



**THE ARTS
EDUCATIONS AND
CULTURAL LIFE OF
THE FUTURE**

**KUNSTUDDANNELSERNE &
FREMTIDENS KULTURLIV**

A DIGITAL PUBLICATION FROM
THE ARTS EDUCATIONS' CONFERENCE
29.10.2022





WELCOME

by Pernille Skov & Niels Rosing-Schow

It was with great pleasure that we on October 29th, 2022 could present the first conference jointly hosted by the seven higher arts educations in the Ministry of Culture. The theme of the conference was based on the task of art schools as cultural institutions, giving the conference the title

THE ARTS EDUCATIONS AND CULTURAL LIFE OF THE FUTURE

We are witnessing an ever-accelerating development of all aspects of society and social life. This also applies to cultural and artistic life. Like everyone else, we must face the unknown reality of tomorrow today, because as educational and arts institutions, it is our obligation to give tomorrow's artists the best possible capacity to act in these circumstances.

The intention of the conference is to examine the contribution, roles, and importance of the arts educations in relation to current and future cultural and social currents in society. The conference is organized in collaboration between teachers, graduates, and students from the seven art schools, and we have had the pleasure of working with a committed program committee, together with whom we have selected the conference's five main trajectories.

Det var med stor glæde, at vi den 29. oktober 2022 bød velkommen til den første fælles konference med værtskab af de syv videregående kunstneriske uddannelser i Kulturministeriet. Temaet for konference tog afsæt i kunstskolernes opgave som kulturinstitutioner, og konferencen havde fået titlen

KUNSTUDDANNELSERNE OG FREMTIDENS KULTURLIV

Vi er vidne til en stadig accelererende udvikling af alle aspekter af samfundet og det sociale liv. Det gælder i høj grad også for kultur- og kunstlivet. Som alle andre er vi nødt til at se morgendagens ukendte virkelighed i øjnene i dag, for som uddannelses- og kunstinstitutioner er det vores opgave at give morgendagens kunstnere den bedst mulige kapacitet til at agere under disse omstændigheder.

Intentionen med konferencen er at undersøge de kunstneriske uddannelsesinstitutioners bidrag, roller og betydning i relation til aktuelle og fremtidige kulturelle og samfundsmæssige strømninger. Konferencen er tilrettelagt i et samarbejde mellem undervisere, dimittender og studerende på de syv kunstuddannelser, og vi har haft fornøjelsen af at arbejde sammen med en engageret programkomité, sammen med hvem vi har udvalgt konferencens fem hovedspor.

The five breakout sessions have been given the headings POSITIONS – SUSTAIN – ENGAGE – IMPACT – RESEARCH. What is hidden behind those words are big, comprehensive questions and problems, which concern arts education as well as all other cultural institutions. Therefore, the conference was open to everyone, and it was a pleasure to see the art and cultural life widely represented among the conference participants.

During the day, in the five tracks, work was done on formulating and sharing visions and thoughts for the future of art education and the influence of art schools on cultural life and society in the coming years. Some of the insights, predictions and concepts that emerged at the conference can be found in this publication and in the podcast that was made as a follow-up to the conference. We have also made a short video documentary, which, along with a number of interviews, captures some of the atmosphere from the day.

The conference language was English, but some activities were in Danish. Therefore there is content in both Danish and English in the podcast, the video, and this publication.

Thank you to everyone who attended the conference, thank you to everyone who helped make the conference a reality and thank you to you who are here, now and in the future.

Pernille Skov og Niels Rosing-Schow
December 2022

De fem spor har fået overskrifterne POSITIONS – SUSTAIN – ENGAGE – IMPACT – RESEARCH. Hvad der gemmer sig bag de ord, er store, omfattende spørgsmål og problematikker, som vedrører kunstuddannelserne såvel som alle andre kulturinstitutioner. Derfor var konferencen også åben for alle, og det var en fornøjelse at se, at kunst og kulturlivet var bredt repræsenteret blandt konferencedeltagerne.

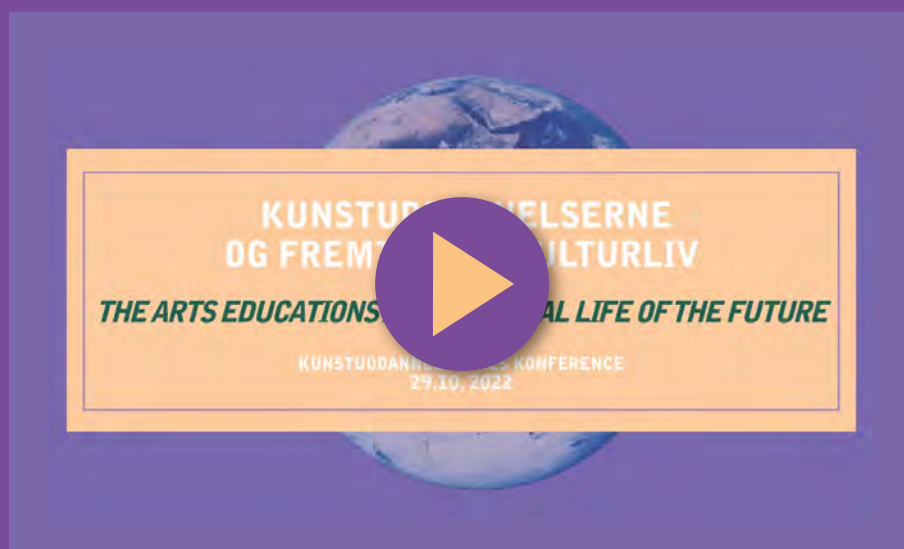
I løbet af dagen blev der i de fem spor arbejdet med at formulere og dele visioner og tanker for fremtidens kunstundervisning og kunstskolernes indflydelse på kulturliv og samfund i de kommende år.

