. Each Study circle is expected to meet biannually in Winter Symposia and Summer Sessions and to organise their activities themselves. (Statutes §4) In the year of 2020, this aim was not completely fulfilled as one of the WS had to be cancelled in the last minute, due to the COVID-19 outbreak.

In the year of 2020, NSU held eight WS in five different countries in the Nordic, Baltic and International region (Finland, Germany, Latvia, Poland and Sweden). NSU attracted almost 200 participants to the WS from across the globe. The majority of these were from the Nordic and Baltic regions and 90 participants were newcomers to NSU.

The more detailed distribution of the participants per study circle can be found in the following graphs:

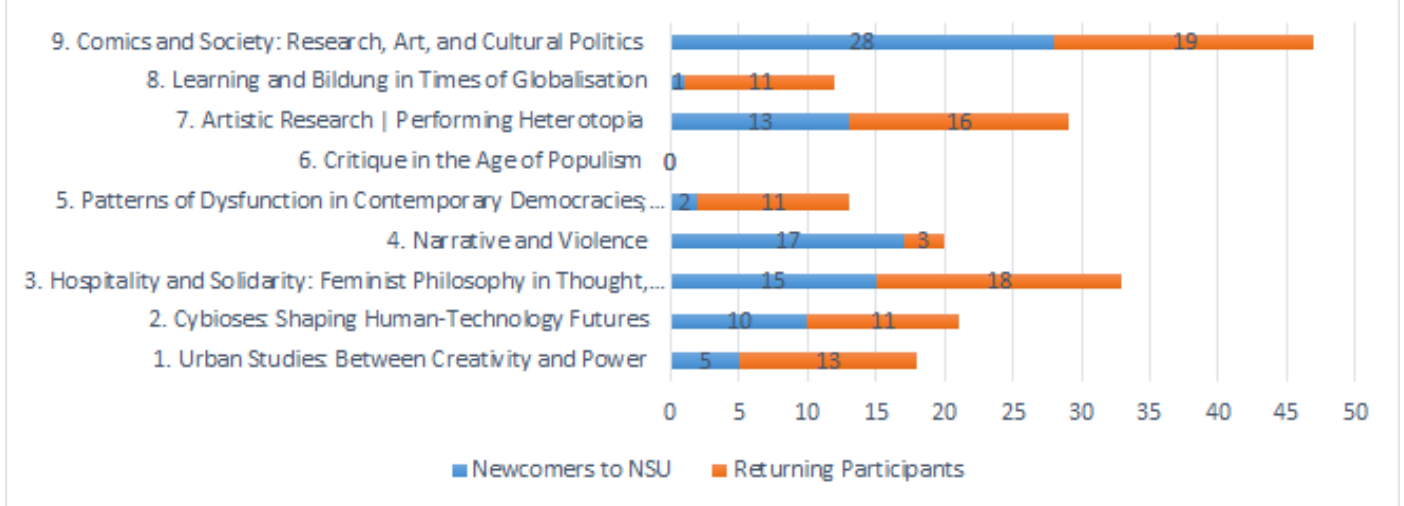


## Gender of Participants



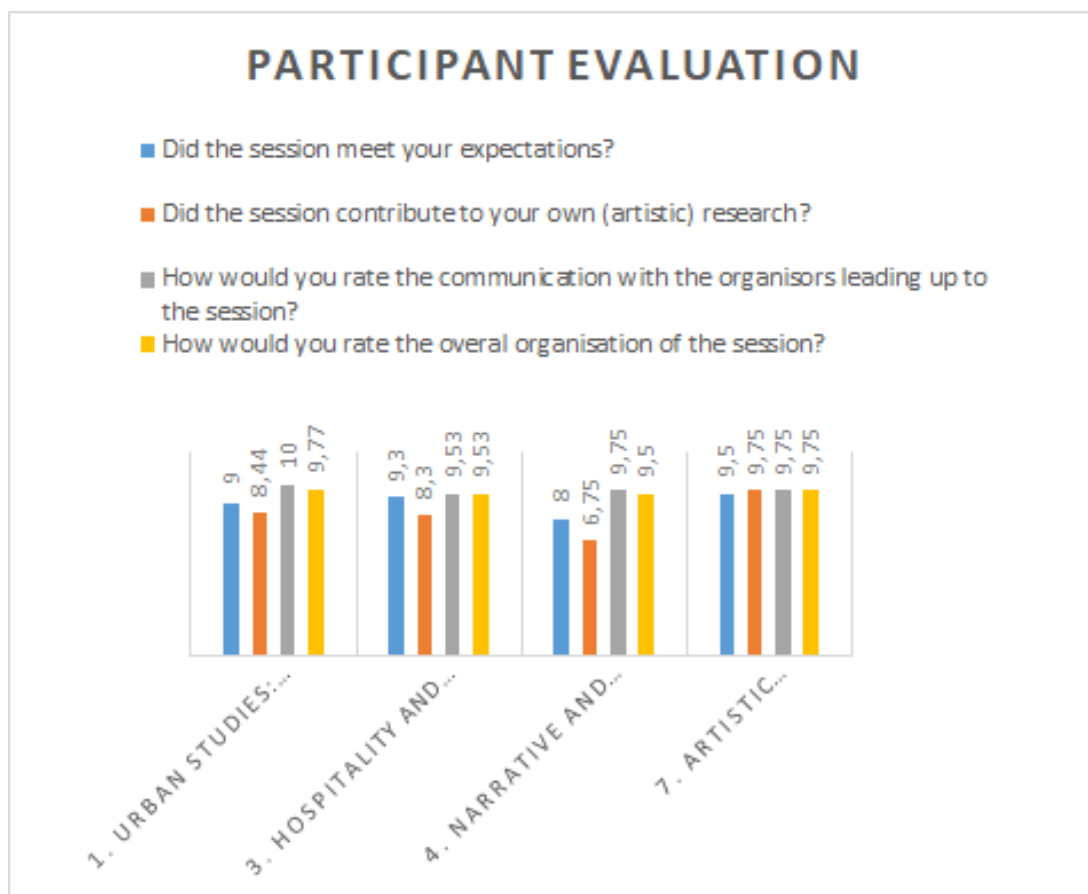
Most important of this statistics is that which shows that NSU indeed is able to both keep an ongoing discussion alive with people returning to the Study Circles and attracts new participants in such large samples as these:

## New and Returning Participants



Each year also a survey is sent to all participants after the event, which is voluntary for the participants to reply to. Similarly as the year 2019, NSU receives high rates on the questions of how content people are with both the organisation and content of the WS. Actually, the circle coordinators can even congratulate each other on raising the average score from around 8 to 9 on a scale from 1-10. See next page.





## 2.2 Summer Session and General Assembly

The Summer Session is the event that traditionally gathers all the study circles together for a seven-days-long event where the study circle programs are combined with cultural activities, sports events, excursions and intensive discussions over late-night drinks as well as around dinner tables. The Summer Session of 2020 was planned to be held from the 26. of July until the 2. of August. The booked venue was a boarding school called [Rønningen Folkehøgskole](#), located in the vicinity of Oslo. This Summer Session would also have included the culmination of the 70th Anniversary Project.

Already in April 2020, the Board realised that due to the COVID-19 pandemic situation, aiming at a physical Summer Session in Norway, would not be a wise decision. Furthermore, the new economical strains also informed the Board to not commit to contracts with the facilities that we would later be unable to afford.

Thus, the Board started planning for an online Summer Session and GA. The Summer Session was kept within the original dates of Sunday 26. of July to Sunday the 2. of August. The outline and communication around the Summer Session happened over social media and the webpage [Tracing the Spirit](#).

We also kept the traditional idea of Keynote sessions during four days, provided this year by Steve Fuller and Nora Bateson. Steve Fuller spoke on Sunday 26th of July on the theme of How the Post-truth Conditions Subvert the Idea of Critique and on Monday 27th of July on the theme 'Is the 'Human' being Problematized out of Existence?' Nora Bateson gave two workshop sessions on the theme of 'Online People needing People', on Wednesday 29th of July and Thursday 30th of July.

Early on, the idea was presented, that NSU would like to support the local communities and members of NSU by providing scholarships. After consultation with the Study Circle coordinators the Board decided to call these scholarships - Traces - and invitations were sent out for the production of artistic work, academic collaborations, article writing, workshops, reading groups etc. across the regions and spaces where NSU has influence. The aim of these Traces were to bring people together virtually and when possible - in person - in the tradition and visions of NSU.

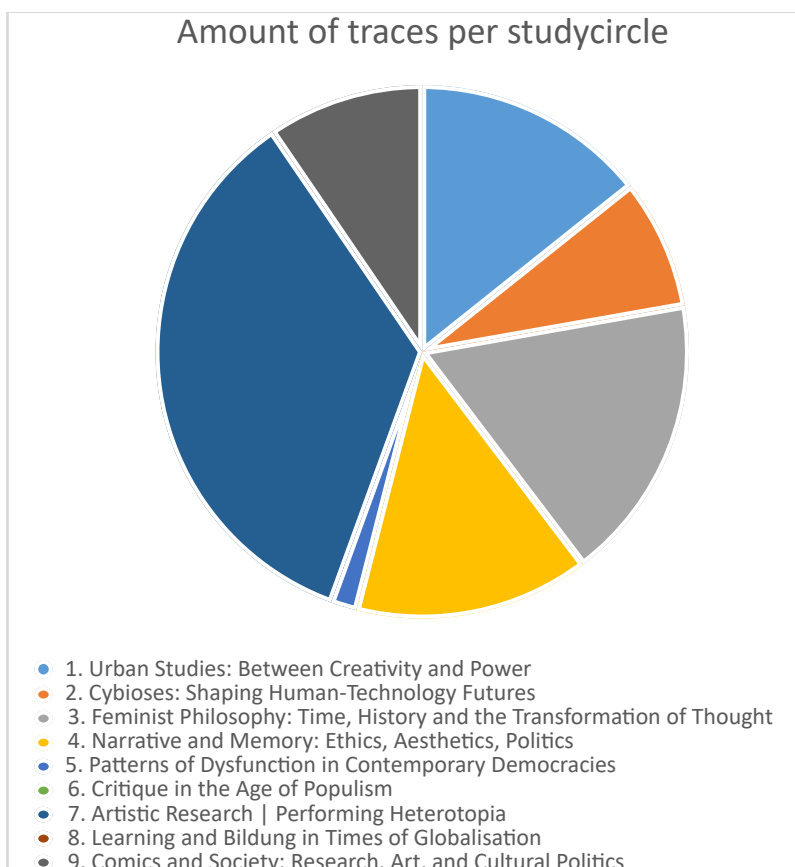
### 2.2.1 Traces

The Traces were invited to be created with the following structures:

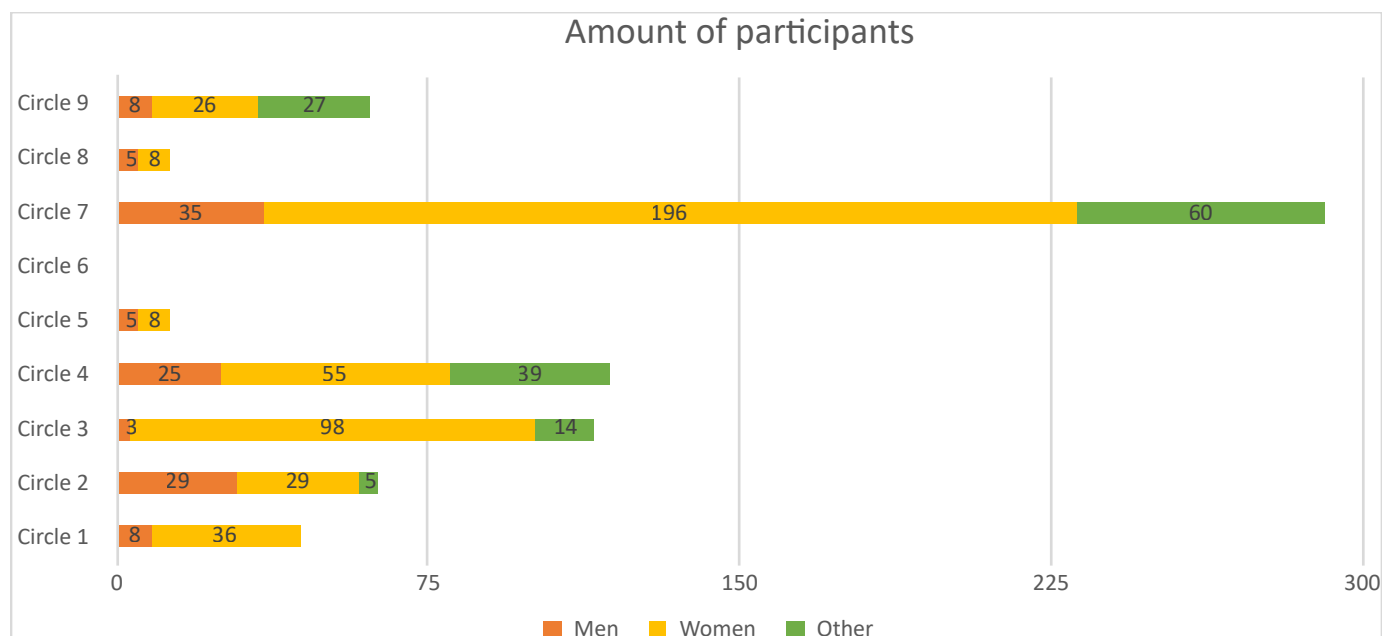
A trace needs to be:

- produced by a single individual or group of participants.
- sharable and open to all during the Summer Session time frame.
- fitting to NSU's overall goals, aims and vision.
- related to the circle's theme.
- created with its main language English or a Scandinavian or Baltic language.
- those who make a trace must be a member of NSU (pay membership fee) & participate in the democratic forum of NSU (may become a delegate for the General Assembly meeting)
- the team or individual creating a trace needs to provide some promotion material considered as an INVITATION to the trace, before the Summer Session with: picture & 200-500 words.
- those who make a trace need to provide a brief report of the trace to their coordinator (form to be provided by Board, including amount of participants, goals, etc) after the trace has been produced.

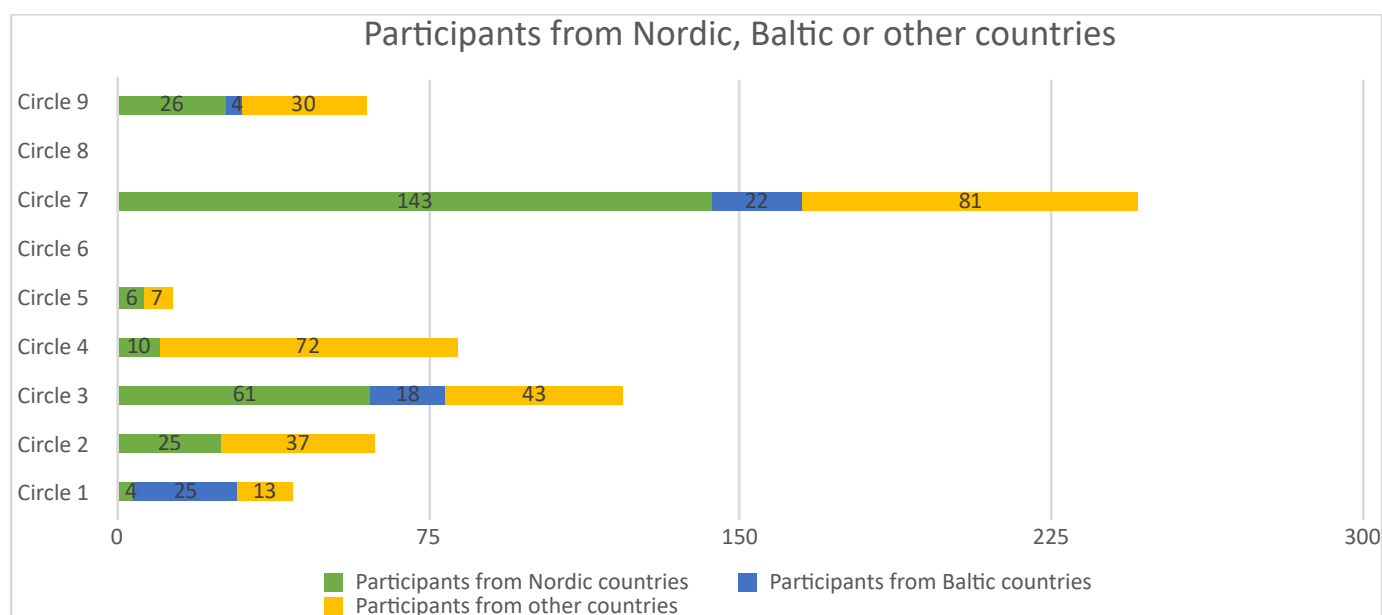
The idea with the Traces turned out to be a very successful way to make it possible for the community of NSU to both meet online and in person. Each of the study circles individually decided how they wanted to formulate the Call for Traces and what the further criteria for distributing the Trace scholarships would take form in practice. This is one of the main reasons why the amounts of traces per circle vary greatly between each Study Circle. All together, 63 different Traces were created during the Summer Session week. The distribution of Traces per circle can be seen to the right.



The idea and realisation of Traces turned out to be a very successful way to attract new participants to NSU and make the work, values and ideas of NSU available to a larger public. This can be particularly well seen in the following graphs that show that the Summer Session attracted more than 700 participants from a variety of different countries. (We do not have knowledge of exactly how many people participated as we know that people also visited several traces)



What is clearly shown is also that the virtual format of the Summer Session, enabled many people from across the globe to participate in our activities.





### ***2.2.2 General Assembly***

During the Summer Session the highest authority of NSU, the General Assembly will be gathered and work together to give guidance to the organisation. The statutes of NSU stipulate that The General Assembly is composed of three delegates elected from each study circle and two delegates elected from each region. (Statute §6.2) The election of these delegates was already described in section 1.2.1 General Assembly.

The statutes of NSU mandate that: At the General Assembly the Board must present: (a) An activity report for the past calendar year (b) Accounting for the past calendar year, the auditor's report, and the budget for the following year (c) Study program for the upcoming calendar year (d) Plans for the next Summer Session. (Statute §6.7) These are the tasks to be discussed and approved of and this was done during the meetings on Tuesday 28th of July and Friday 31st of July. Due to the new financial situation, the budget was approved together with a list of suggested preferences when it comes to handling the money that will be left from our savings, in the year 2021.

Through the structure and meetings of the GA, what NSU has to offer its members is an opportunity to participate in a non-hierarchical space which often can be challenging to our comfort zones as we nurture and have slow thinking through reflective dialogue as our method, rather than the kind of efficiency that is practised in fast paced commercial society around us. NSU seeks to foster a culture of intellectual stimulation and activities in which there is a resonance between people, methods and goals. Particularly challenging the past years has been that this structure of democratic procedures is not as commonly known and practiced in the home institutions of our members. Thus, a feature of the Summer Sessions has been to also educate and instruct the members, through workshops dealing with the work of the General Assembly and Board work. This feature was unfortunately not applicable this year, as we did not have a physical meeting.

In the GA the Study Program that was accepted for NSU for the year 2021 contains 9 circles. The Study Circles are the following:

1. Urban Studies: Between Creativity and Power
2. Cybioses: Shaping Human-Technology Futures
3. Hospitality and Solidarity: Feminist Philosophy in Thought, History and Action
4. Narrative and Violence
5. Racialization, Whiteness and Politics of Othering in Contemporary Europe
6. Nordic Environmental Ethics
7. Artistic Research | Performing Heterotopia
8. Futures of Education, Cultural Diversity, Imaginations and Collective Transformations in Time of the Anthropocene.
9. Comics and Society: Research, Art, and Cultural Politics

From these, two of the circles are presenting completely new topics to NSU; that of Racialization, Whiteness and Politics of Othering in Contemporary Europe and Nordic Environmental Ethics. The circle: Futures of Education, Cultural Diversity, Imaginations and Collective Transformations in Time of the Anthropocene, is also a completely new topic, however, it has evolved from the topics and participants of the earlier circle on education.

In the GA meetings of 2020, there were further presentations of the work that had been done in the support groups created during the Spring of 2020. (see section 2.4) No official decisions were made based on the work of these groups. Instead, suggestions were given on how the participants

of the GA as well as the members of NSU could act in order to make the financial cuts of NCM known in the wider community as well as with the individual ministers of the Nordic countries.

For the GA of 2020, the process of finding new board members was started by the members of the Nomination Committee already before the Summer Session had begun. Supported by board self-evaluations, a practice started in 2019, a new board for 2021 was secured. The self-evaluation practice proved extra useful as it helped people prepare even though it was not easy to meet and get in contact with suitable candidates that would create a dynamic and strong board. Many informal meetings were held before and during the Summer Session, in order to finally secure a good group of people for taking NSU through these challenging times.

### ***2.3 Call for New Study circles***

The statutes of NSU state that anyone has the right to propose a new study circle (Statutes §4.2) and that each study circle must have participants representing at least three different Nordic-Baltic regions at each symposium. (Statutes §4.1) In practical terms this means that in December each year a Call for New Study circles is posted on the NSU webpage and distributed through the channels of communication that are available to the Board and the circle coordinators. In the Call for New Study circles the Board provides guidelines for how to propose new study circles.

In line with the continuous work of NSU to develop the content and scholarly quality of the Study Program we have, for some years now, implemented a system for peer-reviewing the circle proposals with an expert in the field of study as well as one who is familiar with NSU as an organisation. By the end of February 2020 the Board had received several proposals that we found eligible to be sent to the peer-review process.

After receiving the comments by the peer-reviewers each circle proposal team had the possibility to respond to the comments as well as revise their proposal. Based on the revised proposals the Board made a suggestion to the GA for a complete Study Program, where nine circles had been elected. In the GA each New Study Circle proposal team is invited to present their circle ideas and pledge for their circle to be accepted. In the end, it is the GA, which based on the statutes of NSU votes and decides the Study Program to be accepted. (Statutes §4.2)

For the year 2020 another Study Program then the one suggested by the Board was accepted.

### ***2.4 Board meetings***

The Board's main tasks are to execute the decisions of the General Assembly, lead and plan NSU's activities and operations between the meetings of the General Assembly. The statutes of NSU states that the Board needs to have a division amongst its members of the following tasks: (a) Economy (b) Publications and archive (c) Study Program (d) Communication (Web & PR) (e) Contact with funders and external (including institutional) partners. (f) Management of internal board affairs. (Statute §7) During the Summer Session of 2019 a slight alteration was made to the statutes of NSU so that a committed team of Board members could be found. The task division was planned already at the Summer Session in Roost, Estonia in 2019 and further developed during the circle coordinators and Board meetings in Vilnius, Lithuania, in September 2019.

The 2020 NSU Board consisted of the following members: Inta Balode (Chair, Baltic), Laura Hellsten (Finland), Erik Poulsen (Study Program, Sweden), Gustav Eek (Web and archives, Sweden) and Nicole des Bouvrie (International, treasurer and internal affairs). Gustav Eek stepped down and was replaced by Lara Hoffman (Iceland) after the Summer Session 2020. During spring 2020 Inta took over treasury responsibilities due to maternity leave of Nicole.

To further support the work of the Board, new supportive structures were created for the Board. Creating a separate group of people working with financial applications as well as finding legal and economic advice in order to restructure NSU for a more sustainable future. In practice the group for financial applications was taken care of by Nicole and Inta, while the legal and economic advice team never had time to form before we received the news of new financial cuts.

Another new feature of the Board 2020 was that for those members of the Board where the work-load clearly rises above one work-day a week, an honorarium was paid as a compensation for this investment. The expenses for the honorarium were taken from the costs that used to go to travel and accommodation during the Board meetings. By moving towards more online conferencing, the Board fulfils its goal toward sustainability - both by reducing travel and by making the workload of the Board more attainable.

The activities of the Board have consisted in gathering self-evaluations and financial reports of the WS, Traces and Ad Hoc events, planning the Summer Session together with a team of volunteers in the Arrangement committee, evaluating the Ad Hoc and New Study circle proposals, creating an Activity Plan for 2021, writing the Call for New Study proposals and creating a continuous communication with the community through Newsletters as well as sharing the Minutes from the Board meetings. See more section 1.2.3.

## ***2.4 Board collaborations with coordinators and other members of the community***

The kind of dialogue between the board and coordinators that handling the pandemic and the financial situation called for, as well as the zoom meetings can provide, has turned out to be a very good establishment for creating a sense of community and support between the board and other members of the community. The kind of continual dialogue and assessment over zoom calls that the year 2020 brought with it has proven much more rewarding and efficient for smaller decision items than both gathering in person and email correspondence. Thus meeting, not only for the traditional coordinators gathering in September but also the to check-in before the WS and annual report, in January as well as preparing for the SS in May are practices we suggest to be continued also after the pandemic.

### ***2.4.1 The extra NSU community meeting***

After the Board received the news of the financial cut downs of NCM, we called for an extra NSU community meeting. Our post on Facebook and in the Newsletter received much attention. The event; The Future of NSU, on May 13th, was hosted over zoom and also followed as a recording. Both old and new members of the NSU community gathered. In the live session there were 33 people present.

The Board described the points presented by NCM in the meeting with NSU, the 29 April 2020. Two different proposals for action plans had been sent to the board prior to the meeting. These were also discussed and openly evaluated. Interest was shown for continuing the work to secure a future for NSU in two different ways. The first was the establishment of a Political strategy group that would create a plan for how to put political pressure on the Ministers of the Nordic council.

The second was the establishment of a group that would examine different ideas of how NSU could be re-structured into an organisation that may gain funding and support from other financial institutions outside the sphere of NCM.

A new community meeting was scheduled to take place before the GA. However, no such meeting was held. Instead, the two groups presented their ideas and suggestions at the GA.



### ***2.4.2 The political strategy group***

After the NSU community meeting in mid May 2020, a group of seven people decided to form a political strategy group. The aim of this group was to create a path for how we may inform the politicians of NCM what NSU is and how we already give invaluable contributions towards the new vision of NCM that has been presented as the reason for the cut-downs. Ultimately the aim of this group was to persuade NCM to change their decision.

The political strategy group had two official meetings and one workshop. During these we found out that the final budget of NCM was not yet approved, so there was indeed time to try to influence the decisions that had been presented about financial cut-downs. We also spoke to some local politicians from Åland on how such a suggestion would be best presented to NCM. As a result the political strategy group created a letter that could be sent by the individual members of NSU to their local politicians.

The letter and a list of contact information for finding your local politician in charge of NCM questions was distributed to the members of the community at the GA. No changes in decisions were made and few members even received a response on their sent letter.

### ***2.4.3 The group for ideas of restructuring***

After the NSU community meeting in spring 2020 ten people expressed their interest to be involved in a so-called “re-organisation group” to think about the possible future scenarios of developing NSU into a more sustainable organisation after losing the stable funding NSU has received the previous years. In order to explore opportunities, some proposals were made as a starting point to be investigated further on feasibility and effectiveness.

A working group was called into being to discuss these ideas further and they met several times during the spring and summer of 2020 to come with a proposal to the General Assembly. Their proposal was accepted by the General Assembly as a way forward and it was decided that the coming year would be spent investigating these possibilities further by the re-organisation group in collaboration with the Board. The ideas brought forward range from grass-root funding initiatives up to structural restructuring of NSU into more local research hubs.

### ***2.4.4 The strategy for New Fundings initiative***

Another outcome of the community meetings during the spring 2020 was that it was obvious that NSU would need to find another source of funding in order to continue its core activities. The 2021 board members and deputies were especially selected with this in mind, to make it possible to devote energy into establishing suitable and fruitful partnerships in 2021.

Selecting proper partners is important, as there is a rich tradition and history in NSU that is both important to maintain and use as a stepping stone into the future. Some parts of the NSU community have proven to be essential to its functioning - such as the physical meeting during the summer session of all study circles. Other elements were considered to be less important and were abandoned in the recent years due to demands from past funders. One such example is the question of publishing. It has become clear that publishing and finding ways to share outcomes of the symposia is a crucial element for NSU and it would be good if future funders will embrace the possibility for a more systematic production of outcomes, for instance but not limited to academic articles, interactive media productions and collected essays.

