

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

SLOVENIA

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It is based on official and non-official sources addressing current cultural policy issues.

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SLOVENIA¹

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1. Historical perspective: cultural policies and instruments

The historical development of cultural policy in Slovenia has gone through extreme change. Four distinct periods of transition and development of cultural policy following World War II can be identified, which also reflect the major ideological transformations of recent decades. The first three periods take place during the period when Slovenia was one of the six republics of the ex-Yugoslavia, while the last is connected with Slovenia as an independent democratic state:

- Up to 1953: party-run cultural policy when culture was openly used as a propaganda tool of the Communist machinery;
- 1953-1974: state-run cultural policy characterised by extreme territorial decentralisation with communities that were not independent self-government entities but primary political units that executed governmental tasks;
- 1974-1990: self-management system of devolution when cultural programming was delegated to the self-managing cultural communities and the provision of cultural services to cultural producers that were not part of the administration but separate legal entities; and
- 1990-present: parliamentary democracy, with a return of cultural policy in the hands of public authorities and their state apparatus.

Slovenian Cultural syndrome

As is true of most small countries, it was through culture that Slovenes constituted themselves not only as a nation but also as a state. It is from this special emphasis on culture that the so-called "Slovenian cultural syndrome" was derived. Thus, it is not surprising that the starting point of the disintegration of Yugoslavia, in the 1980's, was the Slovenian fear of jeopardising its culture, language and national identity, which was provoked by an attempt by the central government in Belgrade to unify national interests and subordinate them to the Serbian majority, through the mandatory core Yugoslav curriculum of literature and language ("Yugoslav cultural canon"). This fear united professionals, intellectuals and politicians, regardless of their ideological or political orientation. Driven by "centrifugal forces of ethno-politics and ethno-economics" Slovenia became a nation state for the first time in June 1991, when the Eastern Bloc of Cold War started to collapse, which removed the most compelling Western reason for working to keep the Yugoslav state together.

The central role that culture played throughout Slovenia's history created an atmosphere whereby artists had more "space" to develop their own projects and to organise themselves in independent associations even during the socialist regime. Although in the years following the Second World War, certain writers and a list of books were removed from public libraries, the state systematically established new cultural institutions, enabled operation of central professional associations and supported the works of artists, recognising the power of culture in creating the new order and showing how flourishing, inspiring and successful it was. With an effective system of administrative measures, the state also "intervened" in their work through administrative measures to suppress problematic journals (for example *Beseda* (1956), *Revija 57* (1958), *Perspektive* (1964)), or ban suspicious artistic texts (for example *Muževna steblika* (1967)) or performances (for example *Topla greda* (1974)) and even to close avant-garde theatres (for example *Oder 57*). On the other hand, they allowed the establishment and funding of new ones all over

After World War II: Repressive tolerance

again. Since a well-thought and effective system of preliminary censorship was set in place, plays, films, books, and performances were often banned before the opening, or in the middle of rehearsals (an intervention

always executed silently and invisibly to the public) and almost no documents or traces survive of these cases. The result was a very small number of Slovenian political decedents and an overwhelming public apparatus that absorbed the majority of the most important intellectuals and artists. The relationship between the political authority and civil society could be therefore defined as a repressive tolerance. There were also some taboos, such as the publications of political immigrants who left the country at the end of the World War II to escape Communist persecution and kept a very intensive cultural life in diaspora.

But there is also a strong social-democratic element to be found emerging with great vigour after 1945, when the masses were to be given access to the arts which had been previously only been accessible to the rich and the disgraced aristocracy. Collectivisation

Nationalisation / collectivisation of arts after 1945 as a socialistic form of democratisation of culture

of arts went along with another expression of de-elitisation of art going through the cultural policy, favouring amateur culture, which therefore permitted the setting up of cultural associations. Therefore, three parallel cultural scenes evolved at the end of the 1970s / beginning of the 1980s; often in opposition to

each other: established institutional culture supported by the authorities, amateur culture assisted by quasi-governmental umbrella organisations and independent alternative culture tolerated at the margins. Due to the preferential treatment of "progressive", "socialist" currents, the first two components enjoyed structural funding while the third one got some project funding occasionally.

When most of Europe was creating centralised models for cultural policies during the 1950s and 1960s, Slovenia, like other Yugoslav republics went through a process of decentralisation. Contrary to the "positive image" decentralisation has today, the lack of local money almost destroyed the institutional cultural network in Slovenia and the process

1950s and 1960s:
Destructive decentralisation

was viewed by prominent artists as a facade and a manipulation in order to break cultural nationalism in all six republics of ex-Yugoslavia into harmless units and to enable, via the local level, easier control over

"fragmented" culture. Another important feature in the general political scene of the late 1960s was some attempts at liberalism in the economy but the process was associated with the national egoism of the most developed republics; the liberals were slipping from power and became a target of conservative ire.

Cultural autonomy from 1970s

Although the cultural policy was affected, in the first part of the 1970s, by a clash with the liberalism of the late 1960s, the development of cultural policy took a sharp turn when Slovenia was granted more autonomy from the Yugoslav Federation in

the area of culture. This era was otherwise known as the period of "self-management" when responsibility for cultural programming was delegated to the cultural communities, where it was debated and created by both producers and consumers of culture. Thus, in the

Self-management model with polycentric development

field of cultural policy, political units (the republic and the local communities) were replaced by interest units (cultural communities). Local cultural communities (approximately 60) had a great deal of power in decision-making and resource allocation on the local level. According to the concept of

polycentric development, the larger municipalities became cultural centres (ca. 25) and decentralisation remained a key political orientation. Later, national culture finally obtained its place within the Cultural Community of Slovenia and, in the 1980s a national cultural policy platform was created. Considered to be one of the most important periods in Slovene cultural policy history, the Cultural Community of Slovenia and 60 local cultural communities formed a strong administrative apparatus, which raised the level of cultural

policy-making, empowered its place in society and created favourable conditions for cultural development. From a functional aspect, the self-management model proved to be ineffective as it was overregulated, centralised and exclusive. The author of the system was himself aware of the increasing conviction of his contemporaries that self-management is at best a formality and at worst a fraud. According to the well known sociologist Josip Županov, the system was considered utopian, with little connection to reality, It experienced economic failure even before political difficulties occurred. The self-management system came to an end in 1989, but the utopian nature of the self-management model was evident already in the middle 1980s, when an economic recession forced the state to take over the local funds for cultural institutions in order to preserve them.

Utopian nature of self-management model

Separate laws for each cultural activity were created as each was "of special social concern". The main difference between the Western European system of public service and the Socialist regulation in Slovenia is the following:

- the public service system is only an organisational forum for public authorities to organise cultural provision without any ambition to drive out private cultural providers; and
- the socialist model highly regulated cultural activities and entrusted them to the institutional monopoly and the professional initiatives of private organisations, i.e. alternative culture was forced to withdraw into the sphere of amateur culture.

Only in the 1980s did the state allow the possibility for private activities in the sphere of culture and the status of a freelance artist and special register were introduced. Before the introduction of this status, there were only state artists to whom the state provided social security contributions, while tolerating that some technical film workers and translators settled their pension assurance directly with the agency. Similarly, the central artistic associations, which functioned as para-governmental organisations, were also budget-financed. The state in this manner controlled all the organisational forms. Nevertheless, the Association of Slovenian Writers evolved into a driving force for democratic change and independence.

From state artists to freelancers

After the death of the charismatic socialist leader Josip Broz Tito, the communist party started to lose its undisputed position. The authorities became insecure and at the same time apprehensive about democratic and social processes striving to achieve independence.

Culture at the centre of the political agenda

They became aware of the actors fuelling these processes originating mainly from the cultural field. Culture was certainly a cradle nurturing these processes. The 1980s were, therefore, the golden years for the Slovenian cultural infrastructure and its artists: from the point of view of artistic freedom and societal financial support.

In spite of the adoption of a new legal framework in 1996 (*Exercising of the Public Interest in the Field of Culture Act* (now translated as the *Act Regulating the Realisation of the Public Interest in the Field of Culture*) to replace the self-management cultural model with a democratic paradigm, the cultural system has not yet experienced significant structural

Democratic promise overshadowed Western neoliberal trends

changes in terms of shifting from paternalistic to neoliberal discourse. In fact the image of the democratic transition in the arts context was far from the cultural policy trends going on in the 1990s in Western Europe; trends which have been marked by a pervasive managerialist and market reasoning in the public sector that undermined the autonomy of art. On the contrary, the sector's strong belief in artistic autonomy anticipated the cultural policy inspired by legacies of romanticism and idealism based on certain

norms such as "subsidy for arts' sake" and "funding without strings". Therefore the democratic transition has never meant any sacrifice of artistic goals to the whims of the democratic majority or neoliberal tendencies. A weak cultural market with underdeveloped support schemes and tax incentives could not present a reliable alternative to the traditional model. Without any additional budgetary injections to place culture in the centre of social development and mobilise its economic potential, the only natural response was a defensive attitude towards changes that resulted in the perpetuation of traditional meanings and functions of culture.

Lack of political interest and fresh funds provoked defensive behaviour and resistance to change

The democratisation of culture in Slovenia had already started with the self-management system. Therefore, the Slovenian cultural policy developed at an incremental pace during the process of transition in the 1990s. In the new situation, when culture lost its ideological and national-legitimation potential, the transition was therefore reduced to accommodating democratic procedures. The former socialist concept of culture as the area of special social meaning was translated into the democratic concept of public interest for culture, where the responsibility for cultural policy was, after the abolishment of the self-management system in 1990, returned to public authorities. The socio-political governance structure executed through cultural communities was transformed into a representative democracy, where decisions were taken by elected politicians on the national and local levels. The system of juries of peers nominated by a minister to decide on the quality of the artistic propositions was established but with an advisory role, as the final decision rests with the minister. However, the ministers as a rule follow the proposals of the juries. In the situation of the ever smaller project funds this system could also serve as an alibi for the absence of political engagement. The public authorities now equipped with the democrat mandate left the field of culture to become an

From decision making to an advisory role

internal affair of the cultural circles as it lost its previous central role in nation-building. The positive notion of the arm's length principle has blurred the problem of such political marginalisation of the cultural sector, which consequently became more insular and inward looking. In this situation, the explosive growth of the cultural industries, the digital revolution and the liberal trade pressure found cultural policy and the cultural sector unprepared. After the abolition of the self-management system, there was no explicit cultural policy in Slovenia until the adoption of a new National Programme for Culture 2004-2007. But even afterwards no structural changes have happened.

The adjournment of any structural changes. The survival concept prevails

Therefore all essential systemic transitional changes were brought by the general reforms such as privatisation, local community reform, the public finance system, the tax system and the civil service system. The latest system that was based on the traditional bureaucratic model of all employees as public servants was accepted by both the cultural policy and cultural sector without any hesitation.

All main changes happened through general reforms

The changes can be summarised as follows:

- the privatisation of publishing houses, cinemas and the media;
- the de-nationalisation of some venues previously used for cultural purposes including some cultural monuments that were given back to their former owners (in both cases mainly the Roman Catholic Church);
- new higher taxes on cultural goods and services;

- the reform of local government and the introduction of integral local government budgeting, where the local governments self-define their own priorities;
- attempts to set objectives for programme budgeting and related financing;
- the enforcement of a unified salary system for all civil and public servants, rigid hiring-firing and administratively regulated promotions; and
- overall explosion of auditing activity with constant checking and verification.

Although international foundations such as the Open Society Institute invested some resources in the modernisation of the cultural sector, it was limited to independent cultural projects, organisations and art initiatives. This support has not succeeded in creating the critical mass of organisations and individuals that would have the capacity to initiate new production and dissemination forms and models. When this assistance ended, the Slovenian independent cultural scene found itself in financial insecurity, which remains a parallel structure without serious chance of becoming part of the mainstream. Meanwhile, the mainstream cultural infrastructure, composed of public institutions, preserves the characteristics of state bureaucracy with the system of public servants at the top.

Slovenia began accession negotiations with the European Union in 1996 and became a member state in 2004. The harmonisation of legislation, and its implementation in the field of culture, began mainly in two areas: the harmonisation of media legislation with the

Towards the European Union

European Television Without Frontiers Directive and the introduction of VAT (in accordance with the 6th Directive of the EU) on books and audio-visual material. The latter has had a negative impact on Slovenia's culture industries. The question regarding the implementation of the Council Directive on Rental and Lending Rights and on Certain Rights Related to Copyright remains open. Slovenia's position is to maintain library compensation measures in all public libraries and not on authors' copyright. It was also necessary to amend legislation considered discriminatory for the citizens of EU Member states, i.e. in the field of employment, the establishment of business etc.

The moment of joining the EU could be considered as the end of the transitional period, at least concerning all those areas that fell under *acquis communautaire*. Although culture represents an area of shared responsibility between member states and the EU, the

Transition in terms of modernisation of the cultural model is still to come

principle of subsidiarity preserves national sovereignty over non-commercial cultural activities. In spite of the fundamental changes in the political and economic spheres, significant structural transition in the public cultural sector has not occurred yet. Thus, the huge infrastructure of public cultural organisations has remained unexamined, unchanged and unchallenged and doubt regarding its functional and rational operation is further eroding its credibility.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

According to the *Act Regulating the Realisation of the Public Interest in the Field of Culture (2002)*, the main elements of the current cultural policy model are:

- *The central role of public authorities in the area of culture:* the Constitution of the Republic of Slovenia defines itself as a social state. The further development of cultural goods as public goods and related presumption of public interest for culture are also part of this paradigm;
- *Intensive regulation but weak monitoring:* there are no regular activities to monitor the implementation of regulation. Existing administrative inspectorial supervision of the performance of statutory and regulative provisions in the area of culture and media by the Inspectorate of the Republic of Slovenia for Culture and Media, a body incorporated within the Ministry, cannot replace regulatory impact assessment as a regular governmental activity;
- *Complicated procedures but weak ex-post evaluation:* the process and procedures to distribute public funds aimed at increasing transparency and competitiveness are in fact difficult and frustrating for both the cultural administration and for the receivers of public funds. Once the funds are distributed through the public tenders there is no evaluation of whether their objectives were achieved;
- *Expert advice on financial decisions:* several expert committees for individual disciplines (17) composed of artists and other concerned professionals prepare the proposals for financing,
- *Heavy institutionalisation of Slovenian culture:* public cultural institutions emerged out of the civic initiatives which began in the 19th century. They were nationalised as a consequence of regular financing received during the first decades of the last century. After the Second World War the communist ideology created a monopoly over professional cultural activities. Due to the neoliberal pressure, and in the sunset of welfare policy, de-etatisation has lost its appeal and institutional status remains the most appreciated format for cultural operation.
- *Public cultural institutions are not part of state or local administration:* as a legacy of the previous ex Yugoslavian self-management system, all institutions are separate legal entities under public law with full legal and business capacity and their own management structure. Nevertheless, a central system of public servants and budgetary funding procedures define strict frameworks for their operation;
- *Multiannual programme financing:* in 2004, besides annual project funding, three-year structural financing for NGOs was introduced. Due to the limited financing at both national and local levels the independent cultural sector still lacks recognition and support for its new models of production, innovative work practises and collaboration;
- *Decentralised cultural infrastructure:* The main concept for cultural development applied after the Second World War was polycentric, and based on approximately 25 traditional cultural centres in Slovenia. Municipalities are in charge of museums, library activities, amateur cultural and art activities and other cultural programmes of local importance. In areas where national minorities live, the municipalities are also obliged to support their cultural activities. There is no intermediate level of government between the state and local authorities yet (see also chapter 5.1.2);

Intensive regulation,
institutionalisation,
marginalised NGOs,
polycentric cultural
development, peer
evaluation

- *Policy of extensions*: no new construction or any developments in the national cultural infrastructure (even the new National Library project remains unfulfilled for more than a decade); there is only renovation of historical buildings (e.g. Slovenian Philharmonia, Opera House, Modern Gallery, Metelkova premises, Slovenian Kinoteka).

However, there is an explicit political announcement (in the last three national programmes for culture- 2004-2007, 2008-2011 and 2014-2017) regarding the modernisation of the public cultural sector or even the introduction of the new cultural model, but without any concrete results, as every substantial proposal was faced with strong resistance from the field.

