

# COMPENDIUM

## CULTURAL POLICIES AND TRENDS IN EUROPE

### COUNTRY PROFILE

# DENMARK

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This profile was prepared and updated by  
**Mr Peter DUELUND, Mr Bjarki VALTYSSON and Ms Lærke BOHLBRO (Copenhagen)**

It is based on official and non-official sources addressing current cultural policy issues.

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# DENMARK<sup>1</sup>

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## 1. Historical perspective: cultural policies and instruments

In Denmark, cultural life and the authorities have had a mutual commitment to one another since the Middle Age. The Reformation of 1536 transferred responsibility for culture from the Church to the Court. Until the June Constitution of 1849 and the advent of democracy, it was almost exclusively the King and the members of his court who, to varying degrees, showed interest in and funded culture.

Thus art and culture in Denmark already had a solid feudal tradition and a well-established infrastructure, consisting of absolutist secular and ecclesiastical cultural institutions, upon which to build.

The demise of Absolutism in 1849 transferred responsibility for culture from the Court to the state in the new Ministry for Church and Education, called the "Cultus Ministry". The Ministry assumed control of a number of cultural institutions, including the Academy of Fine Arts and the Royal Theatre.

The Cultus Ministry was responsible for cultural affairs from 1849 until 1916. In 1916, responsibility for church affairs was transferred elsewhere, but cultural matters remained part of what was now known as the Ministry of Education up until 1961, when culture was granted its own ministry.

The development of public cultural policies and institutions in Denmark have since then been closely linked to Enlightenment Philosophy and the specific interpretation and implementation of these ideas by intellectuals and in the cultural and political movements that fostered Danish democracy and the welfare state. When Denmark adopted its first democratic constitution in 1849, responsibility for support to the arts and culture gradually shifted from the Royal Court to the newly constituted civil administration.

Cultural policies under the absolute monarchs was elitist, but cosmopolitan compared to the new bourgeois culture that emerged from the increasingly influential merchant and civil servant classes in Copenhagen around the middle of the 18th century. The bourgeoisie, which was predominantly Danish in contrast to the mainly German aristocracy, argued for a *national* orientation of cultural policy.

Parallel to the national dimension in the dominant bourgeois transformation a liberal movement of intellectuals, the so-called cultural radicalism, emerged in the capital of Copenhagen with focus on enlightenment, freedom of individual citizens and political republicanism.

After 1864, a cultural policy inspired by N.F.S.Grundtvig and his philosophy of one nation, one language, one people, afforded the Danish landowning class, whose political power had increased in step with its economic muscle, the opportunity to revitalise the otherwise practically moribund rural culture. The rural liberal culture they sought to promote was not a counterculture in opposition to bourgeois culture. It was more of a parallel culture, separate from the culture of the bourgeoisie, albeit allegedly with the same objective, i.e. to promote national sentiment.

The rapprochement between the Social Democratic labour movement's class-based perception of culture and the Radical Party's popular education philosophy, during the period of reconciliation in the 1930s, laid the *political* foundations for the formation of the welfare based cultural policy after WWII and the setting up of the Ministry of Culture in 1961. The price paid was that culture was now perceived and defined, first and foremost, as a national phenomenon.

Although the public cultural policy was a part of the post-war national construction process, the general objectives and means were defined in the universal concepts of

enlightenment philosophy. What had not been culturally realised in the traditional bourgeois public sphere since the French Revolution and the revolution of 1848 should now be realised in the framework of the welfare state. Public cultural policy, initiated, financed and organised by the state and municipalities, was meant to guarantee artistic freedom and cultural diversity. Art, culture and publicly organised cultural institutions were thought as means for building up the cultural and aesthetic competence for *all* citizens and regions of the country, to enable them to take part in the development of a democratic welfare society.

Allocation of grants, through autonomous arts councils, experts committees, institutions and other "arm's length" bodies, inspired by the Danish tradition of self-governance, were organised to guarantee the independence of arts and culture from economic and political interests.

As suggested by the original name of the first Danish Ministry of culture, *The Danish Ministry for Cultural Affairs* (Ministeriet for Kulturelle Anliggender) was created in 1961. Its role as a state authority was first and foremost created within a political and administrative framework designed to improve the conditions for the arts and culture, but not to interfere with the content. Neither politicians nor civil servants, but independent peer groups, should grant money to the arts, i.e. through *The Danish Art Foundation* (Statens Kunstfond) established in 1964. Ideally, the primary role of the cultural ministry was as an architect to build a house of culture with rooms for all. Various principles and strategies were implemented by different governments to realise this overall aim.

In the 1960s, the focus of Danish cultural policies was on the dissemination of professional art. The strategy was called *democratisation of culture*. The welfare state distributed cultural goods to all Danes, whether they lived in Copenhagen, small provincial towns, or urban districts. All parts of the country and all social groups were to have access to theatre, music, libraries, etc. of a high standard and provided by professionals. They were to have the opportunity to encounter and thereby learn to appreciate "art of good quality". Therefore, state support of the arts should be given to the very best that the Danish artistic community produced. The same applied to the public cultural institutions and activities, whether organised on national, regional or local level.

However, it soon became evident that not all Danes appreciated what some considered as the "incomprehensible fine art of modernism". As a result, a broader concept of culture was introduced into the cultural policies of the 1970s. The new ideal was conceptualised as *cultural democracy*. The strategy of cultural diversity showed more respect for cultural diversity and the right to pluralism. It guaranteed the right of creativity and self-expression.

Decentralisation was strengthened. Decisions on cultural policy should be taken as close to the citizens as feasible. The state should support amateur as well as professional activities. In a broader sense, it also meant that the state should support diverse cultural groups including minorities.

In the 1980s, the aims of cultural politics took another course. Cultural activities were often considered as *tools to serve social purposes* in line with the growing economic crises. Culture and the arts were to solve problems of unemployment, reintegration of young people etc.

From the 1990s, the social instrumentalisation of public cultural policies was combined with economic and political goals. Attracting tourists to support economic development and securing highly skilled employees to the creative industries in the globalised knowledge economies, were put forward in the agenda of public cultural policies. *Performance contracts* with cultural institutions and their management were introduced in the cultural arena to stimulate efficiency in the implementation of the overall aims.

The overall aim still was to support the creative arts, cultural education and research, cultural heritage, media etc. with the mission to promote general education and cultural development of the citizens. In 2003, the Ministry's administration of the different councils for theatre, music and literature etc. were merged into a new common administrative construction called the *Danish Arts Agency* (Kunststyrelsen). As of 1 January 2012, the Danish Arts Agency has been merged, along with the Heritage Agency of Denmark and the Danish Agency for Libraries and Media, into a new agency called The Danish Agency for Culture. The separate councils for theatre, music etc. were put together in a common body called the *Danish Arts Council* (Kunstrådet) with the aim to stimulate a common platform for arts policy, like the national arts councils in Norway and Sweden. The goal was to facilitate better coordination among the individual councils and to create new inter-aesthetic approaches.

At the same time, the economic rationale of cultural policy has been still more emphasised as a part of the "experience economy" since the late 1990s. A new orientation in the policy of promoting artistic creativity was introduced by the report entitled *Denmark's Creative Potential 2000* (Danmarks kreative potentiale 2000) launched by the Danish Ministry of Culture together with the Ministry of Business and Economic Affairs, with the purpose "to draft a new joint agenda for cultural policy and trade and industrial policy". The follow-up report *Denmark in the Culture and Experience Economy - 5 new steps*, published in 2003, strengthened this focus on the economic potential of art and culture as artefacts in the global experience economy and the formation of the new creative industries and social classes. This line has been improved by the present government parallel with the overall aim to give priority to professional arts policy, improving the conditions for the most talented artists and to develop new artistic talents.

"De-concentration" has been strengthened in recent years. Denmark is in the middle of a fundamental structural transformation of the public sector. The *Local Government Reform* (kommunalreformen), passed by the Parliament in 2005, has decreased 275 municipalities and 14 counties to 98 municipalities and 5 regions. The reform came into force on 1 January 2007 and will be fully implemented by 2012. According to the reform, the former cultural responsibility of the counties, now abolished, has been transferred to either the state level or the new municipalities. The new municipalities have been given the full political, administrative and financial responsibility to handle cultural institutions and activities with a natural local affiliation including libraries, museums, sport facilities, amateur activities etc. On the other hand the responsibility, financing and regulation of the 42 state institutions are more clearly defined as a state obligation (see organigram A in chapter 3.1).

Finally cultural policies in Denmark have been rethought in light of globalisation, migration and digitalisation. The cultural discussion today is to a high degree focusing on what constitutes "danishness", Danish cultural heritage and national identity as coherent narratives in a multicultural world. In 2005, the former Danish Minister for Culture, Brian Mikkelsen (2001-2008), compiled a comprehensive *Danish Cultural Canon* corresponding to the 7 main art forms within the Danish Ministry of Culture's remit. The overall aim of the *Danish Cultural Canon* was to stimulate and consolidate national identity as a force of social cohesion and cultural assimilation of public dialogue, discussions and activities on identity and nationality (see chapter 4.1).

These guidelines continued to be pursued by Carina Christensen of the Conservative Party, who became Minister for Culture in September 2008. The new Minister placed a higher priority on improving the national aspect of social cohesion in local societies in the provinces of Denmark published in a new strategic plan *Culture for All* on 2 December 2009.

On 23 February 2010, the government undertook a comprehensive cabinet reshuffle, which saw the former Foreign Minister Per Stig Møller taking over as Minister of Culture. The new government presented the working programme *Denmark 2020 – knowledge, economic growth, wealth, and welfare*, including a passage on cultural policy priorities (see chapter 4.1).

The transformation of aims and measures in Danish cultural policy 1960-2012 may be summed up in 4 phases characterised by different values and strategies in the production and circulation of art, cultural and symbolic meaning in society: Dissimilation of the arts (1960-1975), stimulating local and amateur activities (1975-1985), social and economic instrumentalisation (1985-2001), economic and national revitalisation (2001-2012).

With the bourgeois-liberal government known as the VKO-government (2001-2011), primordial revitalisation of Danish national identity, deconcentration of the organisational structure and economic responsibility for cultural institutions, increasing private financing by sponsorship and donations, stimulation of the experience economy and securing high quality arts were the dominating values on which the public cultural policy in Denmark was built (see chapter 4.1).

On 3 October 2011, a new government consisting of the Social Democrats, Social Liberals and Socialist People's Party, with Helle Thorning-Schmidt from the Social Democrats as the Prime Minister took over, with Uffe Elbæk (Social Liberal Party) as Cultural Minister. He is the founder of the internationally acclaimed school for innovative leadership, "Kaospiloterne" and for 20 years he has been a vital part of Danish cultural life through his membership of many committees.

The new governmental programme *A Denmark That Stands Together* (DST), published in October 2011, states that Denmark is a country where respect between people regardless of their background is promoted. A prosperous Denmark is a Denmark where diversity thrives and this requires mutual respect, respect regardless of the difference between us – whether gender, age, faith or ethnicity.

The identity values introduced by the new government, as well as the economic crises, have given rise to debate on paradigms of identity displayed in public cultural policy, the role of arts and public cultural policy in late-modern societies dominated by migration, globalisation and Europeanisation. This is also the case with the distribution of economic resources especially to theatre institutions and the different fields of music (see chapter 4.1).

## 2. General objectives and principles of cultural policy

### 2.1 Main features of the current cultural policy model

The Danish cultural model can primarily be conceptualised as a variation of the *architect model*. According to the architect model, the state fashions the framework for a country's cultural development through a ministry of culture, which follows overall policy objectives and approaches from a general perspective. Decisions about overall cultural policy are made – in theory – by the government, after public debate and representations to the minister and ministry of culture.

Cultural policy is designed to serve democratic objectives, training in democracy being considered an important social goal in itself, to guarantee artistic freedom by subsidising the arts and to promote equal access for all by funding centralised and decentralised cultural institutions. The state builds the house, but leaves it up to the tenants to decorate the rooms. The financial conditions faced by artists and permanent institutions depend primarily on public-sector funding and are, to a lesser extent than under the *facilitator* and *patron models*, subjected to commercial conditions in the form of sales of works, ticket sales, private donations or sponsorship (for further information, see chapter 9.1: *The Nordic Cultural Model*). Although the high degree of public funding of the cultural sector is a characteristic paradigm of the Nordic cultural architect model, the present government has given high priority to improve the ticket-income of the institutions and to stimulate private investment and funding of cultural life. So the intention is to transform the Danish cultural model into a facilitator model (see *The Nordic Cultural Model- Summary*)

This transformation of cultural policy in the direction of a facilitator model has been a general trend in most European countries in recent years. However, in some respects, the Danish architect model continues to stand apart from other architect models in Europe:

- it is to a high degree a decentralised model. In 2006, approximately 2/3 of the public sector spending activities in arts and culture were financed by the municipalities (see chapter 6.2.2). The decentralised financing and implementation of the local cultural institutions, such as local heritage museums, local theatres etc., is being improved according to the decentralisation and recentralisation process of the *new local governmental reform*, although local cultural activities such as museums and libraries still have to be in accordance with laws decided by the government (see chapter 3.2); and
- there is great emphasis on the egalitarian dimension in cultural policy that means equal access for all citizens to cultural goods regardless of income and settlement. The citizens' equal access to participation has been emphasised as a main objective in all the governmental reports on culture from 1961–2012. Today, Denmark has a high proportion of people aged 15 years and older who have been to theatres, museums, art exhibitions, libraries, cinemas, concerts, galleries, historic sites and who access the Internet, e.g. approximately 70% of the population, over 15 years of age, had been at least once to a public library during the previous year (see chapter 8.2).

### 2.2 National definition of culture

Four conceptualisations of culture can be identified in Danish cultural policy since 1961:

- culture as a humanistic concept of art and enlightenment;
- culture as an anthropological / sociological concept;
- culture defined as in terms of experience economy; and
- culture as national identity.

Under the headline, *the democratisation of culture* from the 1960s to the mid-1970s – Danish cultural policy was founded on grounds of a *humanistic concept of art and enlightenment*.

During the 1970s, this strategy was transformed into a strategy of promoting *cultural democracy*. The humanist concept of cultural policy was supplemented by a *sociological and anthropological concept of culture*, which included the multitude of values, lifestyles and activities of everyday life.

In recent years, culture defined in terms of *experience economy* and *national identity* has called attention in Danish cultural policy (see chapter 1 and chapter 4.1).

### 2.3 Cultural policy objectives

The idea of Danish cultural policies goes back to the European Enlightenment (and to the system of patronage in early modern Europe). With the advent of the welfare state post WWII, the political and cultural education of the people was raised to a matter of national interest. Funding the arts and similar cultural activities was seen as an instrument in the hands of politicians to pursue this goal. The people not only needed to be educated, but should be culturally informed. At the same time, the idea of a state funded cultural policy might appear illegitimate if the overall direction of cultural activities were not also linked to the interests of peoples and nations.

In a related, if slightly different phraseology, the same idea was expressed as the indispensability of cultural activities in the national fight against "the damaging consequences of the commercial cultural industries" - a fight for people's souls. Indeed, a fight for the soul of the nation. Politicians and cultural experts feared that cultural industries like television, records, video etc. would catch the imagination of the public, causing a general disregard for high quality products and reduce the country's potential for cultural diversity to entertainment and crude consumption (Duelund 2003, p. 489). The people should be saved from themselves'.

The institutional thinking behind the establishment of the Ministry of Culture in 1961 was pragmatic and administrative. The official explanation was that the Ministry of Education, which previously had the main administrative responsibility for funding culture, was becoming too big an unmanageable from a cultural perspective. As a result, "it was considered appropriate to assemble the administration of all matters concerning culture under the auspices of a special ministry." (Centraladministrationen 1960, *White Paper* 301, 39). The Ministry was also supposed to be responsible for, in conjunction with the universities, research, art and culture – an interesting starting point in light of the contemporary debate, in which calls have been made for a closer symbiosis between art, science and teaching.

However, no explicit objectives were defined as a starting point for the setting up of the Ministry of Culture. As suggested by the original name - the Ministry of Cultural Affairs – it was, and should be, merely a political and administrative framework designed to improve the societal conditions for culture, but not interfere with the content.

The overall objectives, therefore, must be sought in the history of ideas outside the Danish Ministry of Culture, in the laws of culture implemented since then (see chapter 5.2 and chapter 5.3) and in the public cultural debate - The *Danish* Minister of Culture, Julius Bomholt, on the occasion of the opening debate of the Danish Parliament, in October 1963, set out to formulate the "arm's length" principle as a motto for cultural policy, in order to allay suspicions among members of Parliament and others, who feared state control and political interference in the arts and cultural life generally:



*A true cultural policy must be extremely liberal. If one wants to cultivate democracy, one must first democratise the structural conditions determining cultural activities based on the motto: "Funding yes, control no!" (Julius Bomholt, October 1963).*

Although there have been several amendments in the legislation and regulation concerning Danish Cultural Policy since 1963, this overall objective has remained intact under the different governments since then.

From the middle of the 1990s, cultural policies were reinvested with new goals:

- to promote and tighten the link between arts and businesses;
- to reduce state regulation of the cultural industries;
- to encourage private patrons and companies to act as sponsors and purchase art and support art institutions;
- to increase the political regulation of arts and cultural institutions by means of performance contracts, via administrative centralisation and by transforming the "unspecified means" allocated on the basis of expert evaluation to "earmarked" pools for specified and politically defined purposes; and
- to revitalise the national dimension in cultural policy in order to strengthen the national identity of the people and promote social cohesion in response to globalisation, migration and individualisation.

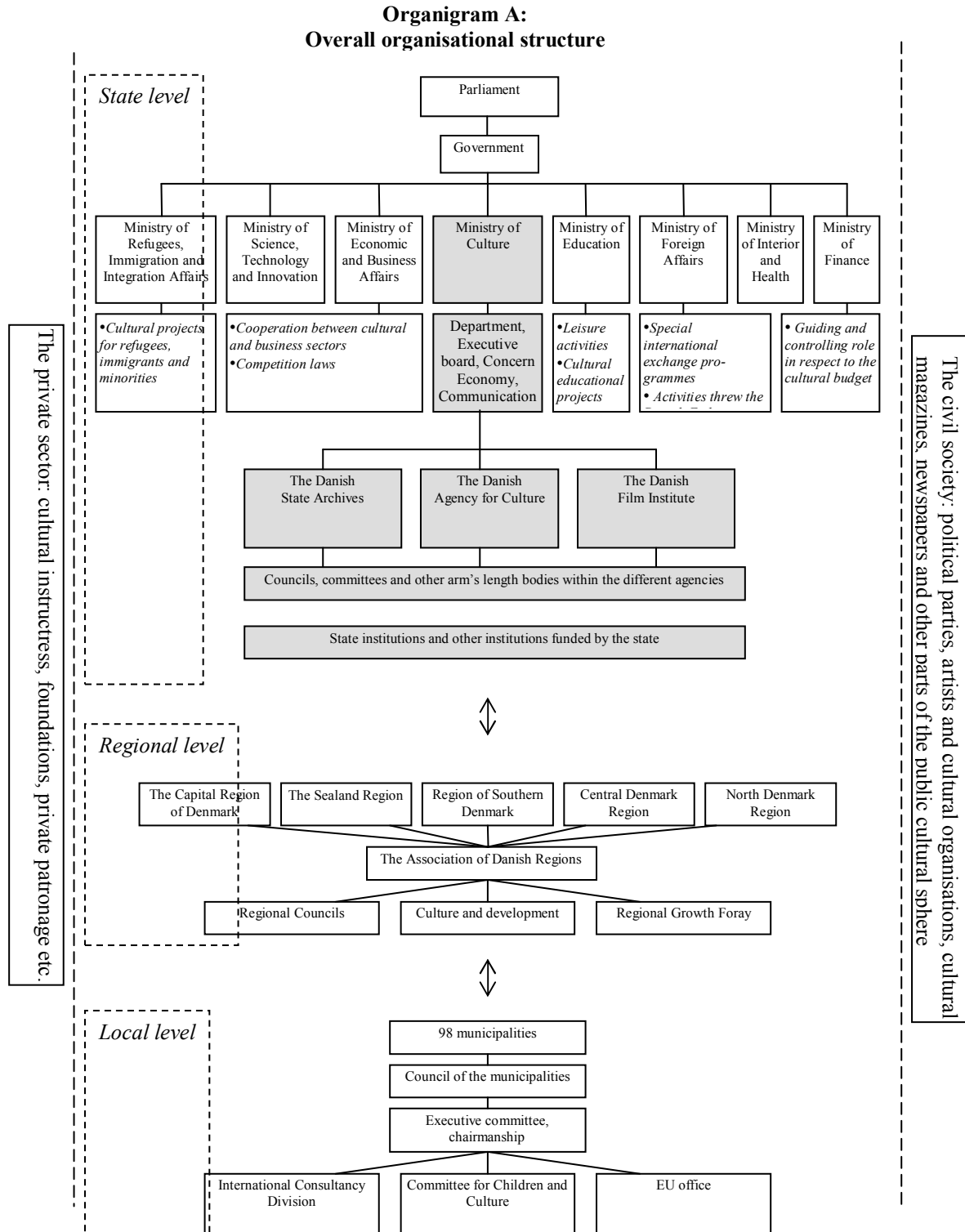
Especially, cultural policy defined in terms of national identity policy has been vital in the periods 2001-2011 under the cultural policy of the different VKO- governments (see chapter 1).

But the economic instrumentalisation, as well as the new public managements regulation of the cultural field in Danish cultural policy, was initiated by the Social Democratic / Social Liberal Government in the 1990s, before the VKO took over in 2001. A new orientation in the policy of promoting artistic creativity was introduced by the report entitled *Denmark's Creative Potential 2000* (Danmarks kreative potentiale 2000) launched by the Danish Ministry of Culture together with the Ministry of Business and Economic Affairs, with the purpose "to draft a new joint agenda for cultural policy and trade and industrial policy" (see chapter 1 and chapter 4.1).

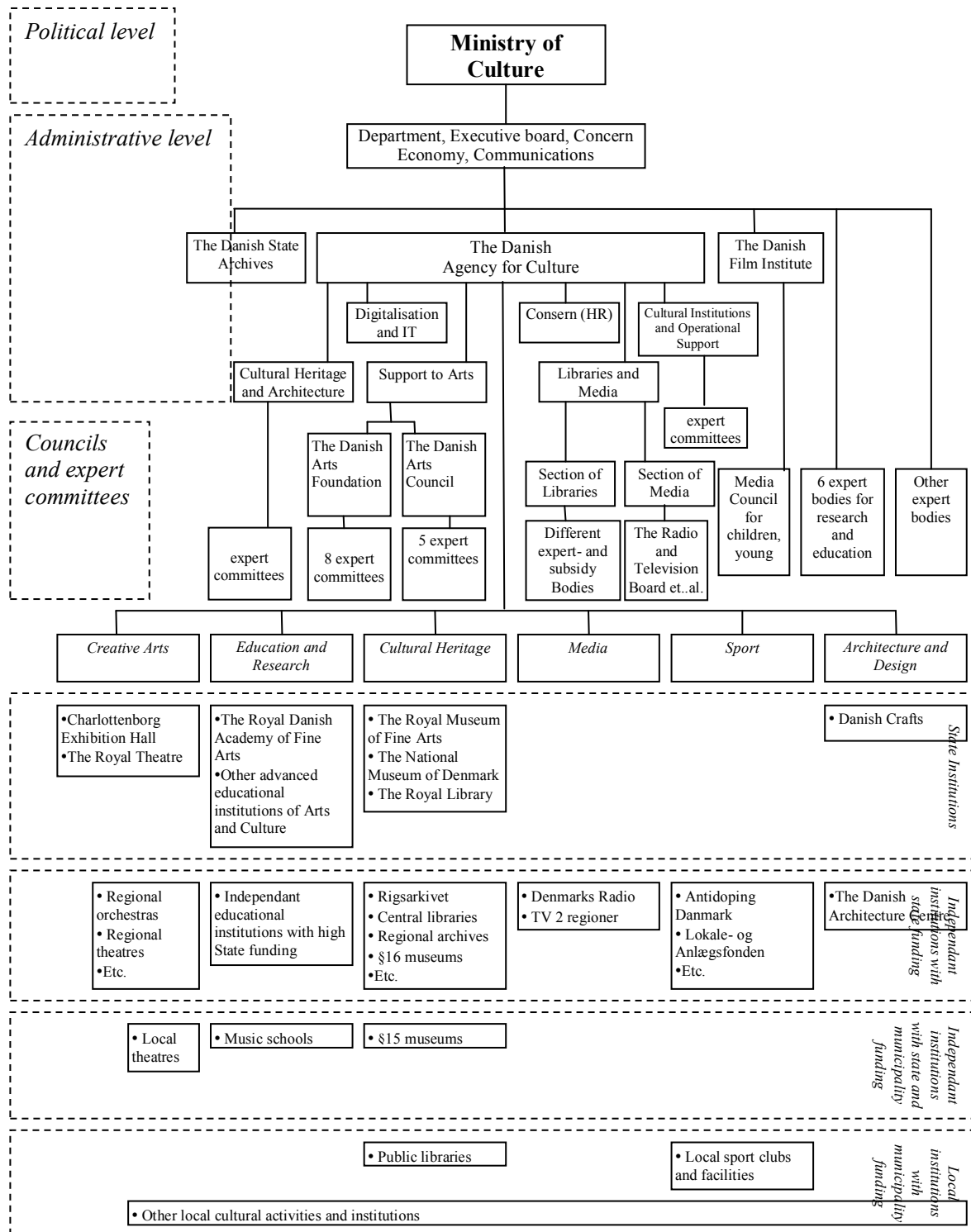
With the new governmental programme, and especially the visions of the new cultural Minister Uffe Elbæk, the primordial orientation of Danish cultural policy in the VKO-period 2001- 2011 seems to have been transformed to a more open and cosmopolitan direction, dominated by a modern conception of cultural diversity, citizenship and cultural policy (see chapter 4.1).

### 3. Competence, decision-making and administration

#### 3.1 Organisational structure (organigram)



**Organigram B:  
Organisational structure in detail**



### 3.2 Overall description of the system

Danish cultural policy is both centralised and decentralised; one of the reasons is that the development of public cultural policy and institutions in Denmark is closely linked to the cultural and political movements that fostered Danish democracy and the welfare state. Different concepts of culture have been a central wheel in this process. Since Denmark adopted its first democratic constitution in 1849, social movements and a broad range of popular associations have flourished in Denmark. Liberal Movements for agricultural cooperatives, folk high schools and the later worker movement included culture as a social dimension and as a process in which everyone should participate. According to the bourgeois position in the late 18th century, cultural policy should concentrate on *national art* promotion dominated by the urban elite in the capital of Copenhagen. Present Danish cultural policy is constructed in this complex spectrum, from national patriotism focusing on the arts to the popular movement's broader conception of culture.

The political responsibility for public cultural policy is placed with the *Danish Parliament* (Folketinget), the *government* and the *Ministry of Culture*. The state level sets the overall framework for national and local cultural policies (see chapter 3.1 state level) and puts forward guidelines for international cultural exchange and cooperation.

#### The national level

The overall coordinating executive power for policy initiation, planning and implementation lies with the Ministry of Culture. The final legislative and budgetary powers rest with the Parliament. A special parliamentary *Committee of Culture* (Folketingets Kulturudvalg) deals with cultural policy issues. The powerful Ministry of Finance (Finansministeriet) sets, after an amendment in the Parliament (Folketinget), the financial framework for budget allocations to arts and culture.

The competence of the Ministry of Culture encompasses creative arts, music, theatre, film, libraries, archives, museums, protection and preservation of buildings and monuments, archaeology and higher education and training. Furthermore, its responsibilities include intellectual property rights, radio and television, sport and international cultural cooperation, with a primarily focus the EU, Nordic Cooperation, the Council of Europe, UNESCO and the UN.

Since the Ministry of Culture was established in 1961, 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 (see chapter 3.1 organigram A and B):

The current role of the Ministry and its associated bodies is as follows:

- *The Ministry*. The Ministry 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 organisational structures that form the basis of cultural policy in Denmark. The Ministry of Culture and its departments focus on strategic planning and govern through information provision and performance contracts.
- *The Agencies*. The *agencies* handle administrative, advisory and implementation tasks for the Ministry of Culture in the following areas: libraries, cultural heritage, the arts, archives, media and film. They are defined as state institutions (see the new central structure below).
- *Councils, committees and other arm's length bodies within the different agencies*. The basic allocating and advisory bodies in the different fields are the *expert committees* and *boards* within the agencies, councils and foundations. E.g Funding for the arts is

allocated by the [Danish Arts Foundation](#) (Statens Kunstfond) and the [Danish Arts Council](#) (Statens Kunstråd) through a number of independent expert committees (see organigram B in chapter 3.1). These committees operate according to the "pure" arm's-length principle. This means that their decisions are final and cannot be overruled by appeal to another administrative or political body. But the autonomy and competence of these *arm's length bodies* differ. Other bodies, such as the majority of committees connected with the Danish National Cultural Agency (Kulturarvsstyrelsen) including its new centres for Libraries and Media, Digitalisation and IT, Cultural Heritage and Architecture, Cultural Institutions and Operational Support and also the Danish Film Institute and The Danish State Archive have a mainly advisory role (see Organigram A)

- *State Institutions.* The Ministry of Culture has responsibility for state cultural institutions in the fields of creative arts, cultural heritage, education and research and support as well media, sport, architecture and design. The Ministry of Culture funds the national state institutions. Appropriations from the state budget are allocated yearly, directly to cover the operating costs of cultural institutions. The minister and his department has the fully responsibility to appoint the head of institutions. In extension to the legislation and political agreements amended in the parliament with which the state institutions are obliged to act, the state institutions are also aim- and results managed by performance contracts negotiated between the institutions and the Ministry. The institutions are obliged to evaluate the results annually. Nevertheless, the institutions enjoy considerable freedom, autonomy and independency in how to realise the results defined in the contracts, and how the perennial financial provisions are used.

Some of the important state institutions are: the *Royal Theatre* (Det Kgl. Teater), the *Royal Museums of Fine Arts* (Statens Museum for Kunst), the *National Museum of Denmark* (Nationalmuseet), the *Royal Library* (Det Kgl. Bibliotek) and the *Royal Danish Academy of Fine Arts* (Det Kgl. Danske Kunstakademi) *encompassing the School of Visual Arts* (Billedkunstskolerne), the *School of Conservation* Konservatorskolen), and the *School of Architecture* (Arkitektskolen).

Approximately 700 independent cultural institutions around the country are partly funded by the state.

In principle, the *independent institutions with state funding* and the *independent institutions* financed by the state and municipalities together, in principle, also have to follow the overall objectives defined in the legislative frameworks for the institutions and the management schemes of the performance contracts corresponding to the state institutions. However, the resulting obligations required to realise the overall aims defined by law, the strategies, activities and administrative requirements defined by the performance contracts and demands of continual evaluation are less extensive, depending on how big a share of the total economy of the institution the state is supplying. Examples of these institutions are the regional theatres: *Aarhus Theatre*, *Aalborg Theatre* and *Odense Theatre*, and the five provincial symphony orchestras of Aarhus, Aalborg, South Jutland, Odense and Zealand.

### **New organisation of the Ministry of Culture**

The Danish Ministry of Culture has reorganised its assignments on 1 January 2012 to take advantage of professional synergy, create greater impact and be able to handle the Ministry of Culture's future economic challenges.

### **Management Level**

At management level, two agencies have been established:

- *The Agency for Castles and Cultural Properties* (transferred from the resort of the Palaces and Properties Agency and cultural properties from the Ministry of Culture).
- *The Danish Agency for Culture*, which is an amalgamation of three agencies: *The Danish Arts Agency*, the *Heritage Agency of Denmark*, and the *Danish Agency for Libraries and Media*.

### **Corporate Level**

At the corporate level, five administrative units have been established which physically are located in either the Department of the Ministry of Culture, the Danish Agency for Culture or the Agency for Castles and Cultural Properties:

- Finance (Department);
- *Communications* (Department);
- *HR* (Danish Agency for Culture);
- *IT and digitisation* (Danish Agency for Culture); and
- *Building activities* and *Purchasing and Supply* (Agency for Castles and Cultural Properties).

The ambition of combining the different administrative units is to share professional synergy and to create efficiency. The administrative units will have to manage tasks across the Danish Agency for Culture, The Agency for Castles and Cultural Properties and the Department of the Ministry.

An Executive Board has been created consisting of the Departmental Director and the two directors of the Danish Agency for Culture and The Agency for Castles and Cultural Properties. The Executive Board will have to ensure coordination of tasks that cross-cut the various entities.

### **The new Agencies**

#### *The Danish Agency for Culture*

The new *Danish Agency for Culture* merged by the former *The Danish Arts Agency*, the *Heritage Agency of Denmark*, and the *Danish Agency for Libraries and Media*. The Danish Agency for Culture was created to:

- to improve professional synergies;
- to bolster the interplay among art, cultural heritage, libraries and media;
- to improve the coordination of national and municipal efforts in cultural fields;
- to promote the development and exploitation of an increasingly digitalised culture and media landscape;
- to develop new proposals and forms of communication for citizens;
- to strengthen international cultural collaboration within all professional fields;
- to create a greater impact in other policy areas;
- to increase cooperation among, inter alia, education, teaching, research, the environment and nature, and business development, including architecture and tourism; and
- to make it possible for the Danish Ministry of Culture to grapple with future economic and communicative challenges.

