

EntreNord

Entrepreneurship in arts education
in the Nordic countries

ENTRENORD



norden

Nordic Council of Ministers

KREANORD

NORDIC CREATIVE ECONOMY

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YOUNG ENTERPRISE DENMARK



Video: Klaus Elmer, CAKI



[Click to watch the EntreNord teaser](#)

EntreNord 2012

Fra studerende til professionel i de kreative fag - fem workshops og en konference

EntreNord startede som et initiativ under KreaNord, Nordisk Ministerråd, i 2012, og har fokus på entreprenørskab på de kunstneriske og kreative uddannelser i Norden. Første fase af EntreNord udfoldede sig i fem workshops for undervisere i de nordiske lande og kulminerede i en fælles nordisk konference i København i november 2012.

Erfaringerne fra 2012 viste tydeligt, at arbejdet med entreprenørskab på de kunstneriske uddannelser i Norden drives frem af en omfattende og alsidig blanding af talentfulde, modige og dygtige undervisere. Undervisere, der arbejder for at styrke professionaliseringen af de studerende gennem et solidt engagement og en vilje til at udforske og udfordre, hvordan kunstnere kan påvirke, forstyrre, forfine og bidrage til vores omgivende samfund, som en del af en professionel kunstnerisk praksis.

Denne publikation samler op på erfaringer, resultaterne og den videndeling, der fandt sted i 2012. Den indeholder således en opsamling af formål, anvendte metoder og resultater fra de fem workshops; en opsamling på konferencen med dokumentation af oplæg fra de fire keynote speakers og konferencens moderator Pernille Berg; en beskrivelse af de syv nordiske cases der blev præsenteret på konferencens første dag; beskrivelse af de tre workshops afholdt på anden dagen samt dokumentation af paneldebatten, der sluttede konferencens sidste dag.

I 2013 fortsætter EntreNord med yderligere fem workshops i de nordiske lande, udgivelsen af en publikation om IPR (Intellectual Property Rights) for kunstnere og kreative i Norden samt lanceringen af den digitale platform EntreNord under KreaNords webportal. Platformen opsamler undervisnings- og praksis cases fra de nordiske lande inden for entreprenørskab på de kunstneriske og kreative uddannelser.

Du er altid velkommen til at henvende dig til KreaNord eller samarbejdspartnerne Karlbak og CAKI, hvis du har behov for yderligere information om eller ønsker at bidrage til EntreNord initiativet.

På vegne af partnerne i EntreNord:
God fornøjelse med tekst, billeder og film i publikationen om EntreNord 2012!

Pernille Skov,
CAKI – Center for Anvendt Kunstnerisk Innovation

From student to professional in the creative fields - five workshops and a conference

EntreNord started as an initiative by Kreanord, Nordic Council of Ministers, in 2012, and focuses on entrepreneurship in artistic and creative education in the North. The first phase of EntreNord was unfolded in five workshops for teachers across the Nordic countries and culminated in a joint Nordic conference in Copenhagen in November 2012.

The experience of 2012 clearly showed that the field of entrepreneurship in Nordic arts education is characterized by a comprehensive and versatile mix of talented, brave and skilled educationalists. Educators who commit to strengthening the professionalism of the students, doing so by way of a willingness to explore and challenge how artists can influence, disrupt, refine and contribute to our society as part of a professional artistic practice.

This publication gathers the experience, results and sharing of knowledge that took place in 2012. It contains a description of objectives, methods and results from the five workshops; a compilation of the program from the conference with documentation of presentations by the four keynote speakers including the conference moderator Pernille Berg; a description of the seven Nordic cases that were presented at the first day of the conference; a description of the three workshop sessions held on the second day as well as documentation of the panel discussion, which completed the final day of the conference.

In 2013 EntreNord continues with five workshops in the Nordic countries, a publication on IPR (Intellectual Property Rights) for artists and creatives in the North, and the launch of the digital platform EntreNord as part of Kreanord's web portal. The platform contains courses, examples and cases from the Nordic countries in the field of entrepreneurship in artistic and creative education.

You are always welcome to contact Kreanord or the partners Karlbak and CAKI if you need more information about, or wish to contribute to the EntreNord initiative.

On behalf of the partners in EntreNord:
Enjoy the words, images and films in the EntreNord 2012 publication!

Pernille Skov,
CAKI - Centre for Applied Artistic Innovation

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Pernille Skov

Five workshops

From student to professional in the creative fields

*How do we unleash artistic potential
and skill through entrepreneurship?*

Locations

24.09.12

Oslo National Academy of the Arts, Norway

www.khio.no

26.09.12

School of Design and Crafts, Göteborg, Sweden

www.hdk.gu.se

28.09.12

Academy of Fine Arts, Reykjavik, Iceland

www.kuno.ee/iceland-academy-of-the-arts

02.10.12

Aarhus School of Architecture, Denmark

en.aarch.dk

15.10.12

Aalto University, Helsinki, Finland

www.aalto.fi



Pictures from the workshops, Karlbak

In the autumn of 2012 Karlbak facilitated five workshops under the title 'From student to professional in the creative fields - how do we unleash artistic potential and skill through entrepreneurship'. Held in five Nordic countries – Norway, Sweden, Iceland, Finland and Denmark – teachers, educational developers and other stakeholders were invited to the workshops to discuss and evaluate how entrepreneurship can be encouraged in artistic education in the Nordic countries.

The goal was to provide a framework for more entrepreneurial learning in arts education by supporting the exchange of both knowledge and experience across national and professional divisions. Another aim was to provide an international perspective on the subject.

The discussion in the workshops and the evaluation afterwards resulted in recommendations at an individual, organizational, national and Nordic level.

