

Danish Cultural Institute

Annual report 2024



Business Registration No. 10 27 77 28

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The English text in this document is an unofficial translation of the Danish original. In the event of any inconsistencies, the Danish version shall apply.

Institute details

Danish Cultural Institute
(self-governing, non-profit institution)

Vartov

Farvergade 27 L, 2nd floor

1463 Copenhagen K

Business Registration No. 10 27 77 28

Registered in: Copenhagen

Internet: www.danishculture.com

E-mail: mail@danishculture.com

Board of the Danish Cultural Institute

Carsten Haurum, Chair

Flemming Møller Mortensen, Deputy Chair

Michael Ehrenreich

Erik Jacobsen

Birgitte Nauntofte

Rikke Øxner

Carsten Fenger-Grøndahl

Anders Hentze

Olaf Gerlach-Hansen

Chief Executive Officer

Camilla Mordhorst

Institute auditors

Deloitte Statsautoriseret Revisionspartnerselskab

Statement by Management on the annual report

The Board of the Danish Cultural Institute and the Chief Executive Officer have today presented and approved the annual report of the Danish Cultural Institute for the financial year 1 January to 31 December 2024.

The financial statements are prepared in accordance with the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture. In our opinion, the financial statements give a true and fair view of the Institute's financial position at 31 December 2024 and of its financial performance for the financial year 1 January to 31 December 2024.

We believe that the management commentary contains a fair review of the affairs and conditions referred to therein.

We recommend the annual report for adoption by the Council of the Danish Cultural Institute.

Copenhagen, 23 April 2025

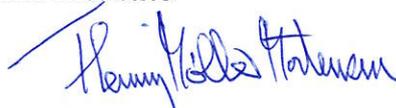


Camilla Mordhorst
Chief Executive Officer

Board of the Danish Cultural Institute



Carsten Haurum
Chair



Flemming Møller Mortensen
Deputy Chair



Michael Ehrenreich



Erik Jacobsen



Birgitte Nauntofte



Rikke Øxner



Carsten Fenger-Grøndahl



Anders Hentze



Olaf Gemach-Hansen

Independent auditor's report

To the Board of the Danish Cultural Institute

Opinion

We have audited the financial statements of the Danish Cultural Institute for the financial year 1 January to 31 December 2024, which comprise the income statement, balance sheet and notes, including a summary of significant accounting policies. The financial statements are prepared in accordance with the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture.

In our opinion, the financial statements give a true and fair view of the Institute's financial position at 31 December 2024 and of the results of its operations for the financial year 1 January to 31 December 2024 in accordance with the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (ISAs) and additional requirements applicable in Denmark as well as the standards on public auditing, as the audit was conducted in accordance with the provisions of the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture. Our responsibilities under those standards and requirements are further described in the Auditor's responsibilities for the audit of the financial statements section of this auditor's report. We are independent of the Institute in accordance with the International Ethics Standards Board for Accountants' International Code of Ethics for Professional Accountants (IESBA Code) and the additional ethical requirements applicable in Denmark, and we have fulfilled our other ethical responsibilities in accordance with these requirements and the IESBA Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other matter

In accordance with section 11 of the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture, the Institute has included in the income statement the budget for 2024 approved by the Board as comparative figures. Neither the profit and loss budget on page 13 nor Appendices 1, 2 and 3 on pages 21-40 have been subject to audit.

Management's responsibilities for the financial statements

Management is responsible for the preparation of financial statements that give a true and fair view in accordance with the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture, and for such internal control as Management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Independent auditor's report

In preparing the financial statements, Management is responsible for assessing the Institute's ability to continue as a going concern, for disclosing, as applicable, matters related to going concern, and for using the going concern basis of accounting in preparing the financial statements unless Management either intends to liquidate the Institute or to cease operations, or has no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs and the additional requirements applicable in Denmark as well as the standards on public auditing, see the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture, will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit conducted in accordance with ISAs and the additional requirements applicable in Denmark as well as the standards on public auditing, see the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risk of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Institute's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by Management.
- Conclude on the appropriateness of Management's use of the going concern basis of accounting in preparing the financial statements and, based on the audit evidence obtained, whether a material uncertainty exists related to events and conditions that may cast significant doubt on the Institute's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Institute to cease to continue as a going concern.

Independent auditor's report

- Evaluate the overall presentation, structure, and content of the financial statements, including disclosures in the notes, and whether the financial statements represent the underlying transactions and events in a manner that gives a true and fair view.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Statement on the management commentary

Management is responsible for the management commentary.

Our opinion on the financial statements does not cover the management commentary, and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the management commentary and, in doing so, consider whether the management commentary is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated.

Moreover, it is our responsibility to consider whether the management commentary provides the information required under the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture.

Based on the work we have performed, we conclude that the management commentary is in accordance with the financial statements and has been prepared in accordance with the requirements of the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture. We did not identify any material misstatement of the management commentary.

Report on other legal and regulatory requirements

Statement on compliance audit and performance audit

The management is responsible for the transactions comprised by the financial statements and for ensuring the compliance of the transactions with the applicable appropriations, legislation and other regulations as well as with any contractual obligations and generally accepted practice. The management is also responsible for the administration of the funds and the operation of the activities comprised by the financial statements and for establishing the systems and processes relevant for ensuring economy, efficiency and effectiveness in the activities.

Independent auditor's report

As part of our engagement to audit the financial statements, it is our responsibility to conduct compliance and performance audits of selected subject matters in accordance with the Danish Standards on Public-Sector Auditing (SOR). This implies that we assess whether there is a risk of material violations of regulations in the transactions covered by the financial statements, or a risk of material performance deficiencies in the systems and processes established by the management. On the basis of our risk assessment, we determine the subject matters of which we will conduct our compliance audit or performance audit.

In a compliance audit, we verify with reasonable assurance whether the specific transactions that we have selected as the subject matter of our audit comply with the relevant criteria established by applicable appropriations, legislation, other regulations, agreements or generally accepted practice. In a performance audit, we assess with reasonable assurance whether the specific systems, processes or activities that we have selected as the subject matter of our audit exhibit due considerations to economy, efficiency and effectiveness in the operation and the administration of the funds covered by the financial statements.

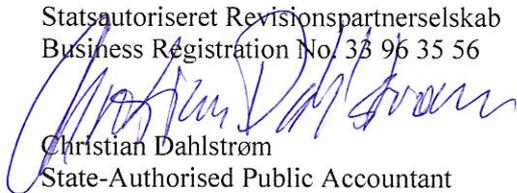
Our audit of any given subject matter aims to obtain sufficient and appropriate audit evidence in order to conclude with reasonable assurance on the subject matter. It is not a guarantee that an audit conducted with reasonable assurance will detect any material violation in the transactions covered by the financial statements, or any material performance deficiency in the systems and processes established by the management. Since we have only conducted compliance and performance audits of selected subject matters, we cannot provide assurance that there may be no material violations of regulations or material performance deficiencies in other subject matters.

If, based on the work performed, we conclude that our audit gives rise to material critical comments, we are required to report these in this statement.

We do not have any material critical comments to report in this respect.

Copenhagen, 23 April 2025

Deloitte
Statsautoriseret Revisionspartnerselskab
Business Registration No. 33 96 35 56



Christian Dahlstrøm
State-Authorised Public Accountant
Identification No. (MNE): mne35660

Management commentary

Core activities

The initiatives led by the Danish Cultural Institute (DCI) worldwide are the central pillars of our activities and cultural relations. With branches and activities in multiple countries, we strive to be at the heart of global developments right where art, culture, and knowledge truly make a difference. The DCI headquarters are located at Vartov in Copenhagen and, in 2024, DCI branches launched initiatives in 18 countries, including the Eastern Neighbourhood countries (Ukraine, Georgia, Moldova, Belarus, Armenia, and Azerbaijan), the Baltic States and the Baltic Sea region (Estonia, Latvia, Lithuania, Poland, Finland, and Germany), Turkey, India, China, Mongolia, Brazil, and Denmark.

DCI receives an annual operating grant through the National Budget, which in 2024 amounted to DKK 16.1 million, along with pool funds of DKK 0.8 million for cultural activities. This financial support is crucial for maintaining DCI's long-term strategy and executing its core objectives. Without this foundation, it would be challenging to maintain the necessary basic operations required to build the frameworks and competencies to support the Institute's mission, further development, and contributions to projects.