The main elements of the allocation of state funds are:

- *State funding model*: Due to the small cultural market, traditionally paternalistic relations between public authorities and the cultural sector and weak tax incentives for cultural activities highly depend on public funding;
- *High fixed part of the annual state budget for culture*: Since the majority of state public funds goes to public institutions (ca 70%), new modes of production are financially marginalised (ca 6%);
- *Centralised funding of larger municipal institutions*: The establishment of local governments, which would independently take decisions on their own priorities, presented a threat to the decentralised concept. Therefore, since the middle of the 1980s, all larger municipal cultural institutions (ca 40 - 12 theatres, the rest are museums) have been state financed. However, local governments independently manage these institutions and appoint directors to their respective councils.

2.2 National definition of culture

According to the *Act Regulating the Realisation of the Public Interest in the Field of Culture (2002)* cultural activities are defined as all forms of creation, communication and conservation of cultural assets in the field of cultural heritage, literature, performing arts, music, visual arts, film, audio-visual arts and other arts as well as in the field of the new media and in the field of publishing, libraries, cinematography and in other fields of culture. In this practically unlimited framework, it is the task of The National Programme for Culture to formulate the public interest and therefore define the scope of public intervention in culture.

In this context, the National Council for Culture proposed to add the area of architecture and design to the list of cultural fields, which has been absent as well from any cultural policy measures.

2.3 Cultural policy objectives

The general objectives of Slovene cultural policy are determined by the *Act Regulating the Realisation of the Public Interest in the Field of Culture (2002)*. They are: supporting cultural creativity, access to culture, active participation in cultural life, cultural diversity, cultural heritage conservation and development of Slovene cultural identity together with the development of so the called Common Slovenian Cultural Space, which includes Slovenian minorities living in neighbouring countries: Italy, Austria, Hungary and Croatia. According to this *Law*, further policy elaboration is left to the National Programme for Culture, defined as a strategic document for the permanent and integral development of Slovenian culture.

The first one was adopted for the period 2004-2007 followed by the second one for the period 2008-2011. The main characteristic of both documents are the abundance of objectives (more than 40) and a lack of priorities and feasible indicators to measure their realisation. More radical changes were promoted in the introductory notes of the National Programme for Culture 2008–2011, which it was hoped would bring about reform of cultural policy and provide more opportunities for creativity in the four year period.

The unstable political situation from 2010 on and related frequent changes of the minister of culture made it impossible to adopt the national programme for culture on time by 2011. One illustrative comment was that in spite of this political handicap the cultural sector did not stop functioning normally. Finally, the Minister of Culture (March 2013 to August 2014) succeeded in finishing the legislative procedure and a new National programme for culture for the period 2014-2017 was adopted in 2013. The programme had the following objectives;

to preserve and develop the Slovenian language; to promote cultural diversity; to ensure access to cultural goods and services; to support artistic creativity and artists; to encourage and promote cultural education in schools; to educate young people for cultural professions; to encourage the culture industries and major investments from business to culture; to encourage the process of digitalisation; to modernise the public cultural sector in terms of better efficiency, openness and autonomy; and to improve the situation of NGOs.

The programme underlines three leading principles, namely excellence, diversity and accessibility, yet all three are of course very loose names for the general cultural policy principles and cannot serve as direction-serving concepts. The main novelties are therefore the introduction of the cultural and creative industries and cultural market discourses and the explicit mention of the labour market in the cultural sector (as a crossover topic covering the public sector, the NGO sector, those self-employed and private companies in culture). It defines the objectives of an increase in employment in NGOs, the private sector and self-employment.

In promoting the new programme, the Minister said it would provide "*a compass and a new model for Slovenian culture*". Other main differences between the old and new programmes are the lack of a preamble (the programme for 2014-2017 is based purely on concrete sectorial, intersectorial and crossover measures while the programme of 2008-2011 starts with a longer preamble explaining the main conceptual issues in cultural policy); the lack of a financial plan (the programme for 2014-2017 features only calculations for individual measures and lacks a complete picture); a special final chapter in the programme for 2014-2017 is dedicated to the EU Structural Funds with short description of the sectors where the funds should be used; and a change in buzzwords, characterising the programmes – while the programme for 2008-2011 was based on syntaxes, such as "intercultural dialogue" and "public-private partnerships", the programme for 2014-2017 is based on different, "catchy" buzzwords, such as "markets in culture" and "cultural and creative industries". While it is still too early to judge the success of the 2014-2017 programme, one can easily observe that almost nothing has changed in the field of public-private partnerships in culture (the only really publicly acclaimed project, the renovation of Ljubljana's old Rog Factory, didn't manage to get any private partner at all, to be finally supported purely by public resources). Another interesting thing is that the accepted programme for 2014-2017 doesn't mention the consequences of the financial crisis which echoes the (non-)response to the crisis of past governments.

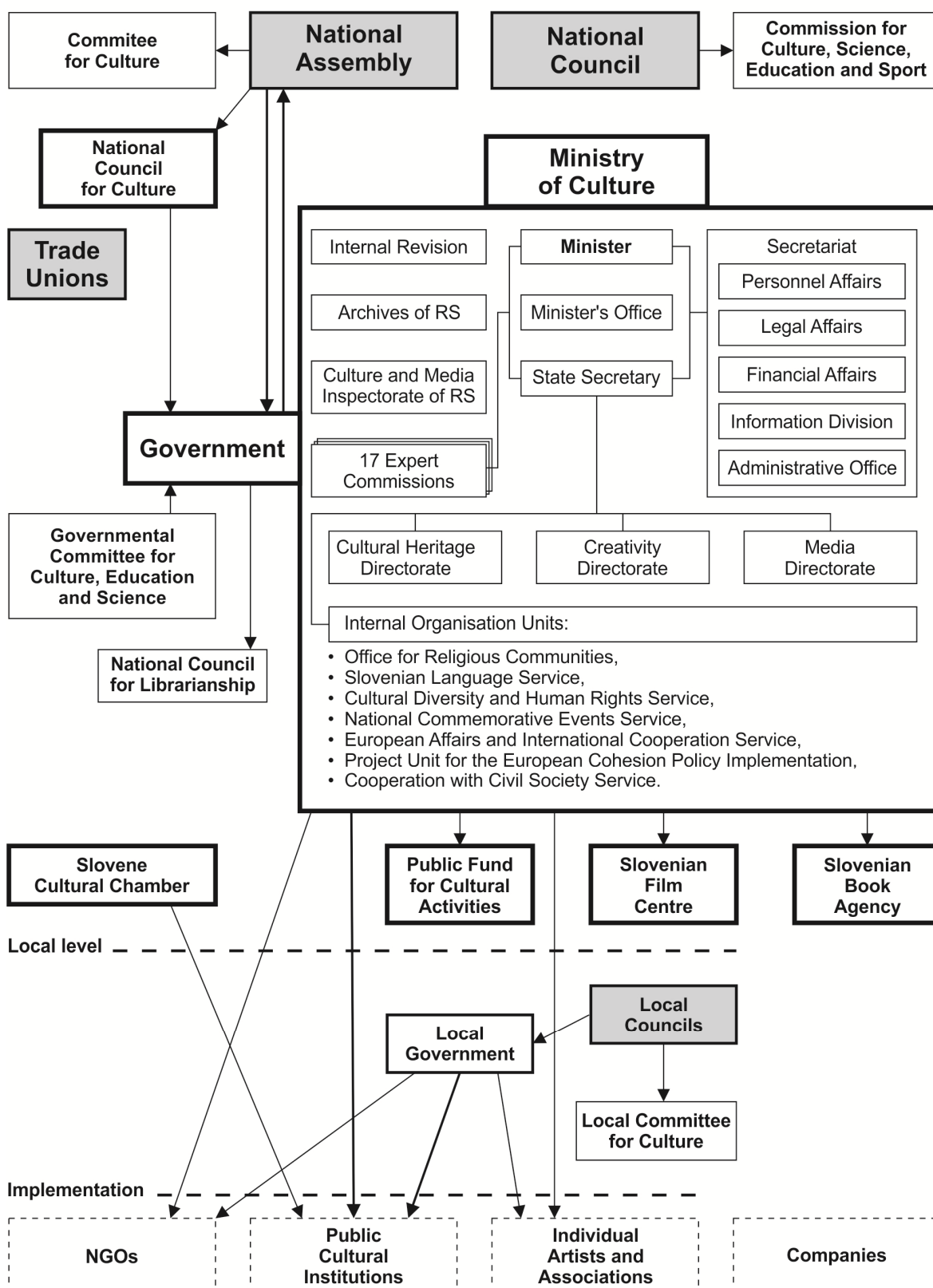
The envisaged support for the new topics in the programme for 2014-2017 will depend on European cohesion policy funds. The data for 2013 shows that the national funding of the

public institutions was, in the time of crisis, on the increase, while the 'third' sector remained level. This indicates that it has not been possible to accomplish the Minister's mandate *to fulfil* the promise of a "new compass" or new model. The next Minister took office in September 2014 after a premature election.

3. Competence, decision making and administration

3.1 Organisational structure (organigram)

National level - Decision Making Bodies



3.2 Overall description of the system

Slovenia is a social and democratic republic with differentiated legislative, executive, and judicial powers. Its cultural system is a complete set of institutions (political and cultural), interest groups (such as political parties- currently seven of them are represented in parliament, trade unions, lobby groups- associations of artists of individual discipline), the relationships between those institutions and the political norms and rules that govern their functions (constitution, election law, general and cultural legislation). The Parliament is composed of the National Assembly that has legislative power and the National Council that represents interest groups of employers, employees, farmers, crafts and trades, *artists* and other independent professions, non-commercial fields and local interests. Since the final legislative power rests with the National Assembly, one of the more important roles is the creation of links with civil society, mostly professionals.

The National Assembly deals with culture in general through bills, national four year programmes for culture and annual state budgets. On a more concrete level, cultural matters are addressed through Parliamentary questions and motions forwarded by individual deputies and their groups to regulate individual issues or to adopt certain measures within the scope of the work of the government, a minister, or a government office.

Civil society and experts can participate in the formulation of cultural policies in four ways:

- through membership of the minister's advisory bodies for different cultural fields;
- through the National Council for Culture;
- through the Cultural Chamber of Slovenia; and
- through participation in the governance structures of public institutions.

The role of civil society in cultural decision-making

The National Council for Culture and the Slovene Cultural Chamber were established to include the voice of the public (mostly artists) in the new policy process. However, the Slovene Cultural Chamber exists more or less on paper, only without any distinguished role so far while the National Council for Culture (NCC), an independent body appointed by the National Assembly for a five year mandate, is supposed to demonstrate the right of the cultural sector to hold a dialogue with the public authorities on the highest level. The National Council for Culture:

- monitors and assesses the impact of cultural policy on cultural development;
- gives opinions on the national programme for culture and annual reports on the implementation thereof;
- discusses proposals of laws and other regulations in the field of culture and those that are related to it; and
- gives suggestions and proposals to public authorities while having a right to obtain a response within 60 days.

The administrative and technical support for the Council and funds for its operation are provided by the ministry.

The current Council was appointed in July 2014 with a five year mandate, just a few months before the new coalition came to power in September 2014. In the previous five year mandate, the Council held 31 meetings. In 2013 it had 6 regular meetings, one extraordinary and nine correspondence sessions, two meetings of the working group and two panel discussions in different cultural institutions. Its annual budget for 2013 was around 13 000 EUR but it only spent 7 500 EUR, mostly on operational costs and some

minor commissions. No funds were spent in commissioning analysis or research. At its final session in the old composition, its president stated that after 15 years of his activities in the advisory bodies of the ministry and 9 different ministers, his conclusion is that policy decision-makers do not follow the initiatives and proposals of the bodies they create. However, the end of the mandate has not been accompanied by any analytical material.

There is also the National Council for Library Services envisaged in the *Librarianship Act* (2001), but at the level of government. The Council is a professional and consultation body that decides on professional matters in the field of library services as well as handles and gives opinions on all technical issues from the field of operation and development of libraries. Members of the Council are recognised experts for all types of libraries who are nominated by the Government of the Republic of Slovenia on proposals of different stakeholders (ministries, professional associations and the academic sphere).

The National Council for Library Services conducts the following tasks:

- adopts technical recommendations in this field;
- gives preliminary opinions on all regulations related to the library services;
- discusses technical baselines of the library services;
- discusses technical baselines for the operation of the National Mutual Bibliographic System, monitors the operation thereof and coordinates its development;
- gives opinions on development plans, annual work programmes and financial plans of the national library and library information service;
- discusses annual reports on the operation of the national library and library information service and reports to the relevant government ministries; and
- proposes initiatives and proposals from its field of work.

The Slovenian cultural policy model is regulated by the *Act Regulating the Realisation of Public Interest in the Field of Culture* (originally adopted in 1996 and revised in 2002 with the additional amendments over the years, the last in 2013). The title itself indicates that the model is based on the presumption of public interest for culture, the substance of which is defined in depth by sector specific legislation (see chapter 5.3) and national and local programmes for culture, while the *Act* itself defines the structures, mechanisms, procedures and rules for the articulation and implementation of this interest. The responsibility for public provision of cultural goods and services lies in the hands of state and local communities.

Public intervention in culture is based on public interest for culture

Harmonious cultural development across the whole country, known as polycentric cultural development, is a basic cultural policy orientation that has been in place for decades. All municipalities (210) are responsible for local cultural life but larger ones (25) have an additional obligation, as traditional cultural centres, to ensure the operation of those cultural institutions of broader importance. Until now, the state helped them by funding these institutions (40 - mainly theatres and museums) from the state budget, even though they are part of the municipal cultural infrastructure (see chapter 5.1.2). In order to ensure common standards in the field of librarianship, museums, monument protection² and archives, these fields are regulated as uniform public services. Thus municipalities (210) have legal responsibilities for local museums and all

Municipalities are responsible for local cultural life

² To give an example here are the jurisdictions of local communities in the field of cultural heritage:

- To declare the monuments of local importance by legal decrees
- To decide on ways of protecting heritage by processes of spatial planning
- To prepare plans of protection and salvaging (including heritage)
- To allocate financial support for direct renovation measures to monuments and heritage (forming special endowments out of their budget) and to manage cultural heritage in municipality ownership

public libraries as public services, while monument protection and archives are primarily the responsibility of the state.

Local communities are independent self-government bodies. Therefore they can adopt their own rules and procedures to execute their responsibilities for culture. If they don't use this discretion they have to follow *mutatis mutandis*, the provisions for state authorities. Until now this responsibility has been carried out in a reluctant manner out of the fear that without adequate local budgets and other prerogatives, local authorities cannot be trusted to take proper care of cultural institutions.

The formulation and implementation of cultural policies is an outcome of different procedures and interactions between the cultural administration, government, parliament, the arm's length bodies, local governments (municipalities), cultural institutions, NGOs, individual artists and their associations.

The ministry formulates proposals for the government, which then submits draft laws to the parliamentary procedures. The main role is reserved for Parliamentary Committees comprised of deputies from all political parties of the Parliament. The field of culture used to be included in Parliamentary Committees for Education, Culture and Sport. These changes in legislative procedure substantially reduced the role of the Ministry of Culture in this process.

The Ministry fulfils its responsibility for cultural policy formulation and implementation through:

- preparation of proposals on sector specific laws and their implementation (including monitoring);
- co-operation with other ministries in the formulation of general legislation and sectoral policy strategies that have an impact on culture;
- coordination of drafting and implementing of the National Programme for Culture, the main strategic document;
- preparation of the annual report on implementation of the National Programme to the Parliament with an evaluation of results and proposals for necessary modifications;
- the provision of cultural services via national cultural institutions founded by the state;
- establishment of procedures and criteria for budget allocations to NGOs and individual cultural projects; and
- interventions to finance larger cultural institutions founded by the municipalities.

The Ministry executes all of the above tasks in the fields of the arts, heritage, the national library and public libraries, the culture of minorities in Slovenia and international cultural co-operation. It is also responsible for the media (audio-visual sector) and the press.

The Minister has expert commissions as his advisory bodies for individual fields or aspects of culture to assist in examining the most important issues related to the regulatory measures, organisation of the public service, distribution of public funds and awarding of various social rights

There are also two public agencies and one public fund, which all function as arm's length bodies distributing public funds: the Slovenian Film Centre – public agency, Public Fund of the Republic of Slovenia for Cultural Activities (dealing with amateur culture) and the Slovenian Book Agency.

