

Mapping exercise:
How could creative industries foster innovation
in tourism in the Northern Dimension area?



Country Report – Denmark



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CONTENTS

DISCLAIMERS	2
LIST OF ABBREVIATIONS	4
1. INTRODUCTION AND KEY COUNTRY POINTS	5
2. BASIC COUNTRY INFORMATION	12
CULTURAL POLICY EVOLUTION.....	12
DEFINITIONS	13
3. CULTURAL AND CREATIVE SECTORS/CCIS IN DENMARK	15
THE GOVERNMENT’S INPUT: THE IDEAS CATALOGUE.....	15
THE DANISH CULTURAL POLICY MODEL	16
CULTURAL AND CREATIVE INDUSTRIES – A THRIVING SECTOR	17
VISION FOR THE FUTURE	18
INTER-MINISTERIAL COOPERATION	19
4. TOURISM SECTOR IN DENMARK	21
POLICY PRIORITIES.....	21
5. CCI AND TOURISM SECTOR COOPERATION IN DENMARK	22
6. DENMARK’S BILATERAL AND MULTILATERAL CCS/CCI AND TOURISM COOPERATION WITH OTHER ND COUNTRIES AND INTERNATIONAL BODIES	23
KEY ELEMENTS OF DENMARK’S PRESENCE/PARTICIPATION ON THE INTERNATIONAL CULTURAL STAGE.....	24
7. COUNTRY CASE STUDIES	26
7.1 THE TIVOLI GARDENS – COPENHAGEN	26
7.2 THE COPENHAGEN BUSINESS SCHOOL DESIGN FRAMING PROJECT	26
7.3 NEGOTIATING HERITAGE AND TRADITION: IDENTITY AND CULTURAL TOURISM IN ÆRØ, DENMARK	27
7.4 THE TALES OF LIMFJORDEN.....	28
8. COUNTRY CONCLUSIONS AND OBSERVATIONS	29
GENERAL CONCLUSION	29
COUNTRY CONCLUSION- DENMARK.....	29
APPENDIX A. KEY FACTS AND FIGURES	31
APPENDIX B. KEY DOCUMENTS AND SOURCES	33

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

LIST OF ABBREVIATIONS

Acronym/abbreviation	Meaning
CCI	Creative and Cultural Industry
CCS	Creative and Cultural Sector
DCCD	Danish Centre for Cultural Development
DKI	Danish Cultural Institute
DKK	Danish Krone
EEC	European Economic Community
EU	European Union
FWC	Framework Contract
ND	Northern Dimension
NDPC	Northern Dimension Partnership on Culture
OECD	Organisation for Economic Co-operation and Development
OTA	Online Travel Agency
PLC	Public Limited Company
SME	Small and Medium Enterprise
UK	United Kingdom
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
VKO	Danish People's Party
WTO	World Trade Organization

1. INTRODUCTION AND KEY COUNTRY POINTS

This is one of eleven reports on the countries of the Northern Dimension (ND) and should be read in conjunction with a twelfth 'regional/cross-country' report. The reports have been produced under the EU BENEf Lot 9 FWC contract 'Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?' in line with the terms of reference for that contract. The reports follow what was agreed at the inception report stage. Throughout the period during which the work has been done there has been close and positive liaison with the executive of the Northern Dimension Partnership on Culture (NDPC). The reports that have been produced are based on extensive consultation and research involving a large range of people. These people included country specialists and officials to whom we are very much indebted.

Under the terms of reference the timetable for the work started in February 2016 with completion scheduled for December 2016. The allocation of time for the work was 105 days, split between the two team members, 55 days for Lila Skarveli and 50 days for Terry Sandell, the Team Leader¹. Given the number of countries, and their diversity, and given the very wide subject matter involving three very dynamic and currently fashionable areas - Cultural and Creative Industries, Tourism and Innovation - the time constraint was a very real challenge indeed. Amongst other things, it meant that while country visits of about five working days to all of the countries took place, it was physically only possible in most cases to visit one city, usually the capital. That said, every effort was made to secure a country overview which took into account at least some of the important developments taking place in the regions.

Quite soon after starting our work various interesting, sometimes challenging, questions arose, such as:

- Is there any reason why tourism itself is not considered one of the creative industries?
- In all three cases, the definitions of CCIs, tourism and innovation are various, unstable and contested. Is this because the necessary action to define them precisely and consistently at a European level has not been taken or is it because we are in a 'post-definitional' era with certain areas of human social and economic activity having become too diverse and complex to categorise easily?
- Tourism is a high priority for most Northern Dimension countries yet there were protests against tourism recently in Barcelona, arguably the most successful European city in terms of its tourism development and city brand. What does this signal about sustainability and local community engagement with/in tourism?
- When they do talk, do the tourism industry and the cultural and creative sectors speak the same language?
- Is the tourism industry's use of culture and heritage because of real engagement with the cultural and creative sectors or in spite of it? Even when they are moving in the same direction are they in reality on parallel but essentially separate tracks?
- Should tourism businesses be engaging with CCIs or vice versa, in which direction is the demand and in which direction the supply?

¹ Terry Sandell took responsibility for the Estonia, Finland, Latvia, Lithuania and Russian Federation reports and Lila Skarveli for the Denmark, Germany, Iceland, Norway, Poland and Sweden reports.

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

- Given that both sectors are to a large extent highly fragmented with a numerical predominance of SMEs, to what extent do the actors involved have the time and capacity to engage with each other innovatively or otherwise?
- Do the bridges that need to be built between CCIs and the tourism sector include new intermediaries who can identify, interpret, broker and manage tourism-CCI/CCI-tourism synergies?

In the last couple of years there has been increasing interest in looking at the existing and potential linkage of the cultural and creative industries to tourism development. It however throws up considerable practical and methodological challenges and problems for various reasons and explains why relatively little progress seems to have been made. The major first hurdle is that the definition of cultural and creative industries is constantly evolving and, moreover, it differs from country to country². This has been particularly evident in the case of the eleven Northern Dimension countries, even in the case of those countries which work very closely together, for example in the case of Denmark, Norway and Sweden. There can also be conceptually quite different national approaches. For example in one country cultural and creative industries may be seen as a distinct sector and be supported on that basis. In another country they may not even be seen as a sector but as part of something wider or cross-cutting such as one part of the creative economy, or as a part of national innovation, entrepreneurship or SME policies. The third issue flows from the other two. Because of an evolving and differing understanding in country terms of what the CCIs constitute, there is no common statistical base which allows clear comparisons or benchmarking, something which is urgently needed and is beginning to start being explored at European level.

If one turns to the tourism sector, there are similar parallel problems. The collection of statistics (e.g. number of nights' accommodation) may be firmly in place but those statistics are partial and beginning to look increasingly inadequate as they are often not taking account of revolutionary changes affecting the tourism and travel industries. The continuing, growing importance of OTAs³ and an emerging peer-to-peer and sharing economy affecting such areas as traditional tourism accommodation are often not being captured by the traditional industry information systems.

Tourism categorisation is also constantly evolving with the existence of an increasing number of sub-sectors. Even cultural tourism, a sub-sector itself, can be broken down into possibly a dozen or more sub-sectors such as heritage tourism, arts tourism, creative tourism, urban cultural tourism, rural cultural tourism, indigenous cultural tourism, experiential and gastronomic tourism, 'dark' tourism⁴, often with overlaps with other forms of tourism e.g. adventure tourism, health and well-being tourism and so on⁵. Again there are definitional differences from one country to another and certain types of tourism may be more developed or be more of a national tourism priority in one country compared to another.

² Committee on Industry, Research and Energy and Committee on Culture and Education of the European Parliament Draft Report (23 June 2016) 'On a coherent EU policy for cultural and creative industries' (2016/2072(INI)): 'Alongside a clear definition that takes into account all sectors related to CCIs, the co-rapporteurs believe it equally necessary to have comparable and reliable statistical data. Each Member State has, in fact, its own classification of CCIs. It is therefore essential to adopt at EU level an updated framework for the sector and to map changes over time. The objective should be to identify specific indicators to measure the results of policies for the promotion of the sector.'

³ Online travel agencies (such as Expedia, Booking.com etc)

⁴ Tourism in which visits are made to sites, attractions or exhibitions connected with suffering, death, disaster and negative or macabre events.

⁵ Melanie K. Smith in her 'Issues in Cultural Tourism Studies' (Routledge, 2009) pp. 18-19 lists thirteen categories of cultural tourism which she reduces to nine and later seven broad sub-sectors. See Appendix X of the Regional Report for a detailed 'Typology of Cultural Tourism'.

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

The complications of identifying at a general level the existing and potential linkage of CCIs to the tourism sector is exacerbated by certain tourism sub-sectors being in their own right part of the cultural sector itself, for example in the case of heritage tourism. Both the CCIs and the tourism sector are not in reality clearly demarcated - both are imprecise, fluidly-defined, fast-changing and dynamic areas of complex and important economic and social activity. In the case of CCIs there are other complications. For example the arts 'lobbying industry' has for many years ubiquitously used the terms cultural industries and creative industries interchangeably in order to protect or bolster publicly-funded culture budgets. Although things have moved on and in many countries the importance of the arts, for example, is recognised and understood as a part of the creative industries value chain, there is still often a lot of blurring and definitional confusion⁶.