The Danish Agency for Culture consists of five centres, an Executive Secretariat and a HR unit. The five centres are:

- Libraries and Media;
- Digitalisation and IT;
- Cultural Heritage and Architecture;

- Cultural Institutions and Operational Support; and
- Support for the Arts.

Basically, the 5 centres follow the same divisions as the previous structure. Users will not experience major changes in terms of the merger. The new Agency for Culture will still become the secretariat for the Danish Arts Council and the Danish Arts Foundation – just as the Danish Arts Agency was previously. The Danish Agency for Culture will be led by an executive committee consisting of the Managing Director and two Regional Directors. (for further information see <http://www.kunststyrelsen.dk/english>; <http://www.kunst.dk/english>).

#### *The Agency for Castles and Cultural Properties*

The newly constituted Agency for Castles and the Cultural Properties has the purpose of safe operation and maintenance of a number of government palaces, gardens and cultural properties and conservation. The aim of placing the Agency in the Ministry of Culture is gradually to develop and standardise the operation and maintenance of cultural properties in the different fields of the Danish Ministry of Culture. The ambition is to improve professionalisation and aim for large-scale gains and economic efficiency through greater volume in obtaining the services and materials for cultural buildings e.g. The Royal Theatre will get an increased specialisation in property management (see chapter 4.1 *The Royal Theatre Crisis*).

#### **The regional and local level**

Denmark is in the middle of a fundamental structural transformation of the public sector. The *Local Government Reform* (kommunalreformen), passed by the Parliament in 2005, has decreased 275 municipalities and 14 counties to 98 municipalities and 5 regions. The reform came into force on 1 January 2007 and will be fully implemented by 2012.

According to the reform, the former cultural responsibility of the counties, now abolished, has been transferred to either the state level or the new municipalities e.g. the state has taken over the responsibility for regional theatres, orchestras, museums etc., while the new grand municipalities have been given the full political, administrative and financial responsibility to handle cultural institutions and activities with a natural local affiliation including libraries, museums, sport facilities, amateur activities etc. In case of libraries and museums the municipalities still has to act according to the legislative framework agreed upon on a national level.

The new regions do not have ongoing responsibility for cultural activities.

*The Council of Municipalities* (Kommunernes Landsforening, KL) is a co-ordinating organisation for the 98 municipalities in Denmark, with the mission to promote the interests of its members. KL is an important actor in the negotiation, planning and implementation of cultural policy, especially after the abolishment of the counties and the transfer of more cultural responsibility to the municipalities.

#### **The Faeroe Islands and Greenland**

Within the framework of the United Kingdom of Denmark (Rigsfællesskabet), the Faeroe Islands and Greenland have extensive freedom to improve, manage and finance their internal affairs, i.e. public cultural policy. The Faeroe Islands is an autonomous nation within the realm of the Danish National State of Denmark, governed by the Lagtinget (Parliament) and Landsstyret (the government). Pursuant to the *Faeroese Home Rule Act* of 1948, the government is in charge of cultural affairs. Consequently, the parliament legislates while administration of the cultural fields is the responsibility of the Faeroese Home Rule Government.

Similarly, Greenland is an autonomous nation within the realm of Denmark. By establishment of the Home Rule Government in 1979, Greenland took over the responsibility for its own libraries, archives, museums, art institutions, high schools, Greenland Radio / TV and the church. The common constitution of the United Kingdom of Denmark primarily manifests itself in the common royal house, common currency and common foreign policy.

### **The Greenlandic self-government system**

On 21 June 2009, the *Law on Greenland's Self-Government System (Self-Government Act)* came into force, whereby the Greenland Home Rule system was superseded by an autonomous system. The Act is based on the Greenlandic-Danish Self-Government Commission report No. 1497 from 2008. (The report is available at <http://www.nanoq.gl>)

With this new act, the Greenlandic people's autonomy is widened to the greatest extent possible within the existing national community between Denmark and Greenland (see chapter 4.2.4).

### **Levels outside the public system**

Outside the system of public cultural policy, a large number of agents in the civic society and the private sector have considerable influence on the planning, implementation and innovation of cultural activities. *The political parties* have, according to the Danish Constitution, the responsibility for passing legislation on culture in the Parliament. The political parties, artists unions and other institutions in civic society have indirect influence on the implementation of cultural policy e.g. through the nomination of members to boards for management schemes, e.g. the *Danish Arts Foundation* (Statens Kunstfond) and the *Danish Arts Council* (Kunstrådet). The Ministry of Culture supports increased cooperation between the creative sector and the business world through the public financed Centre for Culture and Experience Economy, and thereby encourages the private sector to play a part in cultural development (see chapter 4.2.3 and chapter 6.3).

In recent years, the private sector has gained more influence in the cultural sector, due in part to the very liberal *Law on Private Foundations of Public Utility*, which makes it easy for private foundations, companies and individual citizens to support cultural institutions, activities and new projects with tax exemptions. Several new institutions and projects have been realised according to the private foundation model; an excellent example is the new Danish Opera House, which was opened in Copenhagen in 2005 as the new residence for The Opera of the Royal Theatre (see [chapter 5.1.5](#)).

## **3.3 Inter-ministerial or intergovernmental co-operation**

Since 2000, the Danish Ministry of Foreign Affairs and the Danish Ministry of Culture have through a *collaboration agreement* been working to promote Denmark's international cultural exchange. *International Coordination* is an independent team at the Danish Agency for Culture (Kulturstyrelsen). It acts as the operating staff to carry out the Danish Agency for Culture's duties in connection with the collaboration agreement. Among others it is the to negotiate cultural agreements and programmes as authorised by the Danish Ministry of Culture and the Danish Ministry of Foreign Affairs and to follow up on and administer cultural agreements entered into.

In their collaboration on international cultural exchange through the Danish Agency for Culture, the Danish Ministry of Foreign Affairs and the Danish Ministry of Culture also aim at strengthening the collaborative network among all Danish institutions etc. working with international cultural exchange.



The *Danish Centre for Cultural Development* (DCCD) (Center for Kultur og Udvikling), organised within the Ministry of Foreign Affairs, is responsible for international cultural exchange organised for developments purposes (see chapter 3.4).

The *Ministry of Economic and Business Affairs* (Erhvervsministeriet) promotes cooperation between the cultural sector, i.e. Danish design, and the business sector. The *Ministry of Education* (Undervisningsministeriet) takes care of cultural education in schools and provides subsidies to various activities devoted to leisure and cultural minority groups. Cultural activities for children are improved by the *Network for Children's Culture* (Børnekulturens Netværk) established in cooperation with the *Ministry of Family and Consumer Affairs* (Familie- og Forbrugerministeriet) and the Ministry of Education. Voluntary organisations and amateur activities are primarily regulated and financed by the *Law of General Education* managed by the Ministry of Education. The *Ministry of Refugees, Immigration and Integration Affairs* (Ministeriet for Flygtninge, Indvandrere og Integration) is responsible for several projects targeted at minorities, immigrants and refugees, often together with the Ministry of Culture and the Ministry of Education.

### 3.4 International cultural co-operation

#### 3.4.1 Overview of main structures and trends

As a small state, since WWII, Denmark has sought to play an active role in the international field of cultural co-operation, within Nordic cooperation through the *Nordic Council* (Nordisk Råd) (the forum for Nordic parliamentary co-operation formed in 1952) and the *Nordic Council of Ministers* (Nordisk Ministerråd) (the forum for governmental co-operation formed in 1972), the *Council of Europe*, *United Nations / UNESCO* and the *EU*.

Nordic cooperation has been, and is, essential because of the common models of public cultural policy (see chapter 9.1 *The Nordic Cultural Model*), dialogues and exchanges of common cultural experiences and a considerable cultural budget, which makes possible the implementation of several projects in the cultural field each year, e.g. joint Nordic film production (see chapter 3.4.3).

The *Council of Europe* is important because of the *European Convention on Human Rights* and the additional protocols (ratified by Denmark in 1953 and included in Danish legislation by *Law no. 285* on 29 April 1992), the *European Court of Human Rights*, the *Convention for the Protection of National Minorities* (ratified in Denmark 22 December 1997 and set in to force on 1 February 1998) and concrete cultural policy actions such as the *Compendium of Cultural Policies and Trends in Europe* (launched in 1999) and the *National Cultural Policy Reviews* (initiated since 1986).

Denmark is working actively to protect national minorities in connection with its membership of the United Nations - and has obliged itself to protect ethnic, religious and linguistic minorities, according to the *Convention of Citizenship and Political Rights from 23 March 1976, Article 27*. In 1992, at the 47th UN General Conference, a resolution (47/135) on the *Legal Rights of National, Ethnical, Religious or Linguistic Minorities* was declared. Denmark was co-initiator to the resolution, stating several important rights for people belonging to such minorities. The declaration incorporates also an obligation for the states involved to make sure that these rights are being practiced. A resolution in this regard has been on the agenda at the UN Conference and *UN Human Rights Commission*. Denmark sought membership of the UN Human Rights Council at the elections in 2007.

Denmark has been a member of UNESCO since 1945. The Danish UNESCO Commission administration is placed at the Ministry of Education. The Ministry of Culture has been the proactive body in the process of negotiating, implementing and monitoring the *UNESCO*

*Convention on the Protection and Promotion of the Diversity of Cultural Expressions* adopted by the UNESCO General Conference in October 2005. The Convention was approved by the Parliament on 18 December 2006. The Ministry of Culture will at least once a year call the cultural institutions to a general conference to hear and discuss what has been implemented in the individual institution. The first conference was held at the Ministry of Culture on 10 January 2007. The institutions represented and the members of the parliamentary Committee of Culture were all welcomed and the Convention a useful tool to improve cultural democracy and diversity on a national, European and global cultural level.

Denmark has consistently led an active role in the *Organisation for Security and Co-operation in Europe* (OSCE) regarding the promotion and protection of national minorities. This is illustrated by the membership of a German minority representative in the Danish delegation to the meetings in OSCE. At the last meeting of the OSCE Council of Ministers, on 4-5 December 2006, the human rights obligations of the organisation were emphasised by Denmark for future focus.

Today, the EU is the most important European framework for international cultural cooperation together with the UN / UNESCO on the global scale. Denmark has been an increasingly active member of the EU since 1973 – especially in the cultural field following Denmark's proactive role in the initiation, preparation and formulation of the cultural *Article 128 of the Maastricht Treaty*, which states:

- that cultural cooperation is an official part of The Rome Treaty;
- that cultural cooperation is a value in itself and should not be subordinated to economical purposes; and
- that national subsidising of cultural institutions and artistic activities should be respected, with a few exceptions, as legal in accordance with the competition and discrimination laws of the EU-treaty.

Denmark sets the standard with respect to fast implementation of EU regulations into national legislation and it has the lowest number of infringement proceedings before the Court of Justice. Because of the Danish tradition for open public debate and administration, Denmark is continuously arguing for more transparency in the EU system and for implementation of clear and visible results for individual citizens, artists and cultural institutions. In recent years, Denmark has worked actively to see greater enlargement of the European Union succeed and is participating in all the cultural programmes of the EU (see chapter 3.4.3).

The coordinating and treatment of EU and WTO issues is issued by the *European Affairs Committee* in the Parliament. All the political parties in the Parliament are represented in the Committee. A *Report on reforming the Folketing's treatment of EU issues*, dealing with the inclusion of the sector committees, controlling the principle of subsidiarity, a better basis for decisions and openness, was approved by the European Affairs Committee on 10 December 2004. The report can be downloaded: <http://www.eu-oplysningen.dk/english>.

Denmark has several cultural cooperation agreements with other countries, mostly European. The conditions for budget, cooperation activities etc. is laid down in negotiations between the cultural ministries involved every second year. The last negotiation concerning bilateral cultural cooperation took place with Austria in 1995. Since then, appropriations allocated by the Ministry to bilateral national cultural cooperation have been handed over to the institutions.

### 3.4.2 Public actors and cultural diplomacy

Denmark's international exchange and cooperation activities are conducted on two separate fronts:

- Councils, Expert Committees & Art Professional Centres; and
- 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 Ministry of Culture co-operates with other ministries and authorities e.g. *The Ministry of Foreign Affairs* (Udenrigsministeriet) with regards to the cultural dimension in the Danish Embassies around the world

#### **Councils, Expert Committees & Art Professional Centres**

*The Danish Arts Council* promotes artistic development in Denmark as well as outside of Denmark. The Council's two principal tasks are:

- to provide support for artistic endeavours within the fields of literature, performing arts, visual arts and music,
  - to advise public authorities regarding matters within the Council's sphere of activity.
- The council has committees within each of the four branches of the arts.

The role of the *Danish Arts Foundation* is to promote the creative arts in Denmark. Its main task is to provide grants for creative artists. The Foundation has committees for Visual Arts, Crafts and Design, Architecture, Film and Performing Arts, Literature, Classical Music, Popular Music and Art in Public Spaces.

The role of *the Danish Film Institute* is to support and promote the Danish film and cinema industry – in Denmark and abroad.

*Danish Crafts (DC)* is the national information centre for Danish crafts and design. It works to promote the international branding of Danish craft and design and help professional crafts people and designers gain a foothold in the international market.

*The Danish Design Centre (DDC)* is Denmark's professional knowledge centre for design and innovation. The main task is to carry out design and innovation activities aimed at Danish businesses with the purpose of improving their competitiveness. Furthermore it works to brand Danish design internationally.

*The Danish Architecture Centre's (DAC's)* mission is to initiate partnerships designed to foster the development and wider awareness of Danish architecture and buildings, thereby establishing their cultural and commercial value, both nationally and internationally.

#### **Administrative and political bodies and agencies**

*The Danish Agency for Culture* is an administrative body under the auspices of the Danish Ministry of Culture. Among other things, the Agency acts as secretariat for the Danish Arts Foundation and the Danish Arts Council and has the regulatory responsibility for sites and monuments, listed buildings and state-subsidised museums. The Danish Agency for Culture is well-equipped to promote and provide services for Danish culture and art in the broadest sense on the domestic, European, and international fronts.

*The Danish Cultural Institute (DKI)* is an independent non-profit organisation funded by the Ministry of Culture. It aims to promote international cultural collaboration and exchange and to create enduring international connections and networks – not least through education and social awareness. The Institute's head office lies in Copenhagen with divisions in Edinburgh (UK), Brussels (Belgium / Benelux), Hanover (Germany), Vienna (Austria), Kecskemét (Hungary), Gdansk (Poland), Riga (Latvia), Tallinn (Estonia),

Vilnius (Lithuania), St. Petersburg (Russia), Beijing (China), Buenos Aires (Brazil) and Cairo (Egypt). Three other institutes also operate abroad (in Rome, Athens and Damascus) focusing primarily on the fields of humanistic and cultural research and cooperation.

*The Danish Centre for Culture and Development (DCCD)* promotes international cultural collaboration between Denmark and the developing countries in Africa, Asia, the Caribbean, Latin America, and the Middle East.

*The Danish Embassies / Danish Ministry for Foreign Affairs* and foreign missions are actively involved in promoting Danish art and culture as part of their public diplomacy efforts.

*Cultural Contact Point Denmark (CCPD)* is part of the European network of cultural contact points charged with informing and advising on the EU Culture programme (2007-2013). The Danish Ministry of Culture established CCPD to promote the cultural framework programme of the European Union for the previous period 2000-2007 and with that the participation of Danish cultural bodies in cross-national cultural collaboration. Cultural Contact Point Denmark takes part in a network of similar Cultural Contact Points in all EU, EU-candidate and EEA-countries, in order to assist in helping foreign cultural bodies and organisations seeking Danish partners for projects and networks. Cultural Contact Point Denmark is governed by the Danish Agency for Culture (see chapter 8.1.2).

*The Council of Municipalities (LGDK, Kommunernes Landsforening)* and, to a high degree, the municipalities themselves are important actors. Increasing European integration implies that Danish legislation and activities of the local authorities are affected by decisions made in the EU. Consequently, the EU Office of LGDK represents the association at the Council of Europe, EU and the global union of local authorities, with the purpose of indicating Danish local governments' interests and positions as to the EU, including the following: the global union of local authorities UCLG (*United Cities and Local Governments*), the European section of CEMR (*Council of European Municipalities and Regions*) and the *EU Committee of the Regions*. The work in the Committee of the Regions ensures that LGDK is informed and gains knowledge of future EU moves, thereby helping it to be prepared in advance of discussions at the *Council of the European Union* and the *European Parliament*. LGDK is also a member of the *Congress of Local and Regional Authorities* which is part of the *Council of Europe*, in line with the *Parliamentary Assembly of the Council of Europe*, the Committee of Ministers and the *European Court of Human Rights*.

The major instruments used in international cultural relations are co-operation treaties (EU, the Nordic Council of Ministers, UNESCO, WTO etc.). Co-production agreements on specific areas (e.g. film co-productions in EU and the Nordic Council of Ministers, see chapter 3.4.3) are also used. Finally, all the cultural institutions directly or indirectly funded and regulated by the state i.e. The Royal Museum of Fine Arts (Statens Museum for Kunst), The National Museum of Denmark (Nationalmuseet), the Royal Danish Academy of Fine Arts (Det Kgl. Danske Kunstakademi) and other advanced educational institutions of Arts and Culture, Denmark's Radio (Danmarks Radio), Central Libraries etc. are obliged to cooperate and develop international cultural relation on a Nordic, European and global scale.

A major development in trans-national co-operation in the field of cultural education and training and other fields of international cultural cooperation in recent years has been a change from a Nordic focus to a European one - especially after the wall came down in 1989 and the inclusion of new member countries in the EU in 2006.

It's difficult to assess the trends in public financial support for international cultural co-operation in Denmark because it is calculated in the general budgets of the institutions.

However, the international cooperation of the institutions has increased in recent years thanks to a higher priority in the performance contracts with the institutions and special initiatives taken by the Ministry of Culture.

### **The International Cultural Panel**

The role of the *International Cultural Panel* is to coordinate the activities of all those Danish institutions involved in international cultural exchange and cooperation. The aim is to further communication and networking between the Danish and international key actors in order to strengthen the Danish arts and brand Denmark as a cultural nation.

The panel is presided by The Ministry for Culture and made up of representatives from the above-mentioned bodies as well as from the Danish Ministry for Economics and Business Affairs and the Ministry for Foreign Affairs of Denmark.

The International Cultural Panel acts according to [the Danish Government's strategy on cultural exchange \(pdf\)](#) (can be downloaded from <http://www.kum.dk>)

([Read more about the organisation of international work: http://www.danisharts.dk; http://www.kunst.dk; http://www.kum.dk/english/Cultural-Policy1/](#)).

### **3.4.3 European / international actors and programmes**

#### **EU**

In recent years, as a member of the EU, Denmark worked to achieve:

- the current artistic and cultural exceptions, stated in *Article 128 of the Maastricht-Treaty* and in the articles on culture that have been added since then, to be sharpened in order to secure the cultural dimension of EU-cooperation;
- that the Commission, as it has in recent years, will continue to play a proactive role inside and outside Europe concerning implementing and monitoring the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*;
- the extension and strengthening of the *MEDIA 2007 programme*, with special emphasis on support for productions;
- the extension and implementing of the *Culture 2007 programme*, with special emphasis on supporting large-scale projects that ensure visibility, innovation and creativity, as stated in the framework of the Lisbon Strategy for growth and jobs;
- cooperation in defining and executing challenges regarding online digitisation, where the digital library *Europeana* is the main asset;
- to avert the Commission's objection to Danish library support for authors, as well as other national and cultural support programmes like the Film support programme. The regulations are essential elements in Danish cultural policy, as well as other countries adhering to the architect model. Concerning the Danish library case, it was settled in December 2007, when the Commission decided to drop the case, as it was decided that the Act did not discriminate on the bases of nationality;
- to participate in defining the priority areas that make up the Work Plan for Culture 2011-2014. The Council's Work Plan for Culture for 2011-2014 will constitute the framework for part of the Council's work during the Danish Presidency. The Presidency will in particular place focus on culture in external relations;
- Denmark holds the Presidency of the Council for the first six months of 2012 and the Minister of Culture, Uffe Elbæk, will lead the meetings of Ministers of Culture. According to schedule, the upcoming EU programme *Creative Europe* will be on the agenda. The Creative Europe programme is the support programme for Europe's cultural and creative sectors from 2014. The programme is currently under discussion in the Council of EU ministers and the European Parliament. According to the Commission's communication, Europe needs to invest more in its cultural and creative

sectors as they contribute largely to economic growth, employment, innovation and social cohesion. The aim is that Creative Europe will safeguard and promote cultural and linguistic diversity and strengthen the competitiveness of the cultural and creative sectors. The programme is furthermore meant to help the cultural and creative sectors to seize opportunities of the digital age and globalisation, as well as helping the sector to contribute to the EU's 2020 goals for sustainable growth, jobs and social cohesion. Creative Europe aims at more funding for artists and cultural professionals to develop their skills and work across borders, to facilitate private funding and to ensure more funding for transnational cultural activities. As the programme is under discussion in the Council and the Parliament, the Danish Presidency has an obvious role in facilitating, and affecting the process.

### **The Danish EU Presidency**

The Danish EU Presidency from January to July 2012 will picture a better Europe. On the basis of strategic co-operation in the context of the European Agenda for Culture and the future culture programme, the Presidency will work towards a continued focus on the promotion of cultural diversity, intercultural dialogue and creativity as well as the promotion of the role of culture in the Union's relations to countries outside the EU.

The Presidency wishes to continue cooperation on the strategic targets of the European cultural agenda, including the targets of promoting cultural diversity and culture as a catalyst for creativity. In continuation of this, the Presidency will work towards making the role and potentials of culture more visible – also within other policy areas.

One of the Presidency's targets is to promote the ratification of and follow-up on the UNESCO Convention on cultural diversity. The EU Culture Programme plays a particularly important role in cultural cooperation, including for the promotion of cross-border cultural projects with a European dimension. The Programme supports cooperation on and knowledge of Europe's cultural diversity and is as such of direct relevance to European citizens. During the Danish Presidency, the Council will need to consider the Commission proposal on a future cultural programme after 2013 within the framework of the proposal for a Creative Europe programme (see chapter 4.1). This will be a priority for the Danish Presidency. Similarly, the Council will need to revise the programme Europe for Citizens, which aims at promoting active European citizenship. The Danish Presidency will work towards renewing the programme in continuation of the Commission proposal for this.

#### *Audio-visual issues*

As part of the work towards promoting the production of European audio-visual content, the Council will need to consider the next generation of support programmes in the audio-visual field. The existing MEDIA programme focuses, amongst other things, on cultural and linguistic diversity, on the competitiveness of the European audio-visual sector, and on the dissemination of European audio-visual products, whereas the MEDIA Mundus programme supports cooperation between the European audio-visual industry and audio-visual producers from third countries. The Danish Presidency will actively endeavour to provide momentum in the consideration of the Commission proposal for a future MEDIA programme after 2013 - within the framework of the proposal for a Creative Europe programme. Moreover, the Council will need to deal with ongoing work regarding the digital agenda, including digitisation and on-line access to cultural and creative material and digital preservation.

With the European Agenda for Culture, from 2007 cultural cooperation is now targeted at the following overall strategic objectives:

- focusing on cultural diversity and intercultural dialogue;

- promoting and illustrating the importance of cultural and creative industries for growth and jobs; and
- promoting the role of culture in the Union's relations to countries outside the EU

This is achieved through support to Member States' activities in the field of culture and through cooperation with other international organisations working in the area of culture, such as the Council of Europe and UNESCO. In addition, the EU also promotes the strategic objectives by taking cultural aspects into account when drafting new legislation in other policy areas, e.g. education, research and ICT.

The current work plan covers the period 2011-2014 and focuses on, among other things, the mobility of artists, culture and regional development, the cooperation of museums and increased cultural cooperation with third countries.

The Lisbon Treaty constitutes the legal basis of cooperation in the field of culture. According to the Treaty, regulation and harmonisation of national cultural policies is excluded. Instead, cooperation is carried out through:

- exchange of best practice;
- financial support programme;
- recommendations to Member States; and
- Creative Europe

The principal focus of the Danish Presidency will be on the negotiations of the Commission's proposal for a Creative Europe framework programme, which will include the next generation of the Culture Programme that supports cross-border cultural projects, and of the MEDIA and MEDIA Mundus programmes that support the European audiovisual industry. The official launch event of the European Creative Industries Alliance will take place as part of the Innovation Festival (IF) Finale Conference, which will happen between 26 and 28 February 2012 in Milan. The event will also include presentations of other EU initiatives in support of the cultural and creative sectors – such as the Commission's proposal for a new Creative Europe programme – as well as exhibitions, music and fashion intermezzos of an innovative character. (Further information <http://www.proinno-europe.eu/innovationfestivalevent>).

### **The Danish presidency and copyright**

The debate on copyright has been marked in recent years. A new digital world challenges our traditional view of perception and the way in which we have hitherto acted in relation to copyright. Movies, music, lyrics, sheet music and much more can be distributed and reproduced at a scale and with a speed that has not previously been possible. The news is that especially the EU's focus on the challenges and particularly the opportunities that this technology going forward can be used to create a hope that all kinds of lyrics and sheet music can be used by far more people, without copyright violation.

With increased digitisation, there is a greater exchange of copyrighted works across national borders. The development has led to the EU in these years to improve greater focus on copyright than before. The EU wishes to preserve its heritage and through digitisation ensure the availability of such texts across national borders. This must be done in a fair and transparent management of copyrighted works, which member states can agree on. It is therefore expected that during the presidency decisions will be taken on a number of areas which are not yet regulated within EU countries.

#### *Orphan works*

One area to be discussed during the Presidency is the European Commission's Directive on so called "orphan works". The term refers to a work where the licensee cannot be identified. The idea behind the proposal is to allow public cultural institutions, particularly

libraries, to digitise works to protect the heritage. The Directive directs each institution wishing to digitise a work to firstly search for licensees before the work can be declared "orphan". The directive also implies a principle of mutual recognition between EU countries. This means that the search effort that underlies that a work is declared orphaned need only be performed in one country. The proposal is before the European Parliament and the Council of Europe and is expected to be finalised during the first half of 2012 under the Danish EU presidency.

#### *Out of Commerce*

The European Commission, together with several international societies, libraries and non-commercial cultural institutions signed a Memorandum of Understanding (MoU) to ensure that books and journals can be digitalised and secured in the future when a work is no longer published or, for other reasons, is no longer commercially available in the market. It is now up to the various stakeholders involved to convert the MoU into practice through collaborations between these institutions and representatives of rights holders.

#### *Collective management*

Finally, the European Commission also looks at how to consolidate and disseminate the transparency of public administration to create a more level playing field for right holders, government organisations, users and suppliers throughout Europe. It places special emphasis on management of online music across borders. The Commission aims to ensure that licensees in Europe have a fair and uniform administration of their copyrights and copy fees. It is expected that the Commission will present a draft directive on collective management in the first half of 2012 (see <http://www.tekstognode.dk>).

Bente Skovgaard Kristensen, who is Head of the Culture Ministry's department for Copyright, Media and Sport, has stressed the importance of Denmark's role in ensuring movement on EU copyright matters in the first half of 2012. The challenge for the Danish presidency is to find a compromise among Member States which must allow for national solutions for handling copyright-protected material - for example, according to the Danish agreement licensing model (see chapter 5.1.7).

#### *Global discussion on copyright*

The World Intellectual Property Organisation (WIPO) also influences the debate on copyright in the EU. WIPO has recently been focusing on limitations and exceptions to copyright exclusivity. In November 2011, the WIPO Standing Committee on Copyright and Related Rights (SCCR) discussed proposals for exceptions to copyright. The issues will be discussed at an upcoming diplomatic conference in June/July 2012 on "audiovisual performances". It will also fall to the Danish Presidency to coordinate the common EU approach to the questions (see <http://www.tekstognode.dk>, further information: <http://www.wipo.int>).

### **UNESCO**

Denmark has been a member of UNESCO since 1945. The administration of the Danish UNESCO Commission is situated within the Ministry of Education. The Ministry of Culture has been the primary body for implementing and monitoring the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, which has been ratified by Denmark. The ratification did not demand any changes in Danish law, as much of it was already implemented. In 2009 and 2010 there will be follow-ups and hearings, in cooperation with different NGO's and actors from civil society. In 2011, all countries involved in the Convention will report on what concrete achievements have been made.



In 2009, Denmark also ratified the *Convention for the Safeguarding of the Intangible Cultural Heritage*.

At UNESCO's 35th General Conference, Denmark was chosen to as a member of UNESCO's Executive Board. On the Board, Denmark represents the other Nordic countries which all share the view that smaller countries should have influence within the Executive Boards, as well as generally within UNESCO. Denmark's representative will place emphasis on the efficiency of UNESCO's work, and promote better coherence between regular and extra-budgetary activities. Amongst other priorities, Denmark will advocate for Education for All, increased research, increased focus on intercultural understanding, dialogue and cultural diversity, and safeguarding freedom of expression, by focusing on the development of independent media, freedom of speech and safety of journalists.

### **Nordic Co-operation**

Within the framework of the *Nordic Council* (Nordisk Råd) and the *Nordic Council of Ministers* (Nordisk Ministerråd), Denmark has been seeking the:

- contribution and promotion of Nordic cultural diversity, as well as strengthening and promotion of the Nordic dimension in the cultural life of the respective countries;
- promotion and strengthening of the Nordic dimension in the cultural lives of the Nordic countries;
- promotion and strengthening of the quality, and power to compete, of the cultural life; and
- ensuring that Nordic cultural co-operation makes art and culture available for all the Nordic countries.

A new structure for cultural co-operation was proposed and prepared during the Danish presidency of the Nordic Council of Ministers in 2005. The aim was to add more energy, visibility and new working methods to Nordic cultural co-operation and to add more focus to the national contributions. The Reform was passed by the Nordic Council of Ministers in 2006.

The most profound changes in the reform are that the Nordic cultural co-operation has been moved from institutionalised, sectarian thinking, towards thematically defined projects and time-limited programmes. This will result in more funds for new initiatives and projects and the new organisation, with less institutions and committees but bigger programmes, will make cultural co-operation more user-friendly and visible to the public. The reform also implied that the following cultural institutions were to be closed down on 1 January 2007: [\*Nordiskt Center för Scenkonst - NordScen\*](#), [\*Nordisk Institut för Samtidskonst - NIFCA\*](#), [\*Nordiska musikkommittén – NOMUS\*](#), [\*Nordiska litteratur- och bibliotekskommittén - NordBok\*](#).

The cultural reform launched by the Nordic governments in 2007 was implemented with the overall aim to allocate more money for projects. Fewer resources should be spent on administration.

One of the main structural changes was the establishment of Culture Contact North, which replaced the former expert committees in literature, music, visual arts, performing arts, culture and media, youth cooperation, children and culture, as stated below.

Culture Contact North is responsible for handling applications and providing information and advice to the cultural sector in the Nordic countries and autonomous territories. The department also functions as a service centre for the Nordic culture ministers.

The Nordic Ministers of Culture are responsible for the existing Arts and Culture Programme. Experts are appointed by the national Ministries of Culture to carry out

assessments of the awards in several arts areas and to make decisions on the allocation of support within the political frameworks. The number of experts is very limited compared to the previous system of separate art institutions and expert committees in the different artistic fields. The experts in the new system often make their decisions without consulting others - even in areas which are outside their cultural competences.

The experts are nominated by national cultural authorities and appointed by the Ministerial Council for Culture. Culture Contact Point is the new administrative framework to support the experts in their work and to put their decisions into practice. In principle, there is therefore a sort of arm's-length organisation. The question remains how does it correspond with the objective and bureaucratic and political independence in the real world?

### **Cultural Reform in consultation**

The Cultural Reform of 2007 was debated at a public hearing in Copenhagen organised by the Nordic Council in April 2009. Central to the debate was the desire for dialogue and popular support. Both professional and amateur artists took part in the debate about the main points of reform. The consultation was intended to enable the Nordic Council to explore the Nordic cultural perception of the ongoing reforms in the cultural field. The consultation culminated in a series of specific recommendations. The overall conclusion deemed that it was premature to draw definitive conclusions on the reform's impact. In addition, there is a paucity of experience. A position on Nordic cultural cooperation and future values of the organisation also requires thorough scientific analysis that examines the experience of cultural cooperation in the Nordic Council of Ministers, the Nordic Council and the Nordic Culture Fund in a global perspective, assessing them against the cooperation of new surroundings and challenges. This is a huge research task.

Reform of the Nordic cultural cooperation in 2010 will be subject to a higher evaluation. (Further information see: <http://www.norden.org>; The Nordic Journal of Cultural Policy no. 1/2009, Tema: Det officielle Nordiska Kultursamarbetet under forandring, <http://www.hb.se/bhs/kpc>).

