

# Form Submission: Quadrennial Periodic Report

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Denmark

**Date of**

**Ratification:**

2006

**Officially Designated Point of Contact of the Convention:**

**Website:** <http://www.kum.dk> (<http://www.kum.dk>)

Ms.

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**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:**

On 11 February 2020, the questionnaire and CSO-form together with the 2005 Convention, a presentation of the Convention and a note presenting the themes of the QPR-report were forwarded by email to around 40 stakeholders. Contributors were given a deadline of 16 March 2020. The consultation was equally put on a general consultation website in order to reach a

larger group of potential stakeholders. In addition, the Ministry of Culture organised separate meetings with selected Ministries and took part in a consultation meeting on 4 March 2020 organised by the Danish National Commission for UNESCO with around 20 participants. At the meeting, the 2005 Convention was discussed and a number of relevant projects were presented by participating civil society organisations.

**Executive summary:**

As mentioned in previous QPR's, the implementation of the 2005 Convention forms a natural part of Danish cultural policy. The principles of the Convention are reflected in the development of new policies and initiatives in the area of arts and culture.

The legislation and institutional infrastructure in the field of culture and the general objectives of Danish cultural policy are based on the principle of freedom of expression aimed at offering and encouraging everyone living in or visiting Denmark to take active part in cultural life in its broadest sense. In addition, it should be equally recalled that a great part of the framework legislation in the cultural field continues to be based on the "arms-length-principle" which implies, inter alia, decentralisation and independent boards and committees of experts. As has been mentioned before, the Ministry of Culture acts as an architect, providing the framework for an overall cultural policy and - in cooperation with the Parliament - sets the objectives, financial frameworks, subsidy arrangements, and the organisational structures that constitute the basis of Danish cultural policy. It should be noted, that local government also plays a major part in providing financial support to mainly local cultural activities. In addition, private foundations contribute to the financing of public cultural activities and infrastructure. With such framework of legislation and financing it has been possible to support a diversity of cultural and artistic content and activities in line with the objectives and principles of the Convention.

Cultural policy in Denmark is based on the principle of equal access for all citizens throughout the country and the principle that all submitted projects are assessed according to the same criteria with quality as the main basic criterion. In addition to the general measures, initiatives exist targeted special groups (e.g. children and young people, minority groups) facilitating access to - and participation in - cultural activities and promoting cultural diversity. One example is the ballet performance UROPA at the Royal Theatre from 2016 involving asylum seekers who together with professional ballet dancers told their personal stories through music and dance. The promotion of cultural diversity is equally reflected in the Danish public service broadcaster DR's obligation to offer a broad coverage of Danish society as well as of the societies of Greenland and the Faroe Islands, and to present the diversity of cultures, philosophies of life and living conditions in different parts of Denmark.

Through the "International Cultural Panel" which is a cooperation body between Ministries and main institutions, organisations and agencies within international cultural exchange, concrete bilateral cooperation projects with partners from other countries have been developed and carried out. Such projects were conceived on the basis of principles such as equality, mutual interest and benefit for the parties involved, bottom-up approaches and artist-to-artist direct cooperation. Each project had a long-term perspective with a view to promoting sustainable contacts and partnerships. Following its strategy for 2017-2020, the International Cultural Panel

has been focusing on cooperation projects with neighbouring countries in Europe, the United States and Asia. These geographical areas were selected, inter alia, on the basis of interests of the artists and the mutual interest of the parties involved of conducting and promoting intercultural dialogue. The thematic focus of the strategy has been on cultural exchange that addresses values and societal topics associated with Denmark, i.e. gender equality, children and young people's active participation in creativity, bottom-up decision making and sexual liberation. Another illustrative example is that, throughout 2017 in the context of the Nordic Council of Ministers, Denmark together with other Nordic Countries and UK partners organised a Nordic initiative in London, entitled "Nordic Matters". One of the aims was to raise awareness of the rich diversity of cultures within the Nordic Region which is normally regarded as a culturally very homogeneous area. Preparations have already begun for the next Nordic initiative to be held in Canada where one of the main themes will be on indigenous people. Equally, through its participation in cultural cooperation of the EU, Denmark has been cooperating with other Member States and the European Commission in order to implement the objectives and principles of 2005 Convention. For example through the Creative Europe programme, the Audiovisual Media Services Directive, the Work Plan for Culture and the promotion of international cultural relations with a view to strengthening cooperation and exchanges beyond the EU.