3.3 Inter-ministerial or intergovernmental co-operation

Responsibility for culture is divided among several governmental authorities. The main authority in charge of culture is the Ministry of Culture, which is also responsible for the media. Other ministries responsible for certain areas of cultural affairs include:

- The Ministry of Education, Science and Sport, responsible for cultural and arts education in schools, for education in different cultural vocations at upper secondary and tertiary levels and for music schools;
- The Ministry of Economic Development and Technology houses the Slovenian Intellectual Property Office;
- The Ministry of the Environment and Spatial Planning plays an important role in the concept of the integrated conservation of cultural heritage and the cultural landscape through planning;
- The Ministry of Labour, Family, Social Affairs and Equal Opportunities is responsible for co-financing conservation, restoration and erection of monuments and memorials to the victims of war;
- The Ministry of Agriculture, Forestry and Food is active in the protection of the cultural landscape and the development of rural areas (cultural tourism and rural cultural heritage conservation);
- The Ministry of Foreign Affairs is in charge of drafting and concluding international umbrella agreements in the fields of culture, education, and science and the related inter-governmental protocols;
- The Office for Slovenians Abroad, promoting cultural relations with the Slovene minority and emigrant organisations organising conferences, seminars, tenders, etc.

It must be explicitly mentioned that almost all ministries with different policies like public finances (national budget, rules for allocation of public money, tax regulation..), public administration (regulation of public servants and payment system), local self-government (local responsibilities for culture), interior affairs (visas, register of associations and foundations...), labour (working relations, pensions...), social affairs (social cohesion issue, public works, unemployment benefit...) or the economy (the Slovene Enterprise Fund to help business investments of micro, small and medium-sized enterprises (SMEs) have very strong implications for culture. Thus *the Act Regulating the Realisation of the Public Interest in the Field of Culture 2002* explicitly states that other policies with implications for culture shall take cultural aspects into account. But the article has not yet been fully implemented in practise. According to this law the government, as a whole, is responsible for the National Programme for Culture, but in many ways this is still an aspiration. Neither the preparation of any existing strategic documents for the period 2004-2007, 2008-2011 and 2014-2017, nor the reports on their implementation, reflect any involvement of other ministries so far. The National Programme for Culture entirely preserves the sectoral nature of the document.

In some areas, it is usual to involve the Ministry of Culture in the process of the preparation of sectorial strategic documents that have a cultural dimension; for example, the Programme for Children and Youth 2006-2016, Resolution of the National Development Projects 2007-2023 etc. In the last few years, some general mechanisms have also been introduced to facilitate co-operation among the different ministries in order to develop a more holistic approach to policy making. It was assumed that culture should be an important part of the Strategy for the Development of Slovenia 2014-2020 and its supporting documents (Partnership Agreement; Operational Programme for usage of EU Funds 2014-2020; Strategy of Smart Specialisation). Yet culture is constantly being pushed outside of these documents despite attempts of (mostly) the NGO sector for culture to be included more broadly. The NGO sector even formed its own discussion groups under the

guidance of CNVOS (Centre for Information Service, Co-operation and Development of NGOs), nevertheless the fate of culture in those documents remains highly uncertain and prospects are not good.

Cooperation between the Ministry of Culture, the Ministry of the Environment and Spatial Planning and the Office of the Slovenian National Commission for UNESCO at the Ministry of Education, Science and Sports has been recognised as crucial for the implementation of the international conventions for the protection of cultural heritage and valuable natural features in the Republic of Slovenia. At first the adoption of a common strategy was envisaged by the National Programme for Culture 2008-2011 but it has not been realised. Therefore the current National Programme for Culture 2014-2017 postponed its adoption until 2015.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

Openness to the world is a matter of survival for a small nation

The main factor that influenced international cooperation in recent years is accession to the EU, which changed the focus of international co-operation in Slovenia. As a result, the countries of the EU became the target when planning Slovenian cultural activities abroad, particularly the country holding the Presidency of the Council of Ministers of the EU. The National Programme for Culture 2014-2017 underlines the importance of the systematic and organised promotion of Slovenian culture abroad. According to the summary of this document the measures are focused on the following: to enhance Slovenian opportunities for international mobility with thematic presentations in targeted and strategic geographical areas; to establish artist-in-residence programmes abroad; to promote Slovenian cultural and creative industries, and to publicise important events and dates. Activities to increase the visibility and reach of presentations of Slovenian culture in the international sphere will also be an important element in Slovenian diplomacy. At the same time, it will be necessary to put in place appropriate monitoring of the impact of such presentations, in cooperation with the relevant actors. One of the general aims is recognisability of Slovenia and its presentation to Europe and the world as a unique mixture of tradition and modernity and as an integral part of European culture.

Slovenia co-operates on a bilateral level (mainly with European countries), a multilateral level (e.g. Middle European Initiative), participates in the activities of different networks (e.g. IETM, Junge Hunde) and the overall EU programmes (e.g. Creative Europe...) and those within the structural funds (especially the European Fund for Regional Development). Moreover, Slovenia also takes part in the programmes of the Council of Europe (e.g. Eurimages, Audio-visual Observatory, Europe-a common Heritage, European Heritage Network).

3.4.2 Public actors and cultural diplomacy

The Slovene Chairmanship of the Council of Ministers of Culture of South-East Europe (CoMoCoSEE) in 2013 worked towards enhancing the role of culture and cultural heritage for sustainable development in modern societies of the region, thus strengthening the relevance of this regional forum in Europe also beyond its borders. The CoMoCoSEE Brdo Declaration (9 April 2013), concluding the Slovene Chairmanship, particularly acknowledged the important role of cultural and arts education in fostering cultural awareness and expression, creativity and diversity, as well as contributing to human development, socio-cultural well-being and social cohesion, and stated the development of

arts and cultural education as one of the priorities of our regional cooperation. On the occasion of the 2013 CoMoCoSEE ministerial meeting in Slovenia, an important travelling exhibition "*Imagining the Balkans*" uniquely bringing together national museums from the region in their common historic narrative was opened under UNESCO patronage. Furthermore, the strategy of regional cooperation for 2014-2015 adopted at the following CoMoCoSEE ministerial meeting in June 2014, Ohrid, Macedonia, listed specific priority areas: effective and sustainable management of cultural heritage; fighting the illicit trafficking of cultural property and promoting the restitution of illicitly trafficked exported or imported property; safeguarding intangible cultural heritage; fostering creativity and the diversity of cultural expressions; and development of cultural and arts education in the region.

The Slovenian Culture and Information Centre in Austria (SKICA), established in Vienna in 2011 as a unit of the Embassy of the Republic of Slovenia, is the only cultural institution of the Republic of Slovenia abroad. It is a joint project of the Ministry of Foreign Affairs and the Ministry of Culture. The centre aims to integrate Slovene creativity in the field of arts and culture into the cultural milieu of the city of Vienna and beyond. SKICA aims to become a model for the future network of Slovene culture and information centres abroad. The SKICA page links to other pages on Slovenian culture at home and worldwide and functions as a gateway of information on Slovenia for foreigners.

Another permanent structure is the Forum of Slavic Cultures (FSC). It undertakes a diversity of projects intended to stimulate common research in culture and the arts; translation projects are also undertaken to establish and strengthen collaboration in linguistics and Slavic studies. They focus primarily on literature, linguistics, translation, ethnography, museology, folklore and archival studies, education, theatre and music. The FSC cooperates with more than 20 countries across the globe and is open to new partnerships. One long-term project of the Forum of Slavic Cultures is "100 Slavic Novels", led by the Slovenian Writers Association, which is one of the oldest projects undertaken. Each of the Slavic countries involved selects 10 authors, whose novels will be translated into the other relevant Slavic languages and published in the respective countries. Other FSC projects are: international exhibition of Slavic Capitals in 2D; Craftattract Project focusing on the registration of traditional crafts and on their potential to attract cultural tourism; The Best of Slavic Heritage to stimulate and improve cooperation among the museums and galleries of the participating countries; Musical Bridges creating a network of young musicians which gives young Slavic musicians better mutual knowledge, greater recognisability, and easier access to the public.

The Ministry of Culture has annual or biennial calls for international presentations of art, to be presented at fairs and festivals. It also supports international events in Slovenia such as the Biennial of Graphic Arts, BIO, the Biennial of Industrial Design, the Forma Viva Open Air Sculpture Collection in Maribor, and the European Triennial of Slovene Small Sculpture. International platforms in the field of contemporary dance and theatre are also supported. Since 2003, the mobility of artists is supported through working stipends, competitions and awards, and residency schemes which are announced annually. One is open to creators to bid for short-term residencies in apartments owned by the Ministry in New York City, Berlin, London and, since 2011, also in Vienna. Another determines the operator of the Creative Europe Desk and the international cooperation portal Culture.si. Other calls are for the organisers / curators of the Venice Biennale and Venice Biennale of Architecture. The gallery space A+A, which was established in Madrid in the 1990s and ten years later transferred to Venice, was closed in 2014 due to other priorities.

The Division for International Cultural Relations of the Ministry of Foreign Affairs is also responsible for umbrella agreements in the field of culture, education and science and their programmes. There are 47 international umbrella agreements on culture, education and

science, currently signed by the Republic of Slovenia. The international umbrella agreements are generally enabling bilateral contacts in the field of scholarship exchanges, exchanges in the field of art and culture and introducing individuals to the languages and civilisations of other states. According to the new strategy, the umbrella agreements are relevant for cultural cooperation with countries where these kinds of documents still pave a way to better interaction with countries such as Russia, China and other non-European countries. The agreements will probably no longer be signed with EU member states; although neighbouring states are an exception.

The funds for supporting cultural cooperation at the Ministry of Foreign Affairs have been reduced in the last few years. International cultural cooperation is considered to be a part of the regular activities of cultural institutions and thus included in their regular public funding. This division makes it difficult to determine a total figure for expenditure in this field in Slovenia. According to the Table below given by the Ministry it is understood there have been budgetary reductions for culture in external relations.

Table 1: Budgetary allocations of the Ministry of Foreign Affairs to cultural cooperation in EUR, 2011-2014

	2011	2012	2013	2014
Membership fees	40 521	32 404	30 608	32 417
International Cooperation	831 318	601 507	589 771	579 670
Forum of Slavic Cultures	153 000	122 400	122 400	114 793
Total	1 024 839	756 311	742 779	726 880

Source: Ministry of Foreign Affairs.

3.4.3 European / international actors and programmes

Slovenia takes an active part in international organisations (UNESCO, Council of Europe, and the EU) and is also closely involved in multilateral and regional associations and initiatives, such as the Central European Initiative, the Quadrilateral (Italy, Slovenia, Croatia, Hungary), the Adriatic-Ionian Initiative, the Central European Cultural Platform, the Alps-Adriatic Working Group, etc. Slovenia joined both the Anna Lindh Foundation and ASEF (Asian Europe Foundation). Slovenia hopes for better representation of its culture and cultural heritage in different international programmes and projects. The expected accession to the OECD represents an opportunity to improve cultural statistics in Slovenia.

The Institute for Protection of Cultural Heritage of Slovenia (ZVKD) participates by preparing dossiers for nominations to the list of UNESCO world cultural and natural heritage (in 2011 the Prehistoric Crannogs around the Alps have been included on the UNESCO list as a transnational nomination of Switzerland, Austria, France, Germany, Italy and Slovenia).

ZVKD also participates by preparation of arguments for the ceremony of the Mark of European Heritage of the EU and by activities of the heritage network HEREIN of the European Council and international non-profit organisation HEREIN AISBL founded mostly for support to heritage management, dissemination of information on policies of heritage maintenance and international cooperation.

The Republic of Slovenia is a partner in the Forum for Slavic Cultures. The goal of the Forum is to promote the development of cultural cooperation among all countries whose populations speak Slavic languages. The Forum can contribute to better understanding of the cultures of participating countries, through the exchange of information and knowledge and the direct dissemination of both these issues to the public, especially in the domains of language, literature, culture and art, education and communications. One of the most

important plans is the publication of 100 Slavic novels. The Forum for Slavic Cultures could also facilitate the implementation of bilateral cultural agreements and programmes concluded between the participating countries.

The Ministry of Culture is responsible for implementing and monitoring the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. The importance of discussions carried out at UNESCO, with a view to adopting an international convention on the protection and promotion of the diversity of cultural expressions, was also stressed within ASEM / ASEF dialogue and especially at the conference "New Models, New Paradigms – Culture in EU External Relations" organised by the Ministry of Foreign Affairs as part of the events surrounding the Slovene presidency of the EU Council.

3.4.4 Direct professional co-operation

Slovene museums, archives and libraries are members of various international or foreign organisations and participate in their work. International activities of the Slovene museums, archives and libraries take the form of co-operation in various international projects, membership of international associations, organisation of exhibitions, international conferences and seminars, and development of various forms of professional training. For the public sector, the bilateral agreements on international cultural co-operation with most European countries present an important generator of the development of various forms of professional training and collaboration. All these international activities are a regular part of the operation of the public institutions that get public funding within their regular annual budgets. The new models and forms that are increasingly present in the non-institutional sector depend mostly on project funding, domestic as well as international.

The Mini Theatre (puppet / theatre), the Študentska založba Publishing House (one of the most productive Slovene publishing houses), the Exodos Institute (a non-profit, independent theatre and dance production centre), and Projekt Atol (a non-profit cultural institution founded in 1990s by the Slovene conceptual and new media artist Marko Peljhan) place great importance on international cooperation, as they produce performances, tour abroad and host foreign artists or performances in Slovenia.

They are / were recipients of funding from the European Commission's Culture Programme, i.e. Mini Theatre (<http://www.mini-teater.si>) for "Puppet Nomad Academy I, II, III" (in 2009, 2011, 2012), the Študentska založba Publishing House (<http://www.studentskazalozba.si>) for translation projects in 2008, 2009, 2010, 2011, as well as for the "Days of Poetry and Wine Festival" (2008, 2010) and "Poetry Re-Generation" project (in 2012, <http://www.poezijainvino.org>), the Exodos Institute (<http://www.exodos.si>) for the "Exodos International Festival of Contemporary Performing Arts", biennial since 2011 (in 2010), and Projekt Atol (makrolab.ljudmila.org) for the "IMMEDIATE: Immersive Media Dance Integrating in Telematic Environments" project (in 2007).

The Mini Theatre's activity, including the adaptation of one of its venues, was supported by a grant through the EEA Financial Mechanism and the Norway Financial Mechanism in 2008–2009.

The Exodos Institute is a member of the IETM – International Network for Contemporary Performing Arts, Festivals in Transition (FIT), European Dance Education Network (DANCE) and the Trans Danse Europe network of production houses. The Projekt Atol Institute is a partner to the following initiatives: Arctic Perspective Initiative (API), world-information.org (WIO), the MIR network (Arts Catalyst, Leonardo / Olats, V2, and Multimedia Complex of Actual Arts), Acoustic Space Lab, and AUVSI.

In 2010 the Študentska založba Publishing House produced the "*Fabula Festival of Stories*" as part of World Book Capital Ljubljana 2010, while Exodos collaborated with a project involving the creation of a "*Labyrinth of Art*", a living space for walking and contemplation on the outer edge of Ljubljana.

The Flota Institute is a non-profit cultural institution for the organisation and realisation of cultural events, established in 2001 by the dancer and choreographer Matjaž Farič. In 2006, the Institute started organising the "*Front@ Contemporary Dance Festival*" (<http://www.flota.si/fronta.html>) in Murska Sobota (<http://www.murska-sobota.si>), which has 13 000 inhabitants and is situated near the border with Austria, Croatia and Hungary. The event is aimed at audiences in the area between Maribor, Budapest, Zagreb and Graz, who would not normally have access to cutting-edge contemporary dance performances. The festival was supported by the Ministry of Culture (80%), the Municipality of Murska Sobota (4%), sponsors and donors (6%) and its own funds and income (10%).

In order to achieve the stated objectives, the Flota Institute extended its operation to the area of neighbouring countries, connected with local organisations and spread events evenly throughout the year. Thus Front@ Festival became the focal point of international integration in the project "*Dance Explorations Beyond Front@*" (<http://www.flota.si/network/network.html>) wherein five organisations from Slovenia, Austria, Hungary and Croatia participated in the years 2008-2010. The central part of the festival programme still consists of events resulting in international integration. In 2010, the festival was supported by the Ministry of Culture (50%), the EU Culture Programme in the context of Beyond Front@ (25%), the European Cultural Foundation in the context of Beyond Front@ (8.3%), the Municipality of Murska Sobota (2.8%), sponsors and donors (4%) and its own funds and income (9.8%).