Perhaps naively, we had the intention at the outset of our work of trying to bring some clear and overarching, definitional discipline to our subject. This brave intention was eliminated as a result of almost the first day of the first country visit where it was clear that there were very local and legitimate interests, debates and specificities and that it would be artificial to impose on countries definitions and categories that might work for some but not for others. Imposing definitions would in some cases have been positively distorting to an understanding of the local CCI situation. It should also be mentioned, as will be seen from the two footnote references above to a very recent European Parliament report, that even at EU level, where the cultural and creative industries have soared to a position of highest importance in terms of policy, terminology is often loose, for example with both the terms Cultural and Creative Sectors (CCS) and Cultural and Creative Industries (CCI) being used.

In the context of our work we therefore felt there was no alternative but to assess the cultural and creative industries and the tourism sector in the individual countries in their own terms and then with the regional/cross-country report to try to bring them together.

Although it is right to look at ways of increasing the synergies between the tourism industry and CCIs it is important to recognise that there is already a substantial level of engagement. For example even a superficial listing of the main CCIs illustrates how they are already contributing to the tourism sector:

- Software and digitalisation - this has had a revolutionary impact on many aspects of the tourism industry, not least in the role that OTAs⁷ play (e.g. TripAdvisor, booking.com, Expedia, Airbnb etc)
- Design, especially graphic design but also right the way through all aspects of design including 'son et lumière' spectacles, light festivals and events etc
- Music for place branding, ambience, open-air concerts etc
- Advertising and broadcasting - the importance of these areas to the tourism industry are self-evident
- Film and cinema - promos, travelogues, film location tourism
- Theatre - use of actors as animators or for audio guides, staged events etc

⁶ Committee on Industry, Research and Energy and Committee on Culture and Education of the European Parliament Draft Report (23 June 2016) 'On a coherent EU policy for cultural and creative industries' (2016/2072(INI): [The European Parliament] 'Calls on the Commission to design its future policies based on the following definition of CCIs: 'cultural and creative industries are those industries that are based on cultural values, individual creativity, skills and talent with the potential to create wealth and jobs through generating value from intellectual property. They include the following sectors relying on cultural and creative inputs: architecture, archives and libraries, artistic crafts, audio-visual (including film, television, video games and multimedia), cultural heritage, design, creativity-driven high-end industries and fashion, festivals, music, performing arts, books and publishing, radio and visual arts'.

⁷ Online travel agencies

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

- Festivals - a major element in event tourism and place branding
- Crafts and antiques - as part of shopping and souvenirs
- Architecture - tourism industry's use of heritage and use/commissioning of significant buildings (including as hotels)
- Publishing - travel and guide books are still very popular
- Fashion - place image and branding, folk costumes etc
- Gaming, augmented reality and VR - perhaps still at an early stage but already being used even by big, traditional tourism operators such as Thomas Cook
- Food and local natural products - food festivals, branding ('appellation') and gastrotourism in both urban and rural contexts

So the question is really could, and should there, be more interaction? Is there either 'market failure' or under-utilised potential/resources? Out of which flow other questions, for example, is existing CCI-Tourism interaction because of effective (vertical) policies or in spite of them?

Does a (horizontal) common language exist with regular dialogue and the development of shared interests between the CCI and Tourism sectors? Are there particular tourism sub-sectors and CCI sub-sectors more suited for innovative interaction and more able to produce new cooperation models and paradigms? If there is 'market failure' or under-utilised potential/resources, what kind of intervention or incentivisation is required to make the CCI sector and tourism industry interact more effectively?

As illustrated above, a lot is going on between the various CCI sub-sectors and the tourism industry so there is not classic 'market failure' but rather of 'under-utilisation' which warrants intervention. Tourism and the CCIs share many characteristics. They are fragmented, dynamic, numerically dominated by SMEs and micro-businesses, preoccupied with themselves and often chaotic. They each have their own agendas. There is lack of a common language between them, probably attributable in part simply to lack of time. In general there does also seem to be a lack of 'savoir faire' in terms of their engaging with each other, innovatively or otherwise. For CCI developing clustering appears to be very helpful but CCIs and tourism actors have so far not naturally clustered. Most importantly there have been few practical measures (although there are some good exceptions) to bring tourism professionals and CCI actors together which requires active policy-maker interest, 'interpreters', some funding and participative commitment.

A very important question is to what extent any synergies currently taking place between the cultural and creative sectors and the travel and tourism industry are because of or in spite of current 'vertical' policies. While mention of CCIs contributing to other sectors is frequent, including sometimes in policy documents, it tends not to be targeted in any practical way. There is probably more than one reason for this but the fact that the concept of the CCIs is still relatively new (even if one traces it back to the 1990s) is possibly part of the explanation. One suspects that although the role of the CCIs in terms of their economic and social benefits is increasingly being recognised by European governments there is probably still fairly widespread an issue of real understanding of the CCI phenomenon and the nature of their potential. This is then greatly exacerbated by the problem of poorly 'joined-up' government/administration which particularly affects areas which need to be politically and economically managed in a cross-cutting way. A further issue in some countries is that governments often are not imaginative at working with and for the private sector especially in relation to SMEs, micro businesses and sole traders. There is also an issue of ownership. Which ministry or administration is responsible for CCI development: Culture? Economy? Industry? Innovation? Business? Shared? Or are the CCIs themselves responsible for their own development?

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

In the case of the other side of the equation - tourism - who is responsible for developing tourism services, products and events especially in relation to an area like cultural tourism? In most cases, it is not government but SMEs, independent commercial and non-commercial entrepreneurs and cultural institutions acting entrepreneurially or imaginatively, not in fact the Ministries of Tourism. Traditionally policy-makers focus on what they directly control and manage unless lobbied to do otherwise. Leadership and representation in the CCI sub-sectors in many countries is not very well-developed so lobbying is weak. The CCIs have not been noticeably lobbying for more engagement with the tourism industry and the tourism industry although much better organised in terms of sector and sub-sector representation has not been noticeably developing an agenda for greater joint dialogue and exploration with the CCI sector.

Again one needs to ask a question, this time why such an agenda has not been developed in the past? It would seem that it may simply be to do with the complexity and chaotic nature of the two sectors. For example, how many sub-sectors does the tourism industry have? If one takes just one of those numerous sub-sectors, for example, cultural tourism, how many sub-sub-sectors does it in turn have? As for the CCIs - how many are they? It depends on the country but in most cases about a dozen? But again if one looks at one of them such as design, one can see that in one ND country it has about 25 defined sub-sectors.

In looking at how the creative industries could foster innovation in tourism in the Northern Dimension area one needs to take into account all the factors mentioned above. It has seemed very clear from our work that to get the two chaotic and fragmented sectors to begin to work better together and feed off each other it will be impossible to identify a single unified interface or find a 'magic bullet'. If progress is to be achieved there is a need to be selective, realistically focussed and take a segmental approach if trying to develop effective models and paradigms for CCI-Tourism cooperation and interaction.

Our work suggests that in being selective and in relation to the Northern Dimension region the most productive tourism target areas are probably going to be heritage tourism, creative tourism (including routes and trails, gastronomy and rural tourism) and events tourism. Heritage tourism is in many of the countries well developed. There are plenty of sites, many museums...but how many apps? Creative tourism which we define more clearly below is a natural ground for all types of CCI involvement. Cultural routes and trails open up innovative opportunities as visitors are there for the experience and need to move, learn, eat, sleep and interact. Cultural routes can of course also be cross-border and multi-country projects. Rural tourism's special challenges - information, communication and access - are also fields of opportunity for CCIs. Events tourism, a priority in many of the ND countries, is still not a saturated area and new festivals of all types are mushrooming in the region and are natural meeting grounds for the CCIs and tourism development. In the case of festivals, the CCIs could be encouraged to provide the linkage and continuity to festivals and events that are often one-off, narrowly-focussed, sometimes self-absorbed and usually of short duration. Why not classical music festivals (with their dying audiences!) linked to co-located youth-oriented fashion pop-ups? CCIs as linkage or continuity is already happening in some places.

Accepting that the creative industries already contribute a lot to the travel and tourism industry but that there could be a more developed relationship especially if targeted at a few very specific tourism sub-sectors, what kind of intervention is needed? At a policy level the first steps would seem to be increased awareness, understanding and interest, in fact the classic 'Hawthorne Effect'. Policy encouragement of 'bottom-up' initiatives and 'horizontal' engagement combined with 'top-led' imaginative and sensitive strategic place branding and effective destination management marketing are also needed. Awareness of the potential of the CCI-tourism relationship needs to be actively promoted in particular by encouraging it to be put on tourism industry agendas and feature as a discussion topic at industry fairs, conferences, events and through industry information channels. Awareness-raising is also needed in the opposite direction by making CCIs more aware of the importance and potential of the tourism sector as a partner

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

and market for creative industries' goods and services. This needs to be done through making it a practical agenda item at CCI events and gatherings and through 'word of mouth'. There is also a need simply to bring tourism and CCI professionals together to create some new and practical bridges. As mentioned earlier, there is little evidence of a common language and probably a need for an intermediary cadre of industry 'producer-interpreters' from both sectors.⁸

While in many of the Northern Dimension countries past problems are beginning to be addressed related to finance and investment for CCIs given their non-traditional industry attributes, this is usually manifesting itself in facilitating their access to existing innovation or SME funding schemes which are very general in nature. If real progress is going to be made in drawing the CCI and tourism sectors closer together then there is probably going to be a need for there to be specific and narrowly targeted encouragement and support opportunities and schemes. In practice this probably means that there is a need for specialised agencies (e.g. Innovation Norway, Swedish Agency for Economic and Regional Growth, Enterprise Estonia, Finland's Tekes etc) to focus on this. The CCIs and the tourism sector are often travelling in the same direction but on parallel rails and not on the same track with shared (but perhaps different) 'win-win' goals, something which the specialised agencies could address. The fact is, as already mentioned, the CCI and tourism sectors are dynamic, chaotic sectors and so fragmented that even within each individual sector there are awareness problems, knowledge deficits and communication gaps.