En del af de indsigter, forudsigelser og koncepter, der voksede frem på konferencen, findes i denne udgivelse og i den podcast, der er lavet i forlængelse af konferencen. Der er også lavet en kort videodokumentar, hvor man gennem en række interviews får del i indhold og stemning fra dagen.

Konferencesproget var engelsk, men enkelte aktiviteter var på dansk. Du vil derfor finde indhold på både dansk og engelsk i podcasten, videoen og denne udgivelse.

Tak til alle der var med til konferencen, tak til alle, der var med til at realisere konferencen og tak til dig, der er med her, nu og i fremtiden.

Pernille Skov og Niels Rosing-Schow
December 2022



Watch the video recap from the conference

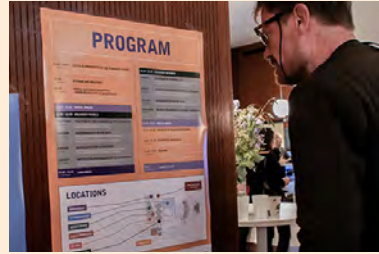
Filmed and edited by
Niklas Ottander / Spektrals

CONFERENCE PODCAST

▶ Learn more about background of the conference - [Interview Pernille Skov & Niels Rosing-Schow \(in Danish\)](#)

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PROGRAM

9.30 - 10.00

○ Studie Foyeren

COFFEE & CROISSANTS IN THE STUDENTS` FOYER

Hang your coat, grab a cup of coffee or tea, and have a chat with a colleague, a student or an old friend – or make a new acquaintance, while we wait for the conference to begin.

10.00

● Studiescenen

OPENING AND WELCOME

10.15

● Studiescenen

WORLD-CENTERED EDUCATION – FROM CREATIVITY TO SENSITIVITY

Keynote by Gert Biesta (NL), Professor of Public Education in the Centre for Public Education and Pedagogy, Maynooth University, Ireland, and Professor of Educational Theory and Pedagogy at the University of Edinburgh, UK.

11.30 - 11.45 SOCIAL BREAK

11.45 - 12.45 BREAKOUT PANELS

POSITIONS

● Orgelsalen

POSITIONS OF THE EDUCATOR IN ARTS EDUCATION

A reflection salon about world-centered education.
Hosted by Christina Holm Dahl & Line Fredens.

SUSTAIN

● Studiescenen

SUSTAINABILITY IN THE ARTS

A panel conversation hosted by Jacob Teglggaard from Bæredygtig Scenekunst NU.
Panel: Juliana Hodkinson, Sarah Hellebek & Kenneth Balfelt.

ENGAGE

● Ny sal

REPRESENTATION & DIVERSITY

A panel conversation hosted by Anne Gry Haugland & Henrik Marstal.
Panel: Lina Hashim, Malene Flindt Pedersen & Sargun Oshana.

IMPACT

● Havesalen

ARTISTIC ENTREPRENEURSHIP & CITIZENSHIP

A panel conversation hosted by Camilla Overgaard & Peter Bruun.
Panel: Inger Eilersen, Kim Boeskov & Christina Rosendahl.

12.45 - 13.30

● The Canteen

LUNCH BREAK

PROGRAM

13.30 - 14.45 BREAKOUT SESSIONS

ENGAGE

● Ny sal

WORKSHOP BY ANOTHER LIFE

Join the conversation about representation, racialisation, inclusion & socio-economic diversity in the art schools. Hosted by Another Life.

IMPACT

● Havesalen

ARTISTIC ENTREPRENEURSHIP & CITIZENSHIP

A workshop on connections between artistic practice and society. Hosted by Camilla Overgaard Rasmussen & Peter Bruun.

SUSTAIN

● Studiescenen

SUSTAINABILITY IN THE ARTS

A workshop hosted by Jacob Teglgard from Bæredygtig Scenekunst NU.

RESEARCH

● Orgelsalen

ARTISTIC RESEARCH AS CULTURAL KNOWLEDGE

Workshop with Lucia D'Ericco and Adam Bencard, facilitated by Kristoffer Gansing from International Center for Knowledge in the Arts. Moderated by Thomas Howalt.

14.45 - 15.15 SOCIAL BREAK

15.15 - 16.00 ROUND UP IN BREAKOUT SESSIONS

Recap from panels and workshops: What came up? What do we want to explore further, together? What is the next step?

16.00 - 16.30 INSIGHTS & FORESIGHTS

● Studiescenen

Presentations from the workshop sessions: ENGAGE, SUSTAIN, IMPACT, POSITIONS & RESEARCH.

16.30 - 17.30 COURAGE

● Studiescenen

A panel conversation about the role of the arts educations as cultural institutions in cultural life of the future.

Panel: Katrine K. Pedersen, Lene Andersen, Marcela Lucatelli & Steen Lindgaard. Moderated by Pernille Berg

17.30

● Studie Foyeren

DRINKS & SOCIAL



WELCOME

by Uffe Savery, rector at The Royal Danish Academy of Music

A very warm welcome to this conference. A welcome to the students and the teachers, the speakers, and all the artists gathered here today.

Today is a historic day. It is the first time that all seven arts educations under the Ministry of Culture are gathered, talking about the future of the culture life. It is a historic and vital moment and it shows the great collaboration we have today between the seven institutions.

The conversation about the future of cultural life is a critical discussion. And for the future of the culture life, it is like the saying about the chicken and the egg: In one hand, we have the perspective from the institutions, where we have a cultural life, cultural habits among the public, and we must educate to meet these needs. On the other hand, we must also take part in creating and envisioning cultural life and make a difference for the future. We must meet the requirements, but we must also ourselves be part of creating the needs in cultural life.

Everyone in this room is part of creating the future culture life, and this demands some essential skills. Skills such as imagination - to be able to imagine something which does not exist. Creativity to develop these ideas. The students need to build up self-confidence, they need to be curious about things, be open-minded, searching for the answers to things they do not yet know what are or can be. And they must have the courage to take the lead. All these things are crucial.

