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CULTURAL DIVERSITY IN DANISH ARTS POLICY: THE CASE OF  
DANISH ARTS FOUNDATION

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Cultural Diversity in Danish Arts Policy: The Case of Danish Arts Foundation

Danimarka Sanat Politikasında Kültürel Çeşitlilik: Danimarka Sanat Kurumu Örneği

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## **ABSTRACT**

Cultural Policy is a huge topic which has many layers. Arts policy and arts funding is one of the main areas that I want to focus on within this thesis. Cultural diversity is also another essential topic which has a direct contact with many areas within the cultural policy. Therefore, my main research area is the relation between arts policy and cultural diversity. Based on these, the country I want to focus on when analysing this topic is Denmark.

Danish Arts Foundation is the main actor who is responsible in this area. In this thesis, I am looking into how music and performing art committees at Danish Arts Foundation is working through cultural diversity; especially after Denmark ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Within this framework, first I explained the system of cultural policy in Denmark. Afterwards, I introduced the UNESCO Convention and wrote about Denmark's political approach to cultural diversity throughout the time. Then I wrote about some specific actors, which have promoted diversity and the strategies of Danish Arts Foundation. In addition to that, I analysed the interviews with the chairperson of the music and performing art committees at Danish Arts Foundation to have a deeper insight about the current situation. Finally, I wrote my observations and conclusions based on all the data I managed to access.

## ÖZET

Kültür politikaları çok katmanlı ve geniş bir konu, bu tezde benim odaklanmak istediğim başlıca alanlar ise kültür politikaları kapsamında olan sanat politikası ve sanat fonlaması. Üstünde durduğum bir diğer önemli ve kültür politikasıyla ilgili konulardan biri ise kültürel çeşitlilik. Bu tezin temel araştırma alanı sanat politikası ve kültürel çeşitlilik arasındaki ilişkiye odaklanmaktadır. Bu noktadan yola çıkarak ele almak istediğim yer Danimarka ve sanat politikalarından sorumlu olan Danimarka Sanat Kurumudur. Bu kurumda özellikle müzik ve performans sanatlarının kültürel çeşitlilik üzerindeki etkisini inceledim. Özellikle Danimarka UNESCO'nun Kültürel İfadelerin Korunması ve Geliştirilmesi konvansiyonunu imzaladıktan sonra nasıl bir süreç geliştiğine odaklandım. Bu genel çerçevede doğrultusunda ilk önce Danimarka kültür politikalarının nasıl bir sistemle çalıştığını açıkladım. Daha sonra UNESCO konvansiyonuna bir giriş yaparak yıllar içerisinde Danimarka'nın kültürel çeşitliliğe olan yaklaşımını anlattım. Danimarka Sanat Kurumu'nun stratejileri ve kültürel çeşitliliği teşvik eden bir takım önemli aktörlerden bahsettim. Bütün bunlara ek olarak Danimarka Sanat Kurumu'ndaki müzik ve performans sanatları komitelerinin başkanlarıyla yaptığım röportajları analiz edip onlardan edindiğim veriler doğrultusunda gözlemlerimi ve çıkarımlarımı yazdım.

## INTRODUCTION

Cultural diversity is one of the main topics in the culture area for many years. It is a subject, which does not lose its significance. So far, The United Nations Educational, Scientific and Cultural Organization (UNESCO) has declared many conventions to protect and enhance several aspects of culture and creativity. Additionally, the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO Convention) stands as an important legal instrument adopted by many countries. The Convention has many positive effects and contributions to the cultural diversity policies of the countries; yet the implementation processes vary from country to country.

In my thesis, I focused on how cultural diversity has a place in Danish arts policy and how UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions has an influence on it, with particular emphasis to music and performing arts areas. I was especially interested to know about how the state of Denmark supports cultural diversity in these two areas and the capacity and efficiency of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions to influence policy making. Eventually, I decided to start writing my thesis by performing research on the UNESCO Convention and assess how the music and performing arts committees in Danish Arts Foundation has implemented it. I was working at Danish Arts Foundation in 2016. During that time I made a field research and conducted interviews within the institution. Being a part of the Foundation gave me a lot of insight and helped me to access the right information and data.

### *Framing the question*

How Committees of Performing Arts and Music in Danish Arts Foundation work through cultural diversity? Especially how they have been working on the issue

after Denmark ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions?

These questions have a focus on the process of supporting cultural diversity in performing arts and music scene. The answers to these questions have been studied in my thesis: (i) to what extend and how committees in Danish Arts Foundation supports cultural diversity; and (ii) which kind of projects and strategies play a major role. I believe it is vital to discuss the ways of the funding system of Arts Foundation because by this way it is possible to see that the problem is not just the deficiency of the system but also flaws in the implementation of policy objectives.

### *Theory and method*

Initially, I wanted to explain the policymaking in culture area in Nordic countries and Denmark, so I wrote the first chapter of my thesis on this specific topic. Denmark is one of the countries in the world which has an established cultural policy. This chapter briefly explains Denmark's welfare state system and talks about its art funding structure. My finding is that the arts funding system works in arm's length principle so artistic organisations are relatively independent.

In the second chapter, I focused on the description of the system. I introduced how the structure and organisation of the system is. Accordingly, I described the functions and roles of the organisational bodies.

In the third chapter, I introduced UNESCO Convention on Protection and Promotion of the Diversity of Cultural Expressions and its objectives. I believe it is also important to mention the intercultural dialogue as being one of the necessary tools to foster cultural diversity. Therefore, I also emphasised Council of Europe's White Paper on Intercultural Dialogue. After mentioning these two reports, I wrote about Danish multiculturalism to understand the background of Denmark in relation to the diversity issue.



In the fourth chapter, I focused specifically on art and culture scene. I wrote about how cultural diversity has a place in that field. What are the indicators of diversity in art and culture scene? Who are the important actors in connection with this issue? I specifically focused on art institutions and how they worked as promoters for diversity.

In the last chapter, I analysed two committees within the Danish Arts Foundation. Performing arts committee and music committee are my focus. According to the information I gathered from my interviews and some reports, I wrote about the current situation of cultural diversity issue in these two supporting bodies. In my point of view, they are the most important sections of the chapters, as interviewees are the decisions makers in Danish Arts Foundation. The information they provided explained the situation very clearly. I prepared my interviews in a semi-structured format. Due to that, I did not always follow the same questions in all interviews but also framed the questions according to the interviewee's responses and the information they provided.

In this thesis I come to the conclusion that, there is a lack of cultural diversity policy within the arts policy in Denmark. Furthermore, it is mostly a part of the integration agenda and focuses on the audience part. Even though the country signed the UNESCO Convention not much seems to have changed. What there is in cultural diversity is haphazard, not as a result of a policy direction.

### Limitations

In Denmark information systems is pretty open and public. You can have access to many reports or documents related to public institutions and follow their process. In that case, the biggest limitation for me was the language barrier. There were a huge amount of data in the system but I could not research about them and get the most out of them because almost all of them were in Danish. I took some guidance from the professionals to reach at least some specific data however; I do not think that was adequate. Besides, there are not many specific studies on

cultural diversity within the Danish Arts Foundation, therefore, it was rather hard for me to access to the right information and follow the process of it. Moreover, cultural diversity is not a priority in the system, so, it was a hard topic to investigate and get the bottom of it. However, the interviews helped me to frame the topic very well, so I mostly focus on the data that I acquired during the interviews.



## **CHAPTER ONE**

### **DANISH CULTURAL POLICY**

#### **1.1. NORDIC CULTURAL POLICY**

After the Second World War, cultural policies in the Nordic countries generally have been included in the idea of state subsidized welfare. ‘‘Nordic policies result from a balance between individual freedom and collective political regulations. According to Nordic ideas of social welfare, cultural policy should ensure both freedom of artistic expression and equal access for everyone to art and cultural products.’’<sup>1</sup> Even though each Nordic country differs from each other and there are different implementations, these countries have many similar aspects regarding the cultural policy. Firstly, Nordic countries are welfare states whose systems are very well established. Accordingly, their social welfare objectives are stronger and productive. Duelund asserts in his comprehensive study of the Nordic cultural model that; ‘‘the major common elements of this model are: the enlightenment perspective, the element of liberty, the egalitarian element, the social welfare aim – and the national aim.’’<sup>2</sup>

Nordic model is welfare oriented, so that state takes major and significant responsibilities for culture. Public subsidies are strong and there is considerable

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<sup>1</sup> Duelund, P. (2008). Nordic cultural policies: A critical view. *International Journal of Cultural Policy*, 14(1), 7-24.  
<http://dx.doi.org/10.1080/10286630701856468>

<sup>2</sup> Duelund, P. (2008). Nordic cultural policies: A critical view. *International Journal of Cultural Policy*, 14(1), 7-24.  
<http://dx.doi.org/10.1080/10286630701856468>

amount of public funding compared to private subsidies. Market oriented solutions are not reliable in this structure and market oriented funding is generally an option which is mistrusted. Beside the support systems for cultural institutions and activities, there are also remarkable amount of funding and detailed support mechanisms to individual artists. Artist organisations and NGOs are influential in cultural policy and they have strong dialogues with the public authorities. Access and participation to art and culture is a crucial aspect in Nordic cultural policies, every citizen should have equal opportunities to benefit from cultural life. Egalitarian aspect is fundamental. In addition to that, decentralisation is one of the most important key elements. Due to that, local and regional cultural institutions are very well structured and efficient. In Nordic countries, cultural policy has an important role on constructing a strong national identity. This also connected to the fact that these countries are socially and culturally more homogenous compared to other countries. Lastly, arms' length model is the basis for how the cultural policy and administration at the state level organised.

The global and international politics has also direct influence on culture. "Mangset, Kangas, Hansen and Vestheim put forward the following characteristics as also being common across the Nordic countries. These countries, like other modern welfare states, confronted with many similar problems and pressures. The same fundamental postmodern transformation processes as other countries, e.g. globalisation, marketization, increased mobility, individualisation, de-institutionalisation, fragmentation, de-differentiation and politicisation, affect them. These transformation processes also affect cultural life and cultural policy."<sup>3</sup> The economic and political changes challenge the cultural

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<sup>3</sup> Mangset, P., Kangas, A., Skot-Hansen, D., & Vestheim, G. (2008). Nordic cultural policy. *International Journal of Cultural Policy*, 14(1), 1-5. <http://dx.doi.org/10.1080/10286630701856435>

field and each Nordic country has different ways to handle these challenges and transformations. However, they also have common governmental bodies and political structures, which enhance cooperation between these countries. Through these political structures, they create many opportunities and developments and improve not only cultural field but also many other areas.

## **1.2. DANISH CULTURAL POLICY MODEL**

The Danish cultural model is mainly conceptualised within the ‘architect model’ as proposed by... “The architect, with an intervening state which, with policy programmes, political and administrative infrastructures and financial support via the yearly state budget, actively supports cultural and artistic production, distribution and reception. The state makes ‘drawings’ to ‘build’ a ‘house’ for cultural and artistic activities.”<sup>4</sup> In architect model, state designates the general framework for cultural development through ministry of culture, which follows overall policy objectives and approaches from a general perspective. Ministry of Culture in Denmark was established 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 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.”<sup>5</sup> Within this model, cultural policy should serve to the democratic objectives. Accordingly, it is designed to guarantee artistic freedom and to promote equal access to everyone by funding centralised and

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<sup>4</sup> Vestheim, G. (2012). Cultural policy and democracy: an introduction. *International Journal of Cultural Policy*, 18(5), 493-504. <http://dx.doi.org/10.1080/10286632.2012.708865>

<sup>5</sup> Denmark: 1. Historical perspective: cultural policies and instruments:. (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php>

decentralised cultural institutions.” Vestheim argues that since the 1980s, the architect states have also been deeply influenced by new liberalism and market solutions and they have moved towards the facilitator model. Many European states today represent a mixture of the facilitator and the architect models.”<sup>6</sup> The facilitator model supports culture and arts through market and private forces. Even though Denmark’s cultural policy system is based on architect model, we can say that today it is more a mix of facilitator and architect models.

The most important and major element of Danish cultural policy is the “arm’s length principle”. This principle reinforces the self-governance and preserves the independence of arts and culture from economic and political interests through arts councils, expert committees and cultural institutions. The main point is the independence of the cultural sector from the political sector. The preferences and tastes of political regimes or governments are not decision mechanisms on culture and art. By arm’s length principle, government designate the overall general policy objectives and main framework but it does not have a political influence over art institutions.

