

**DANSK  
KULTUR-  
INSTITUT**

*Beretning*  
*Report*  
**2018**

**DANISH  
CULTURAL  
INSTITUTE**





DKI kontor / DCI branch



Indsatslande  
/ focus countries



# DKI i verden

## / where we work

Med syv institutter, tre indsatslande og pop-up-aktiviteter i seks yderligere lande bestræber vi os på at være tæt på verdens udvikling. Der, hvor kunst, kultur og viden virkelig kan gøre en forskel.

With seven institutes, three focus countries and pop-up activities in an additional six countries, we strive to be close to the world developments, right, where art, culture and knowledge really do make a difference.

Forside: Rapper  
Alo Wala ved åbningen  
af DKI i New Delhi  
i januar 2019.  
Front cover: Rapper  
Alo Wala at the opening  
of DCI in New Delhi,  
Jan. 2019.



**7 institutter** i Beijing, Bruxelles, New Delhi (åbnet i 2019), Riga, Rio de Janeiro, Skt. Petersborg og Warszawa.

**3 indsatslande** - Hviderusland, Tyrkiet og Ukraine.

**Pop-up-aktiviteter** i Estland, Holland, Litauen, Luxembourg, Tyskland og Østrig.

**Hovedkontor** i København.

**7 branches** in Beijing, Brussels, New Delhi (opened in 2019), Riga, Rio de Janeiro, St. Petersburg and Warsaw.

**3 focus countries** - Belarus, Turkey and Ukraine.

**Pop-up activities** in Estonia, Holland, Lithuania, Luxembourg, Germany and Austria.

**Headquarters** in Copenhagen.

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I 2018 lykkedes det at få de sidste aftaler på plads således, at Dansk Kulturinstitut kunne igangsætte den nye afdeling i Indien. Det har længe været et ønske. Vi vil være dér, hvor verden er i bevægelse.

Dansk Kulturinstitut har en lang tradition for at placere sine institutter, hvor de har mest strategisk relevans. Det har betydet, at man gennem instituttets historie har åbnet og lukket institutter løbende. I første periode af instituttets historie fra 1940 til 1980 var man optaget af at genopbygge den mellemfolkelige dialog i efterkrigstidens Vesteuropa. I denne periode lå institutterne især i Storbritannien og Tyskland samt det øvrige Vesteuropa og USA. I takt med at Den kolde krig foldede sig ud, blev institutter oprettet i Østeuropa og fik en betydelig rolle ved at skabe en mellemfolkelig dialog mellem de fastlåste blokke. I det nye årtusind har instituttet bevæget sig ind i en tredje fase. Værdier, som vi ser som væsentlige, er under pres flere steder i verden, samtidig med at der i stigende grad er behov for at fremme dialogen om fælles udfordringer og løsninger. Det har betydet, at DKI siden 2000 har åbnet afdelinger i Rusland, Kina, Brasilien og senest Indien.

I august 2018 blev Thomas Sehested ansat som institutleder og d. 19. januar 2019 blev instituttet åbnet af Statsminister Lars Løkke Rasmussen og Carlsbergfondets bestyrelsesformand Flemming Besenbacher, samt DKIs nye generalsekretær Camilla Mordhorst.

Kulturinstituttet i Indien kommer til at dække en ny geografisk region og et land, der er på vej til at have en af verdens største økonomier og befolkningstal. En udvikling, der også kommer til at påvirke Danmark.

### Større geografisk udbredelse

En måde at udvide sit virkefelt på er gennem oprettelsen af nye institutter, men udbredelse sker også ved at have indsatsområder, gennemføre pop-up-aktiviteter og alliere sig med små og store partnere. Her spiller det tværministerielle internationale kul-

turpanel (IKP), det nordiske samarbejde og de øvrige europæiske partnere hver sin vigtige rolle.

### Indsatsområder og pop-up-aktiviteter

I 2018 fortsatte DKI sine indsatser i Tyrkiet, Ukraine og Hviderusland. For at kunne gennemføre kulturprojekter skal netværk opbygges, samarbejdspartnere findes og projekter formuleres. De første projekter blev igangsat sidste år, og mange flere er på vej.

Ved siden af de egentlige indsatsområder gennemføres også kulturprojekter i landene omkring vores syv institutter, der er placeret i Beijing, Bruxelles, New Delhi, Riga, Rio de Janeiro, Skt. Petersborg og Warszawa. I 2018 var der også aktiviteter i Luxembourg, Holland, Tyskland og Østrig samt Estland og Litauen. I 2018 var det særligt den store fejring af 100-året for de baltiske lande, som afstedkom en bred vifte af aktiviteter og arrangementer med kongelig deltagelse for ministre og beslutningsdeltagere såvel som unge og gamle i de tre baltiske lande.

### De fælles internationale kulturindsatser

En anden måde at udvide vores virkefelt på er ved at indgå i de fælles internationale kultursatser som aftales i det tværministerielle internationale kulturpanel (IKP) med deltagelse af flere store danske kulturinstitutioner. I 2018 blev det aftalt, at Dansk Kulturcenter i Beijing skulle varetage rollen som den praktiske koordinator for Asien-indsatsen. Dialogen mellem Dansk Kulturcenter og ambassaderne i Tokyo og Seoul vil ske løbende i forhold til den tværgående koordinering i 2019 og 2020. Vi ser meget frem til det udvidede samarbejde i området. Også i Belgien, Baltikum, Rusland og Polen er vi indgået som partner i IKP's indsatsområder.

### Det nordiske samarbejde

De nordiske lande og Nordisk Ministerråd er væsentlige samarbejdspartnere for DKI i hele verden, men især i Østersøregionen og Nordvestrusland er der særlig stor interesse for at bygge bro og lære af hinandens erfaringer. Hovedparten af projekterne handler om social bæredygtighed, byudvikling og fællesskaber samt erfaringsudveksling af kunstneriske



samarbejder og musikundervisningsmiljøer. I første del af det nordiske-russiske projekt **Waterfront** (2015-16) udviklede russiske og nordiske partnere kulturelle aktiviteter med fokus på at skabe viden om klimaforandringerne i Nordeuropa og formidle denne nye viden til unge i regionen. Af dette projekt er vokset **Waterfront 2**-projektet, der har fokus på byrum ved havnefronter og sociale fællesskaber. Projektet blev igangsat under De Nordiske Uger i Skt. Petersborg i oktober 2018 og vil forløbe i 2018-2019. Projektet vil også omfatte aktiviteter i Sverige og Finland.

#### **Med EU i verden**

Efter fem års målrettet arbejde lykkedes det i 2018 at lande DKIs første store EU-projekt som lead partner. Projektet **UrbCulturalPlanning** har et totalbudget på 17,6 mio.kr. og omfatter 14 partnere i otte lande i Østersøregionen. Projektets sigte er at løfte kapaciteten i hele regionen til, at borgere, foreninger og officielle myndigheder sætter sig sammen og anvender kulturelle metoder som nye værktøjer for innovativ, social byudvikling. Projektet gennemføres i 2019-21.

I samme periode er DKl også del af det interregionale EU-projekt **Creative Ports**, som ledes af Goethe-Instituttet. Projektet handler om at styrke internationaliseringen af de kreative erhverv i Østersøregionen ved at afprøve konkrete metoder og opbygge en fælles portal af ressourcer og viden, de kan trække på fremadrettet. Projektet har et totalbudget på 22,3 mio.kr., hvoraf 2 mio.kr. går til vores del af programmet.

#### **Kultur på kanten**

2018 blev også året, hvor instituttets generalsekretær Michael Metz Mørch takkede af. Han blev afløst af Camilla Mordhorst ved årets udgang. Instituttet skylder Michael Metz Mørch en stor tak for hans indsats, ikke mindst i forhold til at tænke DKl ind i nye og større sammenhænge. Michael Metz Mørch har utrætteligt arbejdet for, at DKl er blevet en væsentlig medspiller i sammenslutningen af europæiske kulturinstitutter, EUNIC, samt en troværdig partner i EU-projektsammenhænge.

I DKl tror vi på, at værdier som ytringsfrihed, demokrati, ligestilling, velfærd, aktive borger, levende byrum og en bæredygtig, klimavenlig innovation er centrale værdier, Danmark har med sig ud i verden til fremme af FN's verdensmål. Med mobil og fast tilstedeværelse på tre kontinenter arbejder vi for at sætte dagsordner, stille spørgsmål og åbne diskussioner gennem kunst, kultur og viden. Dér på kanten, hvor den virkelig gør en forskel.

Tak til en engageret organisation ude som hjemme, tak til alle vores samarbejdspartnere, private som offentlige, fonde som enkeltpersoner, og en særlig tak til vores royale protektor HKH Kronprinsesse Mary.

In 2018 the final agreements were secured for Danish Cultural Institute to establish a new branch in India. A long-cherished desire. We wish to be where the world is in motion.

Danish Cultural Institute has a long tradition of setting up branches, where they are strategically relevant. This means that throughout the history of the Institute, we have continuously opened and closed branches. During the first, post-war period from 1940 to 1980, the focus was on reconstructing the international dialogue in western Europe. During this period, the Institutes were based, in particular in Great Britain and Germany as well as in the rest of western Europe and the US. Then, concurrently with the unfolding of the Cold War, the Institute set up in the eastern Europe and got to play a substantial role in creating an international dialogue between the deadlocked blocs.

In the new millennium, the Institute moved into a third phase. Values, that are important to us, came under pressure in several places around the world, and at the same time there emerged a need to further the dialogue on mutual challenges and solutions. Since 2000, this has led to the opening of DCI branches in Russia, China, Brazil and most recently in India.

In August 2018, Thomas Sehested was appointed Director and on 19 January 2019 the Institute was inaugurated by Prime Minister Lars Løkke Rasmussen and Chairman of the Carlsberg Foundation Flemming Besenbacher, together with DCI's new Secretary General, Camilla Mordhorst.

The Institute in India will cover a new geographic region and a country, that is on its way to having one of the largest economies and populations in the world. Its progress will also have an effect on Denmark.

### Major geographic presence

One way to expand your sphere of operation is to found new institutes, but expansion also happens by having focus countries, where you can carry through

pop-up activities and ally yourself with minor and major partners. This is where the cross-ministerial international panel for culture, Nordic cooperations and other European partners each play an important role.

### Focus countries and pop-up activities

In 2018 DCI continued its efforts in Turkey, Ukraine and Belarus. In order to be able to carry through cultural projects, you need to build up a network, find cooperating partners and define projects. The initial projects were activated last year and many more will follow.

Besides the proper priority areas, we also undertake cultural projects in the neighbouring countries of our seven institutes, which are situated in Beijing, Brussels, New Delhi, Riga, Rio de Janeiro, St. Petersburg and Warsaw. In 2018 we ran additional activities in Luxembourg, Holland, Germany and Austria together with Estonia and Lithuania, and the huge centenary celebrations in the three Baltic states brought a spread of activities and arrangements with royal participation for ministers and decision-makers as well as young and older people.

### Mutual international cultural efforts

Another way of expanding our operations is by being part of the mutual international cultural efforts, that are agreed on in the cross-ministerial International Cultural Panel (ICP) which is participated in by several of the major Danish cultural institutions. In 2018 it was agreed on that the Danish Cultural Center in Beijing should take care of the role as practical coordinator of the Asia effort. The dialogue between Danish Cultural Center and the embassies in Tokyo and Seoul will happen continuously in relation to the transverse coordination in 2019 and 2020. We are very much looking forward to broadened cooperation in this area. In both Belgium, the Baltics States, Russia and Poland we have entered into cooperation and partnerships in ICP's priority areas.

### Nordic cooperations

The Nordic countries and the Nordic Council of Ministers are crucial cooperative partners for DCI all over the world, but especially in the Baltic Sea region and



the northwestern part of Russia, where there is an exceptional interest in building bridges and learning about each other's experiences. The majority of the projects deal with social sustainability, urban development and communities, as well as knowledge sharing on artistic collaborations and musical learning environments. In the first part of the Russian-Nordic project **Waterfront** (2015-16), Russian and nordic partners developed cultural activities with focus on creating knowledge about climate changes in Northern Europe and communicating the new knowledge to young people in the region. Out of this project has grown the **Waterfront 2** project, which focuses on urban areas at waterfronts and social communities. The project was launched at Nordic Weeks in St. Petersburg, in October 2018, and will be carried out in 2018-2019. It will include activities in Sweden and Norway.

#### **With EU in the world**

After five years of consistent effort, we succeeded in landing in 2018 DCI's first major EU project as lead partner. The project **UrbCulturalPlanning** has a total budget of 17.6 million DKK and includes 14 partners in eight countries in the Baltic Sea region. The purpose of the project is to promote the capacity in the whole region for citizens, associations and official authorities to work together on using cultural methods as new tools for innovative social urban development. The project is due to be accomplished in 2019-21.

At the same time DCI is also part of the interregional EU project **Creative Ports**, which is led by the Goethe Institute. The project is about strengthening the internationalisation of creative businesses in the Baltic Sea region by trying out concrete methods and cre-

ating a mutual portal site for resources and knowledge, to use of in the future. The project has a total budget of 22.3 million DKK, of which 2 million DKK goes to our part of the programme.

#### **Culture on the edge**

At the end of 2018, the Institute's Secretary General Michael Metz Mørch stepped down to be replaced by Camilla Mordhorst, who took over from 1 January 2019. The Institute owes Michael Metz Mørch a warm word of thanks for his efforts, not least for thinking DCI into new and larger contexts. Michael Metz Mørch worked assiduously to make the DCI a significant partner in the network of European cultural institutes (EUNIC) as well as a credible partner in EU project relations.

At DCI, we believe that values such as freedom of speech, democracy, equal rights, welfare, active citizenship, liveable urban spaces and sustainable, climate-friendly innovation are key values, that Denmark brings into the world to further the UN's Global Goals. With a mobile and consistent presence on three continents we work to set agendas, ask questions and open discussions through art, culture and knowledge. On the edge, where it really does make a difference.

We would like to express our gratitude to a deeply involved organisation, all our partners, private as public, foundations as well as individuals, and a special thank to our royal patron HRH Crown Princess Mary.





Indien



India



# Indien kommer

2018 blev året, hvor vi endelig kunne indfri, hvad vi har arbejdet på så længe: Vi åbner et institut i Indien, der blev muligt gennem en generøs donation fra Carlsberg-fondet. Timingen for åbningen – der endte med at blive i januar 2019 – var perfekt: I 2019 er det 70-året for oprettelse af diplomatiske relationer mellem landene. Der er således gode grunde til at styrke vores kulturelle og videnskabelige samarbejde.

Danmark har efter år med anstrengte relationer til Indien en ny position som en stærk samarbejdspartner. Med Indiens voksende position i verden, en fabelagtig kulturel diversitet og dynamik kan vi ikke vente med at komme i gang under den samlende overskrift - "New Encounters".

