

CULTURAL SEMINAR 2023

Copenhagen, 30.08.2023



PROGRAM

- **11.45 – 12.00: Welcome and introduction**,
Annette Bach, Head of Division, SLKS
- **12.00 – 12.20: Denmark's international cultural relations – the importance of the new strategic framework**,
Ida Bayer Kühl, Head of Division, KUM, and Mille Døllner Fjeldsted, Team Leader public diplomacy, UM
- **12.20 – 12.45: The new strategic framework** – targeting the themes, strategic priorities and funding pools,
Morten Nybo, senior adviser, SLKS
- **12.45 – 13.15: Watch Danish Films** – presentation of Danish Film Institute's new film database,
Christian Juhl Lemche, International producer, Danish Film Institute
- **13.15 – 14.00: Lunch**
- **14.00 – 14.30: International cultural collaboration in a changing world**
Nick McDowell, Director International and London, Arts Council England
- **14.30 – 14.40 A new approach and new opportunities of cultural funding** - a change in paradigms
Jesper Schou-Knudsen, Chief Adviser, SLKS
- **14.40 – 14.55: Impact and integration of sustainability within fashion and design – a social responsibility**
Cecilie Thorsmark, CEO Copenhagen Fashion Week
- **14.55 – 15.10: Embracing green transition and democratic dialogue – views from an artistic perspective**
Christine Byriel, Business Development Manager, Roskilde Festival
- **15.10 – 15.30: Network and goodbye**

PURPOSE OF THE DAY

Insight, information, inspiration

THE STRATEGIC FRAMEWORK IN SHORT

- The strategic framework is a running, agile and supply-driven framework
- Paradigm shift: from geografic to thematic point of departure.
- The international cultural collaboration is to foster, develop and create dialogue.
- Art and culture is seen as an active and substantial part when we create solutions to global challenges:
 - **Sustainability and the green transition**
 - **Technology and the democratic dialogue**
 - **Urban and rural areas**
- The geografical priorities are: USA, Asia, Europa and Norden.
- Methodological priorities for activities is;
 - **New formats** for the international cultural collaboration
 - **Partnerships and network** (fx new actors and partnerships in across art/cultural sectors).

HANDS ON OVERVIEW

- Two annual deadlines – the next is 1 November 2023 the last 1 November 2024.
- 12,8 mio DKK in total
- Three schemes:
 - Scheme for capacity building in the cultural sector
 - Scheme for strategically focused development projects
 - Scheme for special initiatives, per invitation

Foto: Unsplashr

THE COLLABORATION AGREEMENT - 4 GOALS, 4 PRINCIPLES

Goals:

- Denmark's cultural exports
- Intercultural dialogue between participants in Denmark and abroad
- Marketing of Denmark as a country
- Renewal of Danish art and culture through international cooperation

Principles:

- Activities must be of high professional quality in every regard
- Activities must be anchored in partnerships between partners in Denmark and abroad, based on reciprocity and local interest
- Activities must ensure strong networks and partnerships that extend beyond the individual activity and ideally have a long-term perspective
- Activities must ensure high visibility through targeted communication

FUNDING SCHEME FOR CAPACITY-BUILDING

- The purpose of the funding scheme is to promote the inter-disciplinary capacity-building within the cultural sector in relation to the three themes, through funding of e.g. **development of international conferences, workshops, knowledge sharing events and working out best-practices.**
- Funding can be applied for by professional Danish cultural operators (institutions or organizations) and Danish missions in other countries.

There can be applied funding for:

- **Research travel** for international and Danish partners, who in collaboration wish to develop an educational course or innovate strategic development projects.
- **Constructing international networks** for the Danish cultural operators situated in the strategic focus areas – e.g. expenses regarding traveling, accommodation, etc.
- **Development and implementation** of educational courses for professional Danish cultural operators in collaboration with one or more international partners. There can be applied for project management, production costs and documentation of educational courses, travel and accommodation costs in regard to execution.

NOTE:

Danish missions cannot apply for project management nor holding of own expenses regarding traveling, accommodation or participation.

FUNDING SCHEME FOR STRATEGIC DEVELOPMENT PROJECTS PT. 1

- In regard to the theme *Sustainability and the green transition*, by promoting the development and implementation of **specific value communication** and supporting **collaboration projects**, which demonstrates culture's potential in relation to **the green transition or inclusion and the social aspects of sustainability**, e.g. in reference to architecture, institutions and live and performing arts.
- In regard to the theme *Technology and the democratic dialogue*, by promoting culture's ability to create **safe/open spaces in a complex technologized world** through funding of partnerships and initiatives, which focus on developing and documenting the safe spaces of culture in specific projects. The initiatives can be physical, digital or a hybrid, but they must actively relate to the possibilities and restrictions of technology in relation to the democratic space.
- In regard to the theme *Urban and rural areas*, by promoting and supporting **inter-disciplinary cultural projects** in urban and rural areas, which includes **civil society and its resources**. Among these, specific cultural projects regarding communities and involvement with children and youth.

FUNDING SCHEME FOR STRATEGIC DEVELOPMENT PROJECTS PT. 2

- Funding can be applied for by professional Danish cultural operators (institutions or organizations) and the Ministry of Foreign Affairs' missions.
The steering group prioritizes bigger projects, which seeks funding between DKK 100,000 and DKK 2 million.
- It is expected that the projects receive a minimum of 25% co-financing from other sources, for example through self-financing, international collaborative partners or other grant funding schemes.
- It is possible to apply for funding for:
Project management, project completion, documentation and presentation, Danish self-financing of bigger EU-financed projects related to the theme,

The following criteria will apply as well:

- A project must be based on collaboration between multiple Danish and international cultural operators – e.g. artists, organizations and/or institutions. Embassies do not count as a cultural operator.
- The artistic or cultural operators must have a professional affiliation with the art/culture scene.
- Geographical priority areas: USA, Asia, nearby European countries and the Nordic countries.
- Danish missions cannot apply for project management nor holding of own expenses regarding traveling and accommodation relating to projects.

SPECIAL INITIATIVES FOR METHOD AND MODEL DEVELOPMENT

- The funding earmarked for special initiatives is reserved for operators who have been invited to submit a project, which focuses on development and exchanging of innovative tools and formats, including development of digital tools.

Examples could be development of hybrid formats for live shows and festivals, international workshops/seminars and residencies.

Funded projects is expected to make tools and format developments available for a wider community of cultural operators, e.g. through presentational activities.

- Project operators – e.g. missions, cultural organizations and institutions – from Denmark as well as other countries, who wish to be a part of the special initiatives, are asked to directly contact the Agency for Culture and Palaces during the phase of idea generation for advice, coordination and pitching of Danish and international partners.
- In view of this advising and coordinating, cultural operators will be asked to send an application regarding funding of project proposals two times annually. It is possible to apply for between DKK 100,000 and DKK 3 million.
- It is expected that the projects receive a minimum of 25% co-financing from other sources, for example through self-financing, international collaborative partners or other grant funding schemes.

NEW ROLES AND COLLABORATION – SLKS AND EMBASSIES

Think yourself as a facilitator rather than a project manager:

- Use your local knowledge to identify relevant partners and themes
- You can help connect Danish institutions/organizations to local partners
- Help Danish partners understand the local context and ways of working
- Support the Danish institutions when connecting to local partners
- Build side events or moments that support the story telling about the project and adds a political platform for the embassy

Use the Danish Agency for Culture:

- As a partner to help identify and facilitate meetings between international and Danish partners
- To discuss and develop ideas
- To assist with research (mainly in priority regions)
- To get advise on the different schemes

NEW ROLES AND COLLABORATION – WHEN DEVELOPING IDEAS

- The themes are the point of departure – not an add on. Avoid trying to “fit” existing projects in to the schemes unless it comes naturally.
- Bigger projects require more project management and administration on project owner – have the cultural partner be project lead.
- One offs will not have priority – think about projects that have a longer scope.
- If the embassy wants to develop projects, here are a couple of formats to consider:
 - Knowledge based exchanges fx a series of workshops og symposiums between Danish and local cultural and cross sectorial partners is cost effective, doesn't require heavy production and also provides a platform for the embassy to address the themes.
 - Exchange based projects, fx residency og visiting programs with a basis of knowledge exchange. Requires a strong local partner to lift program and coordinate.