We must not forget that we are all taking part in creating the future culture life. It is not someone else doing it – it is us. And this is what we will be talking about and discussing today, from many different and exciting perspectives.

Thank you very much for taking part in the day.



WELCOME

by Claus Skjold Larsen, rector at Danish National Academy of Music
and Chair of KUR*

A very warm welcome to you all and thank you for joining us here on this Autumn Saturday in the wonderful surroundings of the Royal Danish Academy of Music.

My name is Claus Skjold Larsen. I am the principal of Syddansk Musikkonservatorium – Danish National Academy of Music, and I have over the last four years been chairing the collaboration between the seven Danish National Arts Schools on being, staying and becoming relevant cultural institutions.

The Danish National School of Performing Arts, The Royal Danish Academy of Fine Arts, The National Film School of Denmark and the four Danish Music Academies, who stand united behind this conference, are not only educational institutions and producers of artistic practice and research. We are also cultural institutions. We are increasingly becoming public show rooms of our art forms, melting pots for art and society, and we have a strong obligation as communicators of our work and art forms to a wider audience.

Today we are investigating our roles as cultural and educational institutions of the future. A work of art is a source of energy. Moreover, when the art works, it conveys energy and information between humans. It has the capability of connecting us and of transforming the way we interact and live. That is exactly what humanity needs in times when we are facing the overwhelming challenges created by ourselves: Environmental changes, inequality, social injustice, rapidly increasing tensions between world powers – the list is long.

** KUR is short for the collaborative organization of the principals from the seven art schools in the Ministry of Culture.*

The artists of today and tomorrow must be more and more aware of the ethical imperative of being an artist. Being an artist is also being an artistic citizen: A resource for the common good.

The world need art and artists. We need artists in the processes of developing our lives and our societies. We need a lot of change, so we need a lot of art! We need artists to open our minds, to connect us, to challenge our thoughts and to envision new ways of human action and interaction. We need to change our habits and living patterns, if we want to create a sustainable world. Therefore we need the arts to interact in our everyday lives. We need a lot of transformational artistic power, so we also need all to have the possibility and encouragement to release their own artistic potential. A lot of wonderful work has to be done.

Today we are looking into a very demanding but also inspiring future for the arts. The need for the sustainability of the arts, artistic practice and knowledge, artistic entrepreneurship, representation, inclusion, diversity and co-creative processes calls for new pedagogics in the arts. And all of this has to be carried by artists with high levels of skills and artistic mastery. To be able to achieve all of this, we need strong collaborations between our educational institutions in the arts. Today will be the first day of our common artistic and educational future.

Thanks to all the presenters, moderators and panelists for contributing to our enlightenment.

Thanks to all students, alumni and staff from all the art schools, who have been working hard to make this conference possible. Congratulations on the very relevant and wide ranging yet focused program. Let this conference be a first class example of what we represent and can achieve together as higher educational institutions in the arts.

And last but not least: Thanks to all of you joining the conference with interest and enthusiasm.

Welcome to our conference!



CONFERENCE PODCAST

▶ Listen to the opening by [Uffe Savery](#), [Claus Skjold Larsen](#), [Niels Rosing-Schow](#) and [Pernille Skov](#)

STUDENTS' ART PROGRAM

Studie Foyeren

9.30 - 10.00 ***Spider webs***

Work by composer Cornelia Karlsson, student at The Royal Danish Academy of Music
Performers: Cornelia Karlsson is assisted by Emil Johansson and Anton Lindström

9.30 - 18.00 ***Mind Diver***

Explore an ocean of memories and solve the mystery of a broken heart in the romantic adventure game *Mind Diver*

Team:

Victor Breum, Animation Director, Filmskolen
Mai Katsume, Conceptual Art Director, Scenograf Scenekunstkolen
Cisser Mæhl, Film composer, Syddansk Musikkonservatorium
Nathaniel Golding, Producer, Business Administration CBS
Emil Salling, Lead Sound Designer, Tonemester Filmskolen
- and more



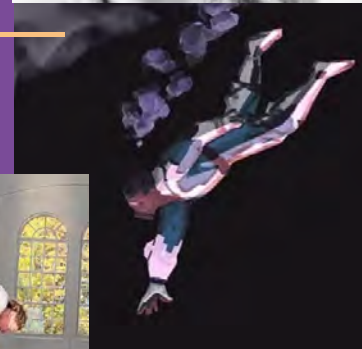
9.30 - 18.00 ***Tradition***

Work by electronic composer and sound artist Kristian Mølholm Larsen, student at The National Danish Academy of Music



11.30 - 11.45 ***No Title***

The team SOSU with students from the Danish National School of Performing Arts performs *No Title*



13.00 - 13.30 ***Inkjoy and The Foggy Mountain***

A wild and adventurous puppet show full of colourful creatures - all open for the audience to be puppeteers and dive into a magical story

By Cintia Gómez, student at Rhythmic Music Conservatory, and Mathias Tornvig Christensen



13.00 - 13.30 ***Gemini Duo***

The sisters Wanchen Zhao and Wanxu Zhao from the ensemble soloist class at The Royal Danish Academy of Music performs music by Christos Farnakis and Igor Stravinsky



17.30 - 17.45 ***Patryk Szczechowski***

will perform the contemporary percussion classic, *I Ching (4th movement)* by Danish composer Per Nørgård, who celebrates his 90th years birthday this year. Szczechowski is studying percussion at The Royal Danish Academy of Music.



WORLD-CENTERED EDUCATION – FROM CREATIVITY TO SENSITIVITY

Keynote by Gert Biesta



If you are interested in challenging the regime of learning goals, and one-size-fits-all education, there is a chance that you have come across Gert Biesta's writings.