The specific focus of Nordic cultural co-operation given priority in the period 2007-2010 has been the:

- *Nordic Computer-Game Programme*. The aim of the programme is to stimulate the Nordic computer game agencies to produce high quality computer programmes for children and the young;
- *Mobility and Residents Programme*. The aim of the programme is to guarantee greater mobility for artists and cultural editors, promote cultural networking and strengthen artists' residencies; and
- *Nordic Art – and Cultural Co-operation Programme*. This programme was due to run from 2007, with the aim of focusing on production and communication, development of competencies, and the promotion of the critical science of art. The work of this development programme will decide the direction of all other cultural programmes and projects in the Nordic Council.

A new cultural campaign aims to improve the position of the Nordic Region in global competitiveness and to strengthen the creative industries and international dialogue, according to the Nordic ministers of culture, who in April 2008 agreed on a joint globalisation cultural initiative.

According to the five Nordic Ministers of Culture, Nordic co-operation is to play a more active role in international competition on issues of welfare, values and jobs. The ministers agree that culture and the arts should help to improve Nordic competitive power and raise the region's international profile. Sweden's Minister of Culture, Lena Adelsohn Liljeroth, current chair of the Council of Ministers for Culture stated that: "We are looking forward

to playing an active role in the globalisation work started by the prime ministers. The demands of globalisation require us to develop a future-orientated strategy for the international challenges facing co-operation in the areas of culture and the media".

As the first follow-up to the ministers' globalisation initiative, the ministers of culture will approach the Nordic ministers of trade directly with a proposal for joint ventures in the creative industries. The Nordic Game Programme has produced excellent results in the form of educational computer games for children and young people. The Nordic Film and TV Fund has supported the development of quality productions. These two areas will be further developed and put to better use in international marketing of the Nordic countries as a creative region. Lena Liljeroth stated that: "There is no doubt that creativity, innovation and products which create identity are of increasing importance in international competition. The Nordic countries have excellent qualifications to take the lead within those very areas. We already have a high international status in, for example, films and TV and, not least, in relation to the new media. This raises completely new economic perspectives in a common branding of the Nordic Region".

The enlargement of intercultural co-operation constitutes the other major part of the ministers of culture's globalisation agenda. The ministers want, amongst other things, to strengthen the profile of Nordic traditions for cultural dialogue and democratic discourse. The aim is to optimise development conditions for both cultural life and business life through a greater cultural exchange between other regions and countries.

Read more: <http://www.norden.org/webb/news/news.asp?id=7858&lang=6>

Denmark takes part in the nomination of candidates for Nordic cultural prizes. The Nordic prizes are the following:

- *The Nordic Council's Literature Prize* is awarded for a work of imaginative literature written in one of the Nordic languages. The intention of the prize is also to increase interest in the literature of neighbouring countries, as well as in Nordic cultural fellowship. The prize is worth 350 000 DKK;
- *The Nordic Council's Music Prize* recognises creative and practical musicians of a high artistic standard. The prize is awarded to a piece of music by a living composer and to a small or large ensemble of high artistic and technical standards. The prize was launched as early as 1965 and was originally awarded every third year. Since 1990, the prize, which is worth 350 000 DKK, has been awarded every year. In 1997, the autonomous territories (Greenland, Faeroe Islands, Aaland Islands and the Saami Areas) were granted permission to make their own nominations for the prize;
- in 2005, the Nordic Council established the annual *Nordic Council Film Prize* which is awarded to scriptwriters, directors and producers. The criteria for winning the prize is the creation of an artistically original film, rooted in Nordic cultural circles. The Nordic Council Film Prize is worth 350 000 DKK and the prize money is to be shared between the scriptwriter, the director and the producer.

*The Nordic Culture Fund* (Nordisk Kulturfond) is a Nordic body of cooperation, whose task is to support cultural cooperation in the broad sense between the Nordic countries. The Nordic Culture Fund awards about 25 million DKK every year to cultural projects in the Nordic Region or Nordic projects outside the Nordic Region. The projects that are supported reflect the entire cultural life and involve all areas including visual art, theatre, music and dance, literature and new media. Education, research and trans-sector projects are also supported, but these projects must have a clear connection with art and culture. Projects that can receive support from the Fund must include at least three Nordic countries or autonomous areas (the Faroe Islands, Greenland and the Aaland Islands).

The Nordic cultural agreement was 40 years in place in 2011. The Nordic Council Session held in October 2012 in Copenhagen included a debate on cultural diversity: What is Nordic and who is Nordic? Is multiculturalism the way forward or should we return to a stronger national identity? These issues that were discussed, inter alia, by Manu Sareen, the new Danish Minister for Nordic Cooperation, and the Nordic Council's elected president Haarder in the shadow of the Norwegian tragedy that occurred in Utøya in summer 2011.

Further information on Nordic cultural cooperation is available at <http://www.norden.org>. See also chapter 9.1, *The Nordic Cultural Model*.

## **ASEM**

Among other global initiatives that Denmark seeks to stimulate and take part in is the Ministry of Foreign Affairs' ASEM-co-operation.

*Asia-Europe Meeting* (ASEM) is the informal forum of dialogue between the Heads of State and government of 25 countries and the President of the European Commission. The purpose of ASEM is to promote and deepen the relationship between Asia and Europe in three main areas 1) political dialogue, 2) economic issues and 3) social, cultural and educational issues.

In July 1994, the European Commission had already published *Towards a New Strategy for Asia*, stressing the importance of modernising its relationship with Asia, and of reflecting properly its political, economic and cultural significance. The Commission Communication of September 2001 *Europe and Asia: A strategic framework for enhanced partnerships* reaffirmed this objective. *Summit-level meetings* were held in Copenhagen in September 2002, Hanoi in October 2004 and Helsinki in September 2006. The ASEM 5 Summit in 2004 adopted the *ASEM Declaration on Dialogue among Cultures and Civilisations*, reaffirming that cultural diversity, as the common heritage of humanity, is an important driving force for economic progress and social development, conducive to building a more stable and peaceful world. ASEM partners' efforts helped to rally support for the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. ASEM partners are committed to developing cultural exchanges as well as protecting and promoting cultural expressions. Three ASEM Ministerial Conferences on Culture and Civilisations have taken place. The last ASEM 7 was organised in Beijing on 24 and 25 October 2008 covering issues in economic, political, social and cultural areas, including issues related to sustainable development. Four ASEM Ministerial Conferences on Culture and Civilisation have taken place – the last one in Poland on 8-10 September 2010 – where the main theme of the meeting was *Heritage and the Challenges of the Present*. The last ASEM 8 was organised in Brussels on 4 and 5 October 2010. This meeting aimed at helping to shape the policies required to respond to the financial and economic crisis. Furthermore, this meeting worked towards strengthening the political dialogue between the two regions, enhancing their trade and investment relationship, and expanding further their cultural exchanges. The next ASEM Summit will be held in Laos in 2012.

Several initiatives have been launched, including the *Asia-Europe Foundation (ASEF)*, with headquarters in Singapore, which strives to promote the international and inter-cultural dimension of the ASEM process. ASEF arranges and sponsors seminars, exhibitions and other international and inter-cultural events.

## **Town Twinning**

Of special interest to municipalities is *Town Twinning*, as a springboard to closer international cultural cooperation. Denmark has formed a historic tradition for international contacts across national borders of twin-towns. Today, local authorities are leading this international cooperation. In 2006, local authorities were cooperating with corresponding

local authorities of 3 twin towns in Europe. Twin town cooperation was, to a high degree, developed between towns in the Nordic countries, often supported by the *Nordic Council of Ministers*. Today, the EU's *Foundation for Town-Twinning* is often used by the local authorities in Denmark to develop twin-town cooperation on a European scale. LGDK's homepage (<http://www.LGDK.dk/13>) includes a survey of foreign local authorities requesting town twinning cooperation or local government partnership in Denmark.

#### **3.4.4 Direct professional co-operation**

Numerous Danish cultural and art institutions, artists' associations and regional administrations are engaged in international cultural exchange and in the presentation of Danish culture abroad. Most importantly, artists, curators and cultural institutions from all branches of the arts cultivate contacts and networks abroad, resulting in performances and exhibitions, as well as invitations to foreign artists to visit Denmark.

In June 2010 a report on the government's strategy on promoting Danish arts and culture internationally was launched. The goal is to develop Danish art and culture, increase knowledge on Danish culture abroad and promote dialogue between Danish culture and other countries' cultures. The government wants to promote Danish art and culture and make sure that it is a part of the global art and culture scene. It is also part of a strategy to promote Denmark in general abroad with an export- economic perspective.

In addition to artists' fees, private donations and corporate sponsorships, government funding is made available to artists who engage in international cultural exchanges. *The Danish Arts Council* (Kunstrådet) provides financial support for the promotion of Danish literature, music, performing arts and visual arts, and awards grants on application to support activities such as the participation of Danish artists in events abroad, translations of Danish literature, and visiting programmes for artistic or cultural representatives from abroad. The Danish Arts Council also supports the presentation of significant foreign art in Denmark.

*The Danish Arts Councils* grant-programme for artists-in-residence is called DIVA and supports foreign artists in the visual arts, music, performing arts and literature, invited by Danish culture and arts institutions to stay and work and exhibit in Denmark. The aim is to strengthen Danish art by this international exchange and each year 25-30 foreign artists visit Denmark as part of the programme. In 2012 the programme was allocated 2 million DKK by *The Danish Arts Council* (see chapter 8.1.1).

#### **Literature**

The Danish Arts Council's *Committee for Literature* provides support for the following international purposes:

- translation of Danish literature into foreign languages. Foreign publishing houses may apply for grants. Translators may also acquire travel bursaries;
- sample translations of extracts from Danish literature with a view to publication abroad. Translators and foreign publishers may apply for grants; and
- exchange schemes. Support is provided to enable Danish authors to participate in literary festivals etc. abroad. Visits by foreign authors to Denmark for the same purposes may also be supported. The event organisers etc. may apply for grants covering fees and travel and accommodation expenses.

#### **Libraries**

The *Danish National Library Authority* plays an active part in international cooperation within the field of libraries, documentation and information. The Authority also plays an active role in the work of a number of international organisations, as well as participating in several networks where dialogue and cooperation can provide inspiration for continuous

development of the Danish library system - i.e. IFLA, LIBER, NORON and NAPLE. International initiatives within the Danish National Library Authority are, among others, the following:

- the Authority arranges a number of study visits for foreign librarians each year; as well, Danish librarians travel abroad to visit foreign libraries;
- the director general and members of the staff regularly participate in international conferences and present specific experiences from the Danish library world; and
- *The Knowledge Exchange Office* is situated in Copenhagen and was established together with four related organisations in other EU-countries. The aim of *The Knowledge Exchange Office* is to develop closer working relationships between the key national agencies and bodies within Europe that are responsible for the development of infrastructure and services to support the use of ICT within tertiary education and research.

### Visual arts

The *Danish Arts Council's* (Kunststyrelsen's) *Committee for International Visual Art* (Det internationale billedkunstudvalg) realises international activities in the field of the visual arts and provides international information on Danish visual arts. The Committee for International Visual Art:

- selects Danish artists for exhibition in the Danish pavilion at the Venice biennale;
- selects Danish artists for exhibition at the Sao Paulo biennale;
- selects, on the basis of applications, Danish artists for the Committee's residency programmes in Los Angeles, New York, Berlin, Istanbul and Cuba;
- selects, on the basis of applications, foreign artists for the Danish Arts Council's residency programme in Denmark, DIVA; and
- initiates new joint projects with international partners.

Furthermore the *Danish Arts Foundation's* (Statens Kunstfond's) *Committee for Visual Arts* (Billedkunstudvalget) provides grants to individual artists for international purposes.

### Film

The film agreement from 2010 covers the period 2011-2014. Three new elements have emerged: *Globalisation*, *digitalisation* and *economic considerations*. In terms of globalisation, it is recommended that Danish films will be even more active and constructive on the international film scene - at the same time as the need is identified to continue producing films in Danish targeted at the Danish public. Digitalisation is seen as an opportunity in terms of production and distribution, but the agreement is attentive towards challenges that these processes pose to Danish cinemas. Danish film faces constant competition from abroad and the agreement sees this as an opportunity to develop new business models. The challenge is in striking a good balance between private capital, contributions from the TV stations and public support from the Danish Film Institute.

The main points of the film agreement 2011-2014 are:

- *Sound and sustainable environment for film production.* The Danish Film Institute is supposed to support 60-75 feature films that have a Danish main sponsor. The films are supposed to be in Danish (4-8 are allowed to be aimed at an international public). During this period, 120-140 documentaries are to be supported. The TV stations are also active in financial contributions to Danish films. The model is therefore that the Danish film Institute and a TV station (DR or TV2) are supposed to ensure that the major part of financing comes through these institutions.
- *Flexible and adaptable support system.* The Danish Film Institute is supposed to give at least 673 million DKK to development, production and dissemination of feature

films. The TV stations DR and TV 2 are supposed to contribute 53 million each. There are still two different support agreements, one for films with artistic qualities and one for films that have potential to attract large audiences.

- *Long-term investment in Danish talent.* In total 147 million DKK will be allocated to developing talent.
- *Strengthening of Danish computer games.* 20 million DKK will be allocated to developing Danish games as a viable alternative to foreign games. This will be done partly by continuing the Nordic Computer Games programme which is administered from the Nordic Council of Ministers.
- *Balancing the cinema sector.* This is mainly a reaction to digitalisation. Smaller cinema theatres in particular are challenged by investing in tools to screen digital films in good quality and each cinema can receive assistance of 200.000 DKK.
- *Marketing of Danish film abroad.* Danish films are a strong brand in the international film world and the film agreement puts focus on keeping this position.
- *Vivid and manifold film culture.* The agreement wants to support a vivid film culture by for instance supporting film festivals in Denmark.

The Committee for Film and Theatre (Film- og scenekunstudvalget) and the Danish Art Foundation (Statens Kunstfond) support and stimulate individual film directors international exchange, studies etc. through travel grants etc.

### Music

- The *Danish Arts Council's* (Kunststyrelsens) *Committee for Music* (Kunstrådets Musikudvalg) works to support, consolidate and raise the profile of Danish musical life internationally, e.g. as co-ordinator and medium for a number of musical activities abroad.
- Furthermore, the two *Danish Arts Foundation's* (Statens Kunstfond's), the *Committee for Classical Music* (Tonekunstudvalget for den klassiske musik) and the *Committee for Popular Music* (Tonekunstudvalget for den rytmiske musik) support international cultural co-operation within the area of music for individual composers.
- The Danish Arts Council's Music Committee has formulated an overall strategy and vision for international music exchange. The goal is to promote Danish music internationally, primarily rock and pop music, but also other genres. A new focus in this strategy is also to enhance management and marketing.
- The organisation *Music Export Denmark*, or MXD (<http://www.mxd.dk>), has been supported by the Ministry of Culture since 2004 for international tours and projects within rock / pop, and organised Danish presentations in international rock / pop festivals and trade fairs.
- *The Danish Rock Council* (ROSA, Dansk Rock Samråd) promotes Danish rock music and related genres abroad and handles co-operation between the Danish and the international rock music scene. These networking activities are financed by the Danish Arts Council's Music Committee (Kunstrådets Musikudvalg). ROSA organises and participates in Danish music presentations abroad and international visits to Denmark by promoters, journalists and musicians.
- The *Danish Centre for Culture and Development* (Center for Kultur og Udvikling) works to implement and support musical exchange projects between Denmark and the developing countries.

### Performing arts

The Committee for Film and Theatre (Film- og Scenekunstudvalg) and the Danish Art Foundation (Statens Kunstfond) support and stimulate individual performing art directors to participate in international exchange, studies etc. through travel grants etc.

The *Committee for the Performing Arts* administrated by the Danish Arts Council (Kunstrådets Scenekunstudvalg) co-ordinates a number of international activities in the field of performing arts and provides support for guest performances by Danish theatrical companies abroad etc.

### **Cultural heritage**

The *International Council of Museums Denmark* (ICOM) is the Danish national committee of the international museum organisation ICOM. The purpose of ICOM Denmark is to manage and facilitate communication between the Danish members and the international organisation.

ICOM Denmark cooperates with the Danish department of UNESCO.

### **3.4.5 Cross-border intercultural dialogue and co-operation**

Government programmes supporting intercultural dialogue and co-operation are mainly channelled via intergovernmental organisations such as the *Danish Centre for Culture and Development* (DCCD, Center for Kultur og Udvikling) and the *Danish Agency for International Education*. The co-operation between the intergovernmental organisations and specific target groups is carried out in co-operation with the Ministry of Foreign Affairs (Udenrigsministeriet) and DANIDA (Danish International Development Assistance), the ministry's agency for international development activities.

The Danish Centre for Cultural Development (Center for Kultur og Udvikling) is an independent institution related to the Ministry of Culture by a performance contract. DCCD promotes cultural co-operation between Denmark and the developing countries in Africa, Asia, the Caribbean, Latin America, and the Middle East through presenting art and culture from the developing countries to the Danish public. An example of this work is organising festivals celebrating other cultures, presenting Danish art and culture in the developing countries, and functioning as a knowledge and counselling centre for Danish institutions and organisations which, in recent years, have upgraded cultural co-operation with the developing countries. One major festival, Images of the Middle East, is presented in this compendium's Cases of Good Practice on Intercultural Dialogue.

For more information see: <http://www.dccd.dk> and chapter 4.3.

Denmark is also participating in EU and Nordic programmes supporting trans-national youth exchange and co-operation within Europe, Eastern Europe, the Caucasus region and the Mediterranean countries. The programmes entitled *Youth in Action* and *the Nordic Children's and Youth Committee Scheme* (Nordisk Børne- og Ungdomskomités tilskudsordning) are managed by the *Danish Agency for International Education*.

The Danish government is also supporting programmes with the aim of strengthening democracy and intercultural understanding in the Middle East and developing countries. These are managed by the *Danish Youth Council* (Dansk Ungdoms Fællesråd). See: <http://www.duf.dk>

Several Danish NGOs apply for the above mentioned funding in view of maintaining and establishing cross-border intercultural dialogue and co-operation. Danish institutions and associations also work on cross-border intercultural activities with no significant grant support, but are supported by structures set up to enhance co-operation activities. Examples of such structures are the *UNESCO Associated Schools Project*. See: <http://www.unesco-asp.dk> – the Asia-Europe Foundation: <http://www.asef.org> - the Etwinning network: <http://www.etwinning.net>.

Denmark's present development policy underlines the importance of international cultural co-operation and an increasing focus on cultural dialogue and values. Government



allocations to humanitarian assistance through the Danish NGOs amounted to a total of DKK 402.3 million, corresponding to approximately 36.4% of total Danish humanitarian assistance and 3.7% of total development assistance in 2005.

See: <http://www.um.dk/Publikationer/Danida/English/DanishDevelopmentCooperation/DenmarksDevelopmentPolicyStrategy/index.asp>

### **3.4.6 Other relevant issues**

In recent years, the *Danish Ministry of Refugees, Immigration and Integration Affairs* (Ministeriet for Flygtninge, Indvandrere og Integration) has been improving the use of cultural activities as a means in the integration process of immigrants and ethnic minorities. The Ministry has established a couple of funding pools to be applied by local organisations and initiatives, e.g. pools to improve participation of people with other ethnic backgrounds in sporting clubs and other leisure time activities (see also chapter 4.2.4). Also, the Ministry of Culture has engaged in initiatives to make the new Danes a part of the cultural life in Denmark. The reports *Culture for all* and *Reach out! Are*, for the first time in Danish cultural policy, including the new Danes in a strategy on increasing the involvement of this group in cultural activities.

## 4. Current issues in cultural policy development and debate

### 4.1 Main cultural policy issues and priorities

During the time of the governmental coalition between the Venstre (the Liberal Party) and the Konservative (the Conservative Party) parties, and supported in parliament by the nationally orientated Dansk Folkeparti (Danish People's Party), known as the VKO-government, constituted in 2001, the cultural policy agenda was focused on high artistic quality, revitalisation of the national dimension, increasing private financing of art and culture, stimulation of the creative industries and improving the relationship between art and business.

These guidelines were further pursued by the new VKO coalition government reorganised in September 2008, when Carina Christensen of the Conservative Party was appointed as Minister of Culture, and following the cabinet reshuffle on 23 February 2010 under the new Prime Minister Lars Løkke Rasmussen, where the former Foreign Minister Per Stig Møller (the Conservative Party) took over as Minister for Culture.

On 24 February 2010, the VKO government presented the working programme *Denmark 2020 – knowledge, economic growth, wealth, welfare*, including a passage on cultural policy priorities. The working did not include a special chapter on *cultural policy*. However in passage 8, under the headline "Denmark must be among the more free countries and among the best in Europe for integration", some general guidelines for future cultural priorities were presented.

The overall aims were primarily defined in terms of cultural policy as integration policy:

- Denmark must maintain its position as one of the countries in the world that are the most free in terms of political rights and general freedoms;
- Denmark must be a champion of democratic integration and be among the best countries in the EU to integrate non-Western immigrants and their descendants in the labour market as measured by employment rate;
- the government will also strengthen the democratic integration, i.e. awareness among Danes with an immigrant background about Denmark as a strong community with the freedom to be different, but with the duty and responsibility towards the mainstream;
- the government has taken several significant initiatives to ensure understanding of our common formation of history and cultural foundations. This had led to the presentation of a cultural canon and a canon of democracy, and we have continuously sought to preserve and disseminate cultural heritage, e.g. through free admission to selected museums.

To reach this objective, the government will develop:

- democratic inclusion / anti-radicalisation: The government will closely monitor and evaluate the progress made in efforts to prevent extremism and radicalisation among the youth.
- the government will pay special attention to the need for further initiatives to ensure ownership of the values on which Danish society is based, for example in the form of strengthening democracy and citizenship education;
- the government will also strengthen the teaching of culture and society for newly arrived foreigners in order to improve the individual's ability to participate actively in society; and
- there must be an end to parallel societies: The government will not accept attempts to set up parallel societies or to destroy the practice of mutual pastimes that are available in Danish schools and institutions in general. Therefore, the government stressed that the burqa and niqab have no place in Denmark and they are determined to combat the discriminating views on women that the burqa and niqab represent.

## The Danish Cultural Canon

How can and ought cultural policy contribute to secure the social cohesion in a society with a growing number of cultural minorities from other countries and foreign cultures? This crucial issue is about which paradigms of nation and identity Denmark and other national states are putting at the top of the cultural policy agenda.

In April 2005, the former Cultural Minister Brian Mikkelsen appointed 7 canon committees corresponding to the 7 main art forms within the Danish Ministry of Culture's remit: literature, music, performing arts, film, architecture, visual arts, design and crafts.

The overall aim of the *Danish Cultural Canon* published and circulated by the Ministry in 2006- 2007 is, according to the Ministry, to assemble "a collection and presentation of the greatest, most important works of Denmark's cultural heritage". For more information see: <http://www.kum.dk/kulturkanon/english>.

The Danish Cultural Canon is intended to:

- "serve as a compass showing the directions and milestones in Denmark's long and complex cultural history";
- serve "as a platform for discussion and debate";
- "provide reference points and awareness of what is special about Danes and Denmark in an ever more globalised world"; and
- strengthen "the sense of community by showing key parts of our common historical possessions".

In 2008, The Danish Cultural Canon consisted of 108 works spread over nine different categories of art forms. Each canon committee has compiled a canon comprising 12 indispensable Danish works of art. One exception, however, is the canon for music, where the committee has drawn up a list of 24 works: 12 within popular music and 12 within score music.

Also, it was decided to draw up a *Danish Canon for children's culture* of 12 works aimed specifically at children.

## Issues, changes and debate in Danish Cultural policy 2011

On the 3 October 2011, a new government consisting of the Social Democrats (Socialdemokraterne), the Social-Liberal Party (Radikale Venstre) and the Socialist People's Party (Socialistisk Folkeparti) took office, with Helle Thorning-Schmidt (of the Social Democrats) as the Prime Minister. Uffe Elbæk (The Social-Liberal Party) was appointed as Cultural Minister. He is the founder of the internationally acclaimed school for innovative leadership, "Kaospiloterne", and for 20 years he has been a vital part of Danish cultural life through his many committee memberships (Further cv information <http://www.kum.dk>).

### *A Denmark That Stands Together*

The new governmental programme *A Denmark That Stands Together* (DST), published in October 2011, states that:

- Denmark is a country where respect between people regardless of background is strength. A prosperous Denmark is a Denmark where diversity thrives. This requires mutual respect - respect regardless of the difference between us – be it gender, age, faith and ethnicity. However, the deep economic crisis and the absence of due care has put Denmark into imbalance.
- The government will create a new balance in Denmark's integration and immigration policy. We will integrate and safeguard civil rights. In this regard, the legislation must

be clear and fair and the administration transparent and predictable. Decency and respect are the foundation for integration.

- Discrimination of any kind is unacceptable, whether it is based on gender, sexual orientation, ethnicity, religion or disability.
- Discrimination and social exclusion of immigrants is unacceptable and an independent barrier to integration. Therefore, the government will establish a national anti-discrimination unit. The unit will identify the extent and types of discrimination in employment and in society. The unit must also carry out publicly funded anti-discrimination campaigns, coordinate inter-municipal efforts against discrimination and support companies that want to fight discrimination in the work-place.

In terms of identity theory, the perspective *A Denmark That Stands Together* is based on a modern and non-primordial conception of nationhood, citizenship and democracy. Social cohesion and Danish values must increasingly be based on constitutional patriotism rather than on ethnic patriotism and a primordial nation's view.

### *Culture, Arts and Sports*

A special section *Culture, Arts and Sports* presents specific cultural policy priorities. The government will:

- Conduct a cultural policy that has a special focus on promoting internationalisation, economic growth and democracy - internationalisation because Danish art, culture and sports have important perspectives to offer. The creative industries are an economic growth factor. Cultural policy will pave the way for a freer humanity. Democracy is developed by participation in the arts and sport.
- Ensure that culture stimulates the creation of great art and spiritual development, connecting Denmark and the outside world and encouraging economic growth based on Danish society's values, our social understanding and cultural horizons.
- Cooperate with other organisations and social partners to promote cultural offerings to more citizens.
- Create good conditions for the cultural industries in the experience economy, including focusing on the cultural offerings in outlying areas of the country.
- Focus on the working conditions of growth areas in the arts.
- Respect the arm's length principle. The government will also avoid unnecessary micromanagement of cultural institutions.

The economic dimension of cultural policy ambitions is given priority coupled with a new identity policy, with emphasis on cultural diversity, not exclusionary integration, and a modern nation perception without primordial connotations. The programme emphasizes that in the coming reign a close symbiosis between integration policy, economic growth policy and cultural policy will be emphasised and provided. Only a few words are mentioned on the conditions and role of art.

To implement the aims and priorities in the governmental programme *A Denmark That Stands Together* and recent agreements in the cultural field, the new minister of culture should:

- Convene the negotiations for a new 4-year agreement for *The Royal Theatre* and implement the agreement for the theatre amended in the Parliament spring 2011, including a modernisation of the Copenhagen theatre structure (see below);
- Formulate a new music policy action plan, including strengthening the conditions for music (see below);
- Stimulate all Danes, regardless of social and ethnic backgrounds. Everyone should have the opportunity to participate in cultural life. Children and young people's encounter with art and culture is a priority (see also chapter 4.2.8);

- Develop the cultural competence of children and young people through education and improve the quality of their leisure time cultural offerings, both as active participants and critical culture consumers. This also applies to the culture that children and young people meet in the media (see also chapter 8.3.2 and chapter 8.4);
- Ensure that more citizens experience and participate in the activities of cultural institutions. The government will interact with the cultural institutions and develop a focused strategy. (see also chapter 8.3.2 and chapter 8.4);
- Modernise the Danish media support in collaboration with the *Media Support Committee*. Media policy will have to lift the democratic debate and encourage diversity in the media by supporting new forms of journalism, new media, traditional print media conversion to digital distribution and internet media in general (see also chapter 4.2.6);
- Support the media to promote pluralism, diversity, education, critical journalism and quality in the broadest sense (see chapter 4.2.6);
- Maintain and develop the Danish public-service media DR, TV 2 and TV 2-regions. This implies that there will still be public ownership of TV 2 (see chapter 4.2.6);
- Convene the negotiations for a new broad media agreement focused on improving Public Service obligations for DR, TV 2 and TV 2-regions (see chapter 4.2.6);
- Ensure that Danish associations and *Voluntary Denmark* continue to be a part of the foundation of Danish democracy. The government will revitalise the Charter for collaboration between Voluntary Denmark and the population (see chapter 8.4.1, chapter 8.4.2 and chapter 8.4.3);
- Increase focus on digital culture consumption. The digital platform will provide new opportunities for participation in both user-generated activities and more traditional cultural activities (see chapter 4.2.11);
- Promote the digitisation of Danish heritage (see chapter 4.2.11);
- Develop the commonwealth in close collaboration with the Faroe Islands and Greenland (see chapter 3.2 and chapter 4.2.4);
- Acknowledge the principle of the right to self-determination as expressed in the *Act on Greenland Self-Government* (see chapter 3.2 and chapter 4.2.4);
- Respect the Greenlandic and Faroese wishes to develop their own constitution, but emphasizes that this, among other things, should not lead to ambiguity about the Faroe Islands and Greenland's constitutional status in the kingdom (see chapter 3.2 and chapter 4.2.4);

(Further information on the new governmental programme, see: <http://www.stm.dk>, see also chapter 4.2.4).

### **The Arts Council's action plan 2007-2011**

The Arts Council's action plan for 2007-2011 contained challenging agendas around four themes for the coming years:

- art and globalisation;
- art and local communities;
- introducing children and young people to the arts; and
- information and communication.

The main priorities decided by the Councils to meet these challenges and to create a coherent and progressive development for Danish Arts Policy in the future are:

- strengthening Danish art in a global perspective;
- creating new and improved ways for cooperation between state and local government;
- easing the application process for applicants;

- including more artists with a non-Danish ethnic background;
- to support challenging and engaging art; and
- creating an arts-related debate in society and in the media.

The challenge to include more artists with a non-Danish ethnic background has created public debate as well as debate in the Council: The traditional Western and bourgeois criteria for evaluating artistic quality will have to be rethought, widened and defined in a new way. The chairman of the Danish Arts Council, Mads Øvlisen, raised the problem of developing a multicultural defined concept of culture as one the most important, but also complicated challenges to arts policy in a hybrid world.

The new challenges imply, according to the chairman, a lot of tasks to be done for little money. The Art Council's funding for cross-cultural activities had, according to the government's budget 2008, been reduced. This gave rise to a general debate on the priority given to arts policy and the role of the arts Councils including the responsibility and the right of disposition in the arm's length bodies allocating grants to the art.

(Further information: <http://www.kunstraadet.dk>. See also chapter 4.3 and chapter 5.1.3)

*The new Action Plan for the Danish Arts Council (renamed the Danish Cultural Council) 2011 – 2014*

In April 2011 the National Arts Councils presented a new action plan 2011-2015. The Danish Arts Council includes both the council and its Committees for the visual arts, international arts, literature, music and performing arts (see chapter 3.1). The Action Plan is approved by the Minister of Culture. The National Arts Council and its special committees are replaced every four years. The sitting council commenced on 1 April 2011.

The plan for 2011-2015 contains a number of actions and initiatives that the council and committee will continue or initiate in their four-year appointment period. Until 2015, the National Arts Council emphasizes, among other things (authors italicizing):

- support for artistic experiments - especially the experiments taking place in the *interaction between the arts*;
- ensuring diversity - among others by allowing artists to develop their practice, *regardless of social or cultural background*;
- strengthening the digital dissemination of art - including by supporting *experimentation with new forms of communication on the Web*;
- work to promote the production and *dissemination of art throughout the country*;
- maintaining a strong focus on children and adolescents and their encounter with art and artistic tools;
- promoting networking - by supporting collaborations between artists, art agents and art institutions; and
- supporting projects that develop international networks

(Further information see <http://www.kunst.dk>).

### **The cultural debate in 2011**

The cultural debate in Danish cultural policy in 2011 has been based on reports published by the Ministry of Culture: *The Report on the state support system for the arts*, different reports on Danish drama / theatre policy, reports on the museum sector, digitisation of cultural heritage, performing arts in Denmark and the Ministry of Culture's 40 year anniversary. Several of the reports and issues were prepared by committees appointed by the previous VKO government. Moreover, the debate arose in connection with cultural agreements that were being renewed. Special focus has been placed on the Royal Theatre's economic situation in the government's new four year contract with the Royal Theatre for the period 2011-2014.

*The role of art in society*

The debate about the role of art in society started November 2010 when the *Danish Arts Council's* outgoing president, Mads Øvlidsen, said goodbye with a farewell salute to the Danish culture politicians:

*"We've forgotten why we support the arts. There was a time when art was seen as a crucial social and political dimension. But today there are no voices in cultural policy."*

Mads Øvlidsen's overall aim for his presidency of the Danish Arts Council (see chapter 3.1 and chapter 3.2), was to give art back its lost status and role in society. But he found the task difficult. Politicians were missing a vision and engaged themselves in details. He attempted to get politicians to find an explanation for why the arts and culture do not take up more space on the political agenda.