WHAT ABOUT THE OTHER GREAT PROJECTS AND WORK THE EMBASSY WANTS TO DO?

- The project and development scheme has two annual deadlines, and can be used to apply for projects that does not fit the strategic framework
- We generally encourage that the embassy set an overall vision, focus areas or strategy for the cultural work as a way to steer and focus the work and to be used when applying for funds.
- 2.1 mio+ DKK annually
- You can apply for multiple projects. Premise that there is a local partner and a Danish partner (fx a professional artist, institution or organization)
- Total application sum must be above 30.000 DKK, and there needs to be other funding and resources in the project fx Danish Arts Foundation grants, co-financing by participants and partners or local in kind support.
- You can seek advise and guidance from the Danish Agency for Culture

DANISH FILM INSTITUTE



WHO WE ARE



Government agency under the Ministry of Culture

The national agency for funding and promoting Danish film and cinema culture.

Main tasks

- Support for development, production and promotion of films
- Preservation and dissemination of films and film heritage

FILM AGREEMENT 2019-2023



Current focus points:

- To strengthen the cultural significance of Danish films so that they continue to enrich and challenge audiences.
- To focus on the digital transformation and to test new ways of funding and distribution.
- To inspire an even greater diversity of voices and stories in Danish films.

FILM PRODUCTION SUPPORT | INNOVATIVE FILMS



Film Commissioner Scheme

- Artistically ambitious films
- Assessed by six film commissioners
- Feature films, short films and documentaries
- From development to post-production



MARGRETE – QUEEN OF THE NORTH by Charlotte Sieling
THE HOUSE THAT JACK BUILT by Lars von Trier
DITTE & LOUISE by Niclas Bendixen

FILM PRODUCTION SUPPORT | MAINSTREAM FILMS



Market Scheme

- For films with broad audience potential
- Assessed by an editorial board of five members – two from the Danish Film Institute, three outside advisers
- Only feature films

RIDERS OF JUSTICE by Anders Thomas Jensen
THE FOOD CLUB by Barbara Topsøe-Rothenborg
CHECKERED NINJA by Anders Matthesen

FILM PRODUCTION SUPPORT | TALENT DEVELOPMENT



New Danish Screen

- To further the dynamics of Danish film and ensure diversity and originality
- Support for low-budget debut films in the long format
 - fiction, documentary and hybrid
- To encourage and support promising talents

Film Workshops

- The Danish Film Institute supports short film production and film workshops across the country

SONS OF DENMARK by Ulaa Salim / feature film / New Danish Screen

PERSONA NON GRATA by Lisa Jespersen / feature film / New Danish Screen

I LOVE YOU I MISS YOU I HOPE I SEE YOU BEFORE I DIE by Eva Marie Rødbro / documentary / New Danish Screen

FILM PRODUCTION SUPPORT | INTERNATIONAL CO-PRODUCTIONS



- Support to co-productions with a non-Danish producer
- To contribute to the development of the Danish film industry
- Inspires long-term partnerships
- Strengthens the opportunities of Danish producers for obtaining international financing
- Assessed by an editorial board which includes the Danish Film Institute's international producer

THE WORST PERSON IN THE WORLD by Joachim Trier / feature film / Sweden

CALAMITY JANE by Rémi Chayé / animation film / France

A COMEDIAN IN A SYRIAN TRAGEDY by Rami Farah / documentary / France

FILM PRODUCTION SUPPORT | TV PRODUCTION



Public Service Fund

- Supports the development and production of:
 - TV drama and TV documentary
 - Programmes for children
- Only for commercial TV stations
- Priority to original, innovative and quality projects

A FORTUNATE MAN by Nordisk Film / historical miniseries / TV 2

THE HEROIC QUEST OF THE VALIANT PRINCE IVANDOE by Sun Creature Studio / animations series / CN

DAGINSTITUTIONERNE BAG FACADEN by Dokumentarkompagniet / documentary series / TV 2

FILM PRODUCTION SUPPORT | VIDEO GAMES



- Supports the development, production and promotion of video games
- To encourage diversity and originality in Danish video games
- To strengthen Denmark's position globally

TICK TOCK: A TALE FOR TWO by Other Tales Interactive / co-op mystery game
FIMBUL by Zaxis / story driven adventure
MIDNIGHT GIRL by Italic / adventure

DISTRIBUTION



The Danish Film Institute works to ensure a rich cinema culture and to make Danish films widely accessible – at home and abroad

- Support programmes for all windows: cinema, TV, festivals, streaming
- Always in close collaboration with production companies and distributors

DISTRIBUTION | FILM LAUNCH



- Support programme for distribution through cinema and home viewing
- Integral to the overall support system: planned in connection with production support assessment
- Statistics and analysis of theatrical market
- Support for new distribution initiatives for short and documentary films

DISTRIBUTION | FILM FESTIVALS



- Promotion of Danish films at international festivals and support for marketing
- Annual objective: 8-10 Danish feature films and 10-12 Danish documentaries at leading international festivals
- Support to festival travels
- Planning of retrospective film series abroad
- Support to Danish festivals

DISTRIBUTION | CINEMA CULTURE



- Support programmes to encourage a diverse cinema market
- Renovation and establishing of cinemas
- Import of films of artistic merit
- Support to art-house cinemas



Filmcentralen/Education

- Short and documentary films, teaching materials and film encyclopedia
- To encourage students to work analytically and creatively with films in their classroom



Filmcentralen/For the youngest

- App with short films and film educational activities
- Aimed at children aged 3-6 in day care



Danmark på film (Denmark on Film)

- Documentary footage from Denmark 1887-1995
- Interactive map and timeline

SPECIAL FOCUS | CHILDREN AND YOUTH



The Danish Film Institute gives children and young people the opportunity to experience, understand and create moving images

- 25% of funds earmarked for film production
- Teaching guides and courses
- School and pre-school cinema programmes
- The FILM-X studio at the Cinematheque
- Support to film festivals, organisations and international cultural exchange projects
- Media Council for Children & Young People

DREAMBUILDERS by Kim Hagen / animation

MALOU'S CHRISTMAS by Claus Bjerre / feature film

FILM-X STUDIOS / the Cinematheque in Copenhagen

THE CINEMATHEQUE



A venue for film activities, bringing together professional filmmakers, researchers and film buffs of all ages

- The Cinematheque screens Danish and international films in three theatres
- Hosts exhibitions, gala screenings and debates
- Shop, café and restaurant
- Branches with screenings throughout the country

FILM-X STUDIOS



- Six interactive film studios
- To explore the medium from within
- Actual sets, green screen and animation
- Studios for shooting, sound recording and editing
- Annual visits: 6,500 students and 3,500 individuals
- FILM-X Animation as an app

LIBRARY



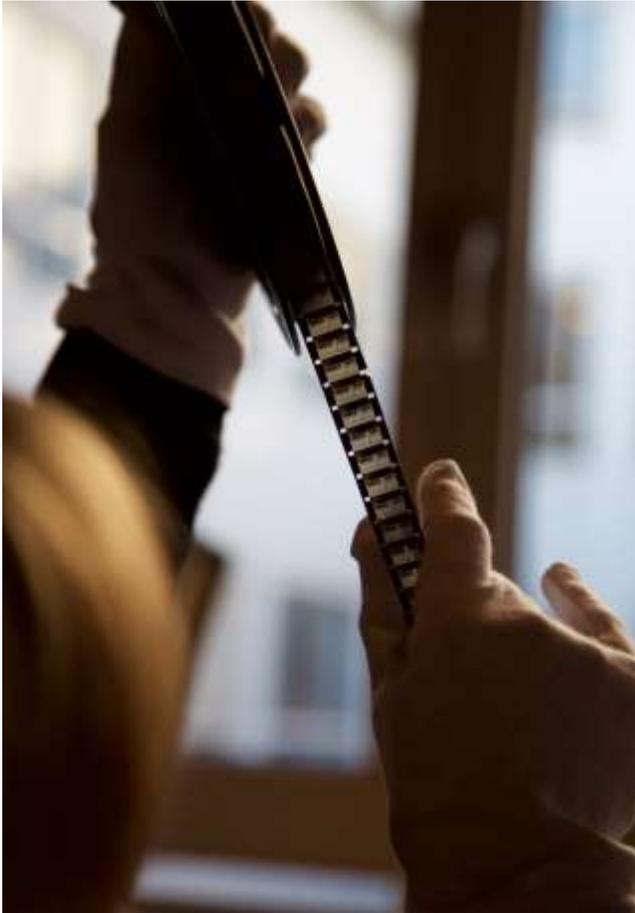
- A public research library with one of the largest collections of books and periodicals on film and TV
- Holds press material and film programmes
- Special collections: festival catalogues, scrapbooks, musical scores and unpublished scripts