“The arm's length principle is based on the idea that arts councils should exist and operate with relative autonomy from central government. On receiving its annual grant, an arts council is believed to operate with relative independence from government thereafter. Such distance is believed to allow an arts council to order its own affairs unfettered by undue influence/interference from the political front. Keeping the arts council and the arts at a distance from government therefore is

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<sup>6</sup> Vestheim, G. (2012). Cultural policy and democracy: an introduction. *International Journal of Cultural Policy*, 18(5), 493-504. <http://dx.doi.org/10.1080/10286632.2012.708865>

believed to impede the creation of state-approved art, political censorship of the arts and other evils.”<sup>7</sup>

#### Danish Cultural Policy objectives

Since 1961, Danish cultural policy has structured around four main concepts as listed below:

- 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<sup>8</sup>

Underlying Danish cultural policy is the ideas of European Enlightenment. Similar to most of the countries in Europe, in Denmark cultural policy was an important tool for national construction process achieving a new level of significance in the post-World War II era. Culture was seen as an instrument for enlightenment and the education of the citizens. Through these ideas, it was seen to be important to disseminate the arts to all social groups, every citizen regardless of their social class or educational background and in all areas of the country. Since 1960s to the mid-70s, Danish cultural policy was based on ‘democratization of culture’. This policy has a centralized and top-down approach. According to this approach, it is crucial that arts and culture are disseminated to all citizens and every social class. Therefore, in this time period, cultural policy in Denmark prioritized to make art and culture available to the public. Mulcany touches upon this subject and mentions that: “because culture is a good, and one that is good for

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<sup>7</sup> Quinn, R. (1997). Distance or intimacy? —The arm's length principle, the British government and the arts council of Great Britain. *International Journal Of Cultural Policy*, 4(1), 127-159. <http://dx.doi.org/10.1080/10286639709358066>

<sup>8</sup> Denmark: 2. General objectives and principles of cultural policy : 2.2 National definition of culture. (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php?aid=22>

you, governments have pursued programs to promote greater accessibility. In this conceptualization, significant aesthetic works should be available to the public. In other words, 'high culture' should not be the exclusive preserve of a particular social class or of a metropolitan location. Rather, the benefits of the highest reaches of cultural excellence should be available broadly and widely. In sum, national cultural treasures should be accessible without regard to the impediments of class circumstances, educational attainment or place of habitation.”<sup>9</sup>

However, in 1970s the approach to cultural policy had started to shift towards a new direction. Through time, government realised that, dissemination of art is not enough to have the intended outcome. Because 'democratisation of culture' is a top-down approach, its implementation depended on some certain and mainstream aesthetic mentality. “The problem with this policy was that, fundamentally, it intended to create larger audiences for performances whose content was based on the experiences of society's privileged groups. In sum, it focused on the idea that the cultural needs of all society's members were alike.”<sup>10</sup> Accordingly, that approach created a limited understanding of the definition of culture. It was also criticised for being close to cultural elitism and not participatory for every citizen.

“In essence, there is a shift from a top-down to a bottom-up policy; that is, the government's responsibility is to provide equal opportunities for citizens to be culturally active on their own terms. This shift involves a broad interpretation of cultural activities that comprises popular entertainment, folk festival, amateur sports, choral societies, and dancing schools. As an alternative, or complement, to

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<sup>9</sup> Mulcahy, K. (2006). Cultural Policy: Definitions and Theoretical Approaches. *The Journal of Arts Management, Law, And Society*, 35(4), 319-330. <http://dx.doi.org/10.3200/jaml.35.4.319-330>

<sup>10</sup> Duelund, P. (2001). Cultural Policy in Denmark. *The Journal Of Arts Management, Law, And Society*, 31(1), 34-56. <http://dx.doi.org/10.1080/10632920109599578>



a strategy of fine-arts dissemination, cultural democracy provides a stronger legitimization of the principle of state subsidy with the concept of culture as a process in which we are all participatory. The programmatic emphases recognize the diversity of cultural differences among regions, between the capital and the provinces, between urban and rural areas, among social groups. Emphasizing a strategy of cultural decentralization, cultural democracy substitutes a pluralistic for a monocultural concept.”<sup>11</sup> In other words, in order to make culture available broadly, the definition of culture should compromise the idea of cultural diversity. With the decentralisation approach, in 1970s and 1980s the local regions and municipalities also became more active in decision-making in relation to cultural development. By this way, many cultures, which are different from each other, became more visible and existed together. This shift in the cultural policy changed the centrally organised state administration over art and culture. So cultural life was not only consisting of elite cultural institutions mainly based in Copenhagen anymore.

However, in 1980s, Danish cultural policy gained another aspect, which is related to economic and social impacts of arts and culture. The contributions of culture come to the stake. “In the 1980s, the aim 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.”<sup>12</sup> The ideas of creative potential and cultural industries were added to agenda. Within the intersection between culture and business, creative

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<sup>11</sup> Mulcahy, K. (2006). Cultural Policy: Definitions and Theoretical Approaches. *The Journal of Arts Management, Law, And Society*, 35(4), 319-330. <http://dx.doi.org/10.3200/jaml.35.4.319-330>

<sup>12</sup> Denmark: 1. Historical perspective: cultural policies and instruments: (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php>

economy was emphasised. Therefore, different ministries started to work together in a more collaborative way. Within this economic instrumentalisation period, cultural policies turned out for a mechanism to improve non-cultural aims. Cooperation with cultural industries and labour market became an important goal for unemployment and economic growth. Therefore, cultural policies became more local and regional and the local authorities started to invest in art and culture more.

“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.”<sup>13</sup>

From 2000s, cultural policy in Denmark mostly concentrated on national identity and economic revitalisation. Nowadays, especially globalisation and migration plays a vital role in relation to cultural policy all around the world. In connection to that, cultural policies in Denmark are being reconsidered based on the new developments such as; globalisation, migration and digitalisation. “During the time of the governmental coalition between the Venstre (the Liberal Party) and the

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<sup>13</sup> Denmark: 2. General objectives and principles of cultural policy: 2.3 Cultural policy objectives. (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php?aid=23>

conservative (the Conservative Party) parties, and supported in parliament by the nationally orientated Dansk Folkeparti (the 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.”<sup>14</sup>

The economic instrumentalization was initiated mainly in 1990s; however especially between 2001-2011, cultural policy was focused very much on national identity. “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.”<sup>15</sup>

The discussion on culture and cultural policy mostly concentrated on the concept of ‘Danishness’. The question of Danishness, Danish cultural heritage and national identity were the main subjects to be discussed when the societies started to become more multicultural. One of the biggest indicators of that approach is the first ‘Danish cultural canon’, which is published by the Ministry of Culture in 2005. The main objective of the canon is to strengthen and revive Danish identity as a tool for social cohesion and cultural assimilation for public dialogue on identity and nationality. This canon was a showcase of the milestones in Danish

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<sup>14</sup> Denmark: 4. Current issues in cultural policy development and debate: 4.1 Main cultural policy issues and priorities. (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php?aid=41>

<sup>15</sup> Denmark: 1. Historical perspective: cultural policies and instruments: (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php>

culture and art. The idea was to create a strong platform for the Danish community and identification. Due to that, none of these canonised works was authored by a western or non-western immigrant or conveyed the immigrant experience. The Cultural Canon is a strong symbol of how Danishness is a major point and cultural diversity was seen as a threat. It presented a list containing the best quality Danish art works to intensify nationalism and promote a primordial sense of Danish belonging and Danishness. In addition to that, it depicts a national understanding of aesthetic and artistic practices. Most importantly, the Danish canon is limited to the aim of rooting national identity among ethnic Danes and assimilating new Danes into a single conceptualised national culture. Globalization and multiculturalism was seen as a threat and a challenge to deal with in order to protect the national identity. In our world today, the barriers or limits between countries and cultures are eliminated by migration, globalisation and technology. Due to that, cultural exchanges are far more intense now. In that case, the sense of global community and global culture challenges the national identity. However, migration and globalisation has also given rise to nationalism. This dilemma and the effect of these processes can also be seen in cultural policy in Denmark. Even though there were strong, nationalistic approaches after 2000s there were also more constructive efforts by some governments.

In 2011 with a new government (Social Democrats, Social Liberals and Socialist People's Party) and a new governmental programme, the Danish cultural policy shifted and changed towards a more open and cosmopolitan direction, promoting the new approaches and conceptions of cultural diversity, citizenship and cultural policy. "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, regardless of the difference between us – whether gender, age,

faith or ethnicity.”<sup>16</sup> This new identity perspective gave rise to debates on the cultural policy exposed to identity notion. Besides, the role of arts and cultural policy in our times is questioned through migration and globalization.



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<sup>16</sup> Denmark: 1. Historical perspective: cultural policies and instruments: (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php>

## **CHAPTER TWO**

### **DESCRIPTION OF THE SYSTEM**

#### **2.1. MINISTRY OF CULTURE**

The Ministry of Culture of Denmark works in collaboration with the Parliament, draws a general framework for cultural policy, and decides on the objectives, financial frameworks, subsidy arrangements and the organisational structures of the cultural policy in Denmark. The Ministry of Culture is responsible for strategic planning for three working areas through its departments and is governed by information provisions and performance contracts.

The Ministry of Culture consists of a central division and two sub-divisions as:

- The Agency for Culture and Palaces and
- State Institutions (about 30 Cultural Institutions).

The Ministry's central division comprise of three main working areas:

- Arts and culture: manages archives, libraries, museums, restoration, archeology, security, zoology, research, language, film, cultural and business cooperation, cultural tourism, cooperation with the municipalities in the field of culture, performing arts, music, literature, visual arts, architecture, crafts and design, higher artistic education, culture for children and youth, international cultural exchange.
- Media, education and sports: manages copyright, media (radio, TV, and support for newspapers), sports (general and elite sports, antidoping and child certificates (a record showing you don't have a history of molesting children), general information for the public and high schools, and international cultural collaborations.
- Finance: manages Ministry of Culture's grants etc. and budget and accounting tasks for the departments.

#### **2.2. DANISH AGENCY FOR CULTURE AND PALACES**

In 2016, the Danish Agency for Culture and the Agency for Palaces and Cultural Properties merged and The Agency for Culture and Palaces has been structured again. The agency provides professional advice to the Minister for Culture and contributes to the design and implementation of government objectives in the field of culture. It is involved in setting and achieving the government's cultural policy goals. Furthermore, agency's tasks involve the following:

- involves allocating funds for individuals and organisations and institutions as well as collecting, processing and disseminating information and findings to promote cultural development;
- responsible for managing and maintaining state-owned palaces and castles, gardens and cultural properties;
- be secretariat for the Danish Arts Foundation;
- improve professional networks and partnerships;
- foster the interaction among art, cultural heritage, libraries and media;
- to improve the coordination of national and municipal initiatives in cultural fields;
- promote the development of digitalised culture and media landscape;
- develop new forms of communication for citizens;
- strengthen international cultural collaboration within all professional fields; and
- have a coordination with other policy areas and create a strong impact.

The Agency for Culture and Palaces consists of 25 specialised divisions including a number of group divisions that provide services to the whole Ministry of Culture.

### **2.3. STATE CULTURAL 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.’’<sup>17</sup> Every year specific amount of money is allocated from the state budget for cultural institutions to cover their operating costs. Some of these institutions are; Royal Theatre, Royal Museums of Fine Arts, National Museum of Denmark, Royal Library, Royal Danish Academy of Fine Arts, School of Visual Arts, School of Conservation and the School of Architecture. The Ministry of Culture appoints the head of such state institutions. These institutions are obliged to act according to the laws and political agreements made in the parliament. Furthermore, these state institutions are also managed by performance contracts negotiated between the institutions and the Ministry. It is mandatory for the institutions to evaluate the results every year. “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.”<sup>18</sup> At this point, the systems of performance contracts or contract management to govern cultural institutions are critical because it is inevitable not to include some political and economic desires of the system in these contracts. Due to that, there is a danger and risk for cultural institutions to be subordinated to the state authorities. Therefore, arm’s length principle is open to an argument here because the performance contracts can turn into instruments of a control mechanism of the state. Of course, performance contracts and annual reports are used to a limited extent by political administrations to guide institutions but their objectives and scope can be arguable. Furthermore, the Minister of Culture also appoints the head of the state institutions so it is also not a pure independent decision mechanism.