DCI's current four-year framework agreement with the Danish Agency for Culture and Palaces covers the period from 2021 to 2024. The agreement provides a solid basis for DCI's strategic growth and financial stability. The framework agreement report is available in Appendix 2.

Since 2022, DCI has suspended all activities in Russia because of the war in Ukraine. DCI owns two apartments in St. Petersburg that are leased to cover operational expenses. Selling is not an option, as we lack the authorisation to do so. The valuation remains at DKK 0.

Development in activities and finances

DCI's annual report encompasses all activities undertaken by the organisation in Denmark and abroad. Total operating results for 2024 show a small profit of DKK 250,972. The deviation should be evaluated against expenses of just over DKK 100 million. We had budgeted for a break-even result, making the outcome highly satisfactory.

Net financials resulted in a profit of DKK 1,017,232 (2,418,100 ÷ 1,400,868), attributed to favourable stock market performance in 2024. The net financial income was budgeted at DKK 500,000.

Operational expenses for the headquarters and branches totalled DKK 3,738,652, which is DKK 642,520 less than in 2023. This decrease results from higher salary reimbursements and increased administrative contributions from Danida and the EU.

Management commentary

The total payroll costs for the headquarters and branches amounted to DKK 21,118,143, which is DKK 3,539,187 more than in 2023. This increase primarily results from an increase in the number of staff abroad, mainly at the Ukrainian-Danish Youth House in Kyiv, as well as the expansion of the financial team in Copenhagen to manage the growing portfolio.

Key figures and financial ratios from the past five years indicate that DCI has achieved an operating financial balance through growth and resource redeployment. Particularly, the major programmes funded by EUN/UM and the EU, which were launched in 2019/20, contributed to this development.

	2024	2023	2022	2021	2020
	<u>DKKm</u>	<u>DKKm</u>	<u>DKKm</u>	<u>DKKm</u>	<u>DKKm</u>
Financial highlights					
National Budget, operating grant	16.1	15.4	14.8	14.7	14.5
Grants and donations received	83.9	67.5	54.3	34.9	12.7
Other income	<u>0.4</u>	<u>0.1</u>	<u>0.4</u>	<u>0.6</u>	<u>1.8</u>
Total income	<u>100.4</u>	<u>83.0</u>	<u>69.5</u>	<u>50.2</u>	<u>29.0</u>
Expenses incl. financial income and expenses	<u>101.6</u>	<u>81.1</u>	<u>69.6</u>	<u>48.5</u>	<u>29.7</u>
Profit/loss for the year	<u>1.2</u>	<u>1.9</u>	<u>-0.1</u>	<u>1.7</u>	<u>-0.7</u>
Operating profit/loss for the year	<u>0.3</u>	<u>0.3</u>	<u>1.4</u>	<u>0.4</u>	<u>-0.7</u>
Equity	17.3	16.0	14.2	15.1	14.1
Equity ratio (%)	23	23	20	29	36
Cash-to-current-liabilities ratio (%)	129	124	125	137	152

The development from 2020 to 2024 shows that total income has risen from DKK 29.0 million to DKK 100.4 million, resulting in a total increase of DKK 71.4 million. We are highly satisfied with our ability to sustain positive growth in both income and activity levels while achieving a stable financial balance.

The board members have received remuneration amounting to DKK 165,000.

Management commentary

Equity

With a total net profit after financial income and expenses of DKK 1.2 million, DCI's equity amounted to DKK 17.3 million at the end of 2024. The equity primarily originates from the net proceeds following the sale of a property in Edinburgh in 2015. The size of the equity is deemed realistic in light of the overall revenue growth and the associated obligations.

Outlook

DCI anticipates that the 2025 level will remain consistent with that of 2024. The ongoing projects funded by EUN/UM and the EU will continue in 2025.

The 2025 budget has been prepared and approved with a balanced profit from operating activities.

Events after the balance sheet date

No events have occurred from the balance sheet date to this date, which would influence the evaluation of this annual report.

Accounting policies

The financial statements and the management commentary are presented in accordance with the Danish Executive Order no. 1701 of 21 December 2010 on finances and administration of beneficiaries of operating contributions from the Danish Ministry of Culture, including the following fundamental principles:

The accounting policies applied to these financial statements are consistent with those applied last year.

The financial statements are presented in DKK.

Income statement

Income and expenses are recognised in the income statement according to the gross principle, including income and expenses of foreign branches. Income and expenses are accrued.

Transfers to partners are recognised in the DCI financial statements at the time of payment. In contrast, expenses in Denmark are recognised according to the time of invoicing and general principles of accrual basis of accounting.

The financial statements include an income statement compiled in accordance with the principles applied in previous years.

Balance sheet

Property, plant and equipment

The Institute's properties are measured at an estimated value which is counterbalanced by an equivalent revaluation reserve. The properties are not depreciated.

Other fixtures and fittings, tools and equipment are measured at cost less accumulated depreciation and impairment losses.

Cost comprises the acquisition price, costs directly attributable to the acquisition and preparation costs of the asset until the time when it is ready to be put into operation.

The basis of depreciation is cost plus revaluation and less estimated residual value after the end of useful life. Straight-line depreciation is made on the basis of the following estimated useful lives of the assets:

Other fixtures, fittings, tools and equipment	3-5 years
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Property, plant and equipment are written down to the lower of recoverable amount and carrying amount.

Assets with an acquisition price less than DKK 32,000 are expensed in the year of acquisition.

Accounting policies

Depreciation and impairment losses, and losses from the sale of property, plant and equipment, are recognised in the income statement under the individual expense groups. Profits from the sale of property, plant and equipment are recognised in the income statement as other income.

Receivables

Receivables are measured at amortised cost, usually equalling the nominal amount.

Prepayments

Prepayments comprise incurred costs relating to subsequent financial years. Prepayments are measured at cost.

Other investments

Securities recognised under current assets comprise listed bonds and investments measured at fair value (market price) at the balance sheet date.

Cash

Cash comprises cash at bank and in hand.

Deferred income

Deferred income comprises income received for recognition in subsequent financial years. Deferred income is measured at cost.

Other financial liabilities

Other financial liabilities are measured at amortised cost, which usually corresponds to nominal value.

Foreign currency translation

Foreign currency transactions are translated monthly, applying the average EU exchange rate (InforEURO).

Income statement for 2024

	<u>Note</u>	<u>2024 DKK</u>	<u>Budget 2024 DKK000</u>	<u>2023 DKK000</u>
National Budget, operating grant	1	16,100,000	16,100	15,400
Grants and donations received	2	83,944,095	85,393	67,466
Other income	3	<u>384,372</u>	<u>4,040</u>	<u>98</u>
Income		<u>100,428,467</u>	<u>105,533</u>	<u>82,964</u>
Wages and salaries, head office and branches	4	-21,118,143	-20,333	-17,579
Other operating expenses, head office and branches	5	-3,738,652	-7,307	-4,381
Activity expenses	6	<u>-75,320,700</u>	<u>-77,893</u>	<u>-60,713</u>
Expenses		<u>-100,177,495</u>	<u>-105,533</u>	<u>-82,673</u>
Operating profit/loss		<u>250,972</u>	<u>0</u>	<u>291</u>
Financial income	7	2,418,100	2,500	2,687
Financial expenses	8	<u>-1,400,868</u>	<u>-2,000</u>	<u>-1,130</u>
Profit/loss for the year		<u><u>1,268,204</u></u>	<u><u>500</u></u>	<u><u>-1,848</u></u>

Balance sheet at 31 December 2024

ASSETS	<u>Note</u>	<u>2024 DKK</u>	<u>2023 DKK000</u>
Land and buildings	9	0	0
Other fixtures and fittings, tools and equipment	10	86,442	137
Deposits		314,401	262
Fixed assets		<u>400,843</u>	<u>399</u>
Receivables		3,877,154	2,638
Prepayments		293,129	444
Receivables		<u>4,170,283</u>	<u>3,082</u>
Other investments		<u>12,651,860</u>	<u>11,934</u>
Cash	11	<u>59,700,632</u>	<u>52,490</u>
Current assets		<u>76,522,775</u>	<u>67,506</u>
Assets		<u><u>76,923,618</u></u>	<u><u>67,905</u></u>
EQUITY AND LIABILITIES			
	<u>Note</u>	<u>2024 DKK</u>	<u>2023 DKK000</u>
Equity at 1 January		16,086,908	14,238
Retained earnings		1,268,204	1,848
Equity at 31 December	12	<u>17,355,112</u>	<u>16,086</u>
Accruals for employee benefits		941,245	824
Other payables		4,258,129	1,614
Deferred income		54,369,132	49,381
Short-term liabilities		<u>59,568,506</u>	<u>51,819</u>
Liabilities and provisions		<u>59,568,506</u>	<u>51,819</u>
Equity and liabilities		<u><u>76,923,618</u></u>	<u><u>67,905</u></u>
Liabilities	13		