STILLS & POSTER ARCHIVE



- One of the world's largest collections
- Material from nearly every film with Danish release since the early 1900s
- Special collections: Carl Theodor Dreyer, Asta Nielsen, Benjamin Christensen, Fy & Bi

FILM ARCHIVE



- Safeguards the national film heritage
- Over 40,000 titles
- Storage in Glostrup plus a 2,000 m² underground nitrate archive
- Films are screened at the Cinematheque and loaned to organisations and festivals
- Secures old reels through restoration, scanning and digitisation
- From 2019: the Danish silent film heritage (more than 400 films) are digitized for dissemination in cinemas and free online streaming

DANISH
FILM INSTITUTE

EMBASSY FILM PACKAGE

26 October 2022

SURVEY QUESTIONS

- How many audience screenings did you or your partners use Blu-rays and Festival Scope for since July 1st 2021?
- How many people would you estimate have seen a film from the film package (either on Blu-ray or via Festival Scope) in the country you are based in since July 1st 2021?

SURVEY FINDINGS

- 60 Danish representations received the Blu-ray film package
- 90 Danish representations received the survey sent out in June 2022
- 26 answered the survey

- 13 out of 26 used the Blu-ray film package for 1-5 events
- 4 out of 26 used the Blu-ray film package for 5-10 events
- 9 out of 26 did not use the Blu-ray film package

- 5 out of 26 used Festival Scope for 1-5 events
- 1 out of 26 used Festival Scope for 5-10 events
- 20 out of 26 did not use Festival Scope

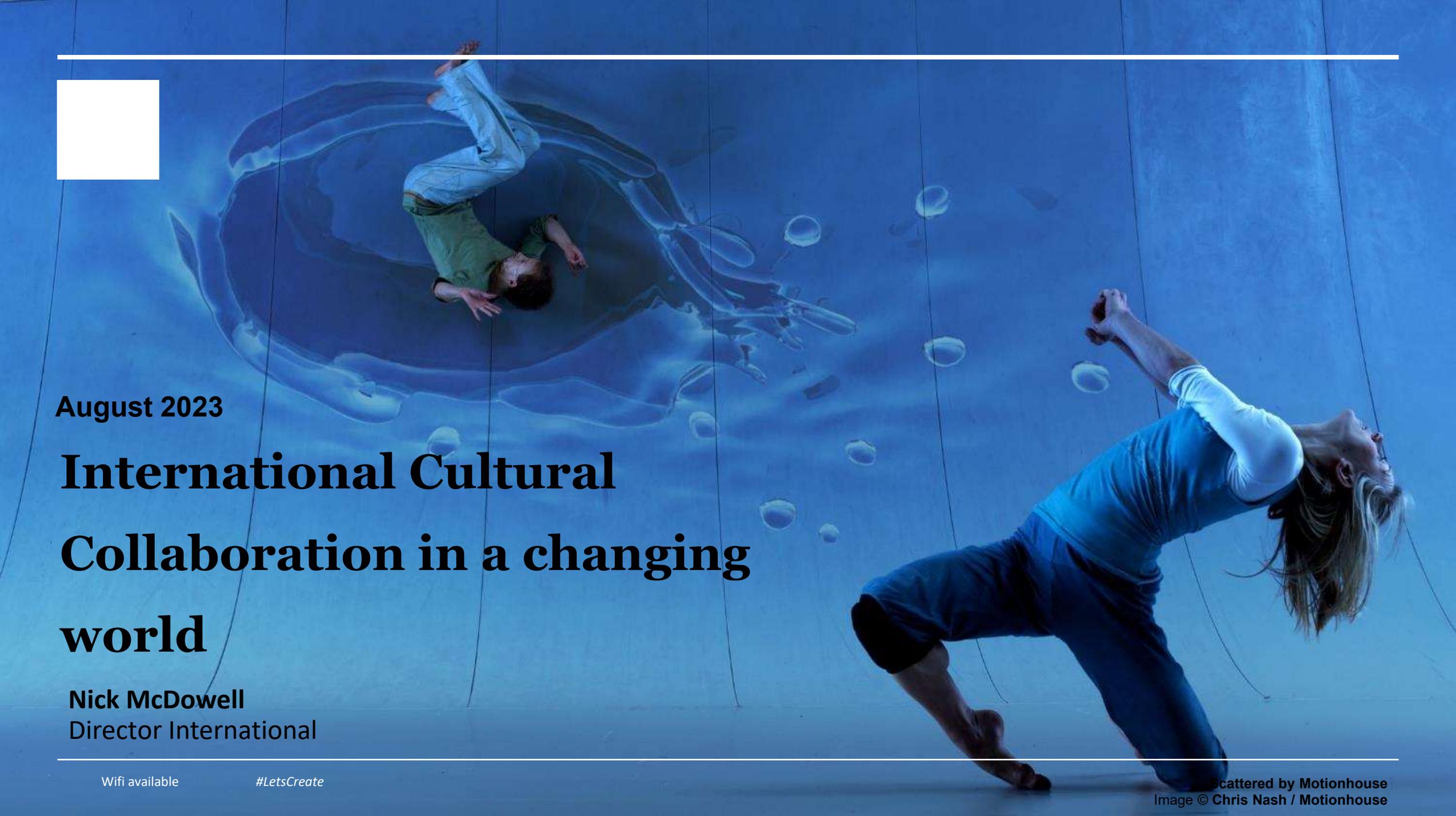
SURVEY FINDINGS

- 12 out of 26 estimated that 0-100 people watched a film
- 5 out of 26 estimated that 100-250 people watched a film
- 1 out of 26 estimated that 250-500 people watched a film
- 6 out of 26 estimated that 500-1000 people watched a film
- 1 out of 26 estimated that more than 1000 people watched a film

KEY CHALLENGES

- Clearing of rights
- Film formats
- Subtitles
- Recency of film titles

THE END



August 2023

International Cultural Collaboration in a changing world

Nick McDowell
Director International

Wifi available

[#LetsCreate](#)

Scattered by Motionhouse
Image © Chris Nash / Motionhouse

Contents

- Arts Council England
- Let's Create – ACE's 10-year strategy
- International Strategy – exchange, collaboration and reciprocity
- Our UK partners
- Artistic collaboration and cultural diplomacy
- Arts and Culture in a global political context
- The Triple challenge – COVID, Brexit, Climate
- The UK nations working together
- International partnerships and collaborations



