

## UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

### Quadrennial Periodic Report on Measures to protect and Promote the Diversity of Cultural Expressions - Denmark

#### Summary

The implementation of the UNESCO 2005 Convention forms a natural part of the Danish cultural policy. Therefore the report initially shortly describes the founding principles of Danish cultural policies in [chapter 2.1](#) Cultural policies and measures, but focuses mainly on changes and concrete examples after the 2005 Convention's entry into force. The chapter will especially focus on different policy measures and ways to secure access to a diversity of cultural expressions for everyone living in Denmark. Concrete measures focused on special groups will also be mentioned. Firstly, the support to the German minority living in Denmark, and secondly, the National Arts Council's efforts to strengthen the intercultural dialogue and to guide artists with immigrant background. The chapter is not intended to give the full picture of Danish cultural policy, but to illustrate important components of Danish cultural policy in relation to the contents of the 2005 Convention.

The report has a special focus on the two chapters concerning international cooperation and cultural exchange and the integration of culture in sustainable development policies. [Chapter 2.2](#). International cooperation and preferential treatment will focus on changes in the strategy of Danish international cultural exchange in recent years and the experience with cooperation between different ministries and cultural institutions in the International Cultural Panel established in October 2010. The Danish film policy will be presented as an example of concrete policy and measures. In [chapter 2.3](#) culture in sustainable development, the description of the Danish institution *Danish Centre for Culture and Development* is central, and concrete examples will be presented with the purpose of inspiration and knowledge sharing.

[Chapter 3](#) Awareness-raising and participation of civil society describes shortly the initiatives of the Ministry of Culture and NGOs to promote the visibility of the convention.

[Chapter 4](#) sums up the main achievements and challenges to the implementation of the Convention.

#### 1. General Information

(a) Name of Party: Denmark

**b) Date of ratification:** 18 December 2006

**(c) Ratification process (e.g. parliamentary process):**

**(d) Total contribution to the IFCD (to date):** 200,000 DKK 40,464.29 US \$

**(e) Organisation(s) or entity(ies) responsible for the preparation of the report:**  
The Ministry of Culture

**(f) Officially designated point of contact:** Head of Section, Annette Kornerup  
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**(g) Date report was signed:** 30 April 2012

**(h) Name of designated official(s) signing the report:**

  
Mr. Jesper Hermansen, Deputy Permanent Secretary, The Ministry of Culture  
Denmark

**(i) Description of the consultation process established for the preparation of the report and name of representative(s) of participating civil society organisation(s):** The Ministry of Culture has invited stakeholders to contribute to the periodical report with information about their efforts to inform about the convention and/or activities to promote the diversity of cultural expressions.

## **2. Measures**

### **2.1 Cultural policies and measures**

The implementation of the UNESCO 2005 Convention forms a natural part of the Danish cultural policy. And the principles of the Convention lie in the background in the definition of new policies in the area of arts and culture.

During the last 50 years the Danish cultural policy has been based on many of the same principles which are inherited in the convention. Denmark implements the Convention as a Member State of the European Union. The Danish periodic report and the report from the EU Commission will therefore be complementary.

The legislation and institutional infrastructure in the field of culture and the general objectives of Danish cultural policy are based on the principle of freedom of expression aimed at offering and encouraging everyone living in or visiting Denmark to take an active part in cultural life in its broadest sense. A great part of the framework legislation in the cultural field continues to be based on the "*arms-length principle*"

which implies, inter alia, decentralisation and independent boards and committees of experts. Since the Ministry of Culture was established in 1961 the actual policy implementation and competence has been increasingly delegated to a complex framework of cultural agencies, councils, committees and cultural institutions with different tasks, competences and degrees of autonomy.

The Ministry of Culture acts as an architect, providing the framework for an overall cultural policy and – in co-operation with the Parliament – sets the objectives, financial frameworks, subsidy arrangements, and the organizational structures that form the basis of cultural policy in Denmark.

*The cultural policy measures apply to everyone living in Denmark irrespective of ethnic, religious, linguistic or other background.*

#### Public support to the arts and culture

In Denmark, the following areas are within the province of the Ministry of Culture: Visual Art, Music, Theatre, Film, Libraries, Education in the Arts, General Education, Archives, Museums, Zoological Facilities, Cultural Environment, Sport, Broadcasting and Copyright.

Activities within the areas mentioned above are financed in whole or in part by the public. The money derives from three sources:

- taxes,
- licence fees and
- profits from the national lottery and football pools.

While tax resources and lottery profits are used to support the arts, culture and sports, licence fees are used to finance public service channels on radio and television.

Public subsidies to culture are divided between two levels of public administration in Denmark: the central government and municipal councils.

Subsidies for individual cultural goals vary a great deal among different financial sources. For example, theatre is primarily financed by the State, while libraries receive most of their subsidies from municipal councils, and public support to sport mainly derives from municipal resources and lottery proceeds.

#### Independence and arms-length principle

In order to ensure freedom of expression in art and culture, grants to artists are given with no political strings attached and, of course, criticism of “the establishment” is permissible. Therefore, independence and the arms-length principle are fundamentals of Danish cultural policy.

The Danish state supports the creative arts in different ways – through grants to institutions, according to objective criteria or with a point of departure in the “arm’s length principle”. Where the arm’s length principle is applied, neither politicians nor

the Ministry of Culture are involved in the concrete subsidy allocation or act as arbiters of taste, but support is granted following a specialist evaluation of the applicant's artistic qualities. The ministry's role is first and foremost to act as architect of the framework for an overarching cultural policy and, in collaboration with the Parliament, to set the objectives and to create the structures that form the basis for cultural policy in Denmark.

The political framework for the arts support system is comprised primarily by the annual budget and arts support legislation. In certain cases, grants and targets for an area of the arts are determined for a period of several years through a political agreement between members of the national parliament. The legislation gives the Minister for Culture the power to make decisions about the arts support system, such as the power to select members of committees and boards, to enter into framework agreements, or to approve institutions' action plans. Within such politically determined frameworks, institutions, councils and committees in the arts support system can organise their business themselves.

Of total central government arts funding, 45% is allocated through political decisions. About one third is allocated through decisions made by arm's length bodies. 17% is allotted according to objective criteria, in other words made up of more or less automatic support schemes.

#### Support according to objective criteria

There is a range of schemes in which arts support is allocated according to factors that can be objectively documented in the recipient of the funding. This might include support for authors whose books are loaned through libraries or grants to reduce the price of theatre tickets. In addition, there are a number of reimbursement agreements between the state and local councils that are characterised by the fact that councils act as decision-makers, while the state subsequently reimburses them for a proportion of their costs.