In summary, the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions serves as a guiding principle for Danish cultural policy both at a national and international level based on the principles of institutional legitimacy and transparency and the promotion of equal rights.

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

Public Sector	Ministry of Foreign Affairs of Denmark	um@um.dk	<a href="http://www.um.dk">http://www.um.dk</a>
Public Sector	Ministry of Industry, Business and Financial Affairs	em@em.dk	<a href="http://www.em.dk">http://www.em.dk</a>
Public Sector	Ministry of Immigration and Integration	uim@uim.dk	<a href="http://www.uim.dk">http://www.uim.dk</a>
Public Sector	Ministry of Children and Education	uvm@uvm.dk	<a href="http://www.uvm.dk">http://www.uvm.dk</a>
Public Sector	Ministry of Higher Education and Science	ufm@ufm.dk	<a href="http://www.ufm.dk">http://www.ufm.dk</a>
Public Sector	Ministry of Employment	bm@bm.dk	<a href="http://www.bm.dk">http://www.bm.dk</a>
Public Sector	The Agency for Culture and Palaces	post@slks.dk	<a href="http://www.slks.dk">http://www.slks.dk</a>

Civil Society Organization (CSO)	The Danish National Commission for UNESCO	unesco@uvm.dk	<a href="http://www.uvm.dk/internationalt-arbejde/unesco">http://www.uvm.dk/internationalt-arbejde/unesco</a>
Public Sector	The Danish Film Institute	dfi@dfi.dk	<a href="http://www.dfi.dk">http://www.dfi.dk</a>
Civil Society Organization (CSO)	The Danish Institute for Human Rights	info@humanrights.dk	<a href="http://www.humanrights.dk">http://www.humanrights.dk</a>
Civil Society Organization (CSO)	Danish Cultural Institute	mail@danishculture.com	<a href="http://www.danishculture.com">http://www.danishculture.com</a>
Civil Society Organization (CSO)	Mr Ole Reitov, Member of EU/UNESCO Expert Facility on the Governance of Culture for the implementation of the 2005 Convention	ole.reitov@gmail.com	<a href="http://www.olereitov.com">http://www.olereitov.com</a>

# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:** YES

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::**  
YES

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:**  
YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):** YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Media arts

Music

Performing arts

Publishing

Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

-

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

3.00%

2016

**Please provide whenever possible disaggregated data by sector:**

Share of cultural and creative sectors in GDP, 2016

	USD (millions)	Share of all sectors (%)
<b>Total GDP in all sectors</b>	<b>273.987</b>	<b>100,0</b>
<b>Total GDP in cultural and creative sector</b>	<b>8.202</b>	<b>3,0</b>
580010 Publishing	997	0,4
580020 Publishing of computer games and other software	1.251	0,5
590000 Motion picture and television programme production, and sound recording activities	1.299	0,5
600000 Radio and television broadcasting	560	0,2
900000 Theatres, concerts, and arts activities	1.431	0,5
910000 Libraries, museums and other cultural activities	1.023	0,4
920000 Gambling and betting activities	433	0,2
930010 Sports activities	831	0,3
930020 Amusement and recreation activities	376	0,1
Source: Statistics Denmark. Statistikkbanken.dk. Table NABP117		

**Share of employment in the cultural and creative sectors:**

3.30%

2017

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

Share of employment in cultural and creative sector, 2017

	<b>Employed persons</b>	<b>Share of all sectors (%)</b>
<b>Total employment in all sectors</b>	<b>2.848.333</b>	<b>100,0</b>
<b>Total employment in cultural and creative sector</b>	<b>93.426</b>	<b>3,3</b>
<i>580010 Publishing</i>	<i>14.924</i>	<i>0,5</i>
<i>580020 Publishing of computer games and other software</i>	<i>5.477</i>	<i>0,2</i>
<i>590000 Motion picture and television programme production, and sound recording activities</i>	<i>9.253</i>	<i>0,3</i>
<i>600000 Radio and television broadcasting</i>	<i>7.053</i>	<i>0,2</i>
<i>900000 Theatres, concerts, and arts activities</i>	<i>11.085</i>	<i>0,4</i>
<i>910000 Libraries, museums and other cultural activities</i>	<i>14.711</i>	<i>0,5</i>
<i>920000 Gambling and betting activities</i>	<i>1.578</i>	<i>0,1</i>
<i>930010 Sports activities</i>	<i>25.392</i>	<i>0,9</i>
<i>930020 Amusement and recreation activities</i>	<i>3.953</i>	<i>0,1</i>
Source: Statistics Denmark. Statistikbanken.dk. Table RAS300		