Another aspect to finding new funders is the character of the study groups at the Nordic Summer University. Each study group is a three year initiative, working together with different partners in the Nordic and Baltic region. Relying on one-year cycles of funding makes it impossible to build the type of networks that make NSU to the success it is. NSU is very comfortable and used to annual accountability towards funders, yet the strain of having to write new applications every year to secure the symposia is unfeasible for a voluntary organisation such as NSU. It also makes the future of the organisation too unknown to attract new talented coordinators of study circles and initiatives, who are asked to invest their time and energy on a voluntary basis. Organising six symposia over three years is already a lot of work, which is impossible to continue when the funding is not secured enough in advance. Therefore the funding sought after would be with the intention to establish long term relationships.



## ***2.5. Communication, Visibility and Publishing***

One of the aims for NSU as an outcome of the external evaluation NSU went through in 2014 is to establish a communication strategy and increase the awareness and visibility of NSU in Nordic as well as International settings. A variety of different methods have been adopted.

NSU has established itself on social media. Most of the events of the study circles and the summer session are now published and shared, not only on the web page and through email lists, but first and foremost through the Facebook page. Galleries have also been created to share images from what the Board is doing and the events organised by NSU and Tracing the Spirit, project, on Instagram. Study circles host their own group on Facebook, reaching large audiences on their specific research topic and thus contributing to the increasing visibility of NSU as an organisation. Especially noteworthy are the Facebook groups of the Study Circle on Artistic Research with 1200 members, and the group hosted by the Study circle of Feminist Philosophy with almost 400 members.

In addition to social media, NSU has a Newsletter which goes out at least five times per year, but usually more often. The Newsletter contains information on coming events including the winter symposia, summer session, and Ad Hoc seminars. It also contains information about the activities of the Board. When for example the minutes from a Board meeting or a coordinator meeting are published on the web page, the link to the documents are also included in the Newsletter to encourage our members to take part in what is happening. In this way the Newsletter is an important communication channel and a tool to improve the transparency of NSU.

In NSU both freedom and responsibility is given to the circle co-ordinators for taking care of the visual appearance, communication and publishing strategies of each study circle. Thus, there will be some variation in both how and in which form, communication and visibility will happen. Each circle co-ordinator is obliged to publish their events on the NSU webpage and distribute information about their gatherings in appropriate forums.

### ***2.5.1 Publications 2020***

**WORK related to the projects of NSU** (funded by NSU)

**For more extensive description, see appendix.**

- Abrantes, Eduardo (2020): *Lived Anthologies*. Soundscapes which can be listened to on site throughout the Nordic and Baltic region. More information on how to access the sound worlds can be found here: <https://tracingthespirit.com/category/lived-anthologies/>
- Klaasen, Karima (2020): *The NOW Archive*. Online archive of NSU archival material and personal archive during lockdown in 2020, available online: <https://www.now-archive.com/>
- Armes, David, Jens Jørgen Hansen and Megan Adie (2020): *How the News Travels*. Binding of hand-printed prints, limited number of copies.
- Des Bouvrie, Nicole (2020): *Tracing the Conversation*. Digital overview of all study circles and topics discussed in the 70-year history of NSU, available online: <https://tracingtheconversa.wixsite.com/home>
- Hanna zu Thun und Lassen, Stephanie (2020): *Four video digestives*. Available online: <https://tracingthespirit.com/category/lightweight-luggage-for-transitioning/>
- Borgrevink, Hild (2020): *Future Echoes*. Nine letters from contemporary female Nordic writers responding to part of the NSU Archive. Available online: <https://futureechoes.hildborchgreivink.no/>
- Pasanen, Arci and Phil Jamieson (2020): *Lake Vättern and its subjectivity*. Video available online: <https://tracingthespirit.com/category/lake-vattern-and-its-subjectivity/>
- Zabret, Luka (2020): *Into the Forest: EFNICITY INC*. Sculpture. More information available on: <https://tracingthespirit.com/category/into-the-forest/>
- Roar, Per, Camilla Graff Junior, Luisa Greenfield and Myna Trustram (2020): *Tracing the archive through artistic research*. A living archive, available on: <https://tracingthespirit.com/category/tracing-the-archive-through-artistic-research/>

### **WORK related directly to the circle or participants of circles** (not funded by NSU)

- Circle 3 *Hospitality and Solidarity: Feminist Philosophy in Thought, History and Action* published a special issue of the journal of *Approaching Religion*: <https://journal.fi/ar> as outcome of the 2020 Winter Symposium held in Turku in collaboration with the Donner Institute and cofounded by both the Polin Institute and Åbo Akademi University. It contained the following editorial article, eleven peer-reviewed articles, 2 reflection papers and 2 book reviews:
- Hellsten, L., & des Bouvrie, N. (2020). Feminism and hospitality: Religious and critical perspectives in dialogue with a secular age. *Approaching Religion*, 10(2), 1-5. <https://doi.org/10.30664/ar.98374>
- Niineste, R. (2020). A sisterhood of letters: Solidarity on the horizon of feminist thought. *Approaching Religion*, 10(2), 6–19. <https://doi.org/10.30664/ar.91844>
- Rønsdal, K. S. (2020). We were invited to friendships: Lived hospitality. *Approaching Religion*, 10(2), 20–36. <https://doi.org/10.30664/ar.92002>
- Jokinen, H. (2020). The limits of hospitality? : The role of restorative justice in domestic violence cases. *Approaching Religion*, 10(2), 37–52. <https://doi.org/10.30664/ar.91773>
- Czimbalmos, M. (2020). ‘Everyone does Jewish in their own way’: Vernacular practices of intermarried Finnish Jewish women. *Approaching Religion*, 10(2), 53–72. <https://doi.org/10.30664/ar.91381>
- Benjamin, L. (2020). Earthly births: The messianism of natality in the climate crisis. *Approaching Religion*, 10(2), 73–91. <https://doi.org/10.30664/ar.91841>



- Cohen, A. (2020). Hospitality, ethics of care and the traditionist feminism of Beit Midrash Arevot: An experiential essay. *Approaching Religion*, 10(2), 92–109. <https://doi.org/10.30664/ar.94926>
- Signäs, J. (2020). Who is thy neighbour? : On posthumanism, responsibility and interconnected solidarity. *Approaching Religion*, 10(2), 110–24. <https://doi.org/10.30664/ar.91237>
- Sauka, A. (2020). A lack of meaning? : Reactive nihilism and processual materiality. *Approaching Religion*, 10(2), 125–40. <https://doi.org/10.30664/ar.91788>
- Hellsten, L. (2020). A mind of care: Responding ethically to COVID-19. *Approaching Religion*, 10(2), 141–57. <https://doi.org/10.30664/ar.91843>
- Ahonen, T. (2020). Bound to hospitality: An asymmetry of power in the Finnish church asylum movement. *Approaching Religion*, 10(2), 158–70. <https://doi.org/10.30664/ar.92097>
- Imperial, M. (2020). Hospitality and the ethico-political: Collective gestures for welcoming others – critique and possibilities. *Approaching Religion*, 10(2), 171–86. <https://doi.org/10.30664/ar.91581>
- Watemberg Izraeli, S. (2020). Reflection on the reflective ethics of charity. *Approaching Religion*, 10(2), 187–92. <https://doi.org/10.30664/ar.91839>
- Barroso, I. (2020). Beyond formal spaces: Reflections from the NSU Winter Symposium ‘Feminism and Hospitality’. *Approaching Religion*, 10(2), 193–6. <https://doi.org/10.30664/ar.91781>
- des Bouvrie, N. (2020). In praise of In Praise of Risk. *Approaching Religion*, 10(2), 197–9. <https://doi.org/10.30664/ar.97474>
- Illman, R. (2020). Orthodox Christianity and gender through a religion-as-lived perspective. *Approaching Religion*, 10(2), 200–2. <https://doi.org/10.30664/ar.97044>
- Mogens Chrom, et al. Cosmopolitanism, Migration and Universal Human Rights (2020) Springer. <https://link.springer.com/book/10.1007/978-3-030-50645-2>
- Hanna Meretoja and Colin Davis are editing *The Routledge Companion to Literature and Trauma*, to which several of the members of circle 4 contribute.
- Talviste, Eret (2020). Strange intimacy: affect, embodiment, materiality, and the non-human in Virginia Woolf and Jean Rhys. (Doctoral thesis, Northumbria University, UK).
- Hellsten, Laura (2020) *Through the Bone and Marrow : Re-examining Theological Encounters with Dance in Medieval Europe*. (Doctoral thesis, Åbo Akademi University)
- Enquist Källgren, Karolina (2020) essay on NSU's importance in the Nordic Society in Respons FRISTÅENDE AKADEMISKT NÄTVERK SOM HAR HAFT STORT INFLYTANDE <http://tidskriftenrespons.se/artikel/fristaende-akademiskt-natverk-som-har-haft-stort-inflytande/?fbclid=IwARooqzVEo2jMECD4T-vOPMwNGLuPDq2EYKumajxqJApXvxlLnAFricoyaLQ>
- Circle 9 is planning an anthology titled *Comic art and feminism in the Baltic Sea region: Transnational perspectives* and it has been approved for submission to Routledge, as the first long-form publication in their series, “Gender, Sexuality and Comics Studies.” The anthology will be published in 2021.

- A special issue was published at the peer-reviewed journal *Nordicum-Mediterraneum* from the research seminar Environmental Aesthetics and Citizenship coordinated by Neli Dobрева, Oleg Bresky, Mogens Chrom Jacobsen and Oliver Kauffmann at the École des Arts de la Sorbonne, University Paris 1 Panthéon Sorbonne. The material is available open access, URL: <https://nome.unak.is/wordpress/volume-14-no-3-2020>

The contributions that have been published are:

- Dobрева, Neli: Following in the Footsteps of Nature: an Introduction, *Nordicum-Mediterraneum*, 15(3), 2020.
- Sørensen, Asger: Sur un élargissement de l'éducation à la citoyenneté démocratique à travers la Bildung: Klafki défiant le 21ème siècle, *Nordicum-Mediterraneum*, 15(3), 2020.
- Kauffmann, Oliver: Remarks on Science, Epistemology and Education in Bruno Latour's Down to Earth, *Nordicum-Mediterraneum*, 15(3), 2020.
- Barthélémy, Jean-Hugues: Ecology of Sense(-making), Political Ecology and Non-ethical Refounding of Law, *Nordicum-Mediterraneum*, 15(3), 2020.
- Baruchello, Giorgio: The Human Rights of Privileged Victims. A Marxist Satire on Shouting Matches, *Nordicum-Mediterraneum*, 15(3), 2020.
- Friberg, Carsten: Identity and Aesthetics. Atmosphere as an approach to the appearance of the concrete person, *Nordicum-Mediterraneum*, 15(3), 2020.
- Frølund, Sune: Environmentalism Without Nature? Steven Vogel's post-natural environmental philosophy, *Nordicum-Mediterraneum*, 15(3), 2020.
- Dobрева, Neli: The Nature-culture continuum through moving images: from Pauline Julier's Vegetable Pompeii to Pliny the Elder's *Naturalis Historiae*, *Nordicum-Mediterraneum*, 15(3), 2020.

**Ongoing WORK related directly to the circles** (not funded by NSU)

- The ending circle 6 *Critique in the Age of Populism* plans to publish a special issue of the scholarly journal *Ideas in History* based on their winter symposium in 2019.???
- Former Circle 3 *Femnist Philosophy* anthology to be published 2021.



## 3. Collaborative projects

### 3.1. Ad Hoc Seminars

The main path for new initiatives, collaborative projects and partners to become part of NSU is to initiate Ad Hoc seminars. These often develop into new Study Circles which are three year projects. For the year 2020 NSU has hosted one ad hoc symposium: Bio-communism - Reconceptualising Communism in the Age of Biopolitics. The event was held 25-26th January 2020 in Warsaw, Poland.

### **3.2. Tracing the Spirit of the Nordic Summer University - a 70th Anniversary Project**

#### **“Tracing The Spirit...”**

*Tracing the spirit of the Nordic Summer University from 1950 to the present and the future* is a world-wide community celebration of the Nordic values of trust, equality and openness as embodied by the Nordic Summer University (NSU) which has enabled Nordic-led international collaboration and innovation since the end of the Second World War. Bringing individual researchers and artists from around the world to collaborate in interventions to share the story of NSU, the oldest institution in the Nordic region today which has created nordic collaboration through cross-disciplinary research and international networks. By creating shared knowledge and engagement with NSU, this project inspires the world to embrace this unique spirit that allows for lasting collaborations to improve sustainability, equality and democracy. By tracing the spirit we can document the past, the present and the future in order to celebrate Nordic values in practise.

The Tracing The Spirit project sought to engage the diverse networks around the Nordic Summer University – academic, artistic and cultural – through a shared celebration of NSU’s institutional history and reflections on “Nordic” values. After an initial ‘Call for Traces’ in 2019, 29 submissions were received from 16 countries, and ten mini-projects were set in motion. A shared website was created, as well as an overarching media strategy to disseminate digital and physical ‘traces’ from the ten projects, across NSU’s mediums. Substantial planning was directed towards an ‘Anniversary event’ expected to happen during NSU’s annual Summer Session, with project creators exhibiting their work for attendees of NSU, the local community around the venue (in Oslo, Norway) and special guests.

However, due to COVID-19, it was decided to shift the NSU Summer Session to an online format. This had a substantial impact on Tracing The Spirit, where a lot of organisational effort had gone into event planning and management of a series of physical events at the Norway location. Whilst significant changes had to be made, not only to the overarching project but the 10 mini arts/research projects that were the heart of Tracing the Spirit, the quality of outputs remained strong, with the project delivering on time and keeping to its objectives.

The original project proposal identified the following objectives:

#### *A) To celebrate the Nordic Values within the history, present and future of the Nordic Summer University*

This was achieved through a coordinated communications campaign, which included online publications about NSU’s history and projects on external platforms (such as the University Histories blog, cultural mobility site On-The-Move, and Arts Jobs UK) and through social media posts with partners (such as Rigsverket). Stories of NSU’s past were translated into Danish, Estonian, Finnish, Latvian, Lithuanian, Norwegian and Swedish, linked through social media. Each of the 10 individual Arts/Research projects had its own communications outputs during their process, which included texts, images and competitions on Instagram blogs describing archival research processes, sending co-authored letters in a chain across the Nordic countries, constructing sound pieces, and creating letter-pressed publications transnationally.

#### *B) To engage artists and researchers who would like to create an artistic or academic intervention in the NSU archive material and bring their outcomes to the public.*

This had three elements: the application process for mini-projects, engaging with the artists to create the projects, and then disseminating the results. For the first part, we created a competitive application process for potential artistic-researchers. During the months that the

application process was open, over 700 unique visitors engaged with the TracingTheSpirit.com website. The 'Call for Projects' received 29 submissions from 16 countries (Canada, Czech Republic, Denmark, Finland, France, Germany, Hungary, India, Iran, Netherlands, Norway, Poland, Romania, Slovenia, Sweden and the UK), each taking departure in a theme of 'Nordicness' and with a costed plan for producing films, essays, photos and blogs to trace the spirit of NSU across the world. For the third element, the outputs from NSU's mini-projects were displayed and disseminated across various networks. These output plans were substantially altered due to COVID-19 but included the live streaming (and subsequent uploading) of workshops and presentations of the projects' artistic pieces, the ongoing engagement with allowing public audiences to listen to site-specific sound collages in Nordic locations, the submission of hand-made NSU books to archives and University libraries, and the creation of dedicated websites for housing archival material.

C. To contribute to the 'Traces Of North' campaign from the joint-branding of 'The Nordics' by identifying and communicating links between NSU and values of sustainability, openness, trust, compassion, innovation and democracy.

This formed the synthesis of aims with the joint-branding campaign of the Nordics. The cohort of artist-researchers were encouraged to share elements from their process over the 15 months duration of the project. Their projects each had a dedicated part of the TracingTheSpirit.com website, were featured in cross-cutting media campaigns, and showcased at situated NSU events (such as live-posts from the NSU Winter School in Wroclaw, Poland, in March 2020). Media strategies for engagement, communication and dissemination were designed around the themes of sustainability, openness, trust, compassion, innovation and democracy, and the #TracesOfNorth was used repeatedly. Initial proposals for projects were linked-back to these themes, as well as subsequent media posts on un-heard NSU alumni, the production of filmed trailer's with leaders of Nordic sustainability organizations and Facebook advertising for the programme of online events during Summer 2020.





## Outcomes

The ten projects accepted for the Anniversary Project work with the media of sound, visual arts, multi-media art, video, archival texts, conversations in time, sculpture and performance. The collaborators are from the Nordic-Baltic region, yet extend all the way to the British Isles and North America. (For more details and a description of the ten projects see appendix.)

Presentation of the ten research projects was supposed to take place during the Summer Session in Norway, yet due to the pandemic, a varied programme of events was delivered during Summer 2020, including: the unveiling of an interactive timeline of NSU's history, a 3D film exploring post-human Nordic futures, a documentary on sustainability efforts around Lake Vattern, a chain of letters by female Nordic authors, a letter-press printed book with international collaborators, a live webinar on a US/Nordic photography project<sup>27</sup>, a series of geo-tagged sound installations, a talk and launch of an archival art project, and a film-screening in Berlin, along with an online Q&A with the maker of the short films. For more information on these publications, see section 2.5.1.

As a part of the strategy for communication and digitalisation a completely new webpage has been created for this project. See: <https://tracingthespirit.com/> Figures for 2020 for the TracingTheSpirit.com were 15,671 views from 3,457 visitors. With ten arts/research projects each describing their own processes over a year, and with a series of tangible and online outputs, the overall communications outcomes were very varied.



### 3.3. Archive

The previous Board of 2019, had worked with making the archives of NSU more available and known to the larger audience. The complete physical material archive of NSU is now housed at the National Archive in Copenhagen. This year, part of such a plan was materialised through some of the Tracing the Spirit projects of the anniversary project that were exhibited online during the Summer session. In total 5 researchers/research groups made use of the opportunity to visit the NSU archives and particularly the projects of Karima Klasen and Nicole des Bouvrie are such that they make the contents of the archives come alive in a very significant way:

<https://tracingthespirit.com/category/time-in-space-tis/>

<https://tracingthespirit.com/2020/07/29/timeline-of-70-years-of-nsu-study-circles/>

The Board will continue to look into how to continue this kind of work, once the pandemic has passed and financial support has been found.

These study circle meetings will be dealing with themes that stand in line with the following Agenda 2030 Goals: **4: QUALITY EDUCATION, 5: GENDER EQUALITY, 9: INDUSTRY, INNOVATION, AND INFRASTRUCTURE, 10: REDUCED INEQUALITIES, 11: SUSTAINABLE CITIES AND COMMUNITIES, 16: PEACE, JUSTICE AND STRONG INSTITUTIONS** and **17: PARTNERSHIPS**.



## 4. Re-structures for a Sustainable Future

### 4.1. Boards working strategies

As was already described in sub-chapter 3.2., during the year 2020 the Board took up some new practices in order to work towards a more sustainable: environment, work-load and communal strategy for the Board members and deputies of NSU. These plans include dividing the tasks of the Board into smaller working groups that can meet one-on-one or in collaborative environments. These groups may consist not only of Board members but also deputies and other supportive partners. Each working group finalises a task and then reports back to the Board about the progress. To support these structures the Board has implemented several technical apps and communication channels. In some cases these working groups, such as the group preparing financial applications, will be financially rewarded for their work. The General Assembly also decided that a honorarium will be paid to those Board members who's workload extends over one work-day a week. Such financial support is enabled by the relocation of previous expenses put into meetings of the Board in person. (See also section 4.3.1.)

The choice of the Board to have more regular meetings online instead of travelling to see each other in person, is also based on a strategy towards combating climate change with more environmentally sustainable travelling strategies. Climate awareness in choices of food and use of resources, are also part of the way the Board and deputy meetings are organised. NSU continues to work for environmental sustainability by implementing certain travelling policies not only on board meetings, but also for keynotes and people who receive grants from NSU. These include recommendations for using public transports at all times as well as avoiding flying, when possible. The travelling policies also include accommodating people in shared lodging facilities during meetings and symposia.

Not only the work of the Board is made more efficient through turning to electronic devices and technological applications for the structuring of the work, but the work also becomes more transparent. With the new storage of all protocols, meetings and plans in our shared space online anyone who wants, may follow the work of the Board. As the NSU Newsletter communicates these aspects to all the members regularly, we hope NSU will develop into a community where the members are more aware of what is needed in order to have a strong organisation ready to meet the demands of the future. NSU also wishes to foster future generations towards active participatory democratic abilities through creating an interactive structure for the implementation and distribution of tasks among the members of NSU.



### 4.2. Electronic Infrastructure Strategy

A strategy document was accepted by the Board at SM4 2019: “Electronic Infrastructure Strategy 2020: Vision, strategy and implementation plan”. The strategy presents a background, vision, target, and plan.

An earlier report, “Electronic Infrastructure for use by Nordic Summer University” from July by Set Lonnert provides an overview of the present setup, which with amendments adds to about 20 systems, internal and external. Thus, there is an opportunity to simplify and clean up the already available infrastructure. The strategy target contains about ten items, and it is presented in the light of a vision that promotes free software, open standards and hosting with control. With those

investments NSU will be independent of Google and similar proprietary platforms. Sustainability is a key factor in the vision.

In 2020 the following steps were taken to create a more sustainable communication network for NSU. As a result the new website was launched in January 2021. This includes the following changes:

**1. *Simplify the engine back end for main website: nordic.university***

This used to be third party dependent, but is now completely controlled and owned by NSU. By using a free, open source structure, it is possible to keep the website up to date and make changes to the features that are available.

**2. *Newsletter and blog are now part of the main website***

Instead of using a more expensive newsletter provider, this is now integrated in the website itself.

**3. *Bring closer and harmonise nsuweb.org and nordic.university***

Previously there were several separate websites that provided the support for the volunteers working with NSU, a webshop and registration site for the summer session, a main website with information, and a platform with the archive. This is now all integrated into one website, for easier access and transparency. Especially as the webshop is now also used for the Winter Symposium participation fees and the NSU membership, it is much easier for participants to navigate these elements of the NSU experience.

**4. *Open***

Developing a plan for digital archiving is still an open issue, which will have to be looked into in 2021. Other issues include an update of the website's Terms & Conditions, the content of the Intranet should be more streamlined and updated, integration of more media & outcomes of the symposia such as the 2020 summer session and the Tracing the Spirit research projects.



## **4.3. *Economy***

This year the Board worked on increasing transparency and sustainability. This was done for several aspects, the ways of which will be discussed here in more detail. The Board also had to respond to the pandemic that hit the world in 2020, which asked for change in budget spending and renewed commitments to developments.

**1. *Sustainability: Board Meetings and Board Honorarium***

One of the plans of NSU, before the pandemic hit, was to stop having physical board meetings throughout the year. This had several reasons. Besides reducing environmental costs, it was also felt this was a better way to spend the time and resources of the board members. Working in a small team, with the kind of electronic communication that is available nowadays, makes it possible to connect easily and fast, and make decisions on an on-going basis and when issues demand attention. Another aspect was that it had become clear that the many responsibilities of the Board now also include a lot of administrative duties, which were previously done by a long-term secretary who was also paid for these services. Therefore it was decided by the General Assembly in 2019 that there would be a Board honorarium, roughly the same amount as would otherwise have been spent on the physical meetings of the Board. Only the meeting at the summer session would still take place, as at that time there was no indication that the summer session would be held digitally in 2020.

The Board had ample discussions on how to deal with the honorarium. How to divide it among the members, as tasks are not divided evenly and not all board members spend the same amount

of time and energy on the tasks they were assigned. It was decided that not all tasks and time spent on Board work would be compensated through the honorarium. Attending board meetings for instance, and decision making, reading emails to keep up with what is going on in NSU, is all a part of the voluntary commitment as a board member. There are however tasks that are done in preparation of meetings, tasks that could be done by external people who would be paid for these tasks, for instance a secretary or a communication expert. By listing these different items that were done each quarter, and assigning a value in order to be able to compare the weight of these different tasks, made it possible to come to a distribution of the honorarium between board members.

Due to the funding cuts by NCM after 2020, and the fact that NSU would have no income in 2020 as the summer session would generate no income at all due to its digital nature, it was decided that the Board honorarium for Q3 and Q4 was foregone. The Board honorarium in Q2 was decided to be put as paid for by NCM funding, as the work of the Board during that quarter mostly involved the setting up and organisation of the new setting of the digital summer session, which went far beyond the normal tasks of what would normally be done by the arrangement committee.

## ***2. Sustainability: Membership Fees***

In order to secure more independent income for NSU, and also to establish more clearly the basis of participation of NSU, a membership fee was introduced. This was decided upon during the coordinator's meeting in the autumn of 2019. The membership fee is not mandatory and people were not excluded from participation when membership fees were not paid. The membership fee would be part of the participation fee, so that people who would come to the physical summer session, they would automatically have paid a membership fee when they'd arrive. The statutes of NSU indicate that all members of NSU are part of the General Assembly which also takes place over the summer.

With the digital nature of the summer session due to the pandemic, a challenge presented itself as there was no participation fee for the summer session as such, as there were no accommodation and food costs. In order to indicate membership, the membership fee became important. People who participated in the summer session in any way were encouraged to pay this fee. Only people who received a grant to participate in the summer session, and people who took part in the General Assembly were obliged to pay the membership fee, as that would establish them as members.

In total 302 people were a member of NSU in 2020.

## ***3. Transparency: Participation fees and circle savings***

In 2020 several external funding applications were written. These were not part of the Board work, but done by one or more board members in addition to their voluntary work. Budget was made available to pay the writers of the applications when these would be successful. Unfortunately none of the applications were successful in 2020. The following applications were made: Nordplus Horizontal 2021 application (rejected), Nordic Culture Point (rejected), Hypatia (rejected)

During an extra (online) meeting with the Nordic Council of Ministers in May 2020, the Board was told that NCM would stop funding NSU from 2021 onwards. This was decided by NCM Administration as a way to deal with the need to cut their own budget. Of course this was tough for NSU, who has had a good working relation with NCM and had shown their commitment to NCM's wishes with regard to financial reporting and professionalising the work of NSU in general. An independent investigation of NSU and the recommendation from that investigation was all implemented by NSU over the past years, as NCM also agreed.



This new situation of not having any long-term sources of funding starting in 2021 requires new actions for NSU. Therefore more work was done towards developing an external funding strategy towards the future of NSU. Applications for one-year projects are in the long run not sustainable for a voluntary organisation such as NSU. Therefore efforts are being made to contact new sustainable and durable partners who see the value of supporting an interdisciplinary network that focuses on new and collaborative research for both academic and non-academic social society partners.

#### **4. Sustainability: External Funding**

In 2020 several external funding applications were written. These were not part of the Board work, but done by one or more board members in addition to their voluntary work. Budget was made available to pay the writers of the applications when these would be successful. Unfortunately none of the applications were successful in 2020. The following applications were made: Nordplus Horizontal 2021 application (rejected), Nordic Culture Point (rejected), Hypatia (rejected)

During an extra (online) meeting with the Nordic Council of Ministers in May 2020, the Board was told that NCM would stop funding NSU from 2021 onwards. This was decided by NCM Administration as a way to deal with the need to cut their own budget. Of course this was tough for NSU, who has had a good working relation with NCM and had shown their commitment to NCM's wishes with regard to financial reporting and professionalising the work of NSU in general. An independent investigation of NSU and the recommendation from that investigation was all implemented by NSU over the past years, as NCM also agreed.

This new situation of not having any long-term sources of funding starting in 2021 requires new actions for NSU. Therefore more work was done towards developing an external funding strategy towards the future of NSU. Applications for one-year projects are in the long run not sustainable for a voluntary organisation such as NSU. Therefore efforts are being made to contact new sustainable and durable partners who see the value of supporting an interdisciplinary network that focuses on new and collaborative research for both academic and non-academic social society partners.