The workshops

The workshops all began with three central points:

Reflection: development is best achieved through maximum reflection

Exchange: new contacts and ideas provide maximum motivation to change

Ownership: Implementation is best achieved through maximum ownership

In order to activate and involve the participants, the workshops offered dialogue and practical sharing of knowledge – individually, in pairs, in larger groups and in plenum.

During the workshops the participants were introduced to two models. These served to establish a common language in order to talk about and discuss entrepreneurship from an educational perspective.



Elements in entrepreneurial learning / Karlbak

Model: Central elements in entrepreneurial learning

The first model was a graphic presentation of the central elements in entrepreneurial learning. The model was specially developed for the workshops to emphasize that entrepreneurial learning can be generated in many different ways.

The model offers a broad perspective on entrepreneurship and should be seen as a framework from which to discuss and design education, rather than a hierarchical or chronological method to follow. The primary focus is to make sure that the students gain experience throughout all stages of their education.

Co-creation

To guide the participant through the process, from intention to actualization, they were divided in smaller groups to discuss co-creating. The following questions are examples of the challenges discussed:

1. How do I write entrepreneurial learning into our study plans?
2. How can my art project include entrepreneurial elements?
3. How can the incubator, where I work as project manager, achieve a greater impact?

Reflection questions

A key element in the workshops was knowledge sharing. Thus the participant was invited to move around and discuss and share experiences with colleagues from other countries. To open up reflections and discussions, the participants were given a questionnaire with thirty-eight questions. The questions were posed in the same style as the following six questions:

1. What will you do as a teacher - if you dare?
2. When do you experience rewarding dialogue about your teaching practice?
3. What lights your professional spark?
4. How do you tackle uncertainty when you experiment in your work/teaching practice?
5. Tell us about a colleague who inspires you in relation to entrepreneurship.
6. Tell us about students who have achieved more than you asked them?

“ From now on I will engage with more teachers and planners from other disciplines. It’s as if I can see better and handle issues from their perspective. ”

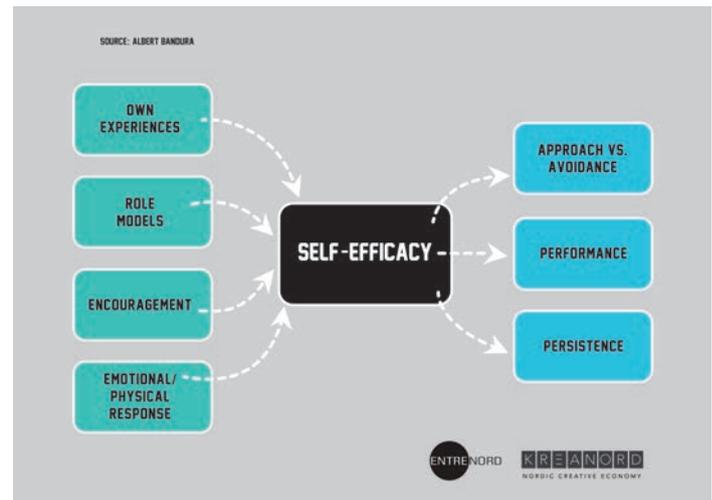
– participant in the workshop

The ‘Self-efficacy’ model

Another valuable concept was the Canadian-American psychologist Albert Banduras’ term ‘self-efficacy’. The term was used to both understand the students’ act of trust in relation to entrepreneurial challenges as well as to strengthen the confidence of teachers and educational planners when working with entrepreneurial learning goals.

“ The self-efficacy term and model was very valuable for me personally and for my work with the students. Self-efficacy very much describes a term I have been missing without really knowing it. When I saw it I went: Of course - what a concise way of putting it. ”

– participant in the workshop



The self-efficacy model / Karlbak

Learning goals

The knowledge gained during the five workshops gave rise to recommendations at both individual and organizational levels as well as within a larger national and Nordic context.

Recommendations

Teachers should be interested in entrepreneurship and find opportunities to experiment with new tasks and examination methods. They should share knowledge on entrepreneurship in the individual teaching programs and with other education institutions and countries, as well as involve associate teachers.

Students should request insight and test different entrepreneurial lines of action; they should seek out possibilities for interdisciplinarity and realize projects and get feedback from the participants and stakeholders.

Leaders and principals should establish cross-functional teams responsible for developing entrepreneurial understanding at different educational levels. This entrepreneurial understanding should be woven into the study program. In addition to this there should be established structures, which ensure associated teachers share their experience on entrepreneurial learning.

From a **national perspective** we have to support knowledge sharing among institutions and make sure that the entrepreneurial understanding and learning elements are embedded in the study programs.

From a **Nordic perspective** we must continue to increase the co-operation between branches and support the development of competences, skills, innovation and creativity in the Nordic countries. We must continue to organize activities and built on the expectations and relations, which have arisen from the EntreNord workshops.

Teachers who want to share knowledge and methods with other education institutions – both national and Nordic – should be supported.

Last but not least, a digital platform for students, teachers and education developers could be a great advantage, enabling individuals to share practical knowledge of entrepreneurship.