**Total public budget for culture (in USD):**

3,595,000,000USD

2019

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

Public funding for cultural purposes by cultural domains, 2019

	<b>USD (millions)</b>	<b>Share of total public budget for culture (%)</b>
<b>All cultural domains</b>	<b>3.595</b>	<b>100</b>
<i>Sports and recreation</i>	<i>724</i>	<i>20</i>
<i>Cultural and natural heritage</i>	<i>292</i>	<i>8</i>
<i>Media, library and literature</i>	<i>1.350</i>	<i>38</i>
<i>Performing art and music</i>	<i>467</i>	<i>13</i>
<i>Visual arts and design</i>	<i>84</i>	<i>2</i>
<i>Other cultural activities</i>	<i>678</i>	<i>19</i>
Source: Statistics Denmark. Statistikbanken.dk. Table BEVIL01		

**Relevant Policies and Measures:**

**Plan of Growth for the Creative and Cultural Sectors**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Industry, Business and Financial Affairs, Ministry of Culture, Ministry of Foreign Affairs, Ministry of Justice and Ministry of Higher Education and Science

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

**Describe the main features of the policy/measure:**

In October 2019 the Danish Ministers for Industry, Business and Financial Affairs, Culture, Foreign Affairs, Justice and Higher Education and Science launched a comprehensive multiannual growth plan targeted creative and cultural sectors. The initiative was a follow-up to a report from October 2018 from an independent team of business leaders in cultural and creative businesses. This report focused on how to create a favourable environment for creative and cultural sectors in a digital transition and provided important evidence on the considerable economic contribution arising from such sectors. For example, it was shown that the CCS accounted for 8,5% of Denmark's total export.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The growth plan includes 6 prioritised areas and 28 concrete initiatives with the main objective of further improving the framework conditions of CCS. Among the concrete initiatives of the plan, one could highlight the creation of a Laboratory for Innovation and Creativity at higher education art schools where students, businesses and researchers can cooperate on the development of new business models, products and services based on creativity, technology and sustainability. The plan also includes initiatives aimed at improving access to financing via matchfinancing, crowdlending etc. and the creation of a branding consortium for Danish creativity, entitled Creative Denmark, based on public and private partnership between public authorities, business organisations and private foundations.

**Financial resources allocated to the policy/measure in USD:**



The plan has a total budget of 9.5 million USD for the years 2019-2022.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

A considerable number of partners from the public sector, private sector and civil society is expected to be involved in the plan in the coming years.

**Type of entity:**

Public Sector

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## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

The Danish Radio- and Television Board, established in 2001.

**If YES, these regulatory authority(ies) monitor:**

Public media

Community media

Private sector media

Online media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

**Relevant Policies and Measures:**

### **Mediepolitisk aftale for 2015-2018 (Political Agreement on Media 2015-2018)**

**Name of agency responsible for the implementation of the policy/measure:**

Danish Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<http://www.kum.dk>

**Describe the main features of the policy/measure:**

Together with the Radio and Television Broadcasting Act, the political agreement regulated Danish public service radio and television. The agreement outlines the overall development of Danish audiovisual media for the period in question with specified and ongoing initiatives; such as a new radio channel, support for tv series produced for commercial tv and support for film- and media education for children. The agreement also decides the funding of the Danish public service broadcaster DR and other initiatives.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The agreement was replaced by a new political agreement covering 2019-2023.

**Financial resources allocated to the policy/measure in USD:**

667 mio. USD per year.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Danish Radio and Television

**Type of entity:**

Public Sector

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## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** YES

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** YES

**Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):**

55.00%

2019

**Relevant Policies and Measures:**

### **Share with Care**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

Rettighedsalliancen (The Alliance of Rightholders)

Teleindustrien (Telecom Industry Association - Denmark)

Dansk Industri (The Confederation of Danish Industry)

Dansk Erhverv (The Danish Chamber of Commerce)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Music

Publishing

**Website of the policy/measure, if available:**

<https://sharewithcare.dk/>

**Describe the main features of the policy/measure:**

Share with Care is a cooperation project between the Ministry of Culture, Rettighedsalliancen (Alliance of Rightholders), Teleindustrien (Telecom Industry Association - Denmark), Dansk Industri (The Confederation of Danish industry) and Dansk Erhverv (The Danish Chamber of Commerce) aimed at informing consumers about copyright, encourage to move from illegal websites violating copyright rules to legal internet services and create favourable conditions for easy access to legal services on the internet.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The final report of the second phase of Share with Care shows among other things that the strategy of guiding users to legal services on the internet has shown positive results. As an example, a decrease of 24 % of the number of illegal downloads was detected in 2019 compared to 2018. Furthermore, more visits on the website of Share With Care providing information on access to legal content on the internet were observed.