Biesta makes the argument of an existential orientation to education. His research focuses on the theory of education and the theory and philosophy of educational and social research. He highlightens the importance of teaching not understood as the transmission of knowledge and skills but as an act of (re)directing the attention to the world, so that the students may encounter what the world is asking from them:

"The idea I am persuing is that the question as to how we exist as beings in and with the world, natural and social, is the central educational question. At the heart of education, we therefore find an existential concern, and it is this concern that gives direction to and provides an important justification for the work we do (with the students)."

In his recent book *World-Centered Education: A View for the Present* (2021), Biesta argues that education should be world-centered rather than individual or curriculum centered. This is not just because education should provide knowledge and skills to act effectively in the world, but is first and foremost because the world is the place where our existence as human beings take place.

Biesta also highlights the unique position of the school as the place where the new generation is given the time to meet the world and meet themselves in relation to the world. The extent to which society is still willing to make this time available, is an important indicator of its democratic quality.

"The idea I am persuing is that the question as to how we exist as beings in and with the world, natural and social, is the central educational question."



Gert Biesta is Professor of Public Education in the Centre for Public Education and Pedagogy, Maynooth University, Ireland, and Professor of Educational Theory and Pedagogy at the University of Edinburgh. UK.

PODCAST & PRESENTATION

- ▶ [Listen to Gert Biesta's keynote at the conference](#)
- ▶ [See Gert Biesta's slides for the presentation \(PDF\)](#)
- ▶ [Listen to an interview with Gert Biesta in the conference podcast](#)

BREAKOUT

SESSIONS



POSITIONS OF THE EDUCATOR IN ARTS EDUCATION

A reflection salon about world-centered education
hosted by Christina Holm Dahl & Line Fredens

Following Gert Biesta's keynote, Christina Holm Dahl from The Royal Danish Academy of Music and Line Fredens from Royal Academy of Music facilitated a reflective conversation, taking its outset in questions about the educator's position in an art school:

- How can educators facilitate learning spaces, where we support the potential of future artists and cultural creators?
- Are we aware of the extent of the role that art and artists play in society?
- Which collaborations are possible in artistic practice in future?

The questions were continued in individual reflections on what barriers we experience in an educational context that can stop the students' development towards being able to express themselves as subjects/artists. The reflections were then aired in a shared conversation. On the following page, you can see some of the insights from the reflection session.



NOTES FROM THE WORKSHOP

<p>What barriers do you experience in an educational context that can stop the students' development towards being able to express themselves as subjects/artists?</p>	<p>What will be important and relevant questions to ask under the various themes to develop these areas?</p>
<p>INSTITUTION – WORLD RELATION</p>	
<ul style="list-style-type: none"> • Institutions in the world • Differences in contextual awareness/horizons • The world as singular? 	<ul style="list-style-type: none"> • What methods do we teach the students to use to act in the world after "education"/ the meeting with the institution? • Where is the world? How can we find it? (Student/educator?/?) • How can institutions get one more constructive voice in the public debate? • Accessibility of institutions? How open are our institutions? • Valuation, how can we preserve or strengthen a positive valuation of art?
<p>STRUCTURES WITHIN INSTITUTIONS E.G. BASED ON UNDERLYING ASSUMPTIONS ABOUT KNOWLEDGE AND LEARNING</p>	
<ul style="list-style-type: none"> • Balance between theory and praxis • Focus on demands of curriculum and exams • Expectations from institutions • Is critical thinking the only right way? 	<ul style="list-style-type: none"> • What is thinking? • How can we keep being relevant for the students and connect knowledge, so we grow together?
<p>TEACHERS' NARRATIVES</p>	
<ul style="list-style-type: none"> • Responsibility as teacher • Raising children as beings or becomings 	<ul style="list-style-type: none"> • How can we work on the concept of "fear of freedom" in the perspective of teachers' narratives – in collaboration, and in the perspective of self-reflection? • What ethical dilemmas do you face as a teacher?
<p>FEAR FOR FREEDOM</p>	
<ul style="list-style-type: none"> • Aversion to critique • Motivation • Investigation • Risk taking • Lack of socio/emotional skills in children • Trying to be at home in the world • Constant inner corrector - inner democratic thought 	<ul style="list-style-type: none"> • What is language? • Which kind of freedom can we find within the institutions? • What are you afraid of?

REPRESENTATION & DIVERSITY

A panel conversation hosted by Anne Gry Haugland & Henrik Marstal

In a panel conversation to inspire and inform how the arts educations can engage with representation and diversity, the following questions were asked:

- Should the art schools lead the way in changing society's views on gender, ethnicity, social heritage, and inequality?
- Is there a need for new narratives in the arts, in the cultural sector – in society?

The panel is Lina Hashim, Malene Flindt Pedersen & Sargun Oshana.

6 points summary

1. Continuing education of the teachers with a view to R&D.
2. Ambassador schemes: recognition of the importance of role models and to spread knowledge about art education as a real educational opportunity.
3. "Dark-horse" schemes: the institution challenges its own ideas about the usual "prototype" of a student by allowing one or more study places each year to go to an atypical profile.
4. Quotas: Quotas throughout the organization (students, teachers, administration, management, board) so that it reflects the composition of society (the BBC model) – start by counting representation of e.g. women and other ethnic origins to gain knowledge of how the representation is at present and to have a background for goal-setting in the future.
5. Increase knowledge through research within minority groups and relationships.
6. Let the great diversity in the group of students be reflected in the curriculum, learning styles, goals of the education, etc.