Vi tror på, at kultur har en enestående evne til at skabe forandring til det bedre. Derfor ser vi kultur som et vigtigt element i den samlede danske tilstedeværelse i Indien. Vi er overbeviste om, at vores kulturudvekslingsprojekter kan skabe ændringer for de mange og ikke de få. Det er ambitiøst, det kommer ikke til at ske hurtigt og slet ikke af sig selv. Men for at kommunikere at vi arbejder med et bredt kulturbegreb, har vi identificeret fem temaer, som vi vil arbejde med: Ressourcer og ressourcebevidsthed, uddannelse og kreativitet, identitet, demokrati og 'liveable cities'.

Alle fem områder inviterer kunstnere, tænkere, videnskabsfolk, erhvervsliv, politikere og embedsmænd til at være med til at fremme centrale danske værdier og styrke og konkretisere FN's verdensmål. For det betyder noget, hvad Indiens mere end 1,35 mia. mennesker gør, også i Danmark.

# India is coming

2018 was the year, where we were finally able to fulfil, what we had worked on for so long: We are opening an institute in India, enabled by a generous donation by the Carlsberg Foundation. The timing of the opening – in January 2019 – ended up being just perfect: In 2019 we celebrate the 70th anniversary of the establishment of diplomatic relations between our two countries. Hence, we see only very good reasons for strengthening our cultural and scientific collaborations.

After years of strained relations with India, Denmark now has a new position as a strong cooperative partner.

With India's improving standing in the world and the fantastic cultural diversity and dynamics in mind, we can hardly wait to get started with our activities framed under the heading - "New Encounters".

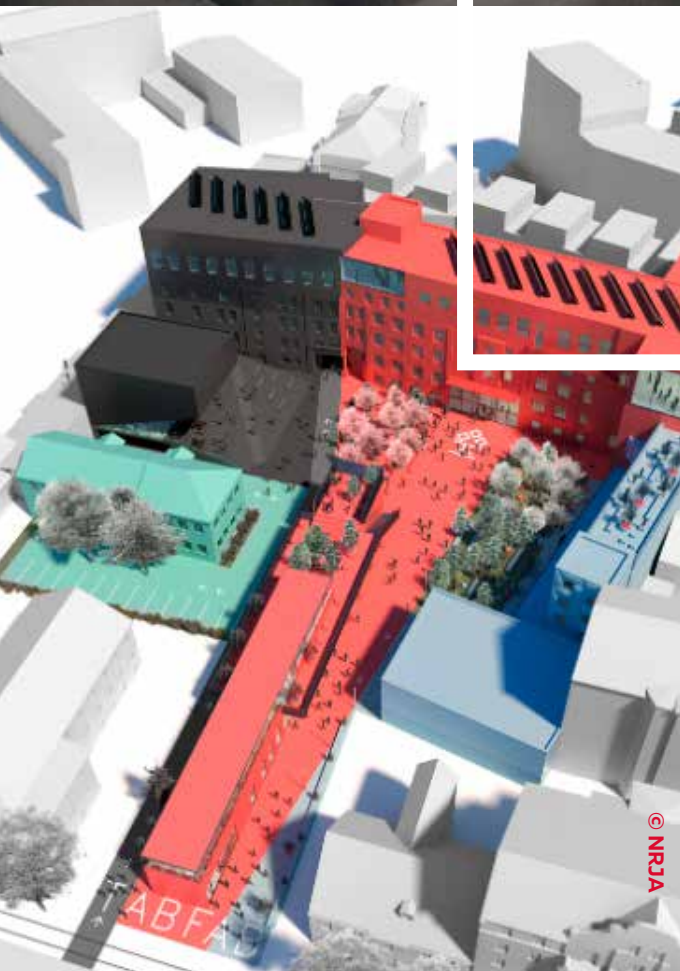
We believe, that culture has a unique power to create change for the better. Culture is therefore an important element in the overall Danish presence in India. We are convinced that our cultural exchange projects can generate change for the many and not only for the minority. It is ambitious, it will not come quickly and not all by itself. But in order to communicate that we are working with a very broad notion of culture, we have identified five themes for our work: Resources and knowledge of resources, education and creativity, identity, democracy and liveable cities.

All five areas invite artists, thinkers, scientists, the business community and politicians to join forces in promoting Danish values, to strengthen and give concrete expression to UN Global Goals – because it matters, what India's more than 1,35 billion citizens do, also to us in Denmark.

Director  
Thomas Sehested



Estland  
Letland  
Litauen



Estonia  
Latvia  
Lithuania



# 100 år og stadig unge

Estland, Letland og Litauen fyldte 100 år i 2018. De tre unge lande rundede deres skarpe hjørne i en tid, hvor demokrati og uafhængighed ikke er så selvindlysende, som for bare få år siden.

Vi kan se tilbage på en fælles historie, men også på et år med royalt besøg af Kronprinsparret og med nye innovative tiltag, der griber langt ind i fremtiden.

100-års fejringens rammefortælling havde kreative industrier i centrum med fokus på bæredygtighed og anvendelse af nordiske og baltiske erfaringer, også i Hviderusland og Ukraine. To flagskibsprojekter blev iværksat: **TabFab Expansion** og **Film LT100**.

## **TabFab Expansion**

I tråd med Regeringens vækstteams anbefalinger blev DKIs initiativ "TabFab Expansion" igangsat. Centrum for den tre-årige indsats bliver det nye kulturcenter TabFab – Rigas gamle tobaksfabrik, hvor Danmark har taget initiativ til at udvikle en kreativ inkubator i samarbejde med Letlands Kulturministerium og Økonomiministerium.

Danske kreative virksomheder kan lære af lettiske kompetencer inden for træ- og metalforarbejdning og landets entreprenante virksomhedskultur, mens Danmark kan inspirere letterne som digital frontløber med gunstige rammer for støtte og uddannelse.

Som startskud for TabFab Expansion afholdt Dansk Kulturinstitut og ambassaden konferencen "Creative Industries Matchmaking" 7.-8. december. Konferencen blev åbnet af HKH Kronprins Frederik og den lettiske kulturminister Dace Melbarde. Kreative kræfter blev matchet med producenter fra møbelindustrien, og den lettiske tegnestue NRJA blev offentliggjort som vinder af den internationale arkitekt-konkurrence for udformningen af TabFab.

## **Film LT100: børn fortæller deres egen historie**

I den digitaliserede verdens konstante informationsstrøm er det afgørende, at børn lærer at tænke selvstændigt. Dette er tanken bag Film LT100,

# 100 years old and still young

Estonia, Latvia and Lithuania turned 100 in 2018. The three young nations passed a milestone in a time of doubt, concerning democracy and independence, compared to just a few years back.

We can look back at a shared history, and a year that saw a visit by the Crown Prince couple and full of innovative initiatives pointing towards the future.

The framework for the centenary centered on the creative industries, focusing on sustainability and putting Nordic and Baltic experiences to use, in countries such as Belarus and Ukraine too. Two flagship projects were launched: **TabFab Expansion** and **Film LT100**.

## **TabFab**

Echoing the recommendations of the Danish government's growth team, "TabFab Expansion", a DCI initiative, was started. At the center of the three-year effort is a new cultural hub, TabFab – Riga's former tobacco factory – where Denmark has initiated the development of a creative incubator in cooperation with the Latvian ministries for culture and finances.

Danish creative businesses can learn from Latvian skills in processing wood and metals and the entrepreneurial corporate culture of the country. While Denmark can inspire Latvians as a digital frontrunner with an effective framework for financial support and education.

Marking the start of TabFab Expansion, the DCI and the Danish Embassy held the "Creative Industries Matchmaking" conference on 7-8 December. The conference was opened by HRH The Crown Prince and the Latvian Minister for Culture, Dace Melbarde. Creative forces were matched with manufacturers from the furniture industry. The Latvian firm of architects NRJA was presented as the winner of the international architects' competition for shaping TabFab.



skabt af DKI i samarbejde med Lithuanian Film Center og Litauens Kulturministerium.

Film LT100 er baseret på metoder fra Det Danske Filminstitut. Her kan børn og unge lære om produktion og virkemidler på en legende måde ved brug af tablets, som de kender fra hverdagen. Deres evner til projekt- og samarbejde styrkes ved at være fælles om et projekt med forskellige ansvarsområder i en proces, hvor opgaverne ikke kan besvares med entydige svar. Film LT100 har et demokratisk tankesæt, hvor alle får en stemme.

Projektet er implementeret i samarbejde med de danske film- og undervisningsekspert **Kasper B. Olesen** (Lommefilm) og **Ditte Mejlhede**. Et stort hold litauiske lærere er blevet undervist i metoderne, og flere hundrede børn har allerede prøvet et Film LT100 forløb.



Director  
Simon Drewsen Holmberg

## Estonia, Latvia and Lithuania in numbers, 2018

### Cultural projects

In 2018 the Institute has arranged or co-operated in:

#### 2 official visits in Riga:

**Prime Minister Lars Løkke Rasmussen**  
**Minister for Culture Mette Bock** and  
**the Crown Prince couple**

**2 EU BSR Interreg project applications**  
**in collaboration with headquarters:**  
**UrbCultural Planning** (lead partner)  
and **Creative Ports** (both granted)

**1 film festival in Minsk, Belarus**

**6 exhibitions**

**16 concerts**

**10 performances**

**62 filmscreenings at 12 events**

**1 literature events**

**28 talks and workshops**

**13 lectures by DCI**

**Participants: 35,000**

### Other activities

**15 visitor programmes**  
and **3 study tours**

### Web statistics

**1,388 followers on social media**  
**5,228 unique visitors to the website**

**Film LT100: Children tell their own history**

In the constant stream of information that is the digitised world, it is paramount that children are taught to think independently. This is the idea behind **Film LT100**, created by DCI in cooperation with the Lithuanian Film Centre and the Latvian Ministry for Culture.

**Film LT100** is based on methods developed by the Danish Film Institute. Children and young people learn about production and technical and narrative elements, utilising tablets, which are familiar to them. Their skills and capabilities for cooperative work on projects are strengthened, by taking responsibility for different aspects of a joint project, in a process with no clear-cut answers. **Film LT100** is democratic, letting all involved voice their thoughts.

The project has been implemented in cooperation with **Kasper B. Olesen** (Lommefilm) and **Ditte Mejlhede**, Danish experts in film and education. A large team of Lithuanian teachers has been taught the methods and several hundred children have already tried a **Film LT100** course.







Brasilien



Brazil



# 10 år i Brasilien

I Brasilien fejrede DKI 10-års jubilæum med festivalen **DANSK!!BR** i november 2018. Det blev en flot kulmination af Kulturinstituttets arbejde i Brasilien gennem det første tiår og en løftestang for nye initiativer og arbejdet fremadrettet.

## **DANSK!!BR**

Tilskuertal på 3.500, 83 siders presseklip og et medie outreach på over 11 mio. mennesker. Med festivalen **DANSK!!BR** er en platform for fremtidig kulturudveksling skabt, ikke mindst takket være støtte fra de danske virksomheder Christian Hansen A/S, Falck og Harboe.

Højdepunktet var matchingen af det ombejlede band **BaianaSystem** (BR) og producer **Rumpistol** (DK). Før **DANSK!!BR** tilbragte Rumpistol nogle dage i Baiana-Systems studie i Salvador, så til deres fælles koncert kunne 2.500 publikummer bl.a. danse til nye fælles numre.

Den dansk/brasilianske danseforestilling "Crash" spillede for fulde sale i Rio de Janeiro og fortsatte på turné til São Paulo. Crash er udviklet af **Uppercut Danseteater** i samarbejde med brasilianske dansere og blev sat i søen af DKI Brasilien i 2015.

**Babettes Gæstebud** blev omdrejningspunkt for en multisensoriel oplevelse. Musikere fra **Scenatet** opførte Per Nørgård's musik fra filmen, kokken **Simon Lau** genfortolkede Babettes middag og kulturcentret Cidade das Artes' kunstneriske leder, skuespiller **Bel Kutner** læste uddrag af Karen Blixens novelle. 30-året for filmens Oscar blev også fejret med visninger på DKIs filmfestival **CineKlap – Dinamarca em Foco** i kulturcentret Centro Cultura Banco do Brasil i Rio de Janeiro.

Akkompanjeret af strygekvartetten **Quarteto Camargo Guarnieri** opførte akkordeonist **Andreas Borregaard** Bent Sørensens nye værk "Dancers and Disappearance", samt en velbesøgt solokonzert. Samarbejdet fortsatte ved SESC's kammermusikfestival i São Paulo.

# 10 years in Brazil

In Brazil, DCI celebrated our 10-years anniversary with the **DANSK!!BR** festival in November 2018. This was a great culmination for the first decade of DCI working in Brazil and a lever for new initiatives and the work to come.

## **DANSK!!BR**

With 3,500 people in the audience, 83 pages of press and a media reach of more than 11 million, the festival **DANSK!!BR**, established a platform for further cultural exchange, not least thanks to support from Danish companies Christian Hansen A/S, Falck and Harboe.

The climax was matching the much sought-after band **BaianaSystem** (BR) and producer **Rumpistol** (DK). Leading up to **DANSK!!BR**, **Rumpistol** spent some days at BaianaSystem's studio in Salvador, so at the joint concert an audience of 2,500 was able to dance to new co-created music.

Danish/Brazilian dance performance **Crash** played in front of packed halls in Rio and went on to São Paulo. **Crash** has been developed by the **Uppercut Dance Theater** in collaboration with Brazilian dancers and was launched by DCI Brazil in 2015.

**Babette's Feast** was the centre of a multisensory experience. Musicians from **Scenatet** performed Per Nørgård's music from the film, chef **Simon Lau** reinterpreted Babette's dinner and the director of Cidade das Artes, actress **Bel Kutner**, read excerpts from Karen Blixen's short story. The 30-year anniversary of the film winning an Oscar was also celebrated by screenings at **CineKlap – Dinamarca em Foco**, the DCI film festival at the cultural centre Centro Cultura Banco do Brasil in Rio de Janeiro.

Accompanied by the string quartet **Quarteto Camargo Guarnieri**, accordionist **Andreas Borregaard** performed Bent Sørensen's new work "Dancers and Disappearance", as well as playing a well-attended solo concert. The collaboration continued at the SESC Chamber Music Festival in São Paulo.

### **Nordisk dialog og europæiske perspektiver**

Samfundsmæssige temaer og kulturelle værdier er et gennemgående tema for DKIs indsats i Brasilien, bl.a. i projektet **Diálogos Nórdicos**. Dette tre-årige projekt laves i samarbejde med de fire nordiske ambassader, hvor DKI leder det kulturelle spor. 2018-temaet var "Køn og ligestilling", og DKIs nordiske filmfestival **Ponte Nordica** havde i år dette som tema for programmet. Foruden filmoplevelser i Rio de Janeiro og Curitiba, bød festivalen på tre debatarrangementer.

