

ART and resilience

Palestine | 2020



"Art has to be there to be a stick in the wheel for any sort of overwhelming mainstream thoughts. Artists always have to be there to keep everything in check. To keep systems in check. They revise systems and construct systems and question systems"

Larissa Sansour, Palestinian artist

"A childhood without books – that would be no childhood. That would be like being shut out from the enchanted place where you can go and find the rarest kind of joy"

Astrid Lindgren, Swedish author

"Poetry and beauty are always making peace. When you read something beautiful you find coexistence: it breaks walls down"

Mahmoud Darwish, Palestinian poet and author

"Art does not show people what to do, yet engaging with a good work of art can connect you to your senses, body, and mind. It can make the world felt. And this felt feeling may spur thinking, engagement, and even action"

Olafur Eliasson, Danish-Icelandic artist

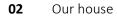
"Art always functions in a context. There is potential for political change. If artists were not a threat, why would they be assassinated? A lot of artists were in prison, especially in dictatorships. It testifies that art is important enough to challenge the status quo"

Larissa Sansour, Palestinian artist

"Resistance moves from me to the wall to the people and sometimes back to the wall itself"

Laila Ajjawi, Palestinian graffiti artist

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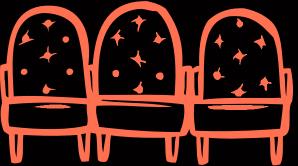


Our house

The Danish House in Palestine is an independent Danish civil society organization. Our vision is to strengthen the mutual understanding and appreciation between Danish and Palestinian cultures, as well as encourage values of diverse, open, and tolerant societies.

We are based in the old town of Ramallah. Our doors are open and you are always welcome.





Another year of resilience



When the pandemic first hit Palestine in early March 2020, few of us could have foretold how this global pandemic would change our lives. Before we had witnessed the first few days of 2021, a new COVID-19 variant rapidly spread across Palestine. First in the West Bank and then in Gaza. Like in many other places, the health care system in the Occupied Territories of Palestine was challenged and with COVID-19 incidents still high, many Palestinians took to the streets in early spring 2021 to protest. Unlike so many places in the world, this was not about the COVID-19 response.

It was a protest against the planned evictions from the Sheikh Jarrah, the marches by ultra-nationalist Israeli Jews ahead of and on Jerusalem Day, the police harassment of Palestinians in East-Jerusalem, and of worshippers near al-Aqsa mosque, during the Ramadan.

Shortly after, the heaviest sustained fighting between Israel and Palestinian factions since 2014, broke out in Gaza. The airstrikes on Gaza killed at least 248 Palestinians including 66 children.

In the aftermath of the bombings, a -12 year-old Gazan boy was rapping on the top of the ruins of Gaza. His music became his resistance. Art and culture can strengthen our resilience and spark our imagination. It makes us feel stronger. Whether it is street art, theatre festivals, music, book readings, movies or circus. It helps us to question and challenge our way of looking at the world. We learn from it.

When COVID19- broke out, some of the exposed areas in the West Bank became even more isolated. With the support from the Danish House, the Tamer Institute for Community Education developed child-friendly educational kits about corona. Using art to detail the issues surrounding the oustbreak it was distributed to more than 3.000 children and their families in collaboration with the French organisation PUI.

Together with the Tamer Institute for Community Education and the French organisation PUI, we developed child-friendly educational kits about corona. Using art to detail the issues surrounding the oustbreak it was distributed to more than 3.000 children and their families. You, dedicated members and friends of the Danish House helped us to raise funds for the project. Thank you so much for your contributions. You can read more about the project on page 22.

The narrative of Palestine can be perceived to be complex. Who are you when your land disappears?

Who are you when you are born with the memories of a country that once was? We have spoken to the Palestinian artist, Larissa Sansour, who with her impressive, inspiring and thought-provoking art sheds light on the Palestinian identity and articulates these questions. Read more about the Palestinian artist and her sci-fi universe on page 12 and take a journey down memory lane with our Palestinian memories on page 26.