**Financial resources allocated to the policy/measure in USD:**

In 2018, a total amount of 455.000 USD was allocated to further developing the initiative, inter alia through concrete projects targeted for example children and young people.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Although the initiative shows positive results from guiding users from illegal websites to legal services there are still challenges and great potential in continuing activities of raising awareness of how to gain access to legal content on the internet.

**Partner(s) engaged in the implementation of the measure:**

See above for partners. The partners comprise both public sector, private sector and civil society organisation representatives.

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## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES**

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES**

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES**

**If YES, please provide up to 2 examples:**

During 2019, as an example of involvement of stakeholders in the field of copyright, three larger workshops - which included presentations by stakeholders and working groups - where stakeholders discussed topics raised by the Ministry of Culture and a series of smaller stakeholder meetings were held with the purpose of obtaining concrete input and suggestions on how to better prepare the implementation of two EU Directives in the field of copyright. The meetings were organised around themes with participation of rightholders, consumers, business representatives, internet providers etc. These stakeholder meetings were a supplement to the ordinary public consultation process accompanying all proposals of legislation.

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES**

**Relevant Policies and Measures:**

### **Aarhus 2017 European Capital of Culture**

**Name of agency responsible for the implementation of the policy/measure:**

The Aarhus 2017 Foundation

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Visual Arts

**Website of the policy/measure, if available:**

<http://aarhus2017.dk/en>

**Describe the main features of the policy/measure:**

The Aarhus 2017 European Capital of Culture consisted of a large number of cultural events and activities throughout 2017 in the City of Aarhus and the surrounding region involving artists and cultural operators from Denmark and abroad. The preparation and organisation were carried out by the Aarhus 2017 foundation in cooperation with the Municipality of Aarhus and 18 municipalities in the region, the Region of Midtjylland, citizens, including a great number of volunteers, institutions and businesses. The overall theme of the cultural programme was "Let's Rethink" reflecting the wish to promote change, innovation and the courage to think and act in a smarter way for the future. With the initiative, everybody was invited to make changes through art and culture, to strengthen the regional identity and to create, experience and take part in cultural activities of high quality, many of which were free, with a view to leaving an important legacy for the future.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A comprehensive report has presented numerous short term results following from the initiative. For example, the cultural programme resulted in 442 core projects, involved 1,200 international artists and had in total 3,3 million audience visits. As for the citizens of Aarhus, 98 % responded that they knew about the initiative and 60 % of the Aarhus citizens indicated that they had participated in the Aarhus 2017 events. In addition, the initiative created growth in the region with an increase of around 180 million USD in turnover in the private sector in the region and the creation of around 2.000 new full time jobs.

**Financial resources allocated to the policy/measure in USD:**

64,9 million USD.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The initiative was assessed as being a record breaking year in terms of attendees at cultural

events, tourism and employment reaching and surpassing most Key Performance Indicators. Involved in the programme were both established institutions and the up-and-coming artists and cultural operators. Culture was used to enhance social cohesion by encouraging community engagement and involving thousands of citizens in an inclusive volunteer programme. More than half of the programme was free of charge making culture accessible to new audiences. A substantial increase in tourists to Aarhus and the region was found creating new jobs and driving growth for businesses. The overall conclusion is that the initiative leaves a legacy of exploring the potential of using culture as a catalyst for change and pointing towards continued positive outcomes in the years ahead.

**Partner(s) engaged in the implementation of the measure:**

Numerous partners were involved in the initiatives representing the public and private sectors as well as the CSOs.

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## GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

**Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

**Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

**Relevant Policies and Measures:**

**International visitors programme and network activities**

**Name of agency responsible for the implementation of the policy/measure:**

The Danish Arts Foundation

**Cultural domains covered by the policy/measure:**

Music

**Website of the policy/measure, if available:**

<https://english.slks.dk/grants/grant/tilskud/international-visitors-programmes-and-networking-activities/>

**Describe the main features of the policy/measure:**

The scheme is aimed at developing Danish music with a high level of artistic quality. This is done by giving artists within the music scene from other countries access to the Danish music tradition and scene. Furthermore the aim is to create networks between the Danish and international music scene by stays and residencies.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Wider knowledge among Danish professional artists in the field of music of the international music scene and more contacts and networks between Danish and international artists.