Notes

	<u>2024</u> <u>DKK</u>	<u>2023</u> <u>DKK000</u>
1. National Budget, operating grant		
Danish Agency for Culture and Palaces, operating grant	16,100,000	15,400
National Budget, total operating grant	<u>16,100,000</u>	<u>15,400</u>
2. Grants and donations received		
Grants received from state institutions		
Danish Agency for Culture and Palaces, pool funding	800,000	800
Danida	66,476,966	55,389
Ministry of Foreign Affairs of Denmark	11,518	0
Danish Ministry of Culture, International Cultural Panel	144,218	415
Danish Embassy in Riga	11,047	0
Danish Embassy in Latvia	19,721	168
Danish Embassy in China	0	2
Consulate General of Denmark in Shanghai	586	0
Royal Danish Consulate General in Shanghai	10,398	0
Civil Society in Development (CISU)	94,284	0
Danish Embassy in India	0	10
Municipality of Varde	30,000	0
Municipality of Køge	4,001	90
Total grants received from state institutions	<u>67,602,739</u>	<u>56,874</u>
Donations received from Danish private donors		
International Media Support	750,530	0
Wisti Foundation for International Understanding	0	37
Konsul George Jorck og Hustru Emma Jorcks Fond	50,000	15
Knud Højgaards Fond	3,903	72
Novo Nordisk	0	25
S.C. Van Fonden	52,003	191
Democracy in Europe Organisation (DEO)	31,092	8
Øigaard	1,576	28
Lundbeck	122,449	55
Schekhina	1,393	13
Art Music Denmark	0	2
SeniorHøjskolen	3,878	4
Leaders of after school classes at Funen	0	45
Hallberg	0	1
VIA University College	790,944	0
Grundtvigsk Forum	3,154	0
Jazz Denmark	15,748	0
Randers Band Project	14,921	0
Wisti Foundation	324,142	0
Jesper Rohde	3,409	0
Total donations received from Danish private donors	<u>2,169,142</u>	<u>496</u>

Notes

	<u>2024</u> <u>DKK</u>	<u>2023</u> <u>DKK000</u>
2. Grants and donations received (continued)		
Donations received from international donors		
EU	13,936,269	9,451
EUNIC	47,729	334
Nordic Culture Fund	68,108	0
Nordic Council of Ministers	5,648	21
Latvian Institute of International Affairs	1,139	0
Congressão Israelita	0	6
Council of Baltic Sea States	-24,871	105
Baltijas mediju izcilibas centrs	0	5
Embassy of Finland in China	30,177	10
Embassy of the Netherlands in China	45,668	0
Panbaltica Scandinavia OU	0	2
MTH Solidarity	0	84
Baltic Candles	0	3
European Cultural Routes	0	4
VIA University	0	43
Goethe House of Europe	34,112	0
LAOLALTA Public Association	749	0
Other international donors	27,486	28
Total donations received from international donors	<u>14,172,214</u>	<u>10,096</u>
Total grants and donations received	<u>83,944,095</u>	<u>67,466</u>
3. Other income		
Letting out Moika and Gagarin residences	378,887	82
Other income	5,485	16
Total other income	<u>384,372</u>	<u>98</u>
Total income	<u>100,428,467</u>	<u>82,964</u>
4. Wages and salaries, head office and branches		
Denmark	5,605,234	4,646
Foreign countries	15,512,909	12,933
	<u>21,118,143</u>	<u>17,579</u>
5. Other operating expenses, head office and branches		
Denmark	1,813,776	2,334
Foreign countries	1,924,876	2,047
	<u>3,738,652</u>	<u>4,381</u>

Notes

	<u>2024</u> <u>DKK</u>	<u>2023</u> <u>DKK000</u>
6. Activity expenses		
Cultural projects	3,576,945	2,723
Danida projects	58,559,505	49,428
EU projects	13,184,250	8,562
	<u>75,320,700</u>	<u>-60,713</u>
7. Financial income		
Interest income received from banks	0	0
Return on securities	284,251	163
Cash exchange gains	0	0
Unrealised capital gains on securities	1,875,334	2,192
Realised capital gains on securities	258,515	332
	<u>2,418,100</u>	<u>2,687</u>
8. Financial expenses		
Interest expenses paid to banks	0	0
Bank fees	0	0
Cash exchange losses	0	0
Unrealised capital losses on securities	1,335,575	1,107
Realised capital losses on securities	65,293	23
	<u>1,400,868</u>	<u>1,130</u>
9. Buildings		
Cost at 1 January 2024	0	0
Financed by grants	0	0
Net cost at 31 December 2024	<u>0</u>	<u>0</u>
Revaluation at 1 January 2024	0	0
Reversed revaluation	0	0
Revaluation at 31 December 2024	<u>0</u>	<u>0</u>
Carrying amount at 31 December 2024	<u>0</u>	<u>0</u>

Notes

	Other fixtures etc DKK
	<u>DKK</u>
10. Property, plant and equipment	
Cost at 1 January 2024	1,544,323
Additions	0
Disposals	<u>0</u>
Cost at 31 December 2024	<u>1,544,323</u>
Depreciation and impairment losses at 1 January 2024	-1,407,344
Depreciation for the year	-50,537
Reversals relating to depreciation and impairment losses	<u>0</u>
Depreciation and impairment losses at 31 December 2024	<u>-1,457,881</u>
Carrying amount at 31 December 2024	<u>86,442</u>

	2024 DKK	2023 DKK000
	<u>DKK</u>	<u>DKK000</u>
11. Cash		
Cash in hand	64,459	26
Danske Bank	41,631,390	47,920
Nykredit	523,918	229
Cash at foreign branches	<u>17,480,865</u>	<u>4,315</u>
	<u>59,700,632</u>	<u>52,490</u>
Broken down by donors:		
Danida	41,734.565	46,078
EU	13,806.471	930
Other	<u>4,159.596</u>	<u>5,482</u>
	<u>59,700.632</u>	<u>52,490</u>

Notes

	<u>2024</u> <u>DKK</u>	<u>2023</u> <u>DKK000</u>
12. Equity		
Equity at 1 January	16,086,908	14,238
Profit for the year	<u>1,268,204</u>	<u>1,848</u>
	<u>17,355,112</u>	<u>16,086</u>

13. Liabilities

The Institute has assumed a rental obligation concerning a lease in Copenhagen.

In addition, the Institute has assumed rental obligations relating to some of the foreign branches.

**Reporting on framework agreement with the Danish Ministry of Culture
according to the Danish Executive Order no. 1701 of 21 December 2010**

Danish Cultural Institute

Annual report 2024

Appendix 1: Overview of DCI cultural projects in 2024

	Total project income DKK
Danida	66,476,965
EU	13,936,269
Other grant-financed cultural projects	<u>3,530,861</u>
Total grants and donations received	83,944,095
Operating grant from the Danish Agency for Culture and Palaces	<u>2,019,187</u>
	<u>85,963,282</u>

The above table shows that the total project income was DKK 85,963,282 in 2024.

The specifications below list all DCI cultural projects, breaking down each project by income and costs. Several projects are multi-annual, but only the costs incurred and the income received in 2024 are included in the calculation.

For those projects in which DCI is a lead partner, the total project consumption is recognised as either income or expenses, as DCI is responsible for the total budget. For all other projects, only the share of the project income and costs for which DCI is responsible is recognised.