#### Politically determined support for institutions' operational costs

The state's support for operational costs for arts institutions comprises over two-thirds of the total central government arts funding. By far the greater part of such support is politically determined, and only a modest proportion of support for operational costs is subject to quality assessment by arm's length bodies.

The majority of such institutions are private foundations. Some are government institutions and some are council institutions. The Ministry of Culture's support for operational costs to institutions is, as a rule, determined by means of four-yearly result or framework agreements with institutions that also include strategy and objectives for the institution's work over the coming four years. Within the scope of the framework agreements the institutions have a high degree of autonomy.

### Arm's length bodies

There are four bodies in Denmark that allocate support according to the arm's length principle: The Danish Arts Council, the Danish Arts Foundation, the Danish Film Institute, and Danish Crafts which is responsible for a small fund for arts and crafts. They are all operating according to the arm's length principle, which means that their decisions are final and cannot be overruled by appeal to another administrative or political body.

Both the Danish Arts Foundation and the Danish Arts Council cover several art forms through a number of committees with specialist competences. The Arts Foundation supports individual artists within visual arts, literature, music, crafts and design, architecture, film and theatre through committees with specialist competences in the different art forms. The Council supports art and artists in the fields of visual arts, literature, music and theatre as well as arts across these genres. Support is directed towards artistic production and communication and towards international cultural exchange. In addition it is the task of the Arts Council to advise and support public authorities in matters within the Council's sphere of activity.

## **Access to a Diversity of Cultural Expressions**

### **Through Decentralisation**

The public funding system has secured that Denmark is geographically covered with a broad variety of cultural institutions, e.g. museums, theatres, orchestras, venues, libraries, music schools for children and young people, facilitating access to culture for everybody. Although Denmark is a small country with a population of approximately 5.6 million inhabitants there are a large number of cultural institutions of different sizes, for example 150 museums, 88 theatres, 525 public libraries, and 98 music schools.

Following the *Local Government Reform* (kommunalreformen) which entered into force in 2007, the institutional infrastructure in the field of culture, including with a view to promoting popular participation and access to cultural life, consists of a national and a local level only. The Ministry of Culture and the municipalities now share the responsibility of implementing legislation and providing public funding for cultural institutions, activities, and projects. The structure is thus simplified, facilitating both active local commitment and national cultural policy objectives, such as providing access to culture and high quality cultural events throughout the country.

Availability of cultural activities and events throughout the whole country is also reflected in the "*Strategy for Culture in the Whole Country*" launched in 2006. It includes among other things the possibility of pluriannual *cultural agreements* between the Ministry of Culture and the municipalities aimed at allowing for more autonomy to the municipalities when implementing local cultural policy, at promoting dialogue and

cooperation between the local and national level, and at providing strategic state funding for local cultural policy objectives.

### **Through Free Entrance or Discounts on Tickets**

In general, public support for culture is also aimed at offering cultural events that are affordable (and is complemented by e.g. general discounts on ticket prices for students and pensioners).

The following measures can serve as an illustration: Concerning access to concerts: Public funding to regional symphony orchestras, financial support to regional concert venues, and to concerts aimed at new audiences (in primary schools, lifelong learning institutions etc.). As regards theatres, in addition to public funding of theatres, the "*Ticket Subsidy Scheme*" (billetkøbsordningen) subsidises the prices of tickets. The Danish Film Institute provides support to film activities, including activities to promote film literacy, aimed at children and young people. With regard to sport events, considerable public funding to the voluntary sports sector not only promotes broad participation in sporting activities but also contributes to promoting access to sport events.

While access to cultural heritage is not a new priority, the Danish Government's national plan from 2006 was implemented to enhance access to and knowledge of cultural heritage. The plan involves free access to the main national museums (art and history) and free access for children and youths under 18 to all state subsidised museums. Included are also a number of other new initiatives to strengthen the presentation of cultural heritage; both to traditional users of museums and to new audiences.

### **Through Information Technologies and Digitising**

A range of projects regarding digitisation of cultural heritage are already ongoing at major national cultural institutions funded by both public and private sources. National cultural institutions focus strongly on digitisation as a means to democratise access to cultural material. Perhaps the most important example is the ongoing project to digitise major parts of the national collection of newspapers going back to 1668, which is planned to digitise about 30 mio. pages over the coming years.

### **Through Copyright and Collective Licenses**

Copyright is an important part of the knowledge economy. Well-balanced copyright makes it possible for the authors to earn a living from their works at the same time as securing the access of the general public to a wide range of these works.

The task of the Ministry of Culture is to contribute to making copyright function as well as possible in practice. This work takes its point of departure in a Nordic legal unit and within the framework of EU directives and international conventions concerning the area.



One of the special features of Danish copyright is the use of extended collective licenses, which make it possible to license the use of a large volume of works protected by copyright. The extended collective licenses are published on the website of the Ministry of Culture.

For more information:

<http://www.kum.dk/english/Policyareas/Copyright/>

### **Through Public Service Media**

Due to the societal significance of the mass media for the development of Danish culture and political debate in Denmark, regulation of radio and television activity is under the jurisdiction of the Ministry of Culture. Media policy is thus regarded as an integral part of Danish cultural policy. Public service is a cornerstone in Danish media regulation and by law it provides a versatile and balanced range of programmes and services for all sections of the population. Public service activity in Denmark is to ensure that the Danish population has a wide choice of programmes and services via television, radio, the internet or the like. Public service activity is performed by different actors such as DR, TV 2/DANMARK A/S, the regional TV 2 stations and Radio 24/7.

### DR – as example – the biggest provider of public service in Denmark

DR is the biggest provider of public service in the Danish media market. DR is organised as an independent public institution that is fully licence-financed. DR is in its public service remit obliged to ensure a wide offer of programs and services to the population via TV, radio, internet, and other relevant platforms. DR's offer must consist of news coverage, information through education and learning, art, and entertainment. In its public service offer DR must aim at quality, versatility, and diversity. In the programming an essential emphasis must be placed on securing the freedom of speech and information. In the dissemination of information, a great importance must be attached to objectivity and impartiality.

In the cultural field, DR has to:

- Place a special emphasis on its role as initiator and communicator of Danish art and culture and the Danish cultural heritage
- Enrich the cultural life in Denmark with original contents
- Place a special emphasis on the Danish language and actively contribute to preserving and developing the Danish language so the listeners, viewers, and users experience accurate and intelligible Danish in the programming of DR.