#### **5. Transparency: In-kind contributions by Partners to the winter symposia**

Each circle organises a winter symposium with a local partner, such as a university of research institute or another independent organisation. These partners contribute towards the organised winter symposium in different ways. Often they provide space to hold the meetings, and in many cases they pay for part of the expenses. As these expenses are paid for by the partner directly, they are not shown in the financial report of NSU, even though they make up an important part of the generated income of NSU. Therefore this overview should be taken in as in-kind income for NSU in the year 2020. The in-kind income here mentioned is all documented. (See also section 2.4.4)

<b>Cir cle</b>	<b>Location</b>	<b># parti - cipa nts</b>	<b>External funding</b>	<b>In-kind sponsoring?</b>	<b>Partner funders</b>
1	Riga, Latvia	18	2803	venue	Latvian Centre of Performance Art

2	Berlin, Germany	33	27330	venue	Diffrakt, Centre for Theoretical Periphery
3	Turku, Finland	32	126419	venue and other costs	Åbo Akademi University, Polin Institute, Donner Institute
4	Gdańsk, Poland	19	13455	venue	Graduate School for Social Research
5	Wroclaw Poland	13	13315	venue and accommodation	University of Gdansk
6	cancelled				
7	Wroclaw Poland	28	37842	venue	University of Wroclaw
8	Wroclaw, Poland	7	2663	venue	University of Wroclaw
9	Stockholm, Sweden	46	143658	venue and other costs	Sodertorn University, Sweden
ad hoc	Warsaw, Poland	14	unknown	yes, venue	Graduate School for Social Research
<b>Tot al</b>		210	367484		

## 6. *Transparency: Working with FNF Accountants*

For several years NSU has been working on increasing transparency in financial reporting. To that end, in 2018 and 2019, the accountants with which NSU has worked together for a long time, FNF, were asked to provide a cash-flow analysis for NSU and provide a way for NSU to have an overview of funds that are available throughout the year. This was not done and the work of the treasurer was therefore difficult - only at the end of the year when the financial report was produced, an overview of funds spent on each budget line was provided. This means that during the year the treasurer has to rely on their own calculations and estimations to know how much spending money there is for unexpected costs. This is not only impossible, it is also not providing good transparency for the board to work with during the year as this makes it impossible to make good decisions and changes.

With there not being any external funding for 2021 secured, and therefore no need to provide a financial report that is audited by an external Danish auditing company, the contracts with the FNF accountants was cancelled for 2021. Control of the bank accounts will revert to the NSU Board and a new accountant will be found for 2021.

## 7. *Transparency: Digital Summer Session 2020*

Due to the pandemic, it became clear that a physical summer session in 2020 would not be feasible. Therefore the funders were approached with an alternative plan to hold the summer session in a digital way, with some local physical meetings where this would be possible,

depending on the initiative and possibilities of participants. The financial funding that was normally used to pay for participants to come to and attend the physical summer session, was now used to make it possible for participants to participate and create digital content for the summer session.

The pandemic has hit many parts of society in different ways, and many of the groups participating in the activities of NSU are also hit economically by the pandemic. With collaborations and independent research being in many cases suspended, it felt important to provide funding to participants to provide their time, experience and talents for the larger community not for free. Therefore a system of grants was set up, which circle coordinators distributed among all applicants. Coordinators were all given an equal share of the available funds, which they could divide over the applicants, with a maximum amount per project given to ensure equal distribution. Some circles decided to only accept a few applications, other circles accepted many applications and reduced the grant amounts per honoured applicant. As some circles had no applications, some extra grants were made available to circles who had many accepted applicants. Everyone was invited to apply, and there were many new applications from people who had never been involved with NSU before. It was also possible to reach people in more remote areas, and people who due to their physical and/or social situation would otherwise not have been able to attend NSU. The grants provided support in line with the already existing policy of NSU: providing support for students, independent researchers and others in need. In the financial report the costs are therefore not divided in the different types of participation costs, like grants and scholarships and travel funds -- all the participation costs this year went to support people in need in time of the pandemic.

In total 63 projects were funded during the summer session 2020. Most projects were done by two or more people.

The Strategy for taking NSU towards a sustainable future fulfils the following Goals of Agenda 2030: **8: DECENT WORK AND ECONOMIC GROWTH, 9: INDUSTRY, INNOVATION, AND INFRASTRUCTURE, 10: REDUCED INEQUALITIES, 11: SUSTAINABLE CITIES AND COMMUNITIES, 12: RESPONSIBLE CONSUMPTION AND PRODUCTION, 13: CLIMATE ACTION** and **GOAL 16: PEACE, JUSTICE AND STRONG INSTITUTIONS** and **17: PARTNERSHIPS**.

# Appendix

## *Study Circle Winter Symposia Self-evaluation 2020*

### **Study Circle 1 | Urban Studies: Between Creativity and Power**

**Dates** | 28 February–1 March, 2020

**Place** | Latvian Centre of Performance Art, Riga, Latvia

**Local partner** | Latvian Centre of Performance Art, Urban Institute, Free Riga

**Theme** | Representation of the City: Imagining and Reimagining Cityscape

This thematic block focuses on the spatially and temporally multidimensional perspectives between (re)imagining and inhabiting the city. The participants are invited to address the questions of various spatio-temporalities of the urban environment in order to explore visual representations and contestations of the city. **Invited Keynote Speakers** [if applicable]: NONE

#### **Statistics:**

- Number of Participants: 18 (5 men, 12 women, 1 other)
- Number of Countries: 7 (Finland, Denmark, Latvia, Estonia, Lithuania, Poland and Germany)
- Number of newcomers: 5 (as it was the first event of the circle, everyone was new to Circle, 5 new to NSU)

#### **Public Dissemination:**

<https://www.facebook.com/groups/658790627938461>

#### **Outcomes:**

Currently there are no outcomes yet, but the reoccurring members (from the previous circle Appearances of the Political) are developing strong bonds, so hopefully there will be some other joint events or publications.

#### **External Funding:**

In kind - Latvian Centre of Performance Art - providing space that normally cost 15eur/h - total value for the symposium needs approx. 450 euros

#### **Program:**

<http://nordic.university/wp-content/uploads/2020/01/Representations-of-the-City-Winter-session-in-Riga-Latvia-Programme-2.pdf>

#### **Coordinators of the Study Circle:**

Anete Ušča, PhD candidate, [anete.usca@gmail.com](mailto:anete.usca@gmail.com)

Laine Kristberga, PhD, [laine.krista@gmail.com](mailto:laine.krista@gmail.com)

#### **Concluding Remarks:**

We think of the first session of our circle as a success, reaching a number of 18 participants (including us, 2 coordinators). We were lucky to host the meeting before the COVID-19 pandemic restrictions, and we hope to continue our circle in the following winter - in a virtual or physical (or mixed) format.

#### **For more information about this Study Circle see:**

<https://www.facebook.com/groups/658790627938461/events/>

<https://www.nsuweb.org/study-circles/circle-1-urban-studies-between-creativity-and-power/>



## Study Circle 2 | Cybioses: Shaping Human-Technology Futures

**Dates** | 12 - 15 March, 2020

**Place** | Berlin, Germany

**Local partner** | Diffrakt, Centre for Theoretical Periphery

**Theme** | Prototyping Futures

The aim of the *Cybioses* circle is to bring together theorists, practitioners, and technologists. Together we want to discuss practices of making and the social and cultural impact of future technologies. How can philosophical questions support the development of technologies? How in turn can technological practices and development inform philosophical, aesthetic, and sociological theories? And how can both making and theorizing help us imagining future technologies and their impact on societies? Is it possible to extrapolate from making? Guided by these questions we want to develop a philosophy for makers and a better practice for philosophy.

In our previous symposia we have examined improvisation, creativity and projection as key practices of shaping futures: when is improvisation required in making or imagining futures? Can creativity be automated? And how can projecting into the future prevent us from repeating and prolonging what already exists today?

For our fourth symposium in Berlin we have examined the practice of prototyping. Building a prototype means creating an incomplete sample or model to test an idea. Prototyping usually has two features: firstly, it demonstrates the feasibility of an idea. Often this occurs by translating conceptual knowledge to experiential knowledge: what has worked in theory becomes visible and palpable and then hopefully works in practice as well. And secondly, prototyping accelerates a production process. The incompleteness, small scale or limited functionality of a prototype allows for an accelerated test. Simply said, the quickest way to build something is to build something else. **Invited Keynote Speakers:** We did not have a keynote speaker.

### Statistics:

- Number of Participants: 21 (7 men, 13 women, 1 other)
- Number of Countries: 10
- We could welcome participants from Germany, Russia, Portugal, Poland, Lithuania, Belgium, France, Sweden, Denmark, Austria, Turkey.
- Number of newcomers: 10 (1 new to Circle, 9 new to NSU)

### Public Dissemination:

The open symposium call was distributed through a number of different channels, to reach the wide diversity of participants that we were looking for:

- Email lists for related topics (computer arts, computational creativity, electronic music, futurology), university-wide email lists, email list of previous participants
- Relevant Facebook special interests groups and the Social Media Networks for the Coordinators
- Newsletter and website of our local partner Diffrakt
- NSU website

### Outcomes:

This was our second winter symposium and marked the middle of our circle's 3 year trajectory. With 21 participants, it attracted slightly less participants than our last symposia, due to a number of late cancellations because of the Covid-19 pandemic. Still, we managed to both attract both a large number of

returning participants from previous symposia and a number of new scholars and artists. After four symposia with good attendance, we feel we have established a solid community. We are well over average in size compared to all NSU circles, and even one of the largest, counted in the number of people. Due to the date in March, we were also one of the last circles that could meet in physical space before the Covid-19 pandemic. Only days after our symposium government measures would have prevented a gathering. Luckily, all our international participants arrived save at home after the symposium without greater difficulties. In accordance with the general discussion within NSU, we have decided to conduct future symposia entirely remote until the pandemic has ended. We hope to attract new participants to every new symposium. This is also natural, due to the shifting focus and theme for each symposium. We are especially happy that the participants represented a wide variety of research fields and different parts of society: theorists, social scientists, historians, engineers, designers, artists, programmers, activists, humanists, law scholars, etc.

During the symposium, we had scholarly presentations on concepts of prototyping, workshops with hands-on exercises and artistic interventions in the form of performances by participants that critically reflected on prototyping. Each of the formats was followed by intense discussions. We also staged themed discussions based on upcoming themes, to allow for unplanned content emerging from discussions and reflections. All these discussions were captured on a collaborative writing pad. Apart from presentations, which serve as seeds, we try to compose a kind of discussion that has a transformative potential. This is not a regular conference with a string of one-way presentations, or trying to answer set questions. It is a forum for visionary thinking between an extremely diverse and open-minded group of people.

In reaction to the spreading news about the Covid-19 pandemic, we decided to dedicate the last days of the symposium to an ad hoc workshop developing prototypes for quarantine situations. Several new collaborations have emerged among participants, including a podcast collecting cancelled events, a toolkit for remote art and prototypes against loneliness. We are confident that despite the shift to remote symposia, the network of our participants will remain strong and committed. We know of many new contacts and activities between participants who did not know each other before the symposium, and expect this new community to lead to strong networks that will last over many years. The span of competences is remarkable in this group and network.

### **External Funding:**

For the symposium we have received a discounted price for renting the venue by our local partner Diffrakt.

### **Program:**

**The program can be downloaded here:**

[https://docs.google.com/spreadsheets/d/1agShj24ATIK2TOLTicOjTnwIXbbsHZp26egER5qT\\_9g/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1agShj24ATIK2TOLTicOjTnwIXbbsHZp26egER5qT_9g/edit?usp=sharing)

### **Coordinators of the Study Circle:**

Palle Dahlstedt, University of Gothenburg/Chalmers University of Technology, Sweden, Aalborg University, Denmark, [palle@chalmers.se](mailto:palle@chalmers.se)

Rafael Dernbach, independent, Berlin, [rafael.dernbach@gmail.com](mailto:rafael.dernbach@gmail.com)

Maru Mushtrieva, Freie Universität Berlin, [m.mushtrieva@gmail.com](mailto:m.mushtrieva@gmail.com)

### **Concluding Remarks:**

Despite our shift from physical to remote symposia, we believe a continuous discussion of human-technology futures is crucial. In fact, the Covid-19 pandemic has shown us how fast technological and cultural transformations can take place and how important and anticipatory reflection and assessment of

potential consequences of technologies is. This discussion can only take place in an interdisciplinary manner and we believe our circle can be a unique space for facilitating it. Our symposium has provided a platform for a kind of visionary discussion that is extremely rare, and can not take place in many other institutional settings. Several of the Nordic and Baltic countries were represented in the symposium, as well as a large number of other countries, including Turkey and Russia. The symposium was documented on video as well as in writing through the shared notepad, to which all participants contributed. The plan is to create an anthology based on this material at the end of the circle's three-year period.

**For more information about this Study Circle see:**

<https://www.nsuweb.org/study-circles/circle-2-cybioses-shaping-human-technology-futures/>

## Study Circle 3 | Solidarity & Hospitality: Feminist philosophy in thought, history and action.

**Dates** | 5–8 March, 2020

**Place** | Turku, Finland

**Local partner** | Donner Institute, Åbo Akademi, the journal *Approaching Religion*.

**Theme** | Feminism and Hospitality: Religious and Critical Perspectives in dialogue with a Secular Age

### Invited Keynote Speakers:

**Terhi Utriainen** - Professor of Study of Religion at the University of Turku.

**D SocSci Talvikki Ahonen** is a postdoctoral researcher at the University of Eastern Finland's School of Theology.

**Dr. Kaia S. Rønsdal** is currently a post-doctoral fellow at The Faculty of Theology, University of Oslo, and member of the research group NORDHOST.

**Angy Cohen** is a postdoctoral fellow at the Azrieli Institute of Israel Studies, Concordia University, Montreal, Canada.

### Statistics:

- Number of Participants: 33 (2 men, 31 women, X other)
- Number of Countries: 10 (Finland, Sweden, Norway, Iceland, Estonia, Latvia, England, Italy, Israel, USA)
- Number of newcomers: 15 (15 new to Circle, 15 new to NSU)

### Public Dissemination:

Blogg-post by participants can be found by:

Donner Institute: <https://www.donnerinstitute.fi/en/current-3/insights-from-the-feminism-and-hospitality-conference/?fbclid=IwAR0BuDrbI4K-zehguLEvK9oTeLZCKsqHQtOiekiEFXqfoQo2Yy8nsYW2qWQ>

Polin Institute: <https://polininstitutet.fi/>

### Outcomes:

We will publish articles in the *Approaching Religion* journal. <https://journal.fi/ar>

Keynotes are available as Podcast: FredagsFunderingar-AFTER WORK-Friday Meanderings <https://www.buzzsprout.com/678611>

### External Funding:

We collaborated with Åbo Akademi who funded us with 2000€ and provided spaces, Polin Institute with 3000€ and Donner Institute 5000€. These covered keynote travel, rent of space, lunches and dinners, accommodation and materials.

### Program:

<https://usercontent.one/wp/www.nsuweb.org/wp-content/uploads/2020/12/Full-Symposium-Program-Abo-March-2020-5-1.pdf>

### Coordinators of the Study Circle:

Laura Hellsten, Åbo Akademi University, [laura.maria.hellsten@gmail.com](mailto:laura.maria.hellsten@gmail.com)

Nicole des Bouvrie, Freelance Researcher, [nicole.nobyeni@nsuweb.org](mailto:nicole.nobyeni@nsuweb.org)

### Concluding Remarks:

We had interest also from local students, practitioners and people active in churches immigration work come and join our symposium. This is a good way to bridge academia and society.



**For more information about this Study Circle see:**

<https://www.nsuweb.org/study-circles/circle-3-hospitality-and-solidarity-feminist-philosophy-in-thought-history-and-action/>

## Study Circle 4 | Narrative and Violence

**Dates** | 24–26 February, 2020

**Place** | Gdańsk, Poland

**Local partner** | Faculty of Languages, University of Gdańsk

**Theme** | Making Sense of Violence in the Digital Age

We launched our Study Circle in a city that last year was the stage of an outrageous act of violence. As evidenced by the hate-speech-motivated public murder of Paweł Adamowicz, the Mayor of Gdańsk, in the digital age violence calls for an urgent redefinition, and its hermeneutics for a rethinking within theoretical, sociological and cultural perspectives. Bringing together scholars and practitioners (journalists, politicians, political analysts, activists, criminologists etc.), we will discuss the ways in which the newly arisen media have become powerful vectors for violent acts.

The Symposium welcomed contributions dealing with various narrativisations of digital violence and the ethical issues they bring to the fore, approached through interdisciplinary perspectives.

**Invited Keynote Speakers:** Dr Nena Močnik, CY Cergy Paris University and Prof. Jeff Hearn, Örebro University

### Statistics:

- Number of Participants: 20 (8 men, 12 women)
- Number of Countries: 12 (Finland, UK, Italy, France, Slovenia, USA, Armenia, Poland, Ireland, Tunisia, Switzerland, Norway)
- Number of newcomers: 17 (17 new to Circle, 17 new to NSU)

### Public Dissemination:

The CfP was posted on the Study Circle FB page, SELMA FB page, SELMA website, networks.h-net.org/h-announce, call-for-papers.sas.upenn.edu, Fabula.org. It was sent through the Francofil mailing list and SELMA newsletter. It was shared with the Hermeneutics of Violence network, the previous study circle Narrative and Memory contact list, as well as with friends and colleagues.

### Outcomes:

At the time of writing this report, we are discussing the possibility of publishing with a journal or in an edited volume. Participants have been added to the Study Circle mailing list and are informed of upcoming symposia and other members' events.

### External Funding:

University of Gdansk – in kind funding in room provision and covering keynote accommodation.

### Program:

[https://usercontent.one/wp/www.nsuweb.org/wp-content/uploads/2020/12/Symposium-Programme-Final\\_20-February.pdf](https://usercontent.one/wp/www.nsuweb.org/wp-content/uploads/2020/12/Symposium-Programme-Final_20-February.pdf)

### Coordinators of the Study Circle:

Marta-Laura Cenedese, Turku Institute for Advanced Studies, [marta.cenedese@utu.fi](mailto:marta.cenedese@utu.fi)

Helena Duffy, Turku Institute for Advanced Studies, [helena.duffy@utu.fi](mailto:helena.duffy@utu.fi)

### Concluding Remarks:

The first symposium of the study circle was really successful, with a varied programme, many interesting contributions, and attendance from students and faculty in Gdansk. We predict that future symposia and circle activities will gather interests from many international scholars and will be as successful.

**For more information about this Study Circle see:**

<https://www.nsuweb.org/study-circles/circle-4-narrative-and-violence/>

<https://www.facebook.com/Narrative-and-Violence-Study-Circle-111016990296415/>

## **Study Circle 5 | Patterns of Dysfunction in Contemporary Democracies Impact on Human Rights and Governance Joint Venture Between NSU and EHU.**

**Dates** | 6–8 March 2020

**Place** | Wroclaw, Poland

**Local partners** | The University of Wroclaw

**Other partners** | European Humanities University

**Theme** | DEMOCRATIC DEFICIT IN THE EU AND GLOBAL GOVERNANCE

Several Nordic countries and all the Baltic countries are members of the EU. Questions of democracy in these countries are therefore linked to the EU. Is the EU undermining national democracies? How does the EU participate in the regional and local levels? Many authors have argued that the European Institutions have a democratic deficit (for example Føllesdal & Hix 2005), but others like Moravcsik (2002) and Majone (1998) have maintained that Europe is sufficiently democratic and compares reasonably well with democratic institutions elsewhere like those in the US. (Cf. Kreppel 2006) Arguing that the EU is legitimate or could become legitimate by some odd reform will not necessarily be sufficient to make people believe that it is legitimate. Normative ideas about legitimacy like the one's espoused by Simmons (1999) and Buchanan (2002) are, of course, interesting in their own right, but they will not necessarily tell us very much about the challenges facing the EU. **Invited Keynote Speakers: Yes.** Justin Greenwood is Professor of European Public Policy at The Robert Gordon University, Aberdeen, UK,

### **Statistics:**

- Number of Participants: 13 (7 men, 6 women, 0 other)
- Number of Countries: 6 (Denmark, Poland, Belarus, Ukraine, UK, Cameroun)
- Number of newcomers: 3 (1 new to Circle, 2 new to NSU)

**Public Dissemination:** NSU website, Facebook, Email list

**Outcomes:** We decided to fusion with circle 8 and co-work on their proposal for a new study circle. Stronger ties with the University of Wroclaw. Good discussions in the light of the local context.

**External Funding:** Local partner provided rooms, coffee and cultural program.

### **Program:**

<https://usercontent.one/wp/www.nsuweb.org/wp-content/uploads/2020/12/Patterns-of-Dysfunction-in-Contemporary-Democracies-PRELIMINARY-Program-Winter-2020.pdf>

### **Coordinators of the Study Circle:**

Oleg Bresky, European Humanities University  
[oleg.bresky@ehu.lt](mailto:oleg.bresky@ehu.lt)

Mogens Chrom Jacobsen  
[chrom.jacobsen@gmail.com](mailto:chrom.jacobsen@gmail.com)

**Concluding Remarks:** Presently in the process of publishing the proceedings of the winter session in Tallinn 2016 with Springer, Holland: Cosmopolitanism, Migration and Universal Human Rights due Autumn 2020.

### **For more information about this Study Circle see**

<https://www.nsuweb.org/study-circles/previous-study-circles-archive/patterns-of-dysfunction-in-contemporary-democracies-impact-on-human-rights-and-governance/>

Facebook: [https://www.facebook.com/groups/1872868496063628/?ref=group\\_header](https://www.facebook.com/groups/1872868496063628/?ref=group_header)

## **Study Circle 6 | Critique in the Age of Populism.**

**Dates** | 20–22 March, 2020

**Place** | Roskilde, Denmark

**Local partner** | Department of Society and Business, Roskilde University

**Theme** | Foundation of a critique to come

The Study Circle did not have a Winter Session in 2020 due to cancellation.

### **Coordinators of the Study Circle:**

Peter Aagaard, [peteraa@ruc.dk](mailto:peteraa@ruc.dk)

Karolina Enquist, [karolina.enquist.kallgren@lir.gu.se](mailto:karolina.enquist.kallgren@lir.gu.se)

Anders Ramsay, [anders.ramsay@miun.se](mailto:anders.ramsay@miun.se)

### **For more information about this Study Circle see:**

<https://www.nsuweb.org/study-circles/previous-study-circles-archive/critique-in-the-age-of-populism-study-circle-2018-2020/>



## Study Circle 7 | Artistic Research | Performing Heterotopia

**Dates** | 5–8 March, 2020

**Place** | Wroclaw, Poland

**Local partner** | Wroclaw University

**Theme** | Disorientations

The circle aims to share ways artistic research can explore, play with, (mis)interpret, appropriate and perform heterotopias, which are spaces, temporalities and practices that disrupt the continuity and the norms of ordinary reality. In this symposium we explored heterotopic states of disorientation, being lost, spaces of ambivalence and ambiguity, times of shifts and crossings. **Invited Keynote Speakers** [if applicable]: –

### Statistics:

- Number of Participants: 29 (1 man, 28 women, X other)
- Number of Countries: 16 (Sweden, Germany, UK, Taiwan, Iceland, Denmark, Norway, Finland, Hungary, Latvia, Belgium, France, Portugal, Netherlands, Switzerland, Russia, India)
- Number of newcomers: 15 (2 new to Circle, 13 new to NSU)

### Public Dissemination:

The symposium was publicised on university mailing lists, through participants' personal and professional networks, and on social media.

### Outcomes:

A publication documenting and developing the research presented at the symposium is planned at the end of the three-year cycle.

### External Funding:

Local partner (University of Wroclaw) provided rooms for the symposium.

### Program:

<https://usercontent.one/wp/www.nsuweb.org/wp-content/uploads/2020/12/Wroclaw-programme-updated5March.pdf>

### Coordinators of the Study Circle:

Alia Zapparova, independent artist, [alia.zapparova@gmail.com](mailto:alia.zapparova@gmail.com)

Elina Saloranta, University of the Arts, Helsinki, [elinasaloranta@hotmail.com](mailto:elinasaloranta@hotmail.com)

### Concluding Remarks:

We had a very inspiring symposium in Wroclaw, with a more diverse than ever group, with every Nordic country represented, as well as participants from Latvia and Poland, and countries previously not represented such as Hungary, India and Taiwan.

The approaches to the theme were equally diverse, including performance, poetry, visual art, film and video, walks and workshops, in addition to more traditional papers. All the presentations were very strong and many new connections among the participants were formed.

This year's winter symposium was also particularly distinctive as two other circles had their symposia at the university at the same time, and we took part in joint events with our hosts. We visited a local history museum, which included a printmaking workshop, and some participants also attended a film screening and talk about the local Roma community. All of this gave us the opportunity to interact with the local hosts in a deeper way than we are usually able to, and to become more informed about local history and context.

The new and existing connections and friendships between our participants are going to be especially important and valuable as we plan the programme for the “distant and dispersed” summer symposium.

**For more information about this Study Circle see:**

<https://www.nsuweb.org/study-circles/circle-7-artistic-research-performing-heterotopia/>

## Study Circle 8 | Learning and Bildung in Times of Globalisation

**Dates** | 06–08 March, 2019

**Place** | Wrocław, Poland

**Local partner** | University of Wrocław

This symposium was addressing global-local sustainable alternatives to the “global education industry” and uniform global oriented educational initiatives (as OECD-PISA, 21 st Century skills, etc.) It focused on the critical examination of existing educational orders, but also alternatives, ideas, concepts, and rethinking of education concerning current global issues. The symposium was organized around two major themes:

- Global and glocal dialogue on education
- Institutional transformations of educational institutions, organizations, and structures, including two new initiatives of UNESCO regarding the future of education (a 2030 initiative where education is related to the SDG’s and a (post-) 2050 initiative, “Future of education – learning to become

**Invited Keynote Speakers:** Professor Magda Tabernacka from Wrocław gave a keynote: (Dis)organization of the education system in Poland

### Statistics:

- Number of Participants: 7/12 (4/5 men, 3/7 women, 0 other, (“/” numbers without/with local numbers included)
- Number of Countries: 6/7 (Denmark, Sweden, Iceland, Germany, England, Northern Macedonia( Poland)
- Number of newcomers: 1 (1 new to Circle, 1 new to NSU)

### Public Dissemination:

NSU-homepage

### Outcomes:

The symposium was taking place in light of the COVID-19 (Denmark closed down the week after the seminar). There was therefore not so many participants as in the WS in Bergen in 2019. However, we besides interesting presentation two things should be mentioned. First, we had an excellent session together with people from Hight School Number on the Polish educational system. The session started with a keynote given by Professor Magdalena Tabernacka. Afterward, there was a lively bi-lingual (Polish and English) discussion, which presented our study circle for a lot of interesting information about the present-day status of the educational system in Poland. Secondly, it was decided in Wrocław, that we together with people from SC5, would readjust our proposal for a new study circle, so we could integrate themes for the new study circle from both SC5 and SC8 (see below).

### External Funding:

The University of Wrocław and Professor Magdalena Tabernacka was kind enough to provide us with rooms for activities for not only our study circle 8, but also study circle 5, and study circle 7. Especially concerning study circle 5, this was very fruitful as we, as mentioned, afterward made a joint proposal for a new study circle (see below).

### Program:

<https://usercontent.one/wp/www.nsuweb.org/wp-content/uploads/2020/12/Final-program-Wroclaw-SC8-.pdf>

**Coordinators of the Study Circle:**

Kerstin von Brömssen (Sweden), kerstin.von-bromssen [at] hv.se

Jesper Garsdal (Denmark), juga [at] via.dk

Michael Paulsen (Denmark),mpaulsen [at] sdu.dk

**Concluding Remarks:**

The work done in the study circle 8 has, among other things, inspired an essential dimension of the research, which will be done at the brand new Research Centre on Innovation and Entrepreneurship at VIA University College, Denmark. Here a significant focus will be inspired by the activities in SC8, namely the relation between Sustainable Development, Social Innovation and Learning and Bildung (with a strong emphasis on also vocational professions). Further, the meeting with SC5 in Wroclaw led to a reconstruction of the proposal for a new study circle, which SC8 sent in January 2020. The final proposal integrates themes from both study circles SC8 and SC5 (learning, Bildung, education, citizenship, governance and human rights). These themes will be seen from an overall perspective, on how to conceive Sustainable Development in the Anthropocene. This proposal has the potential to, in unique and new ways combining valuable research perspectives from the former two study circles on present days' vital epochal problems. A central theme will here be the various dimensions of the SDG's and more broadly what sustainable development will look like also post-2030.