“ Cooperation across the nations is a valuable way to get new ideas and help the creative process. This is very much about opening up the minds and seeing new perspectives and possibilities in old matter. ”

– participant in the workshop



Photo: Karlbak

Program / Day 1

From student to professional
Entrepreneurship in arts education in the Nordic countries

Theme of the day: Interdisciplinarity & Partnerships

12.45 – 13.00

Registration

13.00 – 13.15

Welcome

Pernille Skov, Director of CAKI & moderator Pernille Berg, Director of Research and Innovation at Copenhagen School of Design and Technology

13.15 – 13.45

Opening speech

Uffe Elbæk, Minister for Culture, Denmark

13.45 – 14.00

On professionalism

Meet the students

14.00 – 14.30

Keynote

How House of Ideas can foster a creative future
Ingibjorg Greta Gísladóttir, Founder & CEO of Reykjavík Runway (IS)

14.30 – 14.45

Break

14.45 – 16.00

Nordic Cases

16.00 – 16.30

Keynote

Art as Social Glue
Kenneth Balfelt, artist (DK)

16.30 – 16.45

Round-up

Moderator Pernille Berg

18.30 – 22.00

Dinner at Republikken

Performance by Spillemændende / spillemændende.dk

Program / Day 2

From student to professional
Entrepreneurship in arts education in the Nordic countries

Theme of the day: Learning & Didactics

08.30 – 09.00

Breakfast

09.00 – 09.45

Keynote

Building Entrepreneurial Arts Education
Gerald Lidstone, Director of the Institute for Creative and Cultural Entrepreneurship (ICCE) and Deputy Head of the Drama Department, Goldsmiths University of London (UK)

09.45 – 10.00

Break

10.00 – 10.45

Keynote

Art in Society
Prof. Serge von Arx, Artistic Director, Scenography, Norwegian Theatre Academy (CH/NO)

10.45 – 12.15

3 Sessions

Session 1: To create learning spaces through new evaluation methods
Rikke Lund Heinsen, development consultant and educationalist (DK)

Session 2: Learning through critical, hands-on reflection and mediation across practices and institutions

Erling Björgvinsson, Medea, Living Lab (SE)

Session 3: Business Behind the Talent – Business models for artistic enterprises

Pernille Skov, Director, CAKI and Maiken Ingvorsen, musician and owner of So What Copenhagen

12.15 – 13.15

Lunch

13.15 – 14.30

Panel discussion

From Artistic Auteur to Collaborative Entrepreneur

14.30 – 14.45

Round-up

Moderator Pernille Berg

14.45 – 15.00

Dance performance

Watch video recap from the conference

Day 1

Theme of the day

Interdisciplinarity
&
Partnerships

Conference / Moderator

Pernille Berg (DK)

Conference Moderator

Welcome!



Photo: Maria Skjerbæk

Video: Contemporary Copenhagen



Click to watch welcoming speech

About

Pernille Berg is the Director of Research and Innovation at Copenhagen School of Design and Technology (KEA).

Pernille is responsible for KEA's vision becoming more innovative and entrepreneurial and for promoting the development of existing and new learning environments.

Welcome!

“ The endeavour we find today, every time we open a newspaper, is that we are in a changing paradigm. That the global economy is facing a crisis. That we, the human race, are facing environmental challenges. And for the last decade, there has been one word, which has permeated educational discourse, that will come and save us all: Entrepreneurship.

(...) As the discussion has evolved, it has also become clear that the concept of entrepreneurship may not always unite and encourage and inspire us. Particularly within the field of the arts, there is a huge need to evolve and develop a new language. ”

Uffe Elbæk (DK)

Opening Speech

Entrepreneurship in the creative fields



Photo: Maria Skjerbaek

Video: Contemporary Copenhagen



Click to watch opening speech

“ *When it comes to this conference, I really think that the agenda and the ambitions you are creating together can make an important difference in the field of art education.* ”

About

At the time of the conference, Uffe Elbæk was Minister for Culture in Denmark. Uffe Elbæk comes from a background as a creative entrepreneur, with a special affection towards educational development, creative activism and voluntariness.

Opening speech

Uffe Elbæk was asked to open the EntreNord conference 2012 with his view on the specific challenges we face when developing entrepreneurial attitude in the arts education.

On Professionalism

Julie, Moa, Johan & Christian

*We asked four students from the arts:
What does professionalism mean to you?*

“

I have developed a professional person since we started this business, and I have discovered that it is a way of being yourself, and to find out how it is to be yourself in professional situations.

For me as a dancer, I think it is about how you can use your body, take care of your body, and how to work with other people.

For me it has a lot to do with planning and being in control of what you do.

Professionalism is two things: it is when you get paid for what you do, but it is also a way of working, a way of being able to expect something from the people you work with.

”

Video: CAKI & the students



Click to watch presentation

What do you do?
What do you need to be professional?
Do you need to know about entrepreneurship?

Ingibjorg Greta Gisladottir (IS)

Keynote

How a House of Ideas can foster a creative future



Photo: Maria Skjerbaek

Video: Contemporary Copenhagen



[Click to watch keynote](#)

About

Ingibjorg Greta Gisladdottir is founder & CEO of Reykjavik Runway and former Managing Director of House of Ideas. Ingibjorg is a graduate from Iceland Academy of the Arts in acting and MSc in Innovation and Entrepreneurship from Bifröst University.

Keynote

As an entrepreneur in the creative industries and former managing director of the Icelandic incubator *House of Ideas*, Ingibjorg Greta Gisladdottir shared her perspective on how incubational environments can create spaces for artists, enabling them to understand and unleash their skills in new ways, to the benefit of both the arts and the surrounding society.

Nordic Cases

The Nordic Cases

An important part of the EntreNord conference - and of the EntreNord project at large - is the sharing of knowledge and the building of networks with an entrepreneurial focus across arts education in the Nordic countries.

This was facilitated during the conference by way of the Nordic Cases session, which took place on the first day.

Seven cases from across the North were presented in a 'fair setting', where the conference guests were invited to move around according to their area of interest.

Sara Berg

The Power of Why
Re-thinking business models through the eyes of art

Info

Institution:	Umeå University
Contact:	Sara Berg
E-mail:	sara.berg@adm.umu.se
Web:	www.umu.se

The Power of Why was a five-week pilot project in the final semester of the Cultural Entrepreneur Programme at Umeå University.