DR also has an obligation to offer a broad coverage of the Danish society as well as of the Greenlandic and Faeroese societies and reflect the diversity of culture, philosophies of life and living conditions in the different parts of the Danish Realm.

On *TV*, cultural contents is a constituent element in a number of regular programs on the main channel of DR, DR 1, for instance in the News and in the daily journalistic current events program, “Aftenshowet”. The downright culture programs are primarily broadcast on DR’s specialized channels, DR 2 and DR K, who, by having different approaches to culture, both give an insight into culture and create debate about art and culture. Examples of main TV initiatives on the cultural field in 2011 is the big TV show: “Når lyset bryder frem” which introduced new Danish songwriters, and “Spil for livet” – a classic music competition for young talents.

On *the radio*, DR’s portfolio of FM and digital radio channels ensure a wide communication of culture and music contents within all genres: classical, jazz, modern rhythmical music etc. In 2011 DR has been focusing its radio portfolio on ten channels, and in that relation the journalistic communication of culture and music has been prioritized. In the musical field, DR is also very involved through its ensembles in the creation and promotion of music. DR’s ensembles consist of: DR SymfoniOrkestret, DR UnderholdningsOrkestret, DR Big Bandet, DR Koncertkoret, DR VokalEnsemblet, and DR PigeKoret. Besides, DR offers a number of activities in the musical field that are especially directed at children and young people.

### **Through Audience Development**

Audience development is one of the topics included in the negotiations of contracts between the national cultural institutions and the Ministry of Culture and in broad political agreements regarding the main cultural institutions. As examples from 2012 can be mentioned the political agreement for the Royal Danish Theatre (including ballet and opera as well as theatre) 2012-2015 which oblige the theatre to focus on developing means that can meet new audience groups. Another example is the national action plan for music 2012, which focuses on audience development both on the classical music scene and popular music. Other general demands in the agreements with cultural institutions are openness, diversity and international perspectives and oversight.

**To read more about the different policy areas of Danish cultural policy and find informative links see the website of the Danish Ministry of Culture <http://www.kum.dk/english/Policyareas/>**

For information of the actual participation in cultural and artistic activities, see the annex to this report.

### **Through Initiatives Focused on Special Groups**

#### Children and youth

Denmark has a long and firmly-rooted tradition of ensuring that children, young people and their families have a large choice of cultural experiences based on breadth, versatility, and quality. Denmark also has a very strong tradition of dissemination of



culture at the level of children and young people and continues to have this as a focus area in cultural policy.

Among the initiatives related to arts education, the “*House of Artist Programme*” should be mentioned. The Danish Arts Council provides support for schools which cooperate with professional artists within the fields of literature, the performing arts, the visual arts, and music. The main purpose of the “House of Artist Programme” is to give pupils an insight in aesthetic and artistic work and creative processes. Another important initiative is LMS – Live Music in the Schools. LMS is a non-profit organisation funded by the Danish Arts Council aiming to offer high quality live music to schools all over Denmark. This is done through school concerts, classroom visits by musicians and composers and other activities that give the pupils a deeper understanding of the professional music scene <http://lms.dk/english.asp>. Finally, a reimbursement agreement between the state and the municipalities is established to ensure access for all children to theatre performances in the schools.

*The Network for Children and Culture* is the advisory body of the Minister and the Ministry of Culture for children’s culture. The network consists of representatives of the Danish Agency for Culture, the Danish Film Institute, the Ministry of Children and Education, and the Ministry of Social Welfare. The main task of the Network for Children and Culture is to create greater cohesion in the state allocations for children’s culture and greater totality in working with the many facets of children’s culture. [Read more at the Network for Children and Culture website \(English\)](#)

The Danish Centre for Culture and Development DCCD is the organizer of *Youth Programme* aimed at developing the creative competences, cultural understanding, and identity among Danish school children and young people (aged 14-18). The Youth Programme presents workshops and education projects with artists from developing countries. It has a focus on creative workshops within new and experimenting art forms, including rap, hip-hop, pocket movies, break-dance, krump, street art, slam poetry, VJ graphic, afrobeat, sound art and viral art, which involve artists from e.g. Afghanistan, Uganda, Palestine, Egypt, Senegal, Guinea Bissau, and Mauritania. The program includes teaching materials, and it is linked to social networks in order to strengthen the dialogue between the young artists in Denmark and in the developing countries.

#### The German minority in Denmark

The Danish Ministry of Culture provides several opportunities for the German minority (approximately 12-15,000 people) to engage in the production of German-language programs for public radio and television. The ministry provides yearly subsidies of DKK 250,000 to the newspaper of the German minority, *Der Nordschleswiger*, for production and purchasing of broadcasting time for news in German via the South Jutland local Radio station Radio Mojn. The objective of this subsidy is to enable the German minority to produce and broadcast news in German in South Jutland. The German

minority has reported that the scheme is a success. Furthermore, the German minority may obtain licenses to operate their own local radio and television stations.

Furthermore the Danish Broadcasting Cooperation DR is obliged to report about the German minority as a part of DR's general public service obligation to offer a wide coverage of society in Denmark and reflect the diversity of culture, philosophies of life and conditions of life in different parts of the kingdom. DR regularly informs the ministry of the reporting about the German minority. The actual reporting about the German minority happens primarily in the news and current affairs programs on regional radio "P4 Radio Syd". DR every year organizes a meeting about minority themes with representatives from the German and Danish minorities as well as representatives from the minority newspapers.

#### Artists with immigrant or intercultural background

The National Arts Council has taken initiatives to ensure that artists and art projects of immigrant backgrounds receive a special introduction to the possibilities of obtaining public grants for art and culture in Denmark.

In its action plan 2011-2015 the National Arts Council has outlined how the council will work with cultural diversity. Among other things, it is stated that "Cultural and artistic diversity is a collective name for a large number of good intentions which are important to the work of the National Arts Council: Cultural sustainability, freedom of expression and mutual respect, equal opportunities for all, irrespective of their sex, racial or ethnic origin, religion or belief, or social background".

The National Arts Council will focus on identifying and crossing social and cultural barriers experienced by the applicants, e.g. by expanding and developing the mentor mentoring scheme set up by the former art council on a trial basis. The Arts Council and its committees intend to discuss and specify their criteria for ensuring diversity and encourage applicants to challenge the aesthetic criteria of the Council with projects heading in new directions.