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<sup>17</sup> Denmark: 3. Competence, decision-making and administration: 3.2 Overall description of the system. (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php?aid=32>

<sup>18</sup> Denmark: 3. Competence, decision-making and administration: 3.2 Overall description of the system. (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php?aid=32>



## **2.4. DANISH ARTS FOUNDATION**

The main and primarily role of Danish Arts Foundation is to promote the arts in Denmark and Danish art abroad. Danish Arts Foundation consists of specialist expert committees and a coordinating board of directors. These specialist committees decide on the structure of the funding schemes and the type of funds and when they should be granted. Thereby, these committees are also built upon the arm's-length principle, which means that their decisions are final, and cannot be overruled by another administrative or political body. All members of the committees are appointed based on their artistic expertise. The foundation is fully aware that the committees are professional and consist of professionally competent people with an updated knowledge of what is happening in the artistic environments. Some members are artists, while others for example teachers or working at relevant cultural institutions.

The Danish Arts Foundation consists of;

- 12 committees (with 3, 5 or 7 members – in total: 54 members)
- 1 board – 12 members of the board (the 12 chairmen of the committees)
- 1 board of representatives – 48 members appointed by arts organizations and artist unions.

A set of laws points out how the foundation works. There is a main law (law of the Danish Arts Foundation), and there is a set of sector laws: law of music, law of performing arts, law of film, law of literature and law of visual arts and artistic design (includes architecture). Another important law is the law of finances that is amended every year and sets forth the budget of each committee on a yearly basis.

In total, the 12 committees of the foundation have just about 540 million DKK each year to spend on a wide variety of different kinds of arts support. This is the biggest funding in Denmark for the promotion of art in Denmark and Danish art abroad. Currently, the committees administrate together just about 60 different

schemes. Each scheme has its own purpose and set of criteria. Among the other things, it ensures that all art forms are favored and that art is promoted for the benefit of citizens throughout the country.

The 12 committees are divided into two:

- 1) Committees that deal with grants for artists
- 2) Committees that deal with project funding

On each art form, there is a committee for grants and a committee for project funding, with two exceptions: There is only one film committee that deals with grants for artist, Danish Film Institute supports all film making in DK. The other exception is architecture, where there is one committee that deals with both grants and project funding. The minister appoints the chairman of each committee. With regard to the 6 committees for grants, the minister must choose a chairman among the members that are appointed by the board of representatives. In the remaining 6 committees (project funding) the minister can choose freely from the members appointed by the board of representatives or the members appointed by him/her. The members of the committees are appointed for a four-year period respectively. The members of the committees receive a remuneration, which is determined by the state rules. The amount of remuneration varies according to the responsibility and the scope of the work. On the boards pages publicly you can see how much money each member receives per year. The committee members are not supposed to put their artistic production on standby when they are in the Danish Arts Foundation. They are there for a short period of time and must be able to continue their artistic work. Therefore, the projects they are involved in are also entitled to seek support. The committee member concerned does not participate in the processing of his or her own application but goes outside the door. The artistic qualities of the project determine whether it can be supported and the decision to take is left for the rest of the committee members. An application from a committee member is treated on an equal basis with everyone else's, based on the formal and artistic requirements submitted to the applications. However, they

cannot apply for workplaces in their own committee, but all members have the opportunity to apply for project support either in their own committee or in other committees of the fund. Members of the committees can also declare themselves disqualified or ineligible in some cases. For instance, when they are in a position in relation to specific applications or applicants, they have a financial interest in the outcome of the case or have some sort of economic cooperation with the applicant. There are regular examples for that and many members of the committees find themselves in one or more cases like this during their four-year period at Danish Arts Foundation. This ability to declare ineligible is a sign that system works and is protected against nepotism. In the legal sense, it is not a problem to be ineligible and there are clear rules for how to handle this. It is not a problem for the Danish Arts Foundation that committee members are in a close position in relation to specific applications or applicants. It simply means that the committee member does not participate in the processing of the application. Danish Arts Foundation is a public authority so it aims to ensure openness about the distribution of the subsidies. All information about allocations, eligibility criteria, cases of incompetence, details and durations of all meetings of the committees and the information about board and so on are freely available on the website of the Danish Arts Foundation.

The 12 committees are described below:

- *Committee for Visual Arts Grants*  
5 members: 3 members appointed by the board of representatives, 2 members appointed by the minister of culture
- *Committee for Visual Arts Project Funding*  
5 members: 3 members appointed by the board of representatives, 2 members appointed by the minister of culture
- *Committee for Film Grants*  
3 members: 2 members appointed by the board of representatives, 1 member appointed by the minister of culture
- *Committee for Literary Grants*

5 members: 3 members appointed by the board of representatives, 2 members appointed by the minister of culture

- *Committee for Literary Project Funding*

3 members: 2 members appointed by the board of representatives, 1 member appointed by the minister of culture

- *Committee for Music Grants*

5 members: 3 members appointed by the board of representatives, 2 members appointed by the minister of culture

- *Committee for Music Project Funding*

7 members: 4 members appointed by the board of representatives, 3 members appointed by the minister of culture

- *Committee for Crafts and Design Grants*

3 members: 2 members appointed by the board of representatives, 1 member appointed by the minister of culture

- *Committee for Crafts and Design Project Funding*

5 members: 3 members appointed by the board of representatives, 2 members appointed by the minister of culture

- *Committee for Performing Arts Grants*

3 members: 2 members appointed by the board of representatives, 1 member appointed by the minister of culture

- *Committee for Performing Arts Project Funding*

5 members: 3 members appointed by the board of representatives, 2 members appointed by the minister of culture

- *Committee for Architecture Grants and Project Funding*

5 members: 3 members appointed by the board of representatives, 2 members appointed by the minister of culture.

The minister appoints the chairman of each committee. With regard to the 6 committees for grants, the minister must choose a chairman among the members that are appointed by the board of representatives. In the remaining 6 committees

(project funding) the minister can choose freely from the members appointed by the board of representatives or the members appointed by him/her.

#### *The Board*

The board consists of the 12 chairmen of the committees.

The board is a coordinating board, and discusses general issues about the foundation. The board cannot interfere with the committees' decisions on funding. The minister appoints a chairman of the board amongst 12 members. The chairman stands both as chairman of his/her committee and the board.

#### *The Board of Representatives*

The board of representatives consists of 48 members who are also appointed for a period of four years. Number of organizations and educational institutions within the all art areas appoints the members. The board of representatives appoints nearly 2/3 of the committee members and is responsible to 'follow the foundation' and therefore, discuss general issues about the foundation. They also comment on the annual report that is made and presented by the board.

## **CHAPTER THREE**

### **CULTURAL POLICY REGARDING CULTURAL DIVERSITY**

#### **3.1. CULTURAL DIVERSITY**

Cultural diversity has become an inevitable topic with the globalization and migration. Mobility and globalization naturally rise and becomes a discussion topic in terms of cultural rights. Therefore, cultural diversity symbolizes a value struggle, which is not just about the minority term but how we create a community in the post-modern and global reality. To be able to engage in the issue of cultural diversity, we need to relate the concept to art and its quality concepts, to more general societal issues, to the dilemma of identity, to cultural rights, to human rights, to cultural democracy, to immigration issues, to ethics etc. In our world today, no one can be categorized by a single identity and it is hard to see ourselves as members of a single group, so cultural diversity is an essential concept. We are all exposed to multiplicity of cultures, beliefs, identities with the effects of migration and globalization.

Between 2000 and 2006, there were many international declarations that put the cultural diversity issue on the global agenda and supported by international networks, nation-states, regions. Throughout centuries with the effect of migration, cultural diversity has developed and it requires a specific action and declarations to safeguard its values. We need to cross borders and break established barriers for our lives to interact with each other. Institutions such as UNESCO, the Council of Europe, EU and UN published declarations throughout the time that supported the concept of 'cultural diversity'. All these declarations mention the need to strengthen the diversity. UNESCO Declaration on Cultural Diversity, which was signed in 2005, gave us a common ground and clear formulations about objectives and intentions. In addition to that, in 2008 EU declared 'The Year of Intercultural Dialogue'. These two international conventions and declarations are important platforms to understand cultural diversity because

they put the issue on the global agenda by making international networks, nation-states, regions and cultural networks part of it.

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

Cultural diversity is an essential characteristic of humanity. “Cultural diversity refers to the manifold ways in which the cultures of groups and societies find expression. Cultural expressions are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.”<sup>19</sup> It creates a rich and diverse world, which gives more choices and enriches human values. Sustainable development of communities and cultures are vital and diversity should be promoted to ensure that. Culture transforms into diverse forms continuously and diversity reveals the distinctive feature of identities, cultural expressions of the peoples and societies. Cultural diversity is flourished by the movement of ideas and enriched through exchanges and interaction between cultures.

“Cultural diversity: the common heritage of humanity Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of

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<sup>19</sup> Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Rep.). (2005). Paris: UNESCO.  
doi:<http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>

humanity and should be recognized and affirmed for the benefit of present and future generations.”<sup>20</sup>

The term 'cultural diversity' has been on top of the agendas for a long time globally and centrally located in the UNESCO's worldview. UNESCO'S 'Universal Declaration on Cultural Diversity', which was declared in 2001, is a result of the process of the past decade of work since the World Commission on Culture and Development published the report 'Our Creative Diversity' in 1995. After that, The Convention on the Protection and Promotion of the Diversity of Cultural Expressions was also adopted by a large majority, including all EU countries in the UNESCO's General Conference and has so far been ratified by almost all countries. The Convention protects and promotes the diversity of cultural expressions as how it is titled. It is essential to create the opportunities and conditions for cultures to flourish and interact with each other. Due to that, the convention aims to provide these circumstances. By this way, cultural exchanges and interculturalism are fostered to create a strong dialogue among cultures. Through this cultural interaction, more bridges will be built among people. By creating respect for the diversity of cultural expressions, UNESCO indicates the importance of its value in many different levels. Diversity also triggers the connection between culture and development thus the convention is supportive both nationally and internationally to raise awareness for this value. Within the scope of the convention the distinctive nature of cultures are also mentioned as means of identities, values and meanings. In connection to that it underlies the significance of international cooperation and partnership to enhance especially the capacity of developing countries to ensure the diversity of cultural expressions. It encourages the States to maintain, adopt and implement policies

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<sup>20</sup> Universal Declaration on Cultural Diversity (Rep.). (2002). Johannesburg: UNESCO. doi:<http://unesdoc.unesco.org/images/0012/001271/127162e.pdf>



that stimulate the protection and promotion of the diversity of cultural expressions on their territory.

“In addressing the exchange between the cultures that constitute our universal heritage, the 2005 Convention marks the dawn of a new era standard-setting instruments in which those instruments are aimed at preserving the specificities of cultures while promoting their development on a global scale through exchange and commercialization. Indeed, culture has two meanings, which are different yet wholly complementary. Firstly, culture is the creative diversity embodied in particular ‘cultures’, each with its own traditions and tangible and intangible expressions. Secondly, culture (in the singular) refers to the creative impulse at the source of that realized diversity. These two meanings of culture – one self-referential, the other self-transcending – are indissociable and the key to the fruitful interaction of all peoples in the context of globalization.”<sup>21</sup>

Denmark ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2006. Since then like most of the EU member states Denmark is also one of the actors who implements the Convention. However, there are some important points which I want to mention about Denmark’s relation with the Convention. Denmark strongly specify that most of the principles of the Convention have been already part of the Danish cultural policy for a long time. Therefore, Denmark never made some major changes in its existing laws in order to implement the Convention. Diversity, equal access and participation are important parts of Danish cultural policy and huge amount of public funding give opportunities to everyone to benefit from art and culture. However, whenever the country legislates a new law in the area of arts and culture, the objectives of the Convention has a ground and place in there.

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<sup>21</sup> Investing in Cultural Diversity and Intercultural Dialogue (Rep.). (2009). Paris: UNESCO. doi:<http://unesdoc.unesco.org/images/0018/001847/184755e.pdf>

Decentralization is an important aspect of Danish cultural policy, and it is also vital for access to diversity of cultural expressions. After the ratification of the convention decentralization aspect was reviewed. Both in national and local level the responsibilities shared by many actors and the commitment to promote diversity within art and culture area strengthened. Through cultural agreements between the Ministry of Culture and the municipalities, municipalities gained more autonomy to foster local cultural policy objectives and new strategic moves designated to create better conditions to promote and protect diversity of expressions. In addition to that, goals for audience development included in the contracts to attract new groups.