The inspiration behind the call was a speech about the role of art by the former Minister of Culture, Per Stig Møller, at a seminar held at the Danish Arts Council in September 2010. According to Øvlidsen, it was an unusual speech for a politician to motivate the importance of art in the following way:

*"Are we not familiar with art, literature, film history; we limit our interpersonal experience to the immediately experienced. It can never be as comprehensive as art experiences. Art shows us the eternal human problems we all struggle with: love, ambition, hatred, fighting, jealousy and death."*

Mads Øvlidsen has previously furthermore proclaimed that art should provoke and stimulate debate. His successor as chairman of the Danish Arts Council, Per Arnoldi, expressed in his inaugural speech the opposite view of the role of art:

*"Art should not save the world or stop the pollution or give gypsies a roof over their head. If you must talk about message, it must emanate from the work itself, not added as something extra. If you want to debate, one can write a feature article."*

The two antagonistic positions of the very nature and the role of art created public debate in the media at the turn of 2010/2011. Arnoldi's view of art was seen as reactionary from many parts of the artistic and cultural life.

A more balanced view of art was made by the professor of history of ideas, Frederick Stjernfelt of the University of Århus, who commented on the debate as follows:

*"I am actually just as crestfallen that art should not provoke, as I hear that it should!"*

From cultural policy researchers, it was soberly pointed out that according to the arm's length principle it was neither the Minister of Culture, the president of the Danish Arts Councils or the civil servants in the department and the different agencies to determine which artworks should be supported. In the Danish cultural model, the allocation of grants to artists is left to the different expert committees in the Danish Art Foundation and the Danish Arts Council.

(See chapter 3.2 and chapter 3.1. Quotations are cited from <http://www.informations.dk>, 29. November, 30. November, 4 and 5 December 2010).

*The Report on the state support system for the arts*

In 11 October 2010, the previous Minister of Culture Per Stig Møller allocated a committee to look at the overall state support system for the arts: visual art, music, performing arts, literature, architecture, design, craft, film and new and interdisciplinary art

forms. The committee would focus on the arts support distributed by the Danish Arts Council and the Danish Arts Foundation (see chapter 3.1 and chapter 3.2). If it was relevant to its work the committee could also look at the relationship to other arts support managed outside this framework. Lars Liebst, director of Tivoli and earlier Chairman of the Danish Arts Foundation, was appointed as Chairman. The Committee published its final report on the state system for the arts on 11 September 2011.

As a starting point, the Committee noted that Denmark has a complex artistic activity system that includes many different support institutions, councils and expert committees in the Danish Arts Council and the Danish Arts Foundation, organising and allocating money according to the arms length principle (see chapter 3.1 and chapter 3.2). However, the focus of the terms of reference for the Committee accounts for only approximately 20% of the total state support for the arts.

The overall recommendation for restructuring the Danish art support system (see chapter 5.3.6) was to establish an independent *Danish Art Institute* with its own board in line with the *Danish Film Institute*. Within the institute, a series of expert committees should be set up to decide on the allocation of funding within the fields of arts.

The Committee also suggested that the *lifetime allowance* should be increased to a level that the recipient can reasonably be expected to live by it, and that these artists, therefore, cannot simultaneously seek other scholarships.

Among the committee's principal recommendations were:

- The arm's length principle should remain as the constitutional principle of the Danish art grants policy.
- The grant allocation decisions are made by independent art experts.
- The artistic quality is not an objectively measurable quantity, but is linked to a specific work and specific qualities that still should be identified by persons with expertise and experience in the field.
- Because of the quality assessments' specific character objective, operational criteria for what an artist or institution must do to obtain grants is not possible to establish.
- The safeguarding of diversity is an important factor in relation to the artistic system's legitimacy. The system must accommodate diversity in the field of arts in terms of genres of art, artist's views, artist's age, gender, ethnicity, geography, etc.
- It is important that this independence is both valid for the political system and to the artists' professional organisations. Therefore the Committee recommended a new model which reduced the professional artist organisations representation and influence in art grants committee.
- The qualitative assessments of artistic activity by art councils and experts committees ought to be widened to more major art and cultural institutions. Such assessments could be a starting point for creating framework agreements for the large institutions. The councils and expert committees' function in this regard should be advisory.

The proposal to reduce the professional artist organisations representatives was met with considerable resistance from artists' organisations. It would break down the *corporate* implementation of the arm's length principle, which has been part of the Danish art grants policy since the establishment of The Danish Arts Foundation in 1964 (see chapter 2.3 and Duelund 2003 pp. 204-509).

From both the artistic and political public spheres, the report's recommendation of a joint independent Art Institute, which would bring together all the threads was dismissed as centralist. The Statement of the Danish Performing Arts Organisations is representative of the majority of the cultural fields, but also the political field:



*"Art would drown under such a supertanker, which could not take enough account of the individual arts. It will lead to more centralisation, more bureaucracy - not brothers art."* (see also <http://www.kunstner.org>)

At the same time, the cultural field called for a broader and deeper analysis of the conditions of the arts in order to create a comprehensive, valid and up-to date arts policy according to current challenges of the media, globalism and multiculturalism.

Finally, the Danish Arts Agency encouraged debate in Autumn 2011 to discuss the recommendations of the report (see <http://www.kunstr.dk>) that the current binary system with two support structures – the Danish Arts Foundation and the Danish Arts Council, both administered by the Danish Agency of Culture, combined with other public and funding opportunities, constituted a multi-faceted and flexible support structure for the arts. It is possible to apply to different agencies and funds, but the disadvantage is that it is often difficult to find out where and when to apply for project support, scholarships etc.

The suggestion that qualitative assessments by expert committees and councils should be widened to the major art institutions was welcomed by some parts of cultural life, while the politicians and the political system were less pleased (report can be downloaded at: <http://www.kum.dk>).

#### *Reports and renewal of Theatre agreements*

In addition to recommendations and proposals for the modernisation of the state art grants structure, the new Minister of Culture, Uffe Elbæk was faced with difficult tasks as he sat in the chair of the Culture Ministry. The challenges were, not least, caused by an unpopular theatre agreement and a renewal of a new agreement with The Royal Theatre.

A broad majority of parliamentary parties (with the exception of the leftist party the Red-Green Alliance) agreed in June 2011, three months before the election, upon a new theatre agreement. The general conclusion was that Support for the Danish theatre is operating successfully and it is flexibly organised. The agreement did therefore not recommend a thorough reform of the theatre structure and policy.

The agreement was met with widespread criticism from experts and theatre staff who called for courage and determination to do away with a bureaucratic support system that meets the needs of the big theatres. According to critics it is possible to get better theatre for the small theatres as well as for the big players such as the Royal Theatre. Conversely, there were also clear defenders of the current system.

The agreement was based on four specific theatre policy analyses, which all parties in parliament, except the left-wing party *Red-Green Alliance*, decided to implement in October 2010:

- *Report on international activities*: The purpose of this report dealing with international activities in the Danish performing arts was to provide a broad and varied picture of international cooperation in the Danish performing arts any barriers and opportunities for international cooperation.
- *Report on touring theatre*: The aim of this study was to provide an overall picture of the extent and nature of Danish theatre touring companies and to gain an insight into any barriers they experience. Furthermore, the study examined whether participants wanted a large touring theatre to be located in Aarhus or Copenhagen.
- *Report on the transmission system*: This report from the Ministry of Culture examined the benefits and drawbacks associated with "ticket purchase" scheme. The report presents statistics for both actors and the public.
- *Analysis of the Copenhagen Theatre*, with the intention to develop proposals for a more suitable structure.

For more information, see <http://www.kuviba.dk>.

### *The New Theatre Agreement*

All parties in Parliament, except the Red-Green Alliance, supported a new theatre agreement – which was amended on 20 June 2011.

The agreement on the future of the Danish theatre structure and general theatre policy took its starting point from the Danish Arts Councils Theatre Committee's report *Performing Arts in Denmark - Pathways to Development* and the four studies mentioned above. Generally, the parties agreed that support for the Danish theatre is efficient and organised flexibly to take into account the great diversity in the field of Danish Drama. The parties therefore found that there was *no need for a thorough reform* of the structure and public support system.

The agreement does contain a number of *specific changes*, including an umbrella institution *Copenhagen Theatre*. The administrative costs for the framework will be reduced in future years. The saved money will be used for establishing open-stage facilities in Copenhagen.

The agreement implies that the umbrella organisation *Copenhagen Theatre* was to be renamed *The Copenhagen Theatre Cooperation*, which in future will coordinate the major theatres in Copenhagen - with the modification that in the future it is left to the individual theatres boards to hire the director. Designation of boards in the individual theatres is also changed. In future, the Minister of Culture will appoint the chairman and one ordinary member, the Danish Arts Council two members, the municipality shall appoint one member and the staff at the individual theatres will appoint one.

### *Crisis at the Royal Theatre*

The Royal Theatre's finances are in a downward spiral. The accounts for 2010 showed a deficit of DKK 8.8 million. At the same time, the theatre has accumulated a debt of almost DKK 30 million. Higher operating costs and declining attendance for ballet performances means that the institution is obliged to cut down the number of performances and reduce artistic staff.

Paradoxically, one of the main reasons for the Royal Theatre's problems seems to be the major costs of building the *New Opera House* in 2005, with sponsorship from the Maersk Mc-Kinney Møller Foundation (about sponsoring legislation in Denmark, see chapter 5.1.5).

The gift seems to imply that the Royal Theatre in 2011 uses a relatively larger share of its budget on maintenance of the new Opera House and less on artistic production. Thus the crisis is not only economic. The Royal Theatre is struggling to maintain its status as the cornerstone and as a national symbol of Danish culture and identity.

On the 16 November 2011 the government entered into a new agreement with the Royal Theatre for the period 2012-2015. The agreement designated the following strategic objectives:

- maintaining the high artistic level;
- maintaining the continued development of artistic ensembles;
- maintaining variation and development through the continued high number of new productions;
- maintaining a continued high level of audiences; and
- dissemination of performances to new and diverse audiences

Among the specific strategic objectives, it is decided that the Royal Theatre shall:

- work with the development of audiences by offering new platforms;

- work together with other actors in the Danish performing arts and arts education plus businesses and foundations;
- work for a better coordination and use of the Old Stage, the New Playhouse and the Opera; and
- the Ministry of Culture will implement more freedom and less micro-management

Compared to the previous government agreement with the Royal Theatre, there will be greater emphasis on communicating with various audiences and audience development. In particular, culture with new media platforms and involving new audiences has come to the centre of the governmental programme's overall desire to create a Denmark, where "people of different social and ethnic backgrounds live side by side."

The ensuing debate was about economics, bricks and private sponsorship. Is private sponsorship of benefit or harm for arts and culture? Danish cultural policy builds a cultural-architectural model with a high degree of freedom and high levels of public funding in the cultural space. In recent years, the Danish model is influenced by the English and American patron model largely based on tax deductions and legitimate private patron financing of cultural activities.

Economically, the new agreement entailed a decrease in the total amount of 546.5 million DKK in 2012 to 520 million DKK in 2015. Also, the administration of all the Royal Theatre buildings was handed over from the theatre itself to the newly formed *Board of Castles and Cultural Property* (see chapter 3.2). It's a point which the Minister of Culture is fond of:

*"It does not necessarily mean that the theatre saves a lot of money. Most important is that the ongoing discussion about what is spent on buildings and what goes into art becomes much more transparent. We get a much clearer picture of where the money goes"* (<http://www.BerlingskeTidende.dk> 17 November 2011).

Thus, the fundamental debate about the public support to the "bricks" or "the artistic content" has lurked behind the surface of Danish cultural policy since the establishment of the Ministry of Culture in 1961. But it has escalated considerably since the increase in grandiose new building thanks to more private donations and the liberation of the laws on sponsorship (see chapter 5.1.5).

Private grants are often donated to buildings, technological facilities and other physical frameworks which provide visibility and attention for the donors. It can be expensive for the governmental cultural budget to finance the continuous artistic activities which is a dilemma for public authorities that has always existed. But it has been increasingly a problem in a welfare-based collectively funded cultural policy, with the growth of a liberalised tax policy for cultural donations (see chapter 5.1.5).

Whatever the answer to the fundamental dilemma to private patronage and public financed cultural policy, it is a fact that the Royal Theatre in 2012 has fired people in the Opera Choir. On 23 January 2012 the world-famous and newly appointed Chief of the Royal Opera, Keith Warner, entered into an agreement to be released from his contract. Following this development, the young Czech conductor also wanted to leave the position of the new Music Director of the Royal Chapel.

#### *Positions in the discussion*

The former director of the opera, Kasper Holten, and other prominent cultural professionals has entered the debate in light of the economic crisis and the reduced working conditions. The risk is that the Royal Theatre and other major national cultural institutions transform into "provincial cultural institutions" without quality and attention to

global potential. The argument is why preserve a national opera in a new monumental opera house, if there are no budgets to cover expenses for a qualified opera ensemble?

Conversely, it has been pointed out that in a situation where libraries are closed across the country and regional theatres are fighting for their survival, it does not seem right to complain about support for a cultural institution that gets over 500 million DKK in annual state support. (<http://www.Information.dk> 7-8. January 2012).

Furthermore, studies of Danish cultural habits state that very few Danes have a serious interest in the Royal Theatre. According to a study conducted by the business newspaper Børsen in May 2011, 72% of Danes objected to increasing public support to counteract the Royal Theatre's economic problems. 51% supported the closing of one of the Royal Theatre's three houses (The New Royal Playhouse, the Opera and Ballet House, the Old Stage), if the money instead could go to productions (<http://www.borsen.dk> 26 and 27 May 2011).

The study shows overall that Danes are in favour of public funding for culture for example, expenditure on libraries at 35 USD per loan. In return, they become critical when they hear that ballet and opera gets more than one thousand USD in grants per spectator (see <http://www.Politikken.dk> September 9, 2011)

Thus, the limit is reached for public acceptance of new, expensive props at the Royal Theatre says Trine Bille, expert in cultural economy at Copenhagen Business School. Figures in the survey show that Danes have reached the limit of popular acceptance of extensions to new buildings.

However, there is still massive political support for the national institution with three art forms because, according identity researchers, politicians today are revitalising the focuses on national identity and national state preservation. Precisely because it is a huge national symbol - the Royal Theatre stands strong. (see also chapter 6.1)

#### *Support to classic or rhythmic music?*

Public support for classical music in 2011 received approximately 2 billion DKK, while other forms received approx. 1 billion DKK.

The government has announced a new music plan to replace the one which expired at the end of 2011/2012. According to the government programme (see above) this may see a strengthening of rhythmic music at the expense of classical music which has caused some controversy. Furthermore, it has been stated that this is a misleading way of reasoning, based on an outdated and artificial distinction between classical and rhythmic music.

On 8 February 2012, Cultural Minister Uffe Elbæk presented his proposal for a new four-year action plan for musical life in Denmark. He has allocated new money for rhythmic music from *tipsmidlerne* - receipts from the state sports pools. (see chapter 6.1).

The Minister of Culture's proposal for a new music plan *One music scene - many genres* includes initiatives totalling 135.5 million DKK for 2012-2015. Close to two thirds of the new money in the music plan goes to "strengthening rhythmic music". Out of the total pool, 34.5 million DKK is "new money" from the state sports pools.

The Music Action Plan proposes:

- 74.8 million DKK for strengthening rhythmic music, including regional and fee-supported venues and transport support;
- 16 million DKK for contemporary and artistic development;
- 28.7 million DKK for new talent development; and
- 16 million DKK for music export.

Moreover the music action plan focuses on:

- strengthening music education in schools;
- addressing the gender balance between male and female rock musicians - among other things through a music summer camp for young female musicians. Today, only 20% of practicing rhythmic musicians are women;
- more requirements for collaborations across musical genres
- Danmarks Radio (DR) must give higher priority to rhythmic music.

Since much of the music action plan is based on receipts from the state sports pools, the plan cannot be implemented until final adoption of a Finance Committee meeting in May 2012. The plan runs from 2012 to 2015 and replaces the previous plan *New Tones* from 2008.

#### *The new law for museums.*

In April 2011 *The Danish National Cultural Heritage Agency* published the report *Working on the Future of Museums*. The primary focus was recommending how the basic control of the area can support the on-going structural development. In addition, it focuses on the division of labour between the state actors in the field. Finally, the report includes a number of general recommendations for museums and municipalities.

The Heritage Agency points to a number of problems, both logistical and financial, which the new Minister of Culture will have to deal with. Hard priorities are inevitable. Among other things, it has been recommended to move archaeological research from the individual museums and assembled in fewer units. The organisation *Danish Museums* expressed anger over the proposal which in their opinion would mean a dangerous centralisation and starvation of many small Danish museums (see <http://www.kum.dk/> Heritage Agency and <http://www.dkmuseer.dk>. See also chapter 4.2.2).

#### *50th anniversary of the Danish Ministry of Culture*

The 19 September 2011 was the 50th anniversary of the Danish Ministry of Culture - one of the first ministries of culture established in the world. On this occasion, the Ministry of Culture published an anniversary catalogue which summarises the Ministry's history (available for download from <http://www.kum.dk>).

The formal mastermind behind the Ministry's creation was then Prime Minister Viggo Kampmann (Social Democratic Party), which would drive the welfare state of Denmark ahead and open ground for new ideas. But the ideological founder was Julius Bomholt, then Minister of Education, as the Ministry of Cultural Affairs would become the country's first Minister of Culture with its own ministry.

Julius Bomholt was a Social Democrat whose career spanned the 20th century and he was a progressive thinker. From the mid-1920s and into the 1930s, Bomholt called attention to an elitist cultural policy: the bourgeois culture and education was at best obsolete - for example, Bomholt described the opera as ridiculous and decidedly harmful and should be replaced with a new "working class culture" that would strengthen "the socialist man".

In 1938, Bomholt wrote the book "Culture for the People". In 1953, he pleaded for "People First" in his party's cultural policy. The focus of his cultural policy was on transforming a particular working class culture to a general culture of all people and human beings. He wrote:

"We know that art has kept moving. It is no longer linked to a small number of wealthy homes, but to the people and its institutions". Every citizen should have equal access to the bourgeois culture's benefits and the newly created ministry would become the key distribution centre. "There are many places with a perception that art is a luxury. But we

must seek to open our fellow citizens' eyes to the truth that art is vital", proclaimed Julius Bomholt.

This view of culture and ministry assignments was surprisingly firm in the following 50 years. Among the parliamentary parties and successive governments, there was widespread consensus on the Culture Ministry's general objectives and the strategic changes that took place along the way (see chapter 1 and chapter 2).

### *Changes and challenges*

#### *Identity*

The new government programme *A Denmark That Stands Together*, published in October 2011, introduced a change in Danish cultural policy defined as identity policy. The previous government which produced the national cultural canon is gone. But it has not reduced the level of either the principal or actual problems and the challenge of the cultural agenda in the coming reign. This raises a number of current issues and challenges to be discussed in the national and international cultural policy in Denmark and other parts of Europe:

- Which identity policy seems to be a promising answer to the new national, European and global cultural landscapes?
- Which paradigms of identity are displayed in cultural policies in Denmark, other national states and in common European bodies such as the Council of Europe and the EU?
- How can cultural policy help to ensure national, regional and international cohesion?
- Is it possible to develop alternatives to primordial national identity conceptions without throwing social cohesion out with the bathwater?

(For further information on these issues and identity development in the present cultural policy landscape in the Europe of 2011, see *Think Piece: Peter Duelund, the Impact of The New Nationalism and Identity Politics on Cultural Policy-making in Europe and Beyond* [http://www.coe.int/t/dg4/cultureheritage/cwe/CWE\\_Duelund\\_EN.pdf](http://www.coe.int/t/dg4/cultureheritage/cwe/CWE_Duelund_EN.pdf)).

#### *Economy*

Although *The Social Democrats* put forward proposals for an increase in the total cultural budget of 100 000 million DKK during their election campaign, the total cultural budget for 2012 is largely a continuation of the VKO-government culture budget for 2012 adopted before the election. The cultural budget for 2012 is similar the budget for 2011 (see chapter 6). This puts significant limitations on the options available to the new Minister of Culture. Cultural renewal and development require re-prioritisations within the existing budget.

At the same time, the economic crisis is limiting the opportunities for cultural institutions to finance activities through private donations and sponsorship, higher entrance fees, etc. Any changes will have to redistribute funds from existing activities.

Finally, the strengthening of the economic dimension in the government's programme raises a fundamental question about the enlightenment perspective of cultural policy, which together with the egalitarian dimension of culture for all, has been the basic value carried by strong political consensus in the welfare-based Danish cultural policy since 1961:

These concerns have raised serious questions in 2011 about:

- The role of private sponsorship in society;
- The division between public grants to buildings and artistic content;
- The major national cultural institutions legitimacy and status in a multicultural society;
- The proportion of the total culture budget given to classic and new arts forms;

- How cultural policy can help to stimulate artistic quality and strengthen the arts autonomy through the arm's length principle and other democratic organisational principles
- How to strengthen artistic expression and the cultural institutions to avoid an economic and philosophical utilisation of art and culture?

More concretely, recent considerations include:

- Is it possible to finance large national flag ships like the Royal Theatre, Ballet and Opera in a small country like Denmark without losing quality, artistic freedom and equal access for all people?
- Would an open national scene with no real affiliated artists be a preferable alternative to the present ensemble model of the Royal Theatre, Opera and Ballet?
- Should the government give priority to decentralising the cultural policy structure and improve amateur activities and the work of voluntary organisations as stated in the governmental programme?
- Is there a need for a redistribution of classic musical support to rhythmic music?

#### *Critics and facts about ACTA*

The Danish Government approved the international copyright agreement ACTA (Anti-Counterfeiting Trade Agreement) in early 2012. It has raised fierce debate, as critics think that the agreement restricts citizens' use of an open, free internet.

The Danish Government, represented by Minister of Culture, Uffe Elbæk, Business- and Growth minister Ole Sohn, and Trade and Investment Minister Pia Olsen Dyhr, stated that the debate on ACTA agreement has focused narrowly on the perceived negative impact on freedom of expression. The minister argues that the agreement does not involve any curtailment of citizens' fundamental rights. Rather, the agreement is a further author's right protection of artists and cultural life and a strengthening of *collective agreement license* – a special Danish / Nordic construction, which involves users entering into an agreement with a representative collecting organisation (see chapter 5.1.7 and chapter 5.3.8).

Due to globalisation, technological innovations and Danish copyright laws, the following developments have occurred:

- In line with globalisation, trade with countries outside the EU increased therefore Denmark will have better opportunities to enforce these rights outside the EU.
- Technological advances in recent years made piracy easier and has increased proliferation of counterfeit goods, i.e. EU customs authorities estimate that illegal copying tripled from 2005-2010.
- As a consequence, annually European companies lose tens of billions of DKK, including designers, artists and production companies. Much of this copying has the character of organised economic crime.
- There is daily illegal downloading of music and movies, which means that artists miss the opportunity to get paid for their productions.
- Thus the ACTA agreement is aimed primarily at combating illegal copying and distributing the rules on enforcement of rights, already existing in Europe, to a number of countries outside the EU.
- The ACTA agreement does not create new powers to enforce intellectual property rights, but aims only to ensure more efficient use of existing regulations. ACTA does not change the definition of legal and illegal.
- The agreement does not involve curtailment of citizens' fundamental rights, including freedom of expression and the right to privacy. Respects for these rights are clearly enshrined in several places in ACTA.

- ACTA is an international agreement that is about to improve international enforcement of intellectual property rights, such as patents, trademarks, copyright and authors' rights, while legal certainty for citizens is not compromised.
- ACTA's rules on enforcement of rights also cover situations where the copyright violations are online, but do not in any way limit consumer freedoms, including the right of consumers to use the Internet.
- ACTA do not alter the responsibilities and obligations that are already protected by Danish copyright laws (see chapter 5.1.7 and chapter 5.3.8). The agreement thus does not introduce stricter rules for Internet use.
- ACTA implies, for example, that a Danish rock band is better off (if their hits are pirated and made available free on the Internet) in an ACTA country where enforcement has not previously been as effective as in Denmark and the EU. ACTA gives the band a guarantee that the ACTA countries' legal systems can hold the offender accountable and remove the illegal copy from the Internet.
- The government therefore considers the ACTA as a good deal for Denmark and the EU.
- The Danish EU Presidency will therefore work in good faith to ensure that the agreement moves as far as possible in the EU process during its Presidency in the first half of 2012. (Further information: <http://www.information.com>, 10-11 February 2012).

Opponents of the act have criticised it for its negative effects on fundamental digital and civic rights, freedom of expression and communication privacy. Furthermore, the negotiation process has been criticised for excluding civil society groups, developing countries and the general public.

#### *Danish cultural policy's "Catch 22"*

Danish cultural policy in 2012 is placed in a "Catch 22" situation: Because of the status quo in the total cultural budget, the government will have to make tough decisions about what cuts to make. The quality of symphony orchestras may be impacted, budgets for museums may have to be cut or artistic quality in the Royal Theatre's new Opera Buildings and Playhouse may be downgraded - all of which are cultural institutions that have a high symbolic national value for the welfare based national state of Denmark.

Some have suggested that there is a need for a modernisation of Danish cultural policy that goes beyond administrative adjustments. Denmark needs a new cultural model that gives priority to artistic content rather than to economic stimulation, branding, bricks and monumental projects.

#### **The Local Government Reform**

The *Local Government Reform*, put into force on 1 January 2007 (see chapter 3.2), has given rise to a widespread debate on its implications for art and culture. The Reform has, in the period January 2007 – March 2010, resulted in about 240 libraries being closed down. Also, local theatres, museums and other institutions have been closed or forced to work under difficult economic positions due the fact that the municipalities have been given the full political, administrative and financial responsibility to handle cultural institutions and activities with a natural local affiliation (see chapter 5.3.2 and chapter 5.3.4).

The economic crisis and the working programme of the reorganised government, which was published in 24 February 2010, has intensified the cultural debate on how to finance local cultural institutions in the municipalities in the years to come. The working programme of the government implies a reduction in the public budgets of about 4 billion EUR in 2011 and 2012 – especially impacting on the budgets of the municipalities. Will the only new investments be in the hospital sector? What do these economic reductions



imply for the decentralised cultural policy in the municipalities in the future? Is it necessary to rethink the Local Government Reform in the cultural policy field to avoid an asymmetric cultural development in Denmark – in spite of the golden ambitions in favour of local societies and included in the new cultural strategy *Culture for All*, presented by the government in December 2009?

In November 2010 the results of a Danish survey of citizens on the best and worst initiatives implemented by the present VKO government in the period 2001-2010 (see chapter 1) were published. 14 % of the population estimated that the Local Government Reform was promising, but 37% reported that it was one of the worst reforms undertaken by the government in the period.

Following the new governmental programme *A Denmark That Stands Together*, published in October 2011, an evaluation of municipal reform and the current division between municipalities, regions and the state was carried out. There are still small areas within cultural policy where *local government reform* has not been finally implemented in the sense that temporary transitional arrangements still exist.

The regions' cultural policy is not considered important by other parties except those who have obtained support from the regions. The government's assessment of the reform might be a chance to clarify the regions continued cultural efforts.

## 4.2 Specific policy issues and recent debates

### 4.2.1 Conceptual issues of policies for the arts

A number of initiatives in Danish cultural policy in 2011 have given rise to a public debate on the role of art in public cultural policy, i.e. the values and the meaning that the operators of cultural policy ascribe to the artistic medium in society:

- *What is the role of arts policy in society?* Which values should it be based on? Should art be supported by cultural policy as a medium for personal education, insight and dignity for the citizens and to promote democracy? Should art promote and support the national identity or promote cosmopolitan values?
- *Which art forms and institutions should be prioritised?* Should public cultural policy support art that is provocative or art that, without contextual ambitions, wants to strengthen the contemplation, enlightenment and competences of the audience's senses? Should cultural policy prioritise mass self-communication of the creative audiences (see Castells 2009), interventional performances, interactive and digital art forms or focus on the traditional works of art in literature, visual art and theatre?
- *How should the support for art be organised?* Has the arm's length principle lost its meaning? Should support to the arts be given as production, distribution or consumption support? Which division of tasks and which relations between the local, national and international levels should be the foundation for contemporary support of the arts? Which role should the *Danish Arts Council*, the *Danish Arts Foundation* and other state supporters of art play in Danish society in the future?
- *What does recent research say about all of these basic problems of art policy?*

For a deeper debate on this conceptual issue, see chapter 4.1.

### 4.2.2 Heritage issues and policies

Danish heritage policy is being implemented and managed through the *Danish National Cultural Heritage Agency* which was established in 2002. In this way, an integrated approach to heritage policy is being promoted.

- Since January 2006 (earlier for the National Museum), there has been *free admission* for everyone to Denmark's two biggest museums, The National Museum and The National Gallery, and for children and young people under 18 to all state and state subsidised museums. These steps have been taken to increase access, for all groups including those who are less well off and people with ethnic backgrounds other than Danish.
- In 2006 a committee was established to evaluate and debate the need for digital preservation of written cultural heritage as well as maps and photographs. In 2009 the committee and the Ministry of Culture published a report describing the need for and possibilities related to preserving the cultural heritage digitally.
- By December 2004, the Ministry of Culture implemented by *Law* that the Royal Library and the state and University Library should carry through "web harvesting" *to ensure the Preservation of Danish Cultural Heritage on the Internet*.
- In cooperation with the Ministry of Education, the Ministry of Culture established a web portal (<http://www.e-museum.dk>) where schools and pupils can get access to *digital educational material on cultural heritage* published by museums. The project was initiated in June 2006.
- In 2010 the website "1001 fortællinger" was launched by the Danish National Heritage Agency, a website containing stories from Danish history from all parts of the country. It is an interactive website that invites users to contribute stories and thereby involves the Danish people in writing about Danish history.

### **The Ministry of Culture's museum-report**

The former Minister of Culture Carina Christensen (K) took the initiative to organise themed conferences for museum professionals, researchers and politicians in the municipalities to review the future of museums as a part of the "Culture for all" strategy (see chapter 4.1). The background was the alarming figures from cultural participation and habits surveys from 2004 (see chapter 4.1 and chapter 8.2.1), which documented that a third of the Danish population was not visiting museums. This should be corrected with tools of cultural policy. The intention is that knowledge and ideas from the conferences should be part of a total report examining the challenges of museums and setting up recommendations that will form a museums service that is able to survive in the future given the new conditions.

On 1 October 2010, a mid-way report that focused on organisational problems was published by the Ministry of Culture. The final report with recommendations to the politicians should be ready by the beginning of 2011.

The mid-way report has given rise to some debate in the museums field and among historians and curators. Among other things it has been criticised for unilaterally focusing on organisational questions without discussing the qualitative challenges that museums in Denmark and other countries will meet in the future. In a globalised society, museums are facing a shift in paradigm, where the modernistic tradition, museum-communication and the content of the communication should be rethought. Only a limited group of the population visits museums. Many years of effort on spreading the Danish cultural heritage to a large part of the population has failed.

In addition to this is the question of values of museums in regard to the multicultural challenges in a global world. On one side, both art and cultural museums are obliged to respond to contract management, the Danish cultural canon and politically defined support schemes to focus on communicating the Danish cultural heritage. On the other side, it is required that the museums play an active role in integration processes of non-ethnic Danes. Finally, museums are required to play a role in the experience economy and promote cultural tourism and marketing of Denmark in the global market economy. This raises a

series of qualitative challenges to museums that, according to critics, ought to be a part of the cultural policy agenda:

Are public museums as non-profit organisations entering a gray area with more commercial and traditional national values or a sublime combination of the two rationales? Does Denmark want the national state to create framework conditions for inclusive museums that tell stories with an "intercultural" or "multicultural" approach? What content and meaning could be understood in the two concepts? How can this be translated into practice? Do the cultural policy government officials find it more relevant to develop museums as strategic media for construction of a homogeneous national unity culture and cultural assimilation of non-ethnic Danes? Is the ongoing museum-analysis and its cultural policy strategy of centralisation and merging of museums a showdown with the traditional modernist museum, with its strong visual representation of the national state and the creation of national values? What challenges and opportunities does digitisation bring to the future of museums? How can art museums open up and combine the traditional work-based art communication with the new process-oriented trends in contemporary art with interdisciplinary, cross-media, performance and interactive art forms, digitalised and group produced net art in cyberspace (see the discussion below on Danish art policy's new challenges)? Which challenges does digital communication create for museum policy? How can cultural policy respond?

Will the final museum-report open the lid on a discussion of these qualitative issues? Will there be research from Denmark and abroad as a foundation for a versatile, open and valid discussion about the future potential and roles of museums in the global experience society? What are the consequences if you submit one or the other rationale as a basis for museum policy? The cultural groups eagerly await the coming answers to these essential cultural and museum policy issues and challenges (see also chapter 8.1). The report has been published (see chapter 4.1).

#### **4.2.3 Cultural / creative industries: policies and programmes**

Since 2002-2003, the Ministry of Culture and the Ministry of Business and Economic Affairs have cooperated closely on matters concerning the Danish cultural industry. Today, this cooperation is based on a political agreement signed in 2007 by the government and the opposition parties. The "Agreement on strengthening the cultural economy in Denmark" introduces the two corner stones of the political initiatives in this field: The Centre for Culture and Experience Economy and The Four Experience-zones.