Further, the members from the two study circles will, should the new study circle become a reality, geographically cover both Nordic and Baltic countries as well as Balkan, and the new proposal has also received interest internationally. People from the two study circles, therefore, see a lot of potential for future work. Both SC5 and SC8 will finish there 3-year study circle this summer but hope to get an opportunity to work in a new 3-years study circle

**For more information about this Study Circle see:**

<https://www.nsuweb.org/study-circles/circle-8-futures-of-education-cultural-diversity-imaginations-and-collective-transformations-in-time-of-the-anthropocene/>

## Study Circle 9 | Comics and Society: Research, Art and Cultural Politics

**Dates** | 19–21 February, 2020

**Place** | Södertörn University, Sweden

**Local partner** | Subject of English at Södertörn University

**Theme** | Comics and Feminism

In the third symposium of Comics and Society study circle, the focus was on transnational perspectives on comic art and feminism, particularly in the Nordic countries and the Baltic Sea region. In the symposium, we explored, on the one hand, how the relationship between comic art and feminism has been shaped by global, transnational, and local trends, and on the other hand, how salient national features and transnational commonalities characterize feminist comic art. Included presentations illuminated defining features of aesthetics, materiality, and thematic content as well as recurring strategies of visualizing and narrating female experiences.

One of the aims of the symposium was also to broaden the research perspective of feminist comics to include national comics cultures peripheral to the cultural centers of US-American, Franco-Belgian, and Japanese comics. To this end, the symposium took as a point of departure the comic art landscape of Sweden, where feminist comics that explore the political through the personal have established comics artists as influential social commentators. The success and popularity of Swedish feminist comic art warrants an exploration of local reverberations and transnational trends in feminist comic art both in and around Sweden, including marginalized or under-explored countries. For this reason, the transnational focus of the symposium applied to comic art or comics artists from the Nordic countries and those of the surrounding the Baltic Sea region.

**Invited Keynote Speakers:** Dr. Elisabeth El Refaie (Cardiff University), Dr. Leena Romu (Tampere University), Ingrida Pičukāne (Artist, Latvia), H-P Lehtonen (Artist, Finland), Sofia Olsson (Artist, Sweden), Moa Romanova (Artist, Sweden), Nina Hemmingsson (Artist, Sweden)

### Statistics:

- Number of Participants: 47 (13 men, 32 women, 2 other)
- Number of Countries: 13 (Finland, Sweden, Norway, India, Germany, Poland, Austria, UK, Australia, Canada, USA, Romania, Italy)
- Number of newcomers: 28 (28 new to Circle, 28 new to NSU)

### Public Dissemination:

<https://comicsandsociety.wordpress.com/>

<https://www.nsuweb.org/study-circles/circle-9-comics-and-society-research-art-and-cultural-politics/>

### Outcomes:

Circle members and co-organizers Kristy Beers Fägersten, Anna Nordenstam, Leena Romu & Margareta Wallin-Wictorin are preparing an anthology, which brings together work presented at the symposium. The anthology is titled *Comic art and feminism in the Baltic Sea region: Transnational perspectives* and it has been approved for submission to Routledge, as the first long-form publication in their series, “Gender, Sexuality and Comics Studies.” The anthology will be published in 2021.

### External Funding:

The symposium received external funding of 58368,58 DKK in total. The external funding came from various sources: Kulturfonden för Sverige och Finland (10702,5 DKK), Södertörn University (19335,85 DKK), and the research project “A multidisciplinary study of feminist comic art” (28330,23 DKK). The



funding from Kulturfonden was used for travel and accommodation costs of invited guests. Södertörn University provided the meeting rooms. The funding from the research project was used to cover accommodation and travel costs.

**Program:**

[https://usercontent.one/wp/www.nsuweb.org/wp-content/uploads/2020/12/Comics-and-feminism-2020\\_program-2.pdf](https://usercontent.one/wp/www.nsuweb.org/wp-content/uploads/2020/12/Comics-and-feminism-2020_program-2.pdf)

**Coordinators of the Study Circle:**

Laura Antola, University of Turku, lahean@utu.fi

Anna Vuorinne, University of Turku, ahvuor@utu.fi

**Concluding Remarks:**

The symposium was a success, with 32 individual presentations, two academic keynote, an artist roundtable, and a visit to Serieteket comics library in Stockholm. The symposium attracted both scholars and artist working with comics, bringing together people from several academic/artistic/activist backgrounds. Both emerging and established professionals were given an equal opportunity to present their work at the symposium. While most of the participants were from the Nordic area, a total of 13 countries of residence were represented. About half of the participants were new to the circle and NSU and many of them expressed their interest to join the upcoming symposia as well.

The symposium highlighted that the questions of feminism are highly relevant in contemporary comics, and that there, indeed, exists interesting parallels in feminist comics around the Baltic sea (and beyond), which should be examined further. Moreover, the symposium gave an important opportunity for feminist comics scholars and artists, who work in the peripheries of comics culture, to meet and network.

All in all, both the participants and the coordinators were very pleased with the symposium and are looking forward to the future symposia. Themes to be discussed in the upcoming symposia are human and non-human rights in comics, and future, utopia and dystopia in and of comics. The coordinators of the circle wish, that the circle could continue its work next year. However, they are sceptical if the continuation is possible without the funding from the Nordic Council.

**For more information about this Study Circle see:**

<https://comicsandsociety.wordpress.com/>

<https://www.nsuweb.org/study-circles/circle-9-comics-and-society-research-art-and-cultural-politics/>

## *Tracing the Spirit of the Nordic Summer University past, present and future - project outlines and outcomes*



### **Lived Anthologies** by Eduardo Abrantes.

Lived Anthologies gathers the “sound worlds” of Nordic Summer University – the voices of keynotes, theoretical texts and artistic pieces that make up our archive. The project explores how we listen to someone’s voice, how it shakes us with a rattle or sway, a quiver or surge, a swell or a drop. The sounds collages play with the relationship between sense and sensuousness, a balance that voices must bear as they deliver their ultimatums in a unique aurality.

On the [Tracingthespirit.com](https://tracingthespirit.com) website, you can find details of how to access the soundscapes of Lived Anthologies, which are being gradually released. The “listening stations” are scattered across the Nordic and Baltic region. Anyone can trigger and listen to the podcasts at these locations by downloading a free app. These locations reflect significant places in NSU’s history: the sites of our academic and artistic partners, our previous meeting spots, and places from our history.



### **How the news travels** by David Armes

How the news travels is a British-US-Danish collaboration between four visual artists and printers – David Armes, Jens Jørgen Hansen, Megan Adie and Luise Valetiner – brought together around the “literary time-capsule” of the NSU archive. Using the medium of letterpress printing to respond to the stories and discussions from NSU’s past, How the news travels takes a once-industrial process and uses it to craft a unique binding of prints, each page crafted by hand.

On July 31st 2020 project creator David Armes unveiled a digital version of the artist book, and talked through his journey from the crumpled Danish

newspaper pages that packed his studio's Eickhoff printing press (built in Copenhagen in 1956) to the finished volume. Images can be found on the [TracingTheSpirit.com](http://TracingTheSpirit.com) website.

How the news travels reinterprets NSU's place in Nordic history and public life by weaving conventional narratives, images, symbols and literal texts. The bound artist book has been formed to show the tough material of NSU. As COVID-19 forced a shutdown of normal activities across the world, the essential elements which have made NSU thrive for our 70 years – interdisciplinary collaboration, across borders, sharing time in intimate surroundings – have been under great strain.

How the news travels is created by letterpress artist David Armes: <http://www.redplatepress.com> & on Instagram, Twitter and Facebook @redplatepress.



### **Tracing the Conversation** by Nicole des Bouvrie

As part of the arts/research project Tracing the Conversation, Nicole des Bouvrie has been exploring the (extra)ordinary twists and turns of the study circles of Nordic Summer University, stretching back 70 years. Flick through for facts, reflections and historical insights into the shaping of this unique, Nordic institution. You can find out more about Nicole's project – including its goals and methodology – on the dedicated website.

The aim of this specific research project is to trace the spirit of NSU, to trace the study programs throughout the years and see how they changed. Some things have been written about this, most notably Kritik og Krise written by several NSU-ers and published in 2000 (which can be downloaded [here](#)). But the chapter in that book that talks about the study program is mostly anecdotal, and clearly not systematic.

Although there are some things that are more known, like how feminist studies in Scandinavia started at NSU, I want to explore this question more systematically. In this project I want to know everything there is to know about the study program. How did it develop over the years? What choices were

made, based on what requirements? How has the conversation changed over the years?

The Nordic Summer University is a voluntary organisation where researchers, artists and basically anybody can start a ‘study circle’: a topic that is discussed during individual circle meetings in the winter and at the summer session, where all circles meet for some days, a week or even longer. The topics of the study circle were apparently interesting and important enough for people to spend their time and energy on, and attracted other people who were interested to discuss these topics together at the Nordic Summer University. Tracing these conversations at NSU therefore means tracing the conversations of the Nordic countries, of what was considered important and fundamental to study together in an interdisciplinary and intellectually stimulating environment.

The results of this project are first presented on [this website](#). First results include a timeline with pictures of the study groups, and some notes on the findings from the archive. Further analysis will be done, looking into specific cases, and regarding the organising of the study program within NSU. The shifts in the study program as to the topics studied will be examined further, the results of which will be presented in a (small) book, which is to be finished in 2021.



### **lightweight luggage for transitioning** by Stephanie Hanna

Stephanie opens up the concept of the “keynote address” in NSU’s archive, using multi-media art practices to create a video library of voices – new and old – overlaid with everyday actions. 4 video digestions were created by Stephanie Hanna zu Thun und Lassen.

How do we trace the shifting relation between a body and an idea? How can we embed the out-of-body experience, of an abstract idea, in a sensory experience?

Stephanie Hanna brings her pluridisciplinary art skills to glimpsing NSU’s memories. Winding back through NSU’s archive of keynote speeches, Stephanie

will search for thoughts that give direction, hope and momentum for emancipatory transitioning into solid-ary forms of being and thinking together.

Welcome to a growing video library of embodied thoughts: segments of speeches that once sparked ideas will be re-voiced and overlaid with close, meditative, video observations of everyday actions.

1. impressions and reflections

What is so special about the NSU? Some thoughts by educational researcher Kerstin von Brömssen and artistic curatorial researcher Kristian Jeff Agustin

2. on being (a keynote)

Recounting an experimental presentation by journaling artistic researcher Myna Trustram

3. being a part

A video digestion of “Alienation and Acceleration. Towards a Critical Theory of Late-Modern Temporality” by sociologist Hartmut Rosa, NSU Press 2010

4. alpha centauri does (not) care (about us)

A lunch conversation with feminist philosopher Naomi Scheman featuring video footage by Vineta Gailite

All videos are freely available [online](#).



### **Into The Forest by Luka Zubret**

Luka uses VR technology to consider post-human spaces and organisations. Hosting a team of VFX, sound design and sculpture specialists, the resulting interactive experience will find users in a space of objects drawn from the symbolic canon of Nordic and Celtic cultures, composed in a playful and



aesthetic way. The sculpture EFNICITY INC. (or ethnicity incorporated) is an eclectic piece designed to question the impact of the very notion of ethnicity. It attempts to recontextualise the concept itself and its material impact on the conditions of the living. Indeed, ethnicity as a concept has served as a tool for externally categorizing and arranging people in the present and the past, within evolutionary, ethnocentric, colonialist and racist frameworks. It also serves as a political weapon, both giving weight to nationalist rhetoric but also serving as a defensive legal tool for indigenous minorities' rights to self-determination and protection of land; although, as we will see later, it too often fails to protect these very people, their ecosystems or resources.

At first glance, the sculpture is a bust: the canonically "western" format for representing a human individual endowed with some form of authority or power, it is almost always a political artifact. Here though, instead of a classical bust, the sculpture is an anthropomorphized spoon: the Saami spoon; recognizable by its short handle, pear shaped bowl, the hoops and rings on its sides and the decorative carvings. The saami spoon, both in archeology and in contemporary material culture, has been an effigy for saami "ethnicity". Indeed, the saami people in the history of archeology have constantly been conceptualized as the "other", they are seen as "ethnic" while the majority group of the Swedes are regarded as "non-ethnic". They are the norm, the civilization, whereas the saami became a people without history, an ethnographic object, static and unchangeable. Where the saami spoon has become this intemporal effigy or artifact of saami ethnicity, its origins point in fact to diverse origins. Moreover, the evolution of the spoon is intertwined with other histories, inner socio-cultural struggles of the saami people and its place in a wider economic frame of markets.

The sculpture is designed to be observed from top to bottom. Indeed, the pseudo-realist portrait is the first thing that calls our attention. The portrait is a phantasm of the Saami "ethnic" physiognomy; it materializes the inherent racism of associating physical traits to a kind of ethnic "geist" or essence. Its eyes are closed, becoming only a screen devoid of any inherent meaning. The meaning does not come from within but is projected onto it by the gaze of the one looking. Going further down along the handle or neck, we only see a decorative piece of furniture, the true meaning of the sculpture lies further down still in the bowl of the spoon, the part that is designed to bring the sustenance. The concavity of the bowl is placed in lieu of the convexity of the

belly. In this sort of cave, we can then see engravings of pictograms that reveal the true story at play.

The story is one of people divided by arbitrary borders, but also ecosystems cut-off by roads, pipelines, train tracks, etc. The people are alone and, in the center, you find the sea and an offshore deepwater drilling station. This one specifically is the Snohvit platform, a particular point of contention between the interests of big oil industry capitalists and the indigenous populations who also depend on the resources of the sea to maintain their mode of living. On each side of the platform is inscribed C. 169 – a reference to the Convention 169 of the Organization of the United Nations – concerning the rights of native and tribal people in independent countries. One of the articles states that governments need to take measures in cooperation with these people to protect and preserve the environment that they inhabit.

In the end, this artifact serves as a direct criticism of the commodification of culture and identity in the framework of neoliberal capitalism. It materializes the hypocrisy of paying lip service to alterity and “ethnic tokenism” so long as it can be consumed in one way or another and so long as their liberties do not infringe on the interests of capital. This last part is emphasized by the presence of the title of the sculpture engraved in its back like the brand of an item of clothing, it is incorporated. It is quite literally just paying lip service to the actual living culture, turning it into a brand : the saami Ƨ (th), itself already a product of acculturation, the saami culture not having originally had an alphabetical system of writing.

More information [on the website](#).



### **Lake Vättern and its subjectivity** by Arci Pasanen and Phil Jamieson

Jag Jord Jag Vatten Vättern explores how local communities around Lake Vättern (Sweden) are raising their voices against threats to the lake, including plans of establishing an opencast mine and the Swedish military shooting in the water.

Watch a compilation of interviews with the coordinator for Rights of Nature Sweden (Pella Thiel), a lawyer and member of Swedish Earth Rights Lawyers (Mariam Carlsson Kanyama), the founder of a nature-based NGO (Henrik

Hallgren), a member of parliament for the Swedish Green Party (Rebecka le Moine), an Operations manager at Österängens Konsthall (Johanna Linder), and a playwright and writer (Stina Oscarson). More information and videos available [on the website](#).

Idea, concept and camera: Arci Pasanen and Phil Jamieson

Post-production at Nordic Summer University: Benedikte Esperi



### **Future echoes** by Hild Borchgrevink

Hild initiated a chain of letters between a group of female contemporary Nordic writers, who are invited to respond to materials from the archives of NSU written by women. The book resulting from these contemporary responses to historical material will explore relations between feministic traditions of NSU and the situation of women in the Nordic countries today.

The publication *Kvindesituation & kvindebevægelse under kapitalismen* (GMT 1974) («Female situation(s) and female movement(s) during capitalism») formed the point of departure for *Future Echoes*. Hild read the first edition of this book at the Danish National Archive in Copenhagen, after having located it in the archive's department in Viborg. The first version was the result of the very first collaboration between feminist movements from all the Nordic countries, starting in NSU's sommer session in Finland 1971. It was published in two editions with different content: first in a photocopied version in NSU's series of writings in 1973, which sold out, then in a reworked version by GMT Forlag 1974.

The resulting nine letters from female contemporary Nordic writers can be found on [the dedicated website](#).



## **Time in Space (TiS) by Karima Klasen**

Traces of the past, in dialogue with the space, the present, the people who shaped NSU and who form it today. For Karima, the active participation on-site – the academic, international exchange, the personal contacts, and the extensive network – would have been a highlight of the year. She had over 12 months to prepare for the event and was very much looking forward to the exhibition in Norway and the celebration.

During her research stay in September 2019 at the Rigsarkivet in Copenhagen, 3000 scans of the documents and materials from the NSU archive boxes were made. Since it was impossible to estimate what the countless boxes contained, she intuitively selected the materials and worked with everything she had available at the time. In the project phase before the Summer Session, the task would have been to sift through this plentitude of material and select specific parts. The year 2020, however, already had other plans from March onwards. Or rather: plans would fall through and thus have a profound effect on all our lives. It became clear that it would not be a year of traveling and personal contact. The project had to be rethought and redesigned and a situation-oriented approach required a multimedia concept. The quarantine gave rise to a completely new and, for her, rather unusual approach to work. 'The Trace of the new Spirit' was formulated as a radical shift. TiS now moved into virtual space and her laser scanner became the central artistic tool. The scanner, which had enabled her to capture so many materials in a short time in Copenhagen, was now used in her studio to document her personal studio/home archive. Trapped within her own four walls, the lockdown forced her to deal with the things in her immediate surroundings, which are reproduced as 'Traces' and snapshot of her personal life. The archive project has been transformed into a digital, expanded image catalogue, documenting the stories of people and time.

For the visitor, the TiS Archive has two entrances: the Nordic Summer University materials (NSU Archive) and the Now Archive Karima Klasen. The Internet publicity and anniversary community of the NSU will have access to all my

pictures that were taken in the context of the project through this form of digital presentation.

The discussion about what an archive is or can be, how we as viewers and artists deal with archives, and what messages are contained in the materials, is left to each individual.

The result is an online archive of material, on [a dedicated website](#).



### **Oleana: An Act of Courage** by Giulia Mangione

Oleana traces the story of a utopian colony founded by Norwegian violinist Ole Bull in 1852 in Pennsylvania. Through a visual journey into the Scandinavian emigration to America, the project features images from archival research to describe the will, vision, hopes and desires that have united Scandinavian emigrants to America for over a century. Oleana brings historic experiences of being a Scandinavian abroad home.

Documentary photographer Giulia Mangione traces the story of Oleana to describe the will, vision, hopes and desires that have united Scandinavian emigrants to America for over a century.

Through archival images, photographs from private family albums and contemporary portraits, Giulia will tell this beautiful and important story of how Scandinavians reinvented themselves at a moment in time when oil had not yet been discovered and life's conditions were miles from today.

On July 28th 2020, Giulia Mangione hosted a webinar talk to discuss the photographs, in dialogue with Prof. Sigrid Lien of the University of Bergen. Prof. Lien will write a critical text later this year, reflecting on the work in relation to the story of Norwegian immigration.

You can follow Giulia on Instagram @Giulia\_Mangione, and find out more about her project at <https://tracingthespirit.com/category/oleana-an-act-of-courage/>





**Tracing the archive through artistic research** by Per Roar, Camilla Graff Junior, Luisa Greenfield and Myna Trustram

Four NSU artistic-researchers – Per Roar, Camilla Graff Junior, Luisa Greenfield and Myna Trustram coming from the respective practices of choreography, performance art, film and writing and are based in Oslo, Copenhagen, Berlin and Manchester.

For the 70th anniversary of NSU they combine in person meetings with monthly Skype discussions, collective and individual writing to build our presentation. Our October visit to the Danish National Archive to be in contact with historical NSU materials serves as the initial impulse to reflect on the function of the archive, our personal relationships to NSU and its archive as well as NSU's value in broader terms.

Over the course of a year we will collectively build our piece from our various aesthetic orientations and research perspectives to create a living archive that extends beyond the NSU.

The rich entries together forming a new archive on their own can be found on the [TracingTheSpirit blog](#).

### Study Circle 1 | Urban Studies: Between Creativity and Power

#### 1.1. Irma Budginaite Mackine irma.budginaite@fsf.vu.lt

**‘Everyday lives in uncertain political climate: notions of home and belonging in the narratives of young Lithuanians in Brexit Britain’.** The changing political context and strong anti-EU-migration rhetoric during the Brexit campaign (particularly directed to migrants from the new EU member states) created a climate of uncertainty. It (re-)opened the questions of belonging and non-belonging, as those living in the UK faced a choice of remaining in the country, returning to their country of origin or moving elsewhere. During a virtual meeting we had a closer look at the narratives of 36 Lithuanians (aged 19 to 35), 30 of which currently continue living in the UK and 6 of which returned to Lithuania post-Brexit referendum and discussed the emerging themes. In particular, we explored how conceptualisations of home as a (safe) physical space and attachment (or lack of attachment) to the (close) environment are intertwined with narratives of nostalgia emerging from memories of parental home and Lithuanian hometowns.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: Irma Budginaite Mackine - 80 hours

#### Basic Information on participants:

How many participants?	10
Male	0
Female	10
Other	0
How many from Nordic countries?	3
Which countries?	Denmark, Iceland
How many from Baltic countries?	4
Which countries?	Lithuania, Latvia, Estonia
How many from other countries?	3
Which countries?	Poland

Which methods of public dissemination were used to promote this trace?

Tracing the spirit website, Facebook, Individual invitations via e-mail

**Outcome** (please provide details of any publications, events, groups or plans that emerged as a result) New contacts established with researchers based in the Baltic countries I did not know before. A contact established with an artist based in Iceland who would like to organise an event in Lithuanian in the future on connected topic. A joint publication idea was discussed with a participant from Poland interested in similar topics. Draft would be prepared in fall 2020/ winter 2021.

Link to where one can find information on the trace: <https://tracingthespirit.com/session/circle-1-everyday-lives-in-uncertain-political-climate/>

(Video recording prepared and shared with coordinators via WeTransfer page on 31 August 2020)

## 1.2. Anna Maskava

[annamaskava@gmail.com](mailto:annamaskava@gmail.com), +371 22339100

**PEOPLE OF FOREST FLOWERS** is an autobiographical photography project by Latvian artist Anna Maskava and consists of a visual material of the author's family photo archive combined with different plants from forests and meadows. By combining archival photos with natural elements Maskava have created photo collages to indicate the concept of home and also visually emphasize the fact that most of the artist's ancestors are coming from the countryside and always have been connected with nature. "The main motivation of this project was to show how to research a family history with the approach of photography. My intention is to inspire people to research their roots, their ancestors, because, in my opinion, it is a very powerful instrument to get closer to your inner core and understand yourself better. I am sure that you can grow as strong as three if you know that there are millions of people standing behind you," Maskava says.

INVITATION: Latvian artist Anna Maskava invites you to a presentation of photography project **PEOPLE OF FOREST FLOWERS**. The presentation and discussion will take place on Wednesday, 29th of June via the Zoom Online Meeting Platform. **PEOPLE OF FOREST FLOWERS** is an autobiographical photography project by Latvian artist Anna Maskava and consists of a visual material of author's family photo archive. By combining archival photos with natural elements, for example dried plants, Maskava have created photo collages to indicate the concept of home and also visually emphasize a fact that most of artist's ancestors are coming from countryside and always have been connected with the nature – foresting or forest by itself.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 250 hours

Basic Information on participants:

How many participants?	4
Male	1
Female	3
Other	0
How many from Nordic countries?	0
Which countries?	0
How many from Baltic countries?	1
Which countries?	Latvia
How many from other countries?	3
Which countries?	Poland, UK

Which methods of public dissemination were used to promote this trace?

Invitation on social media (Facebook) and invitation on NSU homepage

**Outcome** - photography project which consists of 18 photographs. Presentation video on Youtube: <https://youtu.be/aTbNnEh8XY0>

Plans: I am planning to continue to work on this project by creating a photo book project. I am also planning to develop a photo exhibition.

Link to where one can find information on the trace: <https://youtu.be/aTbNnEh8XY0>  
<https://tracingthespirit.com/2020/07/17/c1-maskava-photography-project-presentation-people-of-forest-flowers-july-29th-13-30-cet/>

### 1.3. Aleksandra Ianchenko

Artist, curator, PhD candidate at Tallinn University and Abo Akademi in Turku, Finland; junior researcher in the project “PUTSPACE: public transport as public space”, [sasha201@tlu.ee](mailto:sasha201@tlu.ee) [Alexandra-art@bk.ru](mailto:Alexandra-art@bk.ru) , Tel. +372 58833090

Different visual associations emerge in our mind when we are asked to define what means “home”. During our art therapy online session, we are going to let these associations flow and express them on a plain A4 paper sheet. The session will start with the brief introduction and breathing exercise that help us to activate our creative energy. Then each of us can express her/his understanding of “home” using any tools which leave traces on paper. At the end we will have discussion about what we have created.

Output: The four sessions were about thirty minutes and per two participants each (one of them attended all four sessions). The report of the Trace that includes the drawings that the participants did and snippets of how they described them is published on the author’s personal web site [www.sasha-art.com](http://www.sasha-art.com)

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 32 hours

Basic Information on participants:

How many participants? 4

Male 0

Female 4

Other 0

How many from Nordic countries? 0

Which countries? ...

How many from Baltic countries? 3

Which countries? Lithuania (1), Latvia (2)

How many from other countries? 1

Which countries? Poland

Which methods of public dissemination were used to promote this trace?

I promoted the sessions on my Facebook page <https://www.facebook.com/alexandra.yanchenko.9/posts/2737664449800822>

**Outcome** - There were four online art therapy sessions of collective reflection on the notion of home. Four sessions were about thirty minutes and per two participants each (one of the participants attended all four sessions). Participants had to register for the session beforehand via Google forms. The sessions took place in Zoom four times (28.07; 30.07; 31.07; 01.08.2020).

In total after the sessions I have collected 11 images of drawings and around 2 hours of video recordings. The output of the project is published online in form of a blog post on my personal web-site [www.sasha-art.com](http://www.sasha-art.com)

Link to where one can find information on the trace

<http://www.sasha-art.com/what-is-home-2020>

#### 1.4. Žanna Mironova

[zannamironova@hotmail.com](mailto:zannamironova@hotmail.com), phone: +371 20162367

The city is the best guardian of information and history, it is a complex, porous space with uncertain boundaries, but it has clear and distinctive features that cannot be confused with no other city. The city is a complex cultural object that embodies the basic, aesthetic, social and world outlooks of the people living in it. The organization of public urban space captures social meanings, values, and cultural priorities. Only through the relationship between a person and the city, the interweaving of their personal stories, does the narrative of the city arise. The reading of city's story would be impossible without the small chapters that make it up. Through my Trace I propose to go through the streets of Riga on a journey of memory. With the help of a first-person literary text and photo/video of materials from different years, I will tell the story of my family: from their first steps in Riga in the 1940s to the present. Through family history, I will introduce some of Riga's neighbourhoods, streets and homes and try to show how they have changed over the past seventy years. Together with personal story, I will tell some episodes of our common history – the city and the country, its brightest and key moments, which today seem distant and almost unreal, but which are securely preserved in the memory of the city itself. It is also my personal story of returning home, looking for a home and myself. Calling in the memory of long past events, we return to the native places that are waiting for us and are ready to retell us the past. Here, better than anywhere else, we look at it through a new prism, we look at ourselves and those others who were here before you. It is also a journey through time and space that needs to be made to better understand today.

Technical execution of the Trace: montage of photo/video material from personal archive (issued from my work experience as photojournalist), media findings and historical pictures.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 40-50 hours

Basic Information on participants:

How many participants?	7
Male	0
Female	7
Other	0

How many from Nordic countries?	0
Which countries?	0
How many from Baltic countries?	5
Which countries?	Latvia, Estonia, Lituania
How many from other countries?	2
Which countries?	Poland, England

Which methods of public dissemination were used to promote this trace? Facebook, email, youtube

**Outcome:** My trace was published on LAUKKU artist association youtube channel and it's opened to everybody. I really appreciated that the people from the other circles joined our discussion after watching the video. I was inspired to continue my personal research of urban texts in literature and I hope to present for the next session the new urban texts. Link to where one can find information on the trace

<https://youtu.be/7vQXXKRfAa0>

**1.5. Simona Orinska, performance artist, [simona.orinska@gmail.com](mailto:simona.orinska@gmail.com)**

**Laura Feldberga, performance artist, [laura.feldberga@gmail.com](mailto:laura.feldberga@gmail.com)**

**Sabīne Moore, sound and video artist, [sooremabine@gmail.com](mailto:sooremabine@gmail.com)**

The performance "BLOOMING OUT" is based on personally strong impact of virus to our imagination, psyche, emotions, sensations, and socialization. The sound is based on the project "Waterflower", as well live improvisation, using electronic, voice, real plants.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: (Thirty) 30 hours

Basic Information on participants:

How many participants? 3

Male 0

Female 3

Other 0

How many from Nordic countries? 0

Which countries? 0

How many from Baltic countries? 1

Which countries? Latvia

How many from other countries? 0

Which countries? 0

Which methods of public dissemination were used to promote this trace?