### **3.1.2. Intercultural Dialogue to Promote Cultural Diversity**

UNESCO Declaration on Cultural Diversity, which has been signed in 2006, gives us a common ground and clear formulations about objectives and intentions. Additionally, in 2008 EU declared 'The Year of Intercultural Dialogue'. In other words, it is a platform to promote cultural diversity. The societies today changing swiftly and the cultural environment is becoming more diverse. Within these diverse cultural spheres many people remake or link their cultural connections all over again in multiple ways. Cultural diversity also brings social and political challenges. It may trigger stereotyping, intolerance, racism, discrimination, xenophobia and in connection to these fear, violence and rejection. One of the core solutions for these problems is to strengthen the dialogue between cultures which creates a more constructive perspective between people and develops a sense of community.

“For the purpose of White Paper, intercultural dialogue is understood as an open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect. It aims to develop a deeper understanding of diverse world views and practices, to increase co-operation and participation (or

the freedom to make choices), to allow personal growth and transformation, and to promote tolerance and respect for the other.”<sup>22</sup> It is very vital to develop inclusive societies through intercultural dialogue and prevent discrimination and assimilation. By promoting mutual understanding the equal access to public sphere will be also constructed. One of the ways to have a sustainable social cohesion is to appreciate diversity. “The emphasis on cultural diversity, multiple identities, and the community of humanity reveals that culture is tied to globalization rather than to a homogenous understanding of citizenship within the borders of the nation-state. It is also based on rights and duties, which are not only demanded for certain groups (minorities) but also, apply to the whole community. Thus, international cultural dialogue fosters mutual recognition as a consequence of cultural diversity.”<sup>23</sup>

In relation to diversity of cultural expressions international cooperation and intercultural dialogue has been also an important focus on cultural policy. Internationalisation of the cultural policy and international cultural exchange has been part of the agenda of the government for a long time. There are some key actors which I mention them in another chapter, play an important role on intercultural dialogue and diversity in Denmark. These actors have many different skills to carry out international cooperation and they have wide range of networks and partners in and outside Denmark.

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<sup>22</sup> White Paper on Intercultural Dialogue (Rep.). (2008). Strasbourg: Council of Europe Ministers of Foreign Affairs. doi:[https://www.coe.int/t/dg4/intercultural/source/white%20paper\\_final\\_revised\\_en.pdf](https://www.coe.int/t/dg4/intercultural/source/white%20paper_final_revised_en.pdf)

<sup>23</sup> Agustín, Ó. (2017). Intercultural Dialogue: Visions of the Council of Europe and the European Commission for a Post-Multiculturalist Era. Immi.se. Retrieved from <https://www.immi.se/intercultural/nr29/garcia.html>

One of the most important establishment related to intercultural dialogue after the ratification of the Convention is, the International Cultural Panel. It was established in 2010 and it is a forum which brings together three ministries (Ministry of Foreign Affairs, Ministry of Culture, Ministry of Business and Growth) and the key actors and institutions in art and culture area. Every year, in this panel there is a specific theme and focus where strategies and projects discussed. Denmark is a small country so it is very important for different actors to exchange ideas and mix experiences in order to enhance intercultural dialogue and diversity.

### **3.2. DANISH MULTICULTURALISM – CULTURAL DIVERSITY IN DENMARK**

A multicultural society is where more than one culture and cultural communities exist together in full recognition on one another through legal and social codes. “A multicultural society, then, is one which includes two or more cultural communities. It welcomes and cherishes the plurality, make it central to its self-understanding, and respect the claims of its cultural communities in its laws and policies. In this case it is multiculturalist.”<sup>24</sup> Denmark has been always a very homogenous society. Thus, the term multiculturalism or multicultural policies have never gained too much importance and Danish politics have never given a priority for this issue. When Denmark is analysed in terms of its immigration policies, throughout the history, it is seen that Denmark mostly has considered multiculturalism as a policy for assimilation and toleration. In general, we can't say that it promotes ethno cultural difference.

Denmark has been exposed to migration during the last six centuries. Some amount of Dutch farmers in the early 16th century moved to Denmark; Jews from

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<sup>24</sup> Parekh, B. C. (2000). Rethinking multiculturalism: cultural diversity and political theory. Houndmills, Basingstoke, Hampshire: Macmillan Press, 2000.

several European countries migrated to Denmark in the 17th century; constant migration of Germans has a strong impact between the mid-17<sup>th</sup> and the mid-19<sup>th</sup> century. During the second half of the 19th century till World War I, quite large amount of unskilled workers migrated from Poland, Germany, and Sweden. There are no certain estimations and numbers related to immigrants for these early periods. However, throughout the centuries, all these culturally different groups assimilated into Danish culture.

“Immigration during the 20th century primarily consisted of multiple waves of refugees. The two World Wars brought many east Europeans, Jews, and Germans to Denmark. In the 1970s, Denmark accepted refugees from Chile and Vietnam, probably some 1,000 annually. The Cold War, the breakdown of empires and federations, and conflicts in the Middle East led to the arrival of several new groups through the 1990s, particularly Russians, Hungarians, Bosnians, Iranians, Iraqis, and Lebanese.”<sup>25</sup> Especially between 1960s and 1970s many guest workers imported from Turkey, Pakistan, Yugoslavia and Morocco. Also in 1973 when Denmark became a member of European Union, other citizens from member states started to move and work in Denmark. For Nordic citizens from Sweden, Norway, and Finland these opportunities were already given in 1952 when these countries signed a passport union.

Even though with this background and immigration history, we can talk about assimilation or in other words toleration in regards to cultural policy in Denmark till 2000s. Close to 1970s when Denmark was structuring new cultural policy, they decided to move towards pluralism which includes all parts of society however, they avoided any reference to immigrant’s culture. There was a kind of

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<sup>25</sup> Denmark: Integrating Immigrants into a Homogeneous Welfare State. (2017). migrationpolicy.org. Retrieved from <http://www.migrationpolicy.org/article/denmark-integrating-immigrants-homogeneous-welfare-state>

avoidance or refusal of the values and cultural practices of the immigrants. Shortly, Denmark didn't want to accept cultural diversity.

“Matthiasen, a social democrat who was a minister during most of the time from 1970 to 1980, maintained that cultural democracy should be based on the behavioural patterns, practices and beliefs of the majority group. However, he named only regional folksong and youth groups as examples of social groups whose cultural expressions could be incorporated.”<sup>26</sup>

Years later, ministers in charge of culture also conceptualised cultural diversity and multiculturalism policies in different approaches which don't have a direct connection or reference to diverse cultures in Denmark. Mostly their understanding of cultural diversity was limited to international cultural cooperation and excluded different cultures exist in Denmark.

“Østergaard , a Social Democrat, who was the Minister of Culture from 28 February 1980 to 10 September 1982, asserted in her policy speech to the Folketing in 1981 that Danish culture should strengthen the population's identity as Dane and Nordic and members of the world community, though in form of international cooperation and development rather than by promoting immigrants' cultures.”<sup>27</sup> Cultural diversity put into perspective as long as it was under control and limited to international exchanges.

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<sup>26</sup> Tawat, M. (n.d). Danish and Swedish immigrants' cultural policies between 1960 and 2006: toleration and the celebration of difference. *International Journal Of Cultural Policy*, 20(2), 202-220.

<sup>27</sup> Tawat, M. (n.d). Danish and Swedish immigrants' cultural policies between 1960 and 2006: toleration and the celebration of difference. *International Journal Of Cultural Policy*, 20(2), 202-220.

After mid-1980s the rise of immigration and growing number of asylum seekers, triggered xenophobia. Back then the Minister of Culture Jytte Hilden who firstly introduced a multicultural policy perspective, established a commission who published a collection named 'The Politics of Culture' in 1996. "In one of the volumes, 'The Multicultural Denmark' she set multiculturalism as the goal. "Her successor the Ebbe Lundgaard gave a rather hard food-for-thought by stating that it is important that Danish cultural policy gives to New Danes (immigrants) the possibility to enjoy their culture but preferably in the form that invite other Danes to a better knowledge of them. In 1999, Elsebeth Gerner Nielsen, minister in the Social Democratic/Radical Coalition revived the concept of 'Danishness'. She asserted that it needs to be reinvigorated in the face of globalisation and the multicultural challenge posed by migration from other cultures as well as the centralisation of all cultural institutions."<sup>28</sup>

However, from 1990, except Jytte Hilden, policymakers and politicians conducted an assimilationist and anti-immigrant policy approach and Denmark has never carried out a culturally diverse programme. Especially with the election of liberal-conservative coalition in 2001, multiculturalism and cultural diversity was considered as a threat to social cohesion. "The suggestion that ethnic diversity drives down social cohesion has perhaps been made most elaborately by former Minister Karen Jespersen, who links survey results indicating that Danes are the happiest people in the world and have the highest level of trust with the fact that Denmark is an ethno culturally homogenous nation. This homogeneity and its positive effects, however, are perceived as under threat."<sup>29</sup> From that time, cultural policy has become a tool for protecting Danish identity. Denmark's

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<sup>28</sup> Tawat, M. (2006). Multiculturalism and Policymaking : A comparative study of Danish and Swedish cultural policies since 1969.

<sup>29</sup> Holtug, N. (2012). Danish Multiculturalism, Where Art Thou? In R. Taras (Ed.), Challenging Multiculturalism: European Models of Diversity (Chapter 9, pp. 190-215). Edinburgh: Edinburgh University Press.

integration policies about ethnic minorities challenge two major principles which Denmark built upon; democracy and equality because the integration policy of Denmark is mainly constituted of the process of assimilation. “Bashy Quraishy, a member of the Council for Ethnic Minorities argues that the government and Danish society in reality advocate a process of assimilation, rather than integration. He claims that Danish society is trying to force an assimilation process onto the ethnic minorities, without understanding one basic fact. As long as the Danish public holds on to their Euro-centric beliefs, they will never accept a non-Danish, non-white, non-Christian person as an equal member of Danish society.”<sup>30</sup> Racism has been evolved and shifting towards another way which we can call it cultural racism. Even though there are strong rules and laws against racism in Denmark it never prevents the attitude of comparing the cultures and making some of them mainstream and superior compared to others.

Denmark ratified the UNESCO Convention on Protection and Promotion of Diversity of Cultural Expressions on 18.12.2006. In addition to ratification, a couple of years after that the new government took office. After that issues, debates and challenges in Danish Cultural Policy changed and shifted towards another way. Back then in 2011 the government which is consisted of Social Democrats, the Social-Liberal Party and Socialist People’s Party brought new approaches and launched a new governmental program named ‘A Denmark Stands Together’. ‘In this report government 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.

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<sup>30</sup> Sande, M. (2017). Integration: Giving Voice to Ethnic Minorities in Denmark by Marianne Sande | Humanity in Action. Humanity In Action. Retrieved 8 June 2017, from <http://www.humanityinaction.org/knowledgebase/19-integration-giving-voice-to-ethnic-minorities-in-denmark>



- The government will create a new balance in Denmark's integration and immigration policy. We will integrate and safeguard civil rights. 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.

In terms of identity politics, 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.’’<sup>31</sup>

This government approach promoted internationalisation, economic aspect of cultural and creative industries and democracy. They support a more pluralistic and diverse approach and worked on the participation of all citizens to cultural life regardless of their social and cultural background. Especially they prioritised the children and young people's participation to art and culture both as active participants and culture consumers. With this government programme the experience of the citizens with cultural institutions strengthen. Cooperation with other organisations and partnerships were fostered to create better and more cultural offerings to all citizens in every part of the country. The cooperation between state and local governments improved in a much better way. They also gave responsibilities to media to create a democratic debate and foster diversity. During this period, arts foundation supported interaction between different arts

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<sup>31</sup> Denmark That Stands Together (Rep.). (2011). Copenhagen: Danish Government. doi:[http://www.stm.dk/multimedia/Regeringsgrundlag\\_uk\\_2011.pdf](http://www.stm.dk/multimedia/Regeringsgrundlag_uk_2011.pdf)

and new artistic approaches. Promoting to create more networks between artists, institutions and agents was another priority. Providing opportunities for artists to create regardless of their social and cultural background is essential to ensure diversity in art and culture scene. By this way international networks also become more productive.



