

BETWEEN MUSIC



# Entrepreneurial and activist thinking in the arts

Network of artistic universities aiming to enhance students'  
professional development and readiness for their own  
career management.

# Act-in-Art project SUFA



**Building a Sustainable Future through the Arts**

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**SYDDANSK  
MUSIKKONSERVATORIUM**  
DANISH NATIONAL  
ACADEMY OF MUSIC



Det Jyske  
Musikkonservatorium  
**The Royal Academy  
of Music**



**LATVIAN  
ACADEMY  
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JA TEATRIAKADEEMIA

STOCKHOLM  
UNIVERSITY  
OF THE ARTS | **STOCKHOLMS  
KONSTNÄRLIGA  
HÖGSKOLA**



ActinArt



**Nordplus**

# About project SUFA

## Outcome of the project:

- Output from this project is a web-based tool kit of suggested learning outcomes and learning material for arts and sustainability courses. This material will be shared with all network universities and also available for other interested academic institutions. This web-based platform will contain material and exercises that all partners can use in their courses. In the longer perspective an intended result will be more and better degree courses in arts and sustainability.

## Period and Budget

- 1 October – 1 July 2025

# Results so far

Student survey report

Collection of examples of interesting project- The Barometer

Teaching and Learning Materials

Examples of course plans – Learning objectives and  
Assessment

# SUFA

## SUSTAINABLE FUTURE IN THE ARTS

CASE COMPILATION AND TOOLKIT

A PILOT PROJECT BY:



ActinArt



# MANIFEST FOR SUSTAINABILITY IN THE ARTS

**MUSIC IS NOT JUST SOUND, BUT ACTION. OUR CHOICES AS MUSICIANS – BOTH ON AND OFF THE STAGE – MATTER.**

**SUSTAINABILITY IS NOT ONLY ABOUT CLIMATE AND RESOURCES, BUT ALSO ABOUT PEOPLE, VALUES, AND COMMUNITIES.**

**IN A MUSICAL CONTEXT, SUSTAINABILITY CAN BE SEEN AS A DYNAMIC BALANCE BETWEEN THREE DIMENSIONS:**

## 1. Inner Sustainability

This is about taking yourself seriously – as a whole human being. A project is only sustainable when it nourishes our well-being, strengthens our integrity, and aligns with our deepest values.

## 2. Outer Sustainability

This is about seeing yourself as part of a larger cycle – economically, environmentally, and socially. It involves taking responsibility for our impact and creating relationships and working methods that are fair, inclusive, and long-lasting.

## 3. Activist Sustainability

This is about how we can use our voice and platform with care. When we choose to take a stand and act, we can help make a difference – on a small or large scale. Art can inspire, transform, and connect.

The **Sustainability Barometer** can be used as a tool for reflection, adjustment, and conscious decision-making. Use the barometer as a tool to create honest, balanced, and meaningful processes. Sustainability is both a mindset to use as a starting point and a goal to work towards – with care, courage, and curiosity.



# THE SUSTAINABILITY BAROMETER

## INNER SUSTAINABILITY (PERSONAL WELL-BEING & VALUES)

- ▶ How does the task/project align with your personal well-being and values?
- ▶ In what ways does it challenge and support these areas?

## OUTER SUSTAINABILITY (ECONOMY, ENVIRONMENT & SOCIAL FACTORS)

- ▶ How does the task/project affect your finances, the environment, and your social relations?
- ▶ In what ways does it challenge and support these areas?