The goal for the agreement and these two initiatives is:

- to strengthen the Danish cultural industry internationally through professional guidance and international networking; and
- to encourage cooperation between the more traditional companies and the companies working in the cultural field, in order to strengthen the business skills of the cultural and artistic field and to make the traditional companies learn to use the artistic and cultural skills in development of products and services (see chapter 6.3).

The *Centre for Culture and Experience Economy* has been established by the government to improve the cooperation between culture, business, universities and research institutions in the field. The purpose is to stimulate the branding of Danish products in the global experience society. As well as strengthening the cooperation between the business world and the cultural sector.

The initiative *The Four Experience-zones* is partly cultural and also has a business character. The four areas are: Fashion, computer games, food culture and music. In each field, a project holder is appointed and the goal is for the zones to cooperate internally to

create growth and innovation within their field, and in the end create a stronger common ground from which they can promote their experience-goods abroad.

The Ministry of Culture indicate that the cooperation between the cultural sector and the business sector is still strongly encouraged. In the report *Reach Out!*, which was issued in October 2008, the experience economy, and the Ministry's interpretation of it, is again at the forefront, as it is identified as one of three challenges to Danish cultural policy, the other two being new user groups and the question of quality. Another argument supporting a focus on the cultural industries is the increasing international cooperation in the field; the Ministry of Culture cooperates with both the EU and the Nordic Council of Ministers on cultural industries.

One of the main priorities in the Danish EU Presidency, which runs from 1 January to 31 July 2012, is to stimulate the development of the creative industries (see chapter 3.4 and chapter 4.1).

#### 4.2.4 Cultural diversity and inclusion policies

The only official recognised minority in Denmark is the German minority living immediately north of the Danish-German Border. It is difficult to determine the precise size of the minority, for the control of matters relating to the minority has not been permitted since the Copenhagen-Bonn Declaration in 1955. However, it is estimated that the minority has 15-20 000 members in North Schleswig. Of a total population of 250 000 in the region, this number corresponds to a segment of 6-8% of the population.

The German minority in North Schleswig runs its own private schools and a wide spectrum of social and cultural institutions. The minority, although marked by the many changes of history, today plays an important part in the borderland. Previous conflicts have been overcome, and the German minority, together with the minorities south of the border, is a good example of peaceful co-existence of minorities and majorities in Europe.

*Bund Deutscher Nordschleswiger* (the association of North Schleswigers) is the German minority's central organisation. Its objective is to promote and develop further the German language and culture in North Schleswig. At the same time, the minority wants to act as a bridge between Denmark and Germany and as a bridge to Europe (Further information see: <http://www.bdn.dk>).

Within the framework of the United Kingdom of Denmark (Rigsfællesskabet), the Faeroe Islands and Greenland have extensive freedom to improve, manage and finance their internal affairs, i.e. public cultural policy. The Faeroe Islands is an autonomous nation within the realm of the Danish National State of Denmark, governed by the Lagtinget (Parliament) and Landsstyret (the government). Pursuant to the *Faeroese Home Rule Act* of 1948, the government is in charge of cultural affairs. Consequently, the parliament legislates, while administration of the cultural fields is the responsibility of the Faeroese Home Rule Government.

Similarly, Greenland is an autonomous nation within the realm of Denmark. By establishment of the Home Rule Government in 1979, Greenland took over the responsibility for its own libraries, archives, museums, art institutions, high schools, Greenland Radio / TV and the church. The common constitution of the United Kingdom of Denmark primarily manifests itself in the common royal house, common currency and common foreign policy.

On 21 June 2004, The Danish and the Greenlandic Home Rule Government appointed *The Greenland-Danish Commission on Self-Governance*. The purpose was to consider how the Greenlandic authorities could take over more competences, especially in the economic field, from Denmark (see: <http://www.nanoq.gl>, <http://www.stm.dk>, <http://www.um.dk>).

## The Greenlandic self-government system

On 21 June 2009, the *Law on Greenland's Self Government (Self-Government Act)* came into force, which superseded the Greenland Home Rule system. The Act is based on the Greenlandic-Danish Self-Government Commission report No. 1497 from 2008 which is available at <http://www.nanoq.gl>.

Before the new law came into effect, a consultative referendum was held in Greenland on 25 November 2008. Of the votes cast, 75.5% and 23.6% opposed the introduction of self-government. (Author: the last part highlighted is not clear, please clarify.)

The new law increases the Greenlandic people's autonomy to the greatest extent possible within the existing national community. The Self-Government Act's preamble recognises that the Greenlandic people are a people under international law with the right to self-determination. The Act is accordingly based on an agreement between the Greenland Self-Government and the Danish government as equal partners.

A main objective of the introduction of self-government has been to enable a transfer of additional powers and thus responsibility for Greenland authorities, where this is constitutionally possible, and the principle of conformity between rights and responsibilities.

The *Autonomy Law* recognises the Greenlandic language as the official language of Greenland. Danish must still be used in public affairs and in public administration. The question of instruction in Danish is not regulated by the *Autonomy Law*, but it is assumed that instruction in Danish and other relevant languages would qualify Greenlandic youth for further education in Denmark and other countries.

Under the *Home Rule Act*, Greenland has already taken over the legislative and administrative authority in a significant proportion of areas, such as cultural policy, that affect the Greenlandic people's daily lives.

The new *Autonomy Law* implies that Greenland may decide to acquire a new set of responsibilities, including procedural law (including the establishment of courts), prisons, police force, corporate accounting and auditing, the mining industry, aviation, personal law, family and succession law, immigration and border controls, workplace law, and financial regulation and supervision, as listed in section II of the Annex to the *Autonomy Law*.

In 2008, Denmark received refugees from around 70 countries in the world. The biggest population groups are from the former Republic of Yugoslavia, Somalia, Iraq, Afghanistan, Sri Lanka, Vietnam, Iran and the stateless Lebanese from Palestine. In total, 8.4% of the Danish population have a foreign background; this amounts to 452 095 people – 39% of whom are Danish citizens - of a total population of 5 million.

One of the main priorities in the new governmental programme *A Denmark That Stands Together* amended October 2011 is to implement a more open identity and integration policy (see chapter 4.1).

This also poses new challenges to the formation of art policy: How can arts policies, on the one hand, take into account the different traditions and form cultural expressions in multicultural societies and, at the same time, avoid a cultural stigmatisation of minority groups?

Many second generation migrants experience cultural stigmatisation, often within families, but also by a romanticised cultural policy which concentrates on their original cultural patterns and folkloristic artistic expressions. Artists with a different cultural background, to a high degree, prefer to be regarded on an equal footing with other citizens, but also wish to experience the right to participate in cultural life, to protect and develop cultural and

linguistic identities, to create their own artistic expressions etc. But most of the migrant artists do not want to be locked into cultural or artistic norms of the past, by their families or by a regressive, stigmatising multicultural cultural policy. A romanticising cultural policy can be displayed by their own ethno-national minority community as much as by the national artistic conventions of the majority culture. This emerges strongly in, for example, the young Greenland artists who were forced into an ethno-national straight-jacket, knitted by the first Greenland cultural policy after home rule was established in 1979.

These huge challenges to cultural policy have been integrated, in 2008, in the *Danish Arts Councils* new plan of action 2007-2011. The main priority decided by the Councils, to meet these challenges and to create a coherent and progressive development of Danish Arts Policy for the future, is among other priorities to include more artists with a non-Danish ethnic background (see chapter 5.1.3).

Other targeted measures and support programmes to give migrants and minorities a voice in and access to the cultural landscape are:

- setting up the *Council for Ethnic Minorities* (Rådet for Etniske Minoriteter / REM). The council serves as an advisor for integration in the local municipalities and it consists of ethnic minorities that are contributing to the creation of prosperous dialogues and exchange of experiences for mutual inspiration in the local area. The council has shown great potential in educating new citizens on how Danish citizenship works in practice; and
- the *Danish Royal Theatre's* initiative to support refugees and Danes with an immigrant background. With a donation from the *Bikuben Foundation*, tickets can be purchased for reduced prices, in order to attract audiences who would not normally visit the theatre very often. In spite of this well-meaning initiative, audiences have not grown in this sector.

See also chapter 3.4.5, chapter 3.4.6, chapter 4.1, chapter 4.2.2, chapter 5.1.1 and chapter 8.3.3.

#### **4.2.5 Language issues and policies**

There is no official statutory document that nominates Danish as the national language for the Kingdom of Denmark. Danish language policy is not meant to be normative but to serve as a recommendation and guide, according to the Danish Ministry of Culture. This was the purpose of the Danish language authority (Dansk Sprognævn), a scientific institution founded in 1955 which sets out guidelines and gives advice on the use of the language, but does not attempt to control the evolution of the Danish language, which has been spoken for more than a thousand years.

In 2008, a report (*Sprog til tiden*) was launched by the Ministry of Culture to strengthen the position of the Danish language. The revitalisation of the Danish language is one of the underpinning themes that are highlighted in the government's cultural policy, elected in November 2007. The focus of this report and the initiatives resulting from it is promoting the Danish language. The committee wishes to promote joy and pride in the Danish language through three concrete initiatives:

- strengthen the Danish language in the home, day-care and schools;
- strengthen the Danish language in the universities; and
- a campaign to increase the focus on the joy related to knowing and using the Danish language was launched in September 2010 at <http://www.gangisproget.dk>.

The first point has led to action in schools accompanying the government's focus on good writing and reading skills, including for the new Danes.

Several concrete initiatives have been taken in recent years including:

- the increasing focus on cultural heritage in Danish cultural policy today has led to several governmental initiatives: <http://www.ordnet.dk> and <http://www.sproget.dk> (2007) in order to present the Danish language and its history to its speakers;
- Danish schools are obliged to instruct their pupils in the Danish language. Private independent schools, also, must teach in Danish, according to the *Act on Private Independent Schools* (Friskoleloven). Up to 10 private independent schools have been granted permission to operate, in some school departments, in English, German or French. Only 4 schools are allowed simply to instruct in English, German and French throughout the whole school year;
- since 2002, Denmark has followed the EU-regulation in which all citizens from the European Union are entitled to receive instruction in their native language. This also includes citizens from the Faeroe Islands, Greenland and the Danish minority in northern Germany. Native language teaching for Danes living south of the Danish border in Germany has been regulated since the Copenhagen-Bonn Declaration from 1955. Instruction in the native language for all citizens living in Denmark does not include refugees or other new Danish for instance from Africa or the Middle East. However, instruction is possible if the individual municipality decides to offer citizens courses in their native language;
- Danish pupils are introduced to Danish in old and new forms, but rarely to different dialects from individual regions of Denmark. Norwegian and Swedish are being studied also, in order to introduce the Danish pupils to their Scandinavian heritage (last verified by the Nordic Council at their meeting in November 2006: Declaration on Nordic Language Policy);
- the influence from the English-speaking world is one of the main ongoing debates concerning the Danish language and culture. In opposition to other Nordic countries like Finland, Norway and Iceland, Danish authorities rarely recommend Danish words instead of English terms that are appearing in the language; and
- In 2010, the political debate concerning language has evolved around the issue of whether there should be legislation concerning the influence of the English language at the universities and other higher education institutions.

#### 4.2.6 Media pluralism and content diversity

The most important Danish radio and TV stations are:

- Danmarks Radio (DR), which broadcasts the TV channels DR and DR 2, along with DR Update, DR K (focuses on culture, history, music and film), DR Ramasjang (for children) and DR HD (high definition and focus on young people). DR transmits the FM radio channels P1, P3 and P4, as well as regional channels and channels on digital platforms. On 1 November 2009 Denmark shifted to digital antenna TV in order to enhance picture quality, sound, TV format, and to offer better services such as improved subtitles and a sight interpreter system.
- TV 2/Danmark A/S, which broadcasts the TV channels TV 2, and (through satellite) TV2 News, TV 2 Zulu, TV 2 Charlie, TV 2 Film and TV 2 Sport. TV 2 also operates 8 regional channels, which broadcast primarily from "windows" within TV 2 main channel. The eight regional channels are: TV 2 / Lorry, TV 2 SYD A/S, TV 2 / Nord, TV2 / Bornholm, TV2 / Øst, TV2 / Østjylland, TV2 / Midt-Vest and TV2 / Fyn.
- TV 2 / Denmark's main channel, TV 2, was established in 1986 as a new public service TV station that was meant to provide an alternative to DR. In 2004 it became a joint-stock company owned entirely by the Danish state. These changes meant that TV 2 had to gather all its income from advertising and income from its niche channels. As this did not prove financially viable, the channel is from January 2012, a subscription

channel. This decision is in line with requirements made by EU Commission – which was accepted in spring 2011.

- In 2011, DR's fourth FM radio channel was closed down to provide more competition to the remaining DR channels. The new channel is called Radio 24/syv.
- The fifth FM radio channel is driven by Nova Radio, which covers about 80% of Denmark and the sixth FM Radio Channel is Radio 100FM which covers about 38% of Denmark.
- SBS TV transmits on a range of frequencies that used to be reserved for local TV.
- In Denmark, there are approximately 286 local TV stations and approximately 326 local radio stations.
- Three Danish radio stations are broadcast via satellite, and one via short wave.
- In Denmark, there are approximately 20 satellite and cable TV stations

After years of economic turbulence, particularly caused by the building of a new radio, television and a concert house, Danmarks Radio (DR) revealed a new strategy for 2011-2014. The strategy is called "Sharper DR" and is intended to place focus on content again – after years of budget deficits related to the cost of the new DR building and the concert house. According to the new strategy, DR will be known for quality content of relevance and importance. In short, the emphasis is now on a more "classical" notion of public service content. In addition, DR has identified five main areas of interest:

- Focus on youth target group;
- More material from the whole of Denmark;
- Not more – but better news;
- Culture with relevance to more people; and
- Journalism with more impact.

### **The Media Agreement 2011-2014 and the Media Support Project**

The Media Agreement, for 2011-2014, focuses on quality and diversity (see chapter 4.2.1 for insights into how the agreement affects arts policy). There are no plans to extend DR's supply of TV and radio channels, but rather to increase the quality of available channels. Included in these objectives is more focus on Danish art and culture and to play more Danish music on the radio channels.

TV2 was erected as a direct competition to DR's monopoly on public service TV and, according to the Media agreement, DR's FM radio channel P2 will be closed down in early 2011 and a new channel erected in direct competition to the remaining three FM radio stations within the realm of DR. This closure was implemented in 2011 and a new one established, called Radio 24/syv. Approximately 100 million DKK of public license fees will be allocated to stations annually.

Other agendas in the new Media Agreement include:

- continuation and expansion of the public service pool;
- strengthening Danish film;
- strengthening the private production milieu;
- development of the radio market;
- more freedom of choice for Danish TV audiences;
- adoption of product placement and other issues that the EU AVMS Directive introduced;
- continuation of the processes of privatising TV2; and
- strengthening of local radio and TV.

For more detailed account, see "Mediepolitisk aftale 2011-2014", URL: <http://kulturministeriet.dk/da/Kulturpolitik/Medier/Medieaftalen/>



The overall aim of the agreement is to ensure the license finances Denmark's Radio (DR) (see chapter 4.2.6) while providing more room for commercial players in the Danish media landscape.

At that time the opposition in the Danish parliament, consisting of the Danish Social Democrats, Socialist People's Party, the Danish Social-Liberal Party and the Red-Green Alliance could not vote for the proposal because it was believed that privatisation of the media would reduce the DR's ability to meet public service obligations on a high quality level. The opposition did not believe that there would be more quality, diversity and critical media publicity by simply privatising and increasing competition in the public service by a redistribution of the license by, among other things, inviting tenders for a private FM channel. Moreover, the opposition influenced the former Minister of Culture to open up support for web media. The discussion inspired the former Minister of Culture, Per Stig Møller, to set up a committee to prepare a foundation for the government's position on public media support.

The committee was supposed to develop potential models for future media support in Denmark and was assigned to complete its work no later than 1 October 2011. The result is a report called *Democracy Support – Tomorrow's Public Media Support*. The key parameters in the report are technology, consumer market developments and increased internationalisation – pointing specifically to:

- How young media users increasingly make use of IP-based media, while older users are more likely to use print media (in addition to radio and television)
- How search engines and social media are the most used platforms amongst Danish users on the Internet
- How there still needs to be established profitable payment models for news via IP media
- How circulation and readership is declining for most print media
- How the local advertising market is under extreme pressure from foreign players

The report furthermore addresses the consequences of maintaining a status quo where certain IP based media and journals are not currently eligible for subsidisation. This is despite the fact that in many cases these platforms play a crucial role in an enlightened democracy. These kinds of considerations correspond with the overall aims of the report, which are to be seen in the title as well, i.e. looking primarily upon the democratic role of media. This is further emphasised in the concrete purpose of the report:

- to promote social and cultural information;
- to strengthen the democratic debate in society; and
- to ensure versatility and diversity in Danish media.

Indeed, powerful media are seen as essential in supporting democratic values and society through independent production and dissemination of news, as well as information that encourages information seeking and participation in public debates. It is therefore the Committee's conclusion that media support should primarily been seen as support to democracy. Finally, the committee puts forward three potential models to achieve these objectives:

- *A platform-specific model* (adaptation of the current platform specific media support, including IP media – but with separate support schemes);
- *Partly platform-neutral model* (radio and television and the ideal magazines continue to receive support from platform specific schemes, while print medial and IP based media are supported by a platform-neutral scheme); and
- *Platform-neutral model* (a main support scheme divided onto two separate schemes of production, one for commercial media and non for non-commercial media).

#### 4.2.7 Intercultural dialogue: actors, strategies, programmes

One of the main priorities in the new governmental programme *A Denmark That Stands Together*, amended in October 2011 and the Danish Presidency of the EU January – July 2012 (see chapter 3.4) is to improve a more open identity and integration policy and strengthen intercultural dialogue (see chapter 4.1).

There is no specific legislation covering interculturalism, apart from the very important legislative frameworks for home rule in the Faeroe Islands and the self-governing system in Greenland which came into force on June 21 2009 (see chapter 4.2.4). In compliance with the Danish tradition of self-governance, responsibility for the implementation of cultural policy and cultural projects for cultural minorities, groups and communities lies with the institutions, institutes, councils and boards.

The Centre for Cultural Development / DCCD, The Danish Cultural Institutes and Danish Agency for International Education are the major organisers of intercultural dialogue in Denmark and abroad, financed by private and public funding.

To some extent, the councils and boards within the agencies of the Ministry of Culture, the state cultural institutions and the local cultural institutions, spread over the country and funded partly by the state and the municipalities, also take responsibility in developing special programmes and measures for "the new Danes", refugees and other new audiences.

Examples of initiatives promoting intercultural dialogue are:

- the Danish Royal Theatre has reduced the ticket prices for refugees and immigrants to a tenth of the normal price (see chapter 4.2.4-4.2.8 and chapter 5.3);
- a local media institution took part in creating the television channel I-TV, a television channel for and about immigrants (see chapter 4.2.4); and
- the Danish Centre for Culture and Development (DCCD) promotes cultural co-operation between Denmark and the developing countries in Africa, Asia, the Caribbean, Latin America, and the Middle East. DCCD presents art and culture from the developing countries in co-operation with partners in Denmark and provides the framework for large initiatives such as the Images Festivals and information projects (see <http://www.dccd.dk>).

#### 4.2.8 Social cohesion and cultural policies

One of the main priorities in the new governmental programme *A Denmark That Stands Together*, amended in October 2011, combined with the governments initiative under the Danish Presidency of the EU, January – July 2012 (see chapter 3.4), is to improve a more open identity and integration policy and strengthen social cohesion of non-ethnic defined terms of citizenship (see chapter 4.1).

Social cohesion at national and local level is an underlying consideration in most major parts of Danish cultural policy and in the general political debate in Denmark. Almost every Danish Minister of Culture has put special emphasis on the common Danish cultural heritage as a way of understanding oneself as a people - and as means to meet other cultures with an open mind in an ever more globalised and multicultural world. Today, one of the overall aims in Danish cultural policy is to revitalise Danish cultural heritage and to stimulate and consolidate Danish culture and identity (see chapter 4.1). Besides cultural heritage, social cohesion is also a topic in recent cultural politics regarding art and sports initiatives taken by the Danish Ministry of Culture.

An explicit policy in the field of social cohesion has yet not been formulated, but new initiatives have social cohesion as an underlining theme:

- several initiatives have been taken to strengthen the promotion of the cultural heritage in Danish museums. Free entrance is provided for children and young people in all officially recognised museums, as well as in the National Museum and in the collection of the Museum of Art. This increased the total number of visitors, in 2006, to the two national museums, by 27% and 57% respectively and the statistics show the number of visitors is still rising. The purpose of free entrance has been to attract the attention of a group of visitors who wouldn't normally visit museums. Also, the government has set aside 40 million DKK a year for communication initiatives of the museums. The figure was set in 2007 and has been on the Budget since.
- a new strategy *Culture for All* was launched in January 2010 to strengthen culture outside the Danish capital. The purpose is also to focus on culture as a coherent factor in the local and regional environment in provincial municipalities and towns (see chapter 4.1). The strategy focuses especially on non-users (ikke-brugere); this includes the new Danes actively in cultural policy for the first time. The goal is to create social cohesion for all groups in society by creating more possibilities and openness for those who do not use the cultural institutions.
- Sports are also a part of the initiatives by the Danish Ministry of Culture that are developed to create a stronger sense of social cohesion. In 2009, a report on sports "Idræt for alle" was launched. It includes a wide range of suggestions to the sports world on how to incorporate children and the youth who normally do not do sports.
- The libraries also play a significant role, especially by inclusion of new Danes. Since 2008, libraries have had the opportunity to start state financed community centres in areas with a high degree of new Danish citizens.

#### 4.2.9 Employment policies for the cultural sector

In Denmark there are no special employment policies for the cultural sector. The employment policies for art and culture follow the current Danish labour laws, which are valid for all Danes regardless of their profession (see chapter 5.1.4, chapter 5.1.5 and chapter 5.1.6).

Since the Ministry of Culture was established in 1961, social welfare programmes like supplementary support during periodic unemployment has been a primary source of income for the water carriers of the arts and culture world, that is, the many creative and performing artists who struggle to make a living on the culture market's terms in a small society like Denmark. Furthermore, cultural economic studies verify that there is a great deal of difference between how well the various artforms succeed in the market economy.

A permanent problem for creative and performing artists is that they are rarely without work, but often without income. Over a number of years, this has made artists and cultural experts point to the need for creating a so-called *Fund for non income-benefit* in the social and labour market legislation.

On the other hand, politicians in charge of the labour market policy have rejected this proposal on numerous occasions, with the argument that this would create special rules for artists, undermining the universal nature of equality in the welfare state philosophy.

From the point of view of artists and cultural institutions, legislation and management of the unemployment system should respect the fact that artists, being freelancers, have different working conditions than people with a regular income ( Nyhedsbrev, Dansk Kunstnerråd (New, The Danish Council of Artists) vol. 59, November 2007. <http://www.dansk-kunstnerraad.dk>).

According to the Danish Council of Artists, the new rules in the social framework of Labour legislation will push many artists out of their chosen profession and into other jobs. As the Danish Arts Council argues: "Artists should not be considered elite citizens

compared to people in other job sectors. But society needs good art as a dynamo for both spiritual and economic development." (see: <http://www.danskkunstneraad.dk>).

On other occasions the idea of specific benefits targeted at artists has foundered on pragmatic questions such as:

- What is the definition of an artist vis-a-vis unemployment benefit rules?
- How do you define the rules of availability and unemployment for artists who often have to do "invisible work" as a part of the process of creating new works of art?
- What does unemployment cost: What should an unemployed artist receive per hour?

These points, according to art world representatives, are moot, because the Danish and Nordic labour market model dictates clear-cut and tough rules of membership in the various artistic unions, which could easily be applied to a new programme of support for artists.

#### **4.2.10 Gender equality and cultural policies**

One of the main priorities in the new governmental programme *A Denmark That Stands Together*, amended in October 2011, is to improve gender equality in the cultural field (see chapter 4.1).

According to the *Act on Gender Equality* (from 2004), all public authorities are obliged to work towards gender equality in public administration (see <http://www.lige.dk/files/PDF/bekendtgoelse.pdf>). The Ministry of Culture is – together with all the Danish ministries – obliged to observe the intentions in the *Act on Gender Equality*. The Ministry of Culture has contributed with a range of projects.

In 2005, the Ministry of Culture launched a report on gender equality in the Ministry itself and 22 cultural institutions. The report shows that the number of women in leading positions in Danish public institutions rose in the period from 2003. The Ministry of Culture itself has a low ranking compared to other public departments, due to very few leading female employees in the cultural institutions (see [http://www.ligestillingidanmark.dk/data/htmltexts/rapport\\_kulturministeriet.pdf](http://www.ligestillingidanmark.dk/data/htmltexts/rapport_kulturministeriet.pdf)).

#### **4.2.11 New technologies and digitalisation in the arts and culture**

In two recent reports issued by the Ministry of Culture, *Reach Out!* and *Culture for all*, more attention is given to user-generated content and digital media. In *Reach Out!*, focus is mainly on the instrumental use of these aspects, encouraging these kind of uses to attract children and youth, and to create experiences which the public / users is ready to pay for. Hence, the focus is mainly on the quantitative side of culture, where attendance numbers and financial income is encouraged. The report is not particularly accurate on its last challenge, which is increasing quality, as it seems to get locked in the tension between encouraging amateur participation and ensuring professional standards. This is due to the report's limited view on the potential of digital media platforms, as a clear distinction is made between the "authentic here-and-now experience" and "the cultural institutions' potential of using digital media to establish contacts with its users". Here, the qualitative emancipative side of engaging in artistic creations is left out.

The same tendency is again dominating in *Culture for all*, where digital and electronic media is seen as platforms to communicate and give access to what is happening in Danish cultural life, to evoke interest and to facilitate a more positive and nuanced experience of provided information within institutional spaces. There are some interesting aspects in the report, which indicate a more nuanced view of the potential within digital communication, such as the digitisation of various databases and archives. There are, however, no solutions offered concerning the scope, terms of access and use of given services.

Overall, increasing weight is being put on processes of digitalisation in Danish cultural policy, in particular on digitising the cultural heritage. A key document in this process is the report *Digitalising the Cultural Heritage*, issued in 2009. In this report, much weight is put on conservation, protection and accessibility of a digitally coded version of the cultural heritage. Many cultural institutions are currently working actively with these issues, for instance the SMK Digital (National Gallery of Denmark) and a new project called Danish Cultural Heritage, which works at giving digital accessibility to the Danish cultural heritage. The Danish Cultural Heritage project involves co-operation between the Danish Broadcasting Corporation, the Danish Film Institute, The Royal Library, National Museum, the National Gallery of Denmark, The State Archives, the State Library and The Danish Agency for Culture.

Cultural heritage has a central role in the construction of "Danish identities" in a globalised world, as well as an increased emphasis on the behalf of the EU on digitising the European cultural heritage. A good example of this is the Europeana project.

Processes of digitalisation are high on the agenda within Danish cultural policy. This can for instance be seen in the Film Agreement (see chapter 3.4.4), in projects that touch upon providing access and use to digital archives (see chapter 4.2.11), as well as challenges regarding copyright (see chapter 5.3.8).

### 4.3 Other relevant issues and debates

To sum up, the Danish debate on cultural politics has focussed on the following general topics in 2010 and 2011:

- how can cultural politics contribute to secure the cohesion of a society challenged with a growing number of cultural minorities, internally, and multicultural global cultural influences from the outside? The question is about sovereignty of the people and thereby the relation between the constitutional state and democracy, identity and the nation. The transformation of public cultural policy to identity policy and to cultural policy as an instrument for social cohesion has been encouraged, for instance in the new cultural strategy *Culture for all*, launched on 8 December 2009 and the working programme *Knowledge, Growth, Wealth and Welfare*, launched by the former Danish VKO-government on 24 February 2010 (see chapter 4.1)
- One of the main priorities in the new governmental programme *A Denmark That Stands Together*, amended in October 2011, combined with the government's initiative under the Danish Presidency of the EU, January – July 2012 (see chapter 3.4), is to improve a more open identity and integration policy and strengthen social cohesion for non-ethnic defined terms of citizenship (see chapter 4.1).
- How is it possible to instrumentalise arts for economic growth? What cultural and economic potential do the creative industries contain? Does the encouragement of the economic rationales in Danish cultural policy have impact on the production of art and the role of art in society? (see chapter 4.1)
- How can digital media and digital communication be used to enhance user-generated innovation and get more users to visit institutional spaces? (see chapter 4.1 and chapter 4.2.6)
- How can the state establish a balance between decentralised and centralised levels of Danish cultural politics, which can ensure both viable cultural institutions locally and central / regional state-funded cultural institutions that can contribute to the positioning of Danish culture abroad and to the strengthening of social cohesion internally – that is to say: strengthening the Danish identity in the new global reality (see chapter 4.1).

Other questions raised in the public debate are:

- is the arm's length principle, in spite of the formal maintenance of the system, being eroded by the new top-down programmes organised by the Ministry or its agencies? Today, under 10% of the total cultural funding is subordinated to arm's length evaluation;
- similar critique has been aimed at the systematic use of contract management in relation to cultural institutions, which, according to the critics, inevitably implies an asymmetric development, because the experiences and point of views of cultural life are being subordinated to the desires and needs of the political and economic system of power; and
- is the goal of cultural politics to strengthen the national identity through canons of culture and other new initiatives to promote Danish cultural heritage, including the ambition of connecting national heritage issues to the experience economy, being implemented at the cost of a cosmopolitan definition of culture with emphasis on multiplicity? In particular, artists' organisations have argued that the role of art in modern society is being eroded if the arts are subordinated to national and economic reductionism.

One of the main priorities in the new governmental programme *A Denmark That Stands Together*, amended in October 2011, combined with the government's initiative under the Danish Presidency of the EU, January – July 2012 (see chapter 3.4), is to improve a more open identity policy and strengthen social cohesion for non-ethnic defined terms of citizenship (see chapter 4.1).

## **5. Main legal provisions in the cultural field**

### **5.1 General legislation**

#### **5.1.1 Constitution**

There are no articles in the Danish constitution directly related to cultural rights or issues of cultural politics in the normal sense that cultural policy is conceptualised today. These are indirectly included in the agreements of protection of human rights as defined in the *Danish Constitution*, in *Chapter 7* relating to religion, and in *Chapter 8* on personal freedom, in particular on property rights, freedom of speech and freedom to gather. Positive human rights, e.g. the right to social security and the right to free education, are also protected.

According to the constitution, personal freedom is inviolable. Restriction of liberty can therefore not be used against people with particular religious or political convictions. The court controls the legality of the restriction of liberty.

The Danish court has, lately, not shown reticence in the question of the protection of human rights internationally. In 1992, the European Convention on Human Rights was legally made a part of Danish justice and has, since then, formed the basis for the criticism of not only administrative decisions, but also the legislation.

#### **5.1.2 Division of jurisdiction**

In accordance with the new local government reform, passed by the Parliament in 2005, the competence for culture by a number of new laws has been legally divided in a new way between the national, regional and local / municipal levels of government (see chapter 3.2).

#### **5.1.3 Allocation of public funds**

Neither the Ministry of Culture nor the Minister of Culture can dispense or intervene in the allocation of public funds for culture, according to the *Laws of the State Arts Foundation and the Danish Arts Council*. This has not been changed in recent years (see chapter 3.2, chapter 4.1 and chapter 5.2).

The Danish Arts Agency (now called the Danish Agency for Culture) is an administrative unit under the auspices of the Danish Ministry of Culture (see chapter 3.2) and acts as the secretariat for the Danish Arts Foundation and the Danish Arts Council. The Danish Arts Foundation's role is to promote Danish creative arts and its sphere of activity is defined by the Arts Foundation Act. The Foundation's funding is determined by the annual Finance Act. The Foundation's allocations are performed by eight three-person committees, at an arm's length distance. The role of the Danish Arts Council is to promote artistic development in Denmark and Danish art abroad, and in terms of allocations, the Council has established a committee of experts within the field of literature, the performing arts, the visual arts and music. Most of the financial support awarded by the Council and its committees is allocated according to the guidelines laid down in the *Literature Act*, the *Theatre Act*, the *Visual Arts Act* and the *Music Act*.

#### **5.1.4 Social security frameworks**

Besides the regular labour market legislation, there are no special social security arrangements for artists and cultural workers in Denmark. Artists operate under the same social security system as all other citizens.

#### **5.1.5 Tax laws**

Cultural production and distribution is generally taxed on the same basis as regular tax regulations on income from other activities. However, some special agreements have been

passed by the Parliament in order to improve the economic working conditions of the cultural system, through tax regulations specially targeted to artists themselves, specific exemptions on corporate taxes for investment in culture, laws on private foundations of public utility and VAT exemptions:

*Act nr. 1062 of December the 17th 2002* on tax equalisation of income from artistic creation made it possible for artists to split their income over different tax years; for example artists with a maximum income of up to 539 000 DKK per year can store the amount for up to 10 years for later taxation. This does not count for performing artists.

### **Tax exceptions in the cultural field**

Until 2002 only certain specific awards, e.g. The Nobel Prize was tax exempted. In 2002 (*Act No. 391*, June 6 2002) this exemption was extended to all awards, if the award was given as a sign of recognition of the artist's merits. The condition was that the award was not been applied for and that it was a one-time payment. *Act no. 538* of 6 June 2007 further extended this exemption, so that awards from private companies were included.