The mentoring scheme was created as part of the intercultural project of the Council in 2007-2011. The objective of the scheme has been to make visible a group of artists in Danish cultural life, who have not been able to gain a foothold on the Danish art scene for different reasons. The basis is a classical mentoring scheme where the aim is to realise and develop the mentee's abilities and skills. The mentor puts his/her experience, knowledge and insight at the disposal of the mentee and can thus be a resource, who helps the mentee in gaining a stronger foothold, gives professional response and not least shares his/her experience, network and contacts. Between 20 and 25 mentor agreements have until now been set up between an intercultural artist and a professional, established artist. Within the framework of the mentoring scheme there have also been information meetings for intercultural artists and seminars for art and cultural institutions. The objective of is to meet the need for information and mark interculturalism as an important catalyst for the development of Danish art life.

Besides the initiative of the National Arts Council, work is ongoing in the associations of general education, sports associations, at libraries and many other cultural institutions to ensure – in a determined and targeted way – to make sure that there are platforms for intercultural meetings between the different cultures that exist at all levels of the Danish society.

Finally the Danish City of Refuge Initiative should be mentioned. In 2008 the necessary Danish legislation was ready enabling cities in Denmark to offer a refuge for authors who are persecuted in their respective countries. The initiative has now been implemented in four cities in Denmark which now hold the title of “city of refuge” which have become part of the International Cities of Refuge Network (ICORN) dedicated to the value of freedom of expression.

## **2.2 International Cooperation and Preferential Treatment**

As regards diversity of cultural expressions, the guiding principle for Denmark is to take actively part in the work of international organizations, highlighting the viewpoints and needs of a small country and a small language area in larger international and global issues.

In the first half of 2012, Denmark holds the EU Presidency and a main priority in the area of culture is culture in external relations. The cultural dimension already plays a substantial part in the external relations of the EU. The Danish Presidency will continue the efforts building upon the work of the former presidencies of Poland and Hungary.

### **Denmark’s International Cultural Exchange and Cooperation**

This chapter mainly focuses on Denmark’s international cultural exchange. The chapter consists of two parts. Firstly, a description of the recent new organisation and focus on the international cultural exchange and cooperation, (including the cooperation between the Ministry of Foreign Affairs, the Ministry of Culture, and the Ministry of Business and Growth). Secondly, a description of the Danish Film Policy, measures and activities as a concrete example of policy and activities of one of the cultural sectors.

Denmark’s international cultural exchange activities cover all of the arts and the cultural heritage sector. Artistic quality, originality and relevance are the main criteria for all projects and applications for funding which Denmark chooses to support, whether nationally or internationally.

The organisation of Denmark’s international exchange and cooperation activities are conducted on two separate fronts:

1. Councils, Expert Committees & Art Professional Centres
2. Administrative and political bodies and agencies

The work of the various bodies on these two fronts is coordinated by an International Cultural Panel presided by the Ministry of Culture.

The internationalisation of the cultural policy is an important strategic focus for the present government as well as it has been for the former government (2001-2011). In 2009 a comprehensive strategy was formulated with a view to strengthening the internationalisation of Danish cultural life and promoting international cultural exchange. The strategy is focused on five strategic priorities, such as “the artist in a globalised world”, “professionalization and networking on a global market” and “foreign culture in Denmark”.

The following main objectives of the international cultural exchange were introduced in 2009:

- Development and renewal of Danish art and culture
- Marketing of Denmark as a country
- Promotion of cultural export
- Promotion of intercultural dialogue.

The Government Platform from 2011 states, among other things, that “The Government will conduct a cultural policy that focuses particularly on the promotion of internationalisation, economic growth and democracy.

Internationalisation, because Danish art, culture and sports have important perspectives to offer, and because all our development takes place in interaction with the world around us.”

With its own culture and cultural heritage as luggage, Denmark is to meet the world openly, leave its mark internationally, and be inspired by other countries.

#### Key actors in Danish international cultural exchange

Denmark’s cultural exchange with other countries comprises a plenitude of actors at local and national level, including a number of state-run, state-funded organisations which encompass many forms, fields and branches and a diversity of forms, fields and branches.

In connection with the formulation of a comprehensive strategy for the cultural exchange in 2009 an out mapping of the actors was made. The key actors are covered by 3 ministries: The Ministry of Foreign Affairs, The Ministry of Culture and the Ministry of Business and Growth and are identified as:

*The Danish Arts Council and the Danish Arts Agency* (now a part of the Danish Agency for Culture) take care of all work relating to the visual arts, literature, music and

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<sup>1</sup> The Arts Agency, The Heritage Agency of Denmark and the Danish Agency for Libraries and Media were merged into The Danish Agency for Culture in 2012.

theatre. The work includes residencies for foreign artists, exchange and visiting programmes for arts and curators. For more <http://www.kunst.dk/english/>

The cultural heritage projects and expertise on cultural exchange regarding cultural heritage are handled by the *Heritage Agency of Denmark* (now a part of the Danish Agency for Culture). <http://www.kulturarv.dk/english/home/>

The Danish Film Institute deals with everything related to cinema and film and has a focus on funding productions and marketing of films at festivals around the world (The film policy and measures are described further on page 16-17 in this report) <http://www.dfi.dk/Service/English.aspx>

*The Danish Centre for Culture and Development (DCCD)* is the key actor regarding cultural exchange with developing countries (the DCCD is described further in chapter 2.3). <http://www.dccd.dk/en/>

*The Danish Cultural Institute* promotes cultural exchanges and informs about Denmark and supports projects that aim at long-term cooperation between foreign and Danish cultural institutions, artists and other professionals. The Institute has branch offices in Benelux, Brazil, China, Estonia, Hungary, Latvia, Lithuania, Poland, Russia, and the United Kingdom. A central aim for the Institute is to create intercultural people to people dialogue. <http://www.dankultur.dk/Default.aspx?ID=1066>.

The specialist centres – *Danish Crafts*, *the Danish Architecture Centre* and *Danish Design Centre* – represent the more commercially oriented branches of the arts within Danish international culture exchange. In addition, the Design Centre's subsidiary, INDEX: Design to Improve Life, has the task of strengthening the international marketing of Danish design through the presentation of the design prize INDEX: Award.

In 2008 the state funding for international cultural exchange through the key actors mentioned above is approximately 260 million DKK, but as mentioned international corporation and exchange is carried out in a large number of cultural institutions and the overall figure of the resources spent on this is not known.