As suggested above a focus should be on heritage tourism, creative tourism (including routes and trails, gastronomy and rural tourism) and events tourism as these areas seem to be the most fruitful for synergistic and innovative engagement with the CCI sector. Heritage and events tourism are self-evidently understandable but the important and still emerging area of 'creative tourism' which we believe perhaps has the most relevance and potential for many of the CCIs, needs some explanation.

It is important to elaborate a little on what creative tourism is, or rather what it is becoming. The concept of creative tourism emerged about fifteen years ago but in the narrow context of people travelling to destinations to follow a course or learn something in a structured setting e.g. to do a cookery course or to learn a language. In recent times, influenced by the dynamism of the CCI sector, creative tourism development has taken on a much wider meaning and includes any tourism experience which involves not only formal but also non-formal or informal learning. Creative tourism is a 'work-in-progress' in that it is seen by some as also having an important co-creation dimension to it i.e. where the tourism provider and the tourism consumer co-create the tourism experience. It is also often seen as embracing all experiences and learning related to a specific place, even those that have not been traditionally perceived as 'tourism' experiences. The local dimension and active participation by 'locals' is also often considered another essential ingredient. Unlike traditional cultural/heritage tourism, creative tourism embraces not only historical culture but also very much contemporary culture. Finally creative tourism can be seen as a reaction to traditional cultural tourism that has sometimes turned into 'serial reproduction'⁹ or 'Gettyisation'¹⁰. There is a demand for distinctively individualised and active experience, not passive consumption of, for example, a franchised Getty museum. Recognition of the importance of this new form of tourism came in 2014 with OECD commissioning the first serious non-academic study of it.¹¹

This already important discernible movement to a new form of individualised, co-created tourism opens up real and innovative opportunities for the cultural and creative sectors to explore and establish new and

⁸ A particularly interesting project, Luova Matka, is currently taking place in Finland which is addressing this issue.

⁹ Greg Richards and Julie Wilson: *Developing Creativity in tourist experiences: A solution to the reproduction of culture?* in *Tourism Management* 27 (2006), pp 1209-1223.

¹⁰ A phenomenon sometimes referred to as 'Macdonaldisation'

¹¹ OECD (2014), *Tourism and the Creative Economy*, OECD Publishing, Paris.

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Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

active relationships with the tourism sector. As is made clear in the regional/cross-country report it will require practical intervention and certain types of support as for all their similarities in terms of being quintessential post-industrial economic sectors, the CCIs and the tourism industry do not speak the same language. Focussing on how bridges can be built between CCIs on the one hand and creative tourism and traditional cultural tourism on the other is probably the best way to start to get the wider tourism industry and the cultural and creative sectors travelling more often and more productively on the same track and with mutually-beneficial and genuinely shared agendas rather than on separate, parallel paths as seems so often the case.

In the country reports we try to take stock of the current state of the CCIs, of the tourism sector, the general climate of interaction between them, and the general degree of the country's interaction with other Northern Dimension countries plus some country case studies. In the regional/cross-country report we bring things together, present an analysis, draw some conclusions and make recommendations which we hope may help to take things forward.

Key points for Denmark include:

- Four conceptualizations of culture can be identified in Danish cultural policy:
 - culture as a humanistic concept of art and enlightenment;
 - culture as an anthropological / sociological concept;
 - culture defined as in terms of experience economy;
 - culture as national identity
- The Government's cultural and business policy efforts have a clear visionary perspective to develop Denmark as a creative region of Europe
- Focus areas in plan for growth in the creative industries are:
 - Improve business skills and access to financing
 - Speed up market maturation of new creative products and design solutions
 - Promote growth in the creative industries with good educational programmes and strong research
- Denmark as an international growth centre for architecture, fashion and design
- Tourist attraction has a feature of both tourism and culture, as it is embedded with tourism nature, at the same time it is a culture-based activity.

2. BASIC COUNTRY INFORMATION

Cultural policy evolution

In Denmark, cultural life and the authorities have had a mutual commitment to one another since the Middle Age. The Reformation of 1536 transferred responsibility for culture from the Church to the Court. Until the June Constitution of 1849 and the advent of democracy, it was almost exclusively the King and the members of his court who, to varying degrees, showed interest in and funded culture. Thus art and culture in Denmark already had a solid feudal tradition and a well-established infrastructure, consisting of absolutist secular and ecclesiastical cultural institutions, upon which to build. The demise of Absolutism in 1849 transferred responsibility for culture from the Court to the state in the new Ministry for Church and Education, called the "Cultus Ministry". The Ministry assumed control of a number of cultural institutions, including the Academy of Fine Arts and the Royal Theatre. The Cultus Ministry was responsible for cultural affairs from 1849 until 1916. In 1916, responsibility for church affairs was transferred elsewhere, but cultural matters remained part of what was now known as the Ministry of Education up until 1961, when culture was granted its own ministry.

The development of public cultural policies and institutions in Denmark have since then been closely linked to Enlightenment Philosophy and the specific interpretation and implementation of these ideas by intellectuals and in the cultural and political movements that fostered Danish democracy and the welfare state. When Denmark adopted its first democratic constitution in 1849, responsibility for support to the arts and culture gradually shifted from the Royal Court to the newly constituted civil administration. Cultural policies under the absolute monarchs was elitist, but cosmopolitan compared to the new bourgeois culture that emerged from the increasingly influential merchant and civil servant classes in Copenhagen around the middle of the 18th century. The bourgeoisie, which was predominantly Danish in contrast to the mainly German aristocracy, argued for a national orientation of cultural policy. Parallel to the national dimension in the dominant bourgeois transformation a liberal movement of intellectuals, the so-called cultural radicalism, emerged in the capital of Copenhagen with focus on enlightenment, freedom of individual citizens and political republicanism.

After 1864, a cultural policy inspired by N.F.S. Grundtvig and his philosophy of one nation, one language, one people, afforded the Danish landowning class, whose political power had increased in step with its economic muscle, the opportunity to revitalize the otherwise practically moribund rural culture. The rural liberal culture they sought to promote was not a counterculture in opposition to bourgeois culture. It was more of a parallel culture, separate from the culture of the bourgeoisie, albeit allegedly with the same objective, i.e. to promote national sentiment. The rapprochement between the Social Democratic labor movement's class-based perception of culture and the Radical Party's popular education philosophy, during the period of reconciliation in the 1930s, laid the political foundations for the formation of the welfare based cultural policy after WWII and the setting up of the Ministry of Culture in 1961. The price paid was that culture was now perceived and defined, first and foremost, as a national phenomenon. Although the public cultural policy was a part of the post-war national construction process, the general objectives and means were defined in the universal concepts of enlightenment philosophy. What had not been culturally realized in the traditional bourgeois public sphere since the French Revolution and the revolution of 1848 should now be realized in the framework of the welfare state. Public cultural policy, initiated, financed and organized by the state and municipalities, was meant to guarantee artistic freedom and cultural diversity. Art, culture and publicly organized cultural institutions were thought as means for building up the cultural and aesthetic competence for all citizens and regions of the country, to enable them to take part in the development of a democratic welfare society.

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

Allocation of grants, through autonomous arts councils, experts committees, institutions and other "arm's length" bodies, inspired by the Danish tradition of self-governance, were organized to guarantee the independence of arts and culture from economic and political interests. As suggested by the original name of the first Danish Ministry of culture, The Danish Ministry for Cultural Affairs (Ministeriet for Kulturelle Anliggender) was created in 1961. Its role as a state authority was first and foremost created within a political and administrative framework designed to improve the conditions for the arts and culture, but not to interfere with the content. Neither politicians nor civil servants, but independent peer groups, should grant money to the arts, i.e. through The Danish Art Foundation (Statens Kunstfond) established in 1964. Ideally, the primary role of the cultural ministry was as an architect to build a house of culture with rooms for all. Various principles and strategies were implemented by different governments to realise this overall aim.

In the 1960s, the focus of Danish cultural policies was on the dissemination of professional art. The strategy was called democratization of culture. The welfare state distributed cultural goods to all Danes, whether they lived in Copenhagen, small provincial towns, or urban districts. All parts of the country and all social groups were to have access to theatre, music, libraries, etc. of a high standard and provided by professionals. They were to have the opportunity to encounter and thereby learn to appreciate "art of good quality". Therefore, state support of the arts should be given to the very best that the Danish artistic community produced. The same applied to the public cultural institutions and activities, whether organized on national, regional or local level. However, it soon became evident that not all Danes appreciated what some considered as the "incomprehensible fine art of modernism". As a result, a broader concept of culture was introduced into the cultural policies of the 1970s. The new ideal was conceptualized as cultural democracy¹². The strategy of cultural diversity showed more respect for cultural diversity and the right to pluralism. It guaranteed the right of creativity and self-expression. Decentralization was strengthened. Decisions on cultural policy should be taken as close to the citizens as feasible. The state should support amateur as well as professional activities. In a broader sense, it also meant that the state should support diverse cultural groups including minorities.