The project created a space, where students and educators came together to re-think, investigate and develop sustainable business models based on why we do what we do.

The artistic ability to understand this fundamental question – Why? – was the core of *The Power of Why*. The aim was to find ways to express and communicate how and why re-thinking business models through the eyes of

art may be a good idea - not only for the art community.

The pilot project was funded within the framework of an existing project (Kompetensportföljen) in the Cultural Entrepreneur Programme.



Photo: Maria Skjerbak

Anthony Quinn

The Vik Prison Design Workshop

Info

Institution:	Bergen Academy of Art & Design
Contact:	Anthony Quinn
E-mail:	mail@anthonyquinndesign.com
Web:	www.khib.no

The Vik Prison Design Workshop was a collaboration between Bergen Academy of Art and Design (KHiB), Vik Prison and the Norwegian Correctional Services. It took place in Vik Prison in September 2012.

In the project, students from Fine Art, Design, Furniture and Spatial Design collaborated, sharing methods and knowledge. The purpose was to design children's toys which inmates from Vik Prison could easily reproduce.

Lead by Professor Anthony Quinn, small teams of students and inmates developed product concepts with a legacy beyond the workshop, as well as with potential commercial application.

With the specific challenge of producing children's toys in the materials readily available in the workshops, the teams explored the notion of storytelling and narrative in design.



Learning goals

The project intended to establish a community of practice based upon creativity, respect and equanimity. The essence of this project was co-authorship between students and inmates across a range of design problems. This constant changing of the rhythm and lack of ownership of the idea resulted in a strong sense of a shared vision and a group attitude.

Founded by Bergen Academy of Art and Design, Vik Prison and Kriminalomsorgen region vest.



Photos: Bergen Academy of Art & Design

Cecilia Krill & Astrid Elbek

The portfolio method – a tool for improved learning

Info

Institution:	The Royal Academy of Music, Aarhus
Contact:	Astrid Elbek
E-mail:	ae@musikkons.dk
Web:	www.musikkons.dk

The portfolio method is part of a mandatory entrepreneurship program at The Royal Academy of Music in Aarhus.

In the program the students work with portfolios in two dimensions: one has its focus on learning and project development, while the other focuses on the final exam and project presentation.

Besides making the students reflect on their professional identity, network and personal goals, the course provides technical skills for creating

online portfolios and websites.

Developing portfolios becomes a driving force for learning, balancing the fine line between developing artistic integrity, building a professional identity and evoking business awareness.



Learning goals

To nurture innovative musicians and composers with a high sense of self-efficacy, capable of managing business awareness on one side and developing artistic integrity on the other.

The further development of *The portfolio method* was co-financed by The Danish Foundation for Entrepreneurship and the Royal Academy of Music Aarhus/Aalborg.

Peter Poulsen

Musiconomy

Info

Institution:	Artlab
Contact:	Gerda Hempel
E-mail:	gerda@dmf.dk
Web:	www.musiconomy.dk

Musiconomy is a project facilitated by Artlab – The Danish Musicians Union’s department of education. The project works with innovation by motivating interdisciplinary and cross-media meetings in the creative industries.

Musiconomy offers workshops in business skills, mentorship programmes, lectures and professional networks events.

The purpose of Musiconomy is to create a frame and offer services for musicians and composers

running a private business, where music is the central product or service. The project seeks to carry out an empowerment strategy that aims to create progress in the artists’ own businesses.

Musiconomy is developed by Artlab in collaboration and with support from The Danish Music Union, KODA and the Music Zone.



Photo: Maria Skjærbaek

Merethe Kruse

Ark:Idea – The Student Incubator

Info

Institution:	Aarhus School of Architecture
Contact:	Merethe Kruse
E-mail:	Merethe.Kruse@aarch.dk
Web:	www.aarch.dk

Ark:Idea was a student incubator at Aarhus School of Architecture.

The students participated in the incubator and were encouraged to carry out their projects by collaborating with customers, companies and external network.

The incubator provided counselling and knowledge to help the students extract the lessons learned and support them in realising their projects.

Apart from getting actual experience in exchanging their services with the outside world, the learning outcomes were focused on self-efficacy and the building of professional as well as personal courage.

Learning goals

To increase an entrepreneurial mindset and support the students professional confidence by practising the ability to transform artistic skills into value for external stakeholders.

Ark:Idea was financed by The Danish Foundation for Entrepreneurship.

Video: Aarhus School of Architecture



Click to watch an interview with students



Photo: Arkides

Sigrún Birgisdóttir

Designers and Farmers

Info

Institution:	Iceland Academy of the Arts
Contact:	Sigrún Birgisdóttir
E-mail:	sigrun@lhi.is
Web:	www.designersandfarmers.com

Designers and Farmers was an innovation project by The Iceland Academy of the Arts. Thirty students from Product Design and eleven farmers are given a platform to work together with the aim of developing unique food products.

The project was a three-year research project, which resulted in numerous new products entering the market, such as the Skeyr Confectionary and the Rabarbía Rhubarb Caramel.

Many of the participating product designers and farmers have continued on this professional path since the project ended.

Learning goals

The ideas for the product developments originated in an annual course taught at Iceland Academy of the Arts. The aim of the course was to deliver a fully developed product in collaboration with culinary experts and scientists, which would be ready for production at the end of the course.

Video: Glamour The Concept Boutique



[Click to watch a case video](#)



Photo: Maria Skjoldbak

Anders Holst

Industrial Identity Turn Around

Info

Institution:	D.D.C. for Performing Arts
Contact:	Anders Holst
E-mail:	anders@otcenter.dk
Web:	www.otskole.dk

Industrial Identity Turn Around was a learning lab for the Danish steel company, Frese Metal and Steel Foundry. The project was facilitated by the Danish Development Centre for Performing Arts and the Danish ad agency Andersson og Jantzen.