Der blev også skruet op for aktiviteterne i Rio de Janeiro's EUNIC Cluster. Udover fejring af Europadagen for ca. 7.000 mennesker lanceredes "A Casa da Europa" på den store, internationale litteraturfestival **FLIP** i Paraty. Santa Rita Kirken var stuvende fuld i to dage til debatprogrammet "50 år siden maj 1968" med journalister, forfattere, digtere og aktivister fra dengang og nu, der debatterede emner, som er højaktuelle i dagens Brasilien.

### **Nordic dialogue and European perspectives**

Societal themes and cultural values are recurring themes in DCI's efforts in Brazil, e.g. in the **Diálogos Nórdicos** project. DCI is organising the cultural components. The 2018 theme was "Gender and equal rights", which was shared by this year's edition of DCI's Nordic film festival **Ponte Nordica**. Besides film experiences in Rio de Janeiro and Curitiba, the festival included three debates.

There was also heightened activity in the EUNIC Cluster of Rio de Janeiro. Apart from celebrating Europe Day with around 7,000 people, "A Casa da Europa" was launched at **FLIP**, the big international literary festival in Paraty. The debate programme "50 years since May 1968", involving journalists, authors, poets and activists from then and now, debating subjects which are highly relevant in today's Brazil, packed the Santa Rita church for 2 days.

**Director**  
**Maibrit Thomsen**

## **DCI in Brazil in numbers, 2018**

### **Cultural projects**

In 2018 the Institute has arranged or co-operated in:

**19 concerts**

**9 dance performances**

**104 film screenings at 35 events**

**16 lectures/seminars**

**13 workshops**

**Participants: 19,560**

### **Other activities**

**Danish-language classes:  
355 lessons, 14 students**

**10 interviews/talks by DCI**

### **Web statistics**

**6,637 followers on Facebook**

**820 on Instagram**

**11,012 unique visitors to the website**







Kina



China

# Dialog og diversitet

Der er næppe mange steder på kloden, som i dag kan matche kinesiske storbyers tempo og kulturforbrug, og det stopper ikke her.

Man rejser nu udenlands mere end alle andre, filmindustrien flourer, antallet af nye museer eksploderer og de digitale platforme er nu blandt verdens førende. Samtidig er der dog også tendenser til stigende kontrol og ønsker om at begrænse udenlandsk indflydelse.

Dansk Kulturcenter (DCC) i Beijing er del af det kreative og relativt frie kulturdistrikt 798 Art District. Vores program afprøver bevidst, hvor tæt man som fremmed aktør kan engagere sig i væsentlige dagsordener.

Et vigtigt eksempel her var en serie dialogarrangementer med titlen "Dignity & Diversity", som vi tilrettelagde sammen med Copenhagen Pride, Beijing Gender og Beijing LGBT Center. Det var gribende møder på det menneskelige plan, som for de danske medvirkende tydeliggjorde, hvor beundringsværdigt selvhjulpen og aktivistisk det kinesiske LGBT miljø er i stand til agere. Institutionelt lagde samtalerne kimen til en Kina deltagelse i World Games 2021 i København.

Lignende tematikker blev anslået med **Charlotte Haslund Christensens** videoinstallation "Hope & Fear", hvor mennesker i udvalgte lande udstiller deres håb og frygt. Værket fremstod over to måneder som et input til unge kineseres længsel efter andre identifikationspunkter end de konventionelle rollemodeller, der på trods af samfundsudviklingen fortsat sætter dagsordenen.

I samme kategori kan nævnes dobbeltudstillingen "100% Copenhagen" og "23% Beijing" af **Maja Nydal Eriksen**, der i personlige fortællinger vender Københavns selvbillede som 'verdens lykkeligste by' og det kinesiske harmoni-begreb på hovedet.

# Dialogue and diversity

You can find hardly any other places on Earth right now that match the speed and cultural consumption of the major Chinese cities. And it doesn't stop there.

The Chinese are now traveling abroad more often than any other nationality, the film industry is flourishing, the number of new museums has exploded, and Chinese digital platforms are among those leading the world. Meanwhile, tendencies towards further control and wishes of limiting foreign influences are showing.

The Danish Cultural Center (DCC) in Beijing is part of the creative and relatively liberal 798 Art District. Our programme deliberately tests how far you can go as a foreign agent, when engaging with important agendas.

An important example was a series of dialogue events titled "Dignity & Diversity", which we arranged in cooperation with Copenhagen Pride, Beijing Gender and Beijing LGBT Center. These meetings were touching on a human level, and they made clear for the Danish participants how admirably independent and activist the Chinese LGBT community are able to operate. Institutionally, the conversations laid the groundwork for Chinese participation at the World Games 2021 in Copenhagen.

Similar themes were touched upon in **Charlotte Haslund-Christensen's** video installation "Hope & Fear", in which people from different countries portrays their hopes and fears. For two months, the work provided input for young Chinese people, longing for markers for identification which differs from the conventional role models, setting the agenda in spite of societal development.

In the same category, **Maja Nydal Eriksen's** double exhibition "100% Copenhagen" and "23% Beijing" bears mentioning, turning the image of Copenhagen as "the happiest city in the world" and the Chinese notion of harmony on their heads, through personal narratives.

## København - Beijing

Kulturcentret var én af partnerne i Københavns gæstebymprogram og i efteråret optog **Beijing Design Week** programmet. Kulturcentret deltog med fokus på arkitektur, film, pædagogik og innovation. Deltagerne var danske fagfolk og flere kinesiske og internationale personligheder på byplan- og arkitekturområdet. HKH Kronprinsen, Kulturminister Mette Bock og Københavns Overborgmester Frank Jensen tegnede den indledende fase, hvor vi blandt andet stod for den første udendørs koncert i Beijing i seks år med **Den Sorte Skole** foran små 2.000 mennesker i 798 Art District, og den internationale premiere på **Bille Augusts "Lykke Per"** med instruktøren som taler i Kulturcentret.

Director  
Eric Messerschmidt

## DCC in China in numbers, 2018

### Cultural projects

In 2018 the DCC has arranged or co-operated in:

**13 exhibitions, hereof 7 in DCC**

**42 seminars / conferences, hereof 28 in DCC**

**18 concerts, hereof 8 in DCC**

**286 film screenings, hereof 161 in DCC**

**5 children's events, hereof 3 in DCC**

**4 theatre performances**

**3 artist-in-residency**

**Participants: 462,000**, of which 289,000 visitors were visitors to DCC

### Other activities

**17 visits by delegations and institutions** among others Minister for Culture Mette Bock

**2 study tours**

### Social media

**1,286,900 readers** of DCC's posts on Chinese social medias (WeChat and Weibo).

**850,000 followers** of online streaming from conferences and talks at the DCC







### Copenhagen - Beijing

The DCC was a partner in Copenhagen's programme as guest city for Beijing Design Week, which took up the autumn programme. The DCC participated with a focus on architecture, film, pedagogy and innovation. The participants were Danish professionals and several Chinese and international personalities within urban planning and architecture.

HRH The Crown Prince, Minister for Culture Mette Bock and Lord Mayor of Copenhagen Frank Jensen put their signature on the initial phase. The DCC arranged, for example, the first open-air concert in Beijing in six years, with Den Sorte Skole, in front of nearly 2,000 people in the 798 Art District, and put on the international premiere of Bille August's "A Fortunate Man" alongside a presentation by the director at the DCC.







Rusland



Russia

# Lyrik, musik og bæredygtigt samarbejde

## Nordic Weeks

DKI's samarbejde med Nordisk Ministerråd og de andre nordiske repræsentationer udmøntes i de årlige **Nordic Weeks**, hvor de nordiske lande går sammen om at præsentere udvalgte emner som presseetik, børns rettigheder, livsstil, børnelitteratur, tegneserier, og nye kompositioner.

## Waterfront 2: Neighbourhood & Community

Flagskibet for samarbejdet er det flerårige nordisk-russiske projekt **Waterfront**, der tager udgangspunkt i Skt. Petersborgs, Københavns, Oslos, Stockholms og Helsinkis fælles beliggenhed ved Østersøen. Projektet berører en lang række aspekter ved miljø- og samfundsmæssig bæredygtighed, herunder byplanlægning, økologi, tilgængelighed, borgerinddragelse og arkitektur/æstetik. **Waterfront** finder sted i samarbejde med dygtige partnere, bl.a. det russiske Institute for Street Art Explorations, og nyder god lokal bevågenhed. Projektet er især rettet mod unge.

Under **Nordic Weeks** blev anden del af **Waterfront** skudt i gang med et forum i Skt. Petersborg om byer ved havnefronten. Et Open Call til Skt. Petersborg-borgere med interesse for byudvikling var sendt ud, og ud af 118 ansøgere blev valgt 40, som skal researche og udvikle projekter, der kan puste liv i fire forskellige byområder i Skt. Petersborg. Med månedlige sessioner med eksperter inden for forskellige fagområder får projektets deltagere inspiration og mulighed for at udveksle erfaringer.

## Danske stemmer

I marts 2018 udkom **Marina Tjurina-Oberlander** russiske oversættelse af **Inger Christensens** to første digtsamlinger og blev præsenteret på DKI. **Marina** har også oversat **Søren Ulrik Thomsens** nyklassiker 'Rystet spejl' i samarbejde med den danske digter her i Petersborg, oversættelsen udkommer forhåbentlig til oktober 2019. Således findes to af de store, nyere danske digtere i gode russiske udgaver. Vigtige byggesten i den russiske opfattelse af dansk kultur.

# Poetry, music and sustainable collaborations

## Nordic Weeks

DCI's collaboration with the Nordic Council of Ministers and other Nordic representatives is implemented in the annual **Nordic Weeks**, where the Nordic countries unite and present selected topics such as press ethics, children's rights, lifestyle, children's fiction, comic books or new composers.

## Waterfront 2: Neighbourhood & Community

The flagship for the collaboration is the multi-annual Nordic-Russian **Waterfront** project, which takes the geographical proximity to St. Petersburg, Copenhagen, Oslo, Stockholm and Helsinki as its point of departure. The project references to numerous aspects of environmental and societal sustainability, including urban planning, ecology, accessibility, involvement of citizens, architecture and aesthetics. **Waterfront** takes place in collaboration with skilled partners, among others the Institute for Street Art Explorations and enjoys quite a bit of local attention. The project is especially aimed at young people.

The second part of the **Waterfront** project was launched during **Nordic Weeks 2018** with a forum in St. Petersburg on waterfront cities. We announced an open call to St. Petersburg citizens with an interest in urban development, and out of 118 applicants, 40 were chosen to participate in the project, to research and develop projects, that can breathe new life into four different areas of St. Petersburg. Through monthly sessions with experts within a range of fields, the participants get inspired and are provided the opportunity to exchange experiences.

## Danish voices

In March the first Russian edition of two of **Inger Christensen's** earliest poem collections came out, translated by **Marina Tjurina-Oberlander**, and DCI invited to a presentation of the publication. Additionally **Marina** has translated **Søren Ulrik Thomsen's** contemporary classics "Shaken Mirror"



in collaboration with the Danish writer during his stay in St. Petersburg. The translation is expected to be published in October 2019.

Thus you can find excellent Russian editions of two of the great modern Danish poets. They will be important building blocks of the Russian perception of Danish culture.



Director  
Marie Tetzlaff

## DCI in Russia in numbers, 2018

### Cultural projects

In 2018 the Institute has arranged or co-operated in:

**1 major Nordic-Russian project:  
WATERFRONT 2: Neighbourhood &  
Community**

**12 film screenings**

**30 concerts**

**13 literature events**

**12 exhibitions**

**11 workshops**

**17 radio/tv interviews**

**Participants: 9,500**

### Other activities

**28 visitor programmes,  
764 participants in total**

**28 talks/interviews by DCI**

**8 artists in residency in the Gagarin flat** (i.e. illustrator Mette Marcussen, writer Erling Jepsen, photographer Krass Clement, playwright Nikoline Werdelin and the ceramists duo Anne Fløche and Hans Vangso).

### Web statistics

**1,600 followers on Facebook**

**500 on Instagram**

**1,100 on Vkontakte**

**6,312 unique visitors to the website**





# EDUKACJA SEKSUALNA W DANII

KWESTIA ZDROWIA PUBLICZNEGO  
I PRZEDMIOT POWSZECHNEJ TROSKI

SEXUAL EDUCATION  
A MATTER OF PUBLIC HEALTH AND CONCERN

DANSK  
KULTUR-  
INSTITUT

DUNSKI  
INSTYTUT  
KULTURY

Public health is a matter of public concern because it affects the health of the whole community. Sexual education is a matter of public concern because it affects the health of the whole community.

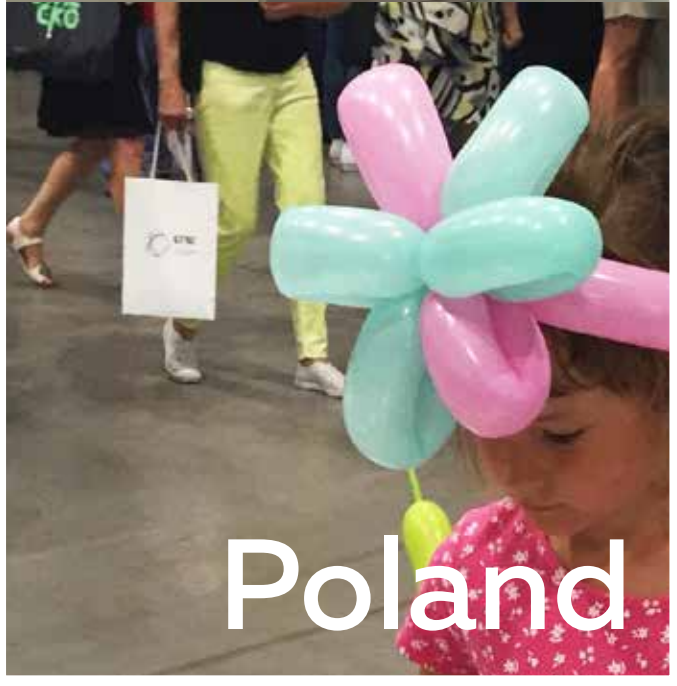
The Danish Parliament adopted the first law on sexual education in 1968, and revised it in 1974 and 1982.

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Polen



Poland





# Værdier til debat

Mange spørgsmål om rettigheder er oppe at vende i Polen i øjeblikket, bl.a. har spørgsmål om ligestilling og seksualoplysning fyldt meget i Polen, som har den mest restriktive abortlovgivning i EU, og hvor seksuallæren er udfordret grundet kirkens stærke indflydelse i samfundet. Med afsæt i disse omstændigheder var instituttets samarbejde i 2018 med Kvindekongressen i Polens næststørste by, Lodz, meget aktuelt.