Furthermore *The Law on Tax Exceptions in the Cultural Field (Act nr. 138*, passed by the Parliament, December 20, 2004) made it easier for private companies to deduct investments in the arts. When a company buys a painting, up to 25% of the price can be deducted for tax purposes. Most recently, *Act nr. 1389 of 20 December 2004* also made it possible for private companies and funds to donate gifts to public supported cultural institutions. Conditions attached are that the gift must be donated without any application and a maximum of 25% of the donation can be deducted for tax purposes.

### **Law on taxation funds**

The *Law on Taxation of Funds (Act no.145* of 19 March 1986) was introduced to take effect from the tax year 1987. It was part of the tax reform of 19 June 1985. Since then a number of adjustments have been made, but the principles from the 1986 law remain intact. The main principle is as follows:

According to the *Law on Taxation of Funds*, funds are taxed by rules, which are in principle similar to those applicable to joint-stock-companies. In order to avoid hindering a fund from looking after such interests as are stated in its statutes, the *Law on Taxation of Funds* comprises a number of exceptional rules on rights to tax deduction of division of profits and deposits:

- the fund may, according to rules similar to those governing limited companies, deduct operational costs. Expenses for sponsorships that are part of the fund's operations in reaching its aims may then be deducted as operational expenses;
- there is no tax limit on the amount a fund may give out for sponsorship. However, the sponsored amount may not exceed the taxable income assessed after the normal rules;
- a distribution may be tax deductible either as an unspecified charity, as a distribution for the common good or as a statutory distribution. If it is the latter, then a condition for tax deduction is that the receiver of the distribution is taxed;
- furthermore, the fund may deduct an amount corresponding to 25% of a year's distribution to the common good for consolidation purposes; and
- if the economic conditions within a fund disallows the implementation of a project in one go, there is the possibility of setting aside deductible funds for later distribution for the purpose of common good. If the purpose is cultural or artistic, it may be permitted that deposits are made to non-specified projects that have to be realised within a period not exceeding 15 years.



Thus, funds have wider access to tax deduction for grants to cultural activities than private corporations, because there is no tax limit to the amount a fund may give out for sponsorship.

Although *the Law on Tax Exceptions in the Cultural Field (Act nr. 138, passed by the Parliament, 20 December 2004, see above)* has made it easier for private companies to deduct investments in the arts and to donate gifts to public supported cultural institutions, only a maximum of 25% can be deducted for tax purposes, e.g. when a company buys a painting or donates money to a local music school.

But funds cannot both deduct donations to cultural purposes according to the *Law on Taxation of Funds* and then also according to the *Law on Tax Exceptions in the Cultural Fields* rules of tax deduction for gifts to cultural institutions.

VAT exemptions: The Danish rate of VAT on cultural services and goods is 25%; e.g. Books and music CD's are taxed at 25%. But a few exceptions do exist:

- in the case of a first-time sale of an artist's own works, the artist and the artist's heirs may sell VAT-entitled works at a reduced price corresponding to 20% of the VAT taxation base (*VAT Law §30, 3*) inserted through *Law No.375* of May 1994);
- an artist or the artist's heirs, who sell their own works of art for the first time, do not have to register for VAT when the sale does not exceed DKK 300 000 either in the current or the previous calendar year (*VAT Law §49, 2, No 2*, inserted through *Law No 375* of May 1994, changed through *Law No 291* of May 2002);
- on imports of artefacts, the VAT calculation base is 20% of the base applicable for importing from non-EU countries;
- sports activities and sports arrangements are exempted from VAT - *VAT Law No 375* of 1994;
- cultural institutions, including libraries, zoological gardens etc. are exempt from VAT, including closely associated goods deliveries. The exemption does not include radio and television broadcasts, cinema-and theatre performances or concerts or similar arrangements. (*VAT Law § 13, 1, No 6, Law No 375* of May 1994);
- fees received from writing-and composing work, as well as other artistic activities, is exempt from VAT. The exemption does not include sale of art artefacts. (*VAT Law No 375* of May 1994);
- deliveries of goods and services in connection with charity arrangements and collecting and sale of used goods of small value is, under certain conditions, free from VAT duty (*VAT Law 375* of May 1994); and
- charitable societies' sale of goods and benefits in connection with activities are, under certain conditions, exempt from VAT (*VAT Law No 375* of May 1994).

### 5.1.6 Labour laws

There isn't any specific labour law in Denmark that applies to artists or other people employed in the cultural field. The current *Danish Labour Law* is valid for all Danes, regardless of their profession.

### 5.1.7 Copyright provisions

In Denmark, protection of copyright lies in the field of cultural policy, and the current *Law on Copyright* dates from 27 February 2010 (jf. lovbekendtgørelse nr. 587 af 20. juni 2008 med de ændringer, der følger af § 5 i lov nr. 1404 af 27. december 2008, lov nr. 510 af 12. juni 2009 samt § 2 i lov nr. 1269 af 16. december 2009). Copyright is the responsibility of the Ministry of Culture. The Act specifies and defines the mutual rights and obligations of the author, producer and user. The Danish artists' rights protection represents the "droit

d'auteur" tradition, which asserts the authors' and performers' economic and moral interests.

According to Danish and Nordic tradition, copyright laws must primarily protect the rights of the creator and, ideally, serve as the undisputed guarantor of aesthetic freedom and financial revenue to the artists. Under the *Danish Copyright Act*, the originator of a literary or artistic work holds copyright for that work.

Examples of protected works are literature, music, theatre, film, the visual arts – including photography, architecture, decorative arts – and computer programmes. It is the expression of the work which is protected – that is to say, the work's singular design or presentation. Copyright applies from the moment of creation of the work. Thus, protection does not depend on any kind of registration. The copyright runs for 70 years following the death of the copyright holder.

Infringement of copyright may incur civil liability and criminal liability in the form of fines or imprisonment. Provisions aimed at protecting *neighbouring rights* e.g. performing artists (actors, musicians, dancers, etc), audio producers (record companies), film producers, radio and TV companies, photographers and producers of catalogues, tables and databases etc are also covered by the *Copyright Act*. The term of protection for these rights is 50 years from the time of production. The term of protection for catalogues, databases etc, however, only runs for 15 years from production or publication. Registration is no prerequisite for protection in this field either.

The *Copyright Act* fulfils Denmark's international obligations with regard to the protection of rights set forth in the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS), the Berne Convention, the Rome Convention, and the European Agreement on Protection of Television Broadcasts. The Act also complies with European directives on the protection of computer programmes, rental and lending rights, satellite broadcasting and cable re-transmission, the term of protection, and the protection of databases.

The Danish (and Nordic) copyright legislation provides for organisations made up of copyright holders entering into collective agreements with users and producers regarding compensation for individual works and performances, the size of royalties, etc.

Rights holders under the *Copyright Act* have established collecting societies, which administer the copyright on behalf of the holder. Examples of *collecting societies in Denmark* are COPYDAN, KODA, NCB and Gramex. Under the COPYDAN umbrella, such societies recover and distribute remuneration paid in connection with cable re-transmission of television programmes, the sale of blank audio and video tapes, as well as the copying of protected material. COPYDAN also administers remuneration for the commercial resale of works of art (*droit de suite*) and the exclusive rights of painters and sculptors. KODA is in charge of authors' rights to public performances of music. The Nordic Copyright Bureau takes care of the mechanical rights of music in connection with the distribution of CDs, films, etc. Gramex controls the remuneration to performers and producers from sound recordings in connection with public performances on radio and television and other public performances.

In principle, all the main aspects of copyright legislation in Denmark and the other Nordic countries have been identical for many years. The pan-Nordic unit of jurisdiction may be considered as a practical provision to encourage cultural development and exchange in the Nordic countries as well as a tool to improve general understanding of specifically Nordic solutions for international copyright co-operation, especially under the auspices of the EU.

Copyright in the Nordic countries is based on § 2 of the national *Copyright Acts*. However, in all of the countries, copyright is limited by a number of exemptions to secure "fair use".

The legitimate economic interests of the copyright holders to protect their rights are weighed against public demand for free utilisation of protected works. Technically, this weighting is carried out by imposing limits on the rules. Three different legal constructions restrict copyright in principle:

- *free utilisation* – the most radical form of restriction, which allows free use without prior permission and without remuneration to the copyright holder;
- *compulsory licenses* – a construction that permits use without prior permission, but copyright holders have the right to remuneration; and
- *collective agreement license* – a special Danish / Nordic construction, which involves users entering into an agreement with a representative organisation, granting users the right to use all of the copyright holders' works of the type in question, including works that do not fall under the auspices of the organisation. In other words, agreement licenses are based on voluntary agreements entered into between the parties, but also involve an element similar to compulsory licenses in relation to outside copyright holders.

This latter model, the collective agreement license, in particular clearly illustrates the common perception of the basic problem facing copyright legislation in the Nordic countries: Finding a balance between the copyright holder's right to control of, and remuneration for, the exploitation of his / her own work and society's need for quick and easy access to knowledge, information, etc.

### **Recent changes, debates and challenges**

Thus, the Danish / Nordic approach to solving the basic copyright problem is pragmatic. Voluntary agreements between the parties provide as flexible a clearing mechanism as possible. Digital innovations have increased the need for pragmatic solutions to the clearing problem. In the right form, the Nordic agreement model and collective administration could be one of several answers to this challenge. A recent example of this is an agreement which KODA made with non-commercial Creative Commons licenses, allowing its members to give gratis access and use of their music for non-commercial purposes.

From a Danish point of view, one of the most important challenges for copyright protection in the years to come is how to prevent piracy in the global reality of digitalisation. The issue requires an international answer from the UN, UNESCO, GATS or another global organisation. Internally, Denmark will have to renew the *Copyright Act* according to the digitalisation of Danish cultural heritage organisations such as Denmark's Radio and Television (DR) (see chapter 5.3.7), the museums etc.. The purpose is to create a "win-win" situation for the rights-holders, producers and citizens, by means of the collective agreement license. KODA's initiative concerning implementation of the non-commercial Creative Commons license is a step in that direction. A move in this direction is the implementation of *Article 50.2* of the *Copyright Laws (Law No 231* of 8 April 2008) which contains potential for agreement licenses. In 2011 challenges concerning streaming services that provide music were high on the agenda. KODA was an active participant in negotiating terms for artists, starting with an agreement with Danish telecom provider TDC, and its service Play. Since then, services such as WiMP, Waves Out, rara.com, BibZoom, Spotify – and most recently Sony's Music Unlimited, have joined the market. KODA's main argument is that the Danish consumers demand an easy, cheap and unlimited access to music, and if this is not provided in a legal manner – users will seek illegal alternatives. However, from KODA's viewpoint, it is important that artists get reimbursed and therefore negotiates terms that are suitable for the artists. The problem is that the Multi-National recording industry makes demands, which leaves little for the individual artists; this is demonstrated by returns for streaming services which demonstrate

how little income is made by the artists themselves. Therefore, even though users gain in terms of accessibility and enterprises in terms of money – the artists seem to have been left the shortest straw.

Another recent debate concerns KODA and music blogs. Again, digital communication poses actual challenges to dissemination, use and payment of music. In this case, it is not fulfilling for the organisers of amateur and fan-based, non-commercial music blogs to get permission from artists and record companies, as they also have to pay KODA. Without this payment, the act of writing about, and give readers / listeners the opportunity to stream or download songs, is not legal. This is just one of many "gray zones" that digitalisation has imposed on the field of cultural policy – and in this case is currently being solved between KODA and the music bloggers. Even though to many, it does not sound fair that amateur, non-commercial bloggers have to pay for writing about their favourite music / musicians – KODA has in this case proved to be flexible and is currently negotiating alternative models that could benefit all actors.

The ad hoc cases concerning streaming of music on the Internet will keep on surfacing. A recent example is a case between Audio & Visual Aps and KODA. Audio & Video is a company that offers streaming of music through the Internet to customers such as stores and cafés. Audio and Video took their dispute to the committee for administering copyright, as in their view KODA was making too rigid demands on behalf of their members. The committee thought differently, and on 18 January 2012, it gave a verdict in KODA's favour. This is only one of many cases to come, where judgements within the sphere of digital culture need to be made on an ad hoc basis.

### **Report on Copyright in the digitisation of cultural heritage**

In October 2006, the Ministry of Culture set up a working group on digitisation of cultural heritage. The working group has drawn up several proposals to digitise selected priority areas of cultural heritage. The overall focus of the working group work and problem solving has been the preservation, dissemination and accessibility of cultural heritage. The aim has also been to promote cooperation and ensure a rational division of labour between stakeholders nationally and internationally. The Working Party Report on digitisation of cultural heritage was handed to the Ministry of Culture in April 2007 (see: <http://www.kum.dk> copyright for downloading of report).

The working report was followed by a final report, issued in 2009. Here, the purpose of digitisation is again phrased in terms of protection, conservation and accessibility of the cultural heritage. Amongst the considerations taken into account in the report are technical accessibility, i.e. an effective process that results in usable digital files, that the files are long-lasting and reliable, that internationally acclaimed standards will be used and that they can easily be located by search machines like Google and Europeana. Another reoccurring challenge is the issue of digitalisation and copyright. Much of the data / material that the Danish cultural institutions preserve are still covered by copyright and the report underlines the importance of not succumbing to a "20th century black hole". In order to avoid that, the Parliament passed what is called an "agreement based license" (Law nr. 3231, 8. April 2008), which reduces the administrative complexities in providing digital access to copyright protected material. Finally, the report discusses the importance of effective dissemination. Here, it is suggested that the metadata is searchable in English (as well as in Danish) and to allow users to search both for metadata, as well as via indexing of file content.

The Danish EU Presidency, January to July 2012, will make copyright in digital times an important theme to discuss in the coming years (see chapter 3.4.3).

### 5.1.8 Data protection laws

See chapter 5.1.7.

### 5.1.9 Language laws

As mentioned in chapter 4.2.5, there is no official statutory document stating Danish as the national language for the Kingdom of Denmark. Since 2002, Denmark has, to a high degree, followed the EU-regulation (BEK nr. 618 of 22/07/2002) in which all citizens from the European Union are entitled to receive instruction in their native language. This also includes citizens from the Faeroe Islands, Greenland and the Danish minority in northern Germany. Native language teaching for Danes living south of the Danish border in Germany has been regulated since the Copenhagen-Bonn Declaration from 1955.

Greenland and the Faeroe Islands have had their own language policy since the introduction of home rule in 1948 and 1979. The Greenlandic language policy, insisting on Greenlandic as the county's main language, has been subject to several internal and external discussions over the years. Today, Greenlandic is the main language. But Danish and English is also emphasised as second and third languages in schools and the society to avoid ethnic isolation and as a proactive means to participate in the globalisation process.

The national TV and radio-stations (DR and TV2) are obliged to live up to their public service responsibilities and broadcast national and local programmes, including news programmes, in Danish, according to the recent *Act on Media from 2010*. Danish minorities in northern Germany are benefiting from this public service agreement, as well as inhabitants in Greenland and the Faeroe Islands who are still members of the Danish Kingdom (see chapter 5.3.7 on media legislation).

Major public institutions like Denmark Radio, The Royal Theatre and the Museum of Art are, more and more, regarded as a means to create awareness of Danish identity, cultural heritage and language. Although Danish language authorities prefer to set guidelines and not to legislate for the use of Danish – there has been a tendency to prioritise Danish culture and language when new cultural initiatives are taken. The preservation of the Danish language and its impact on Danish identity is an underlying theme in the present cultural policy and it enjoys the attention of leading politicians and scientists.

### 5.1.10 Other areas of general legislation

Information is currently not available.

## 5.2 Legislation on culture

In general, two levels of legislation regulate and define the overall aims of the cultural institutions and activities in the specific fields of art and culture in Denmark:

- the general law of theatre, music, cultural heritage, literature and libraries, film, radio and TV etc. which defines the overall aims, decision-making structures, competences etc. of the institutions in the different fields; and
- the laws for the Danish Art Foundation (Statens Kunstfond) and the Danish Arts Council (Statens Kunstråd) which states the specific aims and support-schemes to the individual creative artist and the different fields of arts in general (see chapter 5.3.1).

**Table 1: List of existing cultural legislation**

<b>Title of Act</b>	<b>Year of adoption</b>
<i>Act on radio and TV</i>	06.05.2010
<i>Act on copyright</i>	27.02.2010
<i>Act on theatres</i>	23.06.2009
<i>Act on libraries</i>	20.08.2008
<i>Act on music</i>	03.01.2008
<i>Act preservation of buildings</i>	29.08.2007
<i>Act on archives</i>	21.08.2007
<i>Act on museums</i>	14.12.2006
<i>Act on literature</i>	29.11.2003
<i>Act on visual arts</i>	29.11.2003
<i>Act on the Danish Arts Foundation</i>	29.11.2003
<i>Act on the Danish Arts Council</i>	14.01.2011

### 5.3 Sector specific legislation

#### 5.3.1 Visual and applied arts

The present *Laws on Visual Arts* encompass the following institutions and issues:

- the Academy Council (adviser for the state in visual arts) (Bekendtgørelse om Det Kongelige Akademi for de Skønne Kunster, nr. 306 of 18 May 1999);
- *Departemental Order on Visual Arts* (Bekendtgørelse af lov om billedkunst, nr. 1004 af 29 November 2003. Bekendtgørelse om betaling af udstillingsvederlag til bildende kunstnere for udlån af egne værker til visse kunststillinger, nr. 470 of 23 May 2006);
- Charlottenborg Exhibition Hall (Bekendtgørelse for Charlottenborg Udstillingsbygning, nr. 1476 of 14 December 2005);
- the Danish Arts Council (Lov om Kunstrådet, nr. 230 af 2 April 2003); ; Bekendtgørelse af lov om Statens Kunstråd, LBK nr. 79 14 January 2011);
- the Danish Arts Foundation (Bekendtgørelse om fordeling af de af Statens Kunstfond erhvervede kunstværker, nr. 293 of 4 May 1988., Bekendtgørelse om Statens Kunstfond m.v. nr. 228 of 19 March 1998. Bekendtgørelse af lov om Statens Kunstfond, nr. 1002 of 29 November 2003); and
- implementation of the *Local Government Reform* (Lov om ændring af en række love på kulturområdet (Udmøntning af kommunalreformen på kulturområdet, Lov nr. 563 af 24 June 2005).

Danish contemporary art seems to have strengthened its national and international status. This is commonly agreed upon among gallery owners, heads of cultural institutions, administrators within the government arts departments, as well as among artists and researchers of cultural policy.

There is no data detailing the exact sales for galleries. Estimations from the Copenhagen Business School (CBS) research project "Creative Encounter", which explores the relationship between contemporary art and economic theory, confirm a boom in the contemporary art world (see <http://www.cbs.dk>).

But according to experts in the cultural field, the Danish boom in contemporary art production and circulation might also have a negative side: What will happen to the quality of art in the longer term? Is there a risk that the boom in contemporary art might lead young artists to chase commercial success, disregarding the skills of their trade and the serious existential search for new content and forms of expression? Will the art schools be

robbed of talent that has yet to mature? Will the field of contemporary art be colonised with an *avant-garde conformity* which will be shown to be irrelevant in just a few years?

Another negative side of adhering overtly to the laws of the market relates to the fact that in economic booms, access to private funds is much easier than in times of recession. During the current economic climate, major private funds that traditionally support culture and the arts, such as the Carlsberg Foundation, have decreased their funding within the realm of art and culture.

### 5.3.2 Performing arts and music

#### Theatre

The first comprehensive framework for state aid to the performing arts and theatres was set out in the *Theatres Act in 1963* (*Law No 202* of 31 May 1963 concerning Theatres, passed by the Parliament on 14 May 1963).

The purpose was to establish the basis for continuous development of Danish dramatic art and culture. The Act was designed to enhance the choice of theatre available to audiences, emphasising quality, diversity and innovation. Ensuring ample geographic distribution and guaranteeing the needs of diverse audience groups also came within the remit of the Act.

The first *Theatres Act* has subsequently been amended on more than twenty occasions since 1963. Among the most recent are restrictions concerning the reimbursement of state support to local theatres (*Law No 1104* passed by Parliament on 21 December 1994) and new rules for support to local theatres (*Law No 103* om ændring af teaterloven og lov om regionale kulturforsøg passed by the Parliament on 22 February 1996).

The *Law on Theatre No 1003*, from 29 November 2003, has been amended five times (*Law No 1156* from 19 December 2003, *Law No 519* from 21 June 2005, *Law No 459* from 23 May 2007, *Law No 460* from 23 May 2007 and *Law No 88* from 20 February 2008). Some of these amendments were related to the *Local Governmental Reform* in the field of theatre. The latest amendment was of an administrative nature.

The *Theatre Law* has not been revised in total since 1990, although several changes have been added since then. These changes make the law confusing and difficult to navigate and, according to experts, have resulted in a patchwork blanket of temporary solutions.

The *Local Government Reform*, of 1 January 2007, caused a huge debate on theatre policy and the poor status of local theatres and the small city theatres in Denmark (see chapter 3.2). The basis for the Danish local theatre model is municipal funding and the municipality is refunded by the state. Until 2007, refunding by the state amounted to 50% of grants. But, as part of the *Finance Law of 2007*, it was decided to make refunding percent variable within a fixed yearly budget. This actually means that the local theatres got less public funding in 2008.

Calculations by the Danish Statistical Bureau in 2007 documented that the number of tickets sold by state subsidised theatres remained stable at around 2-3 million for the previous 10 years while the regional theatres decreased their numbers by 24% and the Copenhagen Theatres by 27%. On the other hand, the local theatres and the small city theatres increased their ticket sales by 34%.

#### Music

Denmark became the first country in the world to adopt definitive legislation in the field of music. Subsidies in the field of music are granted pursuant to the *Music Act*, which was passed in 1976 (*Law No 306* of 10 June 1976 on music passed by the Parliament 26 May 1976).

The main purpose was to support the permanent symphony orchestras, the development of Danish art and music and other initiatives such as development of regional institutions of music. The Act has subsequently been amended on many occasions. In 2000, a new law concerning state support to local music venues for rock, jazz and folk music (*Law No 341*) was passed by the Parliament on 11 May 2000. In 2006, a departmental order regarding state support to music schools and courses organised by the Municipalities (*Law No 723*) was put into force on 22 June. Most recently, a comprehensive new *Law on Music* (*Law No 184* of January 2008) was declared. The law includes all the different revisions, changes and amendments since the first *Music Act* was passed by the Parliament in 1976.

The *Danish Arts Foundation* (see chapter 5.3.1) has a special committee for Three-year working grants awarded by the foundation as subsidies to individual composers. Lifelong subsidies are awarded to composers recognised for long-term accomplishments within the art of music.

The *Danish Arts Council* (see chapter 5.3.1) has special committees to manage subsidies to arts of stage as well as the art of music.

### 5.3.3 Cultural heritage

#### Museums

Museums are regulated by the first comprehensive *Law on Museums - the Danish Museum Act* (*Law No 118* of 15 April 1964 om Statstilskud til Kunstmuseer passed by the Parliament on 3 April 1964). The Act establishes the function of museums within each museum category (culture, art and nature), conditions for state recognition, and subsidy arrangements. The Act also includes provisions on archaeological research conducted by museums, *Danefæ* (official treasure trove) and *Danekræ* (natural history finds). The law has been amended on several occasions. In 1974 the *Law on Cultural Heritage Museums* passed by the Parliament on 14 March 1974 (*Law No 193* of 29 March 1974 om ændring af lov om statstilskud til kulturhistoriske museer). A *Law concerning Compulsory Deliveries of Published Material* was passed by the Parliament (*Law No 1439* passed by the Parliament on 22 December 2004). Most recently, the law has been complemented by a new departmental order (*Law No 1513*, 13 December 2006) regarding the objectives and powers of the *Danish National Cultural Heritage Agency*.

#### Archives

The first *Danish Act on Archives* was passed by the Parliament on 8 May 1992 (*Law No 337* of 14 May 1992). The Act lays down the overarching principles governing public archives and how public bodies are to treat their records. The *Public Archives Act* requires public bodies to submit their records to the State Archives so that they can be made accessible to the public after a period of thirty years. Municipalities are not obligated to submit their records to the public archives.

The Act has been amended twice, most recently in 2005 (*Law No 563* of 24 June [om ændring af en række love på kulturområdet \(Udmøntning af kommunalreformen på kulturområdet\)](#)) related to the *Local Government Reform* which implies more local responsibility to the Municipalities (see chapter 3.2). Most recently, a new *Law on Archives* regarding extended accessibility (*Law No 532*) came into force on 6 June 2007.

### 5.3.4 Literature and libraries

#### Literature

Denmark's first *Literature Act* was adopted in the spring of 1996 (*Law No 477* of 12 June 1996 om litteratur passed by the Parliament on 31 May 1996). The objective of the Act is to promote literature and access to literature in Denmark, while also promoting Danish



literature abroad. The Act applies to Danish and translated literature, including prose, poetry, drama, children's and young adult literature as well as cultural literature and non-fiction. The most recent *Law on Literature* was related to the foundation of the Danish Arts Council (*Law om Kunstrådet*, nr. 230, 2 April 2003 passed by the Parliament 20 March 2003). According to the Law, a special committee to manage subsidies to literature was established as a part of the Arts Council (see chapter 5.3.1).

### Libraries

The public lending right remuneration scheme, introduced originally in 1946, represents the most significant funding of Danish literature. Pursuant to objective criteria, remuneration is distributed to authors and translators of books published in the Danish language for use in public libraries.

In 2000, Parliament adopted new legislation on libraries: The *Libraries Act of 17 May 2000* (*Law No 340 of 17 May 2000 om biblioteksvirksomhed* passed by the Parliament on 4 May 2000). The Act primarily aims at providing a better framework for public libraries to carry out their information and cultural policy duties in an information society. In addition to books and audio books, the Act now requires that public libraries provide musical recordings, Internet access and digital multimedia.

The *Act on Libraries* was amended in 2002 (*Law No 1053 of 17 December 2002 om ændring af lov om biblioteksafgift* passed by the Parliament on 11 November 2002). The Act deals with a change in the margin of expenditure for the public lending rights fee.

More recent amendments include *Law No 430* from 6 June 2005, *Law No 431* from 6 June 2005, *Law No 563* from 24 June 2005 and *Law No 346* from 18 April 2007. The latest amendment, *Law No 914* from 20 August 2008, responded to the implementation of the Local Government Reform, putting more responsibilities on the municipalities.

The implementation of the *Local Government Reform* has given rise to a general debate on its consequences, especially on the position and the role of public libraries in Danish society. The Reform has, in the period January 2007 – March 2010, resulted in about 240 libraries being closed down in the new larger municipalities.

One of the reasons that the discussion has been so intensified is due to the fact that public libraries have been the jewel of Danish cultural policy since the end of the absolutist monarchy in the 1849 constitution (see chapter 1). Public libraries have retained this status as pivotal for enlightenment and public cultural education after the Second World War. Public libraries were the largest item on the public culture budget from the creation of The Ministry of Culture in 1961 until 1984. After this time, public libraries fell under the responsibility of local government, financed via ordinary state block grants. Due to the local government reform, the financing and operation of the public libraries became the total responsibility of local government (see chapter 3.2).

The argument for closing down public libraries is due to deficits in the budgets of the new municipalities in 2007 and 2008, but there are other reasons. Since 1984, the number of visitors to libraries has declined, although they are still popular compared to the level in other European countries (see chapter 8.2.1). From 1983 to 2006, lending rates dropped from 87.9 million to 48.6 million books. In the same period, budgets for book acquisitions were cut by nearly 40%. On the other hand, book sales in stores have risen steadily.

But, while factors have come into play such as library usage and the development within digital communication, the serious debate has been caused by the implementation of the local government reform.

Coinciding with this discussion, a debate arose in 2008 regarding the role of literature in libraries. A number of public libraries across the country would like to offer digital

services as a replacement for lending out books. This transformation of the role of libraries has been argued with reference to current developments within digital communication and digital culture.

At the end of 2007, the newly appointed head of Copenhagen's main library caused a stir in the literary world, when she announced that fewer books would fill the shelves at the library. Instead the library would make an effort to communicate digitally.

On the other hand, authors, publishing editors, scientists and newspapers have demanded a re-focus on books. Libraries must withstand the prevalent discovery-economic tendencies. The *Danish Library Agency* (now the *Danish Agency of Libraries and Media*) proposed a readjustment of the *Library Law* to make it clearer for libraries to know exactly what a public library should offer. The debate blossomed when a new children's library opened up in Aalborg early in 2008 under the heading "The nearly book-free library".

### 5.3.5 Architecture and spatial planning

Architecture is one of the few cultural areas in Denmark not governed by legislation. With the report "A Nation of Architecture - Denmark" published in 2007, for the first time, a comprehensive architectural policy for Denmark has been published (see <http://www.kum.dk/english>).

The government's architectural policy contains 10 different guidelines listed below, and a series of specific initiatives with the aim to maintain and continue the development of high quality architecture:

- public buildings must have greater architectural quality;
- private demand for architectural quality is to be encouraged;
- architectural quality and efficient construction must go hand-in-hand;
- innovative architecture must ensure healthy, accessible, and viable buildings;
- subsidised construction must have greater architectural quality;
- architectural quality must be emphasised during the planning stage;
- the architectural heritage must be maintained and developed;
- better conditions for export of Danish architecture;
- Danish architecture must have a strong growth potential; and
- the Danish architecture education must be among the best in the world.

(Download the publication at [http://www.kum.dk/Arkitekturation\\_Danmark](http://www.kum.dk/Arkitekturation_Danmark))

The *Danish Centre for Architecture* is a commercially run foundation. Its objective is to act as an information and development centre for architecture and building culture with a view to generating contacts and building bridges between architecture as art and buildings as commercial enterprises. The centre is also entrusted with increasing interest in and awareness of quality in our physical surroundings.

The *Danish Arts Foundation Committee of Architecture* allocates scholarships, work and travel grants for individual architects (see chapter 3.2). It is also within the committee's remit to support architectural competitions and preparation of outline projects.

### 5.3.6 Film, video and photography

With the adoption of the 1972 Film Act (Law No 236 of 7 June 1972 om film og biografer passed by the Parliament on 31 May 1972), the old film fund was abolished and replaced by the state-administered Danish Film Institute. At the same time, the cinema licensing system was abolished, and film now came within the province of the Finance Act.

Today, the Ministry of Culture is responsible for the overall administration of state institutions connected with the Danish film industry.

The *Film Act* came into force in March 1997 (*Law No 186* of 12 March 1997 om film passed by the Parliament on 27 February 1997). The Act fused the formerly independent film agencies - the National Film Board of Denmark, the Danish Film Institute and the Danish Film Museum - into one agency now known as the Danish Film Institute. The Media Council for Children and Young People was also established at this juncture to replace the National Film Censorship Board, the agency responsible for censoring films and videos aimed at children and young people following the abolition of adult censorship in 1969.

The Danish Film Institute is responsible for promoting the art and culture of film in Denmark by granting financial support to film production and other initiatives. It supports the development of film as an art form and Danish film and cinema culture.

Support granted to feature films is two-pronged: (1) the Consultant Scheme, which supports the development and production of films, based on an evaluation of the artistic merits of the individual project; and (2) the 60-40 scheme, which allows the Film Institute to grant subsidies of up to 60% without the necessity of the foregoing consultancy. The Film Institute also supports short and documentary films that promote educational, artistic and cultural activities.

Video is regulated according to the *Film Act of 1994* (*Law No 435* of 1 June 1994 om mærkning af videogrammer) passed by the Parliament on May 24, 1994.

Most recently, a new *Film Act* (*Law No 563* of 24 June 2005) related to the implementation of the *Local Government Reform* has come into force.

### **Danish Film Crisis**

As opposed to the positive development of the commercial market for *contemporary art* (see chapter 5.3.1), the market for Danish film has taken a negative curve in 2007 after years of success in the mid-1990s.

Just a few years ago, the most successful Danish films could easily sell 400 000 tickets. However, *Primo 2008* was expected to sell less than 300 000 tickets. The average ticket sale for a Danish film in 2007 was 124 000, which is the lowest figure since 2000. Even with subsidies from the film institute (see chapter 7.3), this has created a crisis among Danish film producers.

To solve the crisis, it has been proposed to give the film institute greater flexibility, so that the institute can choose to subsidise 18 films instead of 26. Such a reform would ensure each film production would have a better economic foundation. Aside from this, the film industry has expressed a wish to start film-aesthetic discussions on how the industry can create films with high cultural content that capture viewer interest. Money alone will not do it.

### **5.3.7 Mass media**

According to the present *Danish Broadcasting Act*, all TV and radio-stations require a license or a registration by the Danish Radio and Television Board.

DR, TV 2 Danmark A/S and the regional TV2 stations are all part of the Danish public service radio and television. By living up to the public service requirements, they obtain access to the nationwide broadcasting net and – except TV 2 Danmark A/S – a share of the income from the license fees. DR and the regional TV 2 stations each have a public service contract with the Ministry of Culture. TV 2 / Danmark A/S is, apart from the general law on corporations, regulated by Act nr. 103 28 January 2010 and a specific public service permission. This permission is active until 31 December 2013, and only concerns the main channel, TV 2.