2020 was a challenging year. Our partners and the team of the Danish House adjusted – and continued to deliver art and culture to young women and men, girls and boys from all over the West Bank, Jerusalem and Gaza. The children and the young people developed their own narratives. They enjoyed working with literature, filmmaking, the street festival, films screenings and much more. It is such an inspiration to all of us and it reminds us of our ability to withstand and resist challenges in life with dignity and resolute trust in the future.

Please, join me in greeting our partners, Filmlab: Palestine, Al Harah Theater, the Palestinian Circus School and Tamer Institute for Community Education, who together with the team of the Danish House worked to create so much value for young girls and boys, women and men all over Palestine. Thank you!

All the best,

#felle Schierbeck,

Director of The Danish House

Jear Jear that went

In 2020, our partners brought art and culture to Palestinian children and youth in new and creative ways. Even while the pandemic swept across the world and shut down countries and societies, art overcame borders and restrictions.



Hunting an apple thief in the West Bank



Since 2016, we have supported a special partnership between Danish publisher Jensen and Dalgaard and our partner Tamer Institute for Community Education. Together, they exchange strong, hopeful, and educational children's literature between Denmark and Palestine.

2020 was no exception. In January, Tamer Institute launched the Arabic translation of the acclaimed Danish children's book 'Mr. Lion and the Apple Thief,' written by Jan Oksbøl Callessen. Since then, Palestinian boys and girls in schools and libraries have joined Mr. Lion in the hunt for a single apple. Mr. Lion even found his way to the theater stage, when young theatre enthusiasts in Hebron transformed the story into a puppet show and performed far and wide in the West Bank.

A story of hope and smuggled seamen

3,000 kilometers away from the Westbank, Danish boys and girls got to meet the modern Palestinian fairy tale 'The Oil's Secret tale' The children's picture book revolves around -12 year-old Jud, born with seamen smuggled from the Israeli jail, where his father has been imprisoned for years. With great sensitivity, it traces Jud's long struggle to meet his father for the first time and introduces the reader to the grown-up challenges that Palestinian children face.

The backdrop of the book adds to the special quality of the story: It is written by Palestinian writer Walid Daqqa, who was sentenced to life in prison at the age of 25 and became the father of a daughter born with smuggled seamen just a year after the book's publication.



UNDER MUREN





Comic circus show set in prison

Together with our close local partner The Palestinian Circus School, we supported the Terhal Circus Group's show 'Aside,' a comic show about a group of men living inside a civilian prison.

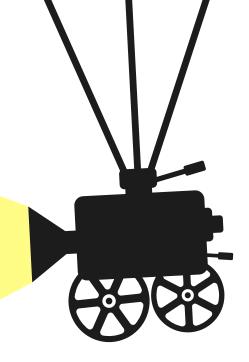
The show grapples with a reality of walls, barbed wire, and military occupation with juggling, clowning, and dancing. The characters try, comically and without thinking, to escape the prison. The show, which is created and performed by Palestinian artists, highlights how the misuse of authority impacts our decisions, and what some Palestinians face in terms of bullying, lack of respect, and discrimination.

More than 200 people got to see 'Aside' when it was performed in Birzeit, Nablus and Jenin.



Celebrating cinema





Despite COVID-19 restrictions, Filmlab: Palestine kicked off the seventh edition of Palestine Cinema Days in October. The festival united children and adults all over the country in screenings of a quality selection of local and international films - restoring a space where people could connect around culture in times of closure.

Filmlab: Palestine also invited children and youth to dive deep into the engine room of film production. Young Palestinians got to try their strength with screenwriting, acting, and production, guided by the Danish film consultant Charlotte Giese. And Palestinian children were encouraged to share their emotions and opinions about the films through drawing, painting, memory cards, and letters.