## **CHAPTER FOUR**

### **CULTURAL DIVERSITY POLICY IN ART AND CULTURE IN DENMARK**

#### **4.1. CULTURAL DIVERSITY IN THE ARTS SECTOR**

In Denmark the state, through legislation and allocation of subsidies and grants, focused on the production and dissemination of culture with the idea of a unitary concept of culture (a culture that is based on the perception that there is one culture and one artistic scale.) In general, the idea of cultural democracy has been largely left to the municipalities that have managed it through the creation of community centers, support for amateur groups, workshops etc. Only in the late 90s, much later than in most other European countries, multiculturalism and cultural diversity firmly placed on the official Danish political agendas. However, as we know the transition from a homogeneous identity concept to the acceptance of a plurality of voices is slow, both in regard to the production and dissemination of art and culture.

Danish cultural policies have slowly taken up the challenges associated with the increasing globalization and immigration. The discussion of the multi- or intercultural community has been active in social and education policy for a long time, but cultural policy has found it difficult to leave the idea of a unitary structure and redefining the nation in connection to the diverse culture. The issue of cultural diversity mainly left to social and humanitarian bodies which have integration as the overall aim. Meanwhile cultural life is mostly characterized by individual initiatives and short-term initiatives without much power or opportunity to influence the long term consequences and create significant influence. Together with the individual initiatives in the 80s the two state development funds (Ministry of Culture's Cultural Foundation and the Ministry of Culture Development Fund) started initiatives to focus on that area, and there were first attempts to support a number of pilot projects. The debate and

discussions on the topic intensified in 2000 and 2001 with two major conferences and by the establishment of the Intercultural Network. In 1998, the establishment of the Center for Culture and Development (DCCD) help to create new worldviews and support cultural diversity in the world. However, during the time with the prioritization, the lack of the support from the Ministry of Culture and limited funding, shifting the focus to new areas like cultural heritage, national cultural industries and state institutions expansion and state's lack of commitment closed number of initiatives in 2001.

In 2000s it was a major barrier that institutions did not perceive work with the involvement of cultural diversity in the arts and culture as their job. However, after the ratification of the UNESCO Convention there has been a shift in cultural institutions' policies. But many of the barriers from 2000 are still exist, such as lack of knowledge of new audience/target groups, bad networking and lack of resources for cultural diversity issue. Overall, diversity efforts are different within the arts. Some typical barriers to involve diversity in art and culture scene are:

- For some cultural institutions, audience development as part of the integration of ethnic minorities is not marked by a long-term strategy, but by individual actions. This is often due to lack of resources.
- It is a common characteristic that the vast majority of the initiatives are based on external funding, hence the people behind the projects is changing so often. This can result in lack of knowledge and loss of experience.
- Most institutions have little experience with diversity efforts; therefore, there is a need for a higher level of knowledge sharing in this area. It is important that networks can spread experience between different cultural institutions and the various municipalities.
- Cultural institutions should increasingly work to involve artists with different cultural backgrounds but major efforts still focus on ethnic minorities as the audience.

#### **4.4.1. Overall situation in art institutions related to cultural diversity**

Centre for Cultural Policy Studies at University of Copenhagen (CKPS) made the report "Art institutions' contribution to the cultural diversity of Denmark" – a study of art and cultural institutions' initiatives for the involvement of ethnic minorities. The studies in 2000s showed that some sectors in art and culture are in a better position than others to implement cultural diversity.

"Out of 130 cultural institutions, it was possible to find 44 institutions which consider themselves active contributors in relation to ethnic minorities. Conversely and apparently the majority of government sponsored cultural institutions are still not active in this area (...) The institutions which are not active, typically don't see it as their job to involve ethnic minorities as part of their work to develop Danish art - and culture. (...) The survey also shows that some sectors of art and culture are in a better position than others to implement diversity. For example, the ethnic minorities are included more as both audience and area of interest for the cultural institutions such as libraries and museums. (...) Other cultural institutions have different possibilities to include ethnic minorities, and visual art oriented institutions focus on quality and art forms, leaving little room for the involvement of non-Western artistic expression of the resident ethnic minorities."<sup>32</sup>

The report concludes that:

"The projects to promote cultural diversity and cultural encounters in which ethnic minorities actively participate and take place are still mainly having an informative or integration purpose. But today more projects are seen which support the cultural diversity as a natural part of the institution's work with an

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<sup>32</sup> Art institutions contribution to the cultural diversity of Denmark. (Rep.). (2000). Copenhagen: Centre for Cultural Policy Studies at University of Copenhagen (CKPS).  
doi:[http://cks.iva.ku.dk/dokumenter/Kulturinstitutionernes\\_bidrag\\_til\\_det\\_kulturelt\\_mangfoldige\\_Danmark..pdf](http://cks.iva.ku.dk/dokumenter/Kulturinstitutionernes_bidrag_til_det_kulturelt_mangfoldige_Danmark..pdf)

artistic or cultural purpose. There is a wide range of activities for and concerning ethnic minorities in the participating institutions, and it is clear that many places experiment with the structural form of these activities. (...) The problem exists particularly in the structure of the institutions, where ethnic artists or performers encounter a 'wall' in the form of the cultural institutions' very specific demands for quality. Here, you can sometimes get the impression that the quality requirement is used as a shield against ethnic artists, rather than a more open approach which utilizes their cultural and artistic resources. If it is true that art quality must be assessed in relation to its cultural context, the more traditional Danish and westernized art institutions should face major challenges."<sup>33</sup>

The report's overall conclusion is that there is a need for the development of a new cultural policy based on cultural diversity, where the ethnic aspect is included and hybrid artistic and cultural expression is supported. Or, in other words a multiculturalist cultural policy should perceive cultural diversity as a resource and not a problem.

#### **4.2. DANISH CENTER FOR ARTS AND INTERCULTURE**

DCAI is a knowledge, competence and communication centre for cultural diversity and intercultural dialogue. They work with all kind of organisations from arts sector and creative industries. "The goal of DCAI is to enable full and equal participation of individuals and communities from all origins in the continuing evolution and shaping of all aspects of Danish cultural life and to assist in the

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<sup>33</sup> Art institutions contribution to the cultural diversity of Denmark. (Rep.). (2000). Copenhagen: Centre for Cultural Policy Studies at University of Copenhagen (CKPS).  
doi:[http://cks.iva.ku.dk/dokumenter/Kulturinstitutionernes\\_bidrag\\_til\\_det\\_kulturelt\\_mangfoldige\\_Danmark..pdf](http://cks.iva.ku.dk/dokumenter/Kulturinstitutionernes_bidrag_til_det_kulturelt_mangfoldige_Danmark..pdf)

elimination of any barriers to such participation.”<sup>34</sup> The centre works on diversity in many levels like; equal access to art scene for both artists and audiences, diversity in the organizational structures of the art institutions, knowledge exchange between artists and institutions, consolidate the interaction between cultural actors and audience, making cultural diversity and intercultural dialogue part of the strategies of the art institutions.

### *The Cultural Diversity Charter for the Danish Cultural Sector*

In 2011, DCAI prepared Cultural Diversity Charter for the Danish Cultural Sector. The validity of this charter based on The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression’s Article 6 – Rights of parties at the national level: “...taking into account its own particular circumstances and needs, each Party may adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory.” DCAI worked in collaboration with both public and private cultural institutions during the process of this charter to strengthen cultural diversity in art and culture. “The aims of the charter are:

- To enhance access to Danish arts and culture for the audience and professional artists regardless of their cultural background, thus contributing to the expansion of Danish culture to include the expression of a multitude of voices. Equal access to a rich diversity of cultural expressions from all around the world.
- To initiate concrete, measurable initiatives at cultural institutions that enhance diversity at all levels – in management, administration, staff, audience composition, programming and production of cultural products, as well as in hiring and personnel policies.
- To support cultural institutions in strengthening the creative potential that lies in the cultural encounter and the artistic and cultural hybridization these entails, and

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<sup>34</sup> Danish Centre for Arts & Interculture. (2017). Dcai.dk. Retrieved from <http://www.dcai.dk/>

therefore further the possibilities for creating common cultural expressions. This implies respect for all cultures.’’<sup>35</sup>

The implications of this charter are a better and inclusive art and culture scene in multiple levels which reflects the population’s diversity. Making these strategies visible in many contexts creates more recognition for diversity. By having diversity in different structural and organisational levels brings new approaches and perspectives to art and culture scene. Collecting, disseminating and sharing data about diversity issue create a better knowledge for both private and public institutions.

#### **4.3. DANISH CENTER FOR CULTURE AND DEVELOPMENT**

Danish Centre for Culture and Development’s role is to promote art, culture and creative industries in Africa, Asia and Middle East since 1998. Danish embassies and representations are CKU’s main partners. CKU runs culture and development programmes in The Middle East, Asia, West Africa, and East Africa. In addition to that it also promotes art from Asia, Africa, Latin America and the Middle East in Denmark. One of the areas they are focused on is art’s role in education. The centre brings artists from all over the world to create programmes about art, culture and creativity for students. They organise Images Festival which is the biggest art event introduces contemporary art from developing countries. They also provide opportunities for artists from developing countries to create projects in Denmark. “Lastly Denmark’s support to culture and development has been guided by the strategy ‘The Right to Art and Culture’ from 2013 to 2016. The strategy identifies five strategic priorities:

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<sup>35</sup> Danish Center for Arts and Interculture. (2011). The Cultural Diversity Charter for the Danish Cultural Sector. Retrieved from <http://www.kunstoginterkultur.dk/2011/pdf/CulturalDiversityCharter.pdf>



- Empowering people through active participation in art and cultural activities
- Ensuring freedom of expression for artists and cultural actors
- Enhancing economic growth through creative industries
- Strengthening peace and reconciliation in post-conflict areas through art and cultural activities
- Promoting intercultural dialogue and intercultural collaboration.’’<sup>36</sup>

When Denmark ratified UNESCO Convention on Protection and Promotion of the Diversity of Cultural Expressions in 2006 the role of the culture in Denmark’s development cooperation increased rapidly. CKU’S actions especially refers to the UNESCO Convention, article 13. CKU highlights the significance of culture and creativity for sustainable human and social development. The centre grounds on global interconnection. Through their development programmes they have been strengthening a diverse and inclusive cultural life in Denmark. In their last strategic report, titled ‘The Right to Art and Culture’ they deal with the issue of intercultural dialogue

“Challenges: Demand of international dimension and international projects in public schools; high demand of intercultural competences in the education system, on the labour market and in civil life; limited access to art from the Global South in Denmark; limited global outlook from the Danish art scene; narrow understanding of the Global South and limited knowledge of art from the Global South.

CKU supported: Production of education material and facilitation of workshops in schools; presentation of art from the Global South in Denmark; establishment of

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<sup>36</sup> The Right to Art and Culture 2013-2016 (Rep.). (2016). Copenhagen: Centre for Culture and Development. doi:[https://issuu.com/cku-centerforkulturogudvikling/docs/cku\\_final\\_report\\_web](https://issuu.com/cku-centerforkulturogudvikling/docs/cku_final_report_web)

global networks for artists, cultural organisations and institutions; large-scale festival for contemporary art from the Global South every third or fourth year.”<sup>37</sup>

The important implications and outcomes of this centre are by cultural exchange and cooperation they foster the ability of culture to build new bridges and collaborations between different stakeholders. When culture become a part of development policy then it also transforms into a public diplomacy tool. All these efforts open new doors and enhance the scope of cultural diversity both in national and international levels.

Unfortunately, CKU is closed by the Danish state very recently. The state decided to cut the whole budget for this institution. This decision is very unfortunate for an institution which promotes cultural life in a diverse way for almost during twenty years. This implementation gives a very clear idea about the attitude of the Danish state to a diverse art and culture scene in Denmark at the moment.

#### **4.4. DANISH ARTS FOUNDATION’S AGENDA**

After the ratification of the UNESCO Convention on Protection and Promotion of Diversity of Cultural Expressions, cultural diversity efforts within the Danşsh Art Foundation was reviewed and new goals were set.

##### *Action plan 2007-2011*

Within this agenda, some of the prioritized challenges focused on and some were:

- “strengthening Danish art in a global perspective;

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<sup>37</sup> \_The Right to Art and Culture 2013-2016 (Rep.). (2016). Copenhagen: Centre for Culture and Development. doi:[https://issuu.com/cku-centerforkulturogudvikling/docs/cku\\_final\\_report\\_web](https://issuu.com/cku-centerforkulturogudvikling/docs/cku_final_report_web)

- 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.”<sup>38</sup>

With this action plan the involvement of artists with different cultural backgrounds became the question of debate both in the public level and the arts foundation level. The notion of the artistic quality from a western-bourgeois angle was discussed and the evaluation criteria were defined in a different way. It is emphasized by the arts council that the definition of culture should embrace a culturally diverse concept.