The performance was broadcasted on our individual Instagram livestreams and on Facebook (in which the individual Instagram livestreams were assembled as one video). The Facebook livestream was also cross-posted to three other related facebook pages.

The performance video stream was available on Facebook: [facebook.com/performancescentrs/live/](https://www.facebook.com/performancescentrs/live/)

As well as on the individual Instagram accounts of the artists: @LVPerformanceArtCentre; @Laura.Felberga; @The\_Water\_Flower. Date of Trace: July 28th 19.00-20.00 CET.

**Outcome** - At this point in time, the Facebook live video has reached 700 people (250 of which were during the livestream), the Instagram live streams reached an approximate total of 90 people during the live stream event, with an extra 300 after (who watched the IGTV videos of the livestream, that were also published after the event). This performance gave serious impact to the plans for the future: to develop those statements as well to find new technical possibilities for a different artistic perspective. The performance and collaboration among the performers was a success, and, as a method, could be used again in the future.

Link to where one can find information on the trace

FACEBOOK: <https://www.facebook.com/WaterflowerMusic>, <https://www.facebook.com/maaArtistResidency>, <https://www.facebook.com/performancescentrs>

INSTAGRAM: [Instagram.com/LVPerformanceArtCentre](https://www.instagram.com/LVPerformanceArtCentre) [Instagram.com/Laura.Felberga](https://www.instagram.com/Laura.Felberga), [Instagram.com/The\\_Water\\_Flower](https://www.instagram.com/The_Water_Flower)

Primary video / live-stream recording: <https://www.facebook.com/watch/?v=341217146880900>

Instagram live recordings: [https://www.instagram.com/tv/CDMgZnApsfF/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/tv/CDMgZnApsfF/?utm_source=ig_web_copy_link)  
[https://www.instagram.com/tv/CDMfH-4pJ9W/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/tv/CDMfH-4pJ9W/?utm_source=ig_web_copy_link)



## 1.6. Monika Favara-Kurkowski

[m.favara@uw.edu.pl](mailto:m.favara@uw.edu.pl)

For the 2018 summer edition of NSU, I presented a reflection on the notion of matter and texture in architecture. The starting point for these reflections was my home, the so-called Kostka Mazowiecka. This year, I would like to propose a more daring reflection: some examples of former Soviet bloc's modernist architecture—the Kostka Mazowiecka being the paradigm—allows us to view modernist conventions from a different perspective, or even turn them upside down. Given the theoretical nature of my proposal, my trace will take the form of an online presentation (20 min. followed by a discussion). You are all invited to the presentation and the afterwards discussion.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: Monika Favara-Kurkowski: 42 hours

Basic Information on participants:

How many participants? 4

Male 0

Female 4

Other 0

How many from Nordic countries? 0

Which countries? ...

How many from Baltic countries? 3

Which countries? Latvia, Lithuania

How many from other countries? 1

Which countries? Russia

Which methods of public dissemination were used to promote this trace?

tracingthespirit.com website, and Facebook

**Outcome** (please provide details of any publications, events, groups or plans that emerged as a result)

Link to where one can find information on the trace

1. Description of the trace:

<https://tracingthespirit.com/2020/07/17/c1-favara-kurkowski-my-home-and-its-material-histories-july-29th-10-00-cet/>

2. Video recording of the presentation and following discussion: [https://youtu.be/1326pJPF\\_Ec](https://youtu.be/1326pJPF_Ec)

1.7. Anete Ušča anete.usca@gmail.com

Laine Kristberga [laine.krista@gmail.com](mailto:laine.krista@gmail.com)

We invite you to join us on a virtual meeting for a presentation of a paper *Sense of Belonging Through Liminal Cultural Practices* and a discussion. In this paper we will address the sense of connectedness and attachment to a community and place through the concepts of belonging and liminality. Looking at the example of a localized Catholic tradition of May Hymns in Latvia, we recognize this shared practice as an activity that reinforces the sense of belonging. Collective singing of May Hymns can be regarded as liminal states of being and alternative forms of knowing. Since it is a shared experience and a rather performative ritual, it can also be seen as a collectively transformational and healing social action. Liminality is both social and personal, and liminal practices or experiences are transitional and revelatory – “full of personal and collective transforming power” (Carson 2016:19).

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[name]: 45 hours

Basic Information on participants:

How many participants?	5
Male	xx
Female	5
Other	xx

How many from Nordic countries?	xx
Which countries?	...
How many from Baltic countries?	3
Which countries?	Latvia, Lithuania
How many from other countries?	2
Which countries?	England, Poland

Which methods of public dissemination were used to promote this trace?

The information was published in NSU Circle 1 website and Facebook group:

<https://www.facebook.com/groups/658790627938461/>

**Outcome** (please provide details of any publications, events, groups or plans that emerged as a result): The resulting paper is still work in progress to improve it, and hopefully publish in a peer reviewed journal.

Link to where one can find information on the trace

<http://nordic.university/study-circles/1-urban-studies-creativity-power/nsu-summer-session-traces/>

## 1.8. Stéphanie Barillé stbarille@gmail.com

### Home: A visual journey

This trace proposal offers to take the audience on a visual journey to explore home and its meanings. Seemingly straightforward, academic scholarship on the topic has acknowledged that the concept of home holds many layers and meanings, however has predominantly failed to recognise the ambiguity of the term. The presentation consists of several images with a few words or a quote which are meant to kickstart a reflection or a discussion on what home means and for whom, and raises the question of what home is.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: [Home: A visual journey]: 6 hours

#### Basic Information on participants:

How many participants?	xx
Male	xx
Female	1
Other	xx

How many from Nordic countries?	1
Which countries?	Iceland
How many from Baltic countries?	xx
Which countries?	...
How many from other countries?	xx
Which countries?	xx

Which methods of public dissemination were used to promote this trace?

The proposal and flyer were sent to the coordinators of circle 1.

**Outcome** (please provide details of any publications, events, groups or plans that emerged as a result)

The presentation was shared with an online link to which participants could add comments.

Link to where one can find information on the trace

[https://docs.google.com/presentation/d/1O9NkyNEc\\_6mzMvEHppAbgpMkdhLQ7udLwzmZXdTA9pY/edit#slide=id.g8eaf69ad43\\_0\\_31](https://docs.google.com/presentation/d/1O9NkyNEc_6mzMvEHppAbgpMkdhLQ7udLwzmZXdTA9pY/edit#slide=id.g8eaf69ad43_0_31)

In times of hyper-consumerism, some western households use only handmade tableware. I would redirect the attention to the special relationship practiced only in domestic life, between the objects and their beholders, and I believe the Covid-19 epidemic has charged my research with extra value. My interviews took place at the homes of handmade pottery-ware buyers, and since Covid-19 pandemic restrictions, I keep in touch through WhatsApp video calls. I interlace my discussion on the social function of handmade objects at home environments with research in art and aesthetics.

My research has shown that people who tend to buy and use local handmade pottery are not professional collectors, have no expertise in pottery-making, and don't collect pottery of various established potters. Instead, their exposure to their appreciated potter was coincidental but involved a uniquely personal experience that has attached them to the maker and her work. Owners of pottery-utensils find the personality of the maker as inseparable from the aesthetics of the object., and they stay loyal and buy for many years more work of one potter. I have learned from my interviewees that at home, the live performances of selecting, grouping, and using are perceived by owners as secondary creative processes. From the theoretical aspect, I engage the framework of material residues of subjectivity to clarify the unique contribution of handmade objects to the aesthetic experience of consumers in their homes. This aesthetic experience involves a sense of 'existential authenticity,' theorized in Anthropology studies. By surrounding themselves with particular objects, individuals enhance their self-experience as authentic and unique, and specifically for consumers of handmade objects, this genuine and unique experience is facilitated by referencing the makers. Preferring handmade pottery wares is an acquired taste that becomes a necessity: the energy of the material, the weight of the object, the awareness to the human hand, change the quality of daily personal experiences.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[Orly]: 30 hours

Basic Information on participants:

How many participants?	06
Male	00
Female	06
Other	00
How many from Nordic countries?	00
Which countries?	...
How many from Baltic countries?	05
Which countries?	...
How many from other countries?	01
Which countries?	Israel

Which methods of public dissemination were used to promote this trace? Facebook

**Outcome-** A 15 minutes video/podcast. Link to where one can find information on the trace

<https://youtu.be/jamshzDaQt4>

### 2.1. Lou Cantor (Józefina Chętko and Kolja Gläser)

mail@loucantor.com

The Oracle is a work of speculative fiction. Situated in the future, when all political power and agency has been handed over to Post-Human Intelligence. A monologue is held by an avatar of the new governing power. Representing itself in a form of human-shaped but nevertheless synthetic lips, the consul of new world order remains disembodied and signals its origin in the higher-order. The text used to generate the speech is made available for the participants of the workshop (as well as to those who shall join at the later point) to be used as source material or inspiration for writing (or indeed generating) new forms of speculative fiction exploring questions of automated governance, changes to social participation and remodelling of shared belief systems. The aim of the project is to create a space of speculative inquiry concentrated on social, psychological, cultural or even theological problems rather than actual technological nuances. The trace left after the Summer session 2020 is a video work made on the bases of the Oracle text proposed for the workshop.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 50 hours

Basic Information on participants:

How many participants?	11
Male	4
Female	6
Other	1

How many from Nordic countries? 3

Which countries? Sweden, Denmark

How many from Baltic countries? -

Which countries?

How many from other countries? 8

Which countries? Russia, Germany, France, Netherlands

Which methods of public dissemination were used to promote this trace? Social media

**Outcome** - Upcoming publications with PROVANCE and Cabinet

Link to where one can find information on the trace [https://pad.riseup.net/p/Lou\\_Cantor-keep](https://pad.riseup.net/p/Lou_Cantor-keep)

## 2.2. Cat Eyed People / Geert Madsen & Marita Isaksson

[cateyedpeople@coscene.org](mailto:cateyedpeople@coscene.org), Phone. +46 739 88 08 08 +46 707 21 77 92

Humans move – we take the bus, tram, car or bike to work, we drop by our neighbours and friends on an evening stroll, we take the dog for a walk, we go on holiday and travel miles to a cottage or across the globe to a distant beach, and so on. 2020 has this far been a year of lockdown, travel restrictions and home quarantine. The human movement has been restricted in ways that was hard to imagine before the beginning of this year, and the restrictions continues to be so, at least over the summer. During this pandemic time we connect digitally, our digital presence is increased and the social interaction limited and distanced. With Tracks Cat Eyed People aim to investigate and interpret the changed state of human movement due to the pandemic and place focus on the more narrow movements of humans that takes place during her/his day(s) – Where do you go during a day, or a couple of hours, or several days? With the data of movements from the participants, by them sharing their GPS-data during a period of time of their own choice, a piece of music will be composed. It might even become more than one piece if the data shared is abundant enough. Tracks was (and is) a participatory project, where you participated by recording your GPS-data during a segment of time during a day, or days, and shared the data with us by exporting it as a GPX-file. With the participants shared data we created two pieces of music which can be listened to at [www.coscene.org](http://www.coscene.org) We aim to continue with the project during the autumn and present a visual interpretation of the data, together with the music, before the end of the year.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 120 hours

### Basic Information on participants:

How many participants?	13
Male	9
Female	3
Other	1
How many from Nordic countries?	11
Which countries?	Sweden, Denmark
How many from Baltic countries?	0
Which countries?	...
How many from other countries?	2
Which countries?	France, Germany

Which methods of public dissemination were used to promote this trace? Social media, and personal contact (description of the project and then invitation via mail/social media). Social media used was webpage, Facebook and Instagram. The trace was also shared on platforms for exhibitions and events in Copenhagen via Facebook.

**Outcome** - The project was presented at [www.coscene.org](http://www.coscene.org) and [www.facebook.com/cateyedpeoplesplayground](https://www.facebook.com/cateyedpeoplesplayground) were the final audial result of the tracking's can be listened to. Our aim is to continue the work with Tracks and present a visual interpretation before the end of 2020. Link to where one can find information on the trace [www.coscene.org/tracks](http://www.coscene.org/tracks) & [www.coscene.org](http://www.coscene.org)



### 2.3. Eric Deibel, Talya Ucaryilmaz

Wearable technologies are everywhere. Creating knowledge banks about us is legitimized since they will increase our 'life quality', providing entertainment, health, fitness and security. Yet, they come with lower expectations about our privacy as well as the distraction of our intimate sphere. Soon our designer purse will ask our mobile number for confirmation, sending our personal data to public and private actors in the market because we will have already agreed on the standard terms and conditions with just one touch screen move. We will face the cyber-gaze in the form of intelligent garments that can collect, process, store and transmit information within an infrastructure of an integrated feedback system. Will the wearable information be the next way of cyber-surveillance in a future synchronized by multiple sensors? Is our personal data worthless in the paradigm of ubiquitous technology? Do we need to be transparent all the time? Unlike its original connotation, wearable technology is about penetrating under the skin of the humans, creating a new cybosis. This trace will concern itself with the fashion technology and its relation to commodification of information as an unexplored territory in this debate. The two day workshop will include a web lecture and visual presentation inviting the participants to critically engage with the wearables.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: [Talya Ucaryilmaz]: 30 hours, [Eric Deibel]: 10 hours

Basic Information on participants:

How many participants?	7
Male	3
Female	3
Other	1
How many from Nordic countries?	3
Which countries?	Sweden, Denmark
How many from Baltic countries?	-
Which countries?	-
How many from other countries?	4
Which countries?	Germany

Which methods of public dissemination were used to promote this trace? In collaboration with the coordinators of NSU Circle 2 Cybioses, previous attendees were contacted, through email and social media. We personally contacted relevant colleagues to attend our workshop.

**Outcome:** Talya Ucaryilmaz is conducting her post-doctoral research on technology and current legal problems. Different elements of this interdisciplinary approach includes research on wearable technology, AI and privacy and how it fits in the current normative system. The research is planned as a series of articles of which the concerning trace is an important part. Secondly, it's part of Eric Deibel's research agenda on the relation of life and information, foregrounding specifically how electronic devices are embodied. In this capacity the prospect is that eventually this subject matter becomes part of ongoing publications. Our trace includes a web lecture and interactive elements, recording is available.

Link to where one can find information on the trace: <https://tracingthespirit.com/2020/07/21/c2-talya-eric-wearables-part-2-28-07/#more-2549>

## 2.4. Mirabelle Jones nee Mary Danzer

Zoom Reads You is an interactive web-based creative writing experiment, recorded and performed by invited guests and an artificial intelligence. You are invited to have your web presence interpreted by a GPT2 and computer vision-enabled creative writing program over live stream using WebRTC (similar to Zoom). Participants will engage online at set times by invitation and research will be gathered in the form of recordings.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[name]: 160 hours

Basic Information on participants:

How many participants?	25
Male	10
Female	14
Other	1

How many from Nordic countries? 5

Which countries? Denmark, Sweden

How many from Baltic countries? 1

Which countries? Finland

How many from other countries? 19

Which countries? Germany, the Netherlands, the U.K. the USA, France, Canada

Which methods of public dissemination were used to promote this trace?

Facebook, Twitter

**Outcome:** None yet, although I am planning to build upon this project in collaboration with another circle participant Lou Cantour

Link to where one can find information on the trace

<http://www.mirabellejones.com/zoomreadsyou>

### **The Plasticity of World Building - Writing Workshop**

World building is the practice of constructing imaginary or fictional worlds or universes. As a narrative technique, it is a key element of many of today's fictional practices beyond its classic domains of science fiction and fantasy literature. It can take many shapes, often combining the creation of fictional stories, documents, maps, ethnographies or even invented languages. Rather than focusing on a protagonist or set of fictional characters, fictional practices centering world building explore a fictional totality, with its history, ecology and physics. Instead of a subjective or objective account of a reality, such practices encourage a form of reality testing, framing certain aspects of a world as malleable while framing others as static.

The workshop will examine the practice of world building and its potential for speculating about far human technology futures. The hypothesis is that world building can be applied to reflect and introduce new plasticities in our relationship to different technological trajectories. How can world building help us to think about alternative parameters for technological creation and design, today? How can it be a means to engage in systemic thought and practice, rather than just solving existing problems? And how can scientific and artistic forms of speculation be synthesized in it? The workshop will critically reflect contemporary discourses on world building and philosophical theories of plasticity (i.a. Catherine Malabou) and propose different techniques of world building can be explored in practice and tested by the Cybioses community and everybody who is interested in the matter.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[name]: 20 hours

Basic Information on participants:

How many participants?	7
Male	3
Female	3
Other	1

How many from Nordic countries? 2

Which countries? Denmark, Sweden

How many from Baltic countries? 0

Which countries? -

How many from other countries? 4

Which countries? Germany, Turkey, UK, Russia

Which methods of public dissemination were used to promote this trace? Facebook, Instagram, Mail

Link to where one can find information on the trace:

<https://tracingthespirit.com/2020/07/21/c2-rafael-the-plasticity-of-world-building-lecture-performance-30-07/>

**3.1. Ailie Rutherford, Swap Market, Glasgow:** [reading-drawing@swapmarket.info](mailto:reading-drawing@swapmarket.info)

**Janie Nicoll, Glasgow, UK:** [janienicoll@yahoo.co.uk](mailto:janienicoll@yahoo.co.uk)

**Petra Baiba Olehno, Glasgow, UK:** [repaireshub@gmail.com](mailto:repaireshub@gmail.com)

**Heather Mclean, Kamloops, BC:** [mcleanhe@gmail.com](mailto:mcleanhe@gmail.com)

### **Post-Capitalist Futures Reading + Drawing group**

Ailie Rutherford and members of the Swap Market spearheaded this on line reading and drawing group as a way to connect and to share hopeful post-capitalist alternatives in a time of social isolation and concern over Covid 19. Each session, the moderator checked in with participants. We then took 5 minutes to draw our reflections about the reading or drawing. We then discussed our drawings and our conversations grew from there (see attached written report)

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: Ailie Rutherford – 4 hours, Janie Nicoll – 2 hours, Petra Baiba Olehno – 2 hours, Heather Mclean – 10 hours

Basic Information on participants:

Number of participants over 4 sessions

How many participants? 8

Male 2

Female 6

How many from Nordic countries? 2

Which countries? Denmark

How many from Baltic countries? 1

Which countries? Latvia

How many from other countries? 5

Which countries? Scotland and Canada

Which methods of public dissemination were used to promote this trace? Shared via the Traces website, Peoples Bank of Govanhill/Swap Market listserv, Community Economies Research Network and a list of emails of activists, researchers and artists engaged in community economy research and practice.

Outcome: Extended the theoretical framework of the Swap Market work in an international context - people joining from other parts of the works and looking at global examples of feminist economics and commoning; Sparked plans for future reading group discussions with Glasgow's Radiophrenia Art Radio program in November 2020; Catalysed an informal prison abolition reading group in Kamloops, British Columbia; Sparked further enthusiasm for Heather Mclean to work on her Impact Smoothie project, a satirical drag performance about neoliberal metrics and the corporatization of the university,

### 3.2. Nicole des Bouvrie, [nicole.nobyeni@gmail.com](mailto:nicole.nobyeni@gmail.com)

#### Title of Trace: Reading Group Revolutionary Time

Together we will read and discuss the book 'Revolutionary Time' by Fanny Söderbäck (SUNY Press, 2020) in which she examines the relationship between time and sexual difference in the work of French feminists Julia Kristeva and Luce Irigaray.

The first meeting of this reading circle will take place during the NSU Summer Session and everyone is welcome to join, even if you haven't yet decided whether you'll join the group. To start off this group, the author of the book will join us to give a short introduction and can answer all our questions.

Meetings will take place on Thursday, from 11:30-13:30.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

Nicole des Bouvrie: 20 hours

Basic Information on participants:

How many participants?	11
Male	1
Female	10
Other	0

How many from Nordic countries?	5
Which countries?	Sweden, Finland, Norway
How many from Baltic countries?	4
Which countries?	Latvia, Estonia
How many from other countries?	2
Which countries?	Netherlands, Cyprus

Which methods of public dissemination were used to promote this trace?

Facebook event and the NSU feminsit philosophy Facebook group, the NSU website and the Circle 3 website.

**Outcome:** A reading group was established, that is meeting every two weeks to continue reading the book together and discuss it together. This will last until the end of January 2021. Then we will have another meeting with the author of the book as a final session. Some participants have already noted they will want to write something as an outcome of this group, for instance a book review in a peer reviewed journal. Other outcome is the establishment of a rigorous reading group, which may continue even after the book has been finished.

Link to where one can find information on the trace

<https://hospitalitysolidar.wixsite.com/home/reading-circle-revolutionaty-time>

### 3.3. Nicole des Bouvrie, [nicole.nobyeni@gmail.com](mailto:nicole.nobyeni@gmail.com)

#### Walking with Octavia Butler

What does it mean to be human? A great way to explore this question is through science fiction. And what better author to read, then Octavia E. Butler (1947-2006), whose work is not as widely known as you'd expect. Her stories deal with questions about what it means to be human, what it means to be good, how we should lead our life. The stories deal with questions about power, because as she says "I began writing about power because I had so little." She won several of the big science fiction prizes, and in her stories is not afraid to ask about what our future could or should be like. She breaks away from what we assume is the norm, not only in her stories, but also by daring to write science fiction in the first place. "Why aren't there more S[cience] F[iction] Black writers? There aren't because there aren't. What we don't see, we assume can't be. What a destructive assumption."

We have read three different stories by Octavia E. Butler. One per meeting. There was no need to attend all three meetings, although people were welcome to. We met on Zoom and one of the participants or a team read the story out loud. Everyone was invited to go for a walk while listening to the story being read. Some went for a walk, others sat on a comfortable place. Afterwards there was a short discussion of the story, everyone was invited to respond.

Stories that were read:

Monday: Speech Sounds (read by Lara Hoffman and Nicole des Bouvrie)

Thursday: The Book of Martha (read by Sagy Waternberg Izraeli)

Saturday: The Evening and the Morning and the Night (read by Laura Hellsten and Nicole des Bouvrie)

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

Nicole des Bouvrie: 20 hours

Basic Information on participants:

How many participants?	12
Male	0
Female	12
Other	0

How many from Nordic countries? 9

Which countries? Sweden, Finland, Norway, Iceland

How many from Baltic countries? 4

Which countries? Latvia, Estonia

How many from other countries? 4

Which countries? Netherlands, UK, Cyprus

Which methods of public dissemination were used to promote this trace?

Facebook events and the NSU feminist philosophy Facebook group, the NSU website and the Circle 3 website.

**Outcome:** We plan to continue this format of sharing stories in this way, as it was very succesful and touching to read together while being away and isolated in our own lives.

Link to where one can find information on the trace

<https://hospitalitysolidar.wixsite.com/home/walk-with-octavia-butler>



3.4. Anne Sauka [anne.sauka@gmail.com](mailto:anne.sauka@gmail.com)

Agnija Antanoviča [agnija.antanovica@gmail.com](mailto:agnija.antanovica@gmail.com), [parrhesia.info@gmail.com](mailto:parrhesia.info@gmail.com)

### **Conflict & Solidarity. HUMANITY IN THE MILITARY: FEMINIST PERSPECTIVES ON SOLIDARITY IN CONFLICT.**

We invited scholars from various fields of academic spheres to address the societal and ethical concerns of the processes in the military, and to consider applying for presenting a short paper that will serve as a topic for the online discussion at this event. We organized this 'trace' as a pre-read conference section and kindly invite contributing papers a week prior to the presentations. Each presenter was allotted a ten-minute slot for presenting their paper during the event ('trace') itself. We also invited interested parties to submit short reflections on the topic as participation notices for the discussion, without presenting a paper. For inspiration we provided the prospective applicants with this non-exhaustive list of possible topics to explore:

- Post-androcentric experiences in the military;
- Post-androcentric experiences of conflict;
- Humanity, solidarity, and war;
- Feminist perspectives on conflicts and the military;
- Roles, archetypes, and stereotypes in conflict situations;
- The archetype of “mother” in military contexts

There were two ways to join this event:

- 1) either with a reflection paper (that might be later transformed in a longer paper and included in a collection of papers as a continuation of this project);
- 2) or with a reflection note (that can also serve as an expression of interest to further the topic in an article form).

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: [Anne Sauka]: 40 hours, [Agnija Antanoviča]: 40 hours

Basic Information on participants:

How many participants?	6
Male	xx
Female	6
Other	xx

How many from Nordic countries?	1
Which countries?	Finland,
How many from Baltic countries?	4
Which countries?	Latvia
How many from other countries?	1
Which countries?	The Netherlands

Which methods of public dissemination were used to promote this trace?

Social media (Facebook account, Facebook event, NSU Feminist philosophy Facebook group);

E-mails to interested parties, local networking; NSU Webpage, Circle webpage.

**Outcome:** We have added members to local research group/philosopher's association "Parrhesia", added 3 new members to NSU (who have expressed the wish to continue participating in NSU Circles in the future). We plan to apply for funding to continue the project started with this trace in local and international events and have made initial plans for a publication collection.

Link to where one can find information on the trace

<https://hospitalitysolidar.wixsite.com/home/symposium-conflict-solidarity>

**3.5. Laura Hellsten-** [laura.maria.hellsten@gmail.com](mailto:laura.maria.hellsten@gmail.com)

**Nicole des Bouvrie -** [nicole.nobyeni@gmail.com](mailto:nicole.nobyeni@gmail.com)

## **MORNING COFFEE**

Every morning during the Summer Session from 8:00-9:00 CET. Join for an informal opening of the day on Zoom. Contact the organisers through [hospitality.solidarity@gmail.com](mailto:hospitality.solidarity@gmail.com) to get the link.  
(Bring your own coffee/tea!)

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:  
[Laura]: 7 hours, [Nicole]: 7 hours

Basic Information on participants:

How many participants?	17
Male	0
Female	17
Other	0

How many from Nordic countries?	10
Which countries?	Sweden, Finland, Denmark
How many from Baltic countries?	1
Which countries?	Latvia
How many from other countries?	6
Which countries?	Germany, The Netherlands, England, Cyprus, Israel

Which methods of public dissemination were used to promote this trace?  
Facebook, our website, NSU website and personal contacts.

Link to where one can find information on the trace  
<https://hospitalitysolidar.wixsite.com/home/morning-coffee>

3.6. Laura Hellsten [laura.maria.hellsten@gmail.com](mailto:laura.maria.hellsten@gmail.com)

Nicole des Bouvrie [nicole.nobyeni@gmail.com](mailto:nicole.nobyeni@gmail.com)

### Title of Trace: OPENING AND CLOSING SESSION

Join for the opening and closing of the circle 3 hospitality & solidarity NSU summer session (on Zoom). Program of the opening:

- introducing the circle work, NSU and each other! & the program of the week
- choosing delegates for the NSU General Assembly that takes place during the summer session (yes, you can be part of the decision making process of NSU!)
- answering questions
- a paper presentation by Inger Nørgård.

Program of the opening: To evaluate the week and discuss the future events of the circle.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[Laura]: 5 hours, [Nicole]: 5 hours

Basic Information on participants:

How many participants?	10
Male	0
Female	10
Other	0

How many from Nordic countries? 7

Which countries? Finland, Denmark

How many from Baltic countries? 1

Which countries? Latvia

How many from other countries? 3

Which countries? The Netherlands, England, Israel

Which methods of public dissemination were used to promote this trace?

Facebook, our website, NSU website and personal contacts.

**Outcome:** We are planning an article writing workshop and will contact Open Philosophy for publishing a special issue: [https://www.degruyter.com/view/journals/opphil/opphil-overview.xml?tab\\_body=editorialContent-78027](https://www.degruyter.com/view/journals/opphil/opphil-overview.xml?tab_body=editorialContent-78027)

Link to where one can find information on the trace

<https://hospitalitysolidar.wixsite.com/home/opening-session-circle-3>

### 3.7. Laura Hellsten [laura.maria.hellsten@gmail.com](mailto:laura.maria.hellsten@gmail.com)

#### **EVENING OF READING A TRADITIONAL PLAY TOGETHER**

Trace is shared with Nicole's Short Stories

One tradition in the NSU Feminist Circle has been to read a Play together. Sitting together on a beach or in nature, with wine, and everyone reads a part of the play out loud as long as (s)he likes, and then the next person takes over. Reading together, listening to each other's voices, has been one of the highlights of the summer session. (At least, according to some...)