Project financial statements 2024

	Income DKK	Expenses DKK
Brazil	942.987	-942.987
S00004-PoN mobile game 2023	61.685	-61.685
S00068-Animated Engagement	790.943	-790.943
S00071-Interactive Documentary	1.393	-1.393
S00095-Hack Town DK House	15.409	-15.409
S00143-Sisters Hope Brazil	24.584	-24.584
S00144-Asbjørn Nørgaard Illumina 2024	21.862	-21.862
S00162-Edith B & Cia Cisne Negro	8.838	-8.838
S00171-Mathias Munch Biophony	8.085	-8.085
S00183-Danish DJ Sunsets Ipanema	10.187	-10.187
China	522.081	-522.081
S00002-1952026 Dreyer	52.003	-52.003
S00012-2152004 EUNIC Cluster China	41	-41
S00022-2252000 Commons & Communities China	4.001	-4.001
S00063-ESOC Phase 2	38.955	-38.955
S00119-No Reason To Be Sorry	74.953	-74.953
S00145-Mannerheim	30.177	-30.177
S00146-Slow Art	62.514	-62.514
S00147-Sisters Hope China	58.600	-58.600
S00148-Happy School - Danish Education	4.081	-4.081
S00160-Research visit - Emma og Benny Brankovic	9.999	-9.999
S00161-Resilience	45.668	-45.668
S00172-The Two of Us - screening in Mongolia	3.924	-3.924
S00203-Urban Message - PechaKucha	454	-454
S00204-SLOW in Hangzhou	2.206	-2.206
S00205-Masters Take on Women - China Tour	10.398	-10.398
S00223-Beijing Postcard	5.864	-5.864
S00225-Brainstorms	47.496	-47.496
S00236-Copenhagen Scroll	50.425	-50.425
S00239-Beijing Notebook	3.818	-3.818
S00240-75-year anniversary logo	9.761	-9.761
S00241-Copenhagen Scroll	3.000	-3.000
S00243-Alumni event	586	-586
S00246-Grundtvig-translation	3.154	-3.154
Denmark	267.698	-267.698
S00019-1810003 CICLO opfølgning (1399003/1499002/1710003)	33	-33
S00156-People's Meeting 2024	75.936	-75.936
S00166-Voices of Dignity	26.159	-26.159
S00180-Women Designing the Future	5.000	-5.000
S00182-Danish National Archives	84.776	-84.776
S00215-Cultural Meeting Mors and Ukraine anniversary	75.793	-75.793
Eastern Neighbourhood countries	69.209.749	-69.209.749
S00001-NDF New Democracy Fund Phase II 2023-2026	42.502.157	-42.502.157
S00031-2099002 EU4Culture 2021-2024	1.465.198	-1.465.198
S00035-UDYH Phase II 2023-2026	13.864.272	-13.864.272
S00117-NDF Moldova Phase II	7.311.192	-7.311.192
S00141-NDF_Flexible Response Mechanism_PEN BY 2024	360.037	-360.037
S00142-UDYHM Ukrainian-Danish Youth Hub in Mykolaiv 2024-2025	2.799.344	-2.799.344
S00157-SNAFU: supporting a Danish/Ukrainian exhibition	3.050	-3.050
S00184-Therapy Garden in Ukraine 2024	187.485	-187.485
S00189-Wisti Mykolaiv Drama Theater "Little Mermaid"	30.935	-30.935
S00190-Wisti EaP Screenings of Danish Films	42.789	-42.789
S00193-Moldovan Queer Documentary Screening in Denmark	4.820	-4.820
S00195-EUNIC Litterature Festival, Moldova	29.739	-29.739
S00217-Opening of the DCI project office in Georgia 2024	43.436	-43.436
S00218-Georgia Cultural Activities 2024	68.408	-68.408
S00235-Crosses and Stars	74.956	-74.956
S00237-NDF Flexible Response 2024 Belarusian Helsinki Committee	117.553	-117.553
S00238-NDF Flexible Response 2024 Belarusian Council for Culture	197.984	-197.984
S00245-UM/DKI joint dialogue on films and values	12.110	-12.110
S00249-CISU MD, Mayor for 10 Min, LAOLALTA	94.284	-94.284

Project financial statements 2024

India	235.213	-235.213
S00118-Audiovisual concert with Den Sorte Skole & Vertigo in Rajasthan, India	1.576	-1.576
S00128-Uppercut Dance Theatre in India	15.679	-15.679
S00153-Botanical exhibition and workshops	18.193	-18.193
S00158-Leap 4 festival Kolkata Don Gnu	8.925	-8.925
S00185-Danish Jazz Sessions in India	38.285	-38.285
S00200-Desire and sustainability: Superflex at Panorama Editions vol 4	26.312	-26.312
S00244-Jazz camp for girls and jazz festival in Kolkata	15.748	-15.748
S00247-Nordisk Jazz meets Indian Raga	110.495	-110.495
Baltic States	14.638.123	-14.638.123
S00003-2246001 Rural Cultural Planning	-15.032	15.032
S00005-2246008 Food Waste Manifesto	19.721	-19.721
S00007-2046026 Performing Gender in Times of Conflict	1.681	-1.681
S00011-2246003 Voices of Violence 2022	3.903	-3.903
S00018-2246002 Quantum Aesthetics	23.284	-23.284
S00026-2246004 EUNIC Green Deal and Arcitecture	8.774	-8.774
S00032-2246017 Art Power Belarus	6.484.492	-6.484.492
S00034-2246044 Moving Identities	16.264	-16.264
S00047-1846008 BCME Activities	11.047	-11.047
S00048-1846300 Culturability	5.648	-5.648
S00049-1946999 Various Projects Baltics	26.437	-26.437
S00054-Voices of the Future	109.937	-109.937
S00058-Liveability	552.106	-552.106
S00069-BSR Cultural Pearls	743.058	-743.058
S00096-Creative Circular citites	6.283.447	-6.283.447
S00111-Riga IFF 2023	17	-17
S00149-The Belarus Research Network on the Neighbourhood Policy	1.143	-1.143
S00152-Publishing of Sussi Bech's 100-page comic book "Aida Nur"	14.997	-14.997
S00154-Study Trip for the LAOLALTĀ DVOR project	749	-749
S00155-The minors	2.236	-2.236
S00168-Riga Photography Biennial 2024	4.814	-4.814
S00169-IDFF Artdocfest/Riga 2024	5.090	-5.090
S00176-The Sunshine Family	12.477	-12.477
S00177-Randers Big Band Baltics trip	42.403	-42.403
S00181-Baltic - Nordic Slamposium	11.192	-11.192
S00188-Support to travel for Danish authors	10.000	-10.000
S00191-Participation of the Belarusian diaspora in the celebration of Riga Day	3.588	-3.588
S00192-Exhibition TREASURES in Jurmala City Museum	14.434	-14.434
S00196-DEO Study trip	15.025	-15.025
S00199-Symphony of Solitude	14.917	-14.917
S00208-Bad Neighbors Tent at Lampa	8.948	-8.948
S00210-25 steps for freedom in Daugavpils	2.904	-2.904
S00211-SustainARTability	125	-125
S00212-LAMPA Conversation Festival 2024	6.165	-6.165
S00213-BLON animation and videogame festival	8.949	-8.949
S00214-Free Belarusian Choir's tour in Denmark	134.169	-134.169
S00216-Riga Days 2024	8.705	-8.705
S00219-Support for Estonian Documentary Guild's 12th Summer School	4.237	-4.237
S00220-Danish musicians to Skaņu mežs Festival for Adventurous Music 2024	2.470	-2.470
S00229-DEO Study trip September, 2024	16.067	-16.067
S00230-Senior Folk High School Study Trip	3.878	-3.878
S00231-Support for Riga IFF 2024	4.326	-4.326
S00232-Danish films at Tallinn Black Nights Film Festival	4.326	-4.326
S00233-Support for "Northen Lights" film festival 2024	5.000	-5.000
Turkey	147.432	-147.432
S00164-ATTA - FESTIVAL CREATING HOPE FOR CHILDREN	34.521	-34.521
S00174-IFSAK Short Film Festival	5.385	-5.385
S00179-P4C 2024	18.963	-18.963
S00201-My Nature Art School	57.658	-57.658
S00202-Sound of Europe 2024	6.532	-6.532
S00221-Proposal for Further Collaboration under Nordic Focus	11.364	-11.364
S00227-Canakkale Biennale	7.709	-7.709
S00248-The Village Fix+Foxy	5.300	-5.300
Total	85.963.282	-85.963.282

Appendix 2: Reporting on the framework agreement 2024

This appendix summarises the progress of the framework agreement between the Danish Cultural Institute (DCI) and the Danish Ministry of Culture (DMC). The reporting specifies activities, performance targets, operational targets, and key figures outlined in the framework agreement. The framework agreement was signed in June 2021, serving as a basis for subsequent reporting. Other DCI activities are further specified in the management commentary for 2024.