Opsamling i 6 punkter

1. *Efteruddannelse af underviserne med henblik på R&D.*
2. *Ambassadør-ordninger: anerkendelse af vigtigheden af rollemodeller og for at sprede viden om kunstuddannelserne som en reel uddannelsesmulighed.*
3. *"Dark-horse"-ordninger: institutionen udfordrer sine egne forestillinger om den gængse "prototype" på en studerende ved lade en eller flere studiepladser hvert år gå til en atypisk profil.*
4. *Kvoter: Kvoter i hele organisationen (studerende, undervisere, administration, ledelse, bestyrelse) således at den afspejler samfundets sammensætning (BBC-modellen) – begynde med at tælle repræsentation af f.eks. kvinder og anden etnisk herkomst for at få viden om, hvordan repræsentationen er pt og for at have baggrund for målsætning fremover.*
5. *Øge generel viden gennem forskning inden for minoritetsgrupper og -forhold.*
6. *Lade den store forskellighed i gruppen af studerende afspejles i curriculum, læringsstile, mål med uddannelsen mm.*



Lina Hashim, artist
Graduated from the Royal Danish Academy of Fine Arts in 2020.



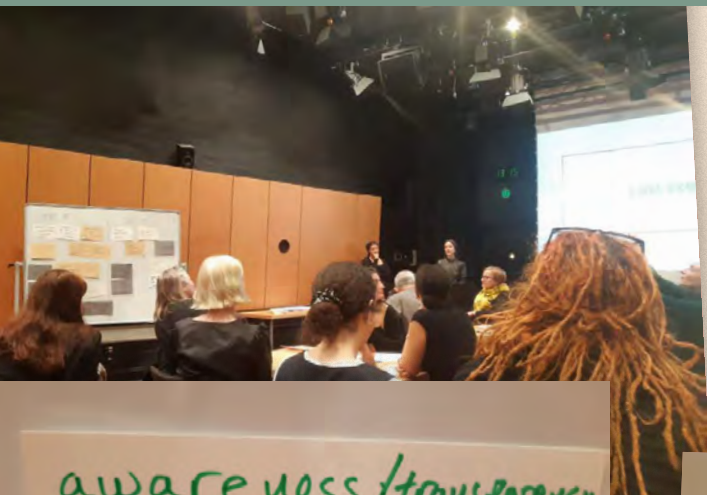
Sargun Oshana, Theater Director Blaagaarden
Graduated from the Danish National School of Performing Arts in 2016.



Malene Flindt Pedersen, Director, Chair at WIFT
- Women in Film & Television.

CONFERENCE PODCAST

- ▶ [Listen to the ENGAGE panel conversation](#)
- ▶ [Listen to an interview with Lina Hashim](#)
- ▶ [Listen to an interview with Rosa and Sofie from Another Life](#)



ANNUAL
FRESH START: CURIOSITY
NO
+
ON-GOING INTEREST
SUPPORT

LEARNING:
COURAGE OF LIFE
MIND, DIVERSITY
FORGIVENESS OF INTELLECTUAL
TRADITIONAL LEARNING
OF RELEVANCE.

awareness/transparency
- historicity
- situated-ness
- limitation
of curriculum

HOMOGENIC
GROUPS AND
CURRICULUM

- more work for students who
encounter challenges 2.
with professors.
An organ for such
And Teacher, for team too.
↳ both as the
challenged
↳ and the challenger.

Ø Bette fysiske
muligheder for
at ansatte
arbejder med funktioner

Less reproduction of
stereotypes.
Break the stereotypical
trajectory of the education
(the tradition)

TIME, MONEY, DESIRE TO
CHANGE
PATIENCE

LESS OF:
- EXCLUDING CURRICULA
- EXCLUDING EMPLOYERS

LESS FOCUS
ON ONE
TYPE OF QUALITY
(LIVED EXPERIENCE IS
IMPORTANT)

TRANSPARENCY SO
ALL LEVELS OF
ORG. HAVE INSIGHTS
^
BETTER

A constant conversation
on the / our own
bias & blind spots
in the institution.
- develop
- present
- discuss
- this is important

WORKSHOP HOSTED BY ANOTHER LIFE

A workshop about representation, racialisation, inclusion & socio-economic diversity in the art schools.

Rosa Lois Balle Yahiya and Sofie Westh from Another Life facilitated a mini-workshop, where they presented tools and methods that can contribute to increased representation and less discrimination. Key concepts and proposals for initiatives that can be used in practice were also presented as part of the workshop.

During the workshop, Another Lifel facilitated exercises, providing space for exchange of experiences, reflection, and other inputs.

OUTPUT FROM ANOTHER LIFE WORKSHOP

Attention Points

1. Better numerical representation at all levels of the institutions.
 - Among teachers, the management, students and on the boards.
2. More focus on creating a common language for representation, discrimination, and language use, so that staff and students in a joint effort can ensure the best possible learning environment.
3. Focus on the curriculum to broadly represent society's citizens, so that there is less homogeneity in the curricula in the arts educations.
4. Transparency in the processes for hiring and admission so that these processes are easily transparent for everyone.
5. Pay attention to the fact that the students are not a homogeneous group, but a lot of individuals who have different needs and starting points.
6. In general, develop more knowledge about representation and discrimination among all employees.
7. More focus on accessibility at the institutions for people with functional variations
 - physical as well as psychological.

Idea Bank and Proposals for Solutions

1. Attention paper for recruitment, admissions, and examinations, respectively, with a focus on bias and quality concepts.
2. Student representatives in recruitment processes.
3. Develop a new way of thinking in relation to the application fee to ensure access for financially challenged persons.
4. Yearly recurring seminar focusing on a common language for all persons associated with the institutions.
5. Overall code of conduct for all the institutions.
6. Offer of continuing education within representation and discrimination for teachers.
7. Allocated resources for work with representation and discrimination, including money, time and personnel.

General Attention Points to the coming Boards of the Art Schools

1. It is important that the boards are constituted with attention to representation based on, among other things, age, ethnicity, profession, skin color and gender.
2. Since there will be people on the board who are in different positions of power, e.g. students and teachers, it is important that the boards ensure as safe a working environment as possible.
3. It is good to remember that everyone has blind spots, which makes it extra important to listen to those with lived experience, who can be critical in a given situation.