One participant in the sessions commented on the Iranian film 'Offside' by filmmaker Jafar Panahi. The film was inspired by Panahi's daughter, who decides to attend a football game, going against society's expectations and the law.

"If my sister were in place of Yara, I'd play football with her, and I won't tell my parents (...) I'll stand with her because there are no games only for boys or games just for girls," he said.



WUDS WUDS

Foundation and their work distributing thought-provoking documentaries that inform people about the world we live in and inspire them to ask WHY? This is particularly important in Palestine where knowledge production and freedom of speech are routinely targeted and films about human rights are not traditionally supported.

With co-funding from The Danish House, the WHY Foundation donated six Why Slavery? documentaries, which were screened 36 times by the Palestinian TV channel Wattan TV. The six captivating documentarie uncover stories of people living in the shadows of enslavement and confront Palestinians who watched it with the question: Why are more people living in slavery today than at any other time in history?

SANSOUR AND THE SCI-SI STATE

The Palestinian artist Larissa Sansour was creating a sci-fi world of complete lockdown just as a pandemic flooded the world with a real lockdown. In a minute, reality and fiction became exceedingly entangled like the worlds Sansour creates for her characters.

In the middle of a sci-fi film

"In England, we were under complete lockdown. At some point, we were not even allowed to leave our houses except for one formal exercise. All of a sudden, you felt like you were in a sci-fi film. This disaster, I was kind of predicting in our film, came overnight and we were not prepared for it," Larissa Sansour explains.

The female artist is talking about the worldwide lockdown at the beginning of 2020. She was working on her next art project, a kind of successor to her film 'In Vitro,' which was shown in the Danish Pavilion at the Venice Biennale in 2019. A film in a utopic and dystopic state of sci-fi, which questions the Palestinian narrative by challenging our perception of reality, identity, memory and heirloom.

A romanticized sci-fi Bethlehem

The new film also takes off in a state of sci-fi. It starts in Bethlehem after an apocalypse. In a cleaned-up Bethlehem and a romanticized Bethlehem where everything is new. A utopic kind of Bethlehem, which has never existed as a real place.

"My new project kind of borrows a lot of nostalgia from the past and how we think Palestine looked like. It is not like Palestine would look like if we actually went back in the historical time," Sansour says.

The new project is the London-based artist's first feature film. It is created in a completely different way than her previous projects. It is for a wider audience, but it is still not a mainstream movie, as Sansour explains.

"It is still quite narrow. It is still sci-fi. It deals with memory and how much of memory and history we can erase and create again. Can we actually erase history and is it a good idea to do that?" the Palestinian artist asks.







Sci-fi, the Palestinian narrative, and propaganda

The past and the future of Palestine are politicized and the narrative of Palestine is a controversial subject. Also, artistically, the story of Palestine meets resistance. Sansour has experienced heavily politicized opposition when working with the Palestinian narrative and Palestinian history.

"I was met with a lot of resistance and the idea that I was spreading propaganda because Israel is the only democratic country in the Middle East, and what I was portraying could not possibly be happening in the 21st century. But this is happening," Sansour says.

The discrimination and the occupation of a whole group of people were difficult to address and shine a light on. The silent takeover of land seemed too surreal to be real. The audience found the unreal reality difficult to deal with and to believe, Sansour says and elaborates:

"The more surreal stuff that happened, the less people believed it could actually be happening. That was why I started to go into science fiction. I was no longer interested in defending my art."

The state of sci-fi and the state of Palestine resemble each other on more parameters. The Palestinian identity is in a kind of limbo between a traumatized past and an uncertain future. The sci-fi world between reality and fiction highlights the universal perspectives of being human with an undefined future.

"Sci-fi has this structural element linked to it. Every time you think about finding a new way of representing the future, it stops looking like the future. So, we get stuck in a kind of very old way of thinking about the future," Larissa Sansour says and elaborates:

"I think that is the same with the Palestinians. When they start thinking about how to move forward, it stops looking like Palestine. So sci-fi works well with the Palestinian narrative. It would be hard to address the same dilemmas if I was using a more straightforward method."