Af udstillingsmaterialet til Seksualitetsundervisningens historie, sat sammen af DCC i Kina, producerede vi en vandredstilling, som i foråret 2018 blev vist første gang under Kvindekongressen. Den fik god synlighed blandt kongressens 4.500 gæster og omtalt af mange medier. **Caroline Due** og **Kirstine Marie Skjerning**, der har været med til at lave den seneste udgave af "Kvinde kend din krop" præsenterede den ikoniske kvinde-encyklopædi og fortalte om den indflydelse, bogen har haft på det danske samfund igennem årene. Desuden viste dokumentarist **Anna Elisabeth Jessen** sine filmportrætter af kvinder. Projektet skabte samarbejde med feministiske polske NGO'er, som vi vil arbejde videre med i de kommende år.

Et andet aktuelt tema i Polen, som vi har til fælles, er byers udvikling, arkitektur og hvordan man involverer borgere i byplanlægningen. Institutet var med til at skabe flere debatter, værksteder og udstillinger om disse emner, fx ved udstillingerne:

"Home Sweet Home. Dansk Design for børn" i Poznan, "City-Memory-Dialogue" i Gdansk og "Music.Design. Form" i Szczecin formidlede danske arkitekter, kunstnere og undervisere danske erfaringer og perspektiver. Bl.a. **Kenneth Balfelt**, **Kerstin Bergendal**, **Malene Abildgaard** og **Julie Dufour** fra det københavnske co-lab My Little Architect samt **Trine Blicher Folmer** fra Studio Getto.

Alene udstillingen "Home Sweet Home. Dansk Design for børn" blev i løbet af en uge oplevet af ca. 2.000 skolebørn.

Også mere traditionelle og længerevarende samarbejdsformer blev sat i gang i 2018. I foråret indledte vi et

# Debating basic values

Many rights issues are currently under discussion in Poland. Among others, questions of equality and reproductive rights together with sex education get a lot of attention in Poland, which has EU's most restrictive abortion laws, and where sex education is challenged due to the strong influence of the church in society. With this as a backdrop DCI's collaboration in 2018 with the Women's Congress in Lodz, the second largest city in Poland, was absolutely topical.

Out of the materials from the exhibition "The History of Sexual Education", originally put together by the Danish Cultural Center in China, we produced a traveling exhibition, which had its first opening at the Women's Congress. Among the 4,500 visitors to the congress the exhibition had very good exposure, and was referred to in many media.

**Caroline Due** and **Kirstine Marie Skjerning**, two of the editors behind the new edition of the Danish classic "Kvinde kend din krop", presented the iconic encyclopedia on women and talked about the great influence the book has historically had on Danish society. In addition, the documentarist Anna Elisabeth Jessen presented her film portraits of women. The whole project founded a collaboration with Polish feminist NGOs, which we will continue working with in the coming years.

Other current themes in Poland, which we have in common, are urban development, architecture and how to involve citizens in urban planning. The institute was co-organiser of several debates, workshops and exhibitions on these subjects. For instance at the exhibitions:

"Home Sweet Home. Danish Design for Children" in Poznan, "City-Memory-Dialogue" in Gdansk and "Music.Design.Form" in Szczecin, Danish architects, artists and educators set out Danish experiences and perspectives. These included **Kenneth Balfelt**, **Kerstin Bergendal**, **Malene Abildgaard** and **Julie Dufour** from the Copenhagen co-lab My Little Architect plus **Trine Blicher Folmer** from Studio Getto.

Within a week "Home Sweet Home. Danish Design for Children" alone had been explored by around 2,000 school children.



tre-årigt udvekslings- og samarbejdsprogram inden for børneteater, og efter et polsk besøg på Aprilfestivalen deltog Teater Minsk, Sofie Krog Teater, Asterions Hus og Teatergruppen Batida i teaterfestivalen Dziecinada i Wrocław.

I efteråret startede et tre-årigt udvekslingsprogram mellem Nationalmuseet i Szczecin og Bornholms Kunstmuseum, der åbnede med en visning i Szczecin af en udstilling af dansk kunst i 1850-1950'erne fra Bornholms Kunstmuseums samling med Kulturinstituttet som partner.

## DCI in Poland in numbers, 2018

### Cultural projects

In 2018 the Institute has arranged or co-operated in:

**7 literature and language events**

**11 performances and 8 concerts**

**16 film screenings, at 9 events**

**13 exhibitions, plus DCI's travelling exhibitions at 10 venues**

**17 workshops and 1 seminar**

**13 talks and presentations  
(8 at DCI)**

**Participants: 70,000**

### Other activities

**15 Danish-language classes:  
300 lessons, 90 students**

**11 interviews by DCI**

### Web statistics

**3,975 followers on social medias**

**750 newsletter recipients**

**5,907 unique visitors to the website**





More traditional and lasting forms of collaboration were also launched in 2018. In spring we started a three-year exchange and co-operative programme within children's theatre, following a Polish visit to Aprilfestival, Teater Minsk, Sofie Krog Teater, Asterions Hus and The Batida Theatre Company participated in the Festival Dziecinada in Wrocław.

During fall, a triennial exchange programme between the National Museum in Szczecin and Bornholm Art Museum began. It launched with the opening in Szczecin of an exhibition of Danish art from 1850–1950s from Bornholm Art Museum's collection, with DCI as partner.

**Director**  
**Bogusława Sochanska**



**Benelux  
Tyskland**

**Benelux  
Germany**

it på strand i stor burkinitelt, rigtig gemt den bryst og rigtig gemt den lår. Den  
i står med stav og sigte: Du ikke gå med

walk around on beach in huge burkinitent, she really hide that breast and  
ly hide that thigh. That police it stand with stick and say: You not go

burkini grand comme tente, cacher seins, cacher cuisses. Policier avec  
traque dit : vous pas mettre burkini-tente

bote boerkinitent, helemaal borst verbergen en helemaal dij verbergen. Politie  
at met knuppel en zeg: jij niet met boerkinitent lopen





# Unge kunstnere på vej

Beneluxlandene og Tyskland har stærke traditioner og institutioner for kunst og kultur og et interesseret publikum, der møder talstærkt op, også for at se kunstnere, som de ikke kender i forvejen, udfolde sig inden for eksperimenterende nye former.

Den mulighed har Dansk Kulturinstitut i Bruxelles i 2018 benyttet ved at bringe vækstlaget af danske kunstnere, forfattere og andre aktører frem.

Som da **Christina Hagen**, forfatter, dramatiker og lyriker, til stor applaus og megen latter sammen med andre europæiske, kvindelige digtere optrådte for en udsolgt sal i BOZAR i Bruxelles med sine eksplicitte tekster om hykleri i køns- og indvandrerdebatten.

Og som da instruktøren, **Malene Choi Jensen**, fik mulighed for at vise og præsentere sin første film i spillefilmslængde, "The Return", en blanding af dokumentar og spillefilm om at vende tilbage til Sydkorea som adoptivbarn fra Vesten, på Brussels International Film Festival. Filmen vandt den europæiske jurypris.

I starten af 2018 fik tre dygtige, yngre danske tegneserietegnere **Karoline Stjernfelt**, **Adam O.** og **Ida Felicia Noack** mulighed for på Tegneseriemuseet i Bruxelles at møde hollandske, franske og belgiske tegneserieforglag.

Den grafiske forfatter **Halfdan Pisket** er en af dem, der virkelig er brudt igennem internationalt. I efteråret 2018 udstillede Pisket en serie linoleumssnit inspireret af historien i sin prisvindende tegneserie "Dansker-Trilogien" på Muntpunts bibliotek.

Fortællingen om Piskets fars rejse op gennem Europa, og hvordan han finder en plads i et nyt samfund, stod stærkt netop i Europas multikulturelle hovedstad.

# Aspiring artists

The Benelux countries and Germany have strong traditions and institutions within arts and culture and a highly interested audience, that show up in large numbers, also to experience artists, whose work they don't know in advance and who express themselves within experimental new ways.

Danish Cultural Institute in Brussels has used this as an opportunity to bring forward up-and-coming Danish artists, writers and other players.

Like when **Christina Hagen** - writer, playwright and poet - was met with loud applause and laughter when she performed together with other European women poets to a full house at BOZAR in Brussels with her outspoken texts on hypocrisy in the debate on gender and migration.

Or when film director **Malene Choi Jensen** got the opportunity to present her first feature-length movie, "The Return", at the Brussels International Film Festival. The film is a mixture of documentary and feature film and explores returning to South Korea as an adoptee living in the West. The film won her the European Jury Award.

At the beginning of 2018, three talented, younger Danish comic artists **Karoline Stjernfelt**, **Adam O.** and **Ida Felicia Noack** took part in an event at the Comic Strip Centre in Brussels, where they met with Dutch, French and Belgian comic book publishers.

Graphic writer **Halfdan Pisket** has reached an international turning point in his career. In autumn 2018, Pisket exhibited a series of linocuts inspired by the story from his award-winning graphic novel "Dansker-Trilogy" at Muntpunt Library.

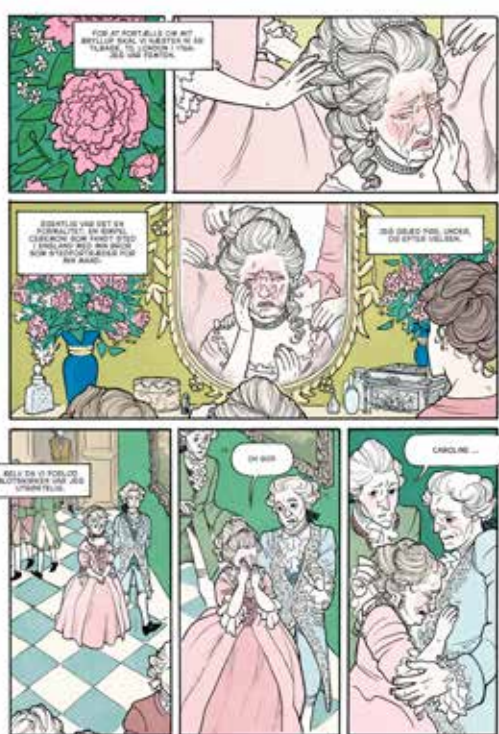
The narrative of his father's travelling up through Europe, and how he settles in a new society, was very significant in the multi-cultural capital of Europe.



© BRIRF-Melkenbaeck



© Karoline Stjernfelt



## DCI in Benelux and Germany in numbers, 2018

### Cultural projects

In 2018 the Institute has arranged or co-operated in:

**16 film screenings and 1 film installation**

**10 lectures, panel debates with Q&A**

**7 exhibitions of contemporary art**

**2 presentations of an exhibition on Danish music**

**4 literature events**

**11 concerts**

**Participants: 16,900**

### Other activities

**6 talks/interviews by DCI**

**5 visitor programmes**

### Web statistics

**2,389 followers on Facebook**

**1,165 on Instagram**

**5,424 unique visits on website**







Tyrkiet

Turkey

## Det gode liv for børn

**Med sine 80 mio. indbyggere er Tyrkiet en af Europas vigtigste naboer.**

Men den usikre økonomiske og politiske situation påvirker samfundet og følges med bekymring ude i verden. Tyrkiet udgør derfor også et oplagt sted for DKl at engagere sig. DKIs indsats i Tyrkiet vil især fokusere på demokrati og deltagelse. Et oplagt sted at begynde er hos børn og unge dér, hvor fremtiden former sig. I 2018 har vi derfor i tæt samarbejde med tyrkiske og danske kulturpartnere igangsat aktiviteter i Istanbul om børnekultur, leg og deltagelse, og i 2019 udvides fokus med ligestilling, kvinder og køn.

### **Skraldekunst, H.C. Andersen og perleplader gav store smil på børnekulturfestival**

Sammen med Det Danske Generalkonsulat i Istanbul var DKl i september værter for børnekulturfestivalen "Danimarka Çocuk Festivali". Omkring 700 børn i alderen 6-14 år og deres familier deltog i festivalen. Heraf ca. 300 børn fra børnehjem og fattige områder i Istanbul, som var særligt inviteret til en dag, hvor børns kreativi-

tet og muligheder for at skabe et godt liv var i centrum. Den dansk-malaysiske billedkunstner Amir Zainorin stod for workshops. Hele dagen bobledet teltet af liv og latter, og udenfor kunne børn og deres forældre kaste sig ud i at lære at spille vikingespil. En tredje aktivitet var oplæsninger af H.C. Andersen-eventyr, fremført og dramatiseret af den tyrkiske skuespiller Tuba Işık Eroğlu sammen med børnene.

### **Teater Minsk på ATTA Festival**

Det danske teaterkompagni Teater Minsk optrådte sidst på året på den tyrkiske teaterfestival - ATTA International Arts Festival for Children & Youth. Besøget var første del af et større strategisk udvekslingsprojekt mellem dansk og tyrkisk scenekunst og kulturliv.

Foruden at optræde syv gange med forestillingen "Himmel" afholdt Teater Minsk flere workshops for tyrkiske skuespil-studerende og internationale scene-kunstaktører. Samarbejdet vil være med til at danne fundamentet for en række co-produktioner, workshops og turné i hhv. Danmark og Tyrkiet i løbet af de kommende år.

# A good life for children

**With a population of almost 80 million people, Turkey is one of Europe's most important neighbours.**

However, the financial and political instability Turkey has witnessed over the past few years, continues to affect society and foster apprehension for us and the rest of the world. Therefore, Turkey forms a natural focal point for DCI.

DCI's engagement in Turkey focusses on democracy and participation. A natural place to begin is with children and young people, who will mould the future. In 2018, we initiated activities in Istanbul in close collaboration with Turkish and Danish cultural partners about children's culture, games and participation, and in 2019 we extend the focus to equality, women and gender.

## **Art from trash, Hans Christian Andersen and perler beads raised big smiles at children's culture festival**

Along with the Danish General Consulate in Istanbul, DCI hosted the festival, **Danimarka Çocuk Festivali**, which was attended by around 700 children, aged 6-14 years, and their families. About 300 of the

children were from orphanages and poorer areas around Istanbul, and they were the special guests on a day celebrating children's creativity and the pursuit of a good life. The Danish-Malaysian visual artist, **Amir Zainorin**, conducted the workshops, and all day the tent buzzed with life and laughter, while outdoors children and parents put their skills at Viking chess to the test.

A third activity consisted of readings from Hans Christian Andersen fairy-tales, performed and dramatised by the Turkish actor, **Tuba Işık Eroğlu** in union with the children.

## **Theater Minsk at the ATTA Festival**

The Danish theatre company, **Theater Minsk**, performed at the end of the year at the Turkish theatre festival - **ATTA International Arts Festival for Children and Youth**. The visit was the first part of a greater strategic development project between Danish and Turkish performing arts and cultural life.