Concepts developed to enable staging and directing performance were used in an industrial business context. The aim was to develop the communication of the company in a new and more complex direction through an experience and relation based market approach.

The result was a series of changes in the company that led to new ways of communicating, new concepts, analytical tools, identity change and new market behaviour.



Learning goals

The collaboration was established to investigate the merging of mindsets from different professional cultures. The goal was to create initiatives targeted towards Frese Metal's market by integrating industrial, mercantile and artistic perspectives and developing an overall mutual understanding.

The project was financed by all parties and by Centre for Cultural and Experience Economy.

Kenneth Balfelt (DK)

Keynote

Art as Social Glue



Photo: Maria Skjelbaek

Video: Contemporary Copenhagen



[Click to watch keynote](#)

About

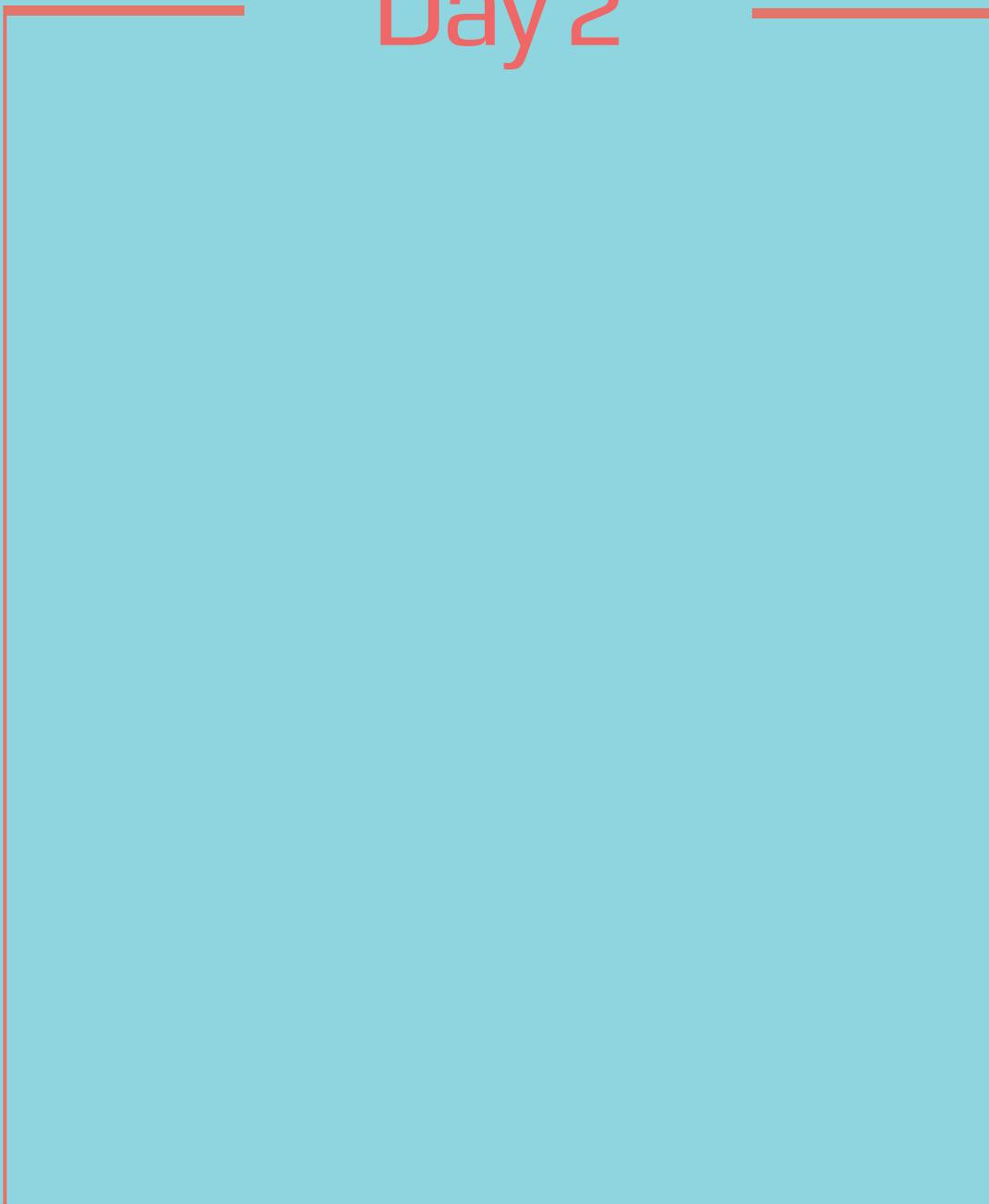
Kenneth Balfelt is a visual artist who works in the field of what he describes as 'Socio-Political Context Related Functional Art', or rather 'social glue'. He is concerned with how art can produce value and knowledge in society as well as reveal alternative structures deviating from those of capitalism.

He is behind works such as the refurbishment of the Men's Home in Copenhagen - a shelter for homeless men - and the interior decoration of Dugnad - a drop-in-centre for drug users.

Keynote

Kenneth Balfelt was asked to present his professional practice focusing on how he has managed to establish a professional career around his artistic vision by participating, as an artist, in projects that aim to solve societal issues. Given the nature of his work, exploring social and political structures that strive to create parallels to, and escape from a capitalist and commercial logic, Balfelt insists on not selling his art pieces to private customers. How can a non-commercial artist like Kenneth Balfelt build a financially sustainable career?