Performance targets outlined in the framework agreement for 2021-2024:

Cultural projects	DCI develops new online formats, providing new ways of international cultural exchange. Partners' high-quality assessment of DCI activities is maintained.
Communication and visibility	Boost the visibility of DCI's work on the societal transformative potential of art and cultural projects. The quality of DCI's visibility to stakeholders and the general public is enhanced.
A balanced economy	The total budget of DCI will balance over the next three years. DCI increases the share of larger, long-term strategic partnerships.

Performance for 2024

DCI overall assesses that four of the six operational targets have been fully achieved. Two of the targets have been partially achieved. Please refer to the explanation below.

The overall reporting indicates that DCI continues to move towards larger and more long-term arts and cultural projects, being satisfactory and following the DCI strategy. Cultural projects have developed as expected, and targets were achieved. Digital formats are still being integrated into cultural projects across all branches, and the value of the projects completed remains very high to our partners.

Activity: Cultural projects

Performance target: DCI develops new online formats, providing new ways of international cultural exchange.

Operational target: The individual branches develop at least one new online format, providing new ways of international cultural exchange and thus reaching new target groups or larger audiences. The new formats are evaluated annually across the organisation for joint learning and inspiration.

Key figure/indicator: At least 15% of DCI activities must include digital formats in cultural exchange.

Appendix 2: Reporting on the framework agreement 2024

Performance achieved in 2024: DCI continues to focus on incorporating digital formats into its activities. Online formats allow you to reach larger target groups as activities are not site-specific. The combination of

online features and physical events can strengthen projects before and after and supplement projects with higher accessibility. Online formats can also help limit the need for air transport, thus taking the climate crisis into consideration.

Digital formats have been incorporated in 23 projects, equal to 19% of this year's 118 projects, so the operational target for online formats has been achieved. The individual branches have evaluated one or more of the best cases within the online cultural exchange.

Examples of DCI's online formats from the projects are presented below:

EU Eastern Neighbourhood countries; Beyond Imposed Identities: The project hosted a series of webinars focused on culture and decolonisation in the ENC region. The project was developed in collaboration with our partners in the New Democracy Fund (NDF) network, targeting artists, academics, students, and cultural practitioners in the region.

We held a total of five webinars, each featuring experts from different countries in the region: War documentation and anti-colonial resistance in contemporary Ukrainian art by Svitlana Biedarieva (Ukraine); Hybridisation, transculturality, and belonging in Eastern Europe's borderlands by Ihar Babkov (Belarus); Linguistic colonialism in the Russian colonial periphery: The Armenian case by Dr. Rafik Santrosyan (Armenia); Art and culture as resistance by Valeria Barbas & Tatiana Fiodorova (Moldova); Case study: The River Wailed Like a Wounded Beast by Mariia Yarchuk (Ukraine).

The project was a great success, receiving overwhelmingly positive feedback from both speakers and the audience. During each webinar, participants expressed their gratitude in the chat for the opportunity to have these discussions. Subsequently, we received inquiries from students seeking to connect with speakers from other countries to write their bachelor's or master's theses on similar topics.

The project's success was primarily driven by the strength of our NDF network. The partner organisations played a crucial role in identifying relevant speakers and engaging audiences in their respective countries.

The digital format enabled a unique exchange of knowledge across the region. The discussions were especially productive, as these topics had previously been addressed primarily within individual countries or among a small group of experts at international academic conferences. In that sense, our webinar series was the first of its kind.

Appendix 2: Reporting on the framework agreement 2024

A strong NDF network, with partners across the region, was a crucial factor in achieving the project's success. An essential insight was the presence of pro-Russian trolls causing disturbances during one of our meetings. To prevent similar situations in the future, we will adjust the webinar settings to better control participant access while still preserving the option for anonymity.

India; Danish Jazz Sessions in India: The project significantly increased awareness of Danish/Nordic jazz music among various target groups in India, including concert audiences, university students, and music students (both classical and jazz/rock). Additionally, it has strengthened the network with Indian music institutions and organisations, paving the way for new Danish-Indian collaborations and concert activities.

A professional ten-minute pilot documentary (Brothers in Sound) by Daniel Oxenhandler used an online format to explore the connection between jazz and Indian classical music. The video was produced in 2024 and subsequently released on DCI's YouTube channel. The video will be used for future musical workshops as well as for other communication and educational purposes in Denmark and India.

Turkey; Çanakkale Biennial: The 9th edition of the Çanakkale Biennial, titled 'Leaving It to Time', was developed as an inclusive and interactive platform where young people can engage with contemporary art and current global issues. The biennial explores the intersection of youth culture, art, and technology, offering fresh perspectives on global challenges such as sustainability, mobility, and the future labour market. It also highlights the role of art in preserving cultural heritage and collective memory.

A notable video piece by Danish artist Jane Jin Kaisen was included in the biennial's exhibition, curated by Ulrika Flink at the Korfmann Library. The exhibition created a multidimensional visual experience, with Kaisen's approximately 25-minute video installation displayed on a large screen on the library's second floor. Additionally, another video piece by Kaisen was displayed on a smaller screen on the first floor, offering an alternative perspective within the same space.

This exhibition reflects our commitment to supporting high-quality digital installations in public cultural institutions and integrating digital media into artistic practices.

China; Stitch Your Brain: 'Stitch Your Brain' was a series of preparatory workshops for the exhibition 'Brainstorms' in August and September 2024, with most events taking place physically at the Danish Cultural Centre's premises. To accommodate individuals outside Beijing who were unable to attend the physical workshops, we decided to host an online version. The purpose of the digital workshops was to collect pieces for the exhibition. The digital workshop was launched on 22 August, with participants asked to submit their individual pieces by 1 September.

Appendix 2: Reporting on the framework agreement 2024

At least 60 people participated in the digital 'Stitch Your Brain' session, and we received around 35 individual pieces, which were included in the 'Brainstorms' exhibition. The online workshop was complemented by social media posts that mirrored the narrative from the physical sessions. This fostered motivation and incentive for participants, leading to a competition between the digital and physical attendees to provide the best pieces for the exhibition. In this way, the digital workshop contributed to shaping the final outcome of the 'Brainstorms' exhibition.

Like the physical workshops, the digital activity began with presentations from three professionals with academic expertise in relevant fields. Regardless of whether participants wished to submit a piece, they had access to three lectures on the brain, its relationship to art, and mental health.

The key takeaway from the Stitch Your Brain online workshop is that the format fosters inclusion for those who cannot be physically present. It not only allows for participation but also ensures that digital attendees have the same opportunity to contribute as those who attended in person.

For a workshop that involves hands-on creation, the digital format additionally offers flexibility. Participants can work at their own pace and engage with the activity as they wish, unlike the physical format where a fixed schedule is set by the instructors. Yet, a significant distinction can be observed in the output. Pieces from the digital workshops often appear less inspired compared to those created through collaborative dialogue. Individual efforts cannot substitute the creative exchange that arises in a physical community.

Baltic States; BSR Cultural Pearls: The 'BSR Cultural Pearls' webinars enhanced the resilience of small and medium-sized cities through cultural initiatives. Cities with limited resources were granted access to expert-led sessions on artist activism, leadership, storytelling, and cooperation between the cultural and municipal sectors. The target audience included local authorities, cultural organisations, and community leaders, with a focus on practical application.

The webinars engaged representatives from city councils, cultural professionals, and community leaders, enhancing international knowledge exchange and attracting new stakeholders, particularly smaller municipalities with no prior experience in transnational projects.

The digital format (Zoom) made expert knowledge accessible to economically strained municipalities, with high-profile speakers providing practical strategies. Interactive elements such as Q&A sessions increased engagement, and the webinars also served as a PR platform. Success depended on strong organisational support, a reliable digital platform, and targeted participation.

Appendix 2: Reporting on the framework agreement 2024

The webinars demonstrated that digital initiatives, such as 'Interreg' projects, can effectively enhance the capabilities of small and medium-sized cities. They establish direct connections between experts and local professionals, making resilience a tangible aspect of urban development rather than just a theoretical concept.

Baltic States; Liveability Talks: 'Liveability Talks' created an international platform for exchanging knowledge about urban quality of life, uniting experts, city leaders, and local communities. The goal was to exchange ideas and solutions for more inclusive and resilient cities. The digital format allowed for wide participation beyond the primary target audience of the 'Liveability' project.