**Financial resources allocated to the policy/measure in USD:**

Approx. 100,000 USD.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

More partners are involved, including JazzDanmark and the Danish Cultural Institute.

**Type of entity:**

Civil Society Organization (CSO)

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## FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts

Design

Music

Visual Arts

Performing Arts

**Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:**

-

**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

-

**If YES, please provide up to 2 examples:**

-

**If YES, please provide up to 2 examples:**

-

2020

**Relevant Policies and Measures:**

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## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:**

NO

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:**

NO

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES**

**Relevant Policies and Measures:**

**Agreement between Denmark and France on film co-production from 2019**

**Name of agency responsible for the implementation of the policy/measure:**

The Danish Film Institute

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<http://www.dfi.dk>

**Describe the main features of the policy/measure:**

The aim of the agreement from 2019 is to promote co-production of films between Denmark and France.

**Does it specifically target young people?: NO**

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO**

**What are the results achieved so far through the implementation of the policy/measure?:**

N/A as the agreement was implemented in 2020.

**Financial resources allocated to the policy/measure in USD:**

No specific financial resources allocated.

**Has the implementation of the policy/measure been evaluated?: NO**

**Partner(s) engaged in the implementation of the measure:**

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## GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



### NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

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Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): NO

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):

Cultural participation 2018 (Unit: %)

	Age groups						
	16-24 years	25-34 years	35-44 years	45-54 years	55-64 years	65-74 years	75+ years
Cultural participation (%)	81	80	75	72	73	76	62

<b>Family income level</b>					
	Bottom	Low end	Middle	High end	Top
Cultural participation (%)	77	69	73	83	88

  

<b>Educational attainment level</b>				
	Primary school	Secondary education	Tertiary (bachelors level)	Tertiary (masters level)
Cultural participation (%)	63	73	87	91

  

<b>Gender</b>		
	Men	Women
Cultural participation (%)	70	79

Note 1: Questions relate to cultural participation within the last 3 months.

Note 2: Cultural activities cover: museums, libraries, performing arts, cinemas, concerts.

Source: Statistics Denmark. Adults cultural habits survey.

**Relevant Policies and Measures:**

**Regionale Kunstfonde (Regional Art Funds)**

**Name of agency responsible for the implementation of the policy/measure:**

The Regional Art Funds are each led by independent boards.

**Website of the policy/measure, if available:**

<https://slks.dk/regionale-kunstofonde/>

**Describe the main features of the policy/measure:**

The two Regional Art Funds, entitled "Øernes Kunstfond" and "Den Jyske Kunstfond", are aimed at supporting the development of local art productions and the establishment of economically sustainable art businesses and art communities as well as promoting art entrepreneurship. The overall goal is to ensure that art funding reaches all parts of Denmark and to help creating a geographical balance within cultural life. Local co-financing is required when applying for support from the Regional Art Funds.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

During 2018 and 2019, 87 projects were funded by the two Regional Art Funds. As an immediate assessment, the funds have contributed to strengthening cooperation between local art and cultural entrepreneurs and local businesses. In the context of the funds, a successful matchmaking event promoting contacts and projects has been organised.

**Financial resources allocated to the policy/measure in USD:**

869,000 USD per year and with local co-financing total funding reaches 1,750,000 USD per year.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

A number of public, private and Civil Society Organisations are engaged in the implementation of the measure.

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## **Kultur i udsatte boligområder (Culture in vulnerable residential areas)**

### **Name of agency responsible for the implementation of the policy/measure:**

The Agency for Culture and Palaces

### **Website of the policy/measure, if available:**

<https://slks.dk/omraader/kultursamarbejde/kultur-i-udsatte-boligomraader/>

### **Describe the main features of the policy/measure:**

The initiative "Culture in vulnerable residential areas" is carried out during 2019-2022 and implemented by the Agency for Culture and Palaces in cooperation with an independent advisory board consisting of representatives from the social housing area, the cultural area and the area of citizenship. The scheme supports culture projects that promote inclusion across generations and social, cultural and religious differences. Supported projects should build on democracy, active citizenship, freedom of expression and dialogue. In addition, projects should build on partnership between representatives from the social housing area and the cultural area. Applicants should live in vulnerable housing area themselves.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In 2019, three multiannual projects were supported by the initiative focusing on inter alia co-creation, promotion of mutual understanding and the development of new constructive communities, one of which is targeted in particular young girls.