Day 2



Theme of the day

Learning
&
didactics

Gerald Lidstone (UK)

Keynote

Building entrepreneurial arts education



Photo: Maria Skjerbaek

Video: Contemporary Copenhagen



Click to watch keynote

“

Lots of students have great ideas. They just don't know who is going to pay for them.

”

About

Gerald Lidstone is Director of Institute for Creative and Cultural Entrepreneurship, founder of the postgraduate MA Arts Administration and Cultural Policy and MA in Creative and Cultural Entrepreneurship programs at Goldsmiths, University of London.

Gerald Lidstone was asked to present a keynote on why he, as the founder of the entrepreneurial program at Goldsmiths, finds it useful to integrate entrepreneurship as a significant part of an arts educational institute. He was also asked to address how he suggested this integration can be done.

“Everything we do is not about money. It is about value.”

Serge von Arx (CH/NO)

Keynote

Art in society



Photo: Mari Skjerbæk

Video: Contemporary Copenhagen



Click to watch keynote

“ *I am somehow convinced that the great brain of an artist, or a scientist, and I believe also of an economist, they are pretty much the same, if it comes down to the creative moment.* ”

About

Serge von Arx is Professor and Artistic Director of Scenography at the Norwegian Theatre Academy of the Østfold University College. He also has an independent practice as scenographer and architect. Since 1998 he has collaborated with Robert Wilson on various international installations and design projects. Moreover von Arx is a mentor and architectural consultant at the Watermill Centre in Long Island, New York.

Keynote

In his keynote for EntreNord, Serge von Arx asks: How can arts education be anchored in the world outside the classroom?

Von Arx shares his experience of creating learning situations that can expand the professional engagement of art students, encouraging them to work in and with the surrounding society and across different disciplines.

Workshop Sessions



On the second day of the conference the theme was:

Learning and didactics

After the two keynotes in the morning, the conference guests were invited to join one or more of three workshops, which all had a different angle on the theme of the day.

Rikke Lund Heinsen hosted a workshop on using evaluation methods as learning space; Erling Björgvinsson set the scene for a discussion on learning through hands-on reflection and mediation across disciplines; and Maiken Ingvordsen and Pernille Skov presented their model for Business Behind the Talent.

The workshops were part of the facilitation of dialogue and sharing of knowledge between the educationalists working within the Nordic arts sector.

Rikke Lund Heinsen

To create learning space through new evaluation methods

Summery

The aim of the workshop was to share and challenge our ideas of how to assess and work with evaluation as a part of entrepreneurship, when combining evaluation and learning spaces. The workshop was based on practical experiences from Rikke Lund Heinsen's work with integrating entrepreneurial tools, creating learning spaces and new evaluation methods in The Danish National School of Performing Arts.

Development consultant and educationalist Rikke Lund Heinsen hosted the workshop 'Creating learning spaces through new evaluation methods'. The workshop was based on the experience of running a project at The National School of Performing Arts, where Rikke facilitated a new culture of evaluation for students and teachers at the department of set design.

In the workshop Rikke described how previous evaluation methods in The National School of Performing Arts were characterized by lack of creativity, a schematic approach to evaluation as

a teacher. This evaluation method often resulted in the students taking up a defensive position, rejecting any form of learning or dialogue. In the development of the new approach the starting point was entrepreneurship as a way of thinking, speaking and acting, and thus a preoccupation with developing the students' entrepreneurial mindset.

To interrupt the existing routines, the set design department chose to describe the new evaluation method as 'conversation about artistic development' rather than 'evaluation'.



Photo: Maria Skjerbak

In comparison to former evaluations students took on a greater degree of responsibility for the actual process; among other things they took charge of arranging the physical space as well as inviting teachers to the conversations. Using this approach made the students feel more committed to the evaluations, which led to greater creativity and shaped a space for dialogue and learning.

In the workshop at EntreNord the participants were invited to take part in an exercise where groups of three were asked to assign different roles to each other: one should listen and ask

clarifying questions, one should observe and make notes, and one shared a professional event, one in which he or she had experienced the presence of the entrepreneurial mindset. The focus of the exercise was to share knowledge, sharpen listening skills and relate ones own work to the concept of entrepreneurship or an entrepreneurial mindset.

Presentation



Click to read Rikke's presentation

About Rikke Lund Heinsen

Rikke Lund Heinsen holds an MA in French and Theatre Research from University of Copenhagen and a Diploma in Leadership from The Danish Development Centre for Performing Arts. Rikke Lund Heinsen is a development consultant and educator, who works to create new learning designs and learning environments within the scope of management, dialogical communication, langue, critical reflection, evaluation and entrepreneurship.



Erling Björgvinsson

*Learning through critical, hands-on reflection
and mediation across practices*

Summery

Based on Erling Björgvinsson's teaching experience from Medea Living Labs, the workshop focused on teaching methods in the design field that used real life cases. During the workshop Erling facilitated a discussion about involving multiple stakeholders and real-life cases in teaching, where the participants contributed with benefits and dilemmas from their own practice.

During the past years, several teachers were involved in developing the so-called Living Labs for innovation, and today there are more than two hundred incubators in European Living Lab initiatives. Most of these laboratories are established as a part of, but outside the educational institutions. They are often user-driven and collaborate with research institutions, companies and public and civil sectors in order to jointly develop new services and products.

Because Medea's research is based on the Scandinavian tradition of participatory design, the approach to the living labs is often driven by a wish to engage marginalized communities and address controversial issues. The workshop was based on a laboratory that focused on cultural production. Via the lab, students asked questions relating to DIY film distribution, new forms of expression in publishing of music and literature, NGO journalism and sustainable urban development.