In the public service contracts / license, the TV and radio-stations commit themselves to provide the Danish public with a broad selection of programmes and services including news coverage, information, education, arts, culture and entertainment. They also commit

themselves to quality, comprehensiveness and multiplicity, and in programme planning, they are obliged to consider freedom of speech and to aim at objectivity and impartiality. Moreover, the public service TV and radio stations are obliged to consider Danish language and Danish culture.

The public service broadcasters each have specific quotas for news coverage, Danish drama and programmes for children, which they are obliged to follow. The public service broadcasters are also obliged to broadcast programmes on arts and culture, but there are no specific quotas that they must adhere to.

There are no ownership regulations. Concerning quotas on the share of foreign programming, Danish broadcasters only have to adhere to the EU-directives relating to a certain quota for European programmes (see the EU audiovisual media service directive). There are no regulations concerning the share of Danish programmes that must be broadcast, although the public service contracts and licenses include the request for consideration of the Danish language and culture.

Every fourth year, the different parties of the Parliament enter into *a media agreement* regulating the media area, including the contents of the public service contracts and licenses.

The present law within the area (from May 2010), along with the recent Act from 26 August 2009, concern, amongst other things, changes in the must-carry rules and the licence charges, and an agreement for broadcasting on non-commercial TV.

#### **Recent / impending amendments**

- In 2001, the Public Service Council was established, but was shut down again in 2002. The tasks of the council were then transferred to The Radio and Television Board, except the assignment of raising a debate about the purpose of public service, which had been one of the main tasks of the Public Service Council.
- The Radio and Television Board was established in 2001 in accordance with § 33a in the *Danish Broadcasting Act* (lovbekendtgørelse nr. 701, 15 July 2001). The Radio and Television Board is an independent regulatory authority in charge of supervising the implementation of the Danish broadcasting legislation. The board has the following tasks: 1) to issue licenses to private national and local broadcasters, 2) to monitor whether private and public broadcasters are fulfilling their legal obligations and 3) to administer the grants for non-commercial local radio and television.
- In 2002, two new, more or less nationwide, government allocated radio licenses were put on sale to ensure more competition (*Law No 1052* of 17 December 2002).
- In 2003, the public service contracts with DR and TV 2 were extended, with quantitative regulations on the content of their broadcasts.
- Local radio and television boards were abolished in January 2006. The tasks were moved to the central Radio and Television Board.
- By 2006, the funding for local radio and television was raised. This is contrary to the hitherto political decisions of lowering the funding.
- The media agreement of 2006 also resulted in the founding of a Public Service Foundation, with a budget of 75 million DKK to be distributed during the following four years to television broadcasters not funded by license fees and with a household penetration of minimum 50%. The Danish Film Institute will distribute the money.
- In the media agreement of 2006, it was determined that the next public service contract with DR shall oblige DR to provide news coverage in the most spoken foreign languages in Denmark. This is a reaction to the decision of DR to give up broadcasting news in foreign languages, which was part of their public service requirement to further integration and reflect on the diversity of the Danish public (see also chapter 5.1.9 on language laws).

- The Radio and TV Law was amended (BEK nr. 5) on 5 January 2011, in order to facilitate the public procurement of the fourth FM channel (see chapter 4.2.6).

A departmental order on modernisation of license fees paid by viewers and listeners of Denmark Radio and TV (DR) (Bekendtgørelse nr. 210 of 4 March 2008) has been implemented by the Ministry of Culture.

In accordance with the Media Agreement, DR has launched two digital TV channels, one aimed at cultural material, and another aimed at children and young people. In addition, DR launched a channel that screens in HDTV format.

The new Media Agreement, for 2011-2014, focuses on quality and diversity. There are no plans to extend DR's supply of TV and radio channels, but rather to increase the quality of available channels. Included in these objectives is more focus on Danish art and culture and to play more Danish music on the radio channels (see more in chapter 4.2.6).

### **5.3.8 Other areas of culture specific legislation**

#### **Copyright**

In Denmark, protection of copyright lies in the field of cultural policy, and the *Copyright Act* is the responsibility of the Ministry of Culture. The Act specifies and defines the mutual rights and obligations of the author, producer and user (see chapter 5.1.7).

Examples of protected works are literature, music, theatre, film, visual arts – including photography, architecture, the decorative arts and computer programmes. It is the expression of the work which is protected – that is to say, the work's singular design or presentation. Protection does not extend to ideas, concepts, procedures, methods or algorithms.

Copyright applies from the moment of creation of the work. Thus, protection does not depend on any kind of registration. The copyright runs for 70 years following the death of the copyright holder.

Infringement of copyright may incur civil liability and criminal liability in the form of fines or imprisonment.

In October 2006, the Ministry of Culture set up a working group on digitisation of cultural heritage. The group delivered the report on The Digitalisation of the Cultural Heritage in 2009 (see chapter 5.1.7).

#### **EU - Agreement on the digitisation of European cultural heritage in place**

Books and magazines that are no longer printed and published now have the opportunity to get a "second life". This is considered an important contribution to ensuring Europe's cultural heritage in the future. The agreement focuses to ensure that digitisation is carried out based on voluntary agreements and suggests that the collective management organisations will be included as a party and be a part of the solution. It is Europe's libraries, publishers, authors, government organisations and the EU Commission, who have just signed a letter of intent, which should make it easier to ensure clearance of rights for mass digitisation of books and magazines that are no longer published.

#### **Related rights**

Provisions aimed at protecting performing artists (musicians, dancers, etc), audio producers (record companies), film producers, radio and TV companies, photographers and producers of catalogues, tables, databases etc are also covered by the *Copyright Act*.

The term of protection for these rights is 50 years from the time of production. The term of protection for databases etc, however, only runs for 15 years from production or publication. Registration is no prerequisite for protection.

## 6. Financing of culture

### 6.1 Short overview

The ambitions in recent years to finance a bigger part of cultural activities by private means e.g. tax reductions (see chapter 5.1.5) raised interesting questions concerning changes in the public financing of culture: Has the public budget been reduced or increased? An estimation from the Ministry of Culture is that there was an increase of about 300 000 DKK in 2006, compared to 2001. Research conducted by the artists' organisation DJBFA (*Danish Jazz, Beat and Folk music Authors*) concluded that there was a reduction of approximately 400 000 DKK. It is impossible to draw the right conclusion without an independent investigation. This is partially due to the different definitions of the culture concept.

The share of the state budget allocated for culture in 2011 was approx. 1% - amounting to DKK 10 399.6 million (not including interest, taxes and duties; see further Table 3). The household spending on cultural activities and goods (including tickets for the cinema, theatre, concerts, museums and zoos, books, newspapers and periodicals, movie rentals, CD's, videotapes and camera films) was, in the period 2003-2005, on average DKK 4 885 per household per year. At that time this corresponded to 2.0% of the total household budget.

### 6.2 Public cultural expenditure

#### 6.2.1 Aggregated indicators

Public culture expenditure per capita, in 2010, was DKK 2 190. This corresponds to 0.7% of the GDP per capita (these numbers are for cultural services only). Other numbers on culture (leisure, culture and religion) are not differentiated in the data provided by Danish Statistics.

#### 6.2.2 Public cultural expenditure broken down by level of government

**Table 2: Public cultural expenditure: by level of government, in million DKK, 2006, 2009 and 2011**

Level of government	Total 2011***	% of total	Total 2009	% of total	Total 2006	% of total
State (federal)*	10 399.6	62.4	10 195.6	62.3	9 059.2	63.5
Regional (amter + HUR)	-	-	-	-	559.6	3.9
Municipalities (kommuner)	6 261.2	37.6	6 173.3	37.7	4 636.7	32.5
TOTAL	16 660.8	100.0	16 368.9	100.0	14 255.6	100.0

Source: The Danish Ministry of Culture / Danish Statistics.

\* Including TV / radio licenses (DKK 4 140 million in 2011) and receipts from the state lottery pools (*tipsmidler* – DKK 238.3 million in 2011). Receipts from the state sports pools are not included in the numbers (DKK 840.9 million in 2011). Contrary to numbers from 2006 the 2009 and 2011 numbers do not include expenditure from the Ministry of Traffic for press distribution support and money transferred to regions for cultural agreements.

\*\* Numbers from The Palaces and Properties Agency included in the Table above is 253.6 in 2006.

\*\*\* Numbers for 2011 are extracted from Denmark's Statistics (Offentlige kulturbevillinger efter tid, kulturemne og finansieringskilde -table BEVIL02). The categories are cultural heritage, media, libraries and literature, stage and music, visual art and design, and other cultural activities. Sports and leisure are not included.

2006, an additional level of government appears in the budgets of the Ministry of Culture, namely The Greater Copenhagen Authority (HUR), which is a politically-governed regional organisation covering the Greater Copenhagen Region. In the above Table, the culture expenditures of HUR are added to the regional level, although the municipalities in the capital region supply part of the funding for HUR.

By 2007, both HUR and the existing regional governments (*amter*) were abolished. Instead, five new regional governments have come into existence. These only have limited influence on cultural policies. The prime amount of expenditure of HUR and the regional level (*amterne*) was transferred to the state in 2007 (see chapter 3.2). This is why the 2009 and 2011 figures only include numbers from the state and municipalities.

The expenditures for sports have been subtracted from the budget figures in the above Table. Sports, however, are a considerable part of Danish cultural policy and the municipalities mainly provide the expenditure. If sport would be included, the figures for 2011 would be 53.6% for the state and 46.4% for the municipalities.

### 6.2.3 Sector breakdown

**Table 3: State cultural expenditure: by sector, in million DKK, 2011 (budget figures)**

Field / Domain / Sub-domain	Direct expenditure (state) <sup>1</sup>	Municipalities	Total	% total
<b>Cultural Goods</b>	<b>2 261.8</b>	<b>3 348.3</b>	<b>5 610.1</b>	<b>33.7%</b>
Cultural Heritage	1 010.3	567.2	1 577.5	28.1%
<i>Historical Monuments</i> <sup>3</sup>	62.4	0.0	62.4	4%
<i>Museums and zoos (and botanic gardens)</i>	947.9	567.2	1 515.1	96%
Archives	236.7	0.0	236.7	4.3%
Libraries	1 014.8	2 781.1	3 795.9	67.6%
<b>Arts</b>	<b>2 438.4</b>	<b>939.7</b>	<b>3 378.1</b>	<b>20.3%</b>
Visual Arts (including architecture, arts & crafts and design)	486.2	0.0	486.2	14.4%
<i>Visual arts</i>	85.3	0.0	85.3	17.5%
<i>Architecture, arts &amp; crafts and design</i>	400.9	0.0	400.9	82.5%
Performing Arts	1 952.2	939.7	2 891.9	85.6 %
<i>Music</i>	644.2	660.6	1 304.8	45.1%
<i>Theatre and Musical Theatre</i>	1 308.0	279.1	1 587.1	54.9%
<i>Multidisciplinary</i>	----	-----	-----	-----.
<b>Media</b>	<b>4 902.8</b>	<b>18.3</b>	<b>4 921.1</b>	<b>29.5%</b>
Books and Press	455.5	0.0	455.5	9.0%
<i>Books</i>	43.2	0.0	43.2	9.5%
<i>Press</i>	412.3	0.0	412.3	90.5%
Audio, Audiovisual and Multimedia	4 447.3	18.3	4 579.2	91.0%
<i>Cinema and Computer Games</i> <sup>4</sup>	307.0	18.3	438.9	9.6%
<i>Radio and television</i> <sup>5</sup>	4 140.3	0.0	4 140.3	90.4%
<b>Other</b>	<b>796.6</b>	<b>1 953.9</b>	<b>2 750.5</b>	<b>16.5%</b>
Interdisciplinary <sup>6</sup>	791.9	1 953.9	2 745.8	99.8%
<i>Socio-cultural</i>	418.6	1 953.9	2 372.5	86.4%
<i>Cultural Relations Abroad</i>	-----	-----	-----	-----
<i>Administration</i>	373.3	0.0	373.3	13.6%
<i>Educational Activities</i>	-----	-----	-----	-----
Not allocable by domain	4.7	0.0	4.7	0.2%
<b>TOTAL</b>	<b>10 399.6</b>	<b>6 261.2</b>	<b>16 660.8</b>	<b>100%</b>

Source: Danish Statistics. Decimals can differ. As the official report for cultural allocations 2011 (Kulturpenge 2011) was not yet available, these numbers are extracted from Tables provided by Danish Statistics. This means that the actual dissemination of numbers is not as specific as it could have been (see Table 2).

<sup>1</sup> Including receipts from the state lottery pools (tipsmidler) – not including receipts for the state sports pools.

- <sup>2</sup> Since 1999, groups of municipalities had the possibility of establishing a cultural agreement with the Minister of Culture for the period 2004-2007. By such an agreement, the groups of municipalities took over a part of the state's tasks and obligations – and therefore also a yearly cultural framework budget for allocation. These are the only cultural amounts that were transferred from the state to other levels of government. In consequence of the local government reform, all cultural agreements were renegotiated before the end of 2006 and again in 2007.
- <sup>3</sup> Preserved buildings and ancient monuments are in this context considered historical monuments.
- <sup>4</sup> Computer games are included in the figure for films. This is however not a considerable amount, as it is 1.2 million DKK from the state and 0 DKK from municipalities.
- <sup>5</sup> Radio and television are almost exclusively supported by license funding. The division between radio and television cannot be calculated. Some municipalities support or run local TV and radio-stations, but there is no information available on the total amount of these expenses.
- <sup>6</sup> Cultural relations abroad and educational activities were not available in the figures from Denmark's Statistics. The interdisciplinary category is therefore composed of administration and what is termed other / interdisciplinary culture – which we chose to place in the socio-cultural column.

Sports are a part of the expenditure of the Danish Ministry of Culture. However, in this Table - as well as in the previous one - the expenditure for sports has been subtracted from the total budget.

#### *Starved institutions*

The past year has been hard for national cultural flagships like *The Royal Theatre*, *the National Museum of Denmark*, *the Royal Library* etc. which in recent years have been through downsizing and redundancies (see chapter 4.1). This has led experts to warn that Danish heritage will eventually be threatened because there are insufficient resources to maintain books and museum objects. National Museum guards have warned that security around the museum's 900 000 artefacts is alarmingly poor.

The cuts were a consequence of VKO administration's so-called *recovery package*, presented on 19 May 2010. The recovery package was a plan for how the government would carry out the necessary rehabilitation of public finances towards 2013 in the wake of the international crisis. There were high expectations that the new government would bring more money to the starving cultural institutions as this was promised by the parties. However, with the presentation of the new governmental programme *A Denmark That Stands Together*, amended in October 2011 - it was stated that the cultural budget would not to be increased (see chapter 4.1).

#### *The financial disputes over the "bricks"*

According to the Royal Theatre's own calculations, the theatre has, since 2000, been continuously subjected to savings. In 2011, 66.5 million DKK must be saved. According to the theatre's own calculations, the savings in 2015 will amount to 100 million DKK annually. Thus, the calculated savings in fact counterbalance the extra appropriation of 100 million DKK annually allocated by the government for artistic operations at the opening of the new Opera House in 2005.

Meanwhile, the additional cost of the buildings increased from 45 million DKK in 2000 to 125 million DKK in 2011 and administrative costs from 45 million DKK in 2000 to 111 million DKK in 2011.

Of the total revenue for the Royal Theatre of about 690 billion DKK approximately, 235 DKK were spent on buildings and administration or approximately 1/3 of the budget spent on art production. In 2000 it was 1/4 to buildings and administration, and 3/4 to content production of drama, ballet and opera.

The Ministry of Culture disagrees with these calculations. But there is consensus that the opera was an expensive gift for the Royal Theatre.



Regardless of what is right or wrong in these calculations, it is difficult to explain away that the relative share of total income to art production dropped from 3/4 to 2/3 between 2001 and 2010 (<http://www.politiken.dk>, February 5 2008).

Other economic experts advocate the view that the economic crisis and the quality and artistic effects cannot be reduced to a matter of state budget cuts in public or additional public expenses caused by the private donation from the AP. Møller Foundation to build the opera house in 2005. The economic reality should long since have been anticipated and incorporated into realistic plans for the Royal Theatre's continued operation and artistic activities.

Although the new opera and the new theatre take up a lot of the Royal Theatre's budget, it is not just the buildings that eat the money. In contrast, labour costs have rocketed. In a review of the past 10 years of accounting, Stig Jarl - associate professor in the Department of Arts and Culture at the University of Copenhagen, found that the Royal Theatre spent 260 million DKK on salaries in 2000, while this has risen to 490 million DKK in 2010.

Although the theatre has received two new houses, the Opera in 2005 and the New Theatre House, financed by public means in 2008, the cost of salaries is nowhere near as great as the increase in public support. With the two houses, the cost of buildings increased by 90 million USD annually to 136 million kroner in 2010. But public funding from the state and Copenhagen Municipality during the period grew by 154 million.

So more than 90 million DKK has been publicly allocated extra to the Theatre over and above the cost to manage the buildings of the new Opera House and the New Theatre House. So when accounts are settled, the theatre had 64 million more public DKK to spend on content productions in 2010 than it had in 2000.

The theatre has announced that it is forced to cut operations down to the same level as when the theatre only played on the old stage. In January 2012, 81 staff positions were lost, of which 33 were actors, dancers and opera singers and 18 were stage technicians.

"The Royal Theatre has told a story about the buildings eroding the budget. There is simply no evidence for this. Just as there is no evidence that politicians have been cutting down the public budget to the Royal Theatre, as we have been informed", argued Stig Jarl.

First, the activity increased dramatically with the two houses, not just in the productions, but also outside of the productions, such as in the restaurant in the playhouse and events such as Ofelia Beach, replied theatre manager Erik Jacobsen to the debate in January 2012. "We have increased the level of activity each year until 2010 and therefore we had to hire more employees. Now we have to cut down on activity and have fired employees. It will reduce our labour costs. But Erik Jacobsen agrees that the theatre overall had 64 million more public funding available for art production in 2010 compared with the beginning of the millennium"(further information on the crisis, see chapter 4.1).

### **6.3 Trends and indicators for private cultural financing**

The Ministry of Culture supports increased cooperation between the creative sector and the business world. Since 2002-2003, the Ministry of Culture and the Ministry of Business and Economic Affairs have cooperated closely on matters concerning the Danish cultural industry. Today this cooperation is based on a political agreement signed in 2007 by the government and the opposition parties. The "Agreement on a strengthening of the cultural economy in Denmark" introduces the two corner stones in the political initiatives in this field: The Centre for Culture and Experience Economy and The Four Experience-zones.

The goal for the agreement and these two initiatives is:

- to strengthen the Danish cultural industry internationally through professional guidance and international networking; and
- to forge cooperation between the more traditional companies and the companies working in the cultural field, in order to strengthen the business skills of the cultural and artistic field and to make the traditional companies learn to use the artistic and cultural skills in development of products and services.

As a part of this strategy, the report *Denmark in the Culture and Experience Economy – 5 new steps* (2003) was published by the Ministry of Culture, followed by other attempts to foster a closer relationship between art and business, e.g. the new *Centre for Culture and Experience Economy*, established by the government in May 2008 to improve cooperation between culture, business, universities and research institutions (see chapter 4.2.3), has given rise to a continuous debate in the cultural field on the cultural implications of this economic weight of cultural policy. The debate has considered, among others issues, the digitalisation and transformation of public libraries in Denmark (see chapter 5.3.4), the development of the *contemporary art stage* (see chapter 5.3.1), enhanced private sponsoring of *The Royal Theatre* and other public financed cultural institutions (see chapter 5.3.2) and the liberalisation of tax laws for cultural purposes (see chapter 5.1.5).

Recent reports on behalf of the Ministry of Culture indicate that cooperation between the cultural sector and the business sector is still strongly encouraged. In the report *Reach Out!*, which was issued in October 2008, the experience economy, and the Ministry's interpretation of it, is again at the forefront, as it is identified as one of three challenges to Danish cultural policy; the other two being new user groups and the question of quality. The latest "large scale" policy document issued by the Ministry of Culture called *Culture for All* is likewise focused on new target groups and user-generated innovation.

## 7. Public institutions in cultural infrastructure

### 7.1 Cultural infrastructure: tendencies & strategies

There has been no re-allocation of public responsibility for culture in recent years, e.g. privatisation or outsourcing of activities. However, the ambition is that a bigger part of the cultural activities and institutions should be financed by support from companies, foundations and other private patrons (see chapter 5.1.3). It is also a clear strategy that private companies and the cultural field should cooperate to strengthen the cultural field in the business area, and to include more creativity in the more traditional business world.

### 7.2 Basic data about selected public institutions in the cultural sector

This section is under construction – not available at the moment

**Table 4: Cultural institutions financed by public authorities, by domain**

Domain	Cultural institutions (subdomains)	Number (Year)	Trend (++ to --)
<b>Cultural heritage</b>	Cultural heritage sites (recognised)		
	Museums (organisations)		
	Archives (of public authorities)		
<b>Visual arts</b>	public art galleries / exhibition halls		
	Art academies (or universities)		
<b>Performing arts</b>	Symphonic orchestras		
	Music schools		
	Music / theatre academies (or universities)		
	Dramatic theatre		
	Music theatres, opera houses		
	Dance and ballet companies		
<b>Books and Libraries</b>	Libraries		
<b>Audiovisual</b>	Broadcasting organisations		
<b>Interdisciplinary</b>	Socio-cultural centres / cultural houses		
<b>Other (please explain)</b>			

Source(s):

### 7.3 Status and partnerships of public cultural institutions

Most of the cultural institutions have undergone major changes in the legal and financial status according to the *Local Government Reform* that came into force on 1 January 2007. The reform implies a new responsibility between the state and local level in the Danish cultural model (see chapter 3.2 and chapter 5.3). No institutions have been transformed to e.g. private companies.

In recent years, the government has been active in stimulating a new partnership between public cultural institutions and private sponsors and foundations through the contract management system (see chapter 4.1), experimental projects for artists and the cultural industries (see chapter 4.2.3) and tax exemptions for private companies, foundations and sponsors (see chapter 5.1.3).

## 8. Promoting creativity and participation

### 8.1 Support to artists and other creative workers

#### 8.1.1 Overview of strategies, programmes and direct or indirect forms of support

The main strategies to support artists and other creative practitioners in Danish cultural policy are distributed on 3 levels (see chapter 4):

- *Direct support* granted by the Danish Arts Foundation, founded in 1964 via the arms-length principle "Support not steer"; different art councils in literature, theatre, music, etc.; library support to artists as compensation for library loans (see chapter 2.3, chapter 3.2, chapter 3.4.4, chapter 5.1.3, chapter 5.2, chapter 5.3.1, chapter 5.3.2, chapter 5.3.4, chapter 5.3.6, chapter 5.3.8, chapter 8.1.2 and chapter 8.1.3);
- *Indirect Support* through tax legislation allowing private actors and firms to support the arts via tax-reducible sponsorship and private arts foundations; VAT exemption on e.g. first-time selling of art works; the Nordic copyright model that regulates the artists' economic and moral obligations; support to artist organisations (see chapter 3.4.4, chapter 5.1.5, chapter 5.3.8, chapter 5.1.7 and chapter 8.1.4);
- *A mix of direct and indirect support* through fees for tasks and engagements in the public financed cultural institutions, media and architecture and new buildings (see chapter 3.4.4, chapter 5.3.3, chapter 5.3.7, chapter 5.3.5 and chapter 9, Duelund 2005).

#### 8.1.2 Special artists' funds

Denmark has separate state support systems for *individual creative* and *practising* artists, just as in the other Nordic countries (Finland, Norway, Sweden and Iceland). This is an exceptional dimension in the so-called Nordic Cultural Model (see chapter 9.1 *The Nordic Cultural Model*)

The role of The Danish Arts Foundation (Statens Kunstfond) is to promote Danish creative artists. By use of the arms-length principle, the Danish Arts Foundation distributes funding and grants to individual artists in the form of scholarships, bursaries, commission honoraria and prizes, purchases of works of visual art, crafts and design for depositing in state institutions and providing visual artworks in public buildings and facilities. The Danish Arts Foundation was established by the Danish government in 1964. The Foundation's sphere of activity is defined by the *Arts Foundation Act* passed by the Parliament in 1964. The Foundation's appropriation is determined by the annual government budget.

Since 2003, the secretariat of The Danish Arts Foundation has been administered by The Danish Arts Agency (now the Danish Cultural Agency).

The role of the *Danish Arts Council* (Kunstrådet) is to promote the development of art in Denmark and Danish art abroad. The Council has two principal tasks:

- to provide support for artistic endeavours within the fields of literature, performing arts, visual arts and music; and
- to counsel public authorities regarding matters within the Council's sphere of activity.

The Danish Arts Council may take independent initiatives and express itself on matters that fall within its area of competence. The Council's sphere of activity and tasks are defined by the *Arts Council Act (Law on the Danish Arts Council, No 230 of 2 April 2003)*. The scope of the Council's grants is determined by the annual *Finance Act*. The Danish Arts Council was established on 1 July 2003 to replace a list of independent councils on individual cultural areas.

The *Danish Arts Agency*, which from 1 January 2012 is called the Danish Agency for Culture, is an administrative unit under the Danish Ministry of Culture. The agency

administers the financial support provided for artists and artistic activities by the Danish state, which is mainly granted by the two arms-length bodies: the Danish Arts Council and the Danish Arts Foundation. The Danish Arts Agency is also responsible for the international cultural exchange programmes of the Ministry of Culture and the Ministry of Foreign Affairs, and facilitates continuous cultural exchange between Denmark and foreign countries in the fields of literature, music, the performing arts and the visual arts.

See also chapter 5.2 on legislation for culture and chapter 5.1.7 on copyright.

### **8.1.3 Grants, awards, scholarships**

It is a characteristic element in *The Nordic Cultural Model* (see chapter 9.1) that the award landscape since the 1960s has been dominated by grants, scholarships for training, travel bursaries, work grants etc. organised by public institutions like the *Danish Arts Foundation*, the *Danish Arts Council* and the *Danish Arts Agency* (see chapter 3.2).

In recent years individual artists as well as public cultural institutions have increasingly also received grants, awards and scholarships by some private Danish foundations (see chapter 5.1.5).

### **8.1.4 Support to professional artists associations or unions**

Public support for the activities of artists associations or unions is not regulated by law in Denmark. According to the basic elements in the Nordic Cultural Model (see chapter 9.1) it is up to the artists themselves to organise and finance their associations or unions through tax-free subscriptions. As collective bodies for the artists, the unions can apply for support for special projects etc. through the Ministry of Culture. The individual members can also, as non-organised artists, apply for grants from the different councils, committees and other public bodies established to support the individual artists, i.e. the *Danish Arts Foundation* (see chapter 3.2).

According to Danish and Nordic tradition, copyright laws must primarily protect the rights of the creator (see chapter 9.1 *The Nordic Cultural Model*).

The Danish (and Nordic) copyright legislation provides a legal framework for organisations made up of copyright holders entering into collective agreements with users and producers regarding compensation for individual works and performances, the size of royalties, etc. Rights holders under the *Copyright Act* have thus established collecting societies, which administer the copyright on behalf of the holder. *Collective agreement license* is a special Danish / Nordic construction, which involves users entering into an agreement with a representative organisation, granting users the right to use all of the copyright holders' works of the type in question, including works that do not fall under the auspices of the organisation. In other words, agreement licenses are based on voluntary agreements entered into between the parties, but also involve an element similar to compulsory licenses in relation to outside copyright holders (see also chapter 5.1.7).

## **8.2 Cultural consumption and participation**

### **8.2.1 Trends and figures**

Latest comparable numbers for Danish cultural consumption and participation are from 2004. These numbers are compared with corresponding numbers from 1987, 1993 and 1998 (see Table below).

Since 1993, there has, in general, been an increase in the amount of time spent watching television. This can be seen as the result of an increase in the supply of television broadcasting and a decrease in the participation at museums and theatres and other classical,

public financed and organised cultural institutions, especially for people aged over 60 years. Instead, there has been an increase in attendance at concerts and cinema going.

Reasons for changes in cultural habits seem to be:

- more and more cross-media and cross-cultural initiatives are competing for users;
- cultural activities are more horizontally than vertically reflected and organised in the experience-society; and
- the capitalisation of culture in recent years is, to a higher degree, focusing on promoting amusement activities as a supplement and alternative to "enlightenment" activities and public cultural institutions supported by state and municipalities.

Compared to the rest of Europe, Denmark and the other Nordic countries have higher cultural participation rates and higher use of public cultural institutions, from libraries to symphony concerts (see chapter 9.1 *The Nordic Cultural Model*).

**Table 5: Participation in cultural activities, percentage of adults over the age of 15**

Type of activity	1987	1993	1998	2004
<b>Heavily subsidised by the state (having participated at least once during the last year)</b>				
Theatres (including opera, musical, ballet)	40	37	41	39
Art exhibitions / museums	37	44	38	35
Museums other than art museums	36	44	41	32
Classical concerts	12	16	17	14
Rhythmical concerts	29	33	39	42
Cinemas	58	52	59	66
Libraries	63	64	60	66
<b>Without large public subsidies</b>				
Reading newspaper on a daily basis	83	75	68	56
Reading fictional literature on a weekly basis	36	29	29	31
Watching television more than 2½ hours on weekdays			29	37
Listening to radio more than 3 hours on weekdays			35	28
Listening to recorded music daily	50	36	43	36
Watching video / DVD almost weekly	22	33	35	30
Using the Internet daily during leisure time			5	43
Playing computer games almost weekly				17
<b>Capturing participation rates at local level for popular culture events (no data available)</b>				

Source: Trine Bille et al: *Danskernes kultur- og fritidsaktiviteter 2004 – med udviklingslinjer tilbage til 1964*. Akf forlaget 2005.

The comparative research on Danish cultural participation, from which the above information is extracted, will not be conducted again in the foreseeable future. It is therefore not possible to compare new figures that methodologically correspond to these figures above. However, the *Special Eurobarometer 278* survey from 2007 produced figures that are comparable with other national statistics within that same survey. According to the survey, 27% of the selected population had been to the opera at least once during the previous twelve months, and those who visited the cinema 69%, the theatre 40%, concerts 58%, public libraries 68%, historical monuments 76%, and museums and galleries 65%. 89% of the selected population had, at least once, watched a cultural programme on TV or listened to such a programme on the radio, while 83% had read a book. In all cases, the cultural participation of the Danish population is above the EU27 average.

Concerning amateur activities, 16% had played a musical instrument, 27% had sung, 6% had acted, 26% had danced, 23% had written something (a text, a poem, etc.), 52% had

been involved in decorative work, handicrafts or gardening, 51% had done some photography or made a film, while 29% had done other artistic activities, like sculpture, painting, drawing, creative computing such as designing a website, etc. In all cases, the Danish population was above the EU27 average.

Regarding Internet use, 53% of the Danish population use the Internet, apart from professional activity every day, a number only topped by the Netherlands in the EU27.

### **Main development trends**

From a methodological point of view, the numbers extracted from Table 5 cannot be compared with the numbers extracted from the Eurobarometer survey, as different methods of data collection are used.

If a further look is taken at Table 5 and the development from 1987-2004, there has been an increase in the amount of time spent watching television over the last ten years. This can be seen as a result of an increase in the supply of television broadcasting.

On the contrary, the share of inhabitants reading a daily newspaper has decreased over the last ten years. This can be seen as a result of new possibilities for being updated on news via television and Internet.

There has been a decrease in visits to museums and theatres over the last ten years. Instead, there has been an increase in attendance at concerts and cinema going.

The cultural activity of the Danish inhabitants is very much dependent on differences, with respect to social, demographic and geographic circumstances. The degree of cultural activity is very much connected to the level of urbanity, education, employment, country of origin and lifestyle. People living in rural districts are the least culturally active, whereas people living in the capital are the most cultural active with regard to the number of different cultural activities in which people participate. People without education and people without employment are also the least culturally active, whereas the longer the education and the bigger the salary the more culturally active people are on average.

With regard to gender, there is a significant difference in respect of people not participating in cultural activities. 26% of men have neither been to a ballet, musical, opera, drama, classical concert, museum or library during the last year, whereas this only counts for 16 % of women.

With regard to age, cultural participation starts to decrease when people pass the age of 60. For the younger age groups, there is no difference in activity between different age groups.

Inhabitants in Denmark with another ethnical background than Danish do have a significant distinction from the average pattern. One of these distinctions is in the rate of library use; 9% of ethnical Danes use libraries almost every week, while for immigrants with a western background the number is 20%, and for immigrants with a non-western background the number is 37%. The survey also suggests that immigrants use free newspapers and Internet news sites more than ethnical Danes. On the contrary, there are some cultural activities which immigrants attend less than ethnical Danes, namely theatre, concerts and sports events. Regarding the rest of the different cultural activities, there are no significant differences between the participation in cultural activities of ethnical Danes and immigrants.

The Eurobarometer survey, from 2007, shows that Danes are frequent guests and users of subsidised cultural institutions, and come top of the list of EU countries in several areas. The same goes for Danish use of the Internet, where 43% of the selected population visit museum or library websites or other specialised websites to improve knowledge, 57% for searching for information on cultural products and events, 61% for reading newspaper articles online and 48% for buying cultural products, such as books, CDs, DVDs and

theatre tickets online. Danes are also frequent users of Social Networking Sites; approximately 50% of the population has a profile on Facebook.