Apart from performing the show "Himmel" (Sky) seven times, Theater Minsk arranged workshops for Turkish acting students and performing arts artists. The collaboration has helped cement the basis for numerous co-productions, workshops and tours in Denmark and Turkey, respectively, in the coming years.

**Senior Advisor  
Füsün Eriksen**







# Ukraine



## Unge ukrainerne former fremtiden

**DKI begyndte i 2018 at arbejde i Ukraine. Med 44 mio. indbyggere er landet blandt Europas største lande og det geografiske midtpunkt mellem øst- og vesteuropa.**

Især unge ukrainere har på tværs af landet siden Ukraines "2014 Revolution of dignity" promoveret et nyt tankesæt, der søger at fremme antikorrruption, borgerinvolvering og aktive lokalsamfund. Samtidig har Ukraine en særlig udfordring i den østlige del af landet, der er centrum for konflikten mellem de russisk-sindede og de ukrainsk-sindede.

Der er nok af udfordringer at tage fat på og forholde sig til. DKI har på denne baggrund i 2018 besluttet at have fokus på 1) de unge, 2) den østlige del af Ukraine og 3) de såkaldte "second tier" byer, der er de større byer, som ofte overses ift. landets største byer, men som er meget vigtige for Ukraine's forandringsproces. Konkret fokuserer DKI bl.a. på Mariupol, der i dag er den største

by i det syd-østlige Ukraine, beliggende lige ved "kontaktzonen" til den russisk-sindede del af Ukraine. Samt byen Poltava, der ligger i den nordøstlige del af landet.

Vores samarbejder i Ukraine blev i 2018 startet med flere indledende rejser til Kiev og til det østlige Ukraine, hvor DKI mødtes med hen mod 30 ukrainske civilsamsfundsorganisationer/NGOer, kulturelle aktører, samt universiteter og lokale myndigheder. Det resulterede i en omfattende rapport med anbefalinger til partnerskabsudvikling og projekter i 2019-2020.

Men vi er allerede gået i gang i det små, og i 2018 organiserede DKI et oplæg om cykelpolitik til det nationale ukrainske cykelforum **VELOFORUM** i samarbejde med Dansk Cyklistforbund. VELOFORUM samlede cykel-NGOer, aktivister, byer, byplanlæggere m.fl.

# Young Ukrainians are shaping the future

In 2018, DCI started working in Ukraine. With 44 million citizens, the country is among the largest in Europe, and it is the geographical link between Eastern and Western Europe.

Since the 2014 “Revolution of Dignity” young Ukrainians across the country especially have been developing new ways of thinking, promoting anti-corruption, citizen participation and active local communities. In the eastern region, Ukraine has particularly tough challenges, as it is at the centre of the conflict between the Ukrainian-speaking and the Russian-speaking populations.

There are a lot of challenges to manage. With this in mind, in 2018 DCI decided to focus on 1) young people, 2) the eastern part of Ukraine and 3) the so-called “second-tier” cities, large cities that are often overlooked in favour of the biggest cities in the country, but are extremely important for the Ukrainian process of change.

Specifically, DCI focuses on Mariupol, which is currently the largest city in south-eastern Ukraine, located close to the “contact zone” with the Russian-affiliated part of Ukraine, and also the city of Poltava in the north-eastern region.

Our collaborative projects in Ukraine started in 2018 with several preparatory trips to Kiev and eastern Ukraine, where DCI met with nearly 30 Ukrainian NGOs, cultural stakeholders, as well as universities and local authorities. This resulted in a comprehensive feasibility study with recommendations for partnership development and projects in 2019–2020.

Meanwhile we started out with a few smaller activities, and in 2018 DCI organised a presentation for the national Ukrainian cycling forum **VELOFORUM** on Danish cycling strategy in co-operation with the **Danish Cyclist’ Federation**. VELOFORUM gathered together cycling NGOs, activists, cities and urbanists.

Senior Advisor  
Olaf Gerlach-Hansen







Hvide-  
rusland

Belarus

## Køn og begær i Europas glemte land

**Ytringsfriheden og den frie debat har trange kår i Hviderusland, men gennem filmmediet kan der skabes åbninger for kontroversielle temaer.**

Under sloganet "Change The Angle" afholdtes for fjerde gang den årlige nordisk-baltiske filmfestival **Northern Lights** i Minsk. Her bidrog Dansk Kulturinstitut med to nyskabende film om køn og seksualitet: spillefilmen "En Frygtelig Kvinde" af **Christian Tafdrup**, (2017) og dokumentaren "Venus. Let's talk about sex" af **Mette Carla Albrechtsen** og **Lea Glob** (2016). Filmene skaber på hver sin måde nye tankevækkende vinkler på moderne kvinderoller.

"Venus. Let's talk about sex" blev præsenteret af producenten **Kirstine Barfod**. Efter filmen var hun vært for en Q&A session og diskussion under titlen "Disarmed Venus? A talk on how our desires are formed" - noget, der ikke er normalt til diskussion i Hviderusland.

Formålet med Northern Lights er at støtte udviklingen af Hvideruslands uafhængige filmindustri samt at præsentere det lokale publikum for danske, nordiske og baltiske metoder inden for filmproduktion. Samtidig har festivalen gennem sin tematiske ramme et stærkt fokus på at udfordre stereotyper inden for kontroversielle emner i samfundet som identitet, køn, selvværd, frihed og meget mere.

Northern Lights er grundlagt af en gruppe kvinder med den driftige producent **Volia Chajkouskaya** i spidsen. Hun arbejder for at forbedre adgangen til internationale produktioner og for at højne kvaliteten af hviderussisk film.

DKIs kontinuerlige støtte til Northern Lights Filmfestival er en del af indsatsen i lande uden for instituttets faste repræsentationer, hvor det er vigtigt for Danmark at bidrage til en udvikling. Festivalen støttes af bl.a. Nordisk Ministerråd.

Northern Lights 2018 havde et besøgstal på 5.000 og bød på 18 film fra ni lande samt otte brancheevents.

# Gender and desire in the forgotten country of Europe

Freedom of speech and free debate are hampered in Belarus, but the medium of film can allow controversial themes to permeate.

Under the title “Change the Angle”, the fourth edition of the Northern-Baltic film festival, **Northern Lights**, took place in Minsk. The DCI contributed with two innovative films about gender and sexuality; the feature film “A Horrible Woman” by Christian Tafdrup (2017) and the documentary “Venus. Let’s Talk About Sex” by **Mette Carla Albrechtsen** and **Lea Glob** (2016). In their own way, the films introduce thought-provoking perspectives on modern female roles. “Venus. Let’s Talk About Sex” was presented by the producer **Kirstine Barfod**. After the film, she hosted a Q&A session and initiated a discussion under the heading “Disarmed Venus? A talk on how our desires are formed” – something that is not everyday practice in Belarus.

The purpose of Northern Lights is to support the growth of Belarus’ independent film industry as well

as to introduce local audiences to Danish, Nordic and Baltic methods of film production. The framing theme of the festival has also focused on challenging stereotypes within controversial themes in society: identity, gender, self-worth, liberty and much more.

Northern Lights was established by a group of women with the entrepreneurial producer **Volia Chajkouskaya** in charge. She works to improve access to international productions and to increase the quality of Belarus films.

DCI’s continuous support of the Northern Lights Festival is part of an undertaking with pop-up activities in countries outside the official representations of the institute. The festival is supported by the Nordic Council of Ministers and communicates the latest advances within Nordic and Baltic film to promote insight and new perspectives in our region.

In 2018, Northern Lights had 5,000 visitors and presented 18 films from nine countries as well as eight industry events.





EU projekter

EU projects



# Borgernes egne byer

DKI fik i 2018 et gennembrud med større internationale projektsamarbejder, hvor to EU-projekter blev godkendt.

## UrbCultural Planning

DKI er lead partner i "UrbCultural Planning" i Østersø-regionen, der har fokus på at styrke kapaciteten i Østersøområdet for borgerdrevet social innovation i udsatte lokalsamfund og bydele. Projektet omfatter 14 partnere og 36 associerede partnere fra otte lande: Letland, Danmark, Norge, Finland, Litauen, Polen, Sverige og Tyskland.

UrbCultural Planning er resultatet af 5 års arbejde gennem forberedende projektsamarbejder i regionen med flere af de involverede partnere, særligt projektet **Culturability BSR**, med finansiel støtte fra Nordisk Ministerråd, har banet vejen.

UrbCultural Planning er delfinansieret af EU's Interreg Baltic Sea Region program og har et totalt budget på 17,6 mio.kr.

## Creative Ports

DKI er desuden partner i "Creative Ports", som har Goethe Instituttet i Tyskland som lead partner og i alt 14 partnere. Formålet med projektet er at styrke internationalisering af de kreative erhverv i Østersø-regionen.

Creative Ports er også delfinansieret af EU's Interreg Baltic Sea Region program og har et totalt budget på 22,4 mio.kr.

Vi ser frem til at igangsætte projekterne i 2019.

# Citizens shaping their own cities

In 2018 DCI achieved a breakthrough in international collaborations in large-scale projects, when two EU projects got approval.

## UrbCultural Planning

DCI is lead partner in the "UrbCultural Planning" project in the Baltic Sea region, which focusses on citizen-driven social innovation in vulnerable cities. The project frames 14 partners and 36 associated partners from eight countries: Latvia, Denmark, Norway, Finland, Lithuania, Poland, Sweden and Germany. UrbCultural Planning is the result of five years' preparatory work, and projects in the region with several of the involved partners, especially the project **Culturability BSR**, which was funded by Nordic Council of Ministers, have helped pave the way.

UrbCultural Planning is partly funded by EU's Interreg Baltic Sea Region programme with a total budget of 17,6 million DDK.

## Creative Ports

DCI is also partner in the "Creative Ports" project, which is led by the Goethe Institute in Germany and has 14 partners in total. The purpose is to strengthen internationalisation of creative businesses in the Baltic Sea region.

Creative Ports is also partly funded by the EU's Interreg Baltic Sea region programme with a total budget of 22,4 million DDK.

We look forward to launching the projects in 2019.



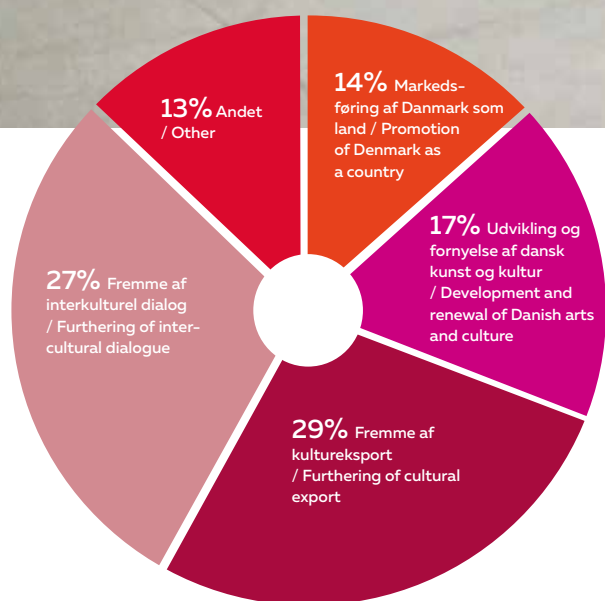
# Hvordan / how

**DKI er grundlagt for at fremme mellem-folkelig forståelse gennem kunst og kultur.**

**Vi er med til at bringe Danmark ud i verden og verden hjem til Danmark.**

**DKI was founded to promote intercultural understanding through arts and culture.**

**We contribute to bringing Denmark out in the world and bringing the world back to Denmark.**



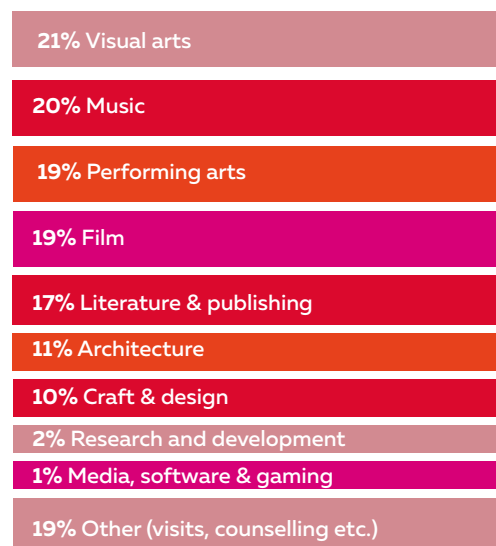
DKI er medlem af International Kulturpanel (IKP), der er et samarbejdsforum for Danmarks kulturudveksling med udlandet.

DKI is a member of the International Culture Panel, a Danish cross-ministerial collaboration.

## Med kultur og kunst / with culture and art

Vi arbejder med forskellige kulturelle og kreative greb, og ofte tværfagligt.

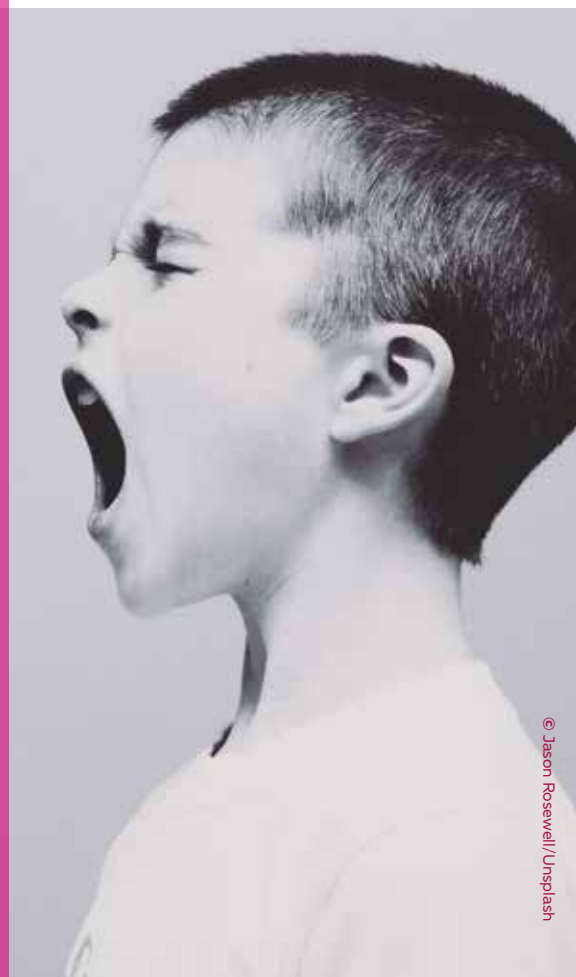
We have different cultural and creative takes in our projects and these are often interdisciplinary.



**FNs verdensmål** viser, at vi deler grundlæggende værdier. Ved at udveksle lokale strategier kan vi fremme globale værdier.