In 2012, the Flota Institute with its partners ushered in a new phase of a two-year international collaboration entitled "*Bridging New Territories*" (<http://www.beyondfronta.eu/>). The project's partners were the Greenwich Dance Agency (UK), Verein für neue Tanzformen and Offenes haus Oberwart (Austria), Pro progression (Hungary) and the Hrvatski Institut za pokret i ples (Croatia). The project also involved "bridge" partners from Austria, Slovenia, Slovakia, Serbia, Portugal and Italy.

In 2012, the Front@ Festival was supported by the Ministry of Culture (28.1%), the EU Culture Programme in the context of Beyond Front@ (9.8%), the European Capital of Culture (ECOC) Maribor 2012 (29.5%), the Municipality of Murska Sobota in the context of ECOC (29.5%), and its own funds and income (2.9%).

Founded in 1996, **KIBLA, Association for Culture and Education** (<http://www.kibla.org>), works in the field of contemporary culture and art, information technologies, interdisciplinarity and education. KIBLA offers free access to internet and cultural goods. At the time of its formation, modern technology was not a widely accessible commodity in Slovenia. KIBLA was a pioneer in connecting the Slovenian cultural sphere globally with new technologies, and consequently enriched the field by bringing fresh possibilities for expression, communication and integration. KIBLA's activities include: two cyber-spaces (KIBLA and KIT), KiBela gallery, KIBLIX open source festival, "*Days of Curiosity*" educational festival, the experimental Digital community (I.-VIII), "*Za:misel*" bookstore literature and the mobile "*Festival of Love*" in local castles, desktop publishing in cooperation with TOX publishing, Folio magazine, improvised music "*Skrite note*" and "*Izzven*", DANES microtonal music and the electro-acoustic MED festival, and Romany programmes. A number of international projects like Mediaterra, TRG, txOm, E-Agora, Patent, EMMA, Travel in Europe, Robots and avatars, etc. form an outline of KIBLA's cultural policy over the last decade – in terms of interdisciplinarity, networking and integration. Since its foundation in 2004, KIBLA has

been a part of the Multimedia Centre's network of Slovenia. In 2008 it received an excellency award in the field of multimedia, awarded by the European multimedia forum. Soft Control (2012–2015) is KIBLA's international coordination project – a link between western and eastern-European partners working in the field of arts, sciences and contemporary technologies with institutes from the USA, Australia, Singapore, Japan, Russia, and Canada; and a continuation of an interdisciplinary direction set by two other coordination projects, the X-OP (2008–2011), an exchange of art producers and operators, and Hallerstein (2008–2009), which created a link between the Chinese and European cultural spaces. Participating in former European capitals of culture – Cork 2005 and Sibiu 2007 – set the foundation for preparing the Candidature for ECOC Maribor 2012 (2006–2008), and further collaborations: ECOC Istanbul 2009, Turku 2011, Maribor and Guimarães 2012; KIBLA also supports Belgrade 2020.

The Bunker Institute (<http://www.bunker.si>) acts in the performing arts scene at transnational level, which has been active internationally since its formation in 1997. One of Bunker's biggest projects is the annual "*International Festival Mladi Levi*", celebrating its 15th edition in 2012, and which brings up to 15 foreign groups to Slovenia, ranging from emerging young artists to those already well-established. In 2011 the Festival was supported by the EU Culture Programme.

The Bunker Institute is a member of the following international networks: **IETM**, wherein eleven members of the network got together and established a new network called **Imagine 2020 – Arts and Climate Change** (<http://www.imagine2020.eu>), which deals with the challenging issues of climate change in connection to arts and culture. The network has been supported by the EU Culture Programme two consecutive times, in 2008 as "*2020 Network – Thin Ice*" and in 2010 as "*Imagine 2020 – Arts and Climate Change*". The latter has also supported a performance of the Betontanc group, an artistic company that is produced by the Bunker Institute since 1997. The performance was a result of international co-productions / residencies with a Japanese artistic group The Original Tempo. The premiere showing to place in the frame of ECOC Maribor 2012. The **Sostenuto network** (that has been supported as a project by the European Regional Development Fund in 2009–2012) aims at reinforcing the competitiveness and the capacities of economic and social innovation from the cultural and creative sector in the Med space by accompanying its transformation towards new economic and social models. One of the outcomes of the project in Slovenia is the establishment of the Association Cultural Quarter Tabor, which connects cultural organisations in Ljubljana's city quarter Tabor, where the Bunker Institute is also based. In 2002, the Bunker Institute, together with CUMA (Istanbul), IETM, Expeditio (Kotor) and AltArt (Cluj), established an informal network Balkan Express, which aims to encourage collaboration within the Balkan region. In 2012 the Network focused its mission on developing a platform for discussion and sharing knowledge and experiences, re-thinking the role of arts in today's ever changing society. The network was supported by the ECF.

In 2012 the Bunker Institute (with its "*Festival Drugajanje*" in Maribor) connected with European partner organisations, i.e. Spielmotor München e.V. / SPIELART Festival (Munich), Baltic Circle International Festival / Q-theatre (Helsinki), New Theatre Institute of Latvia / Festival HOMO NOVUS (Riga), MTÜ Teine Tants, August Dance Festival (Tallinn), LIFT – London International Festival of Theatre (London), Stichting Huis en Festival a/d Werf (Utrecht), which organises their own festivals, forming a project called "*GLOBAL CITY – LOCAL CITY (GL-CL)*" for the artistic exploration of social, ecological, and political realities, and civic and social potential in individual city quarters and of global city developments of the cities of participating theatre and dance festivals. In 2012 the project was supported by the EU Culture Programme.

3.4.5 Cross-border intercultural dialogue and co-operation

Historic and geographical links put the Balkans in the centre of this topic while cross-boarder co-operation in general could be understood as an approach to the realisation of the Common Slovene Cultural Area where collaboration with Slovenes in neighbouring countries represents the main vehicle in building cross-border cooperation.

Very intensive collaboration is significant for the cross border programmes in the field of cultural heritage:

- *CULTH:EX*: A long-lasting objective of a SLO – AUT project is development of sustainable strategies for improvement of attitudes of owners of cultural heritage towards their own heritage and property and enhancement of possibilities for their maintenance and sustainable development.
- *Revitalisation of the Histrian Countryside and Tourism (REVITAS)* is a project SLO – HR, with the objectives of forming a model of revitalisation, restoration of cultural heritage and development and promotion of integrated tourist products.
- *Archaeological parks of the Northern Adriatic (PArSJAd) Arheološki parki Severnega Jadrana (PArSJAd)* is a project of a SLO – ITA programme, with the objective to regulate the chosen locations, to form a model of archaeological didactics, and promotion and popularisation of archaeological heritage.
- *Shared culture* is a project of SLO – ITA that concerns valorisation and promotion of common cultural heritage of the Slovenian-Italian borderland territory je projekt SLO – ITA.
- *Pearls of our cultural landscape*: the main objective of a SLO – AUT project, finished in 2011, was documentation and treatment of common cultural heritage in borderland of Slovenia and Austria by consideration of the common cultural heritage and regional differences.
- *InterArch Steiermark*: a SLO – AUT project processes and digitalises archives of archaeological collections from Slovenian and Austrian Styria which are located in the Universal Museum Joanneum, in the geographical information system (GIS). It also creates a bilingual digital tool for exhibiting archaeological sites on both sides of the border project.

See also chapter 4.2.7.

3.4.6 Other relevant issues

Support and promotion of the Slovenians in neighbouring countries and around the world

In 2006, the Government Office for Slovenes Abroad took over all responsibilities for supporting cultural activities of the Slovenian Diaspora from the Ministry of Culture. Before this change in 2005, approximately one million EUR was spent on cultural support for the diaspora. The largest sums went to their umbrella organisations and professional institutes such as publishing houses, theatres, and research institutes. The Office carries out projects related to the Slovenian minority in neighbouring countries (Italy, Austria, Croatia and Hungary) and Slovenian emigrants around the world (Argentina, Canada, Australia, Germany, Sweden...). The Office maintains contact with the Slovenian minority and emigrant organisations, promoting their cultural, educational, economic and other links with Slovenia and providing assistance with respect to their legal status. Financial support for programmes and projects involving Slovenes abroad, and for cooperation with them, is provided through public calls for tenders. The Office also co-finances tuition fees for Slovenian language courses in Slovenia, covers travelling expenses for participants from the Diaspora country, co-organises seminars for teachers and cultural animators of the Diaspora, supports activities for the preservation of archival materials of Slovenian

associations and organisations abroad and confers acknowledgements to meritorious associations and individuals from the Diaspora. The Office is also responsible for monitoring and coordinating the activities of the ministries that are responsible for cooperation with Slovenes outside the Republic.

Diversity of international cultural events

There are many important international cultural events in different fields, which makes selection for support very problematic. Some of them are:

- Vilenica, including a literature prize (international gathering of established authors from Central Europe and beyond with special attention for lesser known literatures of Europe);
- Days of Poetry and Wine (first organised in Medana, a village in the wine region Goriška brda, later moved in the oldest Slovenian town Ptuj that is host to a group of distinguished poets from around the world);
- World Literatures – Fabula Festival with renowned European story writers and numerous Slovene authors, which up to 2013 also included the bestowal of the Fabula Award for the best Slovene book of short stories.
- Biennial of Industrial Design (presents an expert selection of industrial design products by Slovene and foreign designers, contemporary trends in world industrial design);
- International Graphic Biennial in Ljubljana (50 years in existence);
- Forma Viva in Kostanjevica and in Piran;
- Biennial Puppet Festival in Ljubljana (established in 1995);
- Ljubljana Summer Festival (traditionally hosts well known classical music performers and orchestras);
- Jazz Festival Ljubljana (a high-quality programme of jazz music);
- Druga Godba (international festival of acclaimed world music groups);
- Festival Brežice (Early Music Festival which takes place at about a dozen venues including castles and monasteries in the South-East of Slovenia);
- Lent Festival in Maribor (around 400 events and a great number of visitors);
- Ljubljana Film Festival LIFFe (an annual overview of selected cinematography (established in 1989– around 100 films with 50 000 spectators and with 70% European productions);
- Exodos - International Festival of Contemporary Performing Arts which lost state funds in 2007 and after 13 years of existence reduces its programme by the third by keeping municipal financial support ;
- Ex ponto (which links ex-Yugoslav cultural initiatives);
- Break Festival (an international festival of young emerging artists);
- City of Women Festival (with a focus on contemporary arts and female creativity);
- Ljubljana Gay and Lesbian Film Festival (established in 1984);
- Magdalena (International Festival of Creative Communication in Maribor is a competitive platform for young designers); and
- Arhipelag (an international festival of contemporary art organised by two border cities, Nova Gorica in Slovenia and Gorizia in Italy and open to all forms of creative expression (painting, sculpture, drawing, graphics, photography, video, new media, installation, performance etc.) and is not limited to any specific theme.

Slovene presidency of the EU

Cultural dialogue was one of the priority issues for the Slovene Presidency of the EU in the first half of 2008 which included the opening of the European Year of Intercultural Dialogue (organised by the EU and Slovenia in Ljubljana); an Informal meeting of European common cultural points (with the main topic on intercultural dialogue between the SE Europe and the EU); and an international conference on "Europe, world and humanity in the 21st century"; the conference "New Paradigms, New Models – Culture in the EU External Relations" with the active engagement of participants from EU neighbouring countries in the Western Balkans and from the European and Mediterranean members of the European Neighbourhood Policy area.

Other important decisions or events from the period of the Slovenian Presidency are:

- the inclusion of culture as a development factor in the Lisbon Strategy - an important step towards the recognition of culture in connection with investments in know-how and innovation and by its inclusion in the Integrated Guidelines for Growth and Jobs;
- the adoption of the Work Plan for Culture 2008–2010, which contained priority areas such as the improvement of conditions for the mobility of artists and other professionals in the cultural field; promotion of the accessibility of culture, especially by promoting cultural heritage, digitisation, cultural tourism and greater mobility of art collections; and promotion and implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and others;
- the adoption of the Council's conclusions on the European approach to media literacy in the digital environment;
- the decision on the general approach concerning the proposal for establishing a multi-annual Community programme for the protection of children using the Internet and other communication technologies; and
- the confirmation of the proposed Council conclusions on intercultural competencies to ensure that intercultural dialogue would be kept alive in the context of all relevant European policies even after the end of the Year of Intercultural Dialogue.

Other sub-ministerial meetings for the first half of 2008 were: the conference on "Culture Online", reviewing the cultural content already available online (particularly the content using the most advanced technologies) in all cultural sectors, education, lifelong learning and cultural tourism; "Content Online for Creativity" aiming to shift the focus of the debate on the information society in the field of culture from technical matters to matters of content; conference Re-network! within the Informal meeting of European Cultural Contact Points (new business models for online distribution of content, piracy and legal offers, management of copyright online and media literacy and cultural diversity); informal meeting dedicated to the networking and stimulation of transnational cooperation and free flow of information in the cultural sector; DLM (Document Lifecycle Management) Forum Meeting and Meeting of the European Board of National Archivists (EBNA) of the EU member states and the candidate countries (regular annual meeting with the topic of improving the management of archived material and development of archiving services in the EU, with emphasis on the development of a recommended specification for the management and storage of electronic archives). The Ministry of Culture designated around 590 000 EUR in 2007 and 930 000 EUR in 2008 for the activities listed above.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

The National Programme for Culture 2014-2017 has been adopted after a broad and effective public debate encompassing a number of presentations, discussions and thematic sessions. The responses to the document have been very broad and are summarised in a document by the ministry of over 150 pages. The main priorities of the document are as follows:

Books: the main measures are to increase sales for books and their accessibility, digitalisation, strengthening of the reading culture and networking. The main measure is the so-called fixed-book price which will be coded in law for the first time in Slovenia. Also a focus on international promotion is included, including the presentation of Slovenia as a main guest at the Frankfurt Book Fair.

Film and audio-visual works: measures to address the lack of a coherent vision, insufficient public support and human resource issues are planned. Increasing audiences for quality Slovenian, European and Third World cinematographic and audio-visual works is important as well as developing the market for films.

Performing Arts: establishing a quality and efficient environment for top quality production and transmission in the performing arts, raising their reputation and greater access to public cultural goods is being foreseen as desired effects of measures in the performing arts.

Music: In the field of musical art, measures are envisaged to establish the conditions for superior Slovenian music and ballet productions, which will be recognised by domestic and foreign audiences. The volume of music audiences has to increase, in a manner ensuring the territorial dispersed and continuous availability of high-quality and diverse content. Particular attention will be paid to the enforcement of the cultural areas of artistic development in the field of copyright law, and the music market, where the integration of all four pillars (music production, concert mediation, promotion and distribution) can achieve better conditions for the quality and competitiveness of Slovenian musical creativity.

Visual Arts: measures in the field of visual arts are aimed at improving the working conditions for visual artists, providing diversity and accessibility; promotion of modern methods of presentation of visual arts and the involvement of larger audiences in the programmes and projects; the creation of the art market, with special attention to education of audiences, patrons and collectors of art; revitalisation of traditional crafts and skills in the conditions of modern production; and promoting the mobility of visual artists in the international arena (particularly through more effective representation of Slovenia in the central arena of the Venice Biennale and Biennale of Architecture).

Intermedia Arts: In the field of intermedia art more emphasis on introducing young artists, shaping and delivering new audiences, providing modern conditions of production of world-class, internationally comparable results and increasing the general availability of intermedia events at reference locations at home and abroad, and the integration of science and industry are envisaged.

Amateur Arts: In the field of amateur cultural activities, the key measures are aimed at the preservation of the volume and improving the quality and visibility of production; ensuring the conditions for the implementation of cooperation projects of recognizable Slovenian cultural associations and Slovenian artists with similar organisations in neighbouring countries; and the strengthening of the common Slovenian cultural space in the world with

cultural information points in neighbouring countries; and the implementation of amateur culture as an important factor in the formation of a creative society through inter-departmental development projects and digitalisation (digitising choral units, units in the field of instrumental music and other music areas).

Media: In the field of media, measures are geared towards raising the readership of the general-news periodicals, newspapers and magazines, to raise the quality and increase the volume of high-quality media content in the areas of arts and culture, elementary education, higher education, health, science, environment protection, etc. In terms of media development there is a planned re-examination of the role and scope of public service broadcasting in Slovenia; enhancing quality broadcasting radio and television programmes that are of public interest; and to re-establish the status, role, importance and funding of radio and television programmes of special interest; raising media literacy and preparing the public for more complex media news; improving the social status of those self-employed and young journalists; and aiding in the creation of new forms of media ownership / management models (e.g. social entrepreneurship). A key goal in the field is also the placement of Slovenia among the top twenty countries in the Press Freedom Index by 2017.