Being the past - living the present

It is the intertwining of the Palestinian past and the present that inspires Sansour in her art. She articulates universal questions of identity and memory on individual and state level. She challenges the present of a past, which is sometimes stronger than the present itself.

"In 'In Vitro,' you see the dependence as a reciprocity where Alia, the successor, is actually negotiating her past and the memories of her previous generation. She tries to understand what her past means for her present," Sansour tells.

In the film, the older woman Dunia creates Alia based on the remnants of her dead daughter's DNA. She imbues her with all the memories of the previous generation and educates her in playing the part of the dead daughter.

"It is a comment on the Palestinian diaspora and how much of the burden of being Palestinian that is embedded in the new generation, also those who have not seen Palestine", the artist says. Sansour uses sci-fi to illuminate the struggle of identity across generations. Alia was born underneath the bunker in a surreal world and has never seen the earth. Yet, she has memories as if she has always lived on earth. Her mother keeps telling her that whatever attachments she has to the bunker are unreal. It becomes a struggle of the narrative.

"For Alia, the bunker is real. She accuses her mother by saying "This is your exodus not mine. The bunker is your exodus but it is actually my home". It tackles all these questions about how much of our memory is our own memory and how much is a stated memory."

The scene with Alia and Dunia underlines the superiority of a strong past on an uncertain future and not least what remains of the present. It highlights the traumas in the Palestinian DNA and the struggle of being able to claim your own narrative and your own existence.

"Palestinians always think about their past and how it was. They are always predicting their future and their future stage and the present is slowly disappearing."







Art as a stick in the wheel

Sansour's artwork often revolves around the Palestinian identity. But it has a broader meaning implicitly bound to it. Every human being is bearing a burden and a history, according to Sansour. That is what makes the Palestinian struggle also a universal struggle about defining who you are and who you believe you are.

"It is kind of erroneous to think that anyone is free of a burden. The general human condition is that you are always kind of rebinding a certain construction. You cannot really escape this. Also, I am working in this context and I am working with my identity as a Palestinian," Sansour says.

Questioning and challenging are what art has always done. To open personal perspectives and show them in a universal light that broadens the complexity of being human and how we think we are humans. Art plays a key role in defining, challenging and renewing our identities and our narratives.

"Art has to be there to be a stick in the wheel for any sort of overwhelming mainstream thoughts. Artists always have to be there to keep everything in check. To keep systems in check. They revise systems and construct systems and question systems. How many of our actions are actually conducted according to our free will? How many of our actions are done just because that is how things have always been done?" Larissa Sansour finalizes by asking on the phone from her home in London.

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Larissa Sansour



Creativity in the face of Corona

In 2020, COVID-19 affected all facets of everyday life in Palestine and forced our partners to re-imagine their work. Children, constrained by lockdown, got to travel digitally, to express their emotions and experiences on film, and take a ride with the Yalla Yalla Truck.

THOUSANDS OF CHILDREN TRAVEL TO SILLY-LAND

How do Palestinian children experience culture and art when a global pandemic shuts down schools and society?

Our partner Tamer Institute for Community Education responded by including the picture book Silly Lilly, written by Danish author Mette Vedsø and published by Jensen & Dalgaard, in the online reading program 'Tell Me a Story.' Since then, the story has been viewed more than 42,000 times on social media. From their homes in lockdown, thousands of Palestinian girls and boys have listened when Silly Lily swallows the word 'silly' and runs off to Silly-Land only to find out that she is not that silly after all.

The Danish House in Palestine has collaborated with Tamer Institute since 2015, translating Arabic children's literature into Danish and the other way around.

Few Palestinian children can travel outside of the country, but the majority cannot even travel from Ramallah to Jerusalem. "The books can help children cross the borders that they cannot cross in reality," says Haneen Khayri, program officer at Tamer Institute.