This year will be different, as we will join from our homes, our own pieces of nature, or from Turku (Finland) where you're welcome to join. So, bring your own wine and join in the reading of this medieval play written by Hrotsvit of Gandersheim

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: [Laura]: 5 hours

Basic Information on participants:

How many participants?	10
Male	0
Female	10
Other	0

How many from Nordic countries? 5

Which countries? Finland

How many from Baltic countries? 1

Which countries? Latvia

How many from other countries? 4

Which countries? Cyprus, The Netherlands, England, Israel

Which methods of public dissemination were used to promote this trace?

Facebook, our website, NSU website and personal contacts.

Link to where one can find information on the trace

<https://hospitalitysolidar.wixsite.com/home/play-hrotsvit-of-gandersheim>

3.8. Tuuli Innola, [tuuli.innola@gmail.com](mailto:tuuli.innola@gmail.com)  
Roua Al Taweel, [roua.altaweel@gmail.com](mailto:roua.altaweel@gmail.com)

### Singlehood and Companionship: Challenges and Opportunities for New Frameworks

The increased number of singles has invoked public discussions worldwide. Geopolitical, economic, and socio-cultural contexts influence the ways singlehood are perceived and experienced. 'Singlehood and Companionship: Challenges and Opportunities for New Frameworks' brings participants from different backgrounds to engage in in-depth reflections and to share thoughts and explore the various positionalities and intersectional contributing factors that may render the experience of singlehood as an empowering or a discriminatory one.

It also reflects on how a better understanding of singlehood opens up possibilities to new visions of companionship, solidarity and forms of sharing one's life. Besides romantic and sexual partnerships, participants are encouraged to identify types of companionships that may be life-defining but remain invisible and widely unrecognised. The ultimate goal is to contribute to the existing literature and to encourage thought beyond normative structures of companionships, towards more equal and sustainable futures of social connections.

Join one of or all three discussions on pre-assigned texts around singlehood, held via Zoom during the week of July 27th and August 1st. Academic readings will be shared upon registration. For registration, inquiries and more information, please contact [nsu.singlehood@gmail.com](mailto:nsu.singlehood@gmail.com)

Looking forward to having you onboard!

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: [Tuuli]: 30 hours, [Roua]: 30 hours

Basic Information on participants:

How many participants?	14
Male	--
Female	--
Other	14 (cannot tell their genders – we didn't ask)
How many from Nordic countries?	2-3
Which countries?	We didn't ask this information, so we cannot be sure. At least Finland and Denmark.
How many from Baltic countries?	--
Which countries?	--
How many from other countries?	11-12
Which countries?	India, UK, Australia, Germany, Italy, Spain

Which methods of public dissemination were used to promote this trace? Twitter, Facebook, the webpages of NSU

**Outcome;** Blog post to be published at <https://singlehoodstudies.net/> later in autumn

Link to where one can find information on the trace

<https://hospitalitysolidar.wixsite.com/home/singlehood-companionship>

### 3.9. Laura Hellsten [laura.maria.hellsten@gmail.com](mailto:laura.maria.hellsten@gmail.com)

#### READING CIRCLE LAYLA F. SAAD'S ME AND WHITE SUPREMACY

The Me and White Supremacy reading circle is aiming at sharing the journey of reading and journaling through Layla F. Saad's highly recommended book with the same title. The basic idea is that if you want to not just learn about, but be transformed by the anti-racist work, this requires that one takes the personal journey of questioning and challenging one's own pre-set assumptions about the world we share. In this circle we will first meet to just get to know each other. Then we will start with the first chapter and meet to share what came up during the journaling process. This circle starts during the NSU summer session and will continue during the autumn 2020 with weekly or bi-weekly meetings, until we have finished the book. For attending the Me and White supremacy series you need to send us your name and address, so we can order the book in time for the NSU summer session.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[Laura]: 15 hours for the reading circle

Basic Information on participants:

How many participants?	14
Male	0
Female	14
Other	0

How many from Nordic countries? 11

Which countries? Sweden, Finland, Denmark

How many from Baltic countries? 0

Which countries? ...

How many from other countries? 3

Which countries? Cyprus, The Netherlands, England

Which methods of public dissemination were used to promote this trace? Facebook, our website, NSU website and personal contacts.

**Outcome:** Learning together through discussions and supporting the author in her ongoing anti-racist work.

Link to where one can find information on the trace

<https://hospitalitysolidar.wixsite.com/home/reading-circle-layla-f-saad-s-me-an>



### 3.10. Croline Stampone Oliveira

#### The Refugee Problem and Hospitality

We had a good discussion about what is the refugee problem and how we should and can respond to it. All the participants were very engaged, and we have enough time to listen to the stories of the female refugees approached (Clementine Wamariya, Marisol Kadiégi and Hannah Arendt). In the first part of the trace we listened closely to how these former refugees answer the following questions in their testaments: How one becomes a refugee? What does it mean to exist as a refugee? What is the place that the world has to offer to refugees? In the second part of the trace we tried to understand another aspect of the refugee problem, that is the problem that capable states have to remedy. We discussed David Miller's approach to this problem, Arendt's theory and Derrida's poetic hospitality.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[name]: 40 hours

Basic Information on participants:

How many participants? 6

Male 0

Female 6

Other

How many from Nordic countries? 3

Which countries? Norway, Finland

How many from Baltic countries? 1

Which countries? Latvia

How many from other countries? 2

Which countries? USA, Netherlands

Which methods of public dissemination were used to promote this trace? It was divulged on facebook and on the website of the event.

**Outcome:** I am still writing a text inspired by what the participants shared and it will be published in my blog in the near future. (carolstampone.blog.br)

I am also making arrangements to share the trace again in Bergen this fall.

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c3-stampone-the-refugee-problem-and-hospitality/>

### 3.11. Sagy Watemala Izraeli

#### Hosting our others

I invite participants for a journey on the ridge of disharmony within each of us, the feeling of “otherness” within our very selves, and to attempt to practice hospitality towards it. We will share personal artifacts – a story, a text that we have written or read, a photograph whether spontaneous or staged, or any other artifact with captures our experience of meeting with one of their own internal “others”. It is preferable that participants send in their artifacts ahead of time, but also spontaneous sharings are welcome. According to the comfort and want of the participants, different forms of discussions, questions, or thoughts will be woven together by the group.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

9 hours

Basic Information on participants:

How many participants? 06 (07 including producer)

Male 00

Female 06 (07 including producer)

Other 00

How many from Nordic countries? 05

Which countries? Finland, Denmark, Norway, (Sweden?)

How many from Baltic countries? 01

Which countries? Latvia

How many from other countries? 02

Which countries? Woman in Norway originally from Brazil, Producer from Israel

Which methods of public dissemination were used to promote this trace? Facebook posts

**Outcome:** Fruitful and profound discussion, with personal and shared reflections on ourselves and society during the trace.

Link to where one can find information on the trace

Event with summarised information: <https://www.facebook.com/events/196606281695267/>

Full trace invitation with details and explanation: [https://drive.google.com/file/d/1\\_4Y\\_pyN7ybdMzt7B\\_IBCyfbPJ60G\\_M4A/view?usp=sharing](https://drive.google.com/file/d/1_4Y_pyN7ybdMzt7B_IBCyfbPJ60G_M4A/view?usp=sharing)

Facebook post: <https://www.facebook.com/groups/1056103344402285/permalink/3367725846573345/>

Facebook post: <https://www.facebook.com/groups/1056103344402285/permalink/3344232902255973/>

### 4.1. Abigail Fields ([abigail.fields@yale.edu](mailto:abigail.fields@yale.edu)), Eden Almasude ([eden.almasude@yale.edu](mailto:eden.almasude@yale.edu))

For many who experience and write about violence and trauma, memory does not live on paper, but exists on and in the body. However, the Academy, with its preference for the written word, has proven largely intolerant of this embodied memory. Cultural critics, ignoring the visceral nature of memory, are thus at risk of erasing or misappropriating entire histories or peoples. In this interdisciplinary workshop, we subvert this mode by working to develop a personal, embodied reading practice. Through an emphasis on the visceral—evoking senses such as smell, taste, and sound—and the body/memory of the text and the reader/critic, we experiment with our critical process and output. After presenting and discussing a recent foray into sensorial experimental criticism and its supporting theoretical frameworks, we will challenge participants to document their own experiments in criticism with a provided common text. We ask, how does the critic's memory/trauma/body interact with (add to or distract from) the author's expression? By engaging with the text and her own embodied reactions, we consider how the critic can work to echo and amplify a text in its afterlives. In the first session, we will engage in group activities and discussion. We will then have a break before the second session, during which time we ask participants to create their own piece of experimental criticism using the common text. We will come back as a group to share and discuss these projects and the experience—its possibilities, its discomforts, its blockages—as a whole.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: (Not including hours to create audio/visual track that we shared): ~50 hours between the two of us

Basic Information on participants:

How many participants?	15
Male	5
Female	10
Other xx	

How many from Nordic countries?	4
Which countries?	...
How many from Baltic countries?	0
Which countries?	...
How many from other countries?	11
Which countries?	Italy, USA, Netherlands

Which methods of public dissemination were used to promote this trace? We circulated the trace information in our own networks in order to recruit participants among those we have been having this professional/critical conversation with. We also used the Circle slack channel and Facebook page to circulate amongst panel participants. We reached out to other NSU participants through the website.

**Outcome:** We were quite happy with the outcome. The conversation was fruitful during our first meeting and we have received very positive feedback from participants. Unfortunately, our share-back had to be cancelled due to a severe storm in New Haven, CT (where we are both located). We moved the share-back to a Google Drive and are trying to think about how that might remain an active forum for sharing and responding to work. We will be submitting our Sensetrack file to our circle coordinator shortly to put on the Circle web page. We are also asking participants who shared their work if they would be willing to have their submissions posted online.

**4.2. Dr Anna Walker**, [awalker8@mac.com](mailto:awalker8@mac.com), +44 7591761803, [www.anna-walker-research.com](http://www.anna-walker-research.com), with panel discussion hosted by **Dr Iris Garrelfs**, [iris@irisgarrelfs.com](mailto:iris@irisgarrelfs.com), <http://irisgarrelfs.com>

The presentation on Zoom of ‘Macha’s Body in Pain’, is a version of the Celtic Myth of Macha, one of the Faerie Death Goddesses—the Morríghna. It is about the call to war—a frenzy whipped up by the Morríghna; and the healing after the battle. Macha is one of the goddesses of battle and fertility, so linked for without death there can be no rebirth. Macha splits from her the sovereignty to become a wife, and a mother, only to be subjected to humiliation and abuse through the thoughtlessness of her husband. At which point, she curses the men who subjugated and ridiculed her. The myth functions as a narrative to give voice to pain and address the lineage of trauma, while providing a framework to discuss the concept of intergenerational trauma.

This was followed by a panel discussion hosted by Dr Iris Garrelfs, and in collaboration with presenter, director and choreographer Fin Walker, and actor Nick Holder.

The presentation was recorded and will be edited into a video and sound file for uploading onto various websites, and the creation of a podcast for Sound Art Radio Dartington.

This will also lead to a paper/essay for publication at a later stage.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: ~ 95 hours

Basic Information on participants:

How many participants? 23 (including host, excluding me)

Male 08 (approx.)

Female 14 (approx.)

Other xx

How many from Nordic countries? 02

Which countries? Finland, Denmark.

How many from Baltic countries? xx

Which countries? ...

How many from other countries? 21

Which countries? UK, Canada, Netherlands, Germany, Spain, Argentina

Which methods of public dissemination were used to promote this trace?

Facebook, Instagram, email circulation, notification through university research group, website blog.

**Outcome:** Plans: to further research into a multi-disciplinary approach looking at narrative and violence and incorporating storytelling and ‘keening’ (a form of grieving) in collaboration with 2 of the attendees, which will lead to an event later this year and another next year.

Link to where one can find information on the trace

There will be various links, which will include: <https://areresearch.water.blog/activities/>, <https://www.anna-walker-research.com>, <https://bureaudoove.com/>, <https://narrativeandviolence.com/>, <https://www.soundartradio.org.uk/> others to be announced, including a podcast link, later this month.

#### 4.3. Alexandra Grolimund, [Ag19861@essex.ac.uk](mailto:Ag19861@essex.ac.uk)

The trace took the form of a virtual roundtable called Liberation or liability? How consensual bodily harm is tolerated & autonomized. A dialogue between audience members followed three panellist discussions. The three panellists included: Dr. Andrea Beckmann (critical criminologist and author of the book 'The social construction of sexuality and Perversion'), Dr. Matt Lodder (tattoo historian/body modification expert and senior lecturer at University of Essex), and Dr. Jack Anderson (Professor and Director of Sports Law Studies at the University of Melbourne and author of 'Legality of Boxing').

The panel led an interdisciplinary discussion on the legal and moral status of consensual bodily harm: society accepts and even welcomes harm in the context of tattooing/piercings, sports and medical intervention, but the legal status of certain activities such as BDSM and body modification is contested (within a domestic English common law context, but also internationally). How does social utility apply to each of these cases and what are our limits? Is such harm a public threat or autonomous expression? With this legal predicament in mind, panellists and the audience discussed the following questions:

- What is/should be the limit as far as consensual bodily harm is concerned and how does this limit relate to bodily autonomy and social utility? To what degree of harm can one legally/morally consent?
- What is the appropriate balance between private life and the protection of the public and their 'health' for example?

Is there opportunity for consultation between disciplines, or an arena beyond a legal one, for discussion on this matter?

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 12 hours

Basic Information on participants: 15 participants, Specific details were not gathered but guests included Sheldon Leader, Essex Business and Human Rights Project Director and Wayne Martin, Director of The Essex Autonomy Project

How many from Nordic countries? Not sure, as participant details were not gathered

Which methods of public dissemination were used to promote this trace?

Via NSU social media site, and snowball marketing via personal networks (University of Essex) as well as the panellists personal networks, Registration page on Eventbrite, Dissemination amongst the University of Essex community

**Outcome** (please provide details of any publications, events, groups or plans that emerged as a result):

- Edited recording of the session to be posted on Narrative and Violence's Study Circle website
- Participants have communicated an interest in continuing the discussion via future collaborative discussions on consent/harm

Link to where one can find information on the trace:

- Edited recording of the session to be posted on Narrative and Violence's Study Circle website

<https://www.eventbrite.co.uk/e/liberation-or-liability-consensual-bodily-harm-tolerated-and-autonomised-tickets-114548339166?utm-medium=discovery&utm-campaign=social&utm-content=attendeeshare&aff=escb&utm-source=cp&utm-term=listing>

**Impotent images – Narratives of violence, but void of bodies.** Images circulating in media networks depicting disasters, conflict zones and human hardship are tautological. Despite their descriptive power, these images are frequently trite, sometimes aestheticised, and nearly all remain powerless beyond their graphic value. They do not inform us, move us, but are impotent – or conversely, we remain blind to the implication of their contents. In this installation, the images are vacant of common conventions and instead metonymic. The images engage viewers by leaving them to fill in the blank based on imagination and their exposure to thousands of images preceding the one in front of them. In order to see the image you will need to listen. The trace was two-pronged: there was both the trace event on Friday 31 July (30min) and a physical installation, which was presented during the trace and opened to the general public on Friday 7 August. The installation was closed on Sunday 30 August.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 221 hours

Basic Information on participants:

This information is approximate as it is not possible to ascertain the name/gender and location of the participants from the trace recording. Also, there was little interaction (in general) in the Study circle's Slack-space or FB-page, which would have helped. How many participants? 6

Which methods of public dissemination were used to promote this trace? The trace was promoted by means of a poster I prepared, which was published on NSU summer session web pages (schedule), on Study circle 4: Narrative & violence FB-page as well as newly launched blog. Furthermore, NSU as an institution, the summer session 2020 and the installation as a trace was mentioned in several presentations during the public exhibition (7–30 August). NSU financial support was equally acknowledged in the poster for the exhibition (see annex).

**Outcome:** The concept of 'audiography', where an audio track is discrepant with the image in front of the viewer, gained interest. It invites the viewers/listeners to a cognitive effort and to use their imagination, thus engaging them in the work in front of them. As a third element, captions that provide factual information about the topic depicted are important for content and accuracy. One follow-up that was suggested based on the trace/installation is group discussions, where the participants are presented different audio tracks to the same image, and its impact on the creation of meaning and connotations is explored. In the long term, I consider using the same concept for a different theme (i.e. not violence), such as urban landscapes and their transformations. Discrepancies can be created for instance temporally, such as historical images with contemporary sounds from cities, or exploring contradictions between national symbols and foreign languages or Folkmusic. The blog/webpage will remain live and active. I still need to publish the work with the sound files (some tech issues here...), with supporting video clips recorded during the trace. This contribution being overdue, I hope it can serve as a 'trace of a trace' between the past summer and the forthcoming winter session. At present, the blog features an overview of what the final installation looked like and how it was organised.

Link to where one can find information on the trace:

<https://audiographicimage.wordpress.com/>

**4.5. Fin Walker**, [finwalker@btinternet.com](mailto:finwalker@btinternet.com), +447932624755, [finwalker.co.uk](http://finwalker.co.uk)

With panel discussion hosted by **Dr. Iris Garrelfs**, [iris@irisgarrelfs.com](mailto:iris@irisgarrelfs.com), <http://irisgarrelfs.com>

The Macbeth Trace explored historical trauma and its relevance today, working with the narrative of Shakespeare's Macbeth. It was a series of 3 monologues physicalized and spoken by performer Nick Holder, <https://www.imdb.com/name/nm0390319/>, who portrayed the character of Macbeth. Macbeth is a fictional character that performs violence and has experienced violence. His gender within the play is constantly brought into question; his ambition for power consistently referred to and his heteropatriarchal capitalist values in the name of King and country celebrated. Macbeth is revered for his violence and seen as a valiant soldier for his 'heroic' and brutal killings; "Till he unseamed him from the nave to th'chops / And fixed his head upon our battlements".

Nick and I explore the transmission of violence through Macbeth's body by presenting soliloquies; 1 from Act 1, 1 from Act 2 & the final one from Act 3.

This was followed by a panel discussion hosted by Dr Iris Garrelfs, with Dr Anna Walker, Nick and myself. The presentation was recorded and will be edited into a video and sound file for uploading onto various websites, and the creation of a podcast for Sound Art Radio Dartington.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[name]: ~ 210 hours

Basic Information on participants:

How many participants? 24 including Nick and me

Male 8 (approx.)

Female 14 (approx.)

Other xx

How many from Nordic countries? 02

Which countries? Finland, Denmark

How many from Baltic countries? Which countries? ...

How many from other countries? 06

Which countries? UK, Canada, Netherlands, Germany, Spain, Argentina.

Which methods of public dissemination were used to promote this trace?

Instagram, Facebook via Anna Walker, Email mail out by my producer Dawn Prentice, notification via ARE website and University of Plymouth research group, Narrative and Violence FB page and website

Outcome (please provide details of any publications, events, groups or plans that emerged as a result)

Plans: to continue to explore narrative & violence in Macbeth focusing on minority groups: the witches and the very few female characters that appear in the play working with black female actors. Gradually I will make a full production of Macbeth with violence – ideological, subjective and objective – at the heart of its narrative.

Link to where one can find information on the trace :

<https://bureaudoove.com/>

<https://areresearch.water.blog/activities/>

<https://narrativeandviolence.com/>



**4.6. Dr Jelena Nolan-Roll** [jeja.nolan@gmail.com](mailto:jeja.nolan@gmail.com); [drnolanroll@gmail.com](mailto:drnolanroll@gmail.com), **Dr Gal Harmat** [galharmat@gmail.com](mailto:galharmat@gmail.com)

How bodies becomes subjects and objects of violence and how, by simply ‘being’, they narrate their traumatic experience of defying this violence? We propose an interdisciplinary study circle addressing empowerment and resistance. We will take intersectional stand, between the politics of body, discourse, narrative and gender and facilitate a research lab that examines identities of people from diverse genders and intersectional backgrounds with a lived experience of empowering themselves. In addressing how these bodies narrate violence we wish to follow the lead of this symposium and reflect on the implications and effects of such (embodied) practices—whether positive or negative—and on the possible strategies to counter-act or counter-story them. Therefore, the outcome of this trace will be the map of innovative responses, created using participatory methodologies with diverse group of right holders that will examine passive and active forums of language, narratives, discourses and movement / embodiment of resistance and empowerment. For example, once we resist the harassment, violence or abuse, how are our lived experiences told? What strategies are different people from different walks of life using to navigate those meaning landscapes? How can we facilitate ownership of these narratives so they do not get ‘hijacked’ by newspapers and social movements? We will document the process on online spaces, through interviews and innovative participatory research methodologies such as collaborative writing as inquiry, critical pedagogical inquiry and autoethnography. This will be made accessible and sharable through the myriad of online and offline spaces (ie learning labs, interview encounters, website, Zoom meetings and collaborative writing documents), in the negotiation with rights holders.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: Dr Jelena Nolan-Roll: 14 hours plus 42-50 hours to come, Dr Gal Harmat: 14 hours plus 42-50 hours to come

Basic Information on participants:

How many participants?	18 interviewees (planned) currently 4; 5 trace audience
Male	1
Female	7 (plus up to 11)
Other	1 (plus up to 11)

How many from Nordic countries?	1
Which countries?	Denmark
How many from Baltic countries?	?
Which countries?	?
How many from other countries?	3+ ?
Which countries?	USA, Brasil, UK

Which methods of public dissemination were used to promote this trace? Facebook, various mailing lists (local communal, Empowerment Self Defence, Bristol Women’s Voice), word of mouth  
Outcome: Map of alternative responses (in progress), article and possibly book

Link to where one can find information on the trace: <https://narrativeandviolence.com>  
<https://tracingthespirit.com/session/c4-nolan-roll-harmat-beyond-the-rape-empowering-narratives/>

#### 4.7. Marta-Laura Cenedese, [marta.cenedese@utu.fi](mailto:marta.cenedese@utu.fi)

This trace collects a series of essays that will be [shared over Google Docs](#). For the first two days (Mon-Tues) participants will work in small groups to give each other feedback. The last days of the symposium (Thurs-Sun) the essays will be opened to the whole NSU audience for more feedback and interaction (also via Slack). The method we use is that of “peer-feedback”, which is a gentle and more encouraging form of review that, next to gently pointing out where a piece can be improved, it also highlights its strengths (Nolas and Varvantakis 2019). The essays will be uploaded on the study circle website at the beginning of September.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

Marta-Laura Cenedese: 60 hours

Basic Information on participants:

How many participants? 9 + external readers

Male 3

Female 7

Other n/a

How many from Nordic countries? 1

Which countries? Finland

How many from Baltic countries? 0

Which countries? ...

How many from other countries? 8

Which countries? Germany, Tunisia, Ireland, Malaysia, Italy, Nigeria, USA

Which methods of public dissemination were used to promote this trace?

Mainly FB, emails, website and NSU

Outcome: The essays will be uploaded on the circle’s website ([narrativeandviolence.com](http://narrativeandviolence.com)) at the beginning of September. A publication as an edited volume with an independent German publisher is being discussed.

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c4-circle-4-written-on-the-body-narrative-reconstructions-of-violences/>

[Narrativeandviolence.com](http://Narrativeandviolence.com)

<https://www.facebook.com/Narrative-and-Violence-Study-Circle-111016990296415/>

<https://drive.google.com/drive/u/2/folders/1PS150HLnwJ3CsIHw9fA9srWKt7j6Bi8h>

4.8. Falak Vasa <[fvasa@saic.edu](mailto:fvasa@saic.edu)>, Kat Zagaria <[katzagaria@gmail.com](mailto:katzagaria@gmail.com)>, Yvette Mayorga <[ymayor@artic.edu](mailto:ymayor@artic.edu)>, Joshua Kent <[joshuajkent@gmail.com](mailto:joshuajkent@gmail.com)>, Catherine Feliz <[catherinefelizidades@gmail.com](mailto:catherinefelizidades@gmail.com)>, Ruth K Burke <[RuthKBurke@gmail.com](mailto:RuthKBurke@gmail.com)>, Kasem Kydd <[kasemkydd@gmail.com](mailto:kasemkydd@gmail.com)>, KT Duffy <[ktduffyinc@gmail.com](mailto:ktduffyinc@gmail.com)>, Ishan Chakrabarti <[ishan.chakrabarti@gmail.com](mailto:ishan.chakrabarti@gmail.com)> D Rosen <[daniellerosen7877@gmail.com](mailto:daniellerosen7877@gmail.com)>

A Trace of Fashioned Violence is a brutalist web zine that aims to examine the intersections of fashion, violence, and the animal as a broad ecology. The site's content was created as a group collaboration over the course of one month with a project grant from the Nordic Summer University as part of the study circle on Narrative and Violence.

Our interdisciplinary study circle is comprised of a group of artists, writers, curators, academics, and web designers living within the United States and India. Our collaborative group includes trans, non-binary, and femme people of various backgrounds—spanning spectrums of race, gender, sexuality, belief, economics, education, and ability—who are keenly aware of how their fashioned presence affects their lived experience, across continents.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: D Rosen: 80 Hours, KT Duffy: 40 Hours, Ishan Chakrabarti: 10 Hours, Falak Vasa: 10 Hours, Kat Zagaria: 10 Hours, Yvette Mayorga: 5 Hours, Joshua Kent: 5 Hours, Catherine Feliz: 5 Hours, Ruth K Burke: 10 Hours, Kasem Kydd: 5 Hours

Basic Information on participants: (Here I'm understanding "participants" as "collaborators"—if you'd like site data at the end of the conference, please let me know.)

How many participants?	10
Male	xx
Female	3
Non-binary / Trans	7
How many from Nordic countries?	0
Which countries?	...
How many from Baltic countries?	0
Which countries?	...
How many from other countries?	10
Which countries?	United States and India

Which methods of public dissemination were used to promote this trace?

This trace was promoted on the NSU slack channel and shared via email by the coordinators. In addition, the site was sent out on the University of Chicago Visual Arts listserv. Yvette, Kat, and many of the collaborators shared the site on their social media pages as well.

Outcome: Currently, we are seeking publication for the trace. Since the site was only released yesterday, there are not outcomes yet. Happy to follow up on this as well. Right now, I mainly wanted to submit the paperwork in a timely manner so that artists who do not have jobs because of COVID-19 can get paid promptly for the significant amount of work they put into the project.

Link to where one can find information on the trace: [Fashionedviolence.com](http://Fashionedviolence.com)

#### 4.9. Roxanne Tan (roxanne\_tyx@hotmail.com)

The trace was intended to initiate conversations about the narratives of violence, especially relevant to our times and the BLM movement. Through narratives of fiction and creative non-fiction by Black authors, and also the online discourses across the globe in relation to the BLM movement and also a wider context of historical struggles, the essay seeks to explore the various narratives of violence and trauma experienced by the physical bodies. The essay has benefited immensely from the collaborative spirit of the NSU and the system of peer feedback on traces.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[name]: 40-45hours

Basic Information on participants: NO INFORMATION

Which methods of public dissemination were used to promote this trace?

Google docs

Outcome (please provide details of any publications, events, groups or plans that emerged as a result)

An essay

Link to where one can find information on the trace

Narrativeandviolence.com

<https://docs.google.com/document/d/1-9XLYU8a6R1arbUowFeOY9JPAs86CKNnRJ4gyxDFAKA/edit?usp=sharing>

**5.1. Title of Trace: Women and the social gap. How the social, cultural and economic position of women can affect the emerging or closing of the social gap.**

Name of producers: Magdalena Tabernacka, @: [magdalena.tabernacka@uwr.edu.pl](mailto:magdalena.tabernacka@uwr.edu.pl) (joint session of Circles 5 and 8)

This project is and was open to everyone. People from other circles can join the mailing list or discussion if they think they are competent in the field or would like to express their opinion. The starting point for the research are 3 texts (about 1000 words). These studies contain theses and short analyses of the situation in Japan, Arab countries and Poland. It would be expected that other people would post their texts on this problem in other parts of the world. Individual activities under this project could be carried out taking into account the following milestones of the following scheme: 1. Where is the disproportion;

2. Where is the cause / risk of disproportion; 3. To what extent and scope do it generate attitudes towards women and to what extent attitudes of women and what they are conditioned by; 4. What specific factors / actions / reactions / manifestations of discrimination related to the "cultural burden" of women or legal regulations towards them cause the emergence or widening of social gaps. The point is to show that the institutional or cultural inhibition of individual growth translates into the inhibition of social growth.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 110 hours (60 hours to prepare and execute the trace - done by M. Tabernacka, B. Myers, A. Sobieska, B. Jelonek, B. Zyzda, M. Tabernacki, K. Von Brömssen. Trace will have a follow-up, which will be published - estimated working time 50 hours.