ACE strategy 2020-30

Let's Create

- Creative People,
-
- Creative Communities,
- Creative Country



Delivery Plan themes 2021-24

Building a fit for the future cultural sector

Strengthening our place-based approach

Increased support for individual artists

Helping the cultural sector to work internationally

How the arts council will change

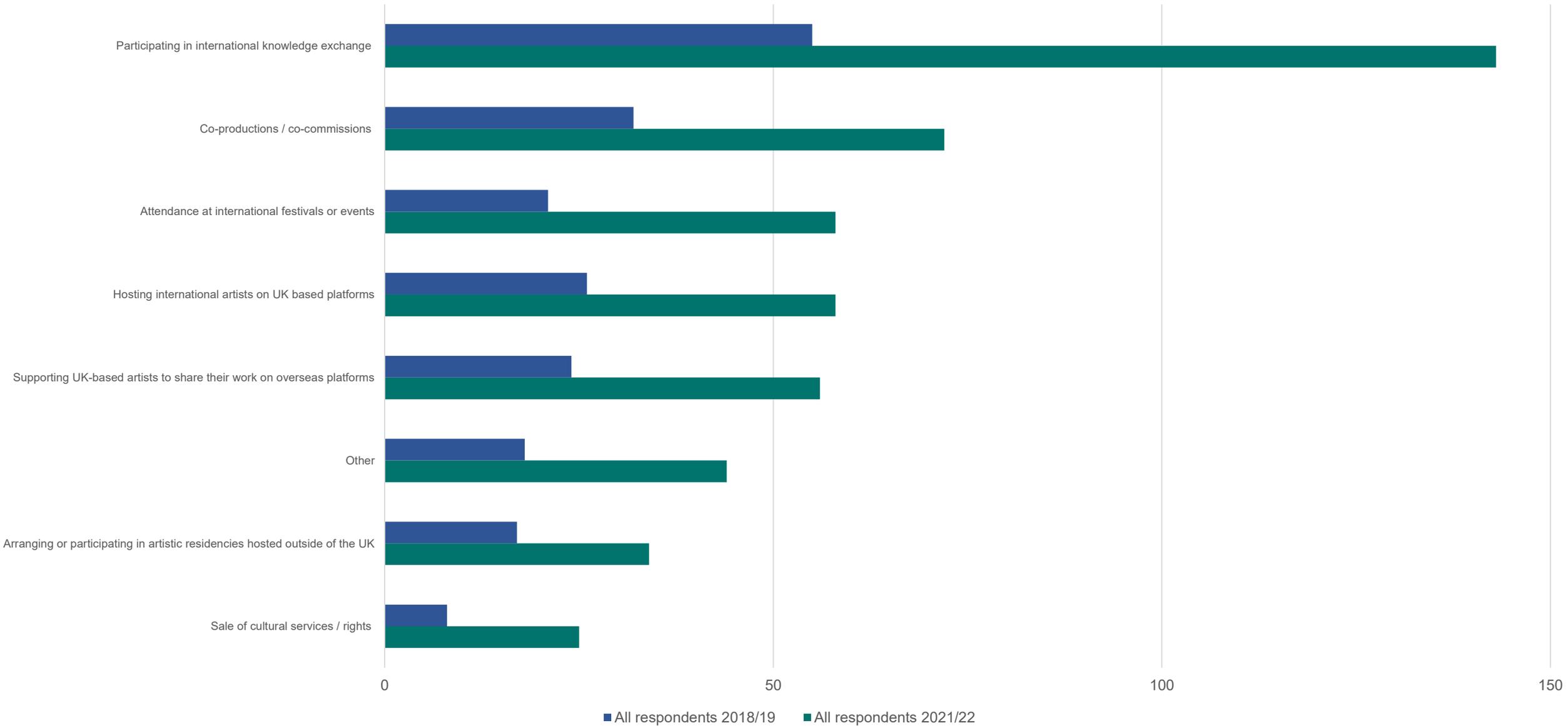


Creative practitioners operating internationally: motives and facts

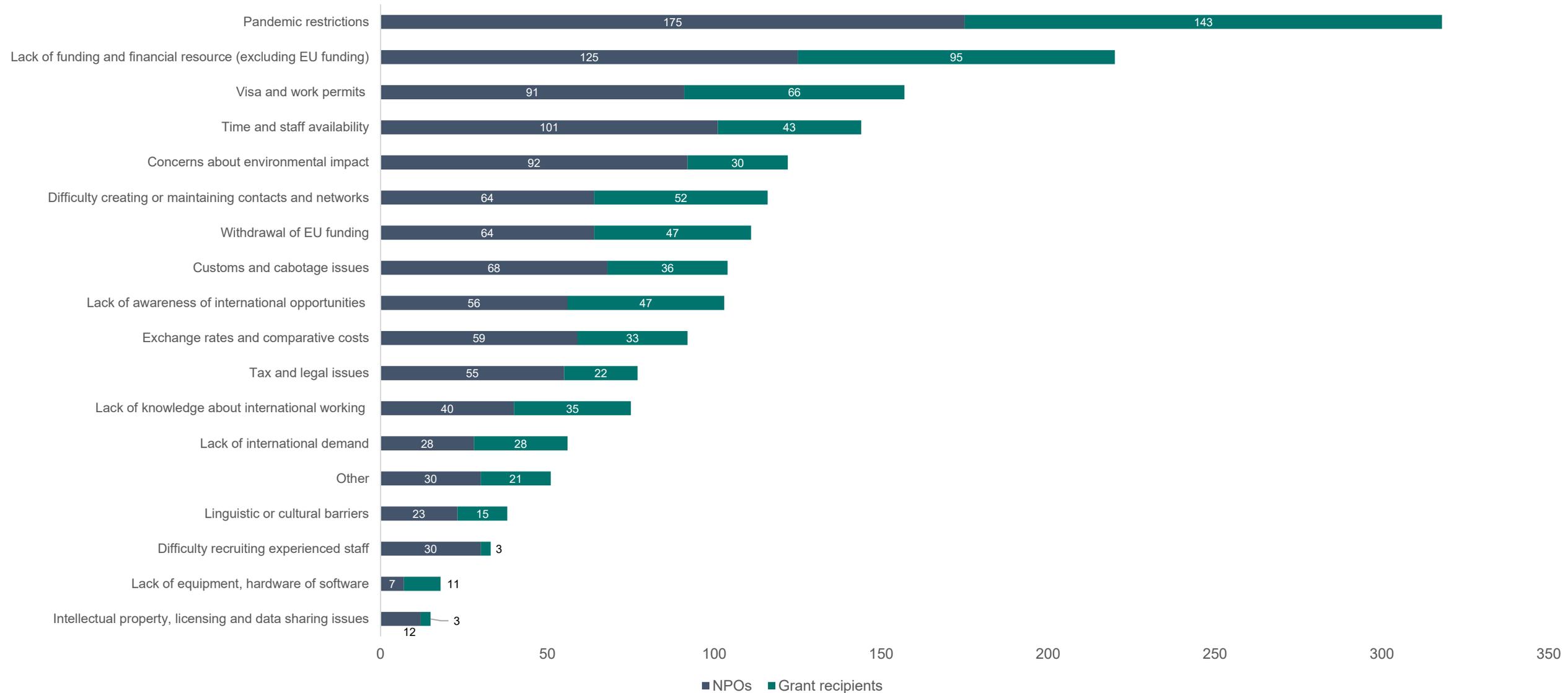
- 52% of regularly-funded organisations work internationally (65% in 2015)
- 65% of activity in Europe (mostly EU)
- Primary motives - Artistic exchange, development, collaboration and innovation
- Secondary - Export income, cultural diplomacy
- <https://www.artscouncil.org.uk/research-and-data/our-research/international-activity-report>