Architecture: The measures in this field are aimed at establishing active inter-ministerial mechanisms that will respond to today's challenges of the Slovenian territory with sustainable development of cities, i.e. a creative, integrated approach, in which culture, the economy, the environment and social aspects play an equivalent role. Therefore, the aim is to reach a comprehensive architectural policy at government level by 2016.

Cultural heritage: The key objectives in this field are an active and attractive network of Slovenian museums, galleries and institutions, the creation of destinations, products and services of cultural tourism for greater visibility of cultural heritage and contribution to economic development and the increasing role of cultural heritage of Slovenia in the international arena.

Libraries and archives: Priority in the field of librarianship is to optimise the conditions for the realisation of the development potential of both national as well as public libraries, which will be achieved by updating the sectoral legislation, the development of professional guidelines and improving the spatial and technical conditions for their operation. A key objective in the field of archives is the higher level of protection and accessibility of archives and creating an environment and services for the storage of electronic archives.

Slovenian language: Measures are aimed at developing quality artistic and cultural creativity in the Slovenian language, developing language skills for all groups of speakers with the aim of raising the level of reading literacy and the spoken language and promotion of the Slovenian language in the public domain. The main measures in this field were elaborated in the Resolution on the National Programme for Language Policy 2014-2018.

Education in arts and culture: The priority in this field is the development of a system of arts and cultural education, which can be systematically implemented in the long term and will be based on the quality of cultural production. The development of quality, diverse and affordable supply of arts and cultural education in all fields of culture is important for different target groups; implementation of arts and cultural education as a lifelong dimension with an emphasis on the preparation of programmes that include older people (involving organisations for the elderly in collaboration with cultural institutions); as well as providing for intergenerational interaction in various fields of culture; professional training in the field of arts and cultural education for practitioners in culture and education; and the development and promotion of a reading culture.

Cultural rights: The main objectives in this field include a higher level of protection of cultural rights in the context of declared human rights; a higher level of sectoral and regional cultural integration of minorities; and diverse cultural activities of multiple members of vulnerable groups.

Cultural and creative industries: Important measures in the field of cultural industries are already included in other chapters so that the main objective is focused on increasing the market for cultural industries and a growing international recognition of Slovenian cultural industries. For the development of creative industries on the other hand a number of measures are envisaged such as priority support to projects involving creative industries in traditional industries; linking stakeholders in the development of creative industries (projects, transfer of good practices); introducing design management in public sector institutions; applying the rule "instead of exhaustible natural resources to exploit unlimited intellectual resources" and so on.

Digitalisation: The section on digitalisation, in addition to the digitalisation of collections and their safe and permanent storage, also provides for the provision of (Web) accessibility of digital cultural content, paying particular attention to the content tailored to young people and cultural minorities and other vulnerable groups.

International cooperation: Measures in this field aim at improving opportunities for greater international mobility of Slovenian artists with thematic presentations to target certain strategic geographical areas and residencies abroad and the promotion of Slovenian creativity and culture. Crucial in relation to international cooperation will also continue to be positive visibility and the extent and quality of the reach of presentation of Slovenian culture to foreign audiences as an important element of public diplomacy of the Republic of Slovenia.

Labour market in the arts: In the labour market for culture the planned measures are envisaged to involve all cultural producers (self-employed, non-governmental organisations, public and private sector). They point to the need for institutional arrangements in this area; the need to build support agencies or similar institutions that will focus on information, mediating and a supporting role (consulting and servicing in the field of tax and legal issues, copyright, training and job brokerage, and information provision between stakeholders in the field of culture). Such institutional support is a prerequisite for implementation of all planned objectives and measures that seek to create partnerships between all "four pillars" of the producers in culture.

EU structural funds: Assets of the European cohesion policy 2014-2020 are planned to be one of the key sources for the achievement of the objectives of the national programme. Depending on the financial perspective, which expires in 2013, more focus will be placed on investment projects, on projects that have an impact on the competitiveness, economic growth and an increase in the number of employees and human resource development. It is therefore crucial to secure the needed funds for ambitious projects of the National Programme for Culture 2014-2017 in the documents for the New Financial Perspective 2014-2020 (partnership agreement; operational programme; strategy of smart specialisation).

The National Programme for Culture 2014-2017 document adopted in the autumn of 2013 is rather broad and indefinite and almost all novelties are based on successful gathering of EU funds. Although culture on a declaratory level still enjoys some special attention, the new social climate means that it is pushed to the margins of the political agenda-setting which was shown e.g. in the adoption of the documents for the European Union's New Financial Perspective 2014-2020. Despite early adoption of the National Programme for Culture 2014-2017 by the minister Grilc, there was insufficient attention paid to inclusion of culture in the documents for the new perspective and culture is explicitly mentioned in

the documents only in few marginal places. All the efforts (and written proposals) by the NGO sector to secure a better position for culture and to include some necessary large-scale projects in the fields of intermedia arts, contemporary dance, performing arts, self-employed in culture, financing of culture and international promotion of Slovenian culture went unnoticed and were to date not included in the documents. Therefore a serious drawback to the gathering of EU funds can be the highly marginal position devoted to the field of culture in the strategic documents on national level mentioned above.

Another important focus of the new National Programme is the cultural market, i.e. the selling of artworks. Many measures in the Programme are addressed towards the higher scope of the market, yet what is meant by the market is nowhere explicitly defined and most of the measures appear to be connected mainly with raising the cultural supply. There have been almost no studies in Slovenia in the past years estimating the scope and the (real, empirically shown) problems of the Slovenian cultural market. Measures such as fixed-book pricing, which are explicitly guided *to correct and not to stir the market* (as was pointed in the public debate) are announced as market enhancing measures. In this light it seems a necessity to perform better empirically driven analyses of markets in culture in Slovenia to help such conceptual decisions get better connection to the reality.

Among the measures that were really implemented during the one year mandate of minister Grilc were:

- *The Law on Books*, in practice it is identical to the fixed book price measure;
- Amendments of the *Act Regulating the Realisation of the Public Interest in the Field of Culture in 2013*, bringing some important new regulations and measures: three measures in the field of self-employment in culture - "pocket money", free accountancy for the self-employed and the possibility of covering an illness period lasting shorter than 30 days (for all three measures, see the chapter on employment and the chapter on social security laws); there is an obligation on all city municipalities to have adopted local cultural programmes and all other municipalities to have either a local cultural programme or inclusion of longer term guidelines in the field of culture included in one of the other local development programmes; easier regulation of co-financing the projects which were accepted on European tenders; additional education for members of the councils (governing bodies) of public institutions.

Another important development in the area of cultural policy is the proposal to change the *Act Regulating the Realisation of the Public Interest in the Field of Culture*. This had started in 2009 under minister Širca with the forming of the expert group to "modernise the public sector in culture". The expert group produced the first materials and proposals for changes in the Slovenian public sector in culture, which were focused on three areas: organisational and managerial structure; financing and market activity; human resources and employment conditions. Her successor, minister Dr. Žiga Turk, continued the process in 2012 but with a new task force partially composed of the same members but under the leadership of the state secretary. A written and completed proposal was presented in early spring 2013. The proposal was addressed again mainly towards the reform of the public sector in culture but since it encompassed also unpopular solutions that would diminish social security by subordinating all the working posts to the cultural programmes it has been viciously attacked by the representatives of the art scene and has been finally dropped. A new group was formed under the next minister, Dr. Uroš Grilc, in 2013 who announced the new cultural model. However, in his short mandate he succeeded in introducing some minor changes (see above) but did not have enough time for more broad and complete proposals with a thorough reworking of the act encompassing all the pillars of cultural sector (public sector, NGO's, self-employed and private companies). The new

minister, Mag. Julijana Bizjak Mlakar, who took over the Ministry in September 2014 announced changes in the cultural policy system as one of her priorities and has at her disposal both the document produced by Minister Grilc as well as proposals originally made by Minister Turk and later significantly reworked and presented by the experts who wrote the original proposal.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

Public debates in the field of cultural policy have for the past years been particularly focused on changes to the cultural policy system. Firstly, it is unclear whether a policy of Minister Grilc, which was focused on a highly general triad of cultural policy objectives (diversity, quality and accessibility), was effective and even theoretically consistent, leading some experts to question whether there should be a more specific focus on the objectives of cultural policy (the National Programme for Culture 2014-2017 has over 70 goals and it is, therefore, almost impossible to identify a clear direction in cultural policy). Secondly, it remains unclear what the focus of new cultural policy should be: should it be in the mentioned triad of general objectives?; should it be in the economic and other instrumental effects of cultural activities, which are coming to the fore with the present financial crisis?; or should it lie in the conceptual and value-based debates over cultural policy goals and objectives? Finally, it frequently appears that Slovenian cultural policy remains trapped in the interest-based decisions and public debates and it remains questionable whether previously mentioned conceptual debates are important at all to the wider cultural public.

4.2.2 Heritage issues and policies

Basic plans for the digitisation of cultural heritage in Slovenia have been outlined in several documents: in the Strategy of the Republic of Slovenia in the Information Society (2003), and both National Programmes for Culture (2004-2007 in 2008-2011), as well as in a research project entitled Information Models of Cultural Heritage (2004). The aim is to connect institutions of cultural heritage and to create instruments for the development of digitisation programmes and projects.

By joining the EU MINERVA and MINERVA Plus projects, institutions, especially libraries, museums and archives in Slovenia have become more aware of the need for digitising cultural heritage for which they are responsible (see chapter 4.2.11). The importance of this topic was reflected in the international conference "Culture Online", which was one of the seminars during the Slovenian presidency of the EU in the first half of 2008 (see chapter 3.4.6).

One of the cultural priorities in *Slovenia's Development Strategy 2007–2013* refers to "comprehensively preserving and developing cultural heritage and connecting it with modern life and creation, because the society of our time must take responsibility for natural and cultural heritage and fulfil its moral commitment to future generations". In its implementation, the cooperation with ministries such as ministries of the economy, of the environment and spatial planning, of transport, of agriculture, forestry and food, and of defence was announced. Of particular interest were the areas where joint projects could be implemented, primarily concerning the restoration of cultural heritage and its protection against natural disasters, bringing a better tourist offer, creating new jobs and foundations for revitalisation of old city centres and rural development. The link between tourism and culture was especially emphasised within Slovenia's inclusion in the European Cohesion Policy. As part of the *Operational programme for strengthening regional development*

potentials for the period 2007-2013, the Ministry of Culture was also involved in the implementation of content in the priority guideline Information Society, which involved projects of publicly available digital collections and e-cultural content and projects on the development and establishment of systems, user programmes and information and communication technology services in culture. The Ministry of Culture participated in the *Operational programme for human resource development 2007–2013*, in the priority guideline *Culture as support for social inclusion of social groups*, which falls within the priority *Equal opportunities and reinforcing social inclusion*. As part of the European Territorial Cooperation 2007–2013, culture and cultural heritage were defined at the level of tourism development as one of the main elements in creating the identity of areas and their valorisation.

Currently, the documents for the new financial perspective are being accepted. Culture has unfortunately a very marginal role in the Slovenian documents being represented mainly in the areas of human resources (self-employed in culture), enhancing competitiveness of small and medium enterprises (cultural and creative industries) and information-communication technologies (digitalisation of cultural heritage). At present, no infrastructural investments in culture and cultural heritage are envisaged in the framework of the perspective.

A new approach is also the enforcement of so-called preventive archaeology by a shift of emphasis in protection from the phase of excavation to the phase of planning with the objective of distraction of interventions into archaeological heritage.

Most important effects of new protective regulation are reflected also in firmer protection of cultural heritage in spatial planning and prosecution of measures (building) as viewed from content- and procedural aspects, and enabling of better management of territories and the most important monuments.

The Law on Protection of Cultural Heritage (2008) enables the work of volunteers (with appropriate education) in the public service of protection, including internships, work experience towards qualifications and other jobs. The law also anticipates the activity of volunteers-confidants in the field.

According to the summary of the National Programme for Culture 2014-2017 the envisaged measures in the field of cultural heritage "are part of the advanced interdisciplinary approach, which places the individual and his/her free participation in the cultural life at the heart of its activities. These measures are part of the extended concept of protection, which has advanced from the protection of individual monuments, organised within the framework of professional institutions in view of protecting such monuments from degradation and change, to the idea of protecting larger areas, conveyors of cultural and spatial identity, in order to substantiate the idea of cultural heritage as a source of economic, social and local development; which must extend beyond the limits of individual ministries' policies and become part of larger strategies, and be able to actively create opportunities for investments from different sources and establish partnerships with local communities. Key goals comprise the establishment of an active and attractive network of Slovenia's museums, galleries and institutes, a definition of tourist destinations, products and services in view of greater visibility of cultural heritage and greater contribution of this heritage to the development of the country, and increased international visibility of Slovenian cultural heritage sites."

See also chapter 2.3 and chapter 4.1.

4.2.3 Cultural / creative industries: policies and programmes

There is no specific definition of the cultural industries in Slovenia. The presentation of the scope of the cultural industries in Slovenia follows the definition of the EU Green Book – Exploring the potential of cultural and creative industries, which states that cultural industries encompass (beside traditional art sectors, such as performing arts, visual arts and cultural heritage) also film, DVD and video, TV and radio, video games, new media, music, and books and press. Table 2 and 3 contain estimated data on the size of the cultural industries in Slovenia.

Table 2: Estimates on the size of the cultural industries in Slovenia, 2002 and 2007

	Production (in million EUR)		Value Added (in million EUR)		Employment (in FTE)	
	2002	2007	2002	2007	2002	2007
Press and literature	780.7	1 068.9	351.9	454.0	15 967.0	16 563.0
Music, theatre, opera	59.0	93.1	26.6	44.3	1 238.0	1 483.0
Film and video	103.5	172.5	48.6	71.5	1 825.0	2 431.0
Photography	26.0	25.1	14.1	13.8	948.0	726.0
Visual and graphic arts	7.3	9.4	4.8	5.9	252.0	255.0
Radio and television	125.4	170.7	65.5	87.4	3 038.0	2 991.0
Software and databases	337.9	669.8	196.7	390.6	5 859.0	9 584.0
Advertising	195.2	394.3	41.0	79.2	1 824.0	2 478.0
Collective organisations	5.5	8.1	2.5	3.6	84.0	93.0
Total	1 640.4	2 612.0	751.8	1 150.3	31 034.0	36 603.0

Source: Economic contribution of copyright-based industries in Slovenia, U. Chitrakar, L. Knežević Cvelbar, K. Hren, M. Marc, A. Podnar, P. Rebec, S. Šlander Wostner, WIPO – World Intellectual Property Organisation, Slovenia, 2011

Table 3: Statistics of the cultural industries in Slovenia, 2012

Sort of cultural activities	Number of units	Number of employees	Turnover (in EUR)	Profit (in EUR)
J58.11 - Publishing of books	237	904	80 595 000	2 124 000
J58.13 - Publishing of newspapers	57	1 312	125 462 000	4 133 000
J58.14 - Publishing of periodicals	145	504	53 309 000	688 000
J59.20 - Publishing of phonograms	133	76	13 205 000	532 000
J58.19 - Other publishing	135	234	25 137 000	4 336 000
J59.11 - Film and video production	545	491	108 497 000	15 125 000
J59.13 - Film and video distribution	21	42	11 051 000	315 000
J59.14 – Cinematography	17	118	19 044 000	1 752 000
J60 – Broadcasting	305	781	77 176 000	1 661 000
J63.91 - Press agencies	66	102	4 169 000	711 000
TOTAL	1 661	4 564	517 645 000	31 377 000

Source: Statistical Office of the Republic of Slovenia, <http://www.stat.si>, 2014.