Basic Information on participants:

How many participants? 12 (People participating in the session and directly in the preparations - no viewer list was given. Trace was public and accessible.)

Male 5

Female 8

Other -

How many from Nordic countries? 6

Which countries? Denmark, Norway, Iceland, Sweden

How many from Baltic countries? -

Which countries? ...

How many from other countries? 7

Which countries? Poland, Great Britain, Macedonia

Which methods of public dissemination were used to promote this trace? NSU website, e-mails.

Outcome: The results of the first research were presented in three essays on the role of women in the democratization of social life. Two of them concern Japan and Arab countries. One of them is the base essay. It explains social mechanisms and relations between public authorities and society in the context of pro-democratic activity by women. Both during the session and on the website, it was possible to post comments on the mailing list. Publication is planned. Expanded essays will be included in this publication, as well as a discussion transcript and other Trace-inspired papers.

Link to where one can find information on the trace: <https://tracingthespirit.com/2020/07/13/women-and-the-social-gap-how-the-social-cultural-and-economic-position-of-women-can-affect-the-emerging-or-closing-of-the-social-gap/>

**Study Circle 6** | Critique in the Age of Populism.

**No Traces were produced due to COVID-19 complications.**

**7.1. Alia Zapparova** [alia.zapparova@gmail.com](mailto:alia.zapparova@gmail.com), **Erica Böhr** [ericaboehr@me.com](mailto:ericaboehr@me.com), **Frauke Ebert** [frauke.ebert@gmail.com](mailto:frauke.ebert@gmail.com), **Renata Gaspar** [renata.cgaspar@gmail.com](mailto:renata.cgaspar@gmail.com), **Stephanie Hanna** [sh@stephaniehanna.de](mailto:sh@stephaniehanna.de)

Where are you, I wonder? Distanced access to one another's presence, facilitated by ones and zeros that can dematerialize and rematerialize through the air, particles that carry my thoughts to your house. We hope to meet again. What will happen then? We are planning to unplan and not-planning to plan: a collaboration, a space of sharing, a playground of uncertainty a meeting place of doubts. A group of people will meet in Berlin. We will have a meeting point, from where we can go off in different directions and make excursions out into the city. We will start in the middle, with constellations of not-knowing, and see if knot- knowing emerges. Instead of creating pressure to be productive, we will explore what it means to work under conditions of uncertainty. These are some strategies that we will explore:

collective cartographies, multiplicities of languages, of layers, of selves, non-linear thinking, non-linear naming, non-linear trajectories simultaneities, pluralities, shared reflection time, different timescapes in place

making of alternative landscapes for encountering one another spontaneous combustions by creating and holding space together

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: Frauke Ebert: ca. 42h, Stephanie Hanna: ca. 42h, Erica Böhr: ca. 46h, Renata Gaspar: ca. 42h, Alia Zapparova: ca. 42h

Basic Information on participants:

How many participants?	5
Male	xx
Female	5
Other	xx

How many from Nordic countries? 0

Which countries? ...

How many from Baltic countries? 0

Which countries? ...

How many from other countries? 5

Which countries? Germany, Russia, UK, South Africa, Portugal

Which methods of public dissemination were used to promote this trace? Email, website, social media, personal communication

Outcome: A two-day event in Berlin during which participants wrote texts and produced photographs, audio and video materials; a text and video work is in preparation and will be published soon; discussion is in progress with the editors of the blog run by the Department for Northern European Studies at Humboldt-Universität zu Berlin (<https://exgeist.hypotheses.org/>) to publish the work there.

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c7-zapparova-we-dont-need-a-title/>



**Listening through Movement- An (un)guided tour of Amager Fælled.** Amager Common, a protected nature area in south Copenhagen, is a place in which nature and culture are entangled. Originally a commons for farmers, in the 1940s the wetlands in the southern parts were fortified and dammed, leaving hard edges between water and land. Later, the military took over, leaving the area inaccessible due to land mines. Today, it is an urban zone under constant threat of urban development, increasingly becoming a recreational space for a general urban population. How do these changes affect the commons as a landscape of multiple habitation, of unique nature-cultures? How can we explore the invisible, the forgotten and the now expelled without being intruders ourselves? Through a careful, playful listening to ourselves and others we move through the summer night, listening to the invisible and unheard landscapes of Amager common. We walk and move with a more than human approach passing through nature-cultures and the changing landscapes negotiating our proximities and distances, the pleasures and efforts of listening and moving together. Our proposal is a nocturnal gathering in motion, where a group of participants will co-create encounters based on the following exploratory strategies: Listening for the absent and forgotten, traces in the landscape; Listening to the towers of the gentrifying city looming in the horizon; Listening for the wildlife. Who is hearing us approach? Listening to/for vulnerability, listening our porous selves.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: Kristine Samson: 12 hours, Linda Lapina: 12 hours, Eduardo Abrantes: 12 hours

Basic Information on participants:

How many participants?	11
Male	4
Female	7
Other	0
How many from Nordic countries?	8
Which countries?	Denmark, Norway, Sweden
How many from Baltic countries?	1
Which countries?	Latvia
How many from other countries?	2
Which countries?	Poland, USA

Which methods of public dissemination were used to promote this trace? Facebook event, direct email invitation.

**Outcome:** A sound piece was composed for a site-specific radio experience during the picnic. Work is in progress on a further manifestation, potentially a collective article, and/or further reinterpretation of the gathering in other locations.

### 7.3. For the whole Helsinki part: Elina Saloranta (elina.saloranta@uniarts.fi)

For Harakka part: Annette Arlander (annette.arlander@uniarts.fi and +358 405320676)

The Helsinki Trace had two parts, one on Harakka Island on Sunday 26.7. and the other one in Lapinlahti on Monday 27.7.. The original proposal for “Precarious Playground” was as follows: “The proposed gathering will take place for an entire day on Harakka Island in Helsinki and include various program points, beginning with the short boat trip to the island, a guided walk along the 1 km nature path after lunch as well as the option to visit the small summer exhibitions maintained by the environmental center as well as the artists’ community in the old telegraph and the former ammunition cellars on the island. One program point, in the evening, is a screening of some by artists working on the island, and a streamed conversation about them. This would ideally take place in the old auditorium, which has space for maximum 30 people (current distancing regulations considered). Some parallel program can be organized in the adjacent former library. Other program points for the day could be suggested by other Helsinki participants. Information about the island, see <http://www.harakansaari.fi/en/frontpage>

In the end it was possible to rent the spaces, but for economic reasons we chose to organize most of the activities outdoors and have the event take place on Sunday, so we could use the Telegraph. The event very well due to the good weather, which made it easy to have most of the discussions and workshops outdoors and made the introductory walk around the island pleasant, too. For me personally it was coinciding with the last day of my exhibition in the old Telegraph, and it was nice to have people visit the exhibition, as well. The screenings in the auditorium worked fine, with Dasha Che joining in online.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: Elina Saloranta - 20 hours.

#### Basic Information on participants:

How many participants?	18-20
Male	3(?)
Female	15 (?)
Other	(?)

How many from Nordic countries?	17 (?)
Which countries?	Finland
How many from Baltic countries?	xx
Which countries?	xx
How many from other countries?	(3?)
Which countries?	xx

This information is approximate, since I did not ask the participants their nationality.

#### Which methods of public dissemination were used to promote this trace?

The main way of promoting this trace was via email or personal contacts, mainly because there were restrictions to the number of participants that could be allowed in the spaces, due to covid 19 regulations. The emphasis was on creating a small gathering in person, as a counterforce to all the online activities people had to take part in otherwise.

**Outcome;** The main outcome was a sharing of practices and a feeling of communality after a long, isolated Spring. Here is the program for the Harakka trace, with some images

<https://tracingthespirit.com/session/c7-helsinki-gathering-parent-session/>

#### 7.4. Nathalie S. Fari

This trace (or lecture-performance) entitled (Re)playing documents or performing the screen reflects in a performative and playful way upon the current 'global move' of theaters and/or performers into the digital realm. By using the platform zoom as basis, this lecture experiments with the ways in which documentation can be used as an artistic strategy to overlap, synchronize or even merge, its evidence-based nature with fiction. Having spend the last months documenting as well as participating at theatre/performance events that were mediated on the internet, this lecture poses the following questions: What does these events tell us about the specificity and nature of live performance? Equally, what role does documentation and the archive play in face of a growing concern towards the preservation, representation and dissemination of performance? And finally, how can these new digital formats in turn, help us to reflect upon forms of documentation and live experience?

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 10 hours

Basic Information on participants:

How many participants? 1

Male xx

Female 1

Other xx

How many from Nordic countries? 1

Which countries? Sweden

Which methods of public dissemination were used to promote this trace? NSU Website

**Outcome:** This trace is seen as an outcome of my current PhD project at the Academy of Music and Drama, University of Gothenburg.

Link to where one can find information on the trace (PDF)

<https://drive.google.com/drive/u/0/folders/1DxPy4Q0WAQnCD1F7aTKLL7voECelSzgY>

## 7.5. Grace Gelder, [Gracegelder@gmail.com](mailto:Gracegelder@gmail.com)

This gathering was a playful exploration of Remote Viewing (where a person attempts to capture an image of another place telepathically) inspired by the life and work of photographer & camera woman Hella Hamid. As part of research for a new project about Hella Hamid I have encountered reports of her performance as a remote viewer during a CIA-funded research project at Stamford University. The act of remote viewing struck me as something we've all been doing during lockdown; travelling to faraway places in our minds. With access to google maps, google earth and free photos online, we don't need to attempt to depend on our imaginations; but it is fun to explore this method and "technology" that was once invested in so heavily.

During the session participants learned about my interest in Hella Hamid and took part in an experiment that I had arranged with a participant in another country.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 6 hours

Basic Information on participants:

How many participants?	5
Male	xx
Female	5
Other	xx

How many from Nordic countries?	xx
Which countries?	...
How many from Baltic countries?	xx
Which countries?	...
How many from other countries?	5
Which countries?	

Which methods of public dissemination were used to promote this trace?

Facebook, WhatsApp, email and word of mouth

**Outcome:** After numerous requests, I will repeat the event in a slightly different format at a weekend date tbc to ensure those who couldn't make the previous date can participate.

Link to where one can find information on the trace

[www.gracegelder.com/nsu](http://www.gracegelder.com/nsu)

**7.6. Minna Heikinaho ([minna.heikinaho@uniarts.fi](mailto:minna.heikinaho@uniarts.fi)), & Mari Martin ([mari\\_martin@uniarts.fi](mailto:mari_martin@uniarts.fi)) (Ajauksia group)**

**Sensory Experiences: An Articulating, Encountering and Perceiving Body in Urban Space.**

Ajauksia group invites people to join an excursion of sensory bodily actions in an urban environment. In the workshop we visit places that we are not likely to enter otherwise. We will explore urban nature, sense our surroundings and examine different ways to experience the city. The core ideas of our practice are shared responsibility and respect with space for diversity and dissidence. We ask: What is bodily energy and how is it generated? What does the encountering between two or more subjects or between subject and object produce? What is the importance of corporeality and embodiment? What will happen when the spoken language is excluded, and what language does the body use in these situations?

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 7 hours

Basic Information on participants:

How many participants? 11

Male 1

Female 10

Other 1

How many from Nordic countries? 7

Which countries? Finland

How many from Baltic countries? 0

Which countries?

How many from other countries? 4

Which countries? Japan, Brazil, Russian and one other

Which methods of public dissemination were used to promote this trace?

<https://tracingthespirit.com/session/c7-lapinlahti-park-parent-session/>

**Outcome:** The sense knowledge of the situation which is based on bodily sensations. During the exercises we pay attention to our senses and let them guide us. The exercises aim to open different ways of observing and experiencing the environment. Sensory input offers possibilities to variety of experiences, a dialogue and encounters with the environment.

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c7-lapinlahti-park-parent-session/c7-sensory-experiences-an-articulating-and-perceiving-body-in-urban-space/>

<https://www.researchcatalogue.net/view/973817/973818>

## 7.7. Olga Heikkilä, [olga.heikkila@uniarts.fi](mailto:olga.heikkila@uniarts.fi) , Karin Pennanen, [kpennanen@gmail.com](mailto:kpennanen@gmail.com)

Composition work for voice and electronics to the poems by Joni Pyysalo made into 15 min video in collaboration with Karin Pennanen in summer 2020. The starting points for both visual and musical material are improvisation, playfulness and artistic freedom. We are playing with thought that life is a process of dying in slow-motion. The frame for this work is nature. Questions to be asked are: How demarcation is present in artistic research and could it be seen as playfulness? How it will change the perspective when we play with thought about life being a slow process of dying? Joni Pyysalo has unique ability to play with weighty and serious subjects through his texts. The music inspired by these texts has the same qualities: melodic lines representing seriousness and electronic sounds breaking them into the playful multilayered laughs. Nature as frame is hearable also in the music as sounds of birds, insects and wind are demarcating with the vocal phrases, speech, whispers and other sounds.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: [Olga Heikkilä]: 72 hours, [Karin Pennanen]: 24 hours

### Basic Information on participants:

How many participants?	2
Male	0
Female	2
Other	0
How many from Nordic countries?	2
Which countries?	Finland
How many from Baltic countries?	0
Which countries?	...
How many from other countries?	0
Which countries?	...

Which methods of public dissemination were used to promote this trace? Facebook, email, What'sUp, Messenger

**Outcome:** Plans to continue to do similar projects.

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c7-helsinki-gathering-parent-session/c7-heikkila-demarcation/>

## 7.8. Title of Trace: Screen shots of Relational Game Objects game 26th July

Name of producers: Julia Kul [julakul@gmail.com](mailto:julakul@gmail.com), Simona Zemaityte [s.zemaityte@gmail.com](mailto:s.zemaityte@gmail.com)

We made screen shots of the two sessions of our online game exploring. It is a documentation of our sessions. The screen shot documents the participants and their creative input into the game. It also reflects an overall aesthetics of the game.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 8 hours

Basic Information on participants:

How many participants?	6
Male	xx
Female	5
Other	1

How many from Nordic countries?	2
Which countries?	...
How many from Baltic countries?	4
Which countries?	...
How many from other countries?	6
Which countries?	xx

Which methods of public dissemination were used to promote this trace?

Since this game had some discussions that were meant to stay within the group we did not share it on social media and we are more interested in integrating this in our further academic research since both of us are doing PhD by practice at the moment. Julia Kul is specialising in games, so these traces will be discussed in her final academic work and more shared in academic circles.

**Outcome:** Two sessions of online game on 26 July

Link to where one can find information on the trace

<https://wetransfer.com/downloads/57906be8e088f7c3524619955b37573120200830182351/3d579c2f0e04b3a788c99455be589b9720200830182420/b163df>



## 7.9. Maija Kerko, [maija.kerko@gmail.com](mailto:maija.kerko@gmail.com)

**Hospital as a Mirror:** As the first mental hospital in Finland builded in first half of the 19th century, Lapinlahti signalizes both the reconstruction of Helsinki city as a new capital city of the Grand Duchy of Finland and the beginning of the new era when "lunacy" was first considered as an illness and thus curable. It has proved to have high symbolic value, being interpreted as rooted, like it is to the city structure, also in the nation's consciousness as a place for emphatic understanding of the fragility of the human mind.

Interpreting the hospital area as part of consciousness resembles hospital's patients prior expressions, reflecting the place experienced through sensory impressions as part of identity: "The arched vaults of our minds stem from here". The patients were the first to speak out the meanings of the isolated hospital area in the 1980s. Their statements were detailed reports of healing interaction with the buildings reflecting long history and the nature with its artfully designed gardens in a place experienced as asylum.

To attune to the immediate surroundings can be an extremely political state. Still active social movement protecting the hospital area's cultural heritage has been an idealistic project, looking at the place through a lens of what it means in its interpreted ideal state. As such, the place has become a critical mirror to the surrounding society. But if the mirror is turned around, the place itself appears as utopia.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 80 hours

Basic Information on participants:

How many participants?	24
Male	4
Female	20
Other	xx

How many from Nordic countries?	21
Which countries?	...
How many from Baltic countries?	xx
Which countries?	...
How many from other countries?	3
Which countries?	Italy, Japan, ?

Which methods of public dissemination were used to promote this trace? NSU web page, Facebook

**Outcome:** The work itself was a part of my book writing process. I am planning a light art work and a writing circle with two of the participants. My presentation was published on a blog by Rita Paqvalén on August 19th.

Link to where one can find information on the trace

[https://anteckniningar.org/?fbclid=IwAR1nbkf-PutAI5wkdEf8rCMr3egK3TSkbbQUdcF4ai3Qq47Dun4N1\\_5ltg0v](https://anteckniningar.org/?fbclid=IwAR1nbkf-PutAI5wkdEf8rCMr3egK3TSkbbQUdcF4ai3Qq47Dun4N1_5ltg0v)

## 7.10. Pauliina Laukkanen, pauliina.l.laukkanen@uniarts.fi

**Research Speed Dating** brings together artistic researchers from different disciplines and mind-spaces, to chat together in a playful way, to learn about themselves and others as researchers, in the form of speed dating. Research Speed Dating starts with a briefing of the event and moves on to several short one-on-one discussions. There are some guideline questions to lead the thoughts into our research personalities and to start off the conversations, but every encounter will have a life of its own. In the end there will be time to talk together about the experience.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

Pauliina Laukkanen: 6 hours

Basic Information on participants:

How many participants?	16
Male	
Female	15
Other	1 (I did not ask gender so these numbers are assumptions)

How many from Nordic countries?	16
Which countries?	Finland
How many from Baltic countries?	
Which countries?	
How many from other countries?	
Which countries?	

This was my second time to conduct Research Speed Dating and first time to do it live as the previous experience was via Zoom. This time I was also able to participate myself and get a feel of the experience.

The outdoor tables at Harakka Island were a lovely setting for Research Speed Dating. The event progressed quite smoothly. 60 minutes was enough time for explaining the concept, everyone filling in their questionnaires, five speed dates of five minutes, some time for reflective writing and a short discussion. The general experience of the speed dating seemed to be one that I shared myself, which was the feeling of a different atmosphere and approach to each date meeting, created together by the two people coming together. Approaching research from the unusual angles of playfulness, speed and quick meetings brought about new kinds of insights into research, ourselves as researchers and the other people that we had conversations with. I found Research Speed Dating to be a fun and useful way to get to know people better at the start of our two days together. The lightness and playfulness kept participating easy, but there was also possibilities to think deeper and continue the conversations later on.

Which methods of public dissemination were used to promote this trace? The invitation at the NSU event schedule. A written reflection with pictures at Research Catalogue. Sharing the link to the Research Catalogue page at NSU Facebook page and event page.

**Outcome:** A Research Catalogue exposition (see link below), nNew acquaintances for future possibilities that are not yet known

Link to where one can find information on the trace: <https://www.researchcatalogue.net/view/958423/958424>

## 7.11. Ulla Leppävuori, [ulla.leppavuori@gmail.com](mailto:ulla.leppavuori@gmail.com)

Walking my dog Debe, site-specific environment observing by focusing the play of shadow and light in the Lapinlahti park. The park is my everyday environment, but also the place to experience materials and spaces, which I concentrate to open from my sculptures point of view. The idea was to honour the importance of everyday environment and also add my long love, the play of shadow and light in the symposium's theme of playfulness.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

I cannot estimate. This work was part of my project and my developing in it, which I am interesting to give as much time as it is needed: to document and search at the park during may, june and july, prepare the introduction of the track for summer symposium and made text of an idea. Hours, in my work is not realistic, easy or even possible to count.

Basic Information on participants:

How many participants?	20 - 30 / symposium (and 3 extra person from lapinlahdenlähde)
Male	?
Female	?
Other	+

How many from Nordic countries?	nearly all and at least 2 from Asia
Which countries?	Finland
How many from Baltic countries?	0
Which countries?	0 ...
How many from other countries?	2
Which countries?	Japan ( ? ) and ?

Which methods of public dissemination were used to promote this trace? The work was consisting of three parts: collections of photos, walking together the track during summer symposium and the writing about idea.

**Outcome:** The very next week we had very interesting meeting about the future of the park and hospital area with Maija Kerko. The meeting will lead to some kind of polite and critical outcome about plannings of the area. I also had still in my mind t contact some others, I meet in symposium. I also got new dimensions of their on going work, who I knew before. The composition of the two days were the part, which was very well succeed!

Link to where one can find information on the trace

[https://drive.google.com/drive/folders/12zEv8Xov5IZK6DwI-IIkImNeuUhrSF\\_](https://drive.google.com/drive/folders/12zEv8Xov5IZK6DwI-IIkImNeuUhrSF_)

## 7.12. Heidi Seppälä

**Play(Safe) and Ponder.** This is an invitation for all Corona-time artists to re-unite after quarantine to unload thoughts, doubts and struggles we all have in common. The game board is a variation of what we know as “Snakes and Ladders”. Moksha Patam was used to teach about karma to children. The ladders in the game represented virtues and the snakes indicated vices. The game was played with cowrie shells and dices. The dice represents fate. If your fate is good, you will land on the base of a ladder. It will help you rise to a better place. If your fate is bad, you will land on a head of a snake and slip down. This is misfortune. There is nothing you can do but accept the throw of the dice and pray the next throw will be in your favour.

In our Corona-version, we have the original faith squares and additional scenarios from real life.

Instead of reaching Nirvana, we are trying to reach salvation from Covid-19. It's an uncertain game during an uncertain time and so the rules of our game are to some extent down to interpretation. Instead of starting from the square one, we let the faith decide which square each of us starts. Just like in real life, some of us just have to work harder. Instead of learning about Karma, which the player may if they will, the intention is to connect back to social life and create conversation about something we have all been experiencing in our isolated spheres.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: [Heidi Seppälä]: about 50hours creating, 45-50mins hosting

Basic Information on participants:

How many participants?	10 or 9
Male	1
Female	8 or 9
Other	xx

How many from Nordic countries?	6
Which countries?	Finland
How many from Baltic countries?	0
Which countries?	...
How many from other countries?	3
Which countries?	Japan, Taiwan/U.S, Brazil

Which methods of public dissemination were used to promote this trace? NSU Tracing the Spirit Website, word of mouth

**Outcome:** There is a few more gatherings to create more material for recording which will later be a part of installation about (corona)struggles we all have in common

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c7-lapinlahti-park-parent-session/c7-seppala-play-safe-and-ponder/>

### Personal portable light situation / LIGHT WALK OUT OF FOCUS

Local live event on Harakka Island / Helsinki. 2 sessions with 1-4 participants

The gathering is a light walk with the intensity of color, light and space. The event is a shared but a personal light situation, a shared space in an open outdoors, formed by the qualities of light.

The shared characteristics of the space are created by means of translucent sheets of beeswax, bringing out the different attributes of light; color, intensity, direction, distribution and movement. Each of the participants is having a mouldable sheet of beeswax to cover the entire field of vision – letting one to keep his/hers eyes wide open, still having an uniform quality of light, filling the field of sight in its entirety.

The pleasure and playfulness are involved in the spatiality of the walk as a method and a strategy to open up the sphere of visuality, to focus out of focus – and out of the focus.

The use of beeswax for modifying the qualities of light proceeds from a lighting design for a dance performance of Leila Kourkia (Nevereverland, 2017). At the moment my interest in the effects of the diffuse qualities of gloom is involved in an ongoing project (As a Skin, 2021) with choreographer Virva Talonen. In this experiment of light walks I'm focusing on the relationship between the focus and the peripheral surroundings.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[Personal portable light situation / LIGHT WALK OUT OF FOCUS]: 24-40 hours

Basic Information on participants:

How many participants?	8
Male	xx
Female	8
Other	xx

How many from Nordic countries?	8
Which countries?	...
How many from Baltic countries?	xx
Which countries?	...
How many from other countries?	xx
Which countries?	xx

Which methods of public dissemination were used to promote this trace? C7 web page/ program

**Outcome:** discussions, contacts, shared interests, possibility for later plans

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c7-helsinki-gathering-parent-session/c7-vapaavuori-personal-portable-light-situation-light-walk-out-of-focus/>

#### 7.14. VIRVA TALONEN, [vtalonen@gmail.com](mailto:vtalonen@gmail.com)

**Helsinki / online.** As a video format via Vimeo. The link is accessible during the symposium.  
<https://vimeo.com/441127803/8f46b7b809>

The exercise is based on the score as follows:

1. Find a place to start; 2. Set the alarm in 8 minutes; 3. Close your eyes; 4. Concentrate on the surface of your skin; 5. Move in the space; 6. Open your eyes; 7. Approach and touch in close proximities; 8. Make friends with surroundings; 9. Play; 10. Make the end when you hear the alarm

This proposal takes a form of an improvised dance exercise / performance based on a score. The context lays in contemporary dance with my practice as a choreographer. The proposal is documented on a video format and can be accessed via internet during the time of symposium. The proposal is based on two different issues; the body and its playfulness and the multiple imaginary worlds playfulness can embody. Themes such skin, touching and close proximity are in focus on my artistic practice. During this time of crisis lock downs, social distances and “Do not touch” -requests are guiding our corporeal being. Isolation cuts the interactions and shared presences. Act of touching can be perilous. How to remain sanity in the isolated space with limited skin contact? Before the corona I worked on a dance performance based on the movement of close physical contact and ongoing touch between dancing bodies. As I needed to suspend contact rehearsals I entered in a vacuum space with no one to relate to. This condition was eventually visited by playfulness and started to fill up with unknown perspectives, hope and sensitivity to stay at the present moment and to cherish it. “Making friends in/with isolation” is a documentation about an exercise of being in touch with others in isolation. It is an attempt to practice touching and corporeal interacting with human and non-human things around me in isolated space and to approach the things as they are by making an acquaintance with and invite them to play. This might open up multiple worlds, lightness and empathy in these rather heavy times.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 30 hours

Basic Information on participants:

How many participants?	20
Male	xx
Female	xx
Other	xx

How many from Nordic countries?	xx
Which countries?	...
How many from Baltic countries?	xx
Which countries?	...
How many from other countries?	xx
Which countries?	xx

Which methods of public dissemination were used to promote this trace? The information of the trace were on the NSU webpage and part of the program information. Also I used my own contacts to promote.