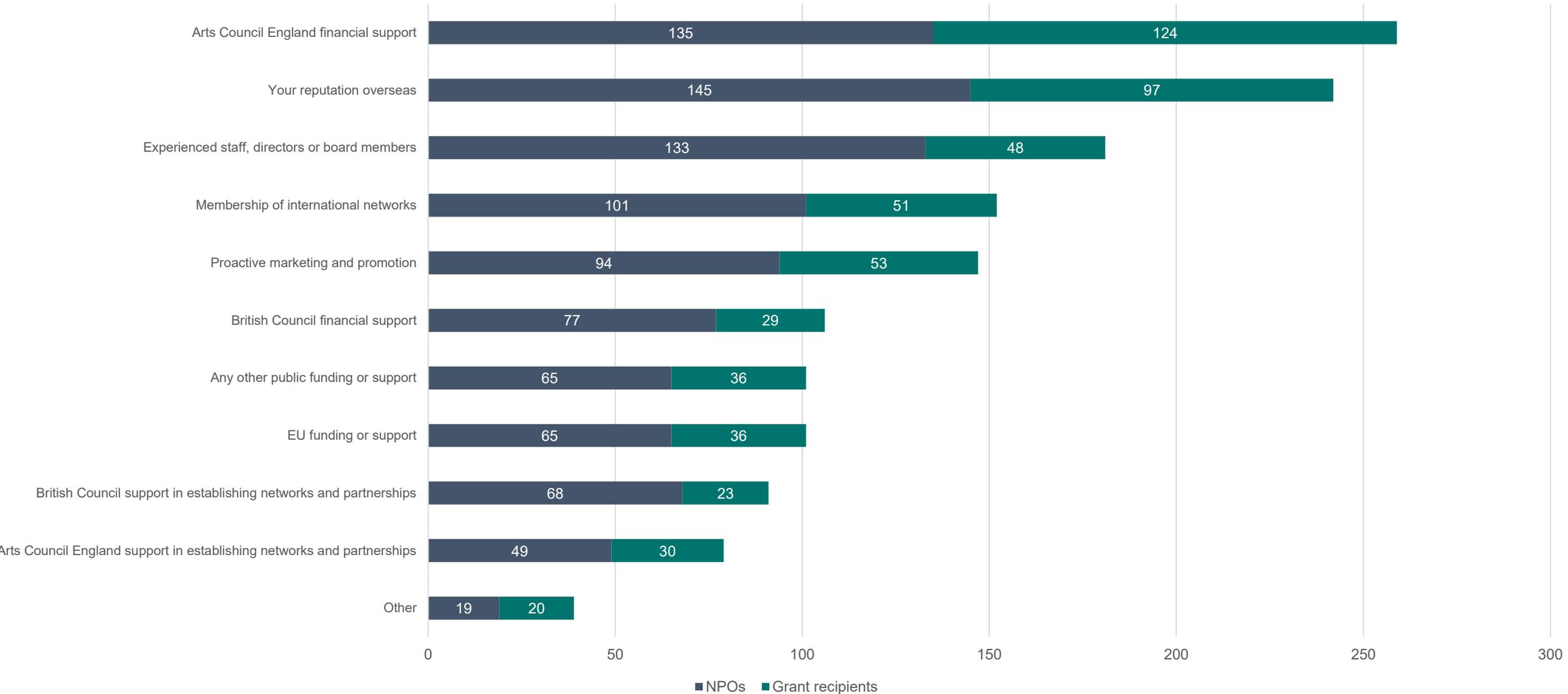
Motives for international working



Barriers to international working 2018 - 2020



Enablers of international activity 2018 -2022



Working with Partners in the UK

- British Council
- Dept of Media Culture and Sport
- Foreign Office
- Dept of International Trade
- 4 UK Nation Arts Funding Agencies
- Cultural Institutes and attaches



Arts and Culture in a global political context

- Artistic exchange
- Cultural collaboration
- Cultural diplomacy
- Soft power



Brazil 2014

India 2015

South Korea 2016



The Triple Challenge

Pandemic

Brexit

Climate



COVID impacts

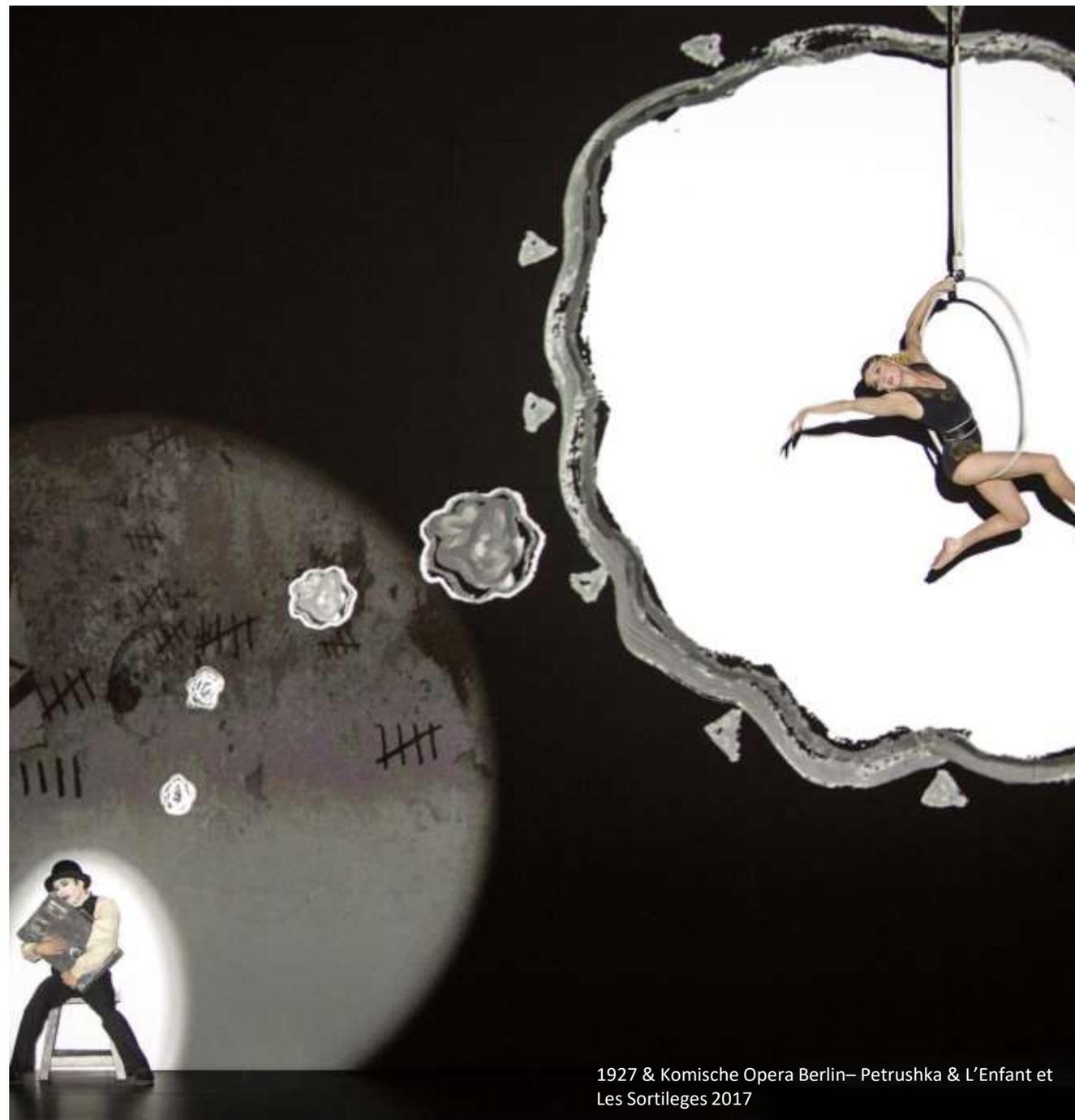
- Physical touring and collaboration suspended
- Online international collaborations
- Loss of international revenues



BREXIT

Additional costs and complications of working between the EU and the UK

- Visas, work permits and carnets for EU
- Cabotage and freight
- Schengen area restrictions
- UK visas and work permits
- Creative Europe programme – UK now third country



1927 & Komische Opera Berlin– Petrushka & L'Enfant et
Les Sortileges 2017

Climate change

- Live, digital and concept touring
- The new price of long-haul collaboration
- The additional costs of environmentally-friendly touring
- The near international



Fragile by Motionhouse in Glasgow



Four UK Nations' arts councils collaborating

- UK arts information point
- Four Nations International Collaboration fund



Graeae Theatre Company's Iron Man
Image © Alison Baskerville / Graeae Theatre Company



Wifi available

Let's Create

International partnerships with 4 UK nations

Nordic – Baltic – UK strategy
and visioning network (Eire
included)

Germany – socially-engaged
practice (cultural-bridge.info)

France – visual arts residency
exchanges



English collaborations with EU and Nordic partners

Denmark – city-to-city between Manchester, Aarhus and Aalborg

Denmark and Norway – Environmental responsibility

Italy – dance and disability



ZoieLogic Dance Theatre presents
RIDE, IDFB 2016
Image © Dani Bower/
DanceXchange

International Touring and Environmental Responsibility - ITER

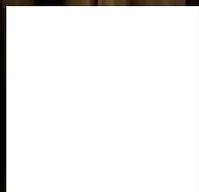
Arts Council England, Julie's Bicycle and the Danish Arts Foundation working together on international touring, collaboration and environmental responsibility

2021/22 Theatre and Dance focus

2022/23 Music added

2023/24 Arts and Culture Norway joining partnership

2024/25 more country partners



Showcasing English work at International market-places

Horizon at Edinburgh

Future Art and Tech at
South by South-West in
Texas

Venice Biennale – Shape's
disability pavillion

Under the Radar in New
York City



The Rest is Silence - LIFT (Richard Clews, Ed
Hogg, Ruth Lass, Phillip Edgerley, Bethan
Cullinane, Ben Ingles)
Image © Jim Stephenson

Touring
performances
and shows into
and out of the
England and the
UK





NO NEW WORLDS



Thank you.