#### *Action plan 2011-2014*

After the previous action plan, in this one promoting diversity among artists was also emphasized. In addition to that, interdisciplinary and cross-cultural artistic expressions highlighted. The interaction between different arts was aimed. Besides, the networking and the dialogue between institutions, artists, associations or different bodies should be strengthening more.

#### *Danish Arts Foundation's Intercultural Advisory Project (2011)*

“The Danish Arts Foundation intended to focus on diversity and intercultural projects and prioritized them with respect to artists and cultural institutions in Denmark. The Danish Arts Council had, therefore, instituted a special two-year advisory project to highlight professional career opportunities for intercultural

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<sup>38</sup> Denmark: 4. Current issues in cultural policy development and debate: 4.1 Main cultural policy issues and priorities. (2017). Culturalpolicies.net. Retrieved from <http://www.culturalpolicies.net/web/denmark.php?aid=41>

artists living in Denmark and to draw attention to intercultural artistic projects. This effort was directed towards the Council's areas of operation: visual arts, literature, music, and theatre and dance. The project created a mentor program for artists and cultural institutions in Denmark with the goal of offering counselling by professional mentors familiar with intercultural issues and the Danish system for funding the arts. The mentor program introduced artists to networking opportunities and gave them new information about the Danish art and cultural scene, while art and cultural institutions could, through workshops, collect professional information about intercultural issues, and get advice on developing new approaches to producing and promoting qualified, intercultural art. The Danish Arts Council established mentor relationships between artists with an intercultural background and professional, established artists with special knowledge about intercultural issues, together with a similar number of workshops with cultural institutions. The advisory project included workshops, seminars, debates and art events that created focus on the intercultural dimension of the art scene and present intercultural art as an important catalyst for the development of the artistic environment in Denmark.<sup>39</sup>

The vision of the project during its period created a momentum related to diversity and intercultural issues in the art support system and artistic environments. Its target was to ensure all professional artists have access to Danish arts scene regardless of social and cultural background. The project questioned many issues like; what does it mean to be an artist with different cultural background in Denmark; what barriers do they encounter; how does society and art institutions receive intercultural art; can intercultural artists residing in Denmark receive public support on an equal basis with other artists?

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<sup>39</sup> Danish Arts Council's Intercultural Advisory Project: Kunst.dk. (n.d.). Retrieved from <http://www.kunst.dk/initiativer/kunst-globalisering/interkulturelt-raadgivningsprojekt/the-danish-arts-councils-intercultural-advisory-project/>

The project can be summarised in three parts:

1. Internal program: Competence development and advisory services on cultural diversity and interculturalism in relation to The Danish Arts Foundation and the committee and board members.
2. External program: Competence development activities and advice aimed at external parties such as artists, cultural institutions and others.
3. In parallel: Marketing of intercultural dialogue as a value; mission, experience and visualization of development opportunities for professional artists with intercultural background.

This is a significant initiative and in itself a success that the Danish Arts Foundation took the initiative and fully financed this intercultural project. The project is visionary as a state initiative, which is implemented despite the potential criticism for the special focus in relation to the intercultural and cultural diversity area. The basic idea for the project which is inclusion of professional artists with an intercultural background on the Danish art scene gained and it challenged talent criteria and was beneficial for the Danish art scene, both nationally and internationally. In addition to that through meetings, the artists gain depth knowledge of the state art support system and had a dialogue with the committee members at the Arts Foundation. And also the employees of the arts foundation got more insights into the term intercultural. Joint meetings served as a platform for inspiration between artists and cultural institutions and artistic initiatives.

## **CHAPTER FIVE**

### **EXAMINATION OF THE CULTURAL DIVERSITY POLICY OF THE MUSIC AND PERFORMING ARTS COMMITTEES OF THE DANISH ARTS FOUNDATION**

In 2016 I made interviews with the chairmen of performing arts committee and music committee. To make interviews with some chairmen of the professional art committees at Danish Arts Foundation was very significant and vital for me because I had a difficulty to access some information because of language barrier. Besides, the documents I obtained were old and not enough to understand the situation and circumstances at the Arts Foundation at the moment. Due to that to be able to access the right information I request to make interviews with the chairmen of the art committees however I managed to make interviews with two of them. My interviews were in a semi-structured format. I prepared my questions and draw a frame for it however I also asked some other questions according to my interviewee's answers and the data they provided.

#### **5.1. PERFORMING ARTS COMMITTEE**

##### *Cultural diversity approach in regards to funding / How and in what ways*

The performing arts committee is much challenged that stage art is a very non-diverse sector. Even though if they put diversity on their agenda as a priority and mention it as a premise of their funding this would not necessarily change what they receive for applications. As they are application based, they rather do a lot of strategic work. According to Ditte (the chairmen of performing arts committee), if they look how they can influence the sector in regards to developing diversity, it is more important than how you describe the frame in the application forms. Because the committee now and also the former committees has actually been emphasized diversity as a value but this doesn't necessarily help so the change is more related to the whole strategic work. Another factor is the whole system of

the Arts Foundation is also not having an overall work for diversity. She mentioned that especially compared to Sweden and Norway, in Denmark there isn't a strong cultural policy related to cultural diversity. In other Scandinavian countries they have very specific goals on cultural diversity in cultural politics and this applies all the way down to the art councils and committees. However, Denmark doesn't have that so in a way the system is not working at all in relation to cultural diversity and it is a big challenge for committees to work on diversity issue. Performing arts committee has been working on cultural diversity and trying to analyse what do they think about it and where they are mostly lacking in a way. Because when we talk about cultural diversity you can relate it to many subjects like; it is about democracy, it is about age, it is about gender etc... And performing arts committee has identified that ethnicity and social class are the big barriers in performing arts. Meaning that, for instance there has been a lot of work on gender equality before and Ditte herself was also involved in those 15 years ago. So as a committee when they look to gender equality they observe that they are pretty ahead in that issue but when it comes to cultural diversity they have almost only white people applying. Ditte says this is because Denmark almost only has white-middle class education system. And people whose knowledge doesn't define them as part of the art supporting system, they don't even think of applying to art council.

#### *Cultural diversity approach in arts funding over time*

In general, it is very hard for a committee, a single funding body, to change the things when the whole system doesn't change. According to Ditte, if you really want to attract other applicants you should also have diversity in the council and committees. She said this has been a part of their struggle to try to convince Arts Foundation that they should develop and have a diversity politics. By this way they can attract different people. When we look at the performing art scene the institutions which have moved fast in diversity issue are the ones who have engaged with people with different cultural backgrounds; for instance, a theatre

who has a producer with minority background. Then the institution straight away attracts artists with different cultural backgrounds. So it is very clear that Arts Foundation should also work in this way because it is a very homogenous body. For instance, performing arts committee consist of five middle class white Danish people so they don't necessarily attract anyone with other backgrounds. And this homogeneity situation is same for the whole body (Arts Foundation). Due to that several education and arts founding structures haven't really broken about this issue. And Ditte mentioned again that if we look at Sweden and Norway there has been a big and strong political will and much more funding going specifically towards that area.

#### *Strategic moves and goals*

On the artistic side no matter which application you receive you need to be very clear that if you don't absorb the genres that are developing the new genres then you are excluding people. It is extremely important to know that this has also to do with the development of new artistic expressions. It has a connection with openness to new genres however in stage art and music there is a very old fashion way of thinking. And in our world today a lot of artists define themselves within a cross disciplinary fields between film, digital art, performance, contemporary art etc. which is very interdisciplinary. In a way that also questions the old fashion way of thinking of the old art forms. This is one of the problems. Another problem is the contradictions between artistic quality and diversity. Ditte says it is a very old discussion that she had maybe five hundred times. And every time people say to her that how she can say she will have a special focus to diversity because don't they always have to go for the artistic quality. And of course the answer there is the artistic quality is not an objective factor because it is always defined by someone. Ditte gave an example from Norway at this point that; in Norway they have an academic research unit within the Art Council who are researching on borders artistic quality. They are much further ahead in their understanding that it is a developing premise of who is defining what artistic



quality is. Again she gave an example from her personal experiences while she was working in the theatre school. While she was working there and also part of the committee that were testing the new candidates who wanted to be actors, she could hear in the discussions that there are very different definitions of authority. So she thinks that you have to be very clear that there is not one standard artistic quality. According to that what they actually have been doing is: try to inspire people all the time for not moral reasons but for artistic reasons. And she also mentioned that they had people from the British Art Council over Copenhagen, who are very clear about this and who has developed a creative case for diversity. So she said exchanging ideas with them was an inspiration that talks from a point of experience that you can't motivate people for legal, moral or ethical reasons, you can only motivate them for artistic reasons. It is obvious that if you are a diverse group you create better.

#### *Danish art? – Ethnic art?*

I think there is a problematic tendency in regards to supporting artists with different cultural backgrounds. As I observed, it is mostly seen like a social work and not considered within the professional art scene in general. Sometimes there is a perspective and differentiation like Danish art / Ethnic art. I learned that also in the committee or board discussions very interesting discussions occur related to that. Ditte told once, people from design committee said they have handcrafts from Middle East in Denmark but they don't have any possibility to see them. So in that case is this art, or not art? So it seems that it is a very big problem when you have a very homogenous culture and art scene like they have in Denmark. Then it is really hard for new artistic forms to go in and be part of the art scene. Ditte mentions that she thinks the creative case for diversity is a very good case to put it action because art is successful when cultures are meeting. She thinks that if you keep people in the boxes and stick to their minority background, then it would not be art. It would be like historic art form, for instance how the Somali dance was. She said she was working with a Somali project right now. And yes in that

case it might be interesting but of course we have to look all the time for where cultures meet. This is where new art is happening. So in a way Denmark can't manage to get a higher degree of diversity in the development of arts and the audiences. That's the concern. Theatre and lots of art forms are not developing because they are too closed with themselves. Artistic goals happen around/in minority culture but there has been a very high focus on integration projects which is another problematic part. Ditte says of course it is fine to have integration goals. However, many times when she talks about diversity a lot of people understood as she is talking about integration but she isn't. She says you can of course use art as integration tool as other things, she is not saying it is wrong but it is also about professional art and there is another reason there. It is not a social and integration model research; she thinks they should work for more diversity within art community.

#### *International and intercultural work*

In Denmark they never talk about international in a real sense, they are always oriented their self to England or USA or Germany and so on, when they talk about importing and getting plays or where they want to go. And there is no connection between international works and intercultural which is a totally absurd situation. Because in Denmark there is a community where there would be much more possibilities when you work internationally. You could work with strong artists from minority groups but this potential is not used. For instance, you can't see any Turkish, Pakistani or Somali people involved in curating or in exchange programmes. This is all a western angle which is very limited. Performing arts committee is setting up a residency programme right now. Traditionally when you think about international work it has been either like we want to have this performance from somewhere or we want to go on tour to somewhere. They want to break this mind-set a bit. So early in their period, performing arts committee decide to stimulate diversity in the international work in more residency terms. So they are setting up a four-year residency programme for both Danish and

international artists and they are giving out an open call and saying it should be cross disciplinary and cross sectorial. So they are putting big demands already on the people applying for it. And this is a four-year programme so this means that people will meet each other in residencies so they will be producing work together. But Ditte says this is for the theatre she thinks dance scene is different because dance has been more open to other dance forms for many years. It has been easier so she also sees some of the dance companies are much more diverse. So this is a really important point that they are also much better on thinking co-productions between companies and different countries. Of course it's also connected to that dance don't have a language. Especially in the dance area Denmark have a lot of Scandinavian people in dance groups and companies and so on.

#### *The ways to ensure diversity*

Professional artistic expression is the committee's main necessity and this is what it mainly bases upon. So that is the first thing what they are looking in the applications. Beside that there are some small creative development funds. We can say that these funds are not related to having a high professional background they are mostly for semi-professional or amateur backgrounds but the foundation can also support them by giving developing funds. So this is also another way how performing arts committee try to stimulate people. However again it is through applications and all an all very few people with different cultural background apply. Ditte told that in this circumstance they made an intense brainstorming about how they can affect this situation in long term. She thinks that they can do something about programming and inspire theatres and attract diverse audience. This is one way. Another way that she mentioned is to do something on the organizational part and she told about Pluralistane. Pluralistane is based on a Swedish NGO which is now a private firm called Rättviseförmedlingen in Sweden.