The series covered topics such as urban planning, public spaces, and social innovation, featuring renowned speakers like Jan Gehl, Charles Landry, Jaakko Blomberg, and Kateryna Baulina. The event achieved high participation and impact, attracting up to 92 attendees, including city leaders and representatives from NGOs. Interactive tools also enhanced engagement. The presentations also served as a PR platform, increasing the project's visibility and reach.

The success was driven by organisational support, a network of experts, and a reliable digital platform (Zoom). Effective outreach secured participation from relevant stakeholders, while the flexibility to invite high-profile speakers elevated the level of expertise.

'Liveability Talks' demonstrated that digital formats can effectively expand access to expert knowledge and promote international collaboration. The mix of professional presentations and interactive elements increased engagement. Future editions can be developed through hybrid models and by inviting prominent figures, such as Anne Hidalgo, to attract an even broader audience.

Performance target: Partners' high-quality assessment of DCI activities is maintained.

Operational target: The quality of DCI's activities is evaluated annually by asking its Danish partners, i.e., artists, cultural performers, and organisations, about DCI's contributions and in what ways the projects have strengthened and will strengthen the future intercultural dialogue.

Key figure/indicator: DCI's projects are evaluated annually. On a scale from 1-7, DCI will be satisfied with a score above 5.

Performance achieved in 2024: The partners generally consider their cooperation with DCI satisfactory. 93% agree or strongly agree with the statement, I am generally satisfied with how the project was carried out. The partners indicate, in general, that they have established new, solid cooperative relationships initiated by DCI in the relevant country. So, the performance target has been achieved.

Appendix 2: Reporting on the framework agreement 2024

The breakdown of answers can be found in the table below.

1. STRONGLY DISAGREE	2. DISAGREE	3. PARTLY DISAGREE	4. NEUTRAL	5. PARTLY AGREE	6. AGREE	7. STRONGLY AGREE	NOT RELEVANT	WEIGHTED AVERAGE
0%	0%	0%	0%	5%	16%	77%	2%	6.7

Note: The table shows the distribution of answers to the question: How much do you agree with the statement, I am generally satisfied with how the project was carried out? Number of respondents: 43.

In 2024, DCI decided to carry out evaluations exclusively for projects funded by the special activities pool of the Danish Agency for Culture and Palaces.

Activity: Communication and visibility

Performance target: DCI will strengthen the quality of its strategic press efforts and presence in leading national and social media. The media publicity should focus more on DCI’s mission, activities, and unique position as being insightful in the cultural conditions of the countries concerned. The visibility effort will be based on DCI’s projects, focusing on relevance in Denmark.

Operational target: The volume of media publicity is maintained in leading national media in Denmark, but the share of media publicity in which DCI’s mission, projects, and unique expert role are incorporated gradually increases.

Key figure/indicator: Baseline 40% of 290 mentions in 2020. The target is 60% of the mentions in 2021, 65% in 2022, 70% in 2023, and 75% in 2024.

Performance achieved in 2024: As in previous years, the year was characterised by the war in Ukraine and the increasing geopolitical focus on and interest in the EU Eastern Neighbourhood countries. This tendency has naturally affected the press coverage of DCI. Our involvement in this particular region remains the primary factor shaping our presence in the Danish media. Additionally, there is a growing interest in the significant impact of cultural elements during times of conflict and crisis. How can culture help ensure peaceful coexistence? How can culture serve as a way to forge alliances and relationships during turbulent times? These questions have started to gain attention in the Danish media.

Appendix 2: Reporting on the framework agreement 2024

In addition to being highly topical and relevant, most of it is also connected to the fact that Danish media are increasingly reducing classic cultural journalism and focusing more on current affairs and news. DCI's media potential thus lies in the societal and value-based stories that are anchored in the trends shaping our national and international societies.

Hence, our analysis from last year remains accurate: We look towards a future with less media publicity but more substance, which will primarily focus on culture as a way of addressing the significant challenges of our time rather than on mentions of projects, exhibitions, and the like. Literally, our chance of media publicity will move from the second to the first section of the newspaper, which places high demands on our stories to meet the so-called news criteria.

In 2024, DCI received about 245 press cuttings*, of which nearly 70% were of a qualitative nature, defined as press coverage of DCI's own projects or core mission, DCI's expert role and/or a partnership/collaboration/initiative in which DCI plays a more prominent role.

Consequently, the operational target of 75% has been partly achieved. Nevertheless, we are satisfied with the publicity we have received, as it has been featured in far more prominent and extensive media platforms than ever before. This includes interviews with TV 2 News, national newspapers such as Politiken, Berlingske, and Jyllands-Posten, as well as radio coverage on P1's cultural programmes. These platforms have a large and broader audience. They are, therefore, just as valuable as publicity in niche media when it comes to making the public learn about DCI.

The analysis is based on a review of all DCI mentions** by Infomedia in 2024. It should be emphasised that Infomedia does not record radio and TV publicity as accurately as written media. Still, in 2024, several Danish Broadcasting Corporation (DR) programmes were recorded due to new technology that captures speech and not just writing. DCI continues to experience a great interest from audio media, as participation is easy despite long distances. However, the recording of the DCI radio appearance is partly hand-held and may be subject to uncertainty.

In addition to focusing on qualitative publicity, DCI enhanced the quality of its social media content in 2024. DCI has many profiles, as each branch typically has a social media profile and a website. Additionally, our major projects have their own platforms, including the New Democracy Fund, the Ukrainian-Danish Youth House, and the Creative Circular Cities programme. DCI thus communicates in various contexts and arenas to ensure that we reach local audiences, stakeholders, and partners and that DCI's core mission is clear to our Danish followers, who are rarely able to experience or participate in our projects.

Appendix 2: Reporting on the framework agreement 2024

The figures below only include the DCI head office channels, mainly communicating with the Danish public.

In 2024, we achieved an organic reach of almost 190,000 (impressions) on LinkedIn, nearly 102,000 (page reach) on Facebook, and almost 38,000 (reach) on Instagram.

Moreover, DCI once again had a strong presence at the People's Meeting and the Cultural Meeting, and co-hosted two major signature events in Denmark: the commemoration of the third anniversary of the full-scale invasion of Ukraine on 24 February at the Ukraine House in Denmark, and Ukraine's Independence Day on 24 August in the ceremonial hall at the University of Copenhagen. Both events drew full audiences and showcased a diverse range of acclaimed Ukrainian and Danish artists. On the Danish side, notable actors included Ghita Nørby, Sofie Gråbøl, Claes Bang, Esben Smed, and Kirsten Olesen.

*The number of press cuttings refers to the instances where DCI was mentioned in Danish media in 2024, according to Infomedia. Therefore, the publicity ranges from brief notices to in-depth background articles, radio interviews, and television appearances. Additionally, there may be articles that have been published in multiple daily newspapers or platforms.

**Press coverage of the New Democracy Fund and the Ukrainian-Danish Youth House is included, as DCI is the lead partner and driving force behind all communication in Denmark. The media count, therefore, consists of searches with a wide range of search word combinations, taking into account different spelling and acknowledgements (e.g., the Danish Cultural Institute, the Danish Cultural Centre in Beijing, the Ukrainian-Danish Youth House, the Youth House in Kiev/Kyiv, the New Democracy Fund, etc).

Performance target: Within the upcoming framework agreement period, DCI aims to assess the overall relevance of the Theory of Change (ToC) method as a methodology and evaluation model by learning from and applying it to large DCI projects, with the goal of sharing this experience with the cultural industry.

Operational target: The aim is to develop a targeted process, starting with learning and adapting the method to the cultural field, thereby transforming it into DCI practice, and subsequently sharing knowledge with other cultural institutions that work with art and cultural projects as change-making initiatives.

Key figure/indicator: The method is introduced in 2021, adapted and learned in 2022, mastered and used in 2023, and shared in 2024.

Appendix 2: Reporting on the framework agreement 2024

Performance achieved in 2024: In 2024, the Theory of Change method and the Outcome Harvesting model were implemented as DCI's primary tools for monitoring and evaluation. The system is used for applications and projects with transformative potential. Outcome harvesting is an internationally recognised monitoring and evaluation method that focuses on the specific changes observed and verifiable within a given context. In 2024, DCI conducted multiple seminars on outcome harvesting, both internally and externally, including EUNIC members.