Questions?

COPENHAGEN FASHION WEEK

powered by Zalando



A fashion show runway scene. In the foreground, a model wears a black sequined suit and a white lace hat. To her right, another model wears a white ruffled dress and a white lace hat. The background shows other models and spectators. The text "what is Copenhagen Fashion Week?" is overlaid in white on the left side of the image.

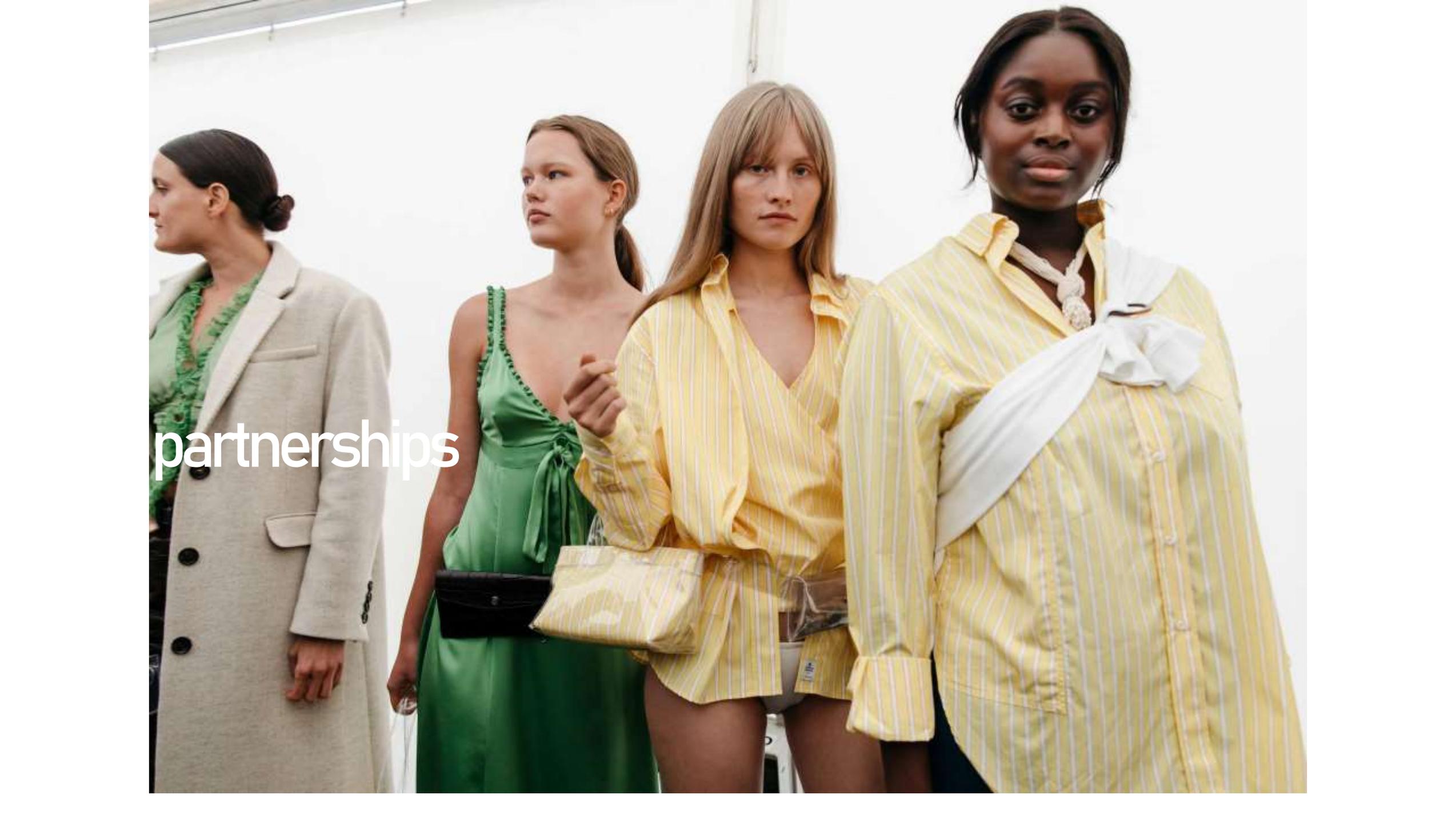
what is Copenhagen Fashion Week?

sustainability



cphfw newtalent





partnerships

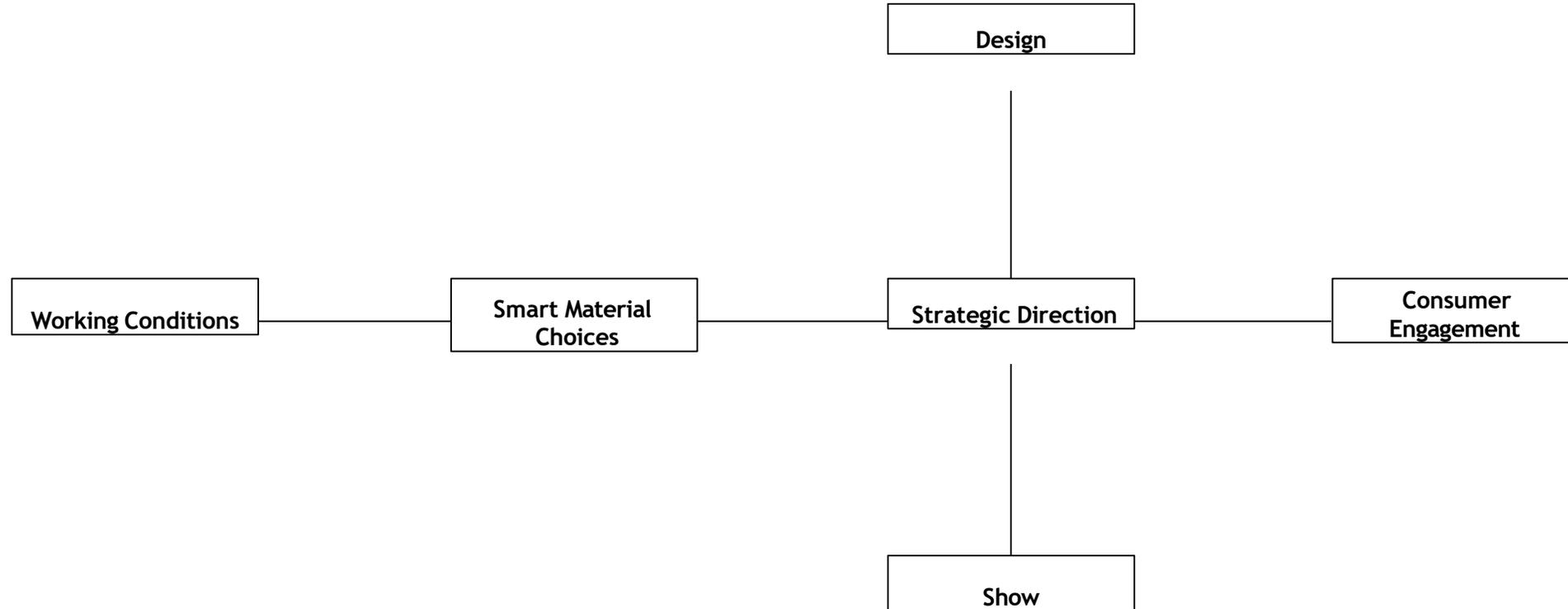


hospitality program



push the industry

SUSTAINABILITY REQUIREMENTS: THE FRAMEWORK



SUSTAINABILITY REQUIREMENTS: MINIMUM STANDARDS

Strategic Directions

1. We work strategically with embedding sustainability and international standards on human right
2. We include diversity and equality in our management approach and actively consider these aspects when hiring staff, especially for management positions
3. We do not destroy unsold clothes from previous collections