Local actress Lina Shabib narrates The Danish children's picture book Silly Lilly





Our partner Filmlab: Palestine adjusted their program 'Next Generation' and created a space for six young girls and boys to share their stories, thoughts, and emotions during lockdown.

The six next generation short films from Jerusalem, Ramallah, Bethlehem, and Gaza offer a kaleidoscopic insight into the Palestinian society from the perspective of young girls and boys – stories that are fearlessly honest, poetic, and touching.

"The program included activities aimed at helping the children recognize and verbalize their feelings and fears during the lockdown and helped them translate and visualize all these changes - the epidemic, the lockdown, news, e-learning - into a short film," explains Ola Salameh, acting director of Filmlab: Palestine.

In one of the films, we meet 16-year-old Malak Salman. Her short film 'the Shell' captures her feeling of being slowly transformed into a snail, living her entire life inside a shell. In another of the short films, Mai Alami from Gaza escapes the siege and the lockdown with her horse Amigo.

"When I submitted my material, I was not really impressed with it. But the final version was unbelievably surprising! I kept watching it again and again," Mai Alami says.

The short films have had almost 43,000 viewers and can be viewed on Waqtona - Filmlab's new online channel. The channel, which was launched in 2020 just as lots of other activities for children were shut down, is dedicated to Palestinian girls and boys aged six to fifteen. On the channel, the children can find everything from quality documentaries and feature films to Charlie Chaplin films.







© Mai Alami and Filmlab: Palestine Stills from Mai Alami's short film 'Amigo'

Jalla Jalla with Al-Hara!

Loaded with colourful clowns, artists, and human-sized puppets, the Yalla Yalla Truck moved through the streets of Bethlehem during the month of Eid, spreading Eid vibes.

As an alternative to the traditional theatre, Al-Harah Theater performed Al Eid Carnival Street Show featuring the festive Yalla Yalla Truck in twelve neighbourhoods in Bethlehem, including Beit Jala, Aida Camp, Dheisheh Camp and Beit Sahour.

The Yalla Yalla Truck united children and people from the local community in an occasion of celebration and happiness at the height of a lockdown.

Audiences joined on streets and watched and waved from their balconies, windows, and rooftops. With support from The Danish House, the three-day show reached approximately 50,000 people.



©Al-Harah Theater











"MUHAREBU" KIDS FIGHTING COVID-19

In the shape of a Palestinian girl, the 'COVID-19 Warrior' traveled around Palestine and provided empathetic and carefully selected educational material for more than 3,000 Palestinian children.

When Palestinian children go to school, many meet checkpoints, roadblocks, and soldiers along their way. But in 2020, a whole new obstacle faced Palestinian children, when COVID-19 confined children to their homes and cut them off from their friends, education, and child-friendly information about the pandemic.

In response, we teamed up with Première Urgence Internationale and Tamer Institute for Community Education who created the kit 'Muharebu' – represented by a creative and combat-ready Palestinian Warrior girl traveling around the West Bank.

"We developed the COVID-19 Warrior based on an adventure, where the children will have to practice what they learn. Children tick the boxes to become an active member of the COVID-19 Warrior team," explains, Haneen Khayri, program officer at Tamer Institute.





A carefully crafted kit

While the Danish House worked as a facilitator on the project, Tamer Institute contributed with more than three decades of experience with children's learning processes and Premiere Urgence Internationale with knowledge of humanitarian work.

The result was an environmentally friendly bag of carefully selected and locally produced educational material that empowered children to protect themselves and their families against the virus.

"We had several ideas that we brainstormed with Palestinian artists and made many, many trials until we reached the final version. It was important for us that everything was developed and printed locally in Palestine," Haneen Khayri explains.

Secrets, shame, and strange imaginary worlds

The children could, for example, find an interactive book, gathering the whole family around small activities and big emotions.