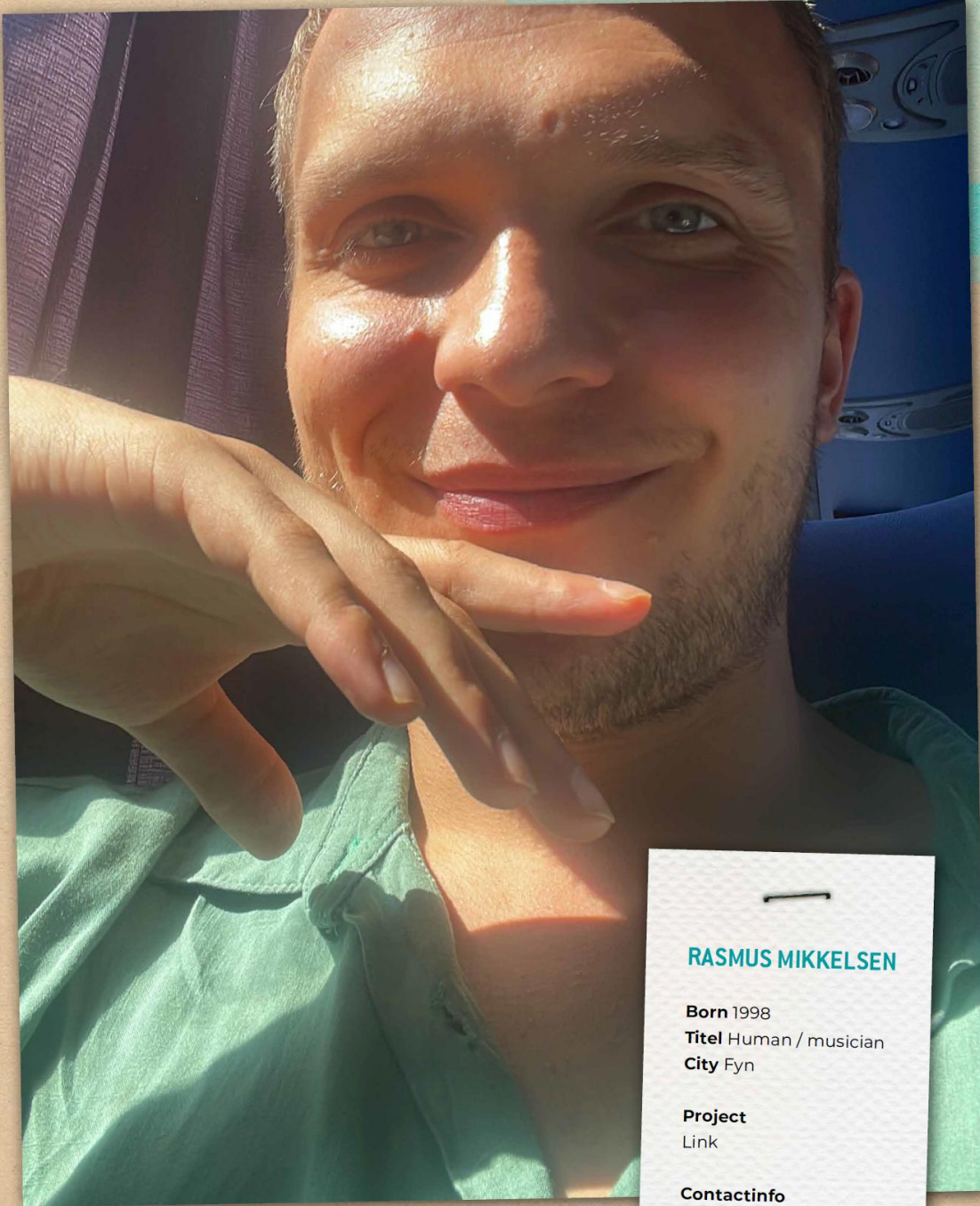
## ACTIVISM (USE OF VOICE & PLATFORM)

- ▶ How and to what extent does the task/project relate activistically to sustainability?

## Summary

What is the balance between the three areas above – is this a sustainable project for you and the world around you?  
What is the overall perspective on the task/project, both short-term and long-term?  
What kind of impact do you believe the task/project will leave behind, both positive and negative?





## RASMUS MIKKELSEN

**Born** 1998  
**Titel** Human / musician  
**City** Fyn

**Project**  
Link

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# MOVABLE VENUE

## RASMUS MIKKELSEN

### **What is the project about?**

The project is about creating a movable stage and scenography, so you are not dependent or constantly in need for developing a stage in each new City you perform in. It is a dream of a more sustainable and responsible choice of materials. In Denmark we have a high consumption but there are many abandoned materials available. Rasmus has an ambition that the project as a whole is sustainable, so the creative process and the artistic theme are transparent with the theme.

**"FOR ME, THIS PROJECT IS ABOUT  
THE BEAUTY OF SOMETHING BEING USED  
OVER AND OVER AGAIN."**

### **Why is it important to create this project?**

*"In the privilege of being allowed to come out with a message creatively, there is a responsibility, that it is not only a project of an entertaining nature but also a message. The stage is important because the basic elements can be used again and again."*

In the project, they want to move away from the consumer mindset and in the long term lend the stage to other people's projects. They want to create a low-practical community, where you stand together with the resources you have. The project also has an economic advantage, so there is more money for the art, in general.

### **How did you develop the project?**

Rasmus received a request from an actor who asked for a movable stage. He started researching and was inspired by the materials used by circus, such as trampolines. Rasmus found discarded trampolines around Funen and Jutland. He had a dialogue with a friend who is a machinist. In the process, Rasmus was forced to compromise with recycled materials, *"The floor is a lightweight floor from a hardware store, as it is important that it can stand the total weight of us moving around, without being too heavy to transport."* The stage can be folded and transported in a trailer. It takes one day to set it up and taking it down again.