In the 1980s, the aims of cultural politics took another course. Cultural activities were often considered as tools to serve social purposes in line with the growing economic crises. Culture and the arts were to solve problems of unemployment, reintegration of young people etc. From the 1990s, the social 'instrumentalisation' of public cultural policies was combined with economic and political goals. Attracting tourists to support economic development and securing highly skilled employees to the creative industries in the globalised knowledge economies, were put forward in the agenda of public cultural policies. Performance contracts with cultural institutions and their management were introduced in the cultural arena to stimulate efficiency in the implementation of the overall aims.

Definitions

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

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

¹² Duelund, Peter: *The Nordic Cultural Model*. Copenhagen
http://www.nordiskkulturinstitut.dk/english/forsiden_en.asp

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

⇒ culture as national identity

Under the headline, the democratization of culture from the 1960s to the mid-1970s – Danish cultural policy was founded on grounds of a humanistic concept of art and enlightenment. During the 1970s, this strategy was transformed into a strategy of promoting cultural democracy. The humanist concept of cultural policy was supplemented by a sociological and anthropological concept of culture, which included the multitude of values, lifestyles and activities of everyday life. In recent years, culture defined in terms of experience economy and national identity has called attention in Danish cultural policy.

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

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

Especially, cultural policy defined in terms of national identity policy has been vital in the periods 2001-2011 under the cultural policy of the different VKO- governments. But the economic 'instrumentalisation,' as well as the new public managements regulation of the cultural field in Danish cultural policy, was initiated by the Social Democratic / Social Liberal Government in the 1990s, before the VKO took over in 2001. A new orientation in the policy of promoting artistic creativity was introduced by the report entitled Denmark's Creative Potential 2000¹³ (Danmarks kreative potentiale 2000) launched by the Danish Ministry of Culture together with the Ministry of Business and Economic Affairs, with the purpose "to draft a new joint agenda for cultural policy and trade and industrial policy". With the new governmental programme, and especially the visions of the new cultural Minister Uffe Elbæk, the primordial orientation of Danish cultural policy in the VKO period 2001- 2011 seems to have been transformed to an more open and cosmopolitan direction, dominated by a modern conception of cultural diversity, citizenship and cultural policy¹⁴.

¹³ Denmark's Creative Potential

http://www.kum.dk/graphics/kum/downloads/Publikationer/Denmarks_Creative_Potential.pdf

¹⁴ <http://english.kum.dk/policy-areas/creative-and-cultural-businesses/>

3. CULTURAL AND CREATIVE SECTORS/CCIS IN DENMARK

The Government's cultural and business policy efforts have a clear visionary perspective, namely, to develop Denmark as a creative region of Europe¹⁵. A region where the arts succeed in competing on global market terms, and where large sections of business and industry are recognized for their creative resources, accomplished narratives and quality design.

This is important from a business policy point of view. But it is also important for cultural reasons. The report makes it clear that "a cultural output capable of competing with global entertainment groups is essential if our society is to preserve and develop its values and narratives in the new global media reality. Danes must have an alternative to Disney and American soaps". The traditional cultural policy goal of focusing on quality remains important, of course, but it must be given an extra dimension.

This can be accomplished by:

- Developing framework conditions for the Danish cultural and entertainment industry, so that it can offer an alternative to the global entertainment industry
- Helping to create a new form of cooperation between commercial concerns, on the one hand, and the arts, on the other, with respect to marketing, design, product development, organization changes, management and employee development. Danish companies must be afforded better conditions to benefit from the creative potential Denmark possesses.
- Strengthening the ability of Danish companies to compete in the experience economy by employing values and artistic competence specific to Denmark to bolster competitiveness.

Interaction between the arts and the business community has its limits. Precisely at a time when cultural and commercial interests are converging, it is more important than ever to be aware of their different roles and contributions to the development of society. This applies particularly to the role played by art. The report establishes that the presence of a free and independent arts community is absolutely vital for society. Closer interaction between cultural and business policy must in no way lead to a reduction in public sector subsidies to independent cultural activities, or to the commercialization of art's free space. Closer interaction between the arts and business will never act as an alternative to free artistic expression. Similarly, an integrated cultural and business policy will be but a supplement to overall industrial policy. Industrial policy concerns itself with much more than cultural values and creativity. And will continue to do so.

The government's input: The Ideas Catalogue

The Danish Government's vision points to the kernel of a new dynamic between the arts and the commercial sector. However, it does suggest also that existing potential is far from exploited. In many areas there are both structural and mental barriers to developing synergy between the two sectors. The report suggests, for example, that there is no tradition within the arts of thinking along business lines and the business sector, for its part, far from exploits the creative resources at hand within the cultural sector. Putting it bluntly, the two worlds display a degree of reticence in coming together, and lack a common language and knowledge of each other.

In its report "*Denmark's Creative Potential*¹⁶", the Government presents an ideas catalogue setting out initiatives aimed at improving the commercial framework conditions of the cultural industry, dismantling

¹⁵ Ibid 11

¹⁶ Ibid 11

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

the solid barriers preventing interaction between the arts and business, and building a bridge between the two sectors.

The Government's cultural and business strategy is a framework, which must be enlarged upon as time goes on. The Government will follow up the ideas catalogue in the months ahead and discuss its proposals with trade union and employer organizations, and the cultural and business sectors. Some of the initiatives outlined may need adjusting. Others will be implemented as suggested.

These initiatives have been included as part of the Government's ordinary current account priorities when drawing up annual Budget proposals.

The ideas catalogue¹⁷ contains 13 proposed initiatives outlined briefly below.

1. Venture capital for the film and media industries
2. Examining regional film funds
3. Music-producer training courses
4. Improved correlation between artistic disciplines and business studies
5. Innovation milieus for cultural entrepreneurs
6. Dialogue with the cultural sector on export drives
7. Export credits for Danish film
8. A national event fund
9. artnet.dk Visual arts portal
10. European framework provisions for content production for new media
11. R&D in the correlation between the arts and industry
12. Cultural contracts. Partnership between the arts and business and industry
13. Contact network between leaders of industry and the arts

The Danish cultural policy model

The Danish cultural model can primarily be conceptualized as a variation of the *architect* model. According to the architect model, the state fashions the framework for a country's cultural development through a ministry of culture, which follows overall policy objectives and approaches from a general perspective. Decisions about overall cultural policy are made – in theory – by the government, after public debate and representations to the minister and ministry of culture. Cultural policy is designed to serve democratic objectives, training in democracy being considered an important social goal in itself, to guarantee artistic freedom by subsidizing the arts and to promote equal access for all by funding centralized and decentralized cultural institutions. The state builds the house, but leaves it up to the tenants to decorate the rooms. The financial conditions faced by artists and permanent institutions depend primarily on public-sector funding and are, to a lesser extent than under the facilitator and patron models, subjected to commercial conditions in the form of sales of works, ticket sales, private donations or sponsorship.¹⁸

Although the high degree of public funding of the cultural sector is a characteristic paradigm of the Nordic cultural architect model, the present government has given high priority to improve the ticket-income of the institutions and to stimulate private investment and funding of cultural life. So the intention is to transform the Danish cultural model into a facilitator model. This transformation of cultural policy in the direction of a facilitator model has been a general trend in most European countries in recent years. However, in some respects, the Danish architect model continues to stand apart from other architect

¹⁷ Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 17th edition", 2016

¹⁸ The Nordic Cultural Model - Chapter 9.1

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

models in Europe: it is to a high degree a decentralized model. In 2006, approximately 2/3 of the public sector spending activities in arts and culture were financed by the municipalities.

The decentralized financing and implementation of the local cultural institutions, such as local heritage museums, local theatres etc., is being improved according to the decentralization and recentralization process of the new local governmental reform, although local cultural activities such as museums and libraries still have to be in accordance with laws decided by the government; and there is great emphasis on the egalitarian dimension in cultural policy that means equal access for all citizens to cultural goods regardless of income and settlement.

The citizens' equal access to participation has been emphasized as a main objective in all the governmental reports on culture from 1961–2012. Today, Denmark has a high proportion of people aged 15 years and older who have been to theatres, museums, art exhibitions, libraries, cinemas, concerts, galleries, historic sites and who access the Internet, e.g. approximately 70% of the population, over 15 years of age, had been at least once to a public library during the previous year.

Cultural and creative industries – a thriving sector

Creative industries make up a significant share of the Danish economy. In 2010 they employed approx. 85,000 persons in service as well as manufacturing, and had revenue of about DKK 200 billion. The creative industries thus represent 6-7 per cent of total revenue and employment in Danish business and industry. This trend has been particularly strong in parts of the fashion & clothing sector, where productivity is also higher than the average for Danish business and industry as a whole.

In addition, the creative industries contribute to innovation and growth in the rest of the business sector. In increasingly intense international competition, businesses are increasing their use of creative competencies to develop, design and market their products and services. For example, Danish businesses use designers to develop aesthetic and user-friendly solutions which differentiate them from competing businesses and which customers are willing to pay a higher price for, while advertising agencies and developers of digital content supply communication and marketing solutions to businesses.