**UN Global Goals** show that we share basic values. By exchanging local strategies we can encourage global values.

Vi skaber forandring gennem kultur og kunst  
We create change through culture and art



© Jason Rosewell/Unsplash



### #1

Gennem et Open Call udvalgte vi 40 yngre St. Petersborg-borgere med interesse for byudvikling til at deltage i det nordisk-russiske projekt **Waterfront 2**. Sammen med eksperter udvikler de ideer til at puste nyt liv i byområderne. - **Verdensmål 11**

### #2

Ifm. fejringen af Litauens 100 års selvstændighed blev lanceret et uddannelsesinitiativ om digital dannelse for børn og unge. **Film LT100** giver børn og unge et rum for at lære om films og mediers virkemidler. Her får de værktøjer til kritisk tænkning og deltagelse. - **Verdensmål 16**

### #3

I Beijing viste fotograf **Maja Nydal Eriksen** viste udstillingen **100% København**, der giver et alternativt billede af danskerne som verdens lykkeligste. Et residency ophold i Beijing gav samtidig mulighed for at interviewe og fotografere mennesker i Dongcheng District og stille dem samme spørgsmål, som hun gjorde til københavnere. Det blev til udstillingen **"23% Beijing"**. - **Verdensmål 3**

### #1

Through an Open Call 40 younger St. Petersburg citizens with an interest in urban development got selected for the Nordic-Russian **Waterfront 2** project. Together with experts, they develop ideas on how to breathe new life into local urban areas of the city. - **Global Goal 11**

### #2

As part of the celebration of Lithuania's centenary an education initiative on digital knowledge for children and youth was launched. **Film LT100** gives children and young people a space for learning about the effects of cinema and media, thereby providing them with tools for critical thinking and participation. - **Global Goal 16**

### #3

In Beijing Photographer **Maja Nydal Eriksen** exhibited **"100% Copenhagen"**, which tells an alternative story of the Danes as the world's happiest people. Being the artist in residency in Beijing gave her the opportunity to interview and photograph people in the Dongcheng District and ask them similar questions as she asked the Copenhageners. This work became the **"23% Beijing"** exhibition. - **Global Goal 3**



# Outreach 2018

**600.000** deltog  
i DKIs 231 internationale  
kulturprojekter.

I 2018 havde vi **163**  
rådgivningsopgaver.

**600.000** participated  
in DCI's 231 international cultural  
projects.

In 2018 we had **163** counselling  
assignments.



Polen / Poland

**70.000**

deltagere / participants  
In Warsaw, one of Inger Christensen's poems was part of Wiersze w miescie (Digte i byen), the Polish literature festival, that every year in April fills cafés, libraries, bookstores and open urban space of Warsaw with European poetry, to be explored and enjoyed by around 1 million people.

Benelux og Tyskland  
/ Benelux and Germany

**16.900**

deltagere / participants  
Aquasonics undervandskoncerter på Mannheimer Festival fik god omtale på den tyske tv-kanal ARD Tagesschau, der har 9 mio. seere.

Tyrkiet / Turkey

**3.900**

deltagere / participants  
Med teaterfestivalen ATTAs billboard reklamer for Teater Minsk's forestillinger fik vi fortalt om dansk scenekunst til mange flere.

600.000

100t



24

visitor programmes/  
study tours  
artists in residence

745 / 157

language-course lessons  
/ students



Kina / China

**462.000**

deltagere / participants  
Kineserne er nysgerrige på dansk design og kunst-håndværk og udstillingen **The Art of The Chair** fik fin omtale i medierne, bl.a. i den engelsksprogede China Daily, der har et oplag på 900.000 aviser.

De baltiske lande og  
Hviderusland  
/ The Baltic countries  
and Belarus

**35.000**

deltagere / participants  
The visit by the Crown Prince couple in Riga in December was mentioned by most Latvian tv channels, including LTV and Delfi.lv. to their approximately 1,6 million daily viewers.

Rusland / Russia

**9.500**

deltagere / participants  
Institutleder Marie Tetzlaff er ofte i russiske medier, bl.a. på tv-kanalen Kultura, der har ca. 1 mio. seere.



Brasilien / Brazil

**19.600**

deltagere / participants  
DCI's 10-years anniversary **DANSK!!BR** was mentioned favourably in the Brazilian media. This included O Globo, which devoted a full page to the exhibition on architect and urban planner Jan Gehl to their approximately 1,5 million daily readers.

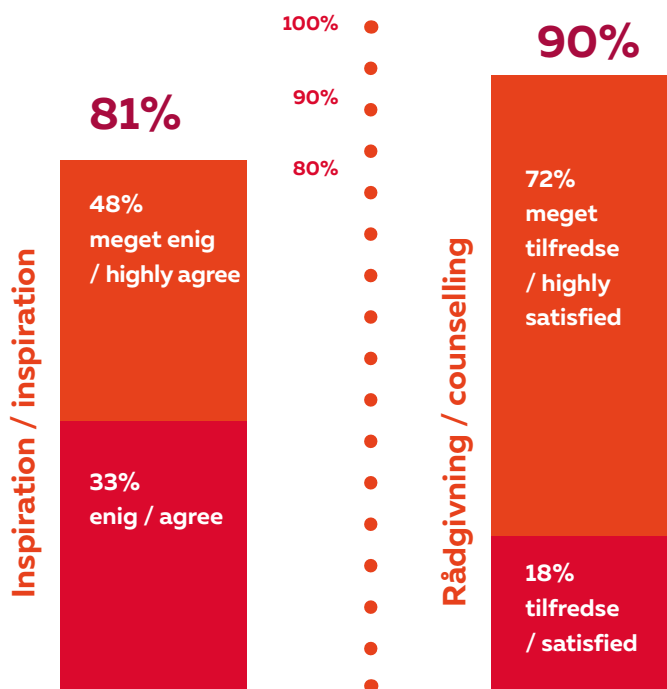
**600.000**

**deltagere / participants**

Men vi nåede meget længere ud ...  
But we have reached much further ...



# Effekt / effect



**91%** af de adspurgte danske kunstnere/kulturaktører, samt danske og internationale partnere har samlet set været tilfredse med, hvordan deres projekter har udviklet sig i samarbejde med DKI.

**91%** of the interviewed Danish artists / cultural players, and Danish and international partners have overall been satisfied with, how their projects have developed in collaboration with DCI.

På DKI ønsker vi at udvikle os som partner i danske internationale kultursamarbejder. Derfor evaluerer vi årligt vores arbejde.

Evalueringen tegner et klart billede af, at vores aktiviteter og rådgivning giver gensidig inspiration og skubber til vante tankesæt.

At DCI we strive to develop as partner in Danish-international cultural collaborations. Therefore, once a year we evaluate our work. The results make it clear that our activities and counselling foster mutual inspiration and push mindsets.



"I was positively surprised by the extreme friendliness and the small amount of bureaucracy and how easy it was"

Wiktorja Wiktorczyk,  
Children's theatre festival Dziecinada

"... hele den måde kunsten gribes an på i Kina idag er dybt inspirerende. Jeg føler, at jeg er blevet givet et nyt alfabet kunstnerisk set ..."

Lin Utzon, kunsthåndværker

"Vi havde en studietur for ca. 40 personer til Riga. De lavede et flot program og hjalp os hele vejen igennem forløbet."

Rikke Clausen, Gladsaxe Kommune

"... jeg kan konstastere, at flere danske kreative fra film- og tv-branchen kom i kontakt med kinesiske kreative. Alle har fået noget ud af det på kontakt-niveau ..."

Thomas Gammeltoft,  
Copenhagen Film Fond

"... Jeg har også fået talt med russere og fået mulighed for endelig at forstå deres forhold til politk, til deres historie og til Vesteuropa - og fået svar på tusind andre ting, der sætter livet i Danmark i perspektiv. "

Nikoline Werdelin, dramatiker

"It's the second time we have worked with DCI. The partnership has been smooth. We've been successfully triangulating Danish music groups to perform at Brazilian cultural institutions"

Flavio de Abreu,  
Scubidou Music



# Partnere / partners



Dansk Kulturinstituts aktiviteter sker alle med generøs støtte og medvirken fra kunstnere, kulturaktører, fonde og samarbejdspartnere. Tak til jer alle!

All of DCI's activities could not happen without generous support and contributions from artists, cultural players, foundations and cooperative partners. Many thanks to you all!

## Sponsorer og samarbejdspartnere / sponsors and partners

Kulturministeriet · Slots- og kulturstyrelsen · De danske ambassader i Ankara, Beijing, Berlin, Brasilia, Bruxelles, Kiev, Luxembourg, Moskva, New Delhi, Riga, Tallinn, Vilnius og Warszawa · Statens Kunstfond · Internationalt Kulturpanel · Nordisk Ministerråd · De nordiske repræsentationer · Innovation Norway · Carlsbergfondet · Lego Group · S.C. Van Fonden · Det Danske Filminstitut og Cinemateket · Kronprins Frederiks og Kronprinsesse Marys Fond · A.P. Møller og Hustru Chastine Mc-Kinney Møllers Fond til almene Formaal · Industriens Fond · Wisti Fonden · Velux Fonden · Nordisk Kulturfond · Det Obelske Familiefond · Knud Højgaard's Fond · Aage og Johanne Louis-Hansen Fond · Carl Nielsen og Anne Marie Carl-Nielsens Legat · Oticon Fonden · Langgaard-fonden · Nordisk Råd · Harboe Bryggeri/Bear Beer · Golden Foods · Chr. Hansen · Falck · Prefeitura do Rio de Janeiro · Prefeitura de São Paulo · Cidade das Artes · SESC Avenida Paulista · SESC São Carlos · SESC Sorocaba · SESC Nacional · Escola SESC de Ensino Médio · Letlands Kulturministerium · Litauens Kulturministerium · Estlands Kulturministerium · EUNIC · Investment and Development Agency of Latvia · Interreg Baltic Sea Region · Priority Area Culture, EU's Østersøstrategi · Northern Dimension Partnership on Culture · Arkitektforeningen · Baltic Sea Cultural Center Gdansk · Heinrich Böll Foundation Schleswig-Holstein · City Culture Institute Gdansk · Projektgesellschaft Kiel-Gaarden GmbH · Guldborgsund Kommune · Pomorskie Voivodeship · City of Pori, Finland · Vilnius Gediminas Technical University · Høgskolen i Innlandet · Høgskolan i Skövde · Riga Kommune · Rigas Stadsarkitekt · Gehl Architects · DR · Latvijas Radio · Latvijas Televīzija · Letlands Nationalbibliotek · Det Nationale Lettiske Filmcenter · Det Litauiske Filmcenter · Det Estiske

Filminstitut · Baltic Center for Media Excellence · Latvian Academy of Arts · Latvian Academy of Culture · Latvian Technical University · Aalborg Universitet · Vilnius Kommune · Kulturmødet Mors · Have Kommunikation · Creative Business Cup · Latvijas Koncerti · Great Guild Concert Hall · Lithuanian National Philharmonic Society · Kaunas State Philharmonic Society · Kaunas 2022 European Capital of Culture · Kaunas Kommune · Holstebro Kulturhistoriske Museer · M. K. Čiurlionis National Art Museum · Metropolis · C.NTACT Teatret · Folkemødet Bornholm · Riga International Film Festival · Northern Lights Film Festival Minsk · Vilnius International Film Festival · Skanu Mezs · Jewish Community of Latvia · Vilnius State Jewish Museum · Off Off/Produktion · Riga Conference · VSIA Riga Circus · Nordic Days · Galerija Centrs · National Gallery of Art Lithuania · LAMPA Festival · Palidzesim.lv · Forum Theater Estonia · Riga Photomonth · Lommefilm · Children Film Days Riga · Riga Biennial for Contemporary Art · Baltic Triennial for Contemporary Art · Kino Pedalis · K.Suns Riga · Open Place Film Festival · Mark Rothko Art Center Daugavpils · Christian IV Vokalensemble · Kuressaare Slot · Kulturos Baras Kablys · Von Stricka Villa · Erinevate Tubade Klubis · VEF Kulturas Pils · Ziemeļblasma · Føljeton · Den Gamle By Aarhus · Esbjerg Ungdoms Symfoniorkester · Baltic Nordic Circus Network · CPH Stage · AFUK · NATO StratCom Centre of Excellence · Splendid Palace · Kanepes Kulturas Centrs · Øst for Paradis · Dome of Visions · European art Cinema Riga · Aristids · Herning Kommune · Akademisk Rejsebureau · Demokratisk Oplysningsforbund · Region Hovedstaden · Dansk Journalistforbund · Tørring Gymnasium · Erhvervsakademi Sjælland · Brugsforeningens Arbejdsgiverforening · Sprogcenter Midt · Askov Højskole · Sino-Danish University College · Det Danske Handelskammer, Beijing · Københavns Kommune · Nationalmuseet · Assitej Danmark · Københavns Internationale Teater · Den Danske Filmskole · Haslund Film · Københavns Filmfond · Steen Kørner Studio · Urbanism and Societal Changes, Kunstakademiets Arkitektskole · VisitDenmark · Wonderful Copenhagen · Gravity Board Games · Nordgreen Aps · Fringe Festival, Beijing · Yijun Theatre · 798 Art Festival · Beijing Design Week · 751 D-Park · Central Academy of Fine Arts · Beijing LGBT Center · Yah Gallery · National Centre for Performing Arts, Beijing · Music Confucius Institute, København / Beijing · Destination Club