**Outcome:** Several personal messages and comments to me about the trace either by email or commenting on the Vimeo.

Link to where one can find information on the trace: <https://vimeo.com/441127803/8f46b7b809>

**7.15. Laura Willström, [laurab.willstrom@gmail.com](mailto:laurab.willstrom@gmail.com), Titta Aaltonen, [titta.aaltonen@gmail.com](mailto:titta.aaltonen@gmail.com)**

Every day we take a walk along the shores of our home island Utö, that is located in the middle of the Baltic Sea. There we find objects brought by the sea. We find wrappings, packages and bottles that have texts for example in Polish, Russian, Swedish, and Chinese. These objects have floated ashore from the countries located around the Baltic Sea, and from boats travelling across the sea. We have collected the objects that have arrived to the shore, and photographed them. These objects visualize both globalization and different spheres of influences that Utö island is part of. Islands are interesting points of study, because all influences – both material and immaterial – come there across the sea. In our presentation we introduce the objects we have collected and photographed. Our aim is to search and find, in a playful way, new connections between these dispersed objects. We also want to raise discussion about the topics involved. We placed pictures of the trash around the room. We asked the participants to have a look at the pictures, and to choose 2 or more pictures that relate to each other. After that we asked the participants to show the pictures they had chosen, and to tell why they had chosen those specific pictures. We analyzed the different connections between the pictures.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: Laura Willström: 16 hours, Titta Aaltonen: 16 hours

**Basic Information on participants:**

How many participants?	17
Male	1
Female	16
Other	-
How many from Nordic countries?	14
Which countries?	Finland
How many from Baltic countries?	-
Which countries?	
How many from other countries?	3
Which countries?	Taiwan, Japan

Which methods of public dissemination were used to promote this trace? Instagram, one-to-one discussions

**Outcome:**

- Instagram account @trashinthesea\_
- Plans about continuing the project
- Plan to present the project in other contexts

Link to where one can find information on the trace

- Instagram account @trashinthesea\_
- <https://tracingthespirit.com/session/c7-helsinki-gathering-parent-session/c7-willstrom-spheres-of-influence/>



## 7.16. Inta Balode and LAUKKU ([www.laukku.lv](http://www.laukku.lv)), [inta\\_balode@inbox.lv](mailto:inta_balode@inbox.lv)

**Pleasure and Playfulness INSTRUCTIONS MANUAL for Times of Crisis.** From July 27 to August 1 in Lādezers, Latvia which is the headquarters of the international collective LAUKKU ([www.laukku.lv](http://www.laukku.lv)) 18 artists / researchers and local villagers from different fields came together to work on INSTRUCTIONS MANUAL. 10 participants lead one workshop / practice / other activity for the group and recorded it for the INSTRUCTIONS MANUAL. On August 1, the group shared some key items from the INSTRUCTIONS MANUAL on Zoom meeting open to anybody interested. Besides the participants of the activities 14 people attended the event. The result of the days of interdisciplinary immersion into pleasure and playfulness is a simple, attractive and educative material. It will help you to get some pleasure and enjoy some playfulness during the crisis conditions as the basis for new strategies for arts and life in general. INSTRUCTIONS MANUAL is easy doable descriptions of activities that anybody can practice without knowing the context. Simultaneously it serves as a guide in the experience of artistic research and contemporary arts.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

Inta Balode: 70 hours

Basic Information on participants:

How many participants? 32

Male 7

Female 25

Other -

How many from Nordic countries? 8

Which countries? Finland, Sweden, Norway

How many from Baltic countries? 16

Which countries? Latvia

How many from other countries? 8

Which countries? UK, France, Germany

Which methods of public dissemination were used to promote this trace? Facebook pages of NSU and LAUKKU. Facebook and Instagram profiles of participants. Telling people about the trace.

**Outcome** (please provide details of any publications, events, groups or plans that emerged as a result)

- <https://www.facebook.com/events/304317384251775/>
- video of zoom presentation - <https://drive.google.com/file/d/12o2eWwrJhRWWh1LMzj3ONiqtLA1pzJsc/view?usp=sharing>
- Pleasure and Playfulness [INSTRUCTIONS MANUAL for Times of Crisis in PDF](#) format is published on [www.laukku.lv](http://www.laukku.lv) and shared on LAUKKU facebook page.

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c7-balode-pleasure-and-playfulness-instructions-manual-for-times-of-crisis/>

**7.17. Lucy Lyons**, [lucylyons68@yahoo.co.uk](mailto:lucylyons68@yahoo.co.uk) and students at The Margate School: Gillian Wilson, Alex Noble, Angela Malone, Gill Wilson, Hayley White

**Absurd Consequences of Walking in the Time of Covid.** In these strange days of separation and isolation we invited others to join us on a walk. During lockdown the simple act of taking a walk has become impossible, dangerous, subversive and an act of freedom. The Surrealist parlour games of Exquisite Corpse and Consequences were our models. We did not know where others would walk, you didn't know where, when or how we would all walk but this game and the art of "not knowing," brought our walks together. These heterotopic walks were real, imagined, took place inside, outside, were in the past, present or future. We asked others to share their walks by collecting objects, making drawings, paintings or collages, taking photos of their walks. Whether a Flâneuse/Flâneur that wandered lost and aimlessly or one that strolled and commentated on the world, contributors wrote a short text to accompany their images describing their walk. This was written in the past, present, future, occupied other spaces or lives and times. They were real or fictional, prose, poetry, spontaneous or a narrative and any length.

On Monday 27<sup>th</sup> July we took our digital walk with all those participating by playing exquisite corpse with the images and texts. We did not know where the walk would take us and what new spaces we would share. During the following days we made and edited a video we shared with everyone.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[Lucy Lyons]: 78 hours

Basic Information on participants:

How many participants?	21
Male	2
Female	18
Other	1

How many from Nordic countries?	10
Which countries?	Norway, Sweden, Denmark and Finland
How many from Baltic countries?	1
Which countries?	Latvia
How many from other countries?	10
Which countries?	UK, Germany, Netherlands

Which methods of public dissemination were used to promote this trace? Information and invitations to participate in this trace were publicised before the symposium via emails sent from coordinators of Circle 7 as well as on Facebook via the Artistic Research| Performing Heterotopia page. During the symposium it was advertised by email, word of mouth, on Facebook, Instagram and Twitter.

**Outcome:** The result was a debut live performative reading of an unrehearsed script read by the group from Margate to accompany the images, photos, drawings and text of walks from those who collaborated on the project. This has been recorded and uploaded as a film on Youtube. The group hopes to make another collaborative work in the near future.

Link to where one can find information on the trace: Absurd Consequences of Walking live performance video- <https://youtu.be/AR2xHMcQ0M>

**7.18. “Mermaid Oracles Are Walking the Line”** (local gathering in Copenhagen (workshop) + post-gathering research process + short artistic video to be shared as trace)

Name of producers: **Nanna Wibholm, Iwona Helena Rejmus**

Mermaid Oracle is You. Me. They. Curiosity and playfulness are our tools. (Re)searching and mapping new embodied knowledge is the mission. Queer is a spatial mode : deviating from a straight line. How is the actual world around us shaping cracks of queerness? Carnavalesque is a “literary mode: subverting and liberating the assumptions of the dominant style or atmosphere through humor and chaos. In later years the notion of Queer has built so much ontological, political and emotional load, that it’s become almost impossible not to cross riskful territory to initiate debate. Queer has been connecting and separating people. We invite you to walk with us through a shared space, regaining ‘fresh eyes’ by re-searching, exchanging new ‘truths’. Together exploring and co-creating what “my unique inner queer” would move, feel and look like if the concept was born today. Our unique voices stirred up with playful elements of the carnival will be co-created to form a virtual trace for the future. Excerpt from invitation: (...) *In a safely held space, we dare you to walk with us and share ‘new knowledge of queer’. Together we explore what “Our (Unknown) Inner Queer” would move, feel and look like. (...) We wish for your presence & so together we can deviate from everyday life! Bring a story, an experience and an object of importance to our common theme.*

*Our collective contribution forms an art piece as a lasting audio-visual trace for the future.*

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[Mermaid Oracles are Walking the Line]: (joint efforts of 2 artists): 100 hours

Basic Information on participants:

How many participants? 5: 3 (+ 2 last-minute cancellations) + 2 event facilitators

Male 1

Female 4

Other -

How many from Nordic countries? 4

Which countries? Denmark (also Denmark/Portugal and Denmark/Poland)

How many from Baltic countries? -

Which countries? -

How many from other countries? 1

Which countries? USA

Which methods of public dissemination were used to promote this trace? Gathered list of relevant Facebook groups (circa 8) one or both of us is part of + circa 25 personal messages + we created a Facebook event and flyer + posted on private Facebook wall and 2 NSU pages. Posted in relevant artist + artistic research network FB groups. We emailed the flyer around in our private network. We also shared an email to NSU circle coordinators asking to forward it to NSU 2020’s mailing list.

**Outcome:** We made an interdisciplinary research on the concept of Queer - individually and together with our event participants (local gathering on the Illutron Ship, DK). There will be an additional blog post on Iwona’s website (elementsconnected.com). We want to take the film we created - together with other outcomes of our artistic research - into a new context, like an exhibition/joint art event in the Future. Link to where one can find information on the trace: Iwona Rejmus website: [www.elementsconnected.com](http://www.elementsconnected.com) , Nanna Wibholm at Vimeo: <https://vimeo.com/453380740>

## 7. 19. Francisco Trento, Dasha Che (Darya Chernova)

We, the slow intimacy seeking duo of artists, want to investigate which intimacies and modalities of communication are backgrounded and considered as undesirable outcomes that exclude the non-human. We aim to foreground more-than-human socialities by ecologically thinking our entanglement with objects and bringing them to the realm of intimacy.

We are tempted to explore through video how these acts of care take shape in the post-pandemic scenario, by interacting – touching, sensing, feeling, moving, hearing – with non-human materialities we find on our walks around Jätkäsaari or Merihaka in Helsinki.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

Dasha: 25 hours

Basic Information on participants:

How many participants? 2

Male

Female

Other 2

How many from Nordic countries? 2

Which countries? Finland (we live in Finland but we are Brazilian Italian and Russian American)

How many from Baltic countries? 0

Which countries? ...

How many from other countries? 0

Which countries? 0

Which methods of public dissemination were used to promote this trace? I personally posted some of my process of making videos of our trace on FB and IG.

**Outcome:** Francisco and I co-created a 13-min audiovisual piece and did a short pre-presentation and after-presentation Q&A

Link to where one can find information on the trace:

<https://tracingthespirit.com/session/c7-helsinki-gathering-parent-session/c7-che-trento-something-we-love-very-slowly-swlvls/>

**7.20. Marina Velez Vago, email address: [marina.velez@marinavelez.com](mailto:marina.velez@marinavelez.com), Freï von Fräähnen zu Lorenzburg, email address: [frej.von.fraahsen@gmail.com](mailto:frej.von.fraahsen@gmail.com)**

Drawing from ideas related to preservation and nurturing of ecosystems, this collaborative work explores other knowledges, imagination and pathos as a way of resisting political dominant systems of thinking and feeling in relation to other species and the natural world.

This collaborative project is loosely inspired by Citizen Science, modern psychology and Medieval manuscripts and it addresses the present predicament of species extinction, focusing on preserving ecosystems of knowledges engaging imaginative rigour, adventurous spirit and entanglements of love.

The project consists of an audio guide and visual support. These are intended to offer opportunities for explorative pursuit of trust, ethics and philosophical ideas of intra-species living and dying well.

The title is inspired by the British Royal custom of collecting data from, and caring for, the swan population on the River Thames. This practice is called swan upping and it has been adopted by the Principate of Lorenzburg, which has kindly homed the project.

The project hopes to stimulate and promote cross species kindness and good stewardship of inner and outer worlds.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

Marina Velez Vago: 15 hours

Basic Information on participants:

How many participants? 15

Male 2

Female 13

Other xx

How many from Nordic countries? app 5

Which countries? Sweden, Norway

How many from Baltic countries? N/A

Which countries? ...

How many from other countries? 10

Which countries? Germany, Canada, UK, Spain, France

Which methods of public dissemination were used to promote this trace? Facebook (personal pages and NSU page), word of mouth, personal invitation via email

**Outcome:** In this collaboration we produced an audio guide and an accompanying visual material, which will be accessible after the conference has ended. This work will be disseminated and made available in forums where the artists will participate in the future. Additionally, the participants gave us oral and written feedback, which expand the conversation and research. Please see document containing feedback as example (name Swan Upping feedback)

Link to where one can find information on the trace: <https://tracingthespirit.com/2020/07/15/velez2/?fbclid=IwAR2dEBXGUTgbuu5oGLGOIL586HkQU8YeiAg00bDztFKOXF4U1aKztnJX7KA>

## 7.21. Title of Trace: Reassembling us again after the confinement in the streets and parks

Name of producers: **Luis Guerra**

Pleasure and playfulness have become a complex matter nowadays. It is challenging to situate both concepts, particularly within artistic or sensible practices impacted by the confinement. Minor gestures, invisible or unnoticed events, simple facts have probably become the surfaces through which feeling and sensing some sort of pleasure. And playfulness has been deeply stressed by the current crisis.

The experience of confinement has been very hard in Barcelona. The cultural fabric in Spain has been gravely damaged. Many artists-parents have been faced with the problematic situation of responding to family necessities and the shortage of jobs and resources at the same time. My proposal considers a gathering of artists-parents in Barcelona (no more than 10, because of the current sanitary restrictions). The idea is to share our experiences in solving daily life and artistic practices during the confinement, and how the current situation has pushed us to reconsider the concepts of pleasure and playfulness, particularly when the crisis has transformed us in constant daily companions of our children.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: [Luis Guerra, trace organizer]: 20 hours; Verónica Lahitte, artist, editor and recorder: 24 hours.

### Basic Information on participants:

How many participants? 16

Male 4

Female 6

Other (Children) 6

How many from Nordic countries? 0

Which countries? ...

How many from Baltic countries? 0

Which countries? ...

How many from other countries? 16

Which countries? Spain (Basque Country, Catalonia), England, France, Italy, Argentina, Chile

It must be said that the social conditions worsened in Barcelona since the application, which disrupted and impacted the gathering. The solutions we found in the process created new avenues to answer the same questions we wanted to grasp. It also evidenced the importance of this multi-layered symptom: labor, art, and families. I think the trace has opened a potential path to tackle these intertwined issues through a network of cultural agents. Also, it presented the multinational feature of the cultural ecology in Barcelona. Summarizing: I, as the organizer of the trace, evaluate the realization of the gathering positively, especially considering the challenges we faced under the current circumstances. The work will undoubtedly continue beyond the symposium. I am very grateful for my coordinators at Circle 7.

Which methods of public dissemination were used to promote this trace? This trace has used mainly the artist website and social networks such as Instagram and Facebook.

**Outcome:** As a result of this trace, there is an interest in continuing to work together. If the sanitary conditions allow us, we will make a general meeting soon in some cultural institution, probably Art Centre Fabra I Coats in Barcelona, to plan a new gathering open to public and social organizations.

Link to where one can find information on the trace: <https://www.luisguerra.org/reassembling-us-again>

**7.22. Tiny Festival Producers – members are: Annikki Wahlöö, Benedikte Esperí and Cia Runesson, Contact: [BenedikteEsperi@gmail.com](mailto:BenedikteEsperi@gmail.com); [ciarunesson@hotmail.com](mailto:ciarunesson@hotmail.com); [annikkiwa@gmail.com](mailto:annikkiwa@gmail.com)**

'The whimsical maze of playfulness, close encounters in a distance' In our recent works we have been investigating the personal encounter, meetings in small tents as one-to-one performances. With today practice of social distance due to the corona situation, this set up is not possible. New circumstances demanded new rules that made us try out new ways on how to continue our investigation of human specific performance. We investigated the meaning of nonsense in the confusing and fragmented time we are currently experiencing. We worked on line and presented ourselves in three different intimate tiny spaces. The participants visited us via one digital platform(zoom). We created the illusion of entering into three different spaces. Duration ca. 2 hours online and after that the documentation was published available online. Link to the event <https://vimeo.com/442613939>

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 40 hours

Basic Information on participants: we do not know the exact number of audience/participants during the zoom performance that lasted for two hours, it was a durational piece which means that you as an audience can choose the amount of time you join.

How many participants?	16
Male	5
Female	11
Other	0
How many from Nordic countries?	12
Which countries?	Sweden, Finland, Norway.
How many from Baltic countries?	0
Which countries?	...
How many from other countries?	4
Which countries?	Germany, Russia, UK

Which methods of public dissemination were used to promote this trace? We used the Nsu platforms and Circle 7s facebook group and information was also sent by mail to circle 7 participants. We also posted info on our own facebook group. The trace was made on Zoom and invitations for that were available on the nsu web for the summer session.

**Outcome:** For us as a performance collective it was of great value to try out our concept of working with one to one performances in intimate spaces like tents in real life but this time on line. We decided to make it like a durational performance where the audience/participants could choose to stay for two hours or just join for a short amount of time. We think it worked surprisingly well, we also had a short conversation with the participants who were attending the end of the performance and it was evident that what we tried out had worked. So hopefully this will be a part of our practice also in the future as a complement to live performances.

Link to where one can find information on the trace: Link to the trace/event <https://vimeo.com/442613939>  
Information om Tiny Festival Producers and our work with in-tent performances can be find on: <https://www.facebook.com/thetinyfestival/>, <https://benedikteesperi.com/tiny-festival-producers/>



## Study Circle 8 | Learning and Bildung in Times of Globalisation

Traces combined with circle 5

## Study Circle 9 | Comics and Society: Research, Art and Cultural Politics

### 9.1. Hayfaa AlChalabi

**Refugees Welcome?** is a comic that aims to explore the tool of illustrative storytelling to challenge governmental restrictions faced by refugee narratives in Sweden. This exploration is done through the study of stereotypes that stigmatise the refugee's identity. The figure of the refugee is often shaped by the visual representation one consumes via mass media and the words one hears in political debates and social discourse. Refugees are often portrayed as immigrants and nothing but immigrants, faceless victims on news, and often de-named suffering people drowning in some ocean. This portrayal makes the humanity of the refugee invisible and defines me (the refugee) as a "problem". The refugee has always been a crisis, "A global refugee crisis", "An integration crisis", and a "European migrant crisis". This use of terminology results in a lot of feelings that become politicised and socialised such as fear, apathy, empathy and sometimes hate. In this discussion I will study the similarities between the nationalist and the refugee forced by the corona virus such as freedom to mobility and whether a pandemic can introduce more empathy and understanding to societies.

Estimate the in-kind voluntary hours you spent to prepare, produce, and/or host this trace: [Refugees Welcome?]: around 20 hours

Basic Information on participants:

How many participants?	8 Participants
Male	?
Female	?
Other	?
How many from Nordic countries?	6
Which countries?	Finland, Sweden, Norway
How many from Baltic countries?	?
Which countries?	...
How many from other countries?	2
Which countries?	Austria

Which methods of public dissemination were used to promote this trace? <https://comicsandsociety.wordpress.com/>

**Outcome:** Publication presented in the format of a reading group: [https://issuu.com/vc2020/docs/book\\_for\\_issuu\\_format](https://issuu.com/vc2020/docs/book_for_issuu_format)

I presented the draft as it and received valuable feedback on how to continue with the work and whether or not it is a finished piece.

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c9-chalabi-refugees-welcome/>

## 9.2. Georgiy Elaev, [tetsui2008@gmail.com](mailto:tetsui2008@gmail.com)

Exceptionally personal: comics as a social work” is a research project on how community life impacts comics and how shared experience becomes personal. Using the different optics we will try to discover how comics communities in the North regions and countries are surviving during the lockdowns and self-isolation. We’re gonna discuss the problems and challenges of community work and make comics and write essays reflecting our experiences. All the works made during the Zoom meetings will be collected in a digital zine.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace:

[Georgiy Elaev]: 1440 hours

Basic Information on participants:

How many participants?	16
Male	3
Female	10
Other	3

How many from Nordic countries?	6
Which countries?	Finland, Sweden
How many from Baltic countries?	2
Which countries?	Latvia, Estonia
How many from other countries?	8
Which countries?	Russia, UK

Which methods of public dissemination were used to promote this trace? Posts on social media platforms based in Instagram.com website – Instagram.com/kindzhyk, Instagram.com/spacecowpress, Instagram.com/komikartstmn

**Outcome:** Result of this trace is a foundation of international artist residency in collaboration with trace participants from Nordic and Baltic countries and Siberian regions of Russia.

Link to where one can find information on the trace

<https://tracingthespirit.com/session/c9-elaev-exceptionally-personal-comics-as-a-social-work/>

### 9.3. Henna Räsänen, [rasanen.henna@gmail.com](mailto:rasanen.henna@gmail.com)

**Welcome to the (Post)Apocalyptic Drawing Workshop!** MadMax, climate catastrophe, Putins on their bears, the attack of the Hell Hound Poodles, the burning rain forests, the looming Second Wave of the pandemic, did Trump really need to try out all the buttons... so many endings, so little time!!

In this workshop that catches us in the eye of the storm of the mid- pandemic, we channel our end of the world feelings into comics and drawings with light-hearted exercises. During the second half we create our own minizines – actual multi-page zines folded from one paper – to work the topic in depth and approach The End with proper flare of our own. End is nigh, let's draw together! The workshop focuses in empowering the participants to draw, and in lightening the existential anxiety many people are experiencing during the pandemic. First two hours held three different experimental drawing warm up exercises with rounds to discuss and received feedback if wanted. First exercise, "Monster" is a fast-paced warmup during which the participants created apocalyptic monsters out of a simple squiggle. During the second exercise "The World is ending and I have a Problem, the Pandemic Edition" the participants first drew their end of the world problems, then entered break-out rooms to draw an answer to their appointed workshop partners problem. Last exercise was "My After Pandemic (Post) Apocalypse Selfie" in which the participants created self portraits set into a world after an extended Covid-19 lockdown. During the second part of the workshop the participants were taught how to create a minizine, after which the group created their own publications on the topic "What Happens After The End?"

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: 18 hours

Basic Information on participants:

How many participants?	5
Male	xx
Female	xx
Other	xx

How many from Nordic countries?	3
Which countries?	Finland and Sweden
How many from Baltic countries?	1
Which countries?	Estonia
How many from other countries?	1
Which countries?	UK

Which methods of public dissemination were used to promote this trace? My own and Comic Invasion Berlin the Berlin Independent Comic Festival social media channels; dDirect invites.

**Outcome:** The group participated in experiment-oriented, fast paced drawing exercises as well as drew their own minizines on the theme "What Happens After The End?" or alternatively "My Pandemic Sandwich". Minizines are 8 page publications that are folded from one paper. Multiple participants voiced plans to publish these zines in the future for wider public. During the workshop two persons (a child and an adult) joined the workshop spontaneously. They were family members of two of the workshop participants and decided to join in and make their own minizines. The workshop aims to be an empowering experience for the participants, of whom some had not drawn comics before nor had been encouraged to do so. As a tutor, more than having polished end results my main goal is to change restricting narratives and empower the participants to create. I believe that to create good comics one does not need to excel in drawing, only to have a story to tell and means to transfer it to a surface. Every workshop I teach affirms this thesis, and so did this workshop. Link to the Google Drive collecting the works. The idea of an online gallery where the comics are collected acts as a channel for sharing internally. The works found in the Drive folder are not free

for public sharing, only for internal documentation. <https://drive.google.com/drive/u/1/folders/1ABd8twy7gsbWsVY8glOqW50SKEm-o6SK>

#### 9.4. Johanna Rojola, [roju@kaapeli.fi](mailto:roju@kaapeli.fi), Sanna Hukkanen, [sanna.hukkanen@gmail.com](mailto:sanna.hukkanen@gmail.com)

##### “Say it with comics!”

Grassroots comics is a great low cost & low tech communication tool for activists. With this method anyone learns how to draw and can get their voice heard. The participants of our workshop will be briefed about grassroots comics method and will be making their own comics of a subject they choose. They will be guided through the process step by step. The comics will be distributed online (for example Instagram).”

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: Johanna Rojola, 22 hours, Sanna Hukkanen, 20 hours

##### Basic Information on participants:

How many participants?	11
Male	xx
Female	xx
Other	No cis men! Otherwise we didn't ask

How many from Nordic countries?	7
Which countries?	Finland & Sweden
How many from Baltic countries?	1
Which countries?	Estonia
How many from other countries?	2
Which countries?	UK
+1 unknown	

Which methods of public dissemination were used to promote this trace? Facebook & Instagram, both our personal ones and some organizations we are in (worldcomics\_finland IG & FB, Femicomix Finland IG & FB) @roju\_art 24.7. 2020

@femicomix\_finland 24.7. 2020

@worldcomics\_finland 24.7. 2020 & starting 20.8. 2020 (publishing the comics the authors have ok'ed)

**Outcome:** We collected feedback from the participants both orally and by a form that could be filled in the internet. Almost all of the participants said they can think of a way to use grassroots comics method or parts of it in their other work (teaching at the university, teaching languages, making visual storytelling and their own artwork, organizing comics workshops). Some have published their grassroots comics made in the workshop online, on their own IG accounts for example. We provided the participants with the hashtags related to Traces and NSU as well as grassroots comics and world comics: #grassrootscomics #worldcomics #nordicsummeruniversity #comicsandsociety and IG handles @tracingthespirit @nordicsummeruni @worldcomics\_finland. See Instagram @worldcomics\_finland, @rachaelhouse 30.7. 2020, @dallvinia 13.8. 2020, @henna.rasanen 8.8. 2020

## 9.5. Stella Tallinger, [Stellaklaratallinger@gmail.com](mailto:Stellaklaratallinger@gmail.com)

Moln is a short comic about the feeling of falling ill and an imagined separation between body and mind. Based on my own experiences of dealing with a benign tumor disease. The comic will be published online and discussed in a reading circle on Zoom.

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this trace: [Reading group: Moln]: It took approximately 120 hours.

Basic Information on participants:

How many participants? 4

Male 0

Female 4

Other 0

How many from Nordic countries? 2

Which countries? Finland and Sweden

How many from Baltic countries? 0

Which countries? ...

How many from other countries? 2

Which countries? Austria and UK

Which methods of public dissemination were used to promote this trace?

Social Media and published online on a reading platform also [comicsandsociety.wordpress.com](https://comicsandsociety.wordpress.com)

**Outcome:** The comic itself: <https://issuu.com/stellatallinger5771>. A researcher that attended wanted to use the comic in her research in the field of graphic medicine.

Link to where one can find information on the trace:

<https://comicsandsociety.wordpress.com/the-lucky-cloud-reading-group/>

**9.6. Austrian Association for the Research and Promotion of Comics ([vorstand@oegec.com](mailto:vorstand@oegec.com)), Bernhard Frena ([bernhard.frena@oegec.com](mailto:bernhard.frena@oegec.com)), Marina Rauchenbacher ([marina.rauchenbacher@oegec.com](mailto:marina.rauchenbacher@oegec.com)), Katharina Serles ([katharina.serles@oegec.com](mailto:katharina.serles@oegec.com)),**

### **Vi-ral-enna. Tracing Comics through Vienna in Times of Corona**

Physical distancing in corona times has carved out the importance of strong and re-traceable networks (especially of heterogeneous scenes), measures to make visible and to connect cultural initiatives as well as offering online alternatives. For the first part of our trace, we hosted an (online) workshop with three international experts in tracing and mapping (Ingo Börner, Linda-Rabea Heyden, and Frederik von Reumont). For the second part, we met with people from the Austrian comics scene to learn about the needs of artists, journalists, and curators and to talk about crucial 'comic places' and comic agents in Vienna. The accrued map, together with theoretical deliberations of charting a 'scene,' mapping networks, and 'localizing' unlocalized projects, is now long-term accessible as a website. Simultaneously, the current situation allowed for contrasting our methods of tracing with pathologizing/epidemiological trackings of chains of infection, identifying viral-/net-structures within the comic form and as such reflecting on and contextualizing 'Corona Comics'/'Comics in Times of Corona' as societal-political and cultural-critical practices. Overall, we tried to counter-read and re-interpret 'tracing' as a productive future-oriented practice of cultural networking. Doing so, we presented our elaborations and our map at the Nordic Summer University, discussing crucial questions as, e.g., How can comics be made tangible in times of corona and which new dimensions arise precisely because this tangibility is happening now? How do comics in content, form and modes of reception negotiate virality and in what ways could a comics-'cultural virology' (Susanne Ristow) be made fruitful?

Estimate the in-kind voluntary hours you spent to prepare, produce and/or host this Trace: Bernhard Frena: 50, Marina Rauchenbacher: 30, Katharina Serles: 30

#### **Basic Information on participants:**

How many participants?	17 (all three parts)
Male	5
Female	12
Other	N/A

How many from Nordic countries?	2
Which countries?	Finland, Sweden
How many from Baltic countries?	N/A
Which countries?	N/A
How many from other countries?	15
Which countries?	Austria, Germany, UK

Which methods of public dissemination were used to promote this trace? OeGeC Newsletter, OeGeC website ([www.oegec.com](http://www.oegec.com)), mailing list AG Comicforschung, [comicsandsociety.wordpress.com](http://comicsandsociety.wordpress.com), personal invitations

**Outcome:** > international network; > prototype of a comic map (adaptable for other cities); > plan to apply for funding in order to improve and extend our comic map to the rest of Austria

Link to where one can find information on the trace: Online-Workshop, Part 1: [https://youtu.be/fOyE\\_sBwXec](https://youtu.be/fOyE_sBwXec), Comic-Map: <http://www.oegec.com/comic-karte-wien>

# References:

Planer och budget 2020 (2019) <https://www.norden.org/sv/publication/planer-och-budget-2020>

NSU statues from 2019: <https://usercontent.one/wp/www.nsuweb.org/wp-content/uploads/2020/12/Statutess-NSU-2019.pdf>