Working on real-life case-studies, the students gained insight into how to perform collaborative designs, embracing a range of viewpoints and thereby understanding how design connects to broader social entanglements. The students were motivated by the fact that the departure point was a complex one, and by the fact that the project's results are often published.

About Erling Björgvinsson (SE)

Erling Björgvinsson is a researcher at Medea – The Collaborative Media Initiative – and Associate Professor in Interaction Design at The School of Arts and Communication, Malmö University. At Medea, Erling Björgvinsson manages research labs on collaborative cultural production through design-lead and art-lead research, where academics, professionals and citizens co-produce.

<http://medea.mah.se/>



Photo: Maria Skjærbaek

Presentation

The interaction design master's program at The School of Art and Communication, Malmö University, is mainly carried out through studio-based teaching. To a large degree, the studio-based teaching builds on real life case-studies, which often also are related to the teacher's own research. Besides organizing the real life case-studies for the students, the teacher must also ask her or himself a series of questions in order to qualify the learning outcome when teaching through real life cases-studies.

In the workshop, the following questions were discussed:

- Which issues and practices should the students address? How should the university approach issue-based teaching when engaging students in real life case-studies? How much political engagement can we 'impose' on the students?
- What insights and learning outcomes emerge in this learning experience? How much do we know about this? Do course evaluations tell us enough?
- How is the teacher to handle the balance between the right to 'fail' as you learn and experiment? How is a good creative learning space realized; a space where students are given the right to define their own learning while maintaining accountability toward the case-owner? Is learning and knowledge compromised as case-studies become more focused?
- Which methods can be developed for the students to document the ongoing design process? As design activities become more hectic, the documentation and the more 'distanced' reflections tend to become minimal.
- How is the double role of the teacher, that of teacher and researcher, to be handled? What problems does it cause, if any?
- Which methods can be developed for helping the students 'map' complex design issues?
- How can the students become more involved in setting up complex collaborative design case-studies?

Maiken Ingvordsen & Pernille Skov

Business Behind Talent
– *Business models for artistic businesses*

Summery

Business Behind Talent is about facilitating start-ups for artistic enterprises. Maiken and Pernille discussed how you can create the right business model for a project, a company or your own professional career. This included how you can plan, realise, launch and take your artistic enterprise to the market. Business Behind the Talent is also the name of a course taught at CAKI.

Maiken Ingvordsen and Pernille Skov presented the conference participants for the CAKI Initiative *Business Behind Talent* – an entrepreneurship course across arts education in Copenhagen. Both Maiken and Pernille teach on the course, which encourages students to initiate and realise projects and build up a professional practice as self-employed.

The course covers business development, project management, marketing, sales, organizational understanding, negotiations and contracts, intellectual property rights and bookkeeping. Each

subject has a different teacher who engages students in thinking entrepreneurially by sharing his or her own specific skills.

The workshop presented five models that educationalists can employ when advising the students on entrepreneurship and business start-up.

Preview of models on page 62-63.



About Pernille Skov

Pernille Skov is director of CAKI Centre for Applied Artistic Innovation. Her work at CAKI focuses on increasing interdisciplinarity, innovation and entrepreneurship in the higher arts educations in Denmark. Pernille is herself not only an intrapreneur at CAKI but also an entrepreneur, running Art+Innovation Hub (as co-founder and partner) as well as the cultural agency Contemporary Copenhagen.



About Maiken Ingvordsen

Maiken Ingvordsen has a multi-faceted professional career. She was educated as a pianist and composer from the Rhythmic Music Conservatory in Copenhagen, and still works with both music and composition. Parallel to her work as a performing artist, she has founded the company So What Copenhagen that offers courses, coaching and PR and marketing services for artists, creative companies and the advertising industry. She is also a film producer, web designer, graphic designer, author, advisor, speaker and workshop facilitator.

5 Models

Presented at the workshop

Model 1

Business Behind Talent

Reflection - Who are you?

Construction - What do you need?

Action - How do you do it?

Model 2

Patchwork financing model

Media partners, crowdfunding, fundraising, 'co-branding, product development etc.

Model 3

Digital DIY identity

Promotion, sales, express yourself, communities and advertising.

Model 4

The nature of business

Artistic Intention vs. Commercial Intention

Project makers, entrepreneurs, established or growth?

Model 5

Strategy & focus

The 5 years business plan

Creative process, administration, releases, visibility & networking, sales and distribution

Business Behind Talent

Who are you?

Reflection

The Private

The Personal

The Professional

What do you need?

Construction

Your Skills

Your Frame

Your Partners

How do you do it?

Professionalization

Strategy

Finance

Visibility





Panel discussion

The artistic auteur & the collaborative entrepreneur

At the end of the conference, five professionals from educational institutions were invited to engage in a panel discussion on the relationship between what we called the artistic auteur & the collaborative entrepreneur. The two stereotypes – the lone artist and the engaging entrepreneur – were chosen because they represent a dilemma not only in the practice of many professional artists but also for the educationalists training the students to become professionals.

The panel

Inger Eilersen

Head of the directing program and chairman for Artistic Research at the Danish National School of Performing Arts. Inger Eilersen graduated as director from The National School of Theatre in 1989. She has worked as director on various productions and has been in charge of the directing program at the Danish National School of Performing Arts since 2001.

Christel Nisbeth Madsen

Student at The Royal Danish Academy of Fine Art - School of Architecture. Christel is also co-founder of Within Walls, a company she developed together with a fellow student to make architecture accessible to a larger audience. Their business idea is based on communicating architectural knowledge and visions through video and exhibitions that communicate to the audience using storytelling and aesthetic inputs.