ARTISTIC ENTREPRENEURSHIP & CITIZENSHIP

A panel conversation hosted by Camilla Overgaard Rasmussen & Peter Bruun

A conversation about artistic citizenship and entrepreneurship as guidelines in arts education.

- What possibilities can be unfolded in the relationship between society and the artistic practice?
- Which role should the art schools play as cultural institutions in the future?



Kim Boeskov
Teacher at Rhythmic Music Conservatory and researcher at Aarhus University with a deep interest in music as social intervention.



Inger Eilersen
Teacher at the Danish National School of Performing Arts, head of the artistic research project "Imagine the future" at the MA.



Christina Rosendahl
Film director, activist and chair of the board of Kulturrens Analyseinstitut. Christina is currently developing the artistic research projekt 'Kaffemik' at the National Film School of Denmark.

PODCAST

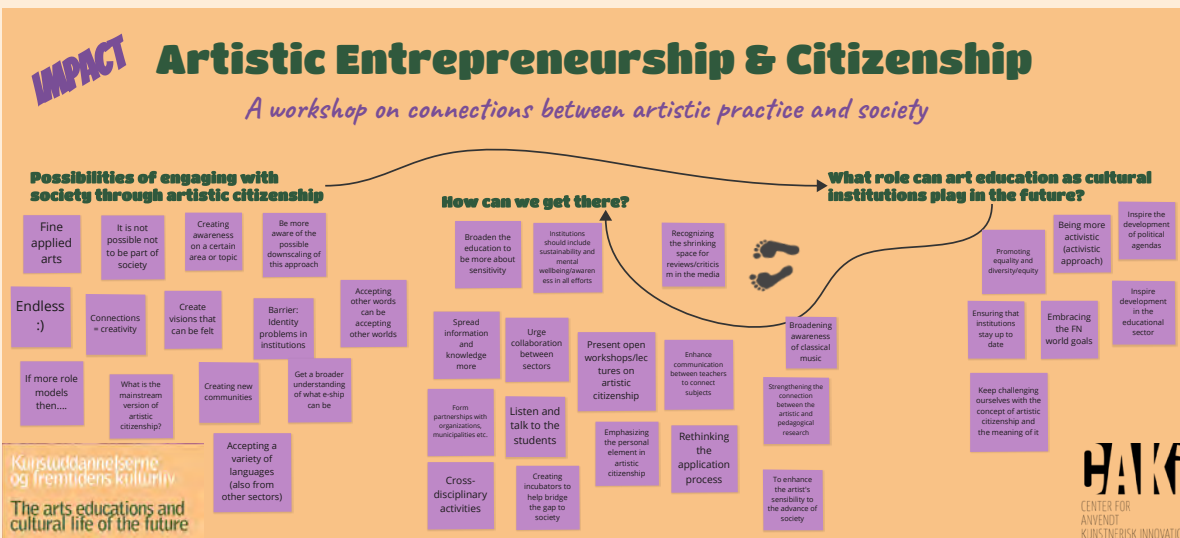
- ▶ [Listen to the IMPACT panel conversation in the conference podcast](#)
- ▶ [Listen to an interview with Christina Rosendahl in the conference podcast](#)
- ▶ [Listen to an interview with Kim Boeskov in the conference podcast](#)

WORKSHOP: ARTISTIC ENTREPRENEURSHIP & CITIZENSHIP

A workshop on connections between artistic practice and society.
Hosted by Camilla Overgaard Rasmussen & Peter Bruun

The workshop explored the relationship between artistic practice and society. Based on cases from the practices of film director Christina Rosendahl and from Kristoffer Jessen, student at Rhythmic Music Conservatory, the participants in the workshop discussed the following questions:

- What are the possibilities of engaging with society through artistic citizenship in practice?
- What role can art education as cultural institutions play in the future, and how can we get there?



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SUSTAINABILITY IN THE ARTS

A panel conversation and workshop hosted by Jacob Teglgard from Bæredygtig Scenekunst NU

A conversation to inform how the arts educations can engage with sustainability issues such as climate, gender, ethnicity, economy and work/life balance.

The panel is Juliana Hodkinson, Sarah Hellebæk & Kenneth Balfelt.



Juliana Hodkinson
chair of Danish Composer Society & Julie's Bicycle Alumni.



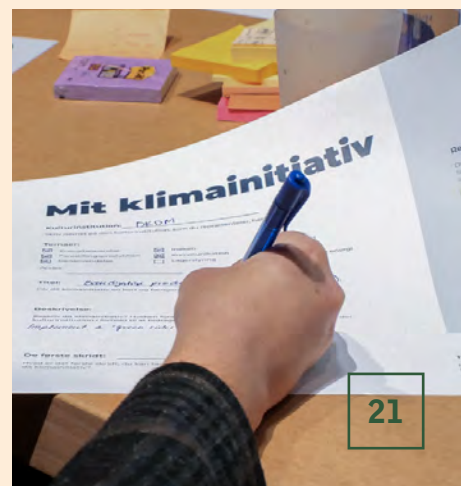
Sara Hellebæk
Teacher at Krogerup Højskole & co-founder of Den grønne studenterbevægelse.



Kenneth Balfelt
Artist and head of Kenneth Balfelt Team, working with development of people & cities.

PODCAST

- ▶ [Listen to the SUSTAIN panel conversation in the conference podcast](#)
- ▶ [Listen to an interview with Jacob Teglgard in the conference podcast](#)



SUSTAINABILITY IN THE ARTS

A workshop hosted by Jacob Teglggaard from Bæredygtig Scenekunst.NU

Based on the concept of the Climate Salon, developed by Bæredygtig Scenekunst NU, Jacob Teglggaard facilitated a workshop on the broader understanding of sustainability in the arts.

Where are we now, where do we want to go, and which role should the arts educations play in relation to sustainability in the cultural sector in the future?