Even though recently there have not been any large scale comparable surveys on cultural participation and consumption, the *Culture for all* programme, issued in 2009 – was a call very much aimed at increased cultural participation. This has since been an ongoing process, for instance with reports like *Outreach!* – and research on user behaviour and participation patterns within the museum sector.

### 8.2.2 Policies and programmes

There is no explicit Danish policy linking the overall aim of equal access to cultural life to broader issues of civic participation, citizenship, civil society development / cohesion.

Examples of initiatives in the last 5 years to improve cultural participation are:

- in 2003, The Ministry of Culture initiated a reading promotion campaign. The aim of the campaign was to strengthen children's desires and ability to read and thereby their enjoyment of reading. The programme was due to last till 2007;
- in the area of cultural heritage, the Danish government, in February 2005, put forward a goal of "better access to our cultural heritage";
- one of the initiatives was to give the public free access to the two biggest national museums, the *Royal Museum of Fine Arts* and the *National Museum of Denmark*, and free access to all state approved museums for children and young people under 18. This was initiated in January 2006;
- the government also developed seven initiatives for development and research in museum communication. One of the initiatives was to develop a common way of carrying through surveys of museum visitors, which will make it possible to compare different surveys in the future;
- another initiative was to develop an Internet portal (<http://www.e-museum.dk>) where schoolteachers can search all of the educational material of Danish museums, and thereby, use the knowledge placed in the museums in their teaching. The portal was opened in June 2006;
- Danish cultural institutions spend between 350 and 400 million DKK annually on making culture accessible for children. Many museums provide special activities for children, and the Danish Film Institute, some of the higher arts educations and libraries organise different activities for children. Moreover, there are music schools offering music education for children;
- in 2008 the Ministry of Culture published the report *Reach Out!*, which is meant to emphasise the importance of user-generated content and user-generated innovation. The official aim of the report is threefold. First, it is meant to inspire the cultural institutions to reach out for new target groups. Second, it welcomes further fusion of cultural institutions and the experience economy, looking upon the population not just as users, but also as consumers. Third, to use some of the potentials in digital communication to bring the users closer to the professional cultural live, by for instance getting them to air their voices, or to participate in artistic processes; and
- in 2009 the Ministry of Culture published the report *Culture for all*, which as the name indicates, focuses on increasing cultural participation. The main weight is put on strengthening the cultural agreements with the regions, to facilitate user-generated innovation (5 million DKK have been earmarked for a cooperative agreement for the next three years with the Ministry of Culture and the Centre for Culture and the Experience Economy), to focus on getting children and youth involved, to make art, culture and cultural heritage more visible in the public space, and to open up further the cultural institutions. Furthermore, focus should be on communicating cultural activities on digital platforms and reforming the cultural institutions, so that they can respond better to changing user-patterns.



## **Debates on cultural participation**

- the decision to extend free access to state approved museums caused some debate. Some museums argued that it would erode the value of the museum visit, if this was not a deliberate decision of the museum visitor. Others argued that the less barriers for the museum public, the better. Free access has resulted in considerably more visitors to the museums; and
- another debate has been on how to encourage more visitors to cultural heritage sites and museums.

## **8.3 Arts and cultural education**

### **8.3.1 Institutional overview**

The Ministry of Culture is responsible for most of the higher education and training in the arts. However, as of 3 October 2011 higher education within architecture, design, and preservation, along with the Royal School of Library and Information Science were moved from the Ministry of Culture to the Ministry of Science, Innovation and Higher Education.

#### **Institutions**

The higher arts education institutions under the Ministry of Culture include education in theatre, acting, dance, film, art, and music.

The largest schools are the schools of architecture, the Royal School of Library and Information Science and the schools of design, which together account for two-thirds of all students – and which are now under the Danish Ministry of Science, Innovation and Higher Education. The four music academies account for roughly one-quarter, while the remainder of students are distributed among film, theatre, the visual arts, and arts and crafts studies.

All of these institutes have no tuition fees. To be admitted to most of the courses, students have to pass an exam.

#### **Amendments, aims and debates**

The Ministry of Culture used to be the main governmental body responsible for arts education and training in Denmark. In the last years the main focus and initiatives have been: 1) to create larger and more viable professional environments, 2) to improve the quality of the training, 3) to improve employment for graduates, 4) to strengthen the international profile of the training.

The focus on increasing employment after training at the higher arts institutes has led to a decision by the Ministry of Culture to lower the number of students admitted to courses as there is concern that too many are being educated for too few jobs. Moreover, the school managements are obliged each year to deliver a report on what the institution is doing to improve the employment of the graduate students. In 2009 advisory boards have also been established, including representatives from the labour market, with the purpose of having a systematic dialogue between the educational institutions and the labour market and thereby developing more opportunities for employment. It is also a goal that the education institutions have to focus on entrepreneurship with the purpose to improve the chances of future employment in the business world.

To improve the profile of the individual institutions, there have been initiatives to raise the quality of education e.g. the yearly budget for the institutions has not been decreased, even though the number of students has. In 2010, several of the institutions were merged to create larger administrative and professional institutions within the areas of music, acting and design. Attracting foreign students to the Danish higher arts institutions is still an important focus area.

The Bologna process has had a big impact on the Danish higher arts institutes. The institutions have introduced Bachelor's degrees and new Masters Degrees. It is also a part of the Danish policy in this area to create international transparency through accreditation and internal quality assurance.

All the courses are expected to follow the developments of new technology in order to prepare the students for the labour market, although there have been no specific programmes.

It is still too early to predict changes in policy relating to the structural changes of institutions between the Ministry of Culture, and the Ministry of Science, Innovation and Higher Education. However, a recent report from February 2012 (*Internationalisering ved de kunstneriske og kulturelle videregående uddannelsesinstitutioner*) that focuses on the internationalisation of educational institutions within the cultural and arts sectors indicates that this is a prioritised area. The content of the report builds on data from the period 2007-2009 and does therefore not take recent structural changes into account. The report is, all the same, a valuable document in terms of the role internationalisation plays in the policies of institutions of cultural education. The report recommends that specific strategies of internationalisation will be made, that a specific code of conduct will be developed, that the institutions within cultural and artistic education develop a language policy that these institutions align with national strategies on internationalisation, and improve in terms of branding and marketing. Furthermore, these institutions are encouraged to send their students abroad, to establish focused agreements on international cooperation, to document information and progress within the area and create sustainable networks.

### **8.3.2 Arts in schools (curricula etc.)**

The situation regarding art education in schools has been widely debated since *The Danish Arts Councils* report "Spænvidder" ("Spans - about art and culture") was published in September 2010 (can be downloaded from <http://www.kunst.dk>).

The debate has been centred on how the teaching of art in the Danish school system can be further developed and improved. Are children educated in art by doing making art themselves? Or should they be educated through teaching in art-history, art appreciation, art theory etc. What are the effects of the two sides of arts education in schools?

These kinds of questions draw on various art educational traditions and understandings, as expressed in the Anne Bamford Report *The firebrand in the Classroom*, which operates with a distinction between teaching in the arts and education through art. (Anne Bamford: *The firebrand in the Classroom. A Review of Danish Arts Education Schools*, the Arts Council Copenhagen 2006. (<http://www.kunst.dk> the ildsjael in the classroom.pdf)

Art training can therefore aim at an objective of imparting aesthetic experience and insight about art for "passing heritage on to young people". In this case, priority in teaching art in schools focuses on selected works, traditions and forms. The others tradition in arts education will seek to "allow them [the young] to create their own artistic language and contribute to their overall development - emotional and cognitive". (Anne Bamford: *The Wow Factor. Global research compendium on the impact of the arts in education*. Waxmann, New York / Munich / Berlin 2006).

The *Danish Arts Council's Music Committee* works to ensure a large and diverse range of school concerts. In 2009 the Committee launched a survey of school concerts. The findings can be read in the report *School Concerts in Denmark* published 2010 (can be downloaded from <http://www.kunst.dk>).

The organisation *Live Music in Schools* has been appointed as the key player in funding school concerts.

### 8.3.3 Intercultural education

Denmark has initiated or takes part in several trans-national exchange and cooperation programmes within education. Intercultural dialogue and co-operation are encouraged in all these programmes.

The majority of education programmes available are the result of intergovernmental co-operation mainly within EU and the Nordic Council of Ministers (see chapter 3.4.3). The EU's Lifelong Learning Programme and the Nordplus programme support European cross-border co-operation at all education levels, and there are EU programmes for co-operation at higher education level with all continents. The decentralised funds within the LLP and Nordplus are administered by the Danish Agency for International Education, an authority within the Ministry of Science, Technology and Innovation. On 3 October 2011 the ministry was renamed the Ministry of Science, Innovation and Higher Education, and its fields of responsibility have been altered (further information: <http://www.fivu.dk>)

Some programmes focus particularly intercultural dialogue in the sense of inclusion, personal development, active citizenship and democracy. Among these programmes are:

- the Danish Folk High School Grant Scheme - which support citizens of new EU-countries coming to Danish folk high schools and Danes going to folk high schools in other Nordic countries. Danish Folk High Schools provide courses in art, culture, history, politics etc. without any formal examinations. The Folk High Schools were created as a part of the liberal movement in late 18th century (see chapter 1). The overall purpose is "enlightenment of citizens" and especially to promote intercultural dialogue;
- the Nordic Nordplus programme for adult learning;
- Grundtvig – part of the Lifelong Learning Programme focusing on adult learning. It supports co-operation projects, for example: "Intercultural Co-Existence – Rights and Duties (ICCORD)", "From Migrant to European Citizen" and "Sharing and Understanding Identity Through Culture, Art & Self-Expression (SUITCASE)"; and
- Youth in Action – the EU programme for young people aged 15-28. It aims to inspire a sense of active citizenship, solidarity and tolerance among young Europeans and to involve them in shaping the Union's future.

Others schemes are based on bilateral agreements between Denmark and foreign governments or regions, for example:

- the Danish Government Scholarships under the *Cultural Agreements* with 27 countries;
- DK-USA programme for higher education in the vocational field; and
- Denmark – USA / Canada supports cooperation between university colleges and academies of professional higher education and similar institutions in the US and Canada.

### 8.3.4 Higher arts education and professional training

*New review of artistic development in higher arts education:* Following the Ministry of Culture's research strategy and multi-year agreement for higher artistic education 2006-2010 – a working group was appointed in 2010 chaired by the Ministry of Culture to prepare a statement of artistic development for educational institutions.

The Working Group, in January 2012, completed particular proposals for a definition of "artistic development" as well as charts for the activities of the institutions and proposed a number of recommendations for activities within the artistic development.

Artistic development is part of the knowledge base in higher arts education in Denmark and representations provide for an increased focus and better structuring of this area.

Cultural Minister Uffe Elbæk commented:

*"This investigation may help to enhance the professional identity of artistic education by articulating and conceptualising what artistic development is and can be. This allows for professional development to become more analytical and precise and useful for students and academic environments. It is positive that the proposed framework points forward and is in line with international developments in the field"*

Minister of Education Morten Østergaard stated:

*"The report clarifies a key intersection for the arts education programmes under the Ministry of Culture and architecture and design schools. This training sits on three legs - the artistic, scientific and practical. I am sure that the recommendations of this report are good tools for enhancing artistic development and highlight this as an important resource."* (Download the publication for higher artistic education development at <http://www.kum.dk>)

### **8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)**

The basic out-of-school arts education for children and youth up to 25 years in Denmark is for a large part provided by the 99 music schools placed in the 98 municipalities in Denmark (one in each municipality except for one which has two). At the same time you will find about 50 additional art schools located throughout the country that offer both music and other creative subjects. Furthermore, there is also an unknown number of private drama and dance schools and private teachers who offer arts tuition and a large number of publicly supported amateur associations and educational art projects, e.g. in museums or art institutions, focusing on both teaching basic skills and developing talent. Finally, arts education is taking place as part of the curriculum at some of the "efterskoler" (a unique Danish kind of independent residential school for students between 14 and 18 years).

The basic-out-of-school arts education for adults is for a large part private and based on student fees, however, there is also publicly supported arts education for adults taking place at Open Education Evening Schools in amateur arts associations or at Folk High Schools.

#### **Music education in music and cultural Schools**

The main governmental support for the basic out-of-school arts education for children and youth from 0-25 years of age is given to the teaching of music taking place in the music and cultural schools, thus reflecting a prioritisation of this art form by the state.

The governmental support for music schools and music in cultural schools is given both through budget approbation and through a state refund of salaries and transport for leaders and teachers. Besides this, the music schools and music in the cultural schools are financed by support from the municipalities and student fees.

In 2010 the music schools received DKK 89.6 million (EUR 1.2 million) from the budget approbation and DKK 679.2 million (EUR 90.6 million) in refunds of salaries and transport. The municipalities contributed the sum of DKK 484.7 million (EUR 64.6 million) and the students paid DKK 195.3 million (EUR 26.0 million).

The development in the official figures during 2006-10 shows a drop in the state support from 14.25% to 13.32%, despite a rise in the expenses for transport and salaries that was compensated by a rise in support from the municipalities and in the student fees.

This is the main reason behind a growing concern, among music schools and their organisations, for the running of music schools, especially as the support from the municipalities is under pressure from the global financial crisis.

The worry is that the increase in student fees ultimately will make less "well off" parents opt for other and cheaper leisure activities for their children and that some children will

grow up with very little or no knowledge of music. This concern increases as the formal school system is characterised by a decrease in lessons spent on music and arts related subjects. The worry is not without justification as there has been a drop in music school students from 102 242 in 2005-06 to 87 624 in 2009-10. (All figures are from the "Rapport om musikskolevirksomheden 2006-10", published by Kunststyrelsen).

Interestingly enough, the development coincides with a governmental focus on the need to strengthen talent development in the music schools outlined in the Ministry of Cultures Music Action Plans for 2004-2011: "Liv i Musikken 2004-07" and "Nye toner 2008-11". This priority is allocated DKK 5.75 million (EUR 767 000) for such initiatives at music schools. This focus might explain why the decrease in the number of students in the music schools is not followed by a similar decrease in the number of lessons given or the amounts spent on salaries or transport. In other words, the interpretation might be that music schools are prioritising fewer students learning more - as opposed to having many students. But the development could also be a reflection of the fact that the number of music schools in Denmark fell from 216 to 99 after the structural reform of local government in Denmark in 2007, thus creating longer distances between music schools. In continuation of this the main themes in the music school debate at the moment concern the following:

- the balance between talent development and a more participatory approach to music;
- the need to strengthen co-operation between the formal education system and music schools;
- the need for programmes aimed at getting more children to attend music schools;
- the need for programmes aimed at attracting students to the less popular instruments;
- And how to reduce the waiting lists for popular instruments like guitar, drums, piano and singing.

After attending a music school, the next step for a gifted student will often be to enter the "MGK – musikalsk grundkursus" (i.e. basic music course), a three year music programme financed by the state budget. This programme is targeted at young people aged 14-25 years and aims at educating talented musicians who can inspire the local music environment and prepare students for a higher music education at one of the five conservatories. In 2010 state support for the MGK programme amounted to DKK 37.4 million. During the period 2005-2008, a pool under the above mentioned Music Action Plan directed another DKK 3.0 million per year to the MGK programme - as a way of compensating for the stagnation in public support when the state took over (from the disbanded counties) due to the structural reform in 2007.

### **The other art forms and the alternatives to music and cultural schools**

Besides music schools, there are quite a few publicly sponsored art schools in Denmark targeted at children from 0-25 years of age, specifically for painting / drawing or drama / dance. They get their funding from a variety of local and private sources: Some are paid for by student fees, some are under the auspices of municipalities, some are run by art museums and some are organised as associations receiving support for their activities from the Act of General Education (please see chapter 8.4 on amateur arts). This is the case for many "dance schools" which are often in reality associations with status as a sports activity.

Along with the art and music schools there are also examples of state financed institutions such as The House of Dance that receives public support for time limited projects or programmes aimed at both basic art education and talent development for children and youth and examples of the "efterskoler" that offer a range of creative subjects such as circus, media and dance. These educational programmes are sponsored by a mixture of support from both state and municipalities channelled through the Ministry of Education - plus student fees.

## **Out-of-school- arts education for adults**

Finally there is also out-of-school- arts education for adults taking place in amateur arts associations, open Education Evening Schools or at Folk High Schools. This education is primarily financed through the General Education Act that sets the general conditions for the municipal support to adult education or else involves private tuition. You can get further details about this in chapter 8.4. on Amateur Culture – but it is worth mentioning that public support through the General Education Act since 2002 has been hit by severe cuts of around 45%.

In conclusion it must be added that it is difficult to get a complete overview of the entire range of "out-of-school-arts-education" in Denmark outside music as this field is generally left to the commitment of municipalities and private initiatives and is very differently organised and funded. The general notion in the latter years is, however, that the field is under pressure primarily due to the global financial crisis.

For further information on out-of-school arts education for both children and adults see: <http://www.boernogkultur.dk>, <http://www.dansenshus.dk>, <http://www.kunst.dk>, <http://www.damusa.dk>, <http://www.dmpf.dk>, <http://www.hojskolerne.dk>, <http://www.efterskoleforeningen.dk>.

## **8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Denmark has traditionally been very active in the voluntary cultural area, thanks to the public movements behind Danish cultural policy (see chapter 1).

Historically, amateur art in Denmark is strong in the field of music and since World War II also in theatre. Today there are two main national amateur organisations in Denmark. The Joint Council of Voluntary and Amateur Arts Associations in Denmark (AKKS) and The Danish Amateur Theatre Association (DATS) have more than 115 000 active members who participate in primarily music and theatre activities on a regular basis, organised in local voluntary associations. Statistics from AKKS show that more than 25 000 cultural events every year in Denmark are organised by the voluntary amateur associations in AKKS and DATS.

Co-existing with the organised amateur activities, however, there is a large, but unknown, number of amateur activities in less formally organised forms like film, dance, photography, painting and literature - or they take place on a more on/off basis in for instance educational or social projects or organised by the municipalities or local cultural houses.

The major trends in amateur arts in Denmark in 2011 are, therefore, several co-existing trends:

- First and foremost there are the traditional amateur associations with activities like folk music, folk dance, classical choirs and orchestras, brass bands, musicals, and stage plays as well as community plays. The participants are mostly very young or from the older generation.
- Secondly there are a very large number of citizens who from time to time are active in arts-related projects in schools, at work or in their leisure time.
- Thirdly there are a large number of young and ambitious amateurs who are aiming at careers as professional artists – even if this is not possible right now, they work in the same way as professionals, i.e. rehearsing many hours every day for a short while and not, like most amateurs, once or twice a week.

- Fourthly there is also quite a large group of professional artists who occasionally participate in amateur activities without payment and a large group of amateurs who occasionally get paid for their performances. In other words the field is complex, and the terms professional / amateur sometimes do not really fit reality, especially because the technical development of the digital media has made it possible for amateur artists to promote themselves almost in a professional way.
- A fifth trend is that an increase in participation is seen within "new" art forms from Asia, Africa and the Middle East, brought to the North by globalisation, in community art forms such as street dance and hip hop music and in merger forms between art and sports like parkour.
- A sixth trend is noted in that the older generation are organised in formal voluntary associations whereas the younger generations tend to prefer a less formal organisation through websites and facebook groups using the platform of the internet. This development is challenging the formal national organisations and legislation.
- The seventh and final characteristic trend is that amateur arts seldom are organised along parameters such as nationality, sex or disability. There are, of course, examples of male and female choirs, of theatre for the elderly or people with physical or mental disabilities - and of cultural associations for immigrants with amateur activities. But this is not the main trend. The main trend is that the art form is at the core of the cultural activity and the deciding factor when choosing an amateur activity.

Despite being large in numbers, amateur arts in Denmark have traditionally been supported politically in a more indirect manner than professional arts and only partly through the arts legislation. Until 2011 amateur arts in Denmark was subsidised and regulated under the General Education Act managed by the Ministry of Education as well as under The Music Act and The Theatres Act, managed by the Ministry of Culture. After the general election in the autumn of 2011 the three Acts were united in the Ministry of Culture where any new political development at this moment remains to be seen.

The main principle of public support to amateur culture is, therefore, still that the national associations, the national programmes for the development of talents and the occasional national funds / pools aimed at amateur arts are financed through both the State Budget and the annual lottery surplus allocations. The general conditions for the municipal support to local associations are set by the regulations in the General Education Act and applied by the municipalities.

#### *Music and Theatres Acts and the Ministry of Culture's share of the lottery surplus*

By means of The Music Act, the Ministry of Culture may support "artistically working amateur choirs, orchestras and their associations". In 2010 an arm's-length-body granted DKK 6.428 million (equivalent to EUR 857 000) to amateur music organisations and events within this legal framework and financed via the State Budget.

Likewise, amateur theatre is mentioned in the *Theatres Act*, where it is stated that support may be given to "artistically working amateur theatres and their central organisations". In reality, since 1970 this has meant funding distributed to and through DATS – up till and including 1996 financed via the State Budget and since 1997 financed via the lottery surplus but distributed by the Ministry of Culture. For the year 2010-11, DATS was granted DKK 3.684 million (equivalent to EUR 491 200) within the legal framework of The Theatres Act.

Furthermore, financed by the lottery surplus, the ministry grants annual support for the amateur culture umbrella organisation AKKS. For 2010-11, the grant amounted to DKK 523 000 (equivalent to EUR 69 700).

It is also from the lottery surplus that the occasional national funds / pools aimed at amateur arts have found their funding. Most noteworthy was the *Cultural Fund* that gave a "boost" to the co-operation between amateurs and professionals during 1990-97. Later the *Ministry of Culture's development a fund for amateur and folk culture activities* distributed DKK 11.225 million (equivalent to approx. EUR 1.5 million) during 2001-06 to innovative amateur projects throughout the country. And later again, a fund called the *Project for the development of amateur culture, amateur art and voluntary cultural work* distributed DKK 5.0 million (equivalent to EUR 666 700) between 2007-09 to the national amateur and voluntary arts associations' development projects.

Since 2009 there has, however, not been any additional governmental funds specifically aimed at amateur arts.

### **The General Education Act and the Ministry of Education's share of the lottery surplus**

Besides the Music and Theatres acts, The General Education Act plays – and has historically in particular played – a very important role in the financing of the national (not any longer) and, not least, the local amateur associations. For many years this support has been ever decreasing, first at the national level but later also locally, being administered by the municipalities.

From The General Education Act, the national amateur associations have received support for their professional advisors and the general education of their members and member groups. But this support has almost vanished. As an example, DATS received DKK 759 000 (equivalent to EUR 101 200) in 1987, but in 2007 the amount had dropped to DKK 69 763 (equivalent to EUR 9 300).

The greatest impact of the General Education Act has always been on the local amateur associations, as this legislation sets the conditions for the funding from the municipalities to the amateur associations. This includes both funding for the general education of their adult members (i.e. music tuition) and the funding to the associations themselves and their premises. The latter two are primarily aimed at associations working with children and youth.

However, a revision of the act in 2002 led to very extensive cuts in the funding from the municipalities. This primarily hit the funding for the general education of adults that has decreased by 45 per cent. But the funding for the local associations and their premises has also dropped by 5 and 9 per cent respectively.

Finally, The Ministry of Education's share of the lottery surplus has historically been of great importance for the financing of the national amateur associations specifically aimed at children and youth through funding distributed by the Danish Youth Council (DUF). But also in this field the arts associations have experienced cutbacks. From 2002 to 2010 the total support from DUF to the arts associations dropped from DKK 6.432 million (equivalent to EUR 857 000) to DKK 2.835 million (equivalent to EUR 378 000).

Despite the decrease in funding, the amateur organisations are still a strong and pro-active force in Denmark focused on solving issues such as the recruitment of new members especially from youth and minority groups, co-operating with related organisations and initiatives like national performances of music, developing talent, strengthening international, European and Nordic networking and striving to get political acknowledgement for the work done by and for the large group of "older" members in their associations and for arts education in general.

Read more about the amateur arts in Denmark on <http://www.akks.dk>



## The Network of Children's Culture

Danish cultural policy has also traditionally been very active in the area of culture for children, especially in the making of TV-programmes, many of which are well known all over the world today in children's theatres and music schools. Culture for children has been an important and official part of the work of the Ministry of Culture, with its own department, working groups and secretariat since the 1970s. *The performance contract system* between the Ministry of Culture and the public cultural institutions (see chapter 3.2) are encouraging the institutions to give their activities for children a top priority. The Danish Film Institute has its own funding support for the production of children's films etc.

In 2006, the report "Children's Culture for all of Denmark" was published by the Network of Children's Culture, together with a status-report on its work in 2005 and a plan of action for 2006-2007. The *Network of Children's Culture* was established on 1 January 2003. The Network consists of the Danish National Library Authority, the Danish National Cultural Heritage Agency, the Danish Arts Agency and the Danish Film Institute. The aim of the network is to initiate and to co-operate on present and future culture initiatives for children. The network should bring new projects to life across existing cultural fields - and find amendments on the existing culture-for-children-policy. The experiences of the activities improved by the Network of Children's Culture in 2005 have been positive in all parts of children's everyday life. The vision of the new plan of action for 2007 is that all children shall meet art and culture, that all professional public cultural institutions will have to contribute to this aim and that all forms of art will have to be available for children.

The Network of Children's Culture has published the book *Children's Culture in the Municipality* with ideas and inspiration to initiate projects for children's culture after the *Local Governmental Reform*. The reform of the regions and municipalities has given visible and clear division of responsibility between the new municipalities and the state. It is expected that this will strengthen local culture, including amateur culture. The new municipalities are now responsible for local music schools, theatres, museums etc. (see chapter 3.1 and chapter 3.2). The voluntary work within the local amateur communities is – as it was before the reform came into force in January 2007 – still coordinated and run by the municipalities.

In June 2007, *the Network of Children's Culture* appointed 14 Danish municipalities to join the general experiment Children's Culture in the Municipality – new roads and methods in the work with children, culture and leisure time.

In March 2008, *the Network of Children's Culture* published a new plan of action for 2008-2009. The plan is based around three issues which have been very successful in the recent work of the network:

- presentation of art and culture in the public day-care institutions;
- integration of art and culture in primary and lower secondary school; and
- culture for the family with special focus on the activities of culture and leisure institutions.

More information on the work of the network: <http://www.boernekultur.dk>

### 8.4.2 Cultural houses and community cultural clubs

Denmark has had a public and deeply rooted tradition of cultural centres since the late 18th century and the establishment of village halls as part of the Danish co-operative society-movement. In the 1960s and 1970s, the movement was re-awakened by self-organised citizens on the wave of the cultural and political changes in 1968. One of the first was *Huset* (the "House") in Copenhagen, which established rooms for musical and theatrical performances, exhibitions, debates and political activities, just like the other self-organised centres in the big cities of Europe at that time.

In the 1990s, more political interest was given to prestigious and well-established cultural centres in the municipalities. The former village houses and community centres and their emphasis on social gatherings and political involvement was weakened in the promotion of professional cultural events. The audience moved to some extent from being participants to spectators in the new "cultural palaces".

During the 2000s the wide range of cultural centres seems to have found a balance between the deeply rooted sense of community and socio-cultural behaviour and the focus on art and experiences. The majority of the centres are characterised both by their ability to present works of art at all levels as well as their ability to facilitate local cultural and artistic initiatives. Being firmly rooted in the local community the cultural centres also provide the setting for local associations and organisations within civil society. In addition to this they seek to engage in socio-cultural projects, often functioning as the bridge between local organisations and authorities.

It is estimated that the 80 cultural centres that are members of the national association of cultural centres, Kulturhusene i Danmark, present tens of thousands of public events and activities every year. In addition to this the cultural centres have continuous activities in open workshops and host a large number of meetings, gatherings and activities in workshops which are not publicly announced. The entire number of yearly visits to the cultural centres amount to approximately 4 million.

Through their membership of Kulturhusene i Danmark, the cultural centres are also part of the European Network of Cultural Centres (<http://www.encc.eu>), which represents approximately 2 000 centres in 14 countries.

The cultural centres are partly funded by the municipality and partly by the citizens via income from selling tickets, renting out meeting facilities, and different forms of catering, public programmes and private sponsors.

The national association, Kulturhusene i Danmark, receives a minor operating grant from the Danish Ministry of Culture. There is, however, no legislation or permanent funding of the individual cultural centres available on a national level.

For further information see <http://www.kulturhusene.dk>

### **8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels**

Information is currently not available.

## 9. Sources and links

### 9.1 Key documents on cultural policy

Duelund, Peter: *The Nordic Cultural Model*. Copenhagen: Nordic Cultural Institute, 2003, 601 pp. The book is a summary of the most comprehensive study of public cultural policy in Denmark and the other Nordic countries since WWII. The research project was started in 1998 and was completed during the autumn of 2002. In all, 60 researchers from within the Nordic Region, as well as outside it, were involved in the project. The project has, among other things, shed light on the cultural political goals of the Nordic countries, their financing and administration methods, the cultural habits of the population and the role of Nordic cultural politics in an international context. Light has also been shed on the conditions for culture in the autonomous areas - The Faroe Islands, Greenland and The Aland Islands - as well as on Sami cultural politics. More information on the project is available at (or to order the book): [http://www.nordiskkulturinstitut.dk/english/forsiden\\_en.asp](http://www.nordiskkulturinstitut.dk/english/forsiden_en.asp)

Duelund, Peter: *Kulturens politik (Politics of Culture in Denmark)* in 18 volumes, commissioned by the Danish Ministry of Culture (1993-1996). The final volume of the report - *Den danske kulturmodel (the Danish Cultural Model)* (Duelund 1995) - summarises the results across the various branches of culture, and submits a catalogue of ideas / proposals on the renewal and further development of cultural policy.

*Denmark in the Culture and Experience Economy*. The culture and experience economy is a growing field in Denmark. The booklet explores the future of stronger ties between the arts and corporate sector in Denmark and presents the government initiatives on five new target areas. The publication can be downloaded at: <http://www.kum.dk/sw8166.asp>

*Canon of Danish Art and Culture*. The intensive work that lasted well over a year came to an end in 2006. A group of Denmark's most important artists and most knowledgeable art experts extensively examined hundreds of works of Danish art. The final results have been published: *A Canon of Danish Art and Culture*. Read more at: <http://www.kulturkanon.kum.dk/>.

Duelund, Peter 2011. *CWE Think Piece 2011. The Impact of the New Nationalism and Identity Politics on Cultural Policy-making in Europe and Beyond* ([http://www.coe.int/t/dg4/cultureheritage/CWE/CWE\\_Duelund\\_EN.pdf](http://www.coe.int/t/dg4/cultureheritage/CWE/CWE_Duelund_EN.pdf))

Other key documents can be downloaded at (all documents are in Danish): <http://kulturministeriet.dk/da/Publikationer/>

*Søndag aften*. Newsletter in Danish (<http://www.cultur.com>)

*Kuviba*. Vidensbank for kunst, kultur og kunstneres vilkår i Danmark, published by the Danish Artist Council (<http://www.dansk-kunstnerraad.dkkuviba.dk>).

*Royal School of Library and Information Science* (Det Informationsvidenskabelige Akademi (IVA)), see also <http://www.iva.dk/cks>

## 9.2 Key organisations and portals

### Cultural policy making bodies

The Ministry of Culture (links to all the institutions, agencies, committees and other sub-headings)

<http://www.kum.dk>

The Ministry of Foreign Affairs

<http://www.um.dk>

The Ministry of Interior and Health

<http://www.im.dk>

The Ministry of Refugees, Immigration and Integration Affairs

<http://www.nyidanmark.dk/en-us>

Danish Agency for Culture

<http://www.kulturstyrelsen.dk/>

The international cultural cooperation of the Municipalities

<http://www.lgdg.dk>

Contacts for the Municipalities

<http://www.kl.dk>

Contacts for the Regions

<http://www.regioner.dk>

About the Local Government Reform

<http://www.kum.dk>

<http://www.im.dk>

<http://www.kl.dk>

<http://www.regioner.dk>

EU Cultural Co-operation

<http://www.ec.europa.eu/culture>

<http://www.euobserver.com>

The Nordic Cultural Co-operation

<http://www.norden.org>

ASEM-samarbejde

<http://www.um.dk/da/menu/udenridspolitik/internationaleorganisationer/ASEM>

### Professional associations

The Danish Artists Council (with links to all the artists' organisations etc)

<http://www.dansk-kunstneraad.dk>

The Danish Council for Copyright (with links to the collecting societies)

<http://www.ophavsret.dk>

Copyright and Fair Use, Stanford University Libraries

<http://www.fairuse.stanford.edu/>

### **Grant-giving bodies**

The Danish Arts Foundation

<http://www.statenskunstfond.dk>

The Danish Arts Council

<http://www.kunstraadet.dk>

### **Cultural research and statistics**

Statistics Denmark (Danmarks Statistik)

<http://www.dst.dk>

### **Culture / arts portals**

For general information of cultural institutions, activities etc.

<http://www.kuas.dk>

Danish Arts

<http://www.kunst.dk/english/>

Art Guide

<http://www.kunstonline.dk/>