Video: Contemporary Copenhagen



Click to watch the panel debate

Merete Ahnfeldt-Mollerup

Architect, Ph.D. and Associate Professor at the Institute of Design and Communication at the Royal Danish Academy of Fine Arts, School of Architecture. Merete Ahnfeldt-Mollerup's field of research is design theory and design history, with a focus on the relationship between artistic methods and design.

Christina Ciborowski

Anarchistic entrepreneur and cultural producer in Copenhagen's music and fashion industry. Former co-founder of Punk Royal, currently a student in Economics at the University of Copenhagen and a guardian councillor and bookkeeper for many artists.

Gerald Lidstone

Director of Institute for Creative and Cultural Entrepreneurship, founder of the postgraduate MA Arts Administration and Cultural Policy and MA in Creative and Cultural Entrepreneurship programmes at Goldsmiths, University of London. Gerald Lidstone originally trained as a theatre designer and has subsequently worked in international cultural management for thirty years.

Conference / Moderator

Pernille Berg (DK)

Conference Moderator

Moderator Pernille Berg's roundup on day 1

Video: Contemporary Copenhagen



Click to watch the roundup

Pernille Berg (DK)

Conference Moderator

Moderator Pernille Berg's closing speech on day 2



EntreNord 2012 Becoming professional

When we teach entrepreneurship to students in arts education there are some basic skills which needs to be taught as part of building up a professional practice. These skills are not necessarily an integrated part of the curricula, where the focus often is on a relatively narrow definition of how to develop your artistic skills or creative potential.

Unfolding creative talent and training artistic skills are no doubt the foundation of every professional practice in the arts, and these foundations should be set very solid when teaching the artists of tomorrow. And everything we add to this education should be something that supplements the talent and skills in such a way that it helps them unfold. Embedding teaching on entrepreneurship within arts education can enable this, for, as we have demonstrated in these two days, it helps artists develop and unfold their creative skills and artistic talents.

There are some basic supplementary skills, which can be taught from a toolbox and developed by way of project-based learning. These include how to manage your money and keep the books; how to set your price and negotiate with whomever has to pay for your expertise, service or product; how to organise and manage a project; to understand the difference between an idea and a business idea; how to protect your intellectual property rights, and how to make your project, product or service visible to others and in particular to customers. Within the EntreNord conference we have identified these skills as 'business behind the talent', also addressing them in a workshop session of this name.

Then there are other skills, which cannot be separated from the basic education as clearly as 'supplementary skills'. These are skills intricately entangled in the artistic practice and creative talent of individuals, and as such they must be addressed in parallel to formal art education.

When we organised the EntreNord Conference in November 2012, we planned the two days with two different themes, one for each day of the conference: *Interdisciplinarity & Partnerships* and *Learning & Didactics*. By way of these themes we wanted to engage with the role of entrepreneurial skills, drawing out how teaching these skills must be an integral part of arts education. If we wish to encompass the full perspective of education for our students we need to embed ideas of entrepreneurship and professionalism from the outset.

During the conference, these skills were addressed in the keynotes, case presentations, workshop sessions and in the on-going formal, as well as informal dialogues of the educationalists and students, who participated in the conference. The names and themes of the different skills that arts education should embrace blossomed around us, and some of the key words and themes from EntreNord 2012 were collected by Pernille Berg in her closing talk. Pernille highlighted the following:

Reflection and self insight – must be trained through dialogue (verbal, physical, visual or other) and addressed in evaluation and assessments.

Failure - Fail forward, and fail fast. If we do not learn to recognise the failure, we do not identify the success.

Role models - The educationalists are often the closest role models to students: remember that identification and not distance is what gives the greatest encouragement and inspiration.

Social environments - Very few of us are hermits, and most of us perform very well, when we engage with others in collaborations. That is, if we know how to engage. We as teachers must take it upon ourselves to create the right social environment, psychologically and also in a distinct physical space, whenever possible.

Achievements – It takes courage both to give recognition and to receive it. As an educationalist, crossing that line into the private, or at least personal, when you compliment a student for the achievements, can be very challenging. Never the less it is necessary to inspire the creative as well as the entrepreneurial spark in the student. Success and well-accomplished projects must noticeably credit the students!

It is important to remember that the above does not only relate to the students. It is equally important for the teachers both to engage with these skills themselves and to practice how to pass on this specific knowledge to the students.

New demands and requirements often present a threat, and a threat is often transformed into fear. As Pernille Berg said in her closing remarks: Fear brings out two things in people - fight or flight. This goes for the students we teach, but it also applies to the teachers. This is one of the reasons why EntreNord is an important initiative – because entrepreneurship in arts education is both a relatively new thing as well as a mission sent from a political position. As such, it can

create fear in tight situations among teachers in the arts education.

This is when we should remember that most of this is not new to us – many have been teaching entrepreneurship and self-efficacy for a long time, and most teachers, because they are themselves both practicing artists as well as educationalists, know how to practice these skills, which are so intricately a part of a professional life in the arts. But often we have not developed a language to pass on this specific knowledge to students.

The EntreNord conference in 2012 started to address these issues and to build an inter-Nordic network between educationalists from the arts. In 2013, we have continued the activities with another five workshops in the Nordic countries; a publication on IPR (Intellectual Property Rights) for artists and creatives in the Nordic countries, and the launch of the digital platform EntreNord as part of Kreanord's web portal. The platform contains courses, examples and case-studies from the Nordic countries in the field of entrepreneurship in arts education. The platform as well as the IPR publication will be released in week 47 – the global entrepreneurship week. And in 2014, we will meet again for the second EntreNord conference.

Until then!

Pernille Skov, CAKI

KreaNord's work and achievements promote the cultural and creative industries in the North.

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