The 10 green ways to integrate climate sustainability in the seven art schools:

1. Curriculum revision, as well as gathering teachers and examining what they specifically teach.
2. Introduce basic courses in sustainable behavior and theory for all students on the programmes.
3. Continuing education in sustainability of education officers, professors and teachers.
4. Integrate sustainable behavior and theory in all subjects in the study programs.
5. Integrate sustainability into all governing layers of the educations
6. Integrate sustainability into the education's strategic plans
7. Introduce sustainability in the framework agreements and ensure that funds are included.
8. Introduce annual climate action plans on the education programs
9. Set up a coordinating sustainability committee across all 7 educations
10. Introduce collective measures that make unsustainable solutions more difficult.

De 10 grønne veje til at integrere klimamæssig bæredygtighed på de syv kunstuddannelser:

1. Curriculum revision, samt samle undervisere og undersøge hvad de helt konkret underviser i.
2. Indføre grundforløb i bæredygtig adfærd og teori for alle studerende på uddannelserne.
3. Efteruddannelse inden for bæredygtighed af uddannelsesansvarlige, professorer og undervisere.
4. Integrere bæredygtig adfærd og teori i alle fag i studieordningerne.
5. Integrere bæredygtighed i alle styrende lag på uddannelserne.
6. Integrere bæredygtighed i uddannelsernes strategiplaner
7. Indføre bæredygtighed i rammeaftalerne og sørge for at midler følger med.
8. Indføre årlige klimahandlingsplaner på uddannelserne
9. Nedsætte et koordinerende bæredygtighedsudvalg på tværs af alle 7 uddannelser
10. Indføre kollektive foranstaltninger, der gør ikke-bæredygtige løsninger sværere.

ARTISTIC RESEARCH AS CULTURAL KNOWLEDGE

Workshop with Lucia D'Ericco and Adam Bencard, facilitated by Kristoffer Gansing from International Center for Knowledge in the Arts.
Moderated by Thomas Howalt

The workshop will be dealing with the overall question of how the art schools can develop themselves as cultural institutions through artistic research.

At the workshop, the following questions were applied to instigate inputs to a mindmap.

You can explore the entries on the map on the following page. It is also possible to download the resulting mindmap as a PDF, following the link below.

- What role should Artistic Research play in the art school of the future?
- How can Artistic Research be an interface to society?
- What kind of future knowledge does the art schools and their graduates create?



Lucia D'Ericco (IT)

Musician, visual artist and researcher. Professor for artistic research at the University Mozarteum Salzburg and head of the transdisciplinary ph.d. program.



Adam Bencard

Researcher and curator at the The Novo Nordisk Foundation Center for Basic Metabolic Research and at the Medical Museum. Lecturer in Metabolic Science in Culture at Centre for Medical Science and Technology Studies, KU.



Kristoffer Gansing

Prof. of Artistic Research and director of the International Center for Knowledge in the Arts.

Click on the image to download PDF/ Klik på billedet for at downloade PDF

PODCAST

► [Interview with students Magnus & Rasmus](#)



ARTISTIC RESEARCH AS CULTURAL KNOWLEDGE

- NOTES FROM THE WORKSHOP

1. CONSIDER:

Context (for whom?)
 Infrastructure (By what means?)
 Organization (How?)

2. RAISE AWARENESS OF ARTISTIC RESEARCH

2.1: Compulsory module of AR in the education

3. WHAT KIND OF FUTURE KNOWLEDGE DO THE ART SCHOOLS AND THE GRADUATES CREATE?

3.1: The meaning of knowledge in this context
 3.1.1: Tacit knowledge
 3.1.1.1: Synthetic to the works
 3.1.2: Struggles now about knowledge
 3.1.3: Dissonance between traditions for knowledge
 3.1.4: Takes it lack of epistemic framework into account
 3.2: The knowledge that art will need in the future
 3.2.1: We cannot know what we dont know yet
 3.2.1.1: establish framework for knowledge to emerge
 3.2.2: The knowledge that will ensure that our artforms will flourish in the future
 3.3: Pragmatic turn : what is the AR doing for us?
 3.3.1: how to represent the knowledge within AR?
 3.4: Attention to the present
 3.4.1: Research: open to the future

4. INTERSECTORIAL, CROSS-FERTILIZATION OF AR ACROSS OTHER FIELDS, INSTITUTIONS, PUBLICS

-

5. HOW CAN AR BE AN INTERFACE TO SOCIETY?

5.1: 4 channels to society
 5.1.1: Dialogue
 5.1.1.1: with other research fields

5.1.2: Cooperations
 5.1.2.1: Interdisc.
 5.1.2.2: Between institutions
 5.1.2.2.1: strategic
 5.1.2.2.2: methodologies
 5.1.3: Create concrete artistic spaces/projects
 5.1.3.1: Challenge: AR as upgrading of a process and not result
 5.1.3.1.1: Expose the process more than product
 5.1.4: Expansion of the understanding of knowledge
 5.1.4.1: Dialogues
 5.1.4.2: Expansion
 5.1.4.3: Sharing
 5.1.4.4: Other views of knowledge
 5.1.4.4.1: Interfacing with other fields
 5.1.4.5: Telling the story repeatedly
 5.2: Accessibility

6. CREATING A COMMUNITY

-

7 What role should AR play in the Art School of the Future?

7.1: Danish context
 7.1.1: Existence?
 7.1.2: Wake up
 7.1.3: Starting up again and again
 7.2.1: Project of the avant-garde
 7.3: What to do?
 7.3.1: Make it relevant in the schools settings
 7.3.2: What is the community?
 7.3.2.1: Lack of sense of community
 7.3.3: Not about consolodating it as a new field
 7.3.3.1: Mobility
 7.3.3.2: Fluidity
 7.3.4: AR is an opportunity



PRESENTATIONS FROM THE WORKSHOP SESSIONS

ENGAGE, SUSTAIN, IMPACT, POSITIONS & RESEARCH

If the art schools are to contribute to a development of sustainability and representation as well as more artistic citizenship and use of artistic research as broader cultural knowledge in the cultural sector and in society, what does it require of the institutions, the schools' management and the political level?