Audio-visual culture

The main state actors in support of audio-visual activities are the Slovenian Film Centre and Studio Viba Film Ljubljana. The latter is responsible for the technical part of the realisation of the national film programme i.e. projects that have been selected for co-financing by the Slovenian Film Centre. It faces difficulties in meeting the challenges of the ever more rapid development of technical resources as well as problems in coordination and financing its activities. The additional budget sources for investment were given in 2013 in the amount of 116 996.33 EUR and in much smaller extent in 2014. It must be also said that in recent years Viba Film Ljubljana had allocated the income of the market to the urgent upgrading and investment. The main part of the Slovenian state allocation for audio-visual culture transferred through the Slovenian Film Centre. This organisation has been transformed from the former Slovenian Film Fund in 2010, and has taken all of the Fund's responsibilities. The main goals of the Centre are providing subsidies for the cinematographic and audiovisual industry and culture such as production, development, promotion and distribution, digitisation, film audience projects and other projects related to the film culture in general. Among the goals of the Slovenian Film Center are also fostering cooperation among Slovenian professionals and international subjects and fostering of development and use of new technologies and digitalisation both in the fields of production and presentation as well as education by means of audio-visual and cinema devices. The main change to take place with the institutional transformation is the possibility of outbudget sources of financing of films' production, namely from the National Radio - Television Company, as well as more focus on monitoring of appropriate spending of given public funds. A lot of debate has been going on in recent years, mostly regarding allocation of subsidies and human resource management at the Centre, which have led to criticism and even to (unsuccessful) interpellations against the former Minister of Culture in 2006.

In 2012, drastic changes were made due to the "austerity" programme of the newly elected Slovenian government. It was firstly reported that the Centre would be discontinued and its work continued in the form of a body within the Ministry. Later, the decision was revised due to outcry from professionals and it was decided that the Centre maintain its work as an independent institution. Its total level of funds been allocated by the ministry amounted to 4 586 542 EUR in 2012. Included are the funds for the Media Desk services in amount of 25 000 EUR and the funds for audiovisual production from the Media. Some new tenders have been included in the work of the Centre: the tender for co financing of realisation of audio-visual projects tender for co financing of digitalisation of cinemas, tender for the project of film culture and for film related associations. The funds allocated to the Slovenian Film Center are slowly rising, but they are not diminishing. Additionally to the funds provided through the Slovenian Film Center, an important source of the state support remain the services provided by the Film Studio Viba film Ljubljana as part of public service.

There are several other important actors in this field, of public and private and non-profit origin. Public exhibitors are mostly financed by local municipalities, and several of them (14) are joined in the Slovenian Art Film Network, but also by important and stable subsidies from the ministry of culture. Some of them have focused and transformed into exclusive art cinemas, and have also joined the Europa Cinema Network.

There are also active private film providers, both companies as well as non-profit associations. Most of the private companies depend on public financial sources for the realisation of their programmes. Therefore, the private for-profit sector is undeveloped and weak regarding self-standing and independent production. There are some relatively strong non-profit associations and unions however, e.g. the Association of Slovenian Film Producers, the Association of Slovenian Movie Directors, the Association of Slovenian

Film Creators, etc. Their power is mostly exemplified when negotiating a rise in the national film budget with the state authorities, where they have been successful in recent years.

Films selected in the public tenders of the Slovenia Film Centre are co-financed in a large percentage (from 50 up to 80%). This public aid is justified mostly by the small size of the Slovenian film market and Slovenian film as a cultural exception. Other sources of funds (market, European funds) are not explored and raised sufficiently, although the minority coproduction are rising from 2010 on. There is almost none cooperation between the audio-visual and film field and the private economy, except for some cases of private sponsorship.

Publishing of music

The national cultural policy has a number of objectives regarding support to music. Among others, it supports accessibility of diverse, quality and aesthetically demanding music production in Slovenia and among cross border Slovene minorities. It also aims to co-finance musical editions and publishing. Both aims show the tendency to support publishing of music in all its various forms: music scenery production, symphony music, choral music, small ensemble classical music, ballet, folk music and dance, jazz, contemporary musical forms, popular music and youth subcultures.

In the area of music publishing, the Ministry of Culture explicitly aims to enrich the musical archives by publishing editions and scripts by quality Slovenian composers and players. It supports the publishing of musical portraits of Slovenian composers as well as digitalisation of important works from national musical heritage.

The field of music publishing, on the one hand, suffered a lowering of funds from 2007-2009 for medium-term, programme support, while, on the other hand, raising funds for individual projects. Most of the editions it supports on programme tender are produced by the Society of Slovenian Composers. According to the authors of the National Analysis of Conditions in the Field of Music (Ministry of Culture, 2011), the field of music publishing is in some sort of development downfall, which is documented by high volatility in applications to the regular programme and project tenders of the ministry.

The Ministry's most frequent contractual partner regarding the publishing of non-commercial CDs is the *Založba kaset in plošč RTV Slovenija* (publisher associated with the Slovene national radio and television), whereby approximately 15 CDs are produced annually. The Ministry works to a lesser extent with private publishers. The main criteria for the Ministry to grant subsidies in the area of musical publishing are top quality, notable success and appearance on non-commercial radio and television stations or on international concert stages, Slovenian origins and first publication of archive music scores. Special attention is paid to musical reviews and professional publications. Increasingly, various societies also appear as publishers, this being their supplementary activity. In 2009, the Ministry of Culture subsidised the publication of 68 CDs, 47 scores and 58 new musical works.

In 2004, the Slovene Music-Information Centre was established. The centre is a basic information point for access to information on Slovenian musicians, music, musical heritage and contemporary activities. In addition to providing information, the purpose of the Centre is to promote Slovenian music to Slovenes and to an international public and to provide access to music material. The Slovene Music-Information Centre should become an important lever for the development and usage of digital contents and possibilities that are provided by the Internet. In 2006, the Centre was accepted into the International Association of Music Information Centres (IAMIC). In 2008, Slovenia was presented as the principal guest at the World's Music Market Midem in Cannes. The Ministry of Culture earmarked 220 000 EUR for this event.

Publishing of books

Until 2008, the main support for activities in the book field came from the Ministry of Culture in the form of co-financing programmes and projects. In May 2008, the *Decision establishing the Slovenian Book Agency* was taken by the Slovenian government and the allocation of public funds has been legally delegated to this paragonovernmental organisation (see chapter 5.3.4) which received wide support among the professional public.

In 2009 The Slovenian Book Agency has supported 398 book titles and 50 journals. Number of translated Slovenian authors is growing – in 2009, 69 works of Slovenian authors were translated into 22 languages. Increased focus has been given to international cooperation and promotion, including successful presentations of Slovenian literature at the international book fairs in Frankfurt, Leipzig and Bologna. 40 institutions have been financed on programme terms, as well as 33 literary events and festivals. The Institute of Library Compensation is becoming more well-known and recognised, which is shown by the rise in compensated authors in 2009 to 946 (or 96% of eligible authors).

All together there were 5 012 books and 1 473 brochures published in 2009, which shows a constant and significant rise since 2007. Also, several measures to support reading and librarianship have been implemented, such as Reading Badge, Book for Everybody, and Growing with the Book.

Similar to the work of the Slovenian Film Centre, the work of the Slovenian Book Agency was under threat in 2012 due to the austerity programme by the newly elected Slovenian government. At the beginning of March 2012 the minister Žiga Turk announced that both agencies were to be discontinued and their work carried out as part of the regular ministry's tasks. Only under drastic protest by Slovenian culture experts and artists has the decision been changed, yet the resources of both agencies have been significantly reduced.

After the changes in 2012 another task of "fundraising from non-governmental sources" has been added to the Slovenian Book Agency's tasks despite its. On 6 June 2012 the Agency announced it would stop its programme of financing of science publications due to a lack of funds and that also other funds (including culture) are under threat. In 2013 the Agency had 5 employees as compared to 7 in years 2010 and 2011. In 2013 the Agency received 5 185 225 EUR from various public sources as compared to 8 327 012 EUR in 2011.

In 2010 Ljubljana, the Slovenian capital held the UNESCO title of World Book Capital City, which brought important results both for the city as well as the state in general. New infrastructure for literature activities was put in place. Pogledi, currently the only Slovenian newspaper devoted exclusively to art and culture was started. The Ljubljana Resolution on Books, which is described by Dr. Uroš Grilc, head of the project, as "for the first time bringing under one roof all key international organisations in the field of publishing, book marketing and libraries", was adopted at the World Book Summit, and a number of important book events, festivals and projects have taken place. Ljubljana is also planning to apply for the permanent UNESCO title of City of Literature.

Concerning training and education programmes for cultural industry professionals, there is a special study programme for publishing at the Faculty of Arts, University of Ljubljana. The Association of Publishers and Booksellers of the Slovenian Chamber of Commerce and Industry has developed regular training activities with the aim to inform, educate, share experiences and discuss topics from the field. The major event in this regard is the Publishing Academy, which has taken place for the past 6 years during the annual Book Fair in Ljubljana.

4.2.4 Cultural diversity and inclusion policies

The Slovenian Constitution recognises three minorities: Hungarian (6 243-0.32%), Italian (2 258-0.11%), and Roma (3 246-0.17%). There are also "new minorities" – namely groups from former Yugoslavia – which do not have the status of official minority, but enjoy their cultural rights as citizens: Croats (35 632-1.81%), Serbs (38 964-1.98%), Bosnians (21 542-1.10%), Macedonians (3 972-0.20%), Albanians (6 186-0.13%) and Montenegrins (2 667-0.14%), who migrated when the war broke out in the ex-Yugoslavia or were already established in Slovenia when the country declared its independence in 1991. This data on the "new minorities" was taken from the 2001 census. More factual estimates indicate that they actually represent an even larger percentage, from 7% to 9% of the whole population. The legal basis for their rights is *Article 61 of the Constitution*, which states that each person shall be entitled to freely identify with his / her national grouping or ethnic community, to foster and give expression to his / her culture and to use his / her own language and scripts. The legal basis for the policy is also found in the *Act on Enforcing Public Interest in the Field of Culture (2002) (Article 65)*, which defines that the state can finance programmes intended for the "cultural integration of minorities and immigrants" and "the needs of blind, deaf and other groups of the population with special needs". In 2007 the German speaking community received its recognition on the basis of a bilateral agreement on Culture, Education and Science between Slovenia and Austria. Traditional autochthonous minorities, Hungarians and Italians, enjoy collective rights (bilingual education and administration, parliamentary representation, etc.), laid out in *Article 64 of the Constitution*. The Roma minority is catered for by a separate *Article*, which indicates that the "status and special rights of the Romany community living in Slovenia shall be regulated by law" (*Constitution of Slovenia, Article 65*). In 2007 this *Law* was finally adopted. The *Roma Community Act (2007)* defines the scope of special rights of the Roma Community, the jurisdiction of state authorities and the local community authorities in exercising those rights, and the organisation of the Roma community in order to implement their rights and obligations as set out by the Act. The *Self-Governing Ethnic Communities Act*, defining the special rights of the Italian and Hungarian minorities, was adopted in 1994, while the Romany communities have their own town councillors in the municipalities where they live (19 of 210 municipalities).

The Ministry of Culture has been developing its model on the protection of cultural rights of all minorities as one of the main challenges after the dissolution of ex-Yugoslavia was how to extend cultural policy measures to so called "new minorities" composed of citizens that came to Slovenia during the Yugoslav period. The model is a result of the recognition that an active intervention on the part of the government in complex social situations is necessary to facilitate positive intercultural and interethnic relationships. It is based on preferential treatment of minorities through special public tenders and on integration in regular public calls. The model also includes constant evaluation and improvements to achieve equity for participation in cultural life. According to the summary of the National Programme for Culture 2014-2017, an additional challenge is the area of the protection of cultural rights as human rights, in particular the human rights of minorities and vulnerable groups; the question is how to establish conditions for wider social integration and demarginalisation in a context of a rich, good-quality cultural life for everyone living on the territory of Slovenia. The goals are as follows: to ensure a higher level of protection of cultural rights within the framework of human rights protection, a higher degree of cultural integration of minorities at the territorial level and within specific disciplines, and to encourage the cultural activities of members of groups that are vulnerable in multiple ways.

From 2010, the funding of the cultural activities of "new minorities" was delegated to the Public Fund for Cultural Activities as it has professional infrastructure in support of these

activities all around the country (see chapter 8.4). In its first year, the fund allocated 223 600 00 EUR, that is 15 000 EUR more than the year before, but the number of beneficiaries almost doubled which is an important change that should be observed. The subsidies were allocated to:

- organisation of cultural events and touring of cultural groups and artists;
- preparation of seminars, workshops, lectures, summer camps;
- counselling, supporting, informing related to the field of cultural activities; and
- publishing of periodicals and other publications.

The Ministry kept funding for the official minorities, Hungarian and Italian and the Roma people. In terms of funding in 2010, 754 820 EUR was dedicated from the national cultural budget to the Hungarian and Italian Minorities and 87 583 EUR to the Roma People. Additionally, the Ministry started to develop more intensive programmes for blind and deaf people (see chapter 4.2.8).

Table 4: Broadcasting for minority groups in Slovenia, 2006

Broadcaster	Minority group	Name of owner or controlling organisation	Founding year	Circulation
Italian Television Koper	Italian	RTV Slovenia	1971	9.5 hours / day
Radio Capodistria	Italian	RTV Slovenia	1949	24 hours / day
Hungarian Lendava Studio Programme	Hungarian	RTV Slovenia	1978	30 minutes / 4 times per week
Muravideki Magyar Radio	Hungarian	RTV Slovenia	1958	13 hour and 15 minutes / day
Studio D (Novo mesto)	Roma	Private company Krater	2002	30 minutes per week-
Romskih 60 on Radio Murski Val	Roma	Private company Podjetje za informiranje	2002	60 minutes per week

Source: RTV and private broadcasters.

By the end of 2007, Roma people got their own transmission on public broadcasting station - channel SLO1.

Citizenship participation is guaranteed on the highest political level for both official minorities - each has its representative in the Parliament, with the same responsibilities as other deputies. In accordance with Self-Governing Ethnic Communities, *Article 3 (Official Gazette RS, No. 65/94)*, the minorities' representatives:

- give consent to matters concerning the protection of special rights of ethnic communities. The decisions are made together with bodies of self-governing local communities; and
- discuss and study matters concerning the status of ethnic communities, they adopt standpoints and they submit proposals and initiatives to competent bodies.

See also chapter 4.2.7.

4.2.5 Language issues and policies

The official language in Slovenia is Slovene. In those municipalities where Italian or Hungarian national communities reside, Italian and Hungarian are also official languages. Programmes planned for minorities (see chapter 4.2.4) also contain support to projects

linked to the development of their languages. Special status of Roma people promotes preferential treatment of Roma problematic and their language. Nest to the projects for strengthening comprehensive competencies in Slovenian language by Roma people the main concern goes to language codification and systematisation of Roma language and creativity in Roma language. In last few years more attention has been paid to the languages of immigrants and support to creative and media projects by inhabitants and organisations from ex-Yugoslav countries. Public television has special programmes intended for all officially recognised minorities. In Slovenia the problem of language pluralism is not publicly exposed. However, Slovene is a language spoken by only 2 million people and it needs to be preserved and developed, therefore special care and language policy is undertaken.

The legislative procedure to adopt *Public Use of the Slovene Language Act in 2004*, which gives a legal basis for linguistic policy, showed that in different societal sub-systems (economy, education and science) the protection of Slovene is considered as a barrier for development. The current status of Slovene as the language of communication in scientific research and academic instruction at Slovenian universities reflects the global problem of the relationship between national languages and English in science and academia.

The range of normative measures is therefore restricted and the weight of linguistic policy will have to stand on positive measures, which are linked to financing different linguistic programmes, projects and structures dealing with language.

The Ministry of Culture has a special department for the Slovenian language and language policy with numerous concrete tasks:

- admonish those agencies which do not implement the legal provisions on the use of the Slovenian language;
- monitor the inclusion of language policy into national programmes;
- address comments and complaints from legal persons and citizens regarding the use of the Slovenian language as an official language;
- co-finance programmes and projects which are meant to enforce, promote and develop the Slovenian language;
- provide information explanations about standards for the Slovenian language, about possibilities for language improvement among adults and about language rights of citizens and foreigners on the territory of the Republic of Slovenia; and
- co-operate with similar organisations / institutions in other countries.