Every one of the key actors makes an important contribution to Danish foreign cultural exchanges. The various actors have an extensive and complex network of contacts and working partners in Denmark and a diversity of countries. In other words, the actors form a professional and practical knowledge forum for international cultural exchange, one which is also useful to many other artistic and cultural institutions, artists and cultural exponents, as well as other operators, organisations and official bodies. Within their own particular fields, each actor has the skills necessary to carry out all the functions associated with their own foreign cultural exchange activities – that is they

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can, from start to finish, deliver “pre-packed” exchange projects. The Danish Arts Council together with the arts centre in the Danish Agency for Culture can, for example, devise, organise and implement a cultural exchange programme in several very different countries and in so doing discharge both content-based and operational assignments. The same applies to the Danish Architecture Centre which arranges travelling exhibitions, for example, and the Danish Centre for Culture and Development, which has valuable concrete, practical experience of working with different developing countries.

The wide diversity and abundance of initiatives, subject areas, geographic focal points, and networks represented by a relatively small number of key actors, both abroad and in Denmark itself, is strength.

But Denmark’s cultural exchange with foreign countries also faces some challenges. Danish art and culture’s continued presence on the global scene will be dependent upon the ability to stay focused on the building of sustainable, professional working networks with foreign actors and the art and culture scenes of other countries. Globalisation necessitates that the individual artists and those institutions conducting cultural exchange projects with other countries are able to move fast, to switch focus and keep abreast of the latest development trends elsewhere in the world. From a development perspective it is just as important that in the future too Danish actors involved in cultural exchange will be capable of getting their message across to individual target groups and to the general public in different countries around the world. In working to strengthen the internationalisation of Danish art and culture particular focus should be placed both on creating conditions which will enable the individual artist to function in a globalised world and on strengthening the professionalism of those actors based in the institutions. The strengthening of art and culture entails both taking Danish art out into the world and bringing the art of other countries to Denmark.

Denmark is a small country and to face the challenges it is important to cooperate across ministries and key players working with cultural exchange aiming to combine experiences and achieve synergies without losing the richness and diversity of international activities and relations with other countries.

#### The International Cultural Panel

*The International Cultural Panel* was established in 2010 as a central means to strengthening and coordinating cultural exchange. The panel is an overall binding collaboration forum with representatives from three ministries (Ministry of Foreign Affairs, Ministry of Culture, and Ministry of Business and Growth) and the central arts and culture players described above. The Panel is presided by the Ministry of Culture.

In 2011, the International Cultural Panel has published an Action plan 2011-2013 with a thematically focus on *Sustainable development, Children and young people* and with geographical focus on the *BRIKS* countries and countries of the *Middle East*. The Panel



has appointed 3 working groups, who have been asked to formulate sub-strategies and suggest concrete cross-sectoral projects.

The International Cultural Panel adheres to nine principles in the international cultural work. The same counts for the members in their institutional practise regarding international exchange:

1. Artistic quality is the basis for choosing the art and artists who are presented internationally.
2. Support for artists and productions abroad presuppose relevant interest and demand in the recipient country as well as active and competent foreign partners.
3. A concentrated effort – we cannot afford to participate everywhere – in places with great potential demand for Danish artists and Danish cultural products.
4. Reciprocity: Both the Danish and the foreign partners must be able to benefit from the collaboration, based on dialogue and mutual interest.
5. The network between cultural institutions and organs that support arts both in Denmark and abroad must be strengthened as much as possible.
6. Possibility of flexible handling of quality invitations that may emerge at short notice.
7. Easy and smooth access to information on both support schemes and Danish cultural life.
8. Grant recipients are expected to consider, either on their own or with assistance from others, any marketing needs, ensuring maximum, professional visibility in the recipient country.
9. Maintenance of established contacts; newly aroused interest must be welcomed.

The possibility of creating something completely new with input from and cooperation between different cultures and combining different traditions of cultural expressions is central to the work of the International Cultural Panel and the Danish cultural policy of international cultural exchange.

### **Danish Film Policy as an Example**

Films and other audiovisual expressions contain a great potential for the dissemination of art and culture across the world. As artistic works they are born to travel and meet new audiences in cinemas, on television or via digital media. From a Danish perspective – being a small country and a modest language area – films and audiovisual works are regarded as very important tools for the intercultural dialogue. The Danish film policy has been shaped through decades, but for the last almost 20 years Danish film has been given the highest priority.

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<sup>3</sup> The so-called "KIU Principles" was formulated by a committee set up by The Arts Council in 2004 with members from both cultural institutions and Danish foreign missions to come up with suggestions as to how the Council could best fulfil its international assignments and cooperate with other actors. The committee's work resulted in a report - known as the KIU Report – published in 2004 Report from the Danish Arts Council committee on international cultural collaboration, May 2004

In the context of the UNESCO Convention the following strategic focus areas are given special attention:

- Distribution and promotion of Danish film abroad
- International co-production
- Intercultural dialogue and Media Literacy

#### *Distribution and promotion of Danish film abroad*

For the last 15 years the market share of Danish film has been more than 25 % of all tickets sold domestically in a market place of more than 200 films per year of which 10-12 % are Danish. The success, Danish film has experienced at home, has to a large extent influenced the market position of Danish films abroad. In proportion to the small size of Denmark it is noteworthy that approx 40 % of all Danish films are distributed outside Denmark, and that approx 30 % of all tickets sales for Danish films takes place abroad. The figures indicate that Denmark as a film nation is in the same league as the big film nations in Europe such as France, the United Kingdom and Germany.

In the same momentum Danish film has achieved a unique international position at the leading film festivals in Berlin, Cannes, Venice, Sundance and Toronto. The international position of Danish film and the priority film is given in Denmark as a global medium international position and the priority Danish film is given as a global medium are confirmed by the fact that a lot of Danish directors, photographers, actors, and production companies experience the opportunity to participate in the production of foreign films.

#### *International co-production*

Reaching out is not only a question of ticket sales and festival prizes. In the same period the Danish audiovisual production sector has strengthened the effort to create and produce high quality films with co-production partners from all over the world. Approximately half of all Danish films are in fact co-productions with foreign partners and to a large extent the Danish film sector participates in the artistic and technical creation of foreign productions.

Nevertheless it is a great *challenge* to finance and produce films internationally. For that reason, the Danish Film Institute has established a new office for co-production aimed at counseling and improving the ties between Danish and foreign production companies. As part of the strategy this new initiative will focus on cross border training and creative development as well as cultural exchange as a tool for the development of more binding cooperation.