The creative industries in Denmark span a wide range of areas, comprising a total of 11 sectors: *architecture, books & press, design, film & video, digital content production & computers, arts & crafts, music, fashion & clothing, furniture & interior design, radio & TV and advertising*¹⁹. The sectors vary greatly and include manufacturing companies, knowledge service companies and companies that create artistic content.

Denmark's creative industries are strong. Danish design and architecture is world renowned, and in recent years the Danish fashion & clothing sector has seen significantly increasing revenue and internationalization. Furthermore, Danish films and TV programmes have won numerous international awards, which has helped attract tourists and talent to the country as well as strengthening Denmark's international brand as a creative nation.

Internationally, the creative industries have seen strong growth in the past decade, reflecting factors such as increased global prosperity and new information and communication technologies. This trend is expected to continue in future years, keeping pace with the growing middle class in the emerging economies. This is a potential source of increased growth for the creative industries, resulting especially from greater demand for lifestyle and design products. One example is the increasing Danish export of fur

¹⁹ Ibid 15

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

to the Asian market. Furthermore, the spread of smartphones, tablets and PCs etc. is expected to increase the demand for computer games, learning games, apps and other creative digital content.

At the same time, there is increasing focus in Denmark and the rest of the world on how creative industries, such as architecture and design, can contribute to the green transition, e.g. by developing environmentally and climate friendly buildings and urban environments or through products and packaging that are produced from biodegradable or recyclable materials. The vast majority of a product's environmental footprint is defined during the early design phase, and many environmental issues can therefore be solved by focusing early in the product development process on reducing the environmental impact. Finally green transition and sustainable production are also gaining ground in the fashion & clothing industry, which is currently one of the most polluting industries in the world.

Vision for the future²⁰

Denmark as a power-house for creative industries, focusing on sustainable solutions and new digital opportunities

- Initiatives for creative digital companies
- Better access to financing and focus on business development
- The Brewery Site Project as a beacon for urban development, architecture and design
- New design partnerships
- Faster market maturation

Focus areas in plan for growth in the creative industries design:

- Improve business skills and access to financing
- Speed up market maturation of new creative products and design solutions
- Promote growth in the creative industries with good educational programmes and strong research
- Denmark as an international growth centre for architecture, fashion and design

Finally, a number of the leading Danish manufacturing companies are leading the way in the use of design and user-driven innovation as part of the development and differentiation of their products. With this growth plan, the government, in cooperation with businesses and organizations within the creative industries, aims to develop the Danish positions of strength and, especially, boost growth and employment in the areas where global demand is opening up new opportunities for Danish businesses.

The government's plan for growth in creative industries / design has been drawn up on the basis of recommendations made by the Growth Team for Creative Industries ·/ Design and with contributions from a wide circle of stakeholders from the creative industries.

Vision for growth plan and selected initiatives:

- Good educational programmes and strong research
- World Design Capital 2016/2018 ²¹
- Green transition and new sustainable materials

²⁰ The Vision of the Design2020 Committee - The Danish Enterprise & Construction's website: www.ebst.dk

²¹ See respective Case Study 'Design 2020' – footnote 18

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

Inter-ministerial cooperation

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

The Danish Centre for Cultural Development (DCCD) (Center for Kultur og Udvikling), organized within the Ministry of Foreign Affairs, is responsible for international cultural exchange organized for developments purposes. The Ministry of Economic and Business Affairs (Erhvervsministeriet) promotes cooperation between the cultural sector, i.e. Danish design, and the business sector.

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

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

The goal for the agreement and these two initiatives is:

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

The Centre for Culture and Experience Economy has been established by the government to improve the cooperation between culture, business, universities and research institutions in the field. The purpose is to stimulate the branding of Danish products in the global experience society. As well as strengthening the cooperation between the business world and the cultural sector. The initiative The Four Experience-zones is partly cultural and also has a business character. The four areas are: Fashion, computer games, food culture and music. In each field, a project holder is appointed and the goal is for the zones to cooperate internally to Denmark Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 13th edition", 2012 DK-51 create growth and innovation within their field, and in the end create a

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

stronger common ground from which they can promote their experience-goods abroad. The Ministry of Culture indicates that the cooperation between the cultural sector and the business sector is still strongly encouraged.

4. TOURISM SECTOR IN DENMARK

Policy priorities

Tourism, creativity and culture-contained activities, and the so-called “experience economy” created by these activities are observed by its growing importance in Danish society. The trends of these activities influence both production and consumption. From the supply-side, producers try to add the new designs and culture featured innovation into the physical products and as well as into the services; on the other side, demand for the innovative new products and “experience” based tangible products and intangible services continues to increase. Tourist attraction is one of good examples to follow the development in the trends. Theme parks are often connected with innovative products and services that give visitors unique experiences. A rise of theme parks and other tourist attractions reflects a huge potential demand that more people are interested in participating into such leisure activities than, for example, 20 years ago. Other cultural or tourist attractions are: for example, museums, botanical gardens, and zoological parks.

The rapidly developing relationship between tourism and creativity, tourism studies begin to focus on the so-called “creative turn” in tourism development. “The emergence of ‘creative tourism’ reflects the growing integration between tourism and different place-making strategies, including promotion of the creative industries, creative cities, and the ‘creative class’” (Richards, 2011)²². The relationship between the tourist attractions and creativity is also worthwhile for the further study. Most studies on tourist attraction are qualitative studies, even if some of them applied factor analysis. There is a rise trends in the tourism studies that apply econometric methods in analysing the surveyed data. Very a few tourism studies adopted the national accounts system to explore the true values of tourism production and employment. It needs to investigate the role that tourist attractions play in the regions of tourist destinations, both by the destination marketing, which has received attentions in research and by their economic contribution. This paper attempts to fill the gap in mapping the development of the tourist attractions by the statistical data from the national account system and describing the economic contribution of tourist attractions in the destination regions.

List of Products Relating With Tourism, Tourist Attraction, and Cultural Activities

Tourism	Tourist attractions	Other cultural activities
Hotels and similar. Restaurants and similar, Passenger transport (passenger train, taxi, ferry, and air transport), Tourist agency and travelling service, Car renting	Amusement parks, Museum, Theatre and concerts, Botanical garden and zoo, Commercial sports activities	Film/video and cinema, Radio and TV, Press bureau. Library and archive, Sport clubs, Lottery and games

²² Greg Richards, Cultural tourism in Europe

5. CCI AND TOURISM SECTOR COOPERATION IN DENMARK

There are at least four types of tourist attractions:

1. free and open attractions, like natural beauty of landscape, old buildings, modern skyscrapers, and monuments;
2. knowledge or aesthetic seeking attractions where they charge entrance fees, such as art galleries and museums;
3. commercial amusements and attractions, such as amusement parks and zoos where they also charge entrance fees;
4. cultural events such as musical festivals and sport events.

In certain cases, hotels and restaurants are also tourist attractions, when tourists choose for those hotels and the restaurants for seeking the unique experiences. Growth in Tourist Attractions Creativity and innovation involve much more in tourist attraction development now than ever before. New products and services based on innovation indeed give visitors unique experience; therefore more and more visitors are attracted to the regions. It is observed that many regions have put their focus and investment on the development of tourist attractions. It is not possible to register number of visitors in those attractions when they have free entrance, such as beaches, forests, and monuments. The tourist attractions included are mostly museums, amusement parks, and zoos, where the number of visitors can be registered. These tourist attractions have the registered numbers of visitors, and their companies' information is included in the statistical system with their economic accounts and employment numbers²³.

Tourist attraction has a feature of both tourism and culture, as it is embedded with tourism nature, at the same time it is a culture-based activity. The tourists who are attracted by tourist attractions and conducted mostly culture-oriented activities at destinations are often called "culture tourists". "Culture tourism" is distinguished by its nature with "nature oriented tourism" and "mass tourism".

²³ Tourist attraction development in Denmark and its impact on regions

6. DENMARK'S BILATERAL AND MULTILATERAL CCS/CCI AND TOURISM COOPERATION WITH OTHER ND COUNTRIES AND INTERNATIONAL BODIES

As a small state, since WWII, Denmark has sought to play an active role in the international field of cultural co-operation, within Nordic cooperation through the Nordic Council (Nordisk Råd) (the forum for Nordic parliamentary co-operation formed in 1952) and the Nordic Council of Ministers (Nordisk Ministerråd) (the forum for governmental cooperation formed in 1972), the Council of Europe, United Nations / UNESCO and the EU. Nordic cooperation has been, and is, essential because of the common models of public cultural policy, dialogues and exchanges of common cultural experiences and a considerable cultural budget, which makes possible the implementation of several projects in the cultural field each year, e.g. joint Nordic film production.

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

The Danish Agency for Culture²⁴ is an administrative body under the auspices of the Danish Ministry of Culture. Among other things, the Agency acts as secretariat for the Danish Arts Foundation and the Danish Arts Council and has the regulatory responsibility for sites and monuments, listed buildings and state-subsidized museums. The Danish Agency for Culture is well-equipped to promote and provide services for Danish culture and art in the broadest sense on the domestic, European, and international fronts.

The Danish Cultural Institute (DKI)²⁵ is an independent non-profit organization funded by the Ministry of Culture. It aims to promote international cultural collaboration and exchange and to create enduring international connections and networks – not least through education and social awareness. The Institute's head office lies in Copenhagen with divisions in Edinburgh (UK), Brussels (Belgium / Benelux), Hanover (Germany), Vienna (Austria), Kecskemét (Hungary), Gdansk (Poland), Riga (Latvia), Tallinn (Estonia), Vilnius (Lithuania), St. Petersburg (Russia), Beijing (China), Buenos Aires (Brazil) and Cairo (Egypt).

