

# Abstract

Temanummer: Kulturdiplomati

## The Danish Cultural Institute on the Move

**Camilla Mordhorst**, CEO, Danish Cultural Institute, [cm@danishculture.com](mailto:cm@danishculture.com)

The working field of Danish Cultural Institute is cultural diplomacy. Through a period of eighty years, the institute has established international relations in countries where foreign policy issues are at stake, leaving room for art and culture to help build bridges and create dialogue. By focusing on themes such as inequality of opportunities, fake news, climate changes, mental vulnerability, and other challenges we share across borders, Danish Cultural Institute creates art and culture projects, that challenge borders, show new perspectives and provide mutual value. Since its foundation in 1940, the institute has established branches abroad, which on a continuous basis have been moved to where they could contribute the most to the intercultural dialogue in accordance with the institute mission and political developments. In 2021, the institute has branches in China, Brazil, Russia, and the Ukraine.

Strong and free art and cultural activities are crucial elements when building strong civil societies. Therefore, in recent years, the institute has embarked on large democracy promoting projects. Taking on the role as project lead for the New Democracy Fund and the Ukrainian-Danish Youth House, the institute wants to show that art and culture projects can pave the way for other types of dialogue and insights which again

can pave the way for innovative and changing citizen inclusion.

## Business as a Producer and Promoter of Danish Culture – Fertile Ground for Increased Public-Private Cooperation in Danish Cultural Diplomacy

**Marie Gad**, Director of Global Development and Sustainability, Confederation of Danish Industry, [msh@di.dk](mailto:msh@di.dk)

**Jonathan Tornbjerg Millant**, Business Analyst, Global Development and Sustainability, Confederation of Danish Industry

Although diplomacy is typically considered an activity that takes place in the public domain, business clearly has an important role in promoting national interests by way of international trade and investments. In many regards, it is in the private sphere that culture is being produced and, in many ways, it is business that contributes to promoting Danish culture with a view to inspiring states and companies all over the world. Therefore, Danish business is a key actor in Danish cultural diplomacy. This comes out clearly as regards the promotion of the societal model, which Denmark wishes to be associated with. This is a model best described by concepts such as welfare, responsibility and sustainability. As a rule, Danish business thrives on markets based on lawfulness, anticorruption and human rights as a result of which it constructs its global marketing around the Nordic societal model – and in the process promotes that very model globally.

## Danish Cultural Diplomacy Takes Shape: Two Decades of Strategic International Cultural Exchange as seen from New York

**Maiken Tandgaard Derno**, *Cultural Attaché, Head of Culture & Public Diplomacy at The Consulate General of Denmark in New York, Ministry of Foreign Affairs, maider@um.dk*

Denmark's cultural diplomacy formula has undergone a sea-change over the past two decades. Whereas, until the late 1990s, the Ministry of Foreign Affairs acted mostly as a decentralized, co-facilitator within the realm of cultural exchange, its role has been fundamentally redefined through cross-ministerial cooperation agreements and strategic road maps in close dialogue with the cultural sector itself. Today, Denmark's cultural diplomacy efforts rely on a well-tested project organization and flexible toolbox with a clearly delineated set of purposes to ensure high quality, intercultural dialogue, cultural exports and nation branding, a model, which has produced valuable political and economic gains.

## Cultural Diplomacy must be dialogue-based to be effective. Danish Cultural Diplomacy in the Middle East

**Jakob Erle**, *Director, International Academy for Education and Democracy, je@iaed.info*

This article discusses cultural diplomacy through examples from four years of experience in Egypt from the beginning of 2011 to the end of 2014. Tensions arise when culture is introduced as a part of diplomacy. Diplomacy pursues the interests of the state vis-à-vis other states; it needs credibility and rigour. In contrast, culture accommodates society's diversity of views, identities and expressions. If culture is to be included productively, the diplomatic component needs the courage and capacity to make room for diverse cultural views and forms of expression. Otherwise, the cultural efforts will be reduced to dubious propaganda and risk having no positive effect. All societies have a high degree of diversity;

recipients of cultural diplomacy know this and expect this diversity to be represented somehow. Mutual learning is at the core of cultural diplomacy. It can contribute to positive development for all parties in the exchange – but it can also be suspected of having ulterior motives. Small countries like Denmark have exceptional opportunities because they do not have the direct power to influence economically or militarily in the same way as the great powers.

## A World of Transborder Ideas

**Lise Bach Hansen**, *Head of programming Talks & Literature, Cultural section, The Royal Library, lbha@kb.dk*

This article explores the relationship between art, culture, politics and democracy. Based on a large number of cultural events with international high profile thinkers held at the Royal Library, a whole series of statements are brought into play, all of which comment on one of the greatest challenges of our time: The climate crisis. The international voices ranging from President Macron, anthropologist Bruno Latour to American pop artist performer Laurie Anderson, have all performed on the International Authors' Stage at the Royal Library. The conversations all revolve around the same problem: Why do political systems not react more drastically to the lurking climate catastrophe. What is our democratic problem? Are politics, culture and climate more related than we think? Do political life and cultural life need each other more than we normally expect? Democracy creates the framework for politics, and cultural life and free debate puts democracy in process. The great cultural heritage institutions can make a difference as platform for free debate and independent thinking. New ideas, new explorations, visions and critiques of the existing can be introduced to a large audience and we need the international debate since all the greatest societal challenges we face today are global. The producers of culture are the true diplomats of cultural currents. We must take responsibility

for conveying ideas and currents from one culture to another.