Activity: A balanced economy

Performance target: The total budget of DCI will be balanced.

Operational target: The economy will be reorganised step by step into a higher share of external funding, thus phasing out withdrawals from equity over the next three years (2021-2024).

Key figure/indicator: The loss will be reduced annually according to the following plan: Baseline 2020: DKK -0.67 million, 2021: DKK -1.21 million, 2022: DKK -0.7 million, 2023: DKK 0 million, and 2024: DKK 0 million.

Performance achieved in 2024: The operating profit was DKK 0.2 million against an estimated break-even of DKK 0 million. DCI has consistently succeeded in securing external funding. In 2024, activity expenses totalled DKK 75.3 million compared to DKK 60.7 million in 2023. The considerable, long-term funding, which finances a wide range of small and medium-sized cultural projects, creates the conditions for sufficient capacity and competence for stable operation and project organisation. DCI considers the performance satisfactory, and the target achieved.

Performance target: DCI increases the share of large cultural projects through long-term strategic partnerships.

Operational target: We are working towards large, long-term projects with a much better chance of generating positive contribution margins and increasing the volume of project finances.

Key figure/indicator: Total number of cultural projects completed per country, broken down by projects with revenue of > DKK 100 thousand.

Appendix 2: Reporting on the framework agreement 2024

Performance achieved in 2024: The total number of projects was 118, which is well below our target of 150 projects, indicating that many of our projects have grown significantly in size and now extend over a four-year period. The table below shows that 14% of the total number of projects exceed DKK 100 thousand. The target was 20%. Consequently, this criterion has been partially achieved. DCI is satisfied with the development in the number of projects, particularly given that DCI has secured several large projects with annual budgets ranging from DKK 10 million to DKK 45 million. Nevertheless, the target is considered only partially achieved, as merely 14% of our projects exceed DKK 100,000.

2024	Performance	Target
Number of projects	118	150
Number of projects above DKK 100 thousand	16	30
	14%	20%

2023	Performance	Target
Number of projects	106	150
Number of projects above DKK 100 thousand	18	30
	17%	20%

2022	Performance	Target
Number of projects	121	150
Number of projects above DKK 100 thousand	25	30
	21%	20%

2021	Performance	Target
Number of projects	132	150
Number of projects above DKK 100 thousand	20	30
	15%	20%

Appendix 2: Reporting on the framework agreement 2024

Performance targets

ACTIVITY: CULTURAL PROJECTS	OPERATIONAL TARGET/KEY FIGURE	2021 Performance	2022 Performance	2023 Performance	2024 Target	2024 Performance
DCI develops new online formats, providing new ways of international cultural exchange. Partners' quality assessment of DCI activities is increased.	Minimum share of DCI activities that include digital formats in cultural exchange. Number of online formats that each branch develops annually. Annual evaluation of completed activities. Ongoing evaluation of projects in terms of partners' (i.e., artists, cultural performers, and participating organisations) perception of quality in DCI activities. Average score on all evaluations.	38% 1 Completed Completed >6.2	17% 3.5 Completed Completed >6	35% 6 Completed Completed >5	15% 1 Completed Completed >5	25% √ 4 on average per branch (23 formats, 6 branches) Evaluations completed for 2024 √ Evaluations completed for 2024 6.7
ACTIVITY: COMMUNICATION AND VISIBILITY	OPERATIONAL TARGET/KEY FIGURE	2021 Performance	2022 Performance	2023 Performance	2024 Target	2024 Performance
The quality of DCI's visibility to stakeholders and the general public is enhanced. Boost the visibility of DCI's work on the societal transformative potential of art and cultural projects.	Number of mentions in media is maintained. Key figure: Share of media publicity in which DCI's activities, mission, and unique expert role are the focal point of the publicity. ToC method is learned, translated, implemented, and shared in DCI activities. Experience is communicated to other similar cultural institutions. Indicator: Process development	45% Introduced	65% Applied	75% Mastered and applied	75% Shared	= 245 mentions 70% √ The ToC method and Outcome Harvesting model are applied using the IT tool Podio, which has been implemented throughout DCI. Outcome harvesting is DCI's primary tool for monitoring and evaluation.
ACTIVITY: A BALANCED ECONOMY	OPERATIONAL TARGET/KEY FIGURE	2021 Performance	2022 Performance	2023 Performance	2023 Target	2024 Performance
The total budget of DCI will balance over the next three years. DCI increases the share of large cultural projects through long-term strategic partnerships.	The total budget of DCI will balance over the next three years. Key figure: The total budget balance reflecting a gradual phasing out of withdrawals from equity Number of cultural projects completed by DCI broken down by projects with revenue >DKK 100,000	DKK 1.7m 20/132 (15%)	DKK -0.1m 21/125 (21%)	DKK 0.3m 21/106 (21%)	DKK 0m 35/150 (23%)	√ The budget balances, as profit for the year was DKK 0.2m. This outcome is due to the retention of large, multi-annual, external grants, ensuring better cost recovery and efficient budget monitoring. √ 17/118 (14%) DCI is very satisfied with the development in the number of projects, particularly given that DCI has secured several large projects with annual budgets ranging from DKK 10 million to DKK 45 million. Nevertheless, the target is considered only partially achieved, as merely 14% of our projects exceed DKK 100,000.

Appendix 3: Financial statements of the DCI special activities pool for 2024

In 2024, the Danish Cultural Institute (DCI) allocated and spent DKK 800 thousand from its special activities pool. The allocation equals the amount granted in the National Budget for 2021, following the guidelines of the Danish Agency for Culture and Palaces (DACP) on special activities in 2024; see section 21(11)(23)(38) of the National Budget.

Pool funds have been distributed according to DCI's 'Guidelines for the special activities pool', emphasising the five principles of ICP: quality, local interest, long-term perspective, cooperation among players, and communication.

The user survey of the collaborations in which DCI has participated with Danish artists and cultural players shows, among other things, that DCI's projects generally meet the targets of long-term perspective and cooperation among the players. At the same time, the survey shows a typically high score when evaluating the collaboration with DCI, as specified in Appendix 2.

The four most significant allocations granted by the special activities pool are evaluated below. Afterwards, an overview is provided of all pool funds granted in 2024.

Project evaluations

PoN Mobile Game, Brazil (Grant DKK 61,685)

The project engages and unites Brazilian teenagers (aged 12-15) from different social backgrounds in climate and sustainability activism. It also connects Brazilian, Latin American, and European children and youth on this issue through the mobile game 'PoN! A Ilha dos Tatus' and its associated educational tool. The project serves as a platform founded on Danish core values, such as democracy and participation, targeting a young and diverse Brazilian audience. In doing so, it informs them about Danish culture, art, and societal life.

In 2024, the PoN project continued as the branch's flagship initiative, transforming into a multifaceted programme with significant relevance and potential. Consequently, it makes sense to prioritise it in terms of time invested and own financial contribution. This phase has paved the way for significant partnerships with high-profile organisations, including WWF (with a signed MoU) and Save the Children, on a scale never seen before. As a thoroughly tested and integrated programme, PoN caters to a specific need by offering environmental education as a cross-curricular subject in nearly all Latin American countries. It has opened the door to the branch's initial partnerships with the environmental ministries of Brazil and Colombia and has provided valuable experience from a UN context, such as COP16, which the branch will carry forward to COP30.

Appendix 3: Financial statements of the DCI special activities pool for 2024

Highlights: Launched new PoN website (UK, ES, PT) www.pongame.org; further developed and tested PoN workshop for cultural educators with a group of educators from eight branches of the Fabricas de Cultura cultural centre network (April); developed and tested PoN influencer workshop with students in the game development course at Fabrica de Cultura Vila Nova Cachoeira (May). Students aged 13-15 were trained to facilitate PoN events during a two-day workshop. Subsequently, they organised a PoN workshop for their peers from other courses at the cultural centre; a stakeholder meeting at the EU delegation in Bogotá, Colombia, participation and PoN presentation at the Ibero-American Congress for Environmental Education in Cali, Colombia, two PoN presentations, along with involvement in networking activities and debates at COP16 in Cali, Colombia. Following the MoU agreement, WWF promoted PoN as teaching materials during the Colombian 'Wild Wisdom Quiz', attracting more than 100,000 children. Anders Hentze attended the final and presented PoN prizes at a major show during COP16, with the participation of WWF's regional manager. PoN Dialogue, one of the three tracks of the 'Animated Engagement' project, provided valuable experience with online collaboration between classes at Danish and Brazilian schools, which is being used for further development.