#### *Intercultural dialogue and Media Literacy*

Reaching out and bringing the world to Denmark is deeply rooted in the Danish film policy. The Danish audience has a great opportunity to explore the world outside through foreign films, which would never reach Denmark without public support; and

through the Danish Film Institute's festival program which promotes and celebrates fiction and documentary films from Denmark and abroad.

Media Literacy is a cornerstone in intercultural dialogue activities. Accompanied by the keywords *experience, understand* and *create* the Danish Film Institute's department for Children and Youth follows a broadly-based strategy for film entertainment, education and creation in the Danish schools and libraries. More than 150,000 pupils participate every year in film exhibition programs selected for and targeted at primary and secondary schools, the Film Institute's cinematheque has special programs for schools and pre-school children, and together with the educational sector the Institute has developed continuous training programs for teachers and librarians. All these activities include foreign as well as Danish films. Besides, the Institutes Film-Y studio is travelling around Denmark and abroad to give children and young people an opportunity to play and learn the art of filmmaking.

As part of the Media Literacy activities the Media Council for Children and Young People serves as the EU awareness center within the framework of the *EU Safer Internet Program*. In this context we work for the improvement of children and young people's digital capabilities and well-being especially with regards to gaming, social networking sites, digital rights and the different threats the digital world represents to children and youth. *Connecting generations* and thereby improving the dialogue on opportunities and threats between young people and their parents and teachers is at the heart of the agenda, which is carried out together with *the International Safer Internet network*.

Finally, the Danish Film Institute has a focus on the improvement of film and media literacy activities abroad. Together with *The Danish Center for Culture and Development* (DCCD) the Institute has several projects especially in Africa aimed at film literacy for children and youth.

### **Preferential treatment**

As regards *preferential treatment* it forms an integrated part of Denmark's cooperation with developing countries on culture and development and the work of *The Danish Center for Culture and Development* (DCCD) which will be dealt with in chapter 2.3.

It should be mentioned here though that since 1991 the DCCD has organised the *IMAGES Festivals* presenting contemporary art and artists from developing countries rarely exposed in Denmark. Through the festivals the Danish population gets a first hand impression of how art is a vital factor of change and development in these countries. And by joint productions and exhibitions with likeminded Danish artists, the visiting artists get a life-long network and inspiration to develop their own art form. Quite often the participating artists gain more recognition in their own country after having been part of an international arts festival supported by the Danish government.

In some cases it has also been a gateway to international recognition and an important step for free artistic expression.

Another initiative by the DCCD is *The Arts Fund* which supports approximately 65 individuals and institutions p.a. who initiate projects, with the aim to bring art from the developing countries to the Danish art scene: music, visual art, dance, theatre and literature that represent the contemporary scene or diversify the images of art from developing countries. The fund supports both small cooperation projects between artists around a single production, larger guest performances in theatres and at festivals and long term cooperations between institutions. More recently, the Arts Fund has initiated dialogue with important cultural institutions, in an attempt to engage institutions outside the 'world scene', in exchange projects with artists from developing countries.

### **2.3 Integration of Culture in Sustainable Development Policies**

Denmark tries to integrate culture in sustainable development policies in two ways. *The Ministry of Foreign Affairs* supports cultural activities through:

- 1) Funding civil society organisations
- 2) Development programmes in partner countries

*The Danish Centre for Culture and Development* (DCCD) is playing a key role.

The DCCD is an independent institution under the Ministry of Foreign Affairs. Since 1998 the DCCD has supported cultural exchange between Denmark and the developing countries. Since 2004 the DCCD has promoted the cultural dimension in Danish development aid through cultural co-operation between Denmark and the developing countries in Africa, Asia, Latin America, and the Middle East. The vision is cultural diversity, based on respect for human rights and global ethics. This is realized through two types of activities:

- 1) Activities in Denmark – aiming at presenting arts and culture that support contemporary images of the developing countries, to the Danish audience.
- 2) Activities in the developing countries – 'Culture and Development' – supports the local cultural environment in the developing countries, in the improvement of platforms for diverse artistic expressions and capacity building and training.

The DCCD has worked strategically with culture and arts in Danish development aid since 2004. Since the first cultural program was established in Vietnam in 2005, the DCCD has expanded the program portfolio and has to date worked with 12 bilateral culture and development programs and two regional programs in the Middle East and Africa, respectively. Through the bilateral programs, the DCCD is working in the following countries: Bolivia, Mali, Burkina Faso, Ghana, Tanzania, Uganda, Mozambique, Palestine, Afghanistan, Nepal, Bhutan and Vietnam.

These activities are mostly based on partnership projects that involve Danish cultural institutions and Danish arts practitioners who cooperate and assist in strengthening capacity building to their counter parts in the recipient country.

The following are examples of activities aiming to integrate culture in sustainable development:

#### Afghanistan: Skateistan

The project (which is implemented through a Civil Society Organization) objective is to create reconciliation among ethnic groups and build a bridge between different social levels. Denmark supports the project, which will be expanded with facilities in Mazar-e-Shariff in the northern part of Afghanistan.

Lack of confidence and tensions amongst ethnic groups is one of the underlying reasons for the conflict in Afghanistan. 70% of the Afghan population is below 25 years of age. Investing in the youth population is therefore a good investment in peace in Afghanistan. Through education, skateboarding and other creative activities Skateistan aims to engage children and youth, create confidence and tolerance amongst different ethnic groups and children with various social backgrounds. Further, the project gives children and youth skills which can provide them with better opportunities in the future. Skateistan has a focus on girls and children with disabilities. Sustainability is one of the key issues: All employees are Afghan, several of the children are educated to become instructors, Skateistan has created its own income through sponsors and sale of Skateistan merchandise – e.g. at the international music festival in Denmark *Roskilde Festival*. The Danish support helps expand the project to the northern part of Afghanistan in the coming years (to Mazar-e-Sharif).

#### Ghana: Danish Ghanaian Culture and Development Programme

The Culture Programme started in 2007 as a pioneering initiative to support and promote cultural development in Ghana. Reviews of the programme (2009, 2011), assert that the Culture Programme has made a positive impact on the arts scene in Ghana. It has provided an avenue of unique and highly relevant support for cultural operators which were non-existent before. It is in many ways seen as a best practice model for such culture funds in developing countries. The new phase will consolidate the gains already achieved and provide a result oriented phase out programme while providing a platform of mutual understanding and knowledge about Denmark in Ghana.