### **Catalonia's Cultural Diplomacy – A Story of total liquidation or a new beginning?**

**Adrià Alsina**, *Associate professor, University of Vic – Central University of Catalonia, adria.alsina@uvic.cat*

Catalonia's para-diplomatic apparatus was hit hard when the Spanish government took control of the regional administration in the wake of the independence referendum of 2017. Since then, what was regarded by many as a successful model has mutated into a low-profile accommodating structure that is trying its best to steer through a storm of cumulative fines and pending legal cases while it avoids taking a central stage in national and international politics. The next two years will be key to see whether Catalan diplomacy retakes its place as a very particular international player trying to push a self-determination agenda or if it dissolves in a more mundane regional strategy.

### **What is the “culture” in cultural diplomacy? Three responses from Qatar**

**Kristin Anabel Eggeling**, *Post.doc., Department of Political Science, University of Copenhagen, kristin.eggeling@ifs.ku.dk*

Cultural diplomacy is a well-established branch of diplomatic practice. It is commonly understood as a governmental tool to mediate the relations between polities through mutual recognition of societal distinctions in “cultural” domains, such as music, sports, education, or art. Examples may include celebrating the success of national athletes at international sporting events or the opening and hosting national language institutes in foreign countries. Given the “soft”, seemingly cushy, and eventually unmeasurable effects of such practices, cultural diplomacy often remains side-lined in serious studies of diplomacy that prefer to focus on conflict mediation or multilateral negotiations. This side-lining, I argue in relation to the cultural diplomacy efforts of Qatar

– a young, emerging, and little discussed country in international relations – is short-sighted as it overlooks cultural diplomacy's political edge in first imagining and then performing a national “culture”. Rather than analysing the effects or comprehensive contents of Qatar's cultural diplomacy, I focus in this paper on its everyday enactment in state institutions – including the Qatar Tourism Association, Qatar Museums, and the Katara Cultural Village – to show how they are intimately involved in imagining the national (hi)story of the state. To get at that, I take a step back from programmatic analyses and simply ask: what is the “culture” in Qatar's cultural diplomacy? Three responses emerge, two in the form streamlined stories of national origins and futures, and one in the form of a characterisation of political style. In the first, “culture” is equated with authenticity, historical heritage, and romanticised accounts of what it truly means to be “Qatari”. In the second, “culture” is equated with having a strong and sustainable vision for the future where Qatar sits among the most developed states in the world as global cultural “hub”. In the third, “culture” becomes a way of doing things, here tied to the way in which Qatar is imagined to be moving forward on its journey to (international) development as guided by the vision of its ruling elite. Overall, the analysis shows that cultural diplomacy should be taken seriously as a domain of international political practice, as it is here that we can get an insight into the meeting of global and local politics, including struggles over authority, identity, and legitimacy.

### **The role of culture in EU Foreign Policy: Between International Cultural Relations and Cultural Diplomacy**

**Richard Higgott**, *Visiting Professor, University of Siena, richardhiggott0@gmail.com*

**Alessandro Giovanni Lamonica**, *postdoc, Centre for the Study of Political Change, University of Siena, alessandro.lamonica2@unisi.it*

This article offers an analysis of the role of culture in the European Union's external relations. Firstly, it traces the institutional evolution of the cultural policies implemented by the EU in its external relations. It picks up on the distinction between cultural diplomacy and international cultural relations. Secondly, the limits of the EU's strategic approach to culture in external relations are illustrated, with particular attention given to the consequences of changes in the international system and the organisational and legal limits of supranational action in cultural relations. The paper demonstrates how the current global context is not conducive to the deployment of culture in international relations as envisioned in the EU strategic approach. We argue that without a strengthening of its normative spirit and traditional liberal-cum-internationalist approach, the EU has little chance of achieving international cultural relations based on a participatory and argumentative approach aimed at achieving global solidarity. More likely is a cultural diplomacy understood as a form of public diplomacy and characterised by strategic communication supportive of the EU's increasingly geo-political agenda.

### UNESCO: Education, Science, Culture – and Politics

**Carsten Staur**, *Permanent Representative to the OECD and UNESCO, Ministry of Foreign Affairs, carsta@um.dk*

UNESCO is probably best known for its work on world heritage, but in 1947 the organization also contributed with some of the key intellectual insights leading to the UN Universal Declaration of Human Rights. Since then, however, human rights issues have somewhat been pushed into the background in the organization. Denmark and other Nordic countries are now working to reintroduce – and strengthen – UNESCO's original human rights focus. This is happening on a

political background of the US withdrawing from UNESCO in 2018 – and China becoming the major contributor to the organization. The focus of our work is UNESCO's mandate to defend and strengthen Freedom of Expression for some of the professional groups – journalists, artists and scientific researchers – that are absolutely crucial for a free, open and democratic debate. Particular emphasis is devoted to the involvement of civil society in government reporting to UNESCO.

### The Dichotomy-Duality Model revisited. Interactions between the mayor and the municipal CEO in Danish municipalities

**Jens Bach Storgaard**, *Head of Secretariat, Growth and Development Administration, Jammerbugt Municipality, jba@jammerbugt.dk*

**Morten Balle Hansen**, *Professor, Centre for Organization, Management and Administration (COMA), Department of Politics and Society, Aalborg University, mbh@dps.aau.dk*

The interaction between the Danish mayor and the municipal CEO is analyzed. While several studies of the two roles was conducted in the 1990s and 2000s, there have been little research of the interaction since the municipal reform in 2007. The article thus contributes new knowledge about management in an area of increasing importance in Danish society. Based on a review of the literature on the interaction between politics and administration, an adapted version of Svaras heuristic model (1990), Mouritzen and Svaras typology (2002) and a distinction between 17 task areas are used to analyze the interaction. We find both divided and overlapping task areas, as well as a few task areas with potential conflicts between the mayor and the Municipal CEO. There are some clear general trends in the division of labor, but also large differences between the municipalities. Implications for practice and future research are discussed.