· Beijing Gender · UCCA Art Gallery · Institute For Provocation · Scandinavian Tourism Board · China Children Art Theatre · China Film Co-Production Corporation · China Communication University · Beijing Film Academy · Tencent Video Beijing Dance Academy, Beijing · Danish Innovation Center, Shanghai · Art Shanghai, Shanghai · He Xiangning Museum of Art, Shenzhen · Den polske Ambassade i Danmark · EUNIC · Warszawa Kom-mune · Biennale Warszawa · Den polske ambassade i Danmark · Nationalmuseum Szczecin · Bornholm Kunstmuseum · Association of Polish Architects SARP Warsaw · Warsaw Architecture Pavilion Zodiak · Concordia Design Poznań · My Little Architect · The Royal Łazienki Museum · Fotofestiwal Łódź · A-i-R Wro · Aarhus Billedkunstcenter Aabkc · Aprilfestivalen · Teatercentrum · Teaterfestivalen Dziecinada · Teater Batida · Teater Asterions Hus · Sofie Krogs Teater · Teater Minsk · Big Book Festival · Musica Polonica Nova · Tænketanken Transbaltic · Cultures Beyond Culture · Teatr WARSawy · ADIT · PJATK · Kreati-vitetscenter Targowa · Laznia Center for Samtidskunst i Gdansk · Orkiestra Muzyki Nowej · Kvindekongressen · Krakow Photomonth · Bunkier Sztuki Kraków · Baltic Sea Culture Center i Gdansk · DOKK1 · Nørrebro Bibliotek · T-Mobile New Horizons International Film Festival · MiastoMovie · Wroclaw Filmfond · International Ochota Blues Festival · Szczecin Filharmonii · Association of Ukraines Bibliotekarar, Kiev · Ukraines Kulturministerium, Department of International Cooperation, Kiev · Kommunebiblioteker, Desnianskyi bydel, Kiev · Kommunebiblioteker, Warszawa · Cinema in Sneakers · Cinemania Foundation · Polish Literary Translators Association · Teatr Guliwer · Skoler i Warszawa, Piastów, Szczucin, Murowana Goślina · Kulturcenter i Międzzychód · Kulturcenter i Skarżysko-Kamienna · Polkowickie Centrum Animacji · Gymnasier i hhv. Sosnowiec og Konstancin · Norla · Ice-landic Literature, Iceland · Kulturraad, Sverige · Finish Literature · goodbooks.pl · Festival SESC de Música de Câmara · Festival Música Estranha · CBBB Rio de Janeiro · Caixa Cultural Rio de Janeiro · Caixa Cultural Curitiba · USP · Centro Carioca de Design · UFRJ · Laboratório de Mobilidade · Maurício Pacheco · Camisa Preta Produções · Turbiani & Co. Design & Branding · Binômio Comuni-cação · Project · Eggs Design · Festa Literária Internacional de Paraty · Festa Literária das Periferias · EUNIC Global · EUNIC Rio · EUNIC São Paulo · Núcleo Luz · Copenhagen Jazz Festival · Jazzhus Dexter · Escola Livre de Dança da Maré · BrincaCidade · LiveArt · SPOR Festi-val · Valéria Bonafé · Biblioteca Mário de Andrade · Museu das Belas Artes · UN Women · UN Information Center · Ancine · Muiraquitã Filmes · Secretaria de Educação do Distrito Federal · Escola Nacional de Administração Pública · Congresso Nacional do Brasil · Copenha-gen Institute for Future Studies, Latam · Núcleo Audiovisual Ação da Cidadania · FICINE · Pontfícia Universidade Católica do Rio de Janeiro · Vikings do Brasil ·

Flávia Birolí · Universidade de Brasília · Cidade de Dança · Uppercut Danseteater · Scenatet · KAJA MANAGEMENT · Liva Kreisler · Ecosil · SP Urbanismo · Pedra Branca Empreendimentos Imobiliários Ltda · Ronni Kot Wenzell · St. Petersburg State University · Herzen Pedagogical University · Academy of Postgraduate · Pedagogical Education · Glinka Choir Col-lege · Mayakovsky Central Public Library · Pushkin Central Children's Library · Alvar Aalto Library in Vyborg · Gatchina Palace and Estate Museum · Museum of Anthro-pology and Ethnography (the Kunstkam-era) · Museum of Theatre and Music · Tolstoy Museum in Moscow · ROSPHOTO · Barents Bird Festival · PetroJazz Festival · Sound Ways Festival · Message to Man Festival · Street Art Institute · PRO ARTE Foundation · Likhachev Foundation · TASS News Agency · Nordic Consulates General · Finland Institute · Delegation of the European Union to Russia · All About A · SLA · Rimsky-Korsakov Conservatory · Moscow Institute of International Relations · Palace for Youth Creativity (Anichkov Palace) · Daniil Granin Library · Hermitage Museum · Dostoevsky Museum · Stereoletto Festival · Imperial Gardens of Russia Festival · Baltic House Festival · Okhta Lab Cultural & Education-al Space · Institute of Russian Literature (the Pushkin House) · Echo Moskvoy Radio · SUE "Vodokanal of St. Petersburg" · INOEKINO Film Company · Voobrajaemy Kosmos Film Studio · St. Petersburg Com-mittee for External Relations · Children's ombudsman in St. Petersburg · Louisiana Literature · DR Koncerthuset · Northern Dimension Forum · Bozar – Centre for Fine Arts · Museum Dhondt-Dhaenens · MuntPunt · Rued Langgaard Festival · Rued Langgaard Udgaven · Universität für darstellende Kunst Wien · Nationaltheater Mannheim · BRIFF – Brussels International Film Festival, · Bibliothèque du Centre Woluwe-Saint-Pierre · Belgian Comic Strip Center · Flanders Arts Institute · De Appel · Passa Porta House for Literature · Use-domer Musikfestival · Nijmegen Go Short International Film Festival · Nordische Filmtage Lübeck · Maison CFC · Botanique · Goethe-Institut Dänemark · Highlands from the Lowlands Festival · Institut Francais Danemark · Konzerthaus Wien · KVS · Lumiere · Københavns Universitet · Ghent University · Dacapo-Edition S · EUNIC Brussels

## Danske kunstnere / Danish artists

### Arkitektur / architecture

Trine Blicher Folmer  
Tina Saabye  
Mike Lippert  
Mads Jensen Møller  
Mette Skjold  
Anders Lendager  
Morten Holm  
Frederik Thauber  
Jan Gehl

### Kunsthåndværk+design / Craft+design

Arne Kvorning  
Malene Abildgaard  
Julie Dufour  
Kenneth Balfelt

Kerstin Bergendal  
Per Weiss

### Film

Max Kestner  
Maria Bjerrregaard  
Per Damgaard Hansen  
Anna Maria Helgadottir  
Emile Gignoux  
Jakob Cedergren  
Adam Price  
Anders Palm Olesen  
Simone Andrea Gottschau  
Malene Choi Jensen  
Sakaris Stórá  
Kirstine Barfod  
Kasper B. Olesen  
Lisbeth van Deurs  
Bille August  
Thomas Gammeltoft  
Michael Haslund Christensen  
Marianne Slot  
Elliot Hove DI

### Media, software, gaming

Bjarne Schilling  
Kristin Terp Jensen  
John Frølich  
Lisbeth Jessen  
Jens Lenler

### Litteratur og udgivelse / literature and publishing

Christian Lund  
Karoline Stjernfelt  
Lise Nørgaard  
Nikoline Werdelin  
Ole Bjerg  
Søren Ulrik Thomsen  
Kristina Stoltz  
Sara Hauge  
Adam O  
Ida Felicia Noack  
Karoline Stjernfelt  
Mikkel Ørsted Sauzet  
Anne-Louise Bosmans  
Carsten Jensen  
Christina Hagen  
Dorthe Nors  
Cindy Lynn Brown  
Thøger Jensen  
Inger Marianne Larsen  
Søren Jessen  
Anne Sofie Hammer  
Lana Hansen  
Jimbut Jun Feng  
Kaspar Colling Nielsen  
Astrid Saalbach  
Peter-Clement Woetmann  
Niels Hav

### Musik / music

Anders Koppel  
Bent Sørensen  
Katrine Gislinge  
Bjarke Mogensen  
Lars Møller  
Lydmor  
Københavns Drengekor  
Esbjerg Ensemble  
Anders Mogensen  
Carl Winther  
Jakob Kullberg  
Christine Pryn  
Copenhagen Slim Band  
Alex Jønsson Trio  
AquaSonic  
Berit Johansen Tange



Concerto Copenhagen  
The Hartmann Quintet (DK/BEL)  
Gitte Hænning  
Christian IV Vokalensemble  
Christian Skjødt  
Liima  
Kenneth Dahl Knudsen  
Christian Frank  
Gudrun Holck  
Thomas Sandberg  
Marie-Louise Buch  
Oliver Nehammer  
Scandinavian Guitar Duo  
Musikkonservatoriets Blæser-  
ensemble  
Den Sorte Skole  
Ida Duelund  
Anders Bach  
Kristian Blak  
Mariyah  
Ronnie Kot Percussion Group (DK/  
BRA)  
Kopenhagen Laptop Orchestra  
Niclas Campagnol  
Christina Von Bülow  
Morten Ankarfeldt  
Scenatet  
Jens "Rumpistol" Christiansen  
Andreas Borregaard  
Kat Jarby

#### **Billedkunst / visual art**

Krass Clement  
Mette Marcussen  
Sofie Adelsparre  
Sophie Ioannou Gjerding  
Ditte Ejlerskov  
Anna Krogh  
Rune Peitersen  
Anna Bak  
Halfdan Pisket  
Jacob Aue Sobol  
John Kørner  
Miriam Wistreich  
Stine Marie Jacobsen  
Mormor  
Adam Christensen  
Steffen Kloster Poulsen  
Maja Eriksen  
Bjørn Nørgaard  
Lin Utzon  
Peter Callesen  
Cecilie Waagner Falkenstrøm  
Thomas Dambo  
Charlotte Haslund-Christensen  
Vestas  
Olafur Eliasson  
Maria Lund  
Jacob Remin

#### **Scenekunst / performing arts**

Mathias Madsen Munch  
Paolo Nani  
Ina-Miriam Rosenbaum  
Henrik Goldschmidt  
Anders Singh Vesterdahl  
Gritt Uldall-Jessen  
Teater Minsk  
Lene Skytt Rasmussen  
Johan Sarauw  
Body Rhythm Factory  
Uppercut Danseteater/CRASH  
(DK/BRA)

Henrik Vestergaard (Live Art)  
Asterions Teater  
Sofie Krogs Teater  
Batida

#### **Mad og gastronomi / food and gastronomy**

Kamille Plon Santos  
Simon Lau Cederholm

#### **Forskning og udvikling / research and development**

Anette Faye Jacobsen  
Anne Middelboe Christensen  
Marianne Stidsen  
Margrethe Floryan  
Morten Hahn-Pedersen  
Nina Christensen  
Orla Madsen  
Peter Thiesen  
Christoffer Bruun  
Jens Hauser  
Esben Tange  
Michael Fjeldsøe  
Karl Erik Schøllhammer  
Peter Kronstrøm

#### **Andet / other**

Kirstine Marie Skjerning  
Ditlev Tamm  
Rane Willerslev  
Thomas Nedergaard  
Caroline Due  
Lars Henriksen  
Morten Hauglund  
Patrick Flügge  
Lisbeth Kirk  
Anna Libak  
Marius Hansteen

#### **Internationale kunstnere / international artists**

Egle Vertelyte  
Arunas Matelis  
Ugjs Olte  
Eeva Mägi  
Voldemars Johanssons  
Mara Pavula  
Goda Giedraityte  
Karmen Aasanurm  
Eva Vevere  
Deniss Pashkevich

Katharina Bleier  
Tunde Adefioye  
Ingrid De Ketelaere  
Sophie Wennerscheid  
Sophie Zehetmayer  
Fritz Trümpi

Antonio Araújo  
Guilherme Marques  
Alaôr Rosa  
Fernando Zugno  
Daniel Jobim  
Maurício Pacheco  
DJ MAM  
Wagner Schwartz  
Regina Zappa  
Cristina Chacel  
Tatiana Roque

Tatiana Groff  
Janaína Damasceno  
Ana Paula Alves Ribeiro  
Adriano de Angelis  
Debora Ivanov  
Maurizio Giuliano  
Muti Randolph  
Quarteto Camargo Guarnieri  
Rafael Kudo  
Raimundo Bezerra  
Baiana System  
Paula Oliveira Camargo  
Victor de Andrade  
Valéria Bonafé  
Thiago Cury  
Rogério Costa

Andy Friend  
DING Xin  
FENG Wei  
HU Wei  
Hugjiltus  
Jonas Berglund  
KIM Youngchul  
LI Wenjie  
LIN Li  
Luke Sherlock  
Mathias Lafolie  
MENG Qi  
SHEN Liwen  
SONG Ai  
SONG Anpi  
WANG Xin  
WU Joe  
XIN Ying  
YANG Lei  
YANG Mindan  
YAO Jing  
YE Sheng

Piotr Topperzer  
Wladimir Herman  
Marek Konarski  
Grzegorz Wroblewski  
Dominika Kluszczuk  
Pawel Partyka  
Magorzata Cackowska  
Anita Wincencjusz-Patyna  
Grażka Lange  
Aleksandra Cieślak  
Marianna Oklejak  
New Music Orchestra

Sergey Filatov  
Avantgarde-Quartet  
CreatoProject orchestra  
Pushkin-Quartet  
Glinka Boy Choir

RagaJazz (DK/IN)  
Abhijit Bannerjee  
Sunanda Khajuria  
Dhaneshwar Shah  
Khalid Albaih  
Atreyee Sen

Amir Zainorin  
Tuba Işık Eroğlu







# Regnskab / accounting

( i tusinde kroner )	2018	2017	2016
<b>INDTÆGTER</b>			
Statstilskud	14.800	14.700	14.773
Indtægter vedr. aktiviteter	8.724	8.659	7.604
Øvrige indtægter	2.731	2.466	1.700
<b>Indtægter i alt</b>	<b>26.255</b>	<b>25.825</b>	<b>24.077</b>
<b>OMKOSTNINGER</b>			
Løn	12.644	11.609	11.077
Øvrige driftsomkostninger	7.496	6.780	6.347
Omkostninger vedr. aktiviteter	10.164	8.030	6.850
<b>Udgifter i alt</b>	<b>30.304</b>	<b>26.419</b>	<b>24.274</b>
<b>Driftsresultat</b>	<b>-4.049</b>	<b>-593</b>	<b>-197</b>
Finansielle indtægter	914		
Finansielle omkostninger	2.213	-	-
<b>ÅRETS RESULTAT</b>	<b>-5.348</b>	<b>-593</b>	<b>-197</b>

## Økonomi og resultater

Årets driftsresultat er et samlet underskud på 4 mio. kr. Efter opgørelse af finansielle poster er årets resultat et samlet underskud på godt 5,3 mio. kr.