With great empathy and a unique pedagogical approach, the book allowed the children and their parents to reflect on children's feelings, Khayri says.

The children and their parents were encouraged to talk about difficult subjects such as shame and secrets, to travel together to strange, imaginary worlds, and to answer simple, yet deeply significant questions such as: What are your favorite activities to do together?

The hero of the kit

In the bag, children also found a colorfully illustrated storygraph introducing protective measures against the pandemic and our translation of "Zenobia," the bestselling Danish graphic novel about the boatrefugee Amina who becomes the hero of her own story.

And, finally, the hero of the bag according to the kids: A ludo-like canvas board game.

"The game simulates reality, where the players suddenly find themselves on a path full of dangers. Children try to avoid large gatherings and crowded buses while collecting face masks, sanitizers and gloves. They win the game by reaching the laboratory, where a group of scientists works night and day to find a vaccine," Haneen Khayri explains.

With generous support and donations from our members and partners, the Palestinian Warrior girl reached more than 3,000 families all over Palestine, the West Bank, East Jerusalem and Gaza.



POSTERONIE ROMA



On his trips to Palestine, Jørgen Harboe collected memories, stories, and postcards. This postcard depicts British soldiers encircling the old city of Jerusalem after the British had conquered Palestine and Jerusalem from the Ottoman Empire.

Jørgen Harboe, journalist, 1960s



The Wailing Wall in Jerusalem, back when it was located in a small ditch rather than a grand square. Under the Six-Day War in 1967, Israel bulldozed most constructions to erect a grand square.

Jørgen Harboe, journalist, 1960s



"The year is 1977. My father and I move through the old city of Jerusalem to the al-Aqsa square. There are no soldiers. No security. An old Palestinian man greets us 'welcome'. Invites us to enter the mosque. I hesitate. I reach down to touch the beautiful carpets on the floor. I am so young. Still, I recognize the place, the moment as something very exclusive that would stay with me forever."

Helle Schierbeck, director of the Danish House, 1977

LAND, AND LAND HAS
CHANGED TIMES. EVEN
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"I was visiting Palestine together with my father. We were staying with a Danish artist who had a one-year residency in Jerusalem. My father rented a car and we went on road trips. It is these road trips that I recall more than anything else. The dry hills with the olive trees. Young boys looking after the sheep. Deserted roads. I had a real sense of being connected to the land. I knew that I had to come back. I still go on road trips in Palestine, and best if on my own. To feel and sense the land."

Helle Schierbeck, director of the Danish House, 1977



A moment of peace at the Dome of the Rock – back when the site was not crowded by tourists. Jørgen Harboe bought the old postcard in the 1990s, which depicts the Dome of the Rock before the refurbishment of the golden dome in 1993.

Jørgen Harboe, journalist, 1990s



From 1978 until the end of the 1990s, journalist Carlo Hansen traveled to Palestine at least once a year as a reporter for the Danish daily newspaper Århus Stiftstidende. He shot this picture in East Jerusalem right after the Oslo Accords were signed, and a new form of normalcy resumed following the First Intifada. As Carlo Hansen writes, it was the first time in many years that Palestinians could "fly the Palestinian flag without getting into trouble."

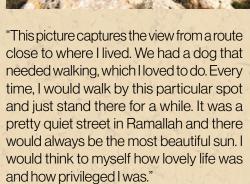
Carlo Hansen, journalist, 1990s



This picture captures a sunny day in 1993, where Carlo Hansen was shown around the village of Deir Yassin by a Palestinian family from East Jerusalem. They had come back to visit the village where their parents had grown up and lived their lives.

Carlo Hansen, journalist, 1993 In 2017, Cecilie Leth captures the beauty of Ramallah, when she in her sabbatical year after high school lived in Ramallah for two-three months with a local woman and volunteered at the Jasmine Rehabilitation Center for kids of all ages.