Design

4. We design to increase the quality and value of our products economically and materially and inform our customers about the value of longevity
5. We find a second life for our samples

Smart material choices

6. At least 50% of our collection is either certified, made of preferred materials or new generation sustainable materials, upcycled, recycled or made of deadstock
7. We have a preferred materials list in place
8. We have a list of restricted substances in place, following the requirements of the EU REACH Directive, and engage with our suppliers to ensure compliance
9. Our collection is fur-free

Working conditions

10. We are committed to exercising due diligence in our supply chain according to international guidelines and standards and work with our suppliers to ensure e.g., freely chosen employment, secure employment or no child labour
11. We are committed to operating a safe, healthy and respectful working environment for all our employees, free from harassment and discrimination and where everyone enjoys equal opportunities regardless of gender, ethnicity, age, political/religious/ sexual orientation, physical appearance and ability

Consumer engagement

12. Our in-store and online customer service staff is well informed about our sustainability strategy
13. We educate and inform our customers about our sustainability practices on multiple platforms
14. We do not utilise single-use plastic packaging in store or for online orders but offer recyclable, recycled or repurposable alternatives

Shows

15. Our set design and show production is zero waste
16. We do not utilise single-use plastic packaging backstage during fashion week but offer recyclable, recycled or repurposable alternatives
17. We offset or inset the carbon footprint of our show
18. We are signatory of the Danish Fashion Ethical Charter and consider diversity and inclusivity when casting models

walk the talk



OUR ORGANISATION AND EVENTS



[Action Plan
2020 - 2022](#)



[Action Plan
2023 - 2025](#)



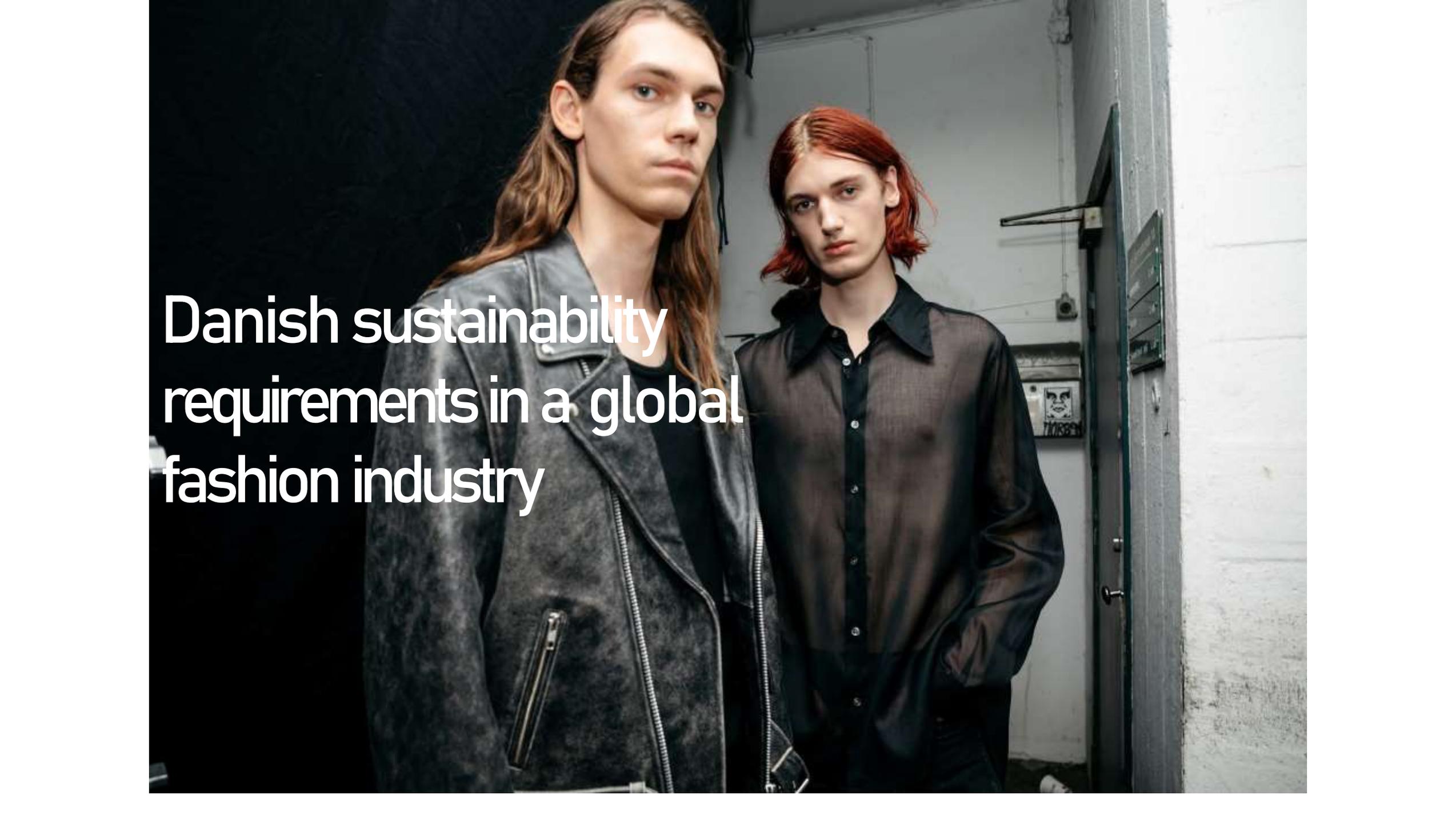
[Annual Report
2020](#)



[Annual Report
2021](#)

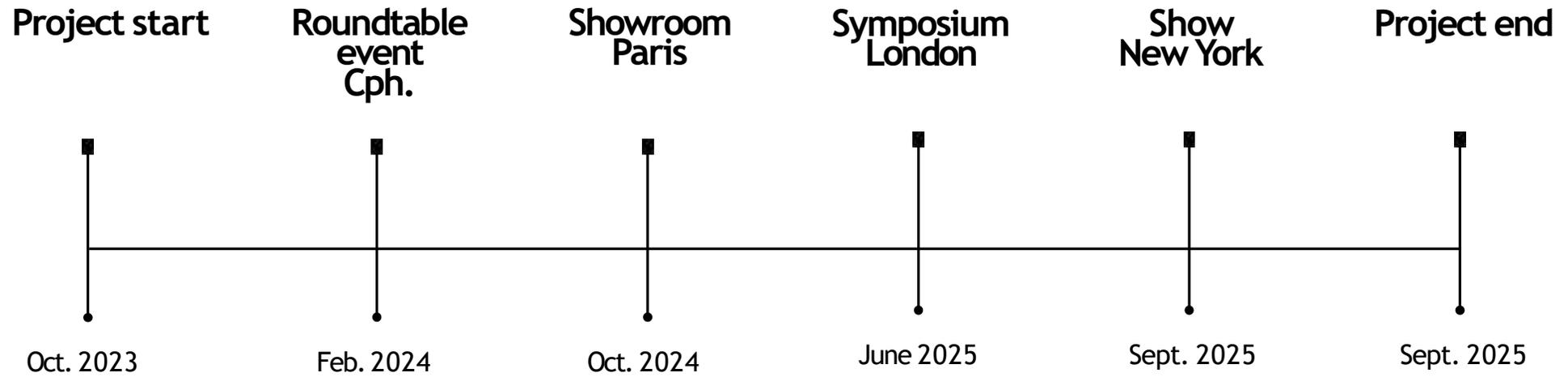


[Annual Report
2022](#)

A fashion studio setting with two models. The model on the left has long brown hair and is wearing a dark, textured leather jacket over a black top. The model on the right has short red hair and is wearing a dark, semi-transparent button-down shirt. They are standing in front of a white wall with a door and some equipment. The lighting is dramatic, with strong shadows.