In 2007, the National Programme for Language Policy for the period 2008-2011 was adopted as the main instrument predicted by *Public Use of the Slovene Language Act* (see also chapter 4.1) at the occasion of the European Day of Languages on the 26 September. Since 2010 a new NPLP for the period 2012-2016 has been in the process of formulation and is currently in the last stage of verification and acceptance at the government level – it is reported that the parliament will be able to address it at the beginning of year 2013. Main changes in focuses in comparison to first Programme is shift from the field of protection of Slovenian language to the field of language education (in Slovenian and in context of the implementation of foreign languages in the education process – compulsory secondary foreign language, English language in higher education process and in research, bi- and multi-lingualism, Slovenian language as secondary language and as foreign language) and to the field of language equipment (resources, technology, digitalisation, standardisation, language description, terminology and multilingualism, etc.). More attention as compared to previous period is dedicated also to language policies of speakers with special needs. The Resolution on the National Programme for Language Policy 2014-2018 adopted in July 2013 identified a series of goals and measures to be implemented at inter-ministerial level. The measures will support excellence in artistic and cultural production in the

Slovenian language, development of linguistic capacities of all groups of speakers in order to improve their reading skills, promote good-quality language skills that will be comparable to those of other European countries, and develop and promote the public use of the Slovenian language.

In 2008 the Ministry of Culture published a booklet on Slovenian as a European language, which was prepared in co-operation with the European Parliament, the Information Office for Slovenia, the Representative Office of the European Commission in the Republic of Slovenia and the Government Office for European Affairs. The core of the booklet is based on the history and present-day dimensions of the Slovenian language, its many dialects and development of the written language, its official status and the use of modern social and technological processes and of course its grammatical features. The initiative for the publication came from the Ministry of Culture's Sector for the Slovenian Language, as informing the Slovene and foreign publics about the Slovenian language, the language status of Slovenia and the language policy and culture is one of the primary goals of the Resolution on the National Programme for Language Policy.

Since 2004 there is a special budget line for the promotion and development of the Slovene language and since the year 2007 also a special budget line for implementation of measures of language policy which is also in the interest i.e. for the benefit of speakers of other languages at the Slovenian territory. From 2004 until 2007 on the yearly basis around 20 000 EUR has been allocated on yearly basis for the first purpose through a public call. From 2007 until 2012 in the range from 50 000 to 150 000 EUR has been allocated for the second purpose for support to projects of implementation of language policy measures (researches and analyses, digitalisation, creation of web tools, portals and user manuals, promotional / marketing activities, etc.) through instruments of public calls and contracts. In this period the ministry has allocated several thousands of Euros for implementation of different aspects of language policies also from other sources (budget lines) while individual measures for the field of language policies have been (co)financed also by other state bodies (despite there is no overview, the report on implementation of NPLP 2007-2011 is being made including the estimates of these financial resources). In 2007 a separate item line was introduced for the promotion of the languages of other ethnic communities. All together the amount of public funds increased from 20 000 EUR annually in the period from 2004-2007 to 50 000 EUR-150 000 EUR in the period from 2007 to 2012.

4.2.6 Media pluralism and content diversity

The organisation and ownership structure of the media sector

In Slovenia, 111 TV channels are officially registered in the Media Register that is established within the Ministry of Culture. Nine digital terrestrial television channels (all broadcasting in Slovene) can be viewed by more than 95% of the population: SLO1, SLO2, SLO3, TV3 mEDIAS, Pop TV, Kanal A, Planet TV, Golica TV and Pink SI.. Other television channels cover local and regional areas. Oneregional television channel (Vaš Kanal) obtained digital broadcasting license and it is broadcasted via national digital terrestrial multiplex (MUX-A). Other channels are transmitted through cable systems or IPTV, while some are broadcasted via local digital terrestrial broadcasting system. Foreign channels are available through cable and satellite; some, such as National Geographic, Discovery, Hallmark and HBO, broadcast their programmes with Slovenian subtitles, as local affiliates of the trans-national channels.

The public broadcaster, RTV Slovenia, includes Television Slovenia (*Televizija Slovenija*) and Radio Slovenia (*Radio Slovenija*). There are five public service television channels: SLO1, SLO2, and SLO3 are national channels, and Television Koper / Capodistria and Television Maribor (Tele M) are regional channels.

The public service broadcaster, Radio Slovenia, has eight channels. These are: Radio Slovenia 1, 2 and 3, Radio Koper, Radio Maribor, Radio Capodistria (for the Italian-speaking minority), Pomursko-Hungarian Radio (for the Hungarian-speaking minority) and Radio Slovenia International. According to the data of the Statistical Office of the Republic of Slovenia for 2010, there are 116 radio channels of which 18 are of special importance. The second channel of TV Slovenia, SLO2, provides complementary programming. SLO2 is event-oriented, broadcasting mostly sports, documentaries, and arts. SLO1 lays great stress upon its informative role and reaches virtually all of Slovenia's television households, while SLO2 reaches 99% of these households, RADIO Slovenia 3 (ARS) is dedicated to the areas of culture, art, science and education. Approximately three quarters of the programmes are occupied by music, especially serious music, extending from classical to contemporary. The Programme ARS also broadcasts radio plays, literary broadcasts, professional and scientific essays.

Below is an overview of the quotas imposed on television and radio channels of special importance:

- "Local television and radio channels of special importance" must cover 10% of the population of Slovenia and broadcast at least 30% of local in-house content production daily;
- "Regional television and radio channels of special importance" must cover between 10% and 50% of the population of Slovenia and broadcast at least 30% of regional in-house content production daily; and
- "Non-profit television and radio channels" must broadcast at least 30% of in-house production (news and current affairs, arts, educational, cultural and entertainment content) daily.

Channels (local, regional or student) defined as having special importance for their communities must provide local and regional content (news, current affairs and culture), or content dedicated to students.

In the past few years, media pluralism has been one of the most political issues of all government activities in Slovenia. In 2002, a category for media was introduced in the national budget for the first time (0.53%); in 2013 this percentage was 1.64% which is half of the amount dedicated to this purpose in 2005 (3.59%). See also chapter 4.3.

Anti trust measures to prevent media concentration

Ownership

Potential investors have to receive permission from the Ministry of Culture if they intend to acquire 20% or more of the proprietary shares or the voting rights in newspaper, television or radio companies. The *Mass Media Act (2005 latest amendment)* which was adopted in 2001 is a way to be more precise and demanding regarding the provisions about ownership control and quotas. It foresees that the Ministry must consult the Agency for Post and Electronic Communication, the Securities Market Agency, the Competition Protection Office and Broadcasting Council, before ruling on such requests.

The *Mass Media Act* provides for some market transparency: by the end of February each year, broadcasters must publish their basic ownership data in the Official Gazette of the Republic of Slovenia. For every owner in possession of more than 5% of the broadcaster's proprietary shares or voting rights, they must disclose the name and surname of the individual, or the name and location of the company. The names of the managers must also be disclosed. The Ministry of Culture enters this ownership data into the Media Register, which is publicly accessible.

Cross-media ownership

In accordance with the *Mass Media Act*, owners can be involved in either radio or television broadcasting, but not in both. The owner of a radio or television channel can control up to 20% of the shares or voting rights at a daily newspaper and vice versa. There are no limits regarding cross-media ownership of magazines, radio or television channels. Advertising agencies cannot own or control more than 20% of the shares or voting rights of a radio or television channel. Telecommunications companies cannot own a radio or television channel.

The share of domestic vs. imported media programmes

Public TV

In accordance with the *Audiovisual Media Service Act* (2011)

- European audiovisual works must account for at least 50% of the annual transmission time of following channels of RTV Slovenia (SLO 1, SLO 2, SLO 3); and
- European audiovisual works by independent producers must account for at least 10% of the annual transmission time of following channels of RTV Slovenia (SLO 1, SLO 2). At least half of this works must have been produced in the last five years.

In accordance with the *Mass Media Act*:

- both channels of public service television transmission, SLO1 and SLO2, have to reserve at least 25% of their annual airtime for programmes produced in Slovenia; and
- the public service broadcasters must reserve 10% of their schedule for programmes by independent producers.

Table 5: The structure of TV Slovenia's broadcasts 2010 (SLO1 and SLO2)

Type of production	Total transmission time	Share / hours	Percentage
In-house production	17 520*	5 898	33.7
Slovenian AV works	8 946**	2 938	32.8
Slovenian AV works Independent production	2 938	781	26.6
European AV works	8 946	4 729	52.9
European AV works Independent production	8 964	1 320	14.8
European AV works Independent production Recent works	1 320	1 032	78.2

* Daily transmission time according to *Article 66* of the *Mass Media Act*.

** Annual transmission time according to *Article 92* of the *Mass Media Act* (excluding advertising, television sales, trailers, sports, news and TV games).

Private TV

The *Mass Media Act* only stipulates that 20% of the commercial stations' daily broadcast time must be produced in-house or on the behalf of the broadcaster. In-house works, of at least 60 minutes' duration altogether, must be shown between 18h00 and 22h00 hours each night. Two per cent of the stations' annual broadcast time must consist of films of Slovenian origin or other works from the field of literature, science and art.

In accordance with the *Audiovisual Media Service Act*:

- European audiovisual works must account for at least 50% of the annual transmission time of every broadcaster; and

- • European audiovisual works by independent producers must account for at least 10% of the annual transmission time of every broadcaster. At least half of this works must have been produced in the last five years.

Quotas of Slovenian music

The prescribed share of Slovenian music to be broadcast daily by radio or television programmes is 20%. This percentage is 40% in the case of national radio and television programmes and 25% for radio and television channels of special importance.

The main debates in the context of EU competition policies

The idea of prohibiting (mostly or totally) advertising in public service broadcasting, so that commercial stations would have the advertising market to themselves, is constantly vivid, especially in the times of changing media legislation. However, as the nominal number of homes with televisions in Slovenia is small - only 680 000 (about 99% in 2008) - it seems unrealistic to expect that public service broadcasting could finance itself only from license fees.

Type of support provided by the government for the production and distribution of local content

Television and radio channels "of special importance", in accordance with the *Mass Media Act*, receive, *inter alia*: preferential treatment when applying for broadcasting frequencies; lower prices for copyright; and free distribution by cable operators, where possible. They can also receive funds from the state budget, particularly the Ministry of Culture, for specific projects, such as arts, news, documentaries and so forth.

Arts and culture programmes

There are regular programme series with cultural or artistic content (as a part of a central information programme or in the form of magazines, documentaries etc.) broadcast from SLO 1 – Public TV. The share of these programmes, in total broadcasting, is approximately 5% (the figure is not precise because of different methodologies and definitions of such programmes).

Specific training programmes

There are many specific training programmes for journalists concerning intercultural dialogue and diversity of views, organised mostly by the Peace Institute and the Slovene Association of Journalists. Recently, the Peace Institute organised a series of seminars in cooperation with the British Embassy in Ljubljana, on themes such as multicultural societies and the media, the position of the Roma people in the Media, as well as the media and social / ethnic minorities.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Slovenia adopted a special policy on this issue due to European Year of Intercultural Dialogue in 2008. This doesn't mean that a process of encouraging an open and complex cultural environment for creativity hasn't been already an integral part of Slovene orientations in various fields, such as culture, upbringing and education, foreign and internal policies. This aspect is included in various laws and regulations, and similarly various campaigns on the level of ministry policies and on the level of implementation of national and EU legislation, in both its binding and non-binding aspects. But these policies got the label of intercultural dialogue only when the National Strategy for Implementing the European Year of Intercultural Dialogue was adopted. Its main objectives were:

- "establishing civil-social dialogue on as many levels of social life as possible, in cooperation with non-governmental organisations and the media from all fields that involve intercultural dialogue;
- including intercultural dialogue as one of the leading principles of Slovene foreign policy;
- enabling mobility within and outside the EU, especially in the fields of art, science and education, particularly in such a way as to support the flow of ideas and individuals;
- coordinated migration policies within and outside the EU;
- encouraging intergenerational dialogue;
- treating state borders and EU borders as points of co-existence;
- stressing the importance of multi-linguality;
- vertical communication and continuity in the education system, from primary to higher education, which respects the principle of intercultural dialogue; and
- stressing intercultural dialogue in informal forms of upbringing and education."

Once the flagship project was over this rhetoric lost its relevance but the activities continued within the policy for minorities and promotion of human rights.

Culture

There are two fields of cultural activities, in particular, where intercultural dialogue comes to the fore:

- literature (seminars, workshops, literature competitions, publishing); and
- ethnic programmes (seminars, workshops, meetings) featuring music and dance of all cultural / ethnic minorities in Slovenia.

There are two main public actors responsible for implementing the programmes to promote intercultural dialogue: the Ministry of Culture, which provides most of the financial support and the Republic of Slovenia Public Fund for Cultural Activities, which organises cultural events and educational activities for minorities on the national, regional and local level (see also chapter 4.2.4). The Public Fund is also a cultural network which enables multidirectional interactions between cultural societies of majority and minority cultural groups or societies and local communities, through its 59 local offices. In this way, the Public Fund is also the link between governmental administration, local communities and cultural societies or institutions from various ethnic groups as the main players in intercultural dialogue.

On the "civil" side, there are approximately 55 active societies and associations of "new minority" groups and about 60 from "constitutional minorities". With the support of local governments or the office of the Public Fund, these associations have two major priorities:

- they are a meeting point for members of various minorities, they enhance social life and they enable the sharing of information from the "old country" or daily life in their new environment;
- they are maintaining the traditions of their ethnic group and passing the cultural values to younger generations; and
- they are mediators between different cultures and providers of cultural events and goods for broader audiences.

Beside these activities, there are also some civil society organisations, such as the Peace Institute, which organise round tables, seminars, workshops, panel discussions, and which supports scientific research in this field.

Education

Since 2000 active citizenship education and civic culture have been included in primary education.

The topic of intercultural dialogue is included in different subjects such as Slovenian language, social sciences, geography, history, and foreign languages. On the level of optional subjects the topics that deal with interculturality and tolerance are included in the syllabi of the subjects such as Philosophy for children, Religion and ethics and Civic education.

The *Elementary School Act* (1996) provides the legal basis for:

- education on mutual tolerance, respect for differences and ability to live in a democratic society. *The instruction of native languages and cultures of children who are foreign citizens or without citizenship and living in the Republic of Slovenia shall be offered in compliance with international agreements. (...);* and
- the teaching of the Slovenian language may be offered to immigrant children. A *Strategy of inclusion of migrant children, pupils and students in the education system of the Republic of Slovenia* was prepared in January 2007. It is based on interculturalism, openness of the curriculum and cooperation with parents and it provides for :
 - defining the scope, forms and methods of adjustment of carrying out the curriculum to achieve faster and better inclusion in the process of education;
 - successful inclusion of migrant children in the preschool, school, social and, later, in professional environments;
 - developing the capability of presentation of one's own culture, perception, understanding and accepting difference, with a view to overcoming prejudice against other cultures, comparing different cultures, fostering tolerance, maintaining and upgrading one's own identity and culture;
 - quality education and training of teachers and other professionals;
 - quality teaching of the languages of migrants; and
 - adoption of Slovenian as the second language for inclusion in the educational system.

National action plans are provided for the implementation of this strategic document.

Youth

The Office for Youth, a body within the Ministry of Education, Science and Sports, monitors the situation of young people and implements measures in the field of non-formal education, leisure time and participation of young people in society. There is a space for intercultural dialogue in its programme to promote social integration, personal growth and autonomy by establishing a network of information centres throughout Slovenia. Through co-financing and numerous organisations that work with the young or deal with youth questions, the office can bring more attention to intercultural dialogue issues.

4.2.8 Social cohesion and cultural policies

Slovenia signed the JIM-Joint Inclusion Memorandum of the European Commission programme on social inclusion in 2002. In 2004, the National Action Plan on Social Inclusion (2004-2006) was adopted. In 2006, Slovenia joined the other members of the EU in drafting the "National Report for Strategies on Social Protection and Social Inclusion 2006-2008" and in 2007, the "Amended National Report for Strategies on Social Protection and Social Inclusion 2006-2008" was adopted. Its goal was to check the implementation of the measures contained in the strategy and to outline other important

developments that have taken place since the adoption of the Strategy or that have taken place in 2007. Later on the production of this kind of document ceased.

In 2010 a contact point for the field of human rights and minority's cultural rights was formed at Ministry of Culture, and several analyses have been performed under its cover. Currently an idea to form a national institution for human rights is being considered by the Republic of Slovenia. Positive feedback for this idea has been received from the United Nations, which also advised Slovenia to implement a National Action Plan in the Field of Human Rights, following the 71st paragraph of the Vienna declaration (1993).