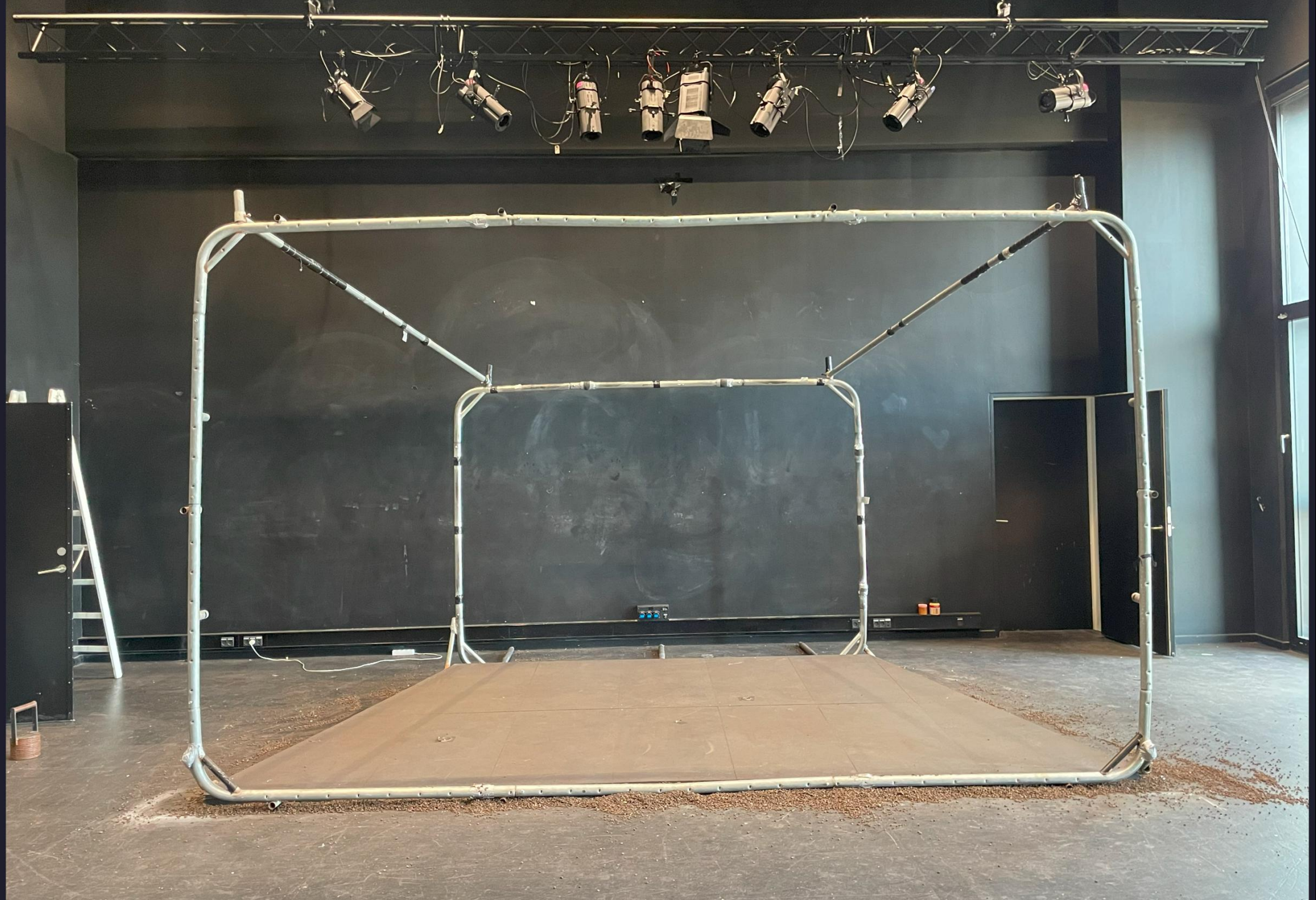
### **The projects relation to sustainability?**

The project works a lot with outer and inner sustainability. Outer, in relation to reusable materials and reduced CO2. Inner, in relation to what is essential for Rasmus, *"For me, this project is about the beauty of something being used over and over again. As a human being, you like recognition in general, but as an artist you can't live only by recognition. The created scenography is a framework for art, not a product. Ownership is not something I stand alone with in the project."* Rasmus ends our conversation with, *"There is a lot of soul in those abandoned trampolines. They have been jumped on. I think it's fun to think of, when we use them in a new context."*





















The SUFA project continues until summer  
2026

Thank you!  
Questions?

HAVETS SUK