Danish sustainability requirements in a global fashion industry

TIMELINE



SUSTAINABILITY ACKNOWLEDGEMENTS

The New York Times

Fashion Weeks are Unsustainable. Can Strict Rules Fix That?

By Cassell Perini
Apr. 16, 2023



Forbes

Copenhagen Sets The Standard For Fashion Weeks Around The World

Cassell Perini



The New York Times

Open Thread

August 19, 2023

Admittedly, fashion weeks seem like the most unsustainable events imaginable. (All those people flying in! All that waste!) But Copenhagen Fashion Week was fairly prescient in focusing on responsible fashion brands.

In the beginning, no one really cared — the attitude was kind of “how cute!” — but the organizers kept plugging along.

Last year, the event introduced “[sustainability requirements](#)” for participating brands that will go into effect in early 2023, and this summer it [banned all fur](#). All cars used are electric, all water comes in cardboard containers and all tickets are electronic. Many participating brands, such as [Ganni](#), have responsibility built into their identity.

Now fashion has come around to Copenhagen’s way of thinking, and suddenly what was once an obscure fashion week has become very, well, trendy. In one headline, [WWD](#) called it “The Week that Roared.” I think it’s now verging on No. 5 status in the pantheon of fashion weeks, after the big four: New York, London, Milan, Paris.

VOGUE FRANCE

How did Copenhagen Fashion Week become the most eco-friendly (and coolest) fashion week?

BY HÉLOÏSE SALESSEY



WWD

Copenhagen Fashion Week Fall 2021: Still Buzzing and Raising the Sustainability Bar

This was the first digital-only iteration of CPHFW and it got a big thumbs up from the industry for its interactive format, benchmark-setting sustainability commitments and optimistic designs.



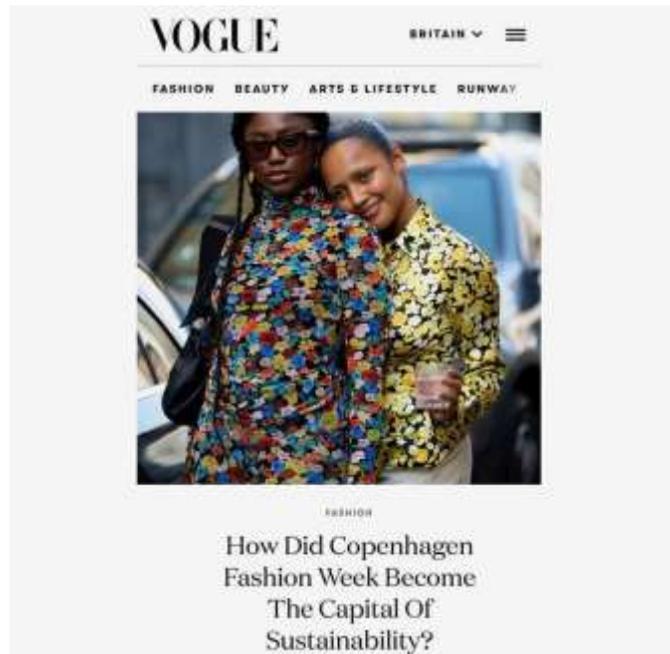
BRITISH VOGUE

COPENHAGEN FASHION WEEK
How Copenhagen Became The World’s Most Sustainable Fashion Week

BY KATE BAKER
10 January 2021



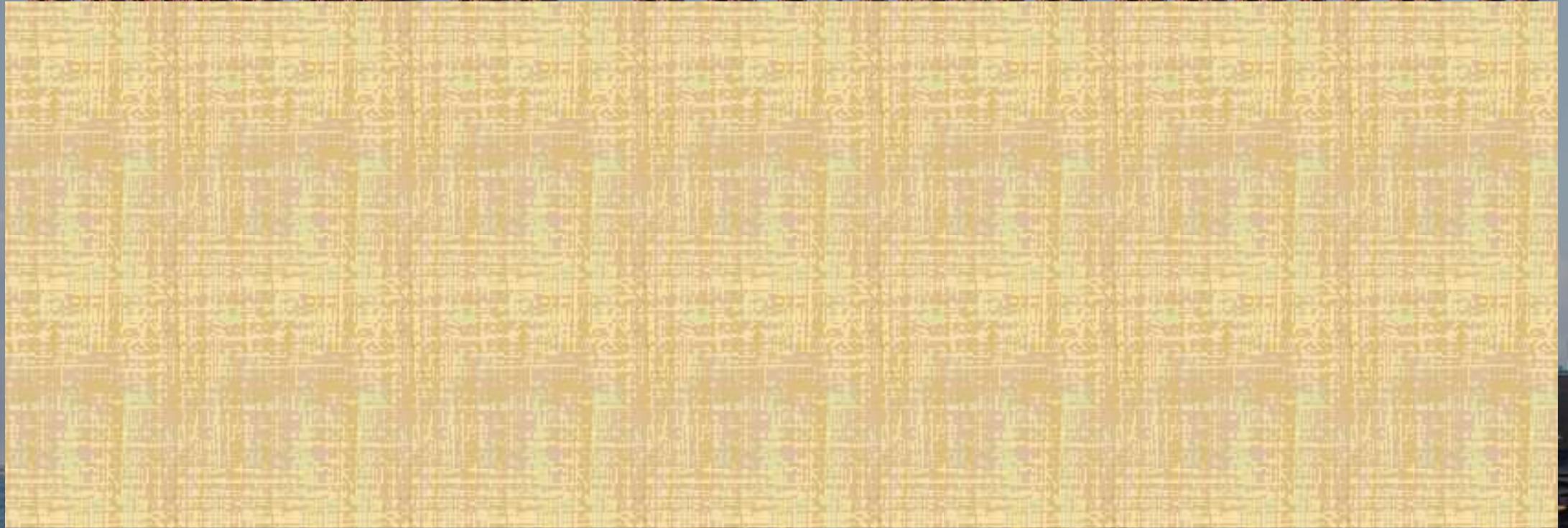
SUSTAINABILITY ACKNOWLEDGEMENTS



thank you



UNDERSÅTTNING



Roskilde Festival- Group (RFG)

We are much more than our annual event Roskilde Festival.

We are:

- A community that inspires young people to make a difference.
- A change driver that engages young people and create platforms for artists.
- A non-profit creating opportunity for children and young people.



Photo credit: Jacob Stage

Using art & artistic practise

Art can offer different views and help invite new people into the conversation.

The global democratic conversation is a necessity in change making.

[Flokkr](#) – use your voice to make a change.

Artistic sustainability

Sustainability as a concept is more than green transition.

Artistic sustainability is important for the cultural sector to survive.

Artistic sustainability is driving change and create equal access to create and experience art and culture.



SXSW 2022

Photo credit: Ismael Quintanilla III

Why we support cultural export

Cultural export is a way to achieve artistic sustainability.

Artists needs to be part of the global value chain.

We want to use our brand, network and resources to support Danish cultural export.

SXSW 2019, 2020 (almost) & 2022.

We are curious about...

How can we strengthen the Danish cultural export and collaborations?

How can we design artistic sustainable culture export that can drive an international narrative about artistic sustainability in Denmark?

How can we strengthen the international position of Danish art and culture?

How can we expand the artist's international commercial opportunities as well as supporting the development of the artists, their practice and the sector as a whole?

Artistic Sustainable Cultural Export

CAARE Culture

BUILDING
WORKSHOP!

IN ORDER TO EXTEND
THE POSSIBLE
IT IS NECESSARY TO DESIRE THE
IMPOSSIBLE

Artistic Sustainable Cultural Export

8 partners (6 international + 2 Danish partners).

Test models for international showcase, network, partnership and cultural exchange.

Germany, UK & US.

We want to develop a method for artistic sustainable culture export because we think it will strengthen Danish cultural export and expand our international collaborations.



THE END