**Financial resources allocated to the policy/measure in USD:**

758,000 USD per year.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

A number of partners from the social housing area and cultural area.

**Type of entity:**

Civil Society Organization (CSO)

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## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

-

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: NO**

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

-

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

-

2020

**Relevant Policies and Measures:**

-

# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist and are relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: -**

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES**

**Data is regularly collected and disseminated to monitor:**

Gender equality in the culture and media sectors

Participation of women in cultural life

**Percentage of total public funds given to female artists and cultural producers:**

47.00%

2018

**Percentage of women/men in decision-making /managerial positions in public and private cultural and media:**

Number of employed 2017 by sector, type of employment and gender (Unit: %)

	Total	Managers
<b>Sector of employment</b>	% women	% women
Total employment in all sectors	47	29
Total employment in cultural and creative sector	47	34
<small>Source: Statistics Denmark. Statistikbanken.dk. Table RAS300.</small>		

**Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):**

International film awards, 2019

	Share (%)	Number of awards
Women	39	16
Men	61	25
Total	100	41
<i>Source: Danish Film Institute</i>		

**Percentage of women receiving art national prizes/awards:**

37.00%

2020

**Percentage of women participation in cultural activities:**

79.00%

2018

**Relevant Policies and Measures:**

**Initiative of better gender balance within Danish Film**

**Name of agency responsible for the implementation of the policy/measure:**

The Danish Film Institute together with representatives of the Danish film sector

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<https://www.dfi.dk/en/english/about-dfi/gender-balance>

**Describe the main features of the policy/measure:**

In 2016, in the context of the Danish Film Institute's focus on improving the diversity within Danish film, the institute organised three working groups with a view to receiving recommendations on how to create concrete results for the future. Subsequently in 2017, the Danish Film Institute created a dialogue forum consisting of representatives of the Danish film sector, film education institutions and broadcasters in order to ensure constant attention to the question of gender balance.

**Does it specifically target young people?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Inter alia: An analysis of gender distribution within Danish film (publication from 2016). A collection and monitoring of data on gender within Danish film production with a view to annual

reporting.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Representatives of the Danish film sector, including film producers, film education institution and broadcasters.

**Type of entity:**

Private Sector

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## ARTISTIC FREEDOM

**The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** YES

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):** YES

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** YES

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** NO

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** NO

**Relevant Policies and Measures:**

**Friby (City of Refuge)**

**Name of agency responsible for the implementation of the policy/measure:**

The Cities of Elsinore, Copenhagen and Aarhus)

**Cultural domains covered by the policy/measure:**

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

In 2017, in the context of the International Cities of Refuge Network (ICORN) the city of Elsinore and Copenhagen invited artists at risk from Syria and Sudan respectively to stay for a period of time. The aim was to give the artists the possibility to work without limitations with their art.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

N/A

**Financial resources allocated to the policy/measure in USD:**

N/A

**If yes, what are the main conclusions/recommendations?:**

N/A

**Partner(s) engaged in the implementation of the measure:**

N/A

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# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

The CSO form has been distributed by email - as part of the consultation process on the QPR - to main CSO representatives with an invitation to report on one or more of the main goals. The invitation has been made available on a main consultation website with a view to reaching a wider number of interested CSOs. In addition, the CSO form was presented at a meeting in March 2020 targeted interested CSOs organised by the Danish National Commission for UNESCO. All received contributions have been considered as relevant and included in the QPR.

**GOAL 1 - Support sustainable systems of governance for culture:**

-

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

-

**GOAL 3 - Integrate culture in sustainable development frameworks:**

## **Cultural Planning as a Method for Urban Social Innovation (UrbCulturalPlanning)**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Danish Cultural Institute, EMAIL: mail@danishculture.com, PHONE: +45 23 60 85 00, DCI lead for 14 partners

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Performing Arts

Visual Arts

**Website of the measure/initiative, if available:**

<https://urbcultural.eu/>

**Describe the main features of the measure/initiative:**

Lead partner: Danish Cultural Institute 13 partners from 9 countries in the Baltic Sea Region, from DE, PL, RU, LT, LV, FI, SE, NO, DK (Cultural organisations, NGOs, Municipalities, Regional authorities, Foundations, Universities) The project duration is 1.1.2019-30.6.2021. The project is co-funded by funds from European Union, Russian Federation and Norway. The project is a flagship project of the EU Strategy for the Baltic Sea Region (EUSBSR).