People's Meeting, Denmark (Grant DKK 75,936)

For the third year in a row, DCI was a key partner of the International Arena at the People's Meeting on Bornholm. The arena is the only stage at the People's Meeting dedicated entirely to international topics, with all events conducted in English, making it the primary meeting place for international visitors.

DCI participated in five events at the International Arena and played a key role in organising several signature events that drew large audiences.

Our primary goal in attending the People's Meeting is to foster international dialogue on the importance of cultural exchange, understanding, and collaboration in the context of significant geopolitical agendas. DCI's events, workshops, and discussions at the People's Meeting are all aimed at offering a deeper and more nuanced perspective on the potential of culture to build strong and trustful international relationships.

In 2024, we explored themes such as the role of culture in African-European relations within the context of the Danish government's new Africa strategy, the influence of music on democratic development in Georgia and Armenia, and music as a means of expression and resilience for young Ukrainians during wartime.

We hosted a networking session with a delegation from Mykolaiv, Ukraine, led by the city's mayor, which brought together NGOs, civil society organisations, cultural institutions, and top-level politicians, all actively involved in the region.

Appendix 3: Financial statements of the DCI special activities pool for 2024

Additionally, we helped curate a talk series with our partners, titled 'Pep Talks to the World', featuring a diverse range of voices sharing their perspectives on current global challenges. The speakers included Kasper Holten, CEO of the Royal Danish Theatre, screenwriter Adam Price, India's ambassador to Denmark, along with several international correspondents, scientists, politicians, and diplomats.

And finally, we once again hosted our event 'Eurovision - Glitter or Geopolitics?', by far the most popular event at the International Arena. By blending music and quizzes, we have established a strong tradition that unites key stakeholders and the general public in an engaging and entertaining discussion about the impact of pop culture on politics and public perception.

Our presence at the People's Meeting has not only facilitated meaningful international discussions but also brought global cultural perspectives to the Danish public. By emphasising diverse voices, artistic expressions, and global challenges, we seek to broaden the understanding of foreign cultures in Denmark and foster curiosity, dialogue, and engagement across borders.

Danish Jazz Sessions, India (Grant DKK 38,285)

The project strengthens the network between Indian and Danish musicians and music institutions, promotes musical development and new compositions, increases awareness of Danish/Nordic jazz music among young musicians and non-musicians in India, and enhances understanding of the historical and contemporary connections between jazz and Indian classical music.

The project naturally aligns with DCI's other music initiatives and network-building activities in India and Denmark, which are organised in collaboration with JazzDanmark (e.g., the jazz camp for girls in Kolkata). The project has involved collaborations, joint composition work, and numerous networking meetings between Danish participants and Indian musicians, music organisations, and educational institutions. The project has been implemented in the regions of Maharashtra, Goa, Delhi, Karnataka, Tamil Nadu, and Uttar Pradesh, with 14 workshops, masterclasses, and lectures held at music conservatories and schools, as well as 15 concerts featuring Danish and Indian musicians. The Danish musicians Lars Møller, Thor Madsen, and Jonas Johansen performed in various concert formats: as a trio with their own original jazz compositions, with original cross-cultural music alongside leading Indian classical musicians (including a sold-out concert at the prestigious National Centre for Performing Arts in Mumbai), and with international jazz in collaboration with Indian jazz musicians.

The media coverage featured performances and interviews on Indian national television.

Appendix 3: Financial statements of the DCI special activities pool for 2024

Copenhagen Scroll (The Danish Girl and the Thunder God), China (Grant DKK 50,425)

'The Danish Girl and the Thunder God' is an example of how historical stories from China can serve as inspiration for the National Museum's engagement with young audiences.

The exhibition, featuring a Danish version in Copenhagen and a Chinese version in Beijing, originated from a collaboration between the National Museum, the Danish Cultural Institute, and internationally acclaimed Chinese comic artist Nie Jun to create a comic about Chinese cultural heritage for young Danes.

Nie Jun visited Denmark to explore the National Museum's Chinese collection and decided to focus on a Daoist scroll from 1596, depicting the gods of the Thunder Department. During his visit, Nie also met with young Danes, which provided him with insight into their perspectives while exploring Copenhagen. This inspired the creation of the 'Copenhagen Scroll', a comic about a Danish girl who finds comfort and answers through her encounter with the thunder gods following her parents' divorce.

At the National Museum, an exhibition intervention was conducted in the Chinese collection, allowing visitors to view the original Chinese thunder scroll, complemented and annotated with images from Nie Jun's comic. A few months later, in January 2025, the Chinese version of the exhibition opened in Beijing. Here, visitors could explore Nie Jun's artistic process, from sketches of his experiences in Copenhagen and interactions with locals to the final artistic illustrations.

Besides exemplifying classic cultural exchange between a state institution and an independent artist, 'The Danish Girl and the Thunder God' also portrays Danish culture through a Chinese lens. Furthermore, the exhibition included a digital component featuring music produced with AI in both Danish and Chinese, designed to mirror the storyline and the Danish girl's musical preferences.

The Chinese exhibition was officially opened by the Danish ambassador as part of the cultural celebration marking the 75th anniversary of diplomatic relations between Denmark and China. The opening was covered by several national Chinese media outlets and social media platforms. The National Museum sent two communication officers to evaluate the Chinese exhibition, analyse the exhibition techniques, and interview visitors and media partners. The results will be integrated into the National Museum's research on the potential for revitalising their ethnographic collections.

Appendix 3: Financial statements of the DCI special activities pool for 2024

Pool funds granted in 2024

	Amount DKK
People's Meeting	75,936
Cultural Meeting Mors and Ukraine Anniversary	25,793
Voices of Dignity	26,159
Women Designing the Future	5,000
Denmark	132,888
PoN mobile game	61,685
Hack Town DK House	12,000
Asbjørn Nørgaard Illumina	10,163
Edith B & Cia Cisne Negro	8,838
Mathias Munch Biophony	8,085
Danish DJ Sunsets Ipanema	10,187
Brazil	110,958
Slow Art	29,017
Happy School - Danish Education	4,081
Research visit - Emma and Benny Brankovic	9,999
The Two of Us - screening in Mongolia	3,924
Urban Message - PechaKucha	454
SLOW in Hangzhou	2,206
Copenhagen Scroll	50,425
Beijing Notebook	3,818
75th Anniversary Logo	9,761
Copenhagen Scroll	3,000
China	116,685
SNAFU: supporting a Danish/Ukrainian exhibition	3,050
Therapy Garden in Ukraine	33,000
Moldovan Queer Documentary Screening in Denmark	4,820
EUNIC Literature Festival, Moldova	29,739
Eastern Neighbourhood countries	70,609
Uppercut Dance Theatre in India	15,679
Botanical exhibition and workshops	18,193
Leap 4 festival Kolkata Don Gnu	8,925
Danish Jazz Sessions in India	38,285
Desire and sustainability: Superflex at Panorama Editions vol 4	26,312
Nordic Jazz Meets Indian Raga	42,387
India	149,781
The publishing of Sussi Bech's 100-page comic book, 'Aida Nur'	14,997
The minors	2,236
Riga Photography Biennial	4,814
IDFF Artdocfest/Riga	5,090
The Sunshine Family	12,480
Baltic - Nordic Slamposium	11,192
Support to travel for Danish authors	10,000
Exhibition 'TREASURES' at Jurmala City Museum	10,435
Symphony of Solitude	14,978

Appendix 3: Financial statements of the DCI special activities pool for 2024

Pool funds granted in 2024

	<u>Amount DKK</u>
BLON animation and video game festival	8,949
Riga Days	7,368
Support for Estonian Documentary Guild's 12th Summer School	4,237
Danish musicians to Skaņu mežs Festival for Adventurous Music	2,470
Support for Riga IFF	4,326
Danish films at Tallinn Black Nights Film Festival	<u>4,326</u>
Baltic States	<u>117,837</u>
ATTA - Festival creating hope for children	34,521
IFSAK Short Film Festival	5,385
P4C	18,963
My Nature Art School	18,000
Proposal for Further Collaboration under Nordic Focus	11,364
Canakkale Biennial	7,709
The Village Fix+Foxy	<u>5,300</u>
Turkey	<u>101,242</u>
Total	<u><u>800,000</u></u>