Cecilie Leth, nurse, 2017



Cecilie Leth, nurse, 2017



In 2019, Ida Kat Balslev stayed with us in the Danish House for one of our residency programs in collaboration with Aarhus Filmværksted. At the time, she was travelling around the West Bank while gathering research for a film project, she photographs the traditional terraces of the Palestinian landscape.

Ida Kat Balslev, film director, 2019



In 2019, Ida Kat Balslev was travelling around the West Bank, doing research for a film project. In this picture, she captures a moment of freedom in Birzeit.

Ida Kat Balslev, film director, 2019

FROM BASICS

An odd couple

An odd couple





Al-Harah's theatre sketch Balcony 97 portrays the unlikely alliances that are formed when COVID-19 put normality out of reach and gives voice to experiences and questions during quarantine.

In lockdown, two neighbors meet across their balconies. They represent archetypes: A single woman in her forties with a curious and optimistic approach to life. And her opposite, a male in his sixties who is a widower and somehow stuck in life.

This is the arch of Balcony 97, a theatre sketch made by Al-Harah Theater in nine episodes broadcasted on social media and local Palestinian TV, with support from The Danish House in Palestine.

Creating a feeling of togetherness from a distance, Balcony 97 set up a mirror that people could see themselves reflected in. The TV series reminded people that they were all in the same boat. And it reminded them to look at their own situation from the outside. As Marina Barham, General Manager of Al-Harah Theater, says:

"These people represent many in our community. People were locked in their homes feeling frustrated and scared. So we decided to create a web series that talks about their feelings and their fears and difficulties."



Rethinking live theater

The weekly episodes revolved around the reality of Palestinians on a regular street in Beit Jala in house number 97, giving its name to the series. Relying on the «one site» style reflecting the home quarantine that confined people to one single location for weeks on end, the crew filmed the episodes on location during conditions of total closure in June.

"We wanted to create a different form of performance that can reach people during lockdown because theater is a live form and we could no longer perform faceto-face," says Marina Barham.

In the TV series, an unlikely alliance develops between the neighbors, embodied by actors Mirna Sakleh and Nicola Zreineh. The neighbors tentatively approach the questions and frustrations that arise from a new, unprecedented situation of quarantine.





Attention across borders

The TV show attracted an impressive 360,000 viewers from across the globe. The series caught the attention of local viewers as well as audiences in the US, Jordan, Europe, the United Arab Emirates, Iraq, Ecuador, and Chile.

"People saw Balcony 97 everywhere as it was online. The actors experienced that people stopped them in the streets to talk to them about the series. The episodes created a positive feeling among audiences," says Marina Barham.

Balcony 97 was co-funded by the Danish House and produced in cooperation with Power Production, a production initiative of young filmmakers based in Beit Jala.



■ Our Staff, Board & strategic partners

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STAFF

















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Al-Harah Theater

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Filmlab: Palestine

The Palestinian Circus School

Financial overview

1,178,161

Financial overview

DDK2020

INCOME	
Projects grant (unspent 2019)	419,317
Danish MoFA	3,000,000
Total project grants	3,419,317
Unrestricted grants/income	
DHIP programs and activities	63,579
Accommodation	2,175
Total unrestricted	65,754
Total Available Income	3,485,071
EXPENSES	
Outcome 1 - The world we live in, our collective memory and roots of identity	775,387
Outcome 2 - Children, young people, learning and creativity	1,482,960
Outcome 3 - Public/popular engagement and awareness	1,058,173
Other	183,899
Loss (Gain) on currency differential	8,130
Depreciation	36,911
Total expenses	3,545,460
2020 BALANCE SHEET (DKK)	
ASSETS	
Current assets	982,002
Prepaid expenses	104,220
Fixed assets (net)	91,939
Total assets	1,178,161
LIABILITIES AND NET ASSETS	
Accruals and payables	404,557
Netassets	773,604

Total liabilities and net assets



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