The overall objective of the Danish Ghanaian Culture and Development Programme is to promote cultural development in order to create a platform for freer debate in a pluralistic, democratic society. To meet this objective the programme seeks to strengthen innovative and independent cultural operators in Ghana and give them opportunities to present pieces of excellence to a wide and diverse audience. It also aims to strengthen Ghanaian-Danish collaboration through contemporary art and cultural exchanges leading to transfer of knowledge.



The programme has two key components. Both components are composed of a number of activities each of which is related to at least one of the above mentioned strategic objectives.

The “*Denmark-Ghana Culture Fund*” will be a funding mechanism with competitive calls for proposals, from Ghanaian organizations, either for local projects or for exchange projects with Danish artists and their organisations. The Ghana-Denmark culture fund has as one of its main objectives to strengthen innovative and independent cultural operators in Ghana through training, support to arts productions and performances and inspiration from Danish partners. A vibrant cultural scene is seen as a key element in an open and democratic society.

The “*Partnership projects*” will be between Danish and Ghanaian organisations identified at the onset of the culture programme. All the partnership projects will take place in Ghana and be implemented by the local partner. The Danish partners will provide technical assistance and thus promote capacity building.

The following partnership projects have been identified for potential support:

*The Film Exchange and Training Project* aims to use film as a creative media for young Ghanaians to address development issues in their own way. The main Ghanaian partner in this project is Creative Storm and the Danish partner will be Buster Film Festival, which, besides being an internationally acclaimed film festival, has practical experience of running training projects and competitions for children and youth.

*The Music Education for Children Project* has the objective to increase younger generation’s knowledge and appreciation of Ghana’s rich musical heritage and to promote social values and inclusion through the music. This is done through a partnership between Egedal Music School and Tamale Youth Home.

*The Sound and Light for Music Festivals* seek to develop the technical capacities of music festivals in Ghana both as a creative industry and a platform for artistic development of the music sector. The partners are High Vibes Festival and Roskilde Festival. The project is linked with strategic aims number 1 and 4 listed above

*The Animation Film Partnership* will through practical training provided by Danish specialists from the Animation Workshop support the skills development of the animation film industry in Ghana.

*The Art and the Environment Project* aims at changing people’s awareness and behaviour in a given community to be more environmental friendly. The Art and the Environment project is a partnership between Kumasi University and Design Academy in Kolding, and entirely funded by the Danish Centre for Cultural Development, the DCCD.

#### Syria- Youth Culture (from 2012-2014)

Earmarked funding to strengthen marginalized youth through active participation in youth theatre, creative workshops and performance within various creative arts – theatre, dance, poetry, rap, music, storytelling ect. The direct target group is 250



youths, who will participate in a training and production period of at least three months within theatre, radio and documentary films. They will have a performance and there will be established a local task force with youths, who will tour the country with shows, which will be seen and debated by around 3000 youths in schools, community centres etc. This project is implemented through The Danish Centre for Development and Culture (DCCD). Similar activities are planned in Egypt.

#### Photo School Project – Mali

Photographers in Mali work in a very limited local market, which consists almost exclusively of wedding and portrait photography, and they struggle to make an income, as competition is very high and salaries low.

The overall objective of this DCCD Programme is to provide students and teachers at the photo school in Mali (Cadre de promotion pour la Formation en Photographie – CFP) with an understanding of the demands of the global market for stock photography and enable them to produce photos that meet these demands. Furthermore, it is a recommended objective that the students continue to work with a leading stock photo agency (Getty Images) and get an opportunity to participate in this market. A third objective is to establish an independent agency including CFP and the students/teachers and graduated students to manage payments to the students etc. and ensure an income to the school in the form of a percentage of the income from sales of photographs, etc. to sustain the programme. A web based portal will be further developed, which aims to improve online education, better visibility, network and business opportunities for the Malian photographers in the international market.

#### Danish Arab Urban Arts Festival – Lebanon

As part of the regional program for culture in the Middle East, the DCCD organized a "Danish Arab Urban Arts Festival" in Beirut in February 2012. The aim of the festival was to give opportunities and platforms to some of the most talented and progressive artists from the Arab region who advocate cultural freedom, diversity and rights. This included a Syrian delegation of film makers, musicians and poets. There was a range of artistic performances and exhibitions at the festival combined with interactive sessions – workshops, small competitions, libraries, culture cafés etc. for the audience – and the festival thus ranged from broader arts and cultural performances in day time, to late night DJ-séances. A number of dedicated Danish artists participated.

#### Animation Project – Bolivia

Bolivia has a number of illustrators, animators and cartoonists, of which many are highly talented and committed and who wish to work with animation on a professional level. By supporting the development of local capacity of telling the stories of the country and culture in a creative way, the project embraces aspects of empowerment and cultural identity. On this basis, the objective of the project was to strengthen the animation environment in Bolivia through enhancing the technical and narrative capacities. A training workshop took place in La Paz, followed by a six month-long production session for a selected group of animators at an animation school in

Denmark. The group produced an animation film – “AbuelaGrillo”, based on a Bolivian folk tale combined with the story about the privatization of the country’s water resources. The film was a great success. It was shown in a number of international film festivals and is now, among other things, being used for educational matters in Bolivian schools. Moreover, the film served as a ‘business card’ for the Bolivian animators and has drawn international attention to Bolivian animation. In this way, the project has given a substantial and important push to the animation environment, which now has become an emerging creative sector with great potential in Bolivia.

#### **2.4 Protecting Cultural Expressions under Threat**

In Denmark no special situation in accordance with paragraph 2 of Article 8 of the Convention has been identified.

### **3. Awareness-raising and Participation of Civil Society**

Denmark works both at international and national level in order to follow up on its ratification in 2006 of the Convention. National hearings and debates on how to further protect and promote cultural diversity have been organised for all interested parties, including civil society, and a number of concrete projects have been supported. For instance, concrete projects were supported by the Ministries of Culture, Education and Refugee, Immigration and Integration Affairs as a national implementation of the European Year of Intercultural Dialogue (2008).

In 2009 the Danish Parliament’s Cultural Committee and Committee of Foreign Affairs arranged a common hearing about culture and development in the light of the 2005 Convention.

The Danish National UNESCO Commission has also arranged a number of activities in relation to the Convention.