Three other institutes also operate abroad (in Rome, Athens and Damascus) focusing primarily on the fields of humanistic and cultural research and cooperation. The Danish Centre for Culture and Development (DCCD) promotes international cultural collaboration between Denmark and the developing countries in Africa, Asia, the Caribbean, Latin America, and the Middle East.

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

The major instruments used in international cultural relations are co-operation treaties (EU, the Nordic Council of Ministers, UNESCO, WTO etc.). Co-production agreements on specific areas (e.g. film co-productions in EU and the Nordic Council of Ministers, see chapter 3.4.3) are also used. Finally, all the cultural institutions directly or indirectly funded and regulated by the state i.e. The Royal Museum of Fine Arts (Statens Museum for Kunst), The National Museum of Denmark (Nationalmuseet), the Royal Danish

²⁴ Link and coordinates in Appendix 2

²⁵ Ibid 22

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

Academy of Fine Arts (Det Kgl. Danske Kunstakademi) and other advanced educational institutions of Arts and Culture, Denmark's Radio (Danmarks Radio), Central Libraries etc. are obliged to cooperate and develop international cultural relation on a Nordic, European and global scale. A major development in trans-national co-operation in the field of cultural education and training and other fields of international cultural cooperation in recent years has been a change from a Nordic focus to a European one - especially after the wall came down in 1989 and the inclusion of new member countries in the EU in 2006.

Key elements of Denmark's presence/participation on the international cultural stage

Certified Cultural Routes of the Council of Europe crossing Denmark²⁶:

- The Santiago De Compostela Pilgrim Routes
- The Viking Routes
- The European Route of Jewish Heritage
- The European Route of Cistercian abbeys
- The European Cemeteries Route
- The Route of Saint Olav Ways
- The European Route of Megalithic Culture

World Heritage Sites²⁷: 8

Cultural

- Jelling Mounds, Runic Stones and Church (1994)
- Roskilde Cathedral (1995)
- Kronborg Castle (2000)
- Christiansfeld, a Moravian Church Settlement (2015)
- The Par Force Hunting Landscape in North Zealand (2015)

Natural

- Ilulissat Icefjord (2004)
- Wadden Sea (2009)
- Stevns Klint (2014)

Tentative List: 7 properties

- Amalienborg and its district (1993)
- Church ruin at Hvalsø, episcopal residence at Gardar, and Brattahlid (A Norse/Eskimo cultural landscape) (2003)
- Aasivissuit, Arnangarnup Qoorua (Greenlandic inland and coastal hunting area) (2003)
- Moler landscapes of the Liim Fiord (2010)
- The Trelleborg fortresses (2010)
- Viking Monuments and Sites / Jelling mounds, runic stones, palisade area and church (2011)
- Viking Monuments and Sites / the Trelleborg fortresses, Denmark (2011)

Intangible Heritage Lists: no elements

Memory of the World Register: 8 inscriptions

²⁶ <http://culture-routes.net/cultural-routes/list>

²⁷ <http://whc.unesco.org/en>

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

- Archives of the Danish overseas trading companies (1997)
- The Søren Kierkegaard Archives (1997)
- The Linné Collection (1997)
- Manuscripts and correspondence of Hans Christian Andersen (1997)
- “El Primer Nueva Cronica y Buen Gobierno” (2007)
- Sound Toll Registers (2007)
- The Arnamagnæan Manuscript Collection (2009), jointly with Iceland
- MS. GKS 4 2º, vol. I-III, Biblia Latina. Commonly called “the Hamburg Bible”, or “the Bible of Bertoldus” (2011)

UNESCO Creative Cities: none

Legal instruments: 28 ratified and 12 non-ratified

- Convention for the Safeguarding of the Intangible Cultural Heritage: approval (30 October 2009)
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions: ratified (18 December 2006)
- International Convention against Doping in Sport: ratified (15 December 2005)
- Convention on the Protection of the Underwater Cultural Heritage: non-ratified

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

7. COUNTRY CASE STUDIES

Case studies have been selected either as proposals by our interlocutors during country missions, and/or identified *in situ* by the experts or through deskwork and study of existing literature. It has been particularly difficult in certain cases to identify relevant case-studies focused on the theme of this assignment for reasons that are further developed in the cross-country report.

7.1 The Tivoli Gardens – Copenhagen²⁸

Tivoli Gardens amusement park in Copenhagen is promoted by ‘Visit Denmark’ as a must for all visitors to the city, young and old. Tivoli is located just a few minutes’ walk from City Hall, and with the Copenhagen Central Station as its nearest neighbour it is very easy to get to.

Tivoli Gardens was founded in 1843 and has become a national treasure and an international attraction. Fairy tale writer Hans Christian Andersen visited many times, as did Walt Disney and many other celebrities, who all fell in love with the gardens.

Part of Tivoli Gardens' secret is that there is something for everyone. The scenery is beautiful with exotic architecture, historic buildings and lush gardens. At night, thousands of coloured lights create a fairy tale atmosphere that is completely unique.

The rides are all designed to match Tivoli's architecture and gardens. Some rides are nostalgic. Others will match the expectations of the keenest thrill seekers, e.g. the Vertigo which will turn upside down at 100 km/h and was voted Europe's Best Ride in 2014.

Tivoli's oldest and most popular ride, the wooden Roller Coaster from 1914, is one of only seven roller coasters worldwide which have a brakeman on board every train.

In 2016, Tivoli Gardens opened its doors to the longest summer season ever in Tivoli Gardens, with many exciting international events and double up on music concerts.

In Tivoli Concert Hall one can see a cast of some of Denmark's finest dancers and actors. Tivoli Gardens also boasts an extensive programme of live music events every day. Every day during the summer, the open-air concerts have jazz, folk, classic and pop music.

7.2 The Copenhagen Business School design framing project²⁹

Project title: Living Twice: How a Product Goes through Multiple Life Cycles

Researchers: Professor John K. Christiansen, Associate Professor Claus J. Varnes, student Diana Storm-Nielsen, student Erik Johnsen Vinther, PhD student Marta Gasparin

Partners: Fritz Hansen A/S

Method: Ethnographic method with a case study and actor-network theory

The project was conducted without external funding

“A group of students’ surprising dataset caused a theory to be rewritten. Research on Danish design classics showed that product life cycle is not as uniform as previous theories implied. Design framing can turn products such as Danish designer furniture into timeless classics with multiple lives, says Professor John Christiansen.”

²⁸ Information collected *in situ*

²⁹ Information collected *in situ* and on <http://www.cbs.dk/en>

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

Concept: Product value and life are usually expected to follow the product life cycle (PLC), wherein products are expected to move from an investment toward a profitable mature peak that ends when the product is phased out. This study illustrates the sales volume of Arne Jacobsen's Egg chair over a 50-year period, shifting from low to high volume to extremely low to high again. This study introduces a theoretical perspective in which value creation is described as a process of valuing, in which an assumption is made that the value of a product is relational and that relationships between products and consumers are created, broken, and recreated. This makes it possible to understand how timeless products can be achieved. Based on a co-constructivist view of value creation, the life of the Egg chair demonstrates how value is co-created as different associations, relationships, and conflicts are attached, detached, and reattached to the product through processes of qualifications and requalification. Value is context dependent, emerging, and performative. By providing vital clues about what makes some products timeless, the study of the Egg provides implications for companies and managers. The strength of the Egg is its ability to be simultaneously flexible and stable. At its core is the design of a mastermind, yet it can adapt to today's changes and tastes. Through its ability to transform and connect in new ways, keeping its core, it becomes strong. The implications for product development are, among other things, that the PLC curve should not guide actions or reactions. Instead, it is necessary to understand, identify, or define the core design and values of products and the way products of the past can be adapted, negotiated, and transformed to stay attractive and to involve modern customers. It is essential to understand how product framing and framing devices work as management technologies in processes that involve the creation of long-lasting product icons.

7.3 Negotiating heritage and tradition: identity and cultural tourism in Ærø, Denmark³⁰

Ronström's tradition/heritage dichotomy is used to explore issues of cultural inheritance in the Danish island of Ærø. The 2006 publication of Carsten Jensen's best-selling historical novel "We, the Drowned" turned the Baltic Sea village of Marstal into Denmark's best-known maritime community. Locally, however, there had long been a tradition of Marstallers contrasting their community's seafaring past to the reputedly agrarian identity of the island's other main village, the former market town of Ærøskøbing.

The community rivalry between industrial Marstal and tourist-friendly, half-timbered Ærøskøbing finds expression in the two villages' various tourist attractions. Jensen's novel has been embraced by both Marstallers and Danes in general, renewing interest in local traditions and the encouraging Marstal's development as a heritage town. Although *We, the Drowned* has become a tool for constructing community solidarity, it has also introduced a mode of heritage tourism that may clash with elements of the local identity.

Based on an exploratory case, this study proposes that different conceptions of authenticity can co-exist within the tourist setting, whereby new technologies can be implemented to strengthen heritage sites as tourism attractions while still paying attention to authenticity and ongoing authentication processes. Abstract, conceptual discussions of authenticity often stress the extremes, but it is here argued that a combination can exist in practice. The project also suggests that understanding levels and patterns of authenticity among various groups of actors is central to discussions of authenticity and its role in tourism settings.