Facilitators and moderators from the five breakout sessions presented key take-aways from the day.

CONFERENCE PODCAST

► [Listen to the presentations of insights and foresights from the breakout sessions](#)



CLOSING PANEL: COURAGE

The panel is Katrine K. Pedersen, Lene Andersen, Marcela Lucatelli & Steen Lindgaard. Moderated by Pernille Berg

A panel conversation about the role of the arts educations as cultural institutions in the cultural life of the future.



Marcela Lucatelli (BR)
Composer and vocalist. Lucatelli has earned international recognition for her extremely original, sensuous and politically charged performance works. She is known for writing "scores for the limits of bodies and voice" (The Wire).



Pernille Berg
Science Director at BLOXHUB.



Katrine K. Pedersen
Specialist in digital culture and transformations. She is using her voice to create connection between culture and the digital world.



Steen Lindgaard
Head of Culture in Viborg Kommune. Boardmember in *Levende Musik i Skolen*.



Lene Andersen
Economist, author, futurist and public information activist.

PODCAST & PRESENTATION

- ▶ [Listen to the panel conversion COURAGE! in the conference podcast](#)
- ▶ [Listen to an interview with Pernille Berg, science director in BLOXHUB](#)
- ▶ [Interview with rector Keld Hosbond, The Royal Academy of Music \(RAMA\)](#)

CONFERENCE PODCAST

Arts educations and cultural life of the future – the Arts Educations' Conference 2022

The podcast documents presentations, panel discussions and workshops that took place during the conference *The arts educations and cultural life of the future*. The conference was hosted by the seven higher arts educations .

Denne podcast dokumenterer de oplæg, panelsamtaler og workshops, der fandt sted under de syv videregående kunstneriske uddannelsers fælles konference "Kunstuddannelserne og fremtidens kulturliv".

The conference was held on 29th of October 2022 at The Royal Danish Academy of Music in Copenhagen.

Konferencen blev afholdt d. 29. oktober 2022 på Det Kgl. Danske Musikkonservatorium i København.

The conference language was English, but this podcast mixes both Danish and English.

Konferencesproget var engelsk, men denne podcast blander både dansk og engelsk.

The podcast is produced by Jan Høgh Stricker from Rhythmic Music Conservatory (RMC) and published by CAKI – Center for Applied Artistic Innovation.

Podcasten er produceret af Jan Høgh Stricker fra Rytmask Musikkonservatorium og udgivet af CAKI – Center for Anvendt Kunstnerisk Innovation.

PODCAST OVERVIEW

OPENING AND WELCOME

Opening speeches by Uffe Savery (Principal at The Royal Danish Academy of Music), Claus Skjold Larsen, (Principal at Danish National Academy of Music and Chair of KUR), Niels Rosing-Schow (Vice principal at The Royal Danish Academy of Music until June 2022 and Head of the conference committee) and Pernille Skov, head of CAKI.

▶ [Click here to listen to the opening session in the podcast](#)

WORLD-CENTERED EDUCATION – FROM CREATIVITY TO SENSIBILITY

Interview with Gert Biesta

Biesta highlights the unique position of the school as the place where the new generation is given the time to meet the world and meet themselves in relation to the world.

▶ [Click here to listen to Biesta's keynote in the podcast](#)

SUSTAIN!

About Sustainability in the Arts. A panel conversation to inform how the arts educations can engage with sustainability issues such as climate, gender, ethnicity, economy, and work/life balance.

▶ [Click here to listen to the panel conversation the podcast](#)

ENGAGE!

A panel conversation about representation and diversity, where the panelists engage in the discussion about whether the art schools should lead the way in changing society's views on gender, ethnicity, social heritage, and inequality, and if there is a need for new narratives in the arts, in the cultural sector – in society?

▶ [Click here to listen to the panel conversation the podcast](#)

IMPACT!

A panel conversation about artistic citizenship and entrepreneurship. What possibilities can unfold in the relationship between society and the artistic practice, and which role should the art schools play as cultural institutions in the future?

▶ [Click here to listen to the panel conversation in the podcast](#)

INSIGHTS AND FORESIGHTS

If the art schools are to contribute to a development of sustainability and representation as well as more artistic citizenship and use of artistic research as broader cultural knowledge in the cultural sector and in society, what does it require of the schools, the schools' management, and the political level?
Presentations from the five breakout sessions: Sustain! Engage! Impact! Positions! & Research!

▶ [Click here to listen to the presentations from the five breakout sessions in the podcast](#)

COURAGE!

A panel conversation about the role of the arts educations as cultural institutions in cultural life of the future.

▶ [Click here to listen to the panel conversation in the podcast](#)

INTERVIEWS

*Interviews marked with * is in Danish.*

▶ [HOSTS PERNILLE SKOV & NIELS ROSING-SCHOW](#) *

▶ [KEYNOTE BY GERT BIESTA](#)

▶ [PANELLIST CHRISTINA ROSENDAHL](#) *

▶ [PANELLIST KIM BOESKOV](#) *

▶ [PANELLIST LINA HASHIM](#) *

▶ [JACOB TEGLGAARD, BÆREDYGTIG SCENEKUNST NU](#)*

▶ [KELD HOSBOND, RECTOR AT RAMA](#) *

▶ [PERNILLE BERG, BLOXHUB](#) *

▶ [ROSA LOIS BALLE YAHIYA & SOFIE WESTH, ANOTHER LIFE](#) *

▶ [STUDENTS MAGNUS & RASMUS](#) *

VIDEO RECAP

Filmed and edited by Niklas Ottander



Watch the video recap
from the conference

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FILMSKOLE**

National Film School
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