A conference on Education for Sustainable Development, Education for All, EU’s year on Intercultural Dialogue and the Convention on the protection and promotion of the diversity of cultural expressions On 9 April 2008. The Danish National Commission for UNESCO organised the conference in cooperation with The Danish Ministry of Education, The Danish Institute for Human Rights and the Youthtown.

On 27 October 2010 The Danish National Commission for UNESCO organised in cooperation with the National Museum of Denmark the *conference Investing in Cultural Diversity*. With the outset of UNESCO’s publication “Investing in Cultural Diversity” the conference took up discussions related to the idea of cultural diversity and intercultural dialogue as a resource for investment. The British writer and sociologist Poul Gilroy gave the key-note speech introducing his idea of “convivial culture”, a number of young Danish researchers addressed issues relating to investing culture, e.g. fashion industry, local cultural centres and heritage institutions and experience economy.

*The Reviving World Heritage (RWH) Project* was arranged as an expedition to go in the quest of and revive our heritage and predict the future. From September 2010 to March 2011 students from Bahrain, Denmark, Egypt, Jordan, Lebanon, Oman, Palestine, Sudan and Syria were busy bringing their cultural, natural and intangible heritage alive through words, pictures and videos. In March 2011 delegations from each of the participating countries met at a youth conference in Youthtown, Denmark, where they focused on the importance of world heritage and international cooperation and understanding. The project was financed by the Danish National Commission for UNESCO and the Danish Agency for Culture.

On 2 May 2012 the National Commission will host a conference on cultural diversity and social media. One of the questions to be discussed is whether the social media promotes diversity or prohibit diversity? And how do social media affect activism for democracy and empower citizenship in the world today?"

As regards the preparation of this report, the Ministry of Culture has asked cultural stakeholders to contribute to the report by sending information of the activities they have facilitated either as a direct implementation of the convention or in the spirit of the convention. Many cultural institutions, organisations and associations are an integrated part of their aim and daily work contributing to the promotion of the diversity of cultural expressions, including cultural councils in 53 of Denmark's 98 municipalities working as an umbrella for local art and culture organisations for voluntary cultural sector involving citizens and civil society, and the 80 local cultural centres hosting cultural activities based on democratic and participatory qualities. See more at <http://www.kulturellesamraad.dk/> and <http://www.kulturhusene.dk/>

A number of NGOs has arranged activities directly as a follow-up of the Convention and some of the activities will be mentioned shortly. The main part of the activities has been related to distributing information about the convention and organizing conferences and seminars facilitating debate on the convention– both in general terms and on more specific topics related to specific articles of the convention.

One of the organisations - Danish Centre for Arts & Interculture (DCAI) was actually established with the purpose of informing about and implementing the Convention of promoting and protecting the expressions of cultural diversity. The DCAI (in Danish language: CKI) has been and still is very engaged in the implementation of the Convention – in particular concerning the aspects of implementing it internally in Denmark and the aspects of intercultural dialogue, new audience development and developing the intercultural competences in Danish arts and cultural life. The DCAI has arranged a great number of hearings and debates, informed politicians and acted as consultant to local authorities, organisations and associations. <http://dcai.dk/about.html>

Freemuse is an international organization based in Denmark and advocating for the freedom of expression of musicians and composers. Freemuse has particularly informed

nationally, regionally and internationally about the convention in general and in particular the articles 2, 14 & 16 with freedom of expression, mobility of artists and cultural exchange.

Freemuse has also been deeply engaged in the issue of visa and the mobility of artists and published on 31 October 2008 the White Paper “Visas/the discordant note”. <http://freemuse.org/sw30534.asp>. The paper was adopted by the EU as an official “OMC working group” document. In October 2011 Freemuse produced a “Quick guide” to visa applications for artists, managers and festivals <http://www.freemuse.org/sw39672.asp>.

The Council of Danish Artists is an organization of professional artists focusing on arts - and cultural policy. The Council has also been engaged in the Convention from the start. In 2008 the Council of Danish Artist established an implementation group with the purpose of following the implementation of the convention in Denmark. The group has been active in public hearings arranged by the Ministry of Culture and by the Parliament’s Cultural Committee and Committee of Foreign Affairs in the period 2007-2009. The Council has also been in active dialogue with the responsible ministries. In 2007 and 2008 the Council arranged seminars for artists with a foreign background on how to establish yourself as an artist in Denmark.

A recent example of the Council’s activities is a public hearing on 19 March 2012 on the Convention. The event was arranged together with the CKI (the DCAI), The national society of Danish cultural centres “Kulturhusene i Danmark”, the Danish Cultural Institute, Culture Futures with the Danish newspaper and publisher Politiken as host.

#### **4. Main Achievements and Challenges to the Implementation of the Convention**

As an EU Member State Denmark has been actively engaged in implementing the Convention since its entry into force.

As regards the implementation of the convention in Denmark the political and administrative process – involving the National Parliament and leading to the decision of Denmark’s ratification of the UNESCO Convention – it was concluded that Denmark was already complying with the provisions of the Convention and there was no need of changing existing national law or making new regulations to implement the Convention. So in this sense there have been no grave challenges to the implementation.

Furthermore, the implementation of the Convention forms an integrated part of the Danish cultural policy as the Danish cultural policy during the last 50 years has been based on many of the same principles, which are inherited in the convention. The promotion of cultural diversity and acces for all have been and still are fundamental principles of Danish cultural policy.

One of the main achievements from the relatively generous policy for public funding to culture is that Denmark is covered by a plenitude of museums, theatres, orchestras, venues, libraries, music schools etc., that gives everybody access to a wide range of cultural activities.

And the principles of the Convention lie in the background in the formulating of new policies in the area of arts and culture.

One of the main achievements in the area of the Danish international cultural exchange has been the introduction of the common principles across the key actors – the 9 so-called KIU Principles, among them the principle of reciprocity in the cooperation between the Danish and the foreign partners based on dialogue and mutual interest.

One of the challenges has been to keep the public engaged in the implementation of the convention. In the first years after the Danish ratification of the Convention the Ministry of Culture arranged public hearings on a yearly basis, but the participation and involvement seemed to vanish. Artists' associations are engaged in the implementation of specific articles, but besides that it is a very limited number of civil society associations which is actively engaged in the Convention as such.

Even though the Danish cultural policy to an extended degree implements the Convention, still more can be done to give more people access to and interest in culture and to promote the cultural diversity and the intercultural dialogue even more. One of the challenges in the coming years will be to find good and more systematic ways to deal with the intercultural dialogue inside Denmark in a time where public economic resources are scarce.

*See more in the report by the European Union.*