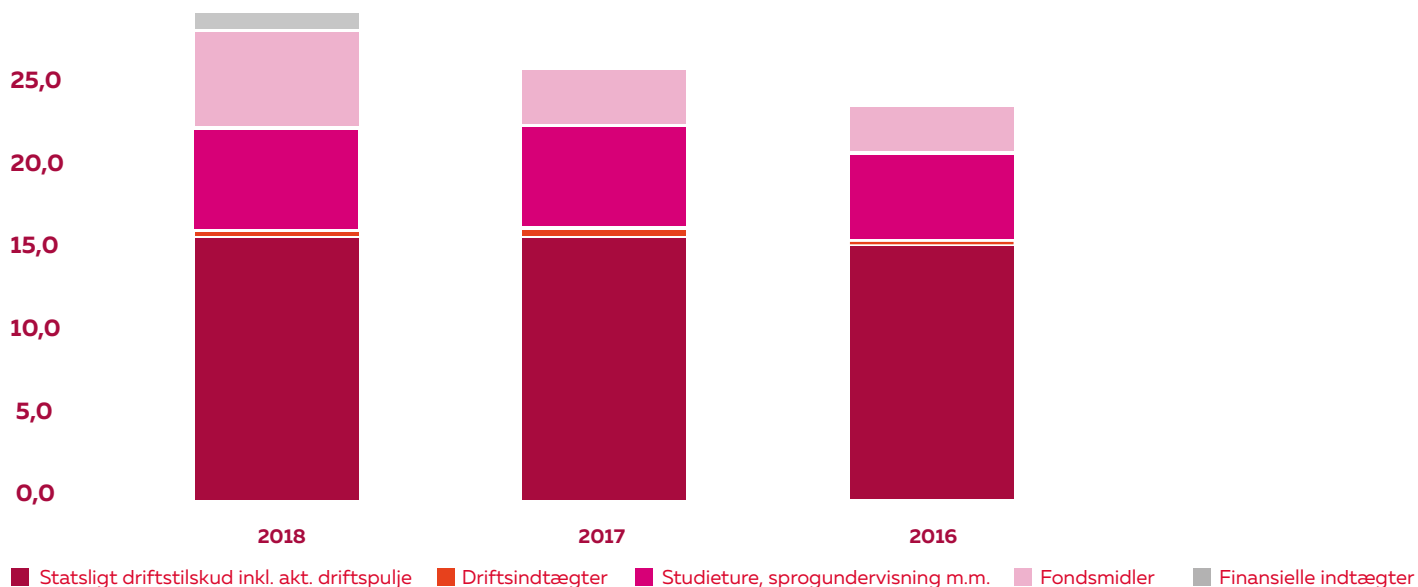
Der var planlagt et underskud på 2,3 mio. kr. Underskuddet, der ligger derudover, skyldes for optimistiske forventninger til to store satsninger i hhv. Brasilien og Letland, samt finansielle nettoomkostninger på

1,3 mio.kr. Værdipapirerne har siden rettet sig med en værdiforøgelse på ca. 1,5 mio. kr. pr. april 2019.

Kulturinstituttet modtog i 2018 11,4 mio. kr. i indtægter (ex fin. omk.), det er 7% mere end i 2017. Niveaulet er primært øget som følge af fondsindtægter til åbning i Indien. Udover de i regnskaberne synlige indtægter baserer Kulturinstituttets aktiviteter sig i høj grad på in-kind ydelser såsom gratis arbejdskraft, lokaler, markeds-

## Udvikling i indtægter 2016-18 (mio. kr.)

– eksklusiv usynlig medfinansering

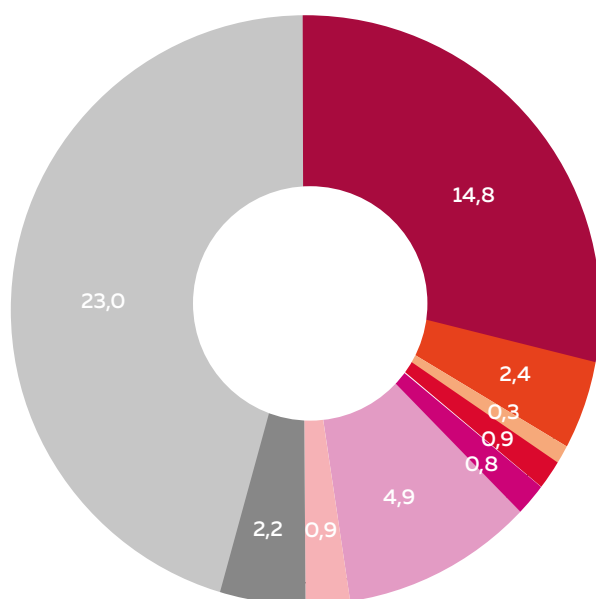


## Samlet indtægtsgrundlag i 2018

– inklusiv usynlig medfinansiering (mio. kr.)

/ total revenue base in 2018

– inclusive non-visible co-financing (million DKK)



- **14,8 mio. kr.**  
Statsligt tilskud fra Finansloven til drift / state grant
- **2,4 mio. kr.**  
Fondsindtægter, etablering af DCC-Kina og DKI-Indien / funding income, establishment of DCC China and DCI India
- **0,3 mio. kr.**  
Øvrige driftsindtægter / other operating income
- **0,9 mio. kr.**  
Finansielle indtægter / financial income
- **0,8 mio. kr.**  
Statsligt tilskud fra Finansloven til projekter / state grant to projects
- **4,9 mio. kr.**  
Fondsmidler og øvrige indtægter til kulturprojekter / funding and other income from cultural projects
- **0,9 mio. kr.**  
Indtægter fra faglige studieture / income from study tours for professionals
- **2,2 mio. kr.**  
Indtægter fra sprogundervisning, besøgsprogrammer, foredrag m.m. / income from language courses, visiting programmes, lectures etc.
- **23 mio. kr.**  
Medfinansiering til kulturprojekter (ikke synlig i regnskabet) / non-visible co-financing of cultural projects (not visible in financial statements)

føring m.m. Opgørelsen af den usynlige medfinansiering beløber sig til 23 mio. kr., og således har DKI en samlet synlig og usynlig medfinansiering på 32 mio. kr. i tillæg til Statens tilskud på 14,8 mio. kr. Dvs. en samlet synlig og usynlig omsætning på 46,5 mio. kr.

Det betyder, at for hver 1.000 kr., der registreres som medfinansiering (synlig) på Kulturinstituttet regnskab, bidrog andre med knap 2.600 kr. i in-kind ydelser.

### Annual results

The annual operating results show an overall deficit of 4 million DKK. After statement of financial income and expenses the annual deficit is around 5.3 million DKK. A deficit of 2.3 million DKK was planned. The additional deficit is due to optimistic expectations for two large-scale projects in respectively Brazil and Latvia, together with net expenses of 1.3 million DKK.

The unrealised loss on investments has since then added value to 1.5 million DKK (in April 2019).

In 2018, DCI received 11.4 million DKK in revenue (excl. financial income). This is 7% more than in 2017. The level has mainly increased due to funding for opening in India.

Apart from the visible income in the accounts, DCI's activities are to a high level based on in-kind contributions. In order to make the entire volume of the turnover visible, an estimated calculation of the invisible

### Forventninger til det kommende år

Kulturinstituttet vil i 2019 fortsætte arbejdet med at få afdelingen i Indien fuldt etableret. Derudover vil Kulturinstituttet arbejde videre med indsatsområderne: Tyrkiet og Ukraine. Aktivitetsniveauet forventes i 2019 øget signifikant med en budgetteret aktivitetsindtægt på 17,5 mio. kr. Det skyldes primært, at Kulturinstituttet er hhv. lead- og partner på to EU-projekter.

Det fulde regnskab kan ses på [www.danishculture.com](http://www.danishculture.com)

income has been made. This calculation shows that the invisible income in 2018 amounts to 23 million DKK, and the total visible and invisible funding amounts to 32 million DKK. in addition to the state grant of 14.8 million DKK. Consequently, the total visible and invisible turnover is 46.5 million DKK in 2018.

This implies that, for every 1,000 DKK registered in visible income in the DCI's books, other parties contributed 2,500 DKK in in-kind services.

### Expectations for the coming year

DCI will continue the process of fully establishing the branch in India. Furthermore, DCI will focus on the two priority areas, Turkey and Ukraine. The activity level is expected to increase significantly as the budget for external income is 17.5 million DKK, this is mainly caused by DCI being the lead and partner in two EU-projects.

Please find the full Annual Report on [danishculture.com](http://danishculture.com).



# Organisation / organisation

## Bestyrelse / board members

Carsten Haurum, formand / Chairman of the Board

Ulla Tofte, næstformand / Deputy Chairman

Michael Ehrenreich

Erik Jacobsen

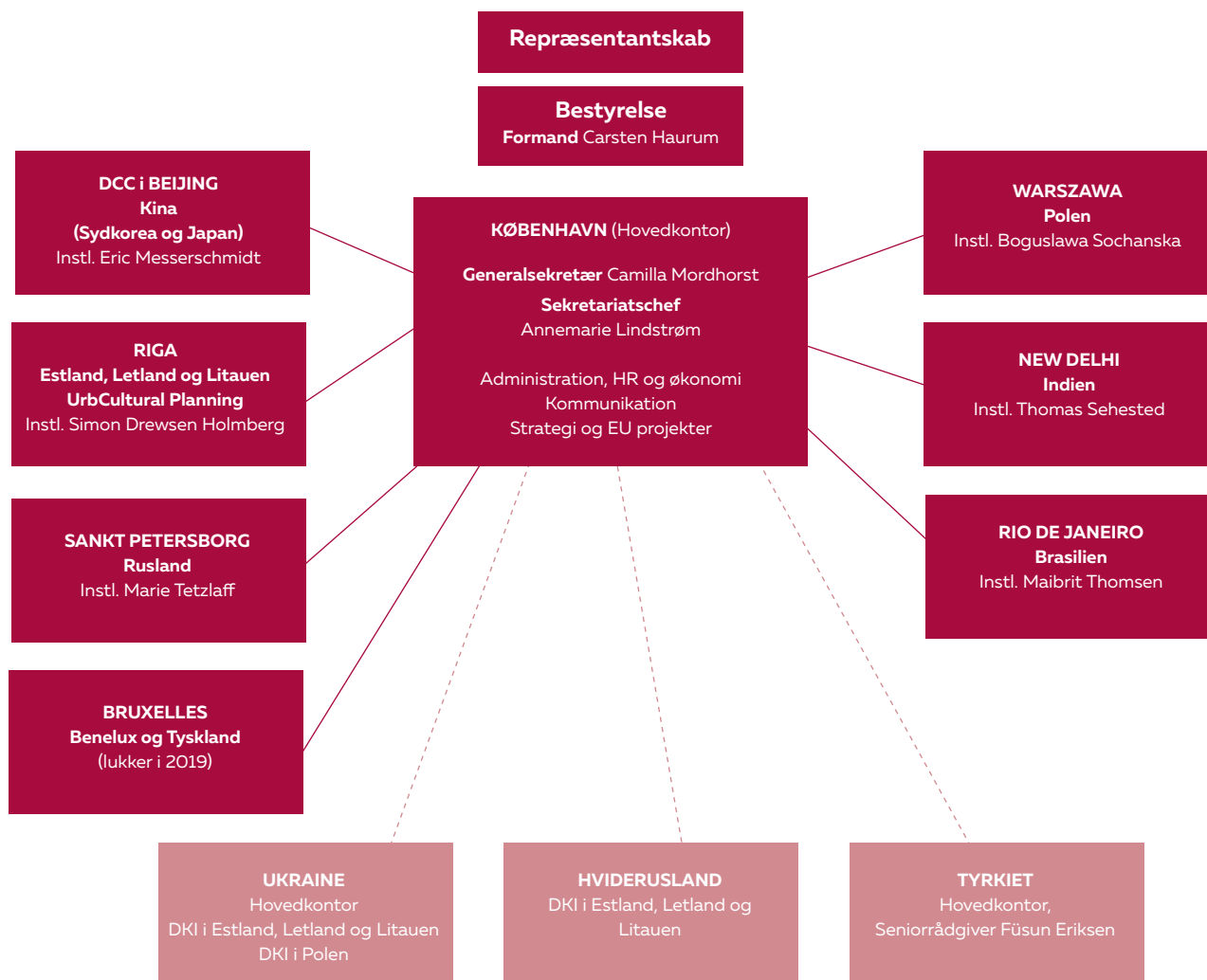
Rikke Øxner

Rasmus Wiinstedt Tscherning

Anette Wad

Eric Messerschmidt

Merete Agger



# Repræsentantskab / council

## Institutioner / institutions

Akademiet for de Skønne Kunster /Katya Sander  
Dansk Arkitektur Center /Kent Martinussen  
Dansk Design Center /Christian Bason  
Dansk Folkeoplysnings Samråd /Anders Hind  
Dansk Forfatterforening /Cindy Lynn Brown  
Dansk Kunstnerråd /Jørgen Thorup  
Danske Kunsthåndværkere og designere /Helle Bjerrum  
Danske Skønlitterære Forfattere /Charlotte Inuk  
Det Danske Filminstitut /Claus Ladegaard  
Det Kgl. Bibliotek /Bette Thomas  
Det Kgl. Danske Musikkonservatorium /Marianne L. Jakobsen  
Det Kgl. Teater /Annette Berner  
Folmer Wisti Fonden for International Forståelse / Karsten Fledelius  
Folkkehøjskolernes Forening i Danmark /Søren Winther Larsen  
Grundtvig Centret /Michael Schelde  
Kommunernes Landsforening /Kristian Wendelboe  
Kulturelle Samråd i Danmark /Bente Schindel  
Nationalmuseet /Jesper Stub Johnsen  
Statens Museum for Kunst /Mikkel Bogh  
Uddannelses- og Forskningsministeriet /Pernille Ulrich  
Udenrigsministeriet /Ib Petersen  
VisitDenmark /Flemming Bruhn

## De politiske partier / political parties

Socialdemokratiet /Troels Ravn  
Det Konservative Folkeparti /Tove Videbæk  
Venstre, Danmarks Liberale Parti /Ester Larsen  
Det Radikale Venstre /Mette Annelie Rasmussen  
Socialistisk Folkeparti /Maria Frej  
Enhedslisten /Pia Weise Pedersen  
Dansk Folkeparti /Birthe Skaarup  
Alternativet / NN  
Liberal Alliance /Almaz Mengesha

## Personlige medlemmer / personal members

Forlagsdirektør Tine Smedegaard-Andersen  
Adm. direktør Marianne Bedsted  
Partner Anne Boukris  
Hofmarskal Michael Ehrenreich  
Teaterchef Emmet Feigenberg  
Kabinetssekretær Henning Fode  
Lektor, Dr. Phil. Maria Fabricius Hansen  
Adm. direktør Bjarne Hastrup  
Carsten Haurum (Bestyrelsesformand)  
Direktør Carsten Holst  
Bestyrelsesformand Peter Højland  
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## Kultur på kanten

Vi tror på, at kunst og kultur er blandt Danmarks vigtigste råvarer.

Sammen med vore partnere udvikler vi internationale aktiviteter, som skubber ved vante grænser og skaber gensidig værdi og inspiration.

Det er vores vision at vise, at udveksling af kunst, kultur og viden kan bidrage til håndteringen af globale udfordringer. Især når det gælder ligestilling, uddannelse, bæredygtig udvikling, demokrati og aktivt medborgerskab. Vigtige værdier for Danmark og for verden.

Dansk Kulturinstitut er en selvejende institution. Siden 1940 har Dansk Kulturinstitut været engageret i at skabe gensidig forståelse mellem mennesker.

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We believe that the arts and culture are among Denmark's most important assets.

Together with partners, we develop international activities that push boundaries and create opportunities, which provide mutual value and inspire.

Our vision is to show that the exchange of arts, culture and knowledge can contribute to handling the challenges of globalisation. Especially when it comes to equal rights, education, sustainable development, democracy and active citizenship. Important values in the world and in Denmark.

Danish Cultural Institute is a self-governing institution. Since 1940 we have been engaged in creating mutual understanding between people.