³⁰ Adam Grydehoj, [Journal of Heritage Tourism](#) 7(2):1-14 · November 2011

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

7.4 The Tales of Limfjorden³¹

At destinations around the fiord *Limfjorden*, a number of different actors under a common brand – “*The Tales of Limfjorden*” – tell stories related to local characteristics. The stories are subdivided into the 5 themes: history, nature, craft and industry, the maritime and temptations, and through these stories the listeners are offered: “*a unique glimpse into the nature, history and culture of the Land of Limfjorden*”.

The TL stories have been told since 2005 and seem like a mature tourism product and consequently the present case study of TL will be able to provide an understanding of storytelling based on the years of practical experiences that the stakeholders have gained through the application of storytelling in relation to product and destination development.

The TL product is established within a geographical area that stretches across two political regions, it involves a number of local destinations and, furthermore, includes many different stakeholders. The product is managed within the framework of a cooperative network and therefore organization and stakeholder relations within the network of Limfjorden are central to consider.

Though Limfjorden is located closely to the coast of the North Sea and thereby next to a major Danish tourism area, the coastline of the fiord itself seems to lack major tourist attractions to encourage more holiday stays. The purpose of telling stories is to create a product that would make people aware of the qualities of Limfjorden in order to make them want to move around the area and at best spend their entire vacation there. This stated aim makes it highly relevant to study how the concept of storytelling is understood and practiced by the individual actor as well as in the network in general with reference to destination development.

As outlined above, the TL storytelling product is established within a geographical area that stretches across two political regions, involves a number of local destinations and includes many different public as well as private stakeholders. At management level the product of TL is handled within *Netværk Limfjorden*, a network association whose main purpose is to develop and promote tourism in the area of Limfjorden.

The network is managed by a committee consisting of public and private tourism stakeholders and political representatives. After some turbulence due to political reform that changed the field of responsibility of the regional DMO in Northern Jutland, the product is now coordinated by the local Tourism Agency in Struer while an employee at the Region of Central Jutland functions as secretary, handling all administrative tasks.

The organisational structure of the network means that the coordinator and the secretary have to handle all product coordination and administration as part time jobs besides fulfilling their main jobs as director of tourism and regional employee respectively. A wish for a more formalized structure integrating an independent secretariat is expressed by a number of stakeholders within the network.

Naturally, TL involves a number of actors providing the actual telling of stories. These actors make up a diverse group of organisations counting tourist attractions (e.g. historical museums, nature parks etc.) and companies from other business sectors (e.g. dairy, brewery, farms) – all in all big, small and micro sized organisations and a mixture of public and private organisations. The storytelling locations are chosen by the tourist agencies in the particular local destinations and the selection is primarily based on whether the story represents something unique and extraordinary within the given destination area.

Whether a story turns out successful is judged by the number of visitors during a season, and the stories within the different themes and destinations may vary from one season to the next. While the tourist agencies have to pay for the actual number of stories they want to be a part of TL, the storytelling locations are not required any payment, they get to keep all income from entrance fees of the story arrangements and obtain increased marketing exposure through the promotional pamphlet, press releases and the joint website.

³¹ Dr. Anette Therkelsen & research assistant Jacob R.K. Larsen = Storytelling and Destination Development, Norden 2010.

8. COUNTRY CONCLUSIONS AND OBSERVATIONS

General conclusion

The views and data collected during this exercise highlight how the understanding of CCIs in the 11 NDPC countries is a continuous negotiation between three key dimensions:

- the definition of CCIs itself
- the way CCIs are seen in the economy in relation to public, private and not for profit sectors;
- the complex intersection of European, national but also regional and urban policy frameworks

Both the ToR of our assignment and the approved Inception Report underlined a challenge which is also an essential finding of the study “11 Dimensions - Trends and Challenges in Cultural and Creative Industry Policy Development within the Northern Dimension Area”, commissioned by the NDPC and published in May 2015 which states that:

"The ND countries comprise a very heterogeneous region in terms of CCIs. This heterogeneity stems largely from the fact that the countries are at different stages of development considering the CCIs. Depending on the stage of development, there are considerable differences in how the CCIs are viewed ranging from traditional arts and culture to focus on creative economy. Similarly, there are differences in which sub-sectors are included under the CCIs. Furthermore, the CCIs are only beginning to have a national policy status throughout the region, and the focus and real actions taken to develop the sector are varied".

This finding has been greatly confirmed by the field missions and the deskwork done during the study phase.

The inter-related dynamic environment of policy making for the specific field concerned by our mission underlines the necessity for constant transnational exchange of information and knowledge in the field of cultural research. This aspect is more concretely illustrated in the cross-country report and respective recommendations.

Country conclusion- Denmark

1. Four conceptualizations of culture can be identified in Danish cultural policy which define both the country's adopted cultural policies as well as the interventions of the various state and/or private bodies in the sector:
 - culture as a humanistic concept of art and enlightenment;
 - culture as an anthropological / sociological concept;
 - culture defined as in terms of experience economy;
 - culture as national identity

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

2. However, from the middle of the 1990s, cultural policies in Denmark were reinvested with new goals, to promote and tighten the link between arts and businesses, to reduce state regulation of the cultural industries and to encourage private patrons and companies to act as sponsors and purchase art and support art institutions.

In parallel, an effort is being deployed to increase the political regulation of arts and cultural institutions as well as to revitalize the national dimension in cultural policy in order to strengthen

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

the national identity of the people and promote social cohesion in response to globalization, migration and individualization.

3. The Government's cultural and business policy efforts have a clear visionary perspective to develop Denmark as a creative region of Europe, namely within the sectors of Design, Architecture and Fashion. Denmark has a clear will to evolve as an international growth centre for these sectors.

Other focus areas in plan for growth in the creative industries are:

- Improve business skills and access to financing
 - Speed up market maturation of new creative products and design solutions
 - Promote growth in the creative industries with good educational programmes and strong research
4. This new dynamic between the arts and the commercial sector has not yet demonstrate its full potential. In many areas there are both structural and mental barriers to developing synergy between the two sectors. Putting it bluntly, the two worlds display a degree of reticence in coming together, and lack a common language and knowledge of each other. This is very often the case between tourism and creative industries.
 5. Tourism, creativity and culture-contained activities, and the so-called "experience economy" created by these activities are observed by its growing importance in Danish society. The trends of these activities influence both production and consumption. Tourist attraction in Denmark is considered to have a feature of both tourism and culture, as it is embedded with tourism nature, at the same time it is a culture-based activity. The tourists who are attracted by tourist attractions and conducted mostly culture-oriented activities at destinations are often called "culture tourists". "Culture tourism" is distinguished by its nature with "nature oriented tourism" and "mass tourism".

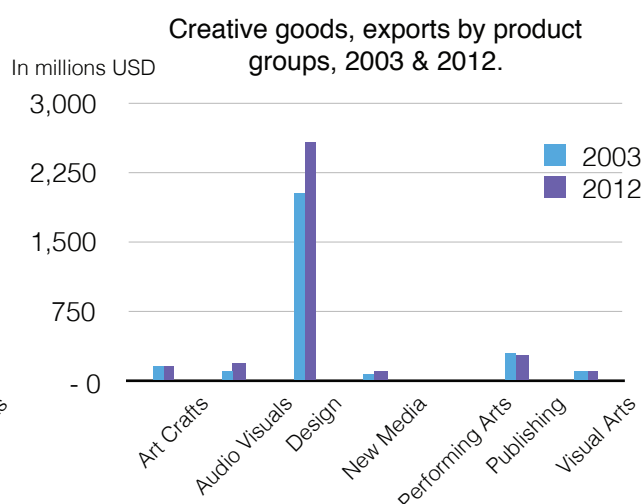
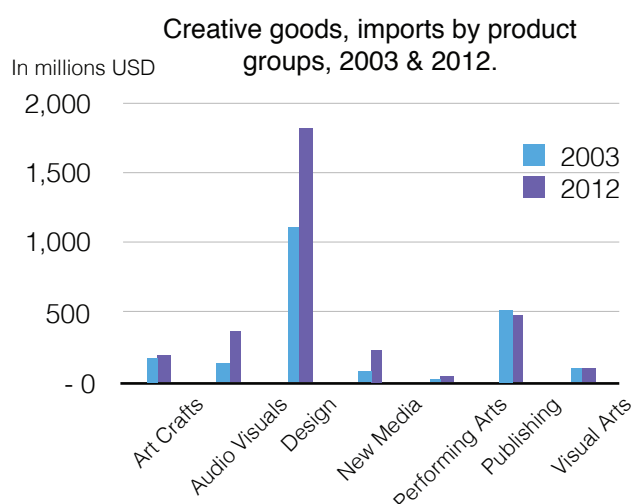
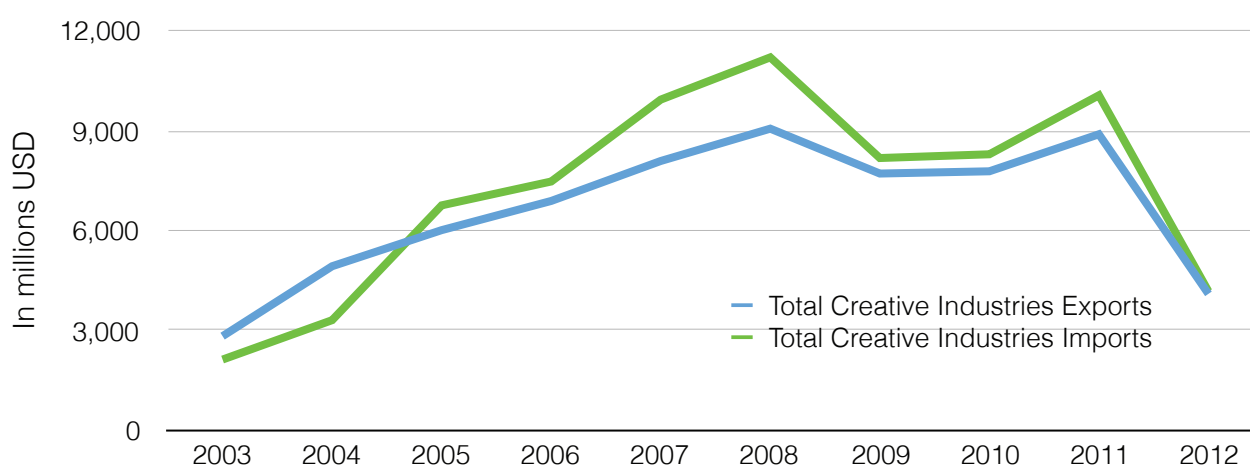
Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