This organisation creates awareness of a broad representation of people with no connection anymore to their gender, background or anything else. They are always looking for those who do not already belong to the "common" (the norm) in different contexts. Therefore, they make lists that are breaking the norm. They help people who want to find alternative people from underrepresented groups and want to spread knowledge and focus on competences. Rättviseförmedlingens goals is to have a society where people's sexuality/gender, origin and physical limitations etc. do not limit the person's possibilities and rights to do what that person wants or can do. By this way people will have a chance to reach their full potential.

In Sweden they first started as a platform on Facebook but now they have public support from the government. And now performing arts committee united with these people and a Danish organisation is starting up and they have just got the first private funding. So this is one of the important things they did as a committee. Because this means that from now on no one can use arguments or statements like; there are no women who want to be DJs or there is only man in politics etc... Because this lists which break the norm filled with a lot of others and say: Here you go, here they are too. Because these are lists of people with competences so it is not like for instance you can look for a black person or man or an old person, you can just look on the competences. You can't say anymore 'There were no other'. Therefore, they make inquiries and create lists! 'There is no other' means actually 'They are not in my network', and through this system you reach other people. For instance, you can say ok I want someone who knows a lot about urban dance. Then you have list of names that are breaking the norm. This initiative has been a huge boom in Sweden. You can have these lists of people who know something even about weird things and it's always breaking the norm. What they founded in Sweden, the cultural minister asked Rättviseförmedlingen to apply this system to the Art Council. As a result, people from Rättviseförmedlingen said the members in the committees and boards of Art Council in Sweden are a little bit the same and they want them to create a list

breaking this norm. In response to this, Art Council asked what do you mean by they are the same, same how? Therefore, the Art Council realised that they are all middle class, they are all Stockholm based and they are all well-educated. So to break the norm you should look for someone not middle class not Stockholm based or with another social background. This is what they do and how it works. They have made lists of dominance's of people and within the last 3-4 years in many cultural institutions the profile of people has changed and are totally different now. Completely different people that no one in the art circle in Stockholm knew about suddenly become part of the structure. So this is a really interesting tool and it is not only for art but it's primarily where it started and now it is spreading out. So that's how you can push recruitments and how you can get other people's competences in play. Pluralistane in Denmark is the same organisation with the one in Sweden and works the same way. So performing arts committee has also started this system in Denmark.

Another point that Ditte highlighted is what they can do to affect the whole scheme of applications in long term. She says, they should go all the way back to theatre schools and they should bring them into a dialogue with the schools in Sweden and Norway. And exchange ideas about what Sweden and Norway are doing to create a more diverse recruitment in schools. So this is also what they are working on now. Ditte says it is really boring, it is such a long process but if you look back to the people that apply for them and the people educated in schools, as long as they are more or less the same, things won't change. Ditte gave an example from Sweden that they have a new leader in performing arts committee for the last two years. This woman said the entire dancers look alike and all the teachers too. She put all dance students in a community outside Stockholm where more than 50 per cent of the people has minority backgrounds. After making workshops called dance education with young people there, then suddenly they have other applicants. Performing arts committee in Denmark are going to have the first meetings with the three managers of these schools together with the

cultural Nordic fund. They invited them because they think maybe they could make a programme for the next years.

#### *Four-year rule and the sustainability of the work on cultural diversity*

The committees in Arts Foundation change every four years and all the committee members' change. In my point of view, it has a disadvantage which can affect the sustainability of cultural diversity agenda because each committee's strategy and priority is different. For instance, the previous performing arts committee weren't engaged in cultural diversity issue but the committee before that one was extremely engaged because of one Danish/Swedish women in the committee. Ditte says she was talking about interculturality from the day she started and working on a lot. But she was doing it a little bit different then the committee now because she was insisting on all languages. But Ditte doesn't think she really changed anything. She thinks what you have to do is you should be more inspiring on your approach. She says she learned from her that maybe they should do it another way. Ditte says they will try to work on that but hopefully and probably someone will bring it on to the next level but you never know.

#### *Current/new issues related to cultural diversity issue*

In general, everyone is thinking much more on strategic programmes than single applications or private funds. Sometimes the money can be used better in setting up platforms of knowledge exchange and competence lifting then giving the money to a single project. And this is of course always a risk because sometimes it is hard to provide the constant budget for that. Performing arts committee analysed how these platforms will develop while the state is cutting down the budgets constantly. Ditte says ten years ago the competences or the resources for helping people to develop them were better, people could easily have access to that kind of platforms but it is not possible anymore. But performing arts committee have done these together with the private funds when they started.

They believe that they need to have this for every vulnerable small company and single artist that is struggling to build up a career. What they can really do for them is to create a platform that will help them to get in touch with each other. By this way they could get in touch with institutional theatres and international theatres too. So they created a developing platform which started recently with a quite lot of funding - fifty fifty private funding. And it took two and a half years for them to establish this platform and make it going. Ditte added that most of the private funds are analysing what is the biggest problem in the landscape more than being reactive to what comes in. Because she thinks with diversity they can't just change what comes in, they need to think more strategic. So what is happening in general is that people actually try to analyse the situations in art scene. For instance, performing arts committee is analysing that there are no producers with international knowledge so maybe this is why the theatre companies have problems about having their tours sustainable. Ditte says theatre groups get invited to a place with two performances and they are applying to the committee for such a lot of money. How come do they arrange it better? Because they don't have the resource of the international producer and they are such small companies so they cannot afford it. But now with the support from performing arts committee 17 companies are getting offices together with this developing platform that will open in months. Now they can start sharing resources. They can talk to each other and for instance say why we don't share half time producer. It's really necessary to define yourself much more part of an art community otherwise you are not going to survive.

According to my interview with the chairman of the performing arts committee, I can definitely say that they are working hard to promote diversity and try to change something in the system. Their goal is not just connected to their working period of 4 years but they want to create a long term strategy. Unfortunately, most of the people in the art and culture scene in Denmark don't take cultural diversity as one of the priorities so the efforts like performing arts committee make are very precious.

## 5.1. MUSIC COMMITTEE

### Cultural diversity approach

When I started my interview and asked music committee's chairmen if they have a cultural diversity approach in regards to funding, the answer I got was both yes and no. Bente (the chairmen of the music committee) told me that since they have started as a committee they have some priorities on their agenda. One of them is children and youth and the other one is diversity related to international music politics especially in Nordic countries. She said they made a conference last year researching on diversities and they have been continuing. She says they can't look all kind of diversities so they have to choose the target and focus. In the first two years they looked for women in music industry. And now in their next steps one of the things they will focus is for cultural diversity. When I ask about the diversity approach in terms of employment practices within the arts foundation, I got the same answer as I got from the chairmen of the performing arts committee. Almost all the people working at foundation are Danish or have Danish background. However, Bente said they have been discussing about what to do to get more different decisions and artists with different cultural backgrounds and also how to have this diversity also in the committee. They have been doing conferences and having meetings about that. She also says it is a structural problem in the core and they are not only discussing it as a music committee but also talk with other committees in the Arts Foundation about how to handle this problem as they see it. She also adds that as a committee of music they can see the musicians are different, they are culturally diverse. However, when you look at other art forms for instance performing arts there are not many culturally different artists. So, different art genres have different problems. As a committee they are trying to make this system representative to all musicians with different cultural backgrounds. She defines cultural diversity as a place for everybody.

### Strategies for cultural diversity



The only strategy they have for cultural diversity is to continue their researching on that area with conferences, meetings and by supporting initiatives. She also talked about Rättviseförmedlingen in Sweden like the chairman of the performing arts committee and she said they had a meeting with people from that initiative too. As an example she gave how they started to break the job scene occupied by white male and through their system everybody saw that also other kinds of people and different profiles were looking for the same jobs. And by this initiative people who never contact before start to contact. Like performing arts committee, they also had a session to talk about making something similar in Denmark. By this way they can start a dialogue with the groups which haven't contacted yet. So to create this contact and to strengthen the communication is very important. They will also use a similar kind of platform in Denmark and it is one of the initiatives which are coming this year. Through this system and the initiative people are asking why? For instance, why there are only white men; why only girls are playing at dramas; why there are only Old Danish people in the committees etc... As a committee they also look to the music scene and ask why to many things and situations, then they invite people to discuss these issues and they make something together. She also mentions that they have only four years as a committee and this project is something which has to work for a long time so she hopes the people in the next committee will continue it.

They make evaluations as a committee and also with the members of the board. By these evaluations they can give advices to next committees and they can base it on to the evaluations. When the end of their period they will have a meeting with the next committee and tell about what they did and what they can give them as recommendations but they can't say them do that or this. The next committee will have their own decisions.

#### *Support for artists with different cultural backgrounds and intercultural dialogue*

Bente says they are supporting artists not because they have different cultural backgrounds but because their music is art. In regards to intercultural dialogue

they support many institutions or projects which support this. For instance, music committee supports Global Copenhagen with lots of money. Global is a meeting point for different cultures, and they are playing world music. This place represents music from all over the world. The committee supports also World Music Denmark (WMD). It is a genre organisation; they support organisations for different genres of music. And WMD is also an organisation for world music. Besides, the committee supports different music groups, concerts or festivals and many different organisations which promote different genres of music. For instance, there is also Rosa which promotes rock music and Rosa is part of MXD (Music Export Denmark). MXD is for exporting music. By supporting MXD music committee supports many genre organisations. MXD is independent in their decisions and they decide everything themselves. They decide which country has what possibilities or which orchestras should be invited or play music and where. In addition to these, there is also international cultural panel. The chairman of the music committee is also one of the members of it. Through this panel the countries who will work together are Brazil, China, India, South Africa, Russia and Middle East. And this panel is an official project and part of Danish cultural politics. Ministry of Culture, Ministry of Economy, Ministry of Foreign Politics and Arts Foundation are working together in this cultural panel. And as a committee they are also working with many countries and making projects together. Bente says Denmark is a very little country so you have to support each other to be more open. Committee members have contacts and they always try to connect the forces together.

*Which kind of music genres are supported more?*

There are five big classical music orchestras in Denmark but they are directly supported by Ministry of Culture. There is also another type of classic music orchestras which are part of big theatres and these theatres are also supported by Ministry of Culture. So there is a big classical music area in Denmark. In music committee they support small classic music ensembles, rhythmic and world music

and many genres. There are many different voices that they allocate different amount of money to different genres but Bente says in her opinion it is almost equal. Because all the different kinds of supporting mechanisms and ways make all different types of music exist. You can see it in the music scene. Bente says they are very much looking for the upcoming artists. They really try to create opportunities for everybody and also all the new music or musicians they don't know about.

*New approaches regarding cultural diversity - the current/new issues related to this topic*

There are Regionalt spillesteder (regional venues). A regional venue is a venue appointed by the Arts Foundation's Music Committee to receive support from the state and the municipality for a period of four years. The purpose of the regional venues is to ensure the presentation of both national and international music of high artistic quality and to develop and support the growth in the music environment in Denmark. There are 19 venues for the next year as regional venues and they get huge amount of money. So they have a specific agenda to do for instance they have to work with schools, they have to work with children and youth etc. To make high quality of art is a must but beside that they have to take care of their region. The circumstances in the different regions of the country change so the music committee wants them to take care of the localities, working on the possibilities in that region. Many venues in the whole country applied to be regional venue but the committee have chosen only 19 of them. Because being only a good music venue and making concerts are not enough for that. According to Bente they have to make different partners in the region to work together. And these regional venues are also working on their regions diversity profile and work through that. Music committee is not giving the same strategy for all 19 venues because they all have different partners and every region has different potentials and possibilities. So for instance they don't force all of them to work internationally. These regional venues also consider the diversity of the artists and

audience from different cultural backgrounds in the region while they are doing the programming. Bente says there are not only these regional venues; also there are hundreds of normal music venues who consider cultural diversity. For instance, one of these music venues in Nordvest in Copenhagen based on the volunteers from that neighborhood. The community who lives there works there. And this place is part of the culture house of that municipality. And in this venue a specific cultural politics of the municipality is implemented and the aim is to involve the community and the culture going on that area. By this way they also invite people actively to be part of the art and job scene. Of course some people should be paid to take care of the structures and organizations and the music committee is doing that. But most of the people in that venue are volunteers and they are so important. Many of the municipalities have politics how to take care of the volunteers. For instance, when the music committee evaluates all those venues they always ask also how they take care of the volunteers because it is not enough to invite them. You also have to tell them how to use their competences. You should listen the volunteers and know about their competences and knowledge to make the structures possible and work out. Bente says they talk about volunteers a lot in her committee, they are very important.