**COMMON CHALLENGES** Cities today face unprecedented societal challenges. In particular growing needs to tackle social inclusion and sustainable development. At the same time as new needs arise, the resources of the public sector are in decline or stagnating. New skills for citizen involvement are required as a response. Since Colin Mercer in the 1990ties worked with UNESCO on developing the method Cultural Planning, over the past two decades cultural planning has been further developed as a proven method for citizen-driven urban social innovation. The key challenge for public authorities in applying cultural planning is that new skills need to go beyond forms of classical (and often more passive) citizen participation. Active co-creation of collaboration between citizens themselves and between citizens and authorities is needed.

**MAIN OBJECTIVE** The main objective of the project is therefore: To advance the Baltic Sea Region performance in citizen-citizen and citizen-city authorities' cooperation in order to increase urban social innovation, inclusion, and sustainable development of neighborhoods in cities and towns in rural areas. This will be based on increasing the capacity of public authorities and typically local NGOs and associations, to collaborate on the use of the cultural planning method for urban social innovation.

**MAIN OUTPUTS** This project will produce approximately 9-12 hands-on local demonstrator projects in neighborhoods in cities or in towns in rural areas, of max. 20,000 persons in PL, LT, LV, FI, DK, DE and RU. They will address challenges such as shrinking cities, social inclusion, gentrification, use of green or blue resources, needs of children/youth, stigmatization/conflicts etc.. Cities and local NGOs are mentored to help facilitate in best way possible. New methods are tested: The use of residencies for artists, performers and other creative people (artists, architects etc) from other parts of BSR to inspire urban solutions. To engage young citizens in urban social innovation, via use of gaming-tools to modelling future communities. The project produces a handbook for how to use the cultural planning method in order to help many more BSR cities and local NGOs to uptake and use the method. At "BSR Urban Labs" hundreds of city managers will explore how to develop models they can use in their cities. Knowledge on the method is shared in 7 languages online. Policy roadmaps enabling the use of the method to increase citizen driven solutions in local communities are made. Policy and strategies are discussed with politicians, cities, NGOs etc. at conferences in order to build a political momentum for adopting the citizen driven cultural approach. "BSR Hubs of Excellence" of experienced cities/specialists are established to help more cities in countries involved to use the method after the project is finished.

**EXPECTED CHANGE FOR THE REGION** The project is expected to increase the use of the cultural planning method to enable citizen driven transformations in the BSR. This will benefit challenged communities across the region,



increase their quality of life, sense of identity, community and social inclusion, and the sustainable development of the communities. And it will help cities to improve their ability to solve the many challenges public authorities are faced with.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

What are the results achieved so far through the implementation of the measure/initiative? (400 words) The initiative, has so far achieved the following results: - One conference in Kiel (of 3 planned in BSR), this on the theme "Urban Transformation through Art and Culture" with 170 decisionmakers, politicians, cultural organisations, artists, NGOs, community based organisations from 9 countries kick-started addressed different dimensions for how to use "Cultural Planning" as a method of social innovation, sustainability and inclusion. This was also a first step for creating a policy road map for use in cities in the Baltic Sea Region. - 4 Urban Labs (of 12 planned) with 45 participants each in PL/Gdansk, DK/Copenhagen, FI/Pori, DE/Kiel cities, with cultural organisations, NGOs etc, have explored how to use the 3 steps of cultural mapping, cultural visioning, design in the method to address different societal challenges for communities related to sustainable development and inclusion. One lab explored how to transform city administration to "Creative Bureaucracies", as a pre-requisite to using cultural planning and to implement effective SDG strategies, using the city of Kiel as a case. - 10 communities in 7 cities (Gdansk/PL x 2, Kaliningrad/RU, Visiginas & Vilnius/LT, Riga/LV x 2, Pori/FI, Nykøbing Falster/DK, Kiel/DE) with roughly 100.000 citizens as beneficiaries, initiated multi-year real community-lead demonstrator projects. The projects co-create cooperation among citizens and with local public authorities, to achieve transformation addressing specific community challenges. Most projects have now completed baseline, cultural mapping, visioning and are now moving to design, implementation and anchoring/long term strategy. - 12 artists, performers and urban creative activists from different countries have so far through arts residencies contributed to kick-starting urban social innovation processes in above mentioned community demonstrator projects. - 3 cities have used urban data to innovate the generation of a municipal map in Minecraft and have started involving youth in the demonstrator communities to contribute to address community challenges. The youth contribute either to cultural mapping of issues (Gdansk), to designing solutions (Kiel) or to implement solutions of value to the community (Riga). A public website is being created to share and allow download of maps and tools developed. - An urban toolkit for use of cultural planning by public authorities/cities and intermediaries have been partially developed and is now moving into its final phase of completion. - The creation of Hubs of excellence on the use of cultural planning in 7 countries have been initiated in order to establish durable structures

for expanding capacity in the BSR for the use of the method. - All above and via 36 associated organisations has at the point increased the local appreciation of the value of cultural planning to

