

Cultural Cooperation with the Baltic States

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Agenda

- ◆ What is the Danish Cultural Institute?
- ◆ Lessons learned from 15 years in the Baltic – a brief history
- ◆ Basic needs for cooperation
 - 3 conditions
- ◆ Three cases on projects relevant for cultural tourism
 - Creating infrastructure from cultural management to creative industries
 - ◆ Museums
 - ◆ Film school
 - ◆ Design Foundation
 - H.C. Andersen
 - Culture is for everyone – the regional approach
- ◆ What does the future have in store?
 - 16 years is a short time – important to continue
- ◆ Three conclusions



What is DCI

- ◆ Aim: To promote the dissemination of information on Denmark and to strengthen cultural exchanges internationally
- ◆ DCI is an independent institution, established in 1940, funded by the Ministry of Culture, governed by a council of representatives, a board and a Secretary General

Where is the DCI

- ◆ Denmark (Head Office)
- ◆ Belgium
- ◆ China
- ◆ Estonia
- ◆ Germany
- ◆ Great Britain
- ◆ Hungary
- ◆ Latvia
- ◆ Lithuania
- ◆ Poland
- ◆ Russia
- ◆ [Italy- Planned]
- ◆ [Israel-Planned]
- ◆ [Brazil-Planned]

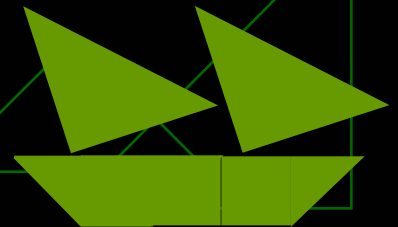
DCI

- ◆ Working with cultural exchange in all its' many forms within all fields
- ◆ From visits by symphony orchestras to seminars about digital medias

Broad definition of culture – also including exchange of information about societal developments (e.g. municipal reforms, education)

16 Years

- ◆ The institutes in Riga and Tallinn opened in 1990 and in Vilnius in 1991
- ◆ They were opened approximately one year before the official recognition of the Baltic States
- ◆ Denmark was the first country to place an institution independent of the Soviet authorities in the Baltics
- ◆ Funds from private sponsors



16 Years

- ◆ DCI had and still has a crucial role in:
 - Opening doors to Danish culture and society
 - Opening Denmark to the Baltic (thousands of Balts have been to Denmark)
 - Strengthening democratisation and civil society at all levels from government exchanges, job swops, conferences, consultancies, etc.

16 years and on

- ◆ Also organizing numerous study trips to the Baltics – an increasing activity
- ◆ Conclusion: **DCI IS A CENTRAL PLAYER and CLEARING-HOUSE**



3 keys to success

- ◆ Mutuality, real need
- ◆ Partnership with key actors – both in the Baltics and here in Denmark
- ◆ Flexibility – what was interesting 5 years ago **might** not be today



Case I: Creative industries

- ◆ Starting Point: Four-year project training cultural administrators from Estonia, Latvia, Lithuania **and** Denmark
 - The project was a success in significantly upgrading “infrastructure” for cultural development in the different regions

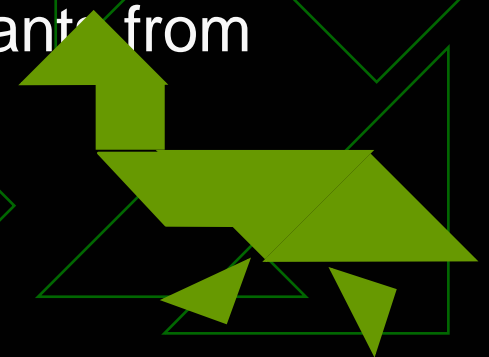
Today we work with

- ◆ Cultural tourism – mainly as a tool in regional development
- ◆ Creating a creative industries platform by creating discussion fora, mapping etc.
- ◆ Film – setting up a film commission
- ◆ Digital content – conference series with a total of 190 participants here in April
- ◆ Music – providing expertise and exchange within jazz/rock/pop
- ◆ Design etc.



Case I: Creative industries

- ◆ “Cultural tourism” is the project, which has the most significant effect outside the big cities
- ◆ As it
 1. Builds on strengths and possibilities present in the local community (the local museum, the handicraft place with staff, etc.)
 2. Can have sufficient effect with limited means
 3. Can “empower” local population
- ◆ Based on previous experience, we plan to develop this as a pan Baltic project with participants from Lithuania, Estonia, Latvia and Russia



Case II: H.C. Andersen

- ◆ The celebration of HCA 2005 was a huge success in the Baltics at every level:
 - Hundreds of schools, libraries, theatres were involved
 - Major financing from national sources **and directly from the public**
 - It included travel to activities such as a 20.000+ HCA Theatre Festival in rural Latvia, puppet theatre in Panevezys and similar events in Tallinn.
 - As well, a not inconsiderable number of Balts went to events in Denmark
- ◆ **The core in the success was H.C. Andersens' work and life. The events never overshadowed the writer**

Case II: H.C. Andersen

Conclusion:

Events (jubilees, birthdays, inaugurations, concerts, film festivals) can be highly successful and useful means for cultural tourism, as long as **you respect the core product**

Case III: Culture is for everyone - everywhere

- ◆ DCI is the second most efficient national cultural institute in Lithuania
- ◆ Reason: DCI has had countless activities not just in the capital, but also all over the country in small libraries, culture houses etc.
- ◆ This is part of a conscious effort to bring "culture to everyone". Hence, this is a movement away from "white wine culture", which is often the "mot de jour" for international cultural cooperation
- ◆ It is also here we believe there is a major impact for cultural tourism, by preparing local communities, etc. for cultural tourists, not just from abroad, but also from their own country

The Future

- ◆ 16 years is a short periode of time

The future will bring

- ◆ Even closer cooperation (we are committed to continue)
- ◆ More focus on creative industries, hereby cultural tourism
- ◆ More equal partnership

Conclusions

- ◆ Mutual needs, equality/partnership and flexibility are keywords when developing future cultural cooperation
- ◆ We must increase the role of creative industries paradigms, hereunder cultural tourism in our work
- ◆ We must not forget the broad popular base for cultural cooperation. Especially we must not fall into the trap of "metropocentrism". 2/3 of us live outside the capitals