#### *Music Committee's Charter of Diversity in Danish Music*

“With this charter, the Arts Foundation’s Music Committee wishes to create better diversity in Danish music life. They are committed to supporting and strengthening musical diversity and cultural/ethnic diversity in all forms and within all musical genres. It is in the committee's assignment to focus on diversity and to have a look at all that falls outside the common norms, cultural habits and mainstream, because a diverse To create the best conditions for diversity they look closely at art support system and introduce diversity as a new application criterion in a large number of the pools and schemes for the selection of artists, mediators, organizations and associations. In addition, the committee has been in

dialogue with other organizations and institutions in music life about how to work actively with diversity.’’<sup>40</sup>

- Goals

- Give equal access to create and experience music independently regardless of gender, ethnicity, geography, age and social relationships
- Consider diversity as a value, a resource and a strategy for quality and identity as well as artistic and economical aspect
- To develop and explore the creative potential that lies in a diverse music life
- Use diversity as a parameter in Danish music life
- Sharing knowledge and experience about diversity in Danish music life
- To test initiatives and events in Danish music life in terms of diversity

- Challenges

- The students of music schools are a very homogeneous group of white Danes with relatively wealthy parents. Therefore, music schools can have a task of attracting new audiences / social groups.
- Rhythmic venues are organized in ways that, in some cases, do not appeal to new audiences with different cultural backgrounds
- The commercial media are selective in terms of including artists with ethnic minority backgrounds and may tend to label the artists as ethnic instead of just to relate to their music.
- There is a mentoring scheme for intercultural artists. The former Arts council had for a period of time a system that could be reconsidered. The film industry currently has a mentoring scheme.
- There are parallel cultures where musicians with different cultural backgrounds exist and appear. However, they only belong to a smaller and closed social groups

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<sup>40</sup> Charter for Diversity in Danish Music (Rep.). (2017). Copenhagen: Danish Arts Foundation.

doi:[http://www.kunst.dk/fileadmin/\\_kunst2011/user\\_upload/Billeder/Musik/Andet/Charter\\_SKF\\_laeseversion.pdf](http://www.kunst.dk/fileadmin/_kunst2011/user_upload/Billeder/Musik/Andet/Charter_SKF_laeseversion.pdf)

with private contexts. And in a larger context such as concerts in event halls. These activities take place without the knowledge of the broad Danish public and they are not part of the state fund scheme.

*Musicians from different ethnic background than Danish - Final report by World Music Denmark*

WMD published a report after the ratification of UNESCO Convention in 2006, to create a network of musicians from different cultural backgrounds than Danish. “The project centred in Copenhagen, Odense and Aarhus, and carried out a mapping to create a better overview of the prevalence, market conditions and opportunities for ethnic musicians in Denmark. In total 238 musicians participated (140 from Copenhagen, 65 from Aarhus and 33 from Odense). Despite the overall advantages of world music genre, there were several aspects of this survey which emphasized that there are same problems as in other art areas.”<sup>41</sup>

- In general, it draws a picture of the ethnic music environments as relatively isolated both from each other and from the majority of the society in Denmark. Most of them interact with the musicians from same ethnic origin and are intended primarily for their own ethnic environment. Accordingly, both concerts and music evenings are organized internally in closed environments.
- It is encouraging that there are many vibrant subcultures, where musicians play for weddings and other special occasions but these are separated financial systems, and a system which functions completely independent from the rest of the Danish music scene.

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<sup>41</sup> Musicians from different ethnic background than Danish (Rep.). (2006). Copenhagen: World Music Denmark. doi:<http://www.worldmusic.dk/wmd-events/rapporter/musikere-med-anden-etnisk-baggrund-end-dansk/>

- However, there are many ethnic musicians who are a part of the main music scene and the professional music environment in Denmark, and according to the report, there is great interest in playing in clubs and events for a more mixed audience - but it is clear that also in music, there are barriers that are hard to overcome.
- Few of them know the existing support mechanisms, venues, organizers and so on. It seems that ethnic minorities rarely know Danish association's activities and the interaction between the public and private sector
- International networks are also very important for both types of musicians and there are many who hope to find work - especially in Sweden and in Germany, where - according to many musicians -there are far more great opportunities to play.
- There are now many venues where you play world music. It is a tremendous strength in world music that venues are so open, and that they receive complementary support from WMD to allow the efforts financially.
- The report points to the need for more research studies, mentoring, proactive efforts towards musicians when it comes to funding opportunities and a more active promotion of these musicians and their music, to create a vivid network for musicians in Denmark.

The report is based on interviews with musicians, where they had the opportunity to interview about their background, their work as musicians and the circumstances they experienced both as blocking and conducive to their professional development in Denmark.

## CONCLUSION

For a long time, there is a lack of cultural diversity policy in Denmark. Furthermore, it is mostly a part of the integration agenda and focuses on the audience part. About cultural diversity, we generally have to recognize that art and cultural policy are subject to society's overall concepts, and here, the concept of integrating is the driving force. Being a newcomer or an immigrant gives low status, whereas being international is considered to be high status. It is of course depending on the specific context of one's immigration, and where they come from; and at this point you can still speak of a cultural hierarchy world. Of course it is further problematic if you come from a non-western angle or you come from a conservatory that is unknown, or represent a concept of art that has very little to do with the current conceptual understanding in Denmark. Even though the country signed the UNESCO Convention not much seems to have changed. What there is in cultural diversity is haphazard, not as a result of a policy direction.

There is a need for a better influence, and therefore involving artists with different ethnic background in councils and boards is important to degrade the institutionalized under-representation. There has to be a change of attitude in the country, and that the state become aware of the positive sides of cultural diversity. Cultural diversity has to be an aspect in the current cultural policy in national, regional and local level. Integration across the arts and culture can be considered for the creation of sustainable networks, partnerships and tools that can transform theory into practice. Cultural diversity is an essential element to be made visible and promoted based on an innovative and quality approach. Diversity approach serves artists, cultural mediators and organizers with different cultural background. Building competence and capacity, knowledge and interest in the Danish cultural institutions is very essential. Ensuring several approaches and access to the existing Danish cultural life for artists with different background is an important process and by this way this can turn into a dialogue with other cultures. Cultural diversity has to redefine quality definitions and guidelines, so



the inclusion of other cultures is made possible. The need and interest for cultural strategies at the local level, capacity building and networking of local authorities, especially in the larger municipalities with many non-ethnic Danes is weak. There is a need for greater transparency in the education system and workshops and seminars in the form of training for artists from different ethnic background.

An association or organization for instance a collective platform that can help to raise awareness of the artists and make connections to the arts environments, cultural scene, media, etc. would be very beneficial. Establishing cultural forums for dialogue and debate is necessary, where current themes and values can be confronted and challenge. Finding new forms for organizations / units who are able to work both diversely and multidisciplinary might create a new starting point and position in the cultural field. Ensuring an ongoing debate and dialogue on the diversity subject at all levels of society would be an initiator.

The principle of cultural diversity has to be realized in the form of employment of people who are in possession of experience, knowledge, interest in area. Therefore, people with different cultural backgrounds become visible in councils, boards, as well as in the distribution bodies, which helps to create a framework and content within the publicly funded cultural sector. The Ministry's initiative to develop an action plan to increase cultural diversity could be used by art council, cultural institutions, projects and municipalities. Ministry has to involve cultural diversity in the cultural agreements concluded with municipalities to ensure that local initiatives involving different artists and offering creative environments among different groups and promotes projects which fosters cultural diversity and intercultural dialogue both internationally and locally. An advisory system through Ministry can operate nationwide in compared to municipalities and others who want guidance and support in relation to work with cultural diversity.

One of the biggest problem is related to databases. There is no overview of how many artists with different ethnic backgrounds live in Denmark. Art Institutions /

organizations / associations have no lists of members' backgrounds or overview of how many have applied for membership, and they are usually only in contact with the artists associated with specific projects. Against this background, it is difficult to understand the level of satisfaction or dissatisfaction about artists' conditions in Denmark. In addition to that, there is a need for art schools to be more open. A large number of really good artists have given up along the way because of the limited access to art institutions and art support, and artists' unions etc., which often seem complex and full of obstacles.

Creating a pool which is not used for discipline-specific initiatives or projects that continue to be supported through the each specialized committee would be very effective. Through this pool it is more accurate to allocate an amount of money for the visibility of artists from different cultural backgrounds. It can be also used for product development and talent management through the art institutions that work with cultural diversity and prioritize sustainable initiatives rather than fleeting projects and activities. Arts Council has to define an appropriate benchmarking system for goals, progress and actions, and this benchmarking should be specified in relation to the number of grant applications, grants, quality of projects, the results and evaluation of these. The committees in the Arts Foundation don't look enough specifically at their field regards to promoting qualified proposals and applications from professional artists with different cultural background. It would be great for Arts Foundation to consider the possibility of deciding a minimum quota corresponding to some amount of fund to promote cultural diversity to signal that there is a constant support going on in regards to artists with other ethnic backgrounds. Making contract agreements between Arts Foundation and some of the institutions can trigger the promotion of cultural diversity more. In a more general framework, Arts Foundation's future initiatives to develop an action plan to increase cultural diversity that could be used by art council, cultural institutions, projects and municipalities, will create a more productive environment. Art Council should involve cultural diversity in the cultural agreements concluded with municipalities to ensure that local initiatives

promote different artists and offering creative environments among diverse groups and promotes projects reflecting cultural diversity.

Marketing and communication tasks associated with the institutions' audience development' initiatives and other efforts should attract the audience from different cultural background to cultural life. Inclusion of cultural diversity in cultural organizations' ongoing businesses is not strong. There are many resources, knowledge and many skills - not together but scattered in different environments. It is an important and urgent priority to map these competences and thus visualize existing resources and experiences in order to build a clearer strategy in Art Council. Furthermore, external specialists can contribute Art council for creating the content. To prepare a concrete proposal for cultural diversity such as courses, seminars and workshops can be used as consultation way with relevant institutions. The involvement of international expertise is would be also very beneficial for that.

There is a strong need for continuous evaluation of projects and initiatives within this area to ensure the necessary knowledge gathering. To ensure access to information about the cultural sector including funding opportunities and directions in multiple languages is significant. There must be support and guidance to artists who do not have knowledge of Danish culture and society, so they can better orient themselves for the opportunities for education, production and dissemination of their work. Relevant artist organizations playing an important role in regards to ensuring that admission criteria enable more flexible procedures to encourage artists from other cultural backgrounds and create the opportunity to get in touch with artist environments in Denmark. Developing a dialogue with the artistic programs to ensure increased involvement of artists from different cultural backgrounds for education and training in Denmark would create a more diverse and sustainable artistic environment.

The possibility of mentoring, where experienced Danish artists assigned to an artist of a different cultural/ ethnic background in the same artistic field could be useful. There is a need for guidance and support with applications and multilingual information and information systems, organizations and insight into how the system works. There is a need for databases of artists and networks and contacts

In Danish cultural scene there is no place where you just create a meeting place between different cultures including many art genres with strong information strategies as well as a particular discussion forums linked to schools and educational institutions. Maybe this is a sign of the need for a new type of institution which is structured around a hybrid culture that extends the concept of culture and changes the cultural perspective in Denmark. What is needed is a house that has just open to all, and where the driving force is cultural diversity, and the choice of employees, artists, participants and the cultural landscape itself is diverse. Today there is need for a new type of cultural institution where it will be possible to create open and multidimensional, culturally diverse and intercultural processes and projects. The boundaries between audience / artists / organizers should be adjusted to ensure a much more dynamic and multicultural environment.

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## APPENDIX

### Interview questions

- Do you have a cultural diversity approach in regards to funding? How and in what ways?
- Can you explain how you support the arts sector as a committee, what are other sources of funding for artists and independent artistic organisations in this country?
- Does the agency have a multicultural approach to both funding the arts and also as an institution, in terms of its employment practices?
- What is your definition for 'cultural diversity'?
- How has the cultural diversity approach in arts funding changed over time?
- How you implement cultural diversity approach? What are your goals? How you evaluate your process and success?
- Do you support artists who have a different cultural background? (They can be Danish citizens but have a different cultural identity)
- Does your funding scheme aim to flourish the intercultural dialogue between artists from different cultures?
- In what ways, do you ensure diversity by allowing artists to develop their practice, regardless of social or cultural background?
- Are there any new trends or approaches regarding multiculturalist art for the upcoming years? What are the current/new issues and latest queries related to this topic?