Appendix A. Key Facts and Figures

COUNTRY PROFILE - Denmark						
Creative Industries Trade Performance, 2003 and 2012						
Denmark	2003			2012		
	Value (in Million US\$)			Value (in Million US\$)		
	Exports	Imports	Balance	Exports	Imports	Balance
All Creative Industries	2,823.61	2,120.93	702.68	4,094.58	4,171.13	76.55
All Creative Goods	2,823.61	2,120.93	702.68	3,506.01	3,209.25	296.76
All Creatives Services	-00	-00	0.00	588.57	961.88	373.31

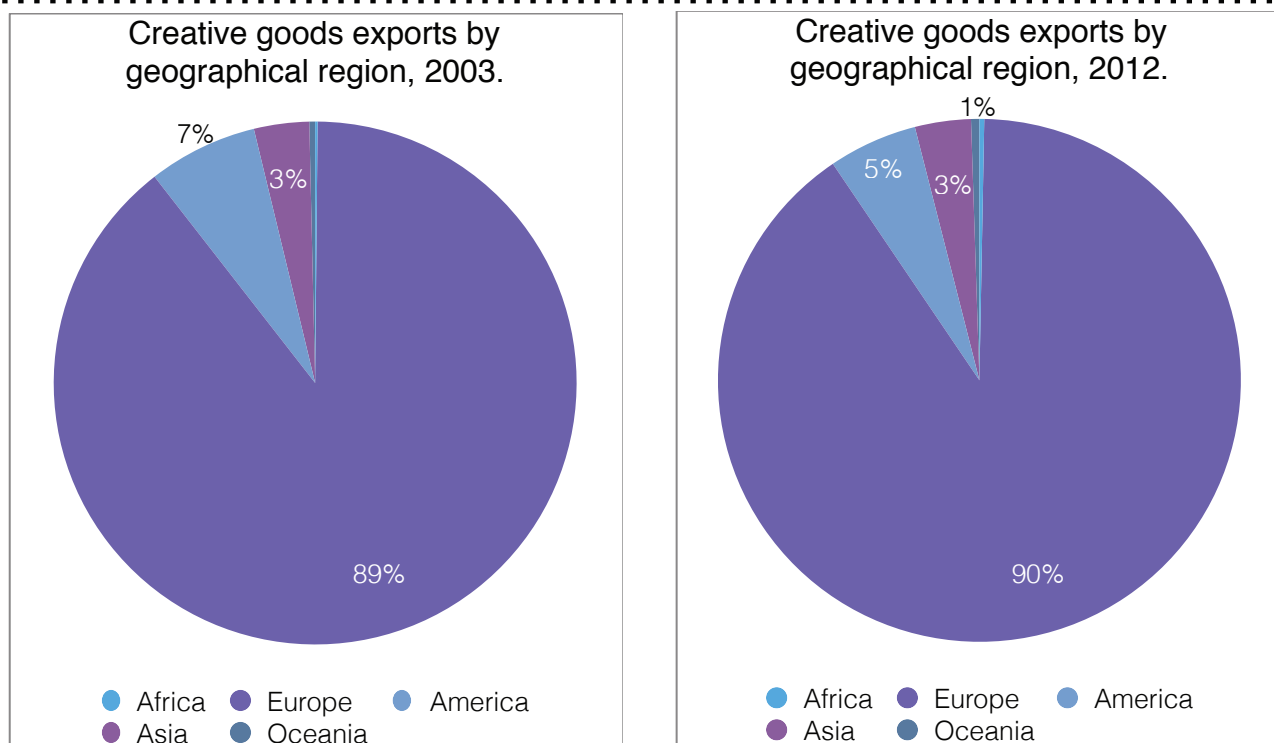
Denmark: Creative Industry Trade Performance, 2003-2012.



Creative industries goods and services reached \$4, 094 million in 2012. Imports amounted to \$4,171 million, generating a trade deficit of \$76 million. Design is by far the largest exporting sector within the creative industries, with exports worth \$2, 565 million, accounted mainly by Interior design (furniture and industrial design), representing for more than half of creative industries total exports. Audiovisual sectors, particularly cinema saw a recent revival. According to the Danish Film Institute, 28 Danish fiction feature films and 9 documentaries came out in 2012. Denmark produces on average 25 to 30 films a year.

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark



TOP 10 EXPORT PARTNERS FOR CREATIVE GOODS, 2003 AND 2012								
2003					2012			
Values in Million US \$					Values in Million US \$			
Rank	Country	Exports	Imports	Balance	Country	Exports	Imports	Balance
1	Germany	686.33	346.53	339.80	Norway	620.53	58.90	561.62
2	Sweden	513.74	381.23	132.51	Sweden	583.67	531.38	52.29
3	United Kingdom	368.16	128.78	239.38	Germany	491.33	434.75	56.58
4	Norway	290.01	61.86	228.15	United Kingdom	220.70	200.67	20.03
5	United States	147.37	31.42	115.95	France	151.11	71.07	80.04
6	France	128.14	55.45	72.69	United States	106.07	41.94	64.13
7	Netherlands	93.98	123.99	30.01	Finland	104.62	32.51	72.11
8	Finland	60.88	66.35	5.47	Netherlands	104.17	211.39	107.22
9	Spain	49.78	18.54	31.25	Poland	49.64	59.73	10.09
10	Austria	41.35	26.88	14.46	Switzerland	49.08	21.65	27.43

Source: http://unctad.org/en/PublicationsLibrary/webditcted2016d5_en.pdf

Appendix B. Key documents and sources

Resource persons

Mr Kasper Juel Gregensen

Mr Olaf Gerlach Hansen

Mr Jakob Pors Nielsen

Ms. Fumiko Kano Glückstadt

Mr Alexander Josiassen

Websites and portals

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

<http://www.kum.dk>

The Ministry of Foreign Affairs

<http://www.um.dk>

The Ministry of Interior and Health

<http://www.im.dk>

The Ministry of Refugees, Immigration and Integration Affairs

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

Danish Agency for Culture

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

The international cultural cooperation of the Municipalities

<http://www.lgdk.dk>

Contacts for the Municipalities

<http://www.kl.dk>

Contacts for the Regions

<http://www.regioner.dk>

About the Local Government Reform

<http://www.kum.dk>

<http://www.im.dk>

<http://www.kl.dk>

<http://www.regioner.dk>

EU Cultural Co-operation

<http://www.ec.europa.eu/culture>

<http://www.euobserver.com>

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

The Nordic Cultural Co-operation

<http://www.norden.org>

ASEM-samarbejde

<http://www.um.dk/da/menu/udenridspolitik/internationaleorganisationer/ASEM>

Professional associations

The Danish Artists Council (with links to all the artists' organisations etc)

<http://www.dansk-kunstnerraad.dk>

Denmark

Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 13DK-100 th edition", 2012

The Danish Council for Copyright (with links to the collecting societies)

<http://www.ophavsret.dk>

Copyright and Fair Use, Stanford University Libraries

<http://www.fairuse.stanford.edu/>

Grant-giving bodies

The Danish Arts Foundation

<http://www.statenskunstfond.dk>

The Danish Arts Council

<http://www.kunstraadet.dk>

Cultural research and statistics

Statistics Denmark (Danmarks Statistik)

<http://www.dst.dk>

Culture / arts portals

For general information of cultural institutions, activities etc.

<http://www.kuas.dk>

Danish Arts

<http://www.kunst.dk/english/>

Art Guide

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

Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

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Key documents on Danish Cultural policies

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

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report - *Den danske kulturmodel* (the Danish Cultural Model) (Duelund 1995) – summarises the results across the various branches of culture, and submits a catalogue of ideas / proposals on the renewal and further development of cultural policy. *Denmark in the Culture and Experience Economy*. The culture and experience economy is a growing field in Denmark. The booklet explores the future of stronger ties between the

arts and corporate sector in Denmark and presents the government initiatives on five new target areas. The publication can be downloaded at: <http://www.kum.dk/sw8166.asp>

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

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Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?

Country Report – Denmark

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