- Promote the inclusion of creativity and cultural expressions as strategic elements of sustainable development plans and strategies
- Support cultural industry-based regeneration projects by community-based initiatives at the urban and rural, and regional, national and transnational levels
- Facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups, including socially disadvantaged, migrants and youth.

**GOAL 4 - Promote human rights and fundamental freedoms:**

**Selvangivelse om kønsfordeling (Declaration on Gender distribution)**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Danish Film Institute (Det Danske Filminstitut) Email: dfi@dfi.dk Phone: (+45) 3374 3400

Danish Producers Association (Producentforeningen) Email: info@pro-f.dk Phone: (+45) 3386 2880

Danish Film Directors (Danske Filminstruktører) Email: mail@filmdir.dk Phone: (+45) 3333 0888

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<https://www.dfi.dk/en/english/about-dfi/enhanced-diversity-efforts>

**Describe the main features of the measure/initiative:**

The Film Institute and Danish Producers' Association introduce a declaration in which producers must submit information on gender distribution in their film and game projects, both with respect to the team and contributors. The declaration has been tested for a year for supporting feature films, primarily to gain insight into usability and functionality. From 1 March 2020, producers seeking support for fiction, documentary, games and the talent scheme New Danish Screen will be required to provide information on the gender distribution of production. The declaration is completed for the first time on application for production aid and it is updated and handed in again together with the final accounts. The self-report contains information about gender at all key functions of the team as well as contributors. In addition, the gender distribution is calculated in replicas in the final version of the script, as well as the distribution of salary and any salary as a percentage.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the**

**measure/initiative?:**

The initiative took effect from 1 March 2020, so no results yet. However, the declaration has been tested for a year for supporting feature films, primarily to gain insight into usability and functionality. The test period has shown that the focus needs to be strengthened in order to achieve the goal of an equal gender distribution in films etc.

**PRIDE CUP - Denmark 2016-2019****Name of CSO(s) responsible for the implementation of the measure/initiative:**

The Danish Institute for Human Rights EMAIL: info@humanrights.dk PHONE: +45 32 69 88 88

**Website of the measure/initiative, if available:**

<https://www.facebook.com/events/havneparken-syd-islands-brygge/pride-cup-2019/681343485671342/>

<https://menneskeret.dk/nyheder/instituttet-saetter-fokus-paa-inkluderende-arbejdsplads-aarets-pride>

**Describe the main features of the measure/initiative:**

The Danish Institute for Human Rights organises in collaboration with DBU (The Danish Soccer Union), DGI (Danish Gymnastics and Sports Association) and Pan Sports, the soccer tournament Pride Cup during Copenhagen Pride. The tournament is an annual recurring event that has existed since 2016. The tournament has the slogan "Sport is for everyone" and aims to kick homophobia out of sports and create a focus on diversity and tolerance.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Pride Cup focuses on diversity, moving boundaries and includes everyone in sports. It is a strong signal that so many Danish organisations stand together to kick homophobia out of sports and focus on diversity and tolerance both on and off the field.

**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

Due to the outbreak of the Coronavirus civil society organisations have encountered difficulties in contributing to the QPR exercise. Therefore, it is not possible to give an exhaustive account of main priorities seen from the perspectives of civil society organisations. However, judging from the contributions received some of the main priorities are on human rights/fundamental rights, gender balance in artistic production and sustainability all of which are in line with the Convention.

## EMERGING TRANSVERSAL ISSUES

### Relevant Policies and Measures:

-

## CHALLENGES AND ACHIEVEMENTS

### Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

It is not desirable to highlight particular examples of results as all initiatives and measures play an important part and should be seen together.

### Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

Other than limited resources no major challenges have been detected.

### Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

The further implementation of the Convention depends inter alia on political priorities at a given time which cannot be anticipated.

## ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

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# SUBMISSION

**Designated official signing the report:**

**Title:** Mr.

**First name:** Nicky

**Family name:** Valbjørn Trebbien

**Organization:** Danish Ministry of Culture

**Position:** Head of Division

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**Date of submission:**

2020

**Electronic Signature:**