The project European Capital of Culture Maribor 2012 also brought particular emphasis to community and social cohesion aspects, especially with its programme module Urban Furrows. The programme module was established so that it developed concrete examples of good practice in terms of alternative and autonomous production, specifically in those aspects of life which are a prerequisite for a tolerant, mutually cooperative, and creative society. On one hand, it was focused on strengthening a culture of cohabitation, while on the other it aimed to preserve the cultural heritage which inevitably includes biotic diversity. It primarily aimed to establish examples of good practice to empower communities. In less than half a year, with the intense cooperation of five research groups, the programme expanded its activities to include cooperation with over a thousand children, parents, various ethnic groups, experts, youth, farmers, workers, homeless people, Roma, handicapped people, and those who feel they have no future. The affirmation of the oppressed and dehumanised, or those who, despite their capabilities and competency, are unable to make a living, took place through attempts to construct new kinds of subjectivities, which were established through emancipatory processes, such as the creative communities, cooperation, mutuality, solidarity, and dignity. During the project, seven innovative development projects were undertaken (Sustainable Local Supply, Seed Library, Alternative Community Gardens, Ethnomobile, Teleport, Centre for Alternative and Autonomous Production, Answers and Alternatives with Rhizom Group). It was the first time such emphasis on community and cohesion projects was given during the European Capital of Culture project.

The Ministry of Culture introduced a special budget item line in 2005 dedicated to blind and deaf people. In 2010 around 182 000 EUR was allocated to publishing in Braille scripture, for media activities and technical equipment. The umbrella association of deaf people received funds for the special technical infrastructure. A specialised library operates at the Association for Blind and Short-sighted People.

The Third Age University of Slovenia is a voluntary educational movement aimed at those over the age of 50, mostly retired people, but also for older workers who are unemployed. It has been established to provide access to culture and education for the elderly and to contribute to their changing social and economic position. The Third Age University encompasses, at present, 35 universities all over the country. Each Slovenian university organises study circles, lectures, and some of them also have summer universities, educational camps, study trips, etc.

The Third Age University has both educational and social goals. It has recently introduced two new fields of research and activity pertaining to all adults, regardless of their age, namely dyslexia in adults and burn-out as a result of non-reciprocal relationships at work or in private life. Objectives are:

- to stimulate the development of the education of the elderly for social roles, personal growth, second careers and active citizenship;
- to educate the elderly;
- to educate mentors and other professionals;

- to investigate education of the elderly and to raise public awareness in the field;
- to offer counselling on the local, national and international level;
- to conduct public campaigns aiming at changing the position of the elderly in society; and
- to design new educational programmes for the elderly and other adults.

4.2.9 Employment policies for the cultural sector

According to the data of the Slovenian Statistical Office there were 24 436 workers in culture in 2013, of which 17 743 were employed in public institutions, the private sector and by individual entrepreneurs and 6 693 were self-employed (A note: this number significantly differs from the number of self-employed listed in the official registry of self-employed of the Ministry of Culture RS). Of the latter, there were 2 218 registered self-employed in the registrar of the Slovenian Ministry of Culture and finally 1 494 (2012) of those were eligible for payment of social security by the Ministry of Culture.

The number of cultural workers in Slovenia amounts to about 3% of all workforce in the Slovenian economy, and has been constantly rising in percentage from 2000-2010 (source: Ministry of Culture RS), amounting to 2.48% in 2002, 2.63% in 2005, 2.75% in 2008, 2.92% in 2009, 3.04% in 2010 and 3.09% in 2011 and 2012.

Table 6: Number of employed and self-employed cultural workers, 2005-2013

Year	Employed persons in culture	Self-employed persons in culture	Total employed workers in culture
2005	17 480	3 942	21 422
2006	17 975	4 154	22 129
2007	18 401	4 366	22 767
2008	19 248	4 986	24 234
2009	19 080	5 556	24 636
2010	18 889	5 977	24 866
2011	18 629	6 203	24 832
2012	18 314	6 179	24 493
2013	17 743	6 693	24 436

Source: Ministry of Culture RS 2014.

Among the employees, the most frequent occupations are libraries and archives (1 743 employees in 2013), publishing of books (834 employees in 2013), publishing of newspapers (1 175 employees in 2013), architecture and urbanism (1 436 employees in 2013), art performance (1 240 employees in 2013), TV workers (1 610 employees in 2013), advertising (1 249 employees in 2013) and education and training in the field of culture (1 862 employees in 2013). Among those occupations one can observe a diminishing number of employees in the fields of book and newspaper publishing and TV workers. The most likely reason for this trend is the emergence of alternative occupations in the media, most of all in internet and electronic media. All other noted occupations were in a rising trend by 2010, perhaps most notably were an increase in architects (almost 400 new employees in the period 2005-2010) and advertising and education and training (about 250 new employees during the same period); yet there was a decline after 2010, most likely due to the effects of the global financial crisis (in 2013 the number of architects was again almost the same as in 2005).

Among the self-employed, the most frequent occupation is art creation (2 116 self-employed in 2013); followed by architects and urbanists (962 self-employed in 2013); translators (711 self-employed in 2013); and designers (600 self-employed in 2013). All of those occupations are on a constant increase, rising by almost 300 new self-employed during the period 2005-2013 in each of the named occupations.

The total number of employees was rising until 2008, but fell in the following years, coming to almost exactly the same number of workers as were employed in 2005. The number of self-employed is on the rise significantly, rising by more than 2 500 new self-employed workers in 2013 as compared to 2005, an average yearly growth of more than 6.8%.

Table 7 show the growth in gross salaries in the cultural sector during the period 2000-2010. As one can firstly note, all of the professions showed a significant rise in salaries during the first period (2000-2005), being most notable in media activities (distribution of films, videos and TV shows; cinema; publishing of newspapers; production of films, videos and TV shows), design and cultural heritage. This is shown by an average chain index for the period 2000-2005 being shown in the fourth column of the Table.

Yet this trend slowly declined in the period (2005-2010), still rather steep in a few occupations (photography making, cinema, accompanying activities for art performance, production of films, videos and TV shows), almost stagnant in previously rising design and cultural heritage professions, while the salaries in certain professions (recording and publishing of musical works, architecture, translating and interpreting, loaning of video recordings) are starting to decline and experienced a nominal lowering of wages. Yet in most of the professions salaries almost doubled since 2000 and increased by almost 30% since 2005.

Table 7: Average gross salary in the cultural sector 2000-2005 and indexes of growth

Year	Average Gross Salary (in EUR)	Index of growth
2000	990.01	
2005	1 358.71	106.54 (avrg. 2000-2005)
2006	1 399.93	103.03
2007	1 471.91	105.14
2008	1 594.37	108.32
2009	1 662.14	104.25
2010	1 694.90	101.97

Source: Ministry of Culture RS 2011.

Still as one can observe from Table 8, the gross salaries of cultural workers are lower than both the comparable salaries of doctors, teachers as well as judges. The comparison is a little bit more favourable if one observes the public sector workers in culture which can be compared to gross salaries of high school teachers and judges. Doctors fare higher, while university teachers have significantly higher gross wages.

Table 8: Average gross salaries in different occupations 2005-2010

Year	Average gross wages in EUR: Cultural activities – all	Public sector workers in culture	Workers in non-cultural occupations in Slovenia	Doctors (in hospitals)	Teachers (high school)	Teachers (university)	Judges
2005	1 358.71	1 398.31	1 157.07	1 427.54	1 553.60	1 928.88	1 539.76
2006	1 399.93	1 445.64	1 212.80	1 473.24	1 622.67	1 951.05	1 560.38
2007	1 471.91	1 491.97	1 284.79	/	/	/	/
2008	1 594.37	1 644.38	1 391.43	1 737.51	1 795.89	2 136.69	1 737.91
2009	1 662.14	1 765.56	1 438.96	1 993.54	1 852.93	2 245.68	1 822.10
2010	1 694.90	1 795.17	1 494.88	1 987.72	1 868.26	2 316.91	1 831.95

Source: Ministry of Culture RS 2011; Statistical Office of RS.

Nevertheless the wages in culture are better than the average wages in the Slovenian economy, being higher by about 15%.

Slovene cultural regulation aims to encourage a programme related to the employment policy. In the last couple of years, new permanent jobs in public cultural institutions have been restricted and that is why it is necessary to find more flexible ways to employ the best human resources and to accommodate the working force to the needs of organisational development and capacity building according to a more entrepreneurial approach to culture (i.e. risk taking, innovation, competitiveness) The *Act Regulating the Realisation of the Public Interest in the Field of Culture* (2002) offers a legal basis for the gradual transition from permanent to programme related temporary employment. However, this could be done only with the introduction of the promotional measures that create modes and forms capable to represent a positive alternative to rigid public servant status. In the absence of such measures and related fresh funds, no deeper structural changes in human resources management have been possible yet. The share for salaries of employees in the public sector is constantly increasing, with the consequence that the financial sources for programmes and activities of public institutions are decreasing. Therefore, public institutions cannot fulfil their mission. Furthermore, fixed costs are increasing (material costs). The amount of financial resources is not increasing proportionally. Although there are statistical data for the last 20 years, based on 2 different methodologies, we can confirm that funds for salaries have increased from 40% to 70% of all funds used by public institutions.

In 2003, the *Salary System in the Public Sector Act* was adopted. The Law imposes a unified system of salaries for all civil and public servants. The main reason for passing the Law was to unify the salary system that has become unclear, because of different amendments enforced in various fields (i.e. health, judiciary). The implementation of the Law demands larger amounts of financial resources for salaries in public cultural institutions, however, the amount of budget resources did not comparably increase. This is the main reason for the increase in the amount of financial funds for salaries in public institutions. The system of public servants automatically increases the necessary means on behalf of regular promotions and has no incorporated mechanisms for adjusting personnel policy to programme needs or capabilities. In September 2008 the implementation of the new system reached its final stage and salaries for public cultural workers were increased by 16% to bring them into line with other public salaries.

In 2010 and 2011 some progress was made in the field of self-employed cultural workers. On one hand, a more structured dialogue with national authorities has been enabled by forming a special dialogue group with representatives of self-employed workers, and on the other, progress has been made due to the work of this commission: the awards and Ministry's working stipends will be deductible from the census for self-employed workers and the census will be subject to income averaging over three years. Lastly, in the following years until 2013, there were significant upheavals in the self-employed sector in culture, firstly, by the amendments in the *Decree on self-employed persons in the field of culture*. This decree specified much more restrictive conditions under which a special status of the Ministry covering social contributions of a certain, selected group of self-employed in culture would be provided, and, secondly, changes in the new tax and pension legislation which completely neglected the effects of such legislation on the self-employed (in all sectors). It was it was shown (in a study by Asociacija, Association of Slovenian Journalists and Open Chamber for Contemporary Art) that such measures will significantly reduce already lower incomes of the self-employed. In 2013, finally, the new Minister of Culture, Dr. Uroš Grilc adopted three measures to reduce these effects: the possibility of free accountancy for those self-employed in culture; a measure for enabling the self-employed to have paid remuneration for periods of illness lasting less than 30 days (this was not possible before); and so-called "pocket money", special forms of small grants

available to a selected (very small, about 60 in number) group of self-employed in culture. It remains to be seen what the long-lasting effects of those measures will be, as well as what other measures may be required to remedy both social as well as economic restrictions for those who are self-employed.

4.2.10 Gender equality and cultural policies

The position of women in culture and cultural policy can be examined through the participation of women in leading positions in public institutions; on councils of public institutions; on national bodies in the field of culture; and on expert commissions of the Ministry of Culture.

Table 9: Share of women holding leading positions in public institutions, 2003

	National public institutions and funds	Municipal public institutions financed by the Ministry of Culture	General libraries
No. of directors	27	40	60
% share of women	22.2%	42.5%	80%

Sources: Ministry for Culture.

Table 10: Share of women as members and Presidents of Councils of public institutions, 2003

	National public institutions and Funds	Municipal public institutions financed by the Ministry of Culture	General libraries
No. of presidents	27	40	60
% share of women	25.9%	25%	66%
No. of members	146	223	430
% share of women	33.6%	38.1%	55.8%

Sources: Ministry for Culture.

Percentage of Women in National Councils:

Table 11: Share of women on the National Council for Culture, 2003

	Number	Percentage of women	President
Members	7	28.6%	Man

Sources: Ministry for Culture.

Table 12: Share of women on the National Council for librarianship, 2003

	Number	Percentage of women	President
Members	11	63.6%	Woman

Sources: Ministry for Culture.

Table 13: Share of women on Expert Commissions of the Ministry of Culture, 2003

	Number	Percentage of women
Members	61	36%
Presidents	16	31.3%

Sources: Ministry for Culture.

The data shows that the number of women is decreasing with the importance of the position. The percentage of women holding leading positions in national public institutions as central and leading institutions is 20%, while in the municipal public institutions the percentage amounts to approximately 40%.

It is also evident that a great number of women, almost 80%, are employed as librarians. Regardless of this fact, the percentage of council members and presidents indicates that this percentage is decreasing on the level of management (there are only 59% female members and 66% chairwomen). This decrease can be explained by the fact that the municipalities, while appointing their representatives, are not bound to the profession of librarian. In this way they can include more men. The greater percentage of chairwomen than members of the council indicates the degree of trust and competence, which obviously recognises women in the field of librarianship. The highest position, Director of the National Library, is held by a man, yet the National Council for Librarianship is chaired by a woman. Many women are represented in this council (64%). In the National Council for Culture, which is an independent body appointed by the Parliament, there are 30% women, but the chairman is a man.

Although the majority of employees in the public cultural sector are women, the share of women in expert commissions of the Ministry of Culture only amounts to one third (35%). We should point out that in the field of cultural policy no special attention is paid to gender in regular hiring practices. However, the state is preparing a Resolution on the National Programme for Equal Opportunities of Men and Women (2005-2013), which defines the basis of gender equality politics in the Republic of Slovenia, sets goals, measures and key decisions in politics. In 2006, quotas of female political candidates were implemented for the first time.

The main initiative with an objective to produce and organise affirmative action projects, in order to draw attention to the disproportionately low participation and representation of women in the field of arts and culture, is undertaken by the Association for the Promotion of Women in Culture - City of Women. The City of Women International Festival of Contemporary Arts was first organised in 1995 in Ljubljana as an initiative of the Governmental Women's Policy Office (later renamed as the Equal Opportunities Office) in order to draw attention to the relative lack of participation and presentation of women in the arts. Since 1996 it has been organised as an annual international festival of contemporary arts by the City of Women Association for Promotion of Women in Culture. The festival presents women artists from Slovenia and abroad working in different disciplines and contexts. Held annually in Ljubljana over a period of 10 days in October, the festival presents some 40 events, including theatre, visual arts, performance art, dance, film, video, literature, and multimedia, which relate to and discuss the selected theme of each year's festival. The 17th edition of the festival in October 2011 was called *AbraKadabra*, featuring the secrecy, illusions, rites and imagination that actually reflect the social, political and individual transformations (source: Culture.si).

4.2.11 New technologies and digitalisation in the arts and culture

The two previous National Programmes for Culture, the first from 2004-2007 and the second from 2008-2011 have special chapters devoted to e-culture. The following measures are listed:

- further digitalisation of public libraries and the national library (public libraries are already connected in a co-operative bibliographic on line system);
- multimedia network centres (15) in different regions;
- an inventory of cultural heritage;
- the digitalisation of the working process of public institutions from the field of cultural heritage protection;
- a national cultural portal;
- the establishment of a music information centre;
- the creation of a uniform information system "books on the market";

- archives of significant cultural content on the internet; and
- the digitalisation of Slovenian literary heritage on the Internet.

According to the summary of the current National Programme for Culture 2014-2017, the chapter on digitisation envisages, besides the digitisation and safe storage of content, also the provision of on-line accessibility to all digital cultural content, with particular care being devoted to content adapted to young users, cultural minorities and other vulnerable groups. An optimal organisation and free accessibility of digitised cultural content, created with public funds, is in the public interest, as in this way it serves educational, creative, research and also business purposes. In this context, we must not forget the issue of accessibility of work of contemporary authors, where the key challenge is to ensure adequate management and the protection of digital rights.

The following important measures and projects have been realised in the past years:

- In 2005, the Slovene Music-Information Centre (SIGIC) in Ljubljana was established with ambition to serve as a basic information centre for accessing information on Slovene musicians, music, musical heritage and activities in this area. SIGIC participates in the International Association of Music Information Centres (IAMIC). In 2007, a web portal with presentation of the Slovenian theatre SIGLEDAL was formed; since 2010 it receives acknowledgement and financial support from the ministry in charge of culture;
- In 2005 and 2006, a network of 15 multi-media centres in all statistical regions across Slovenia was established. Later, another four were included. A sum of 1.3 million EUR was invested in these centres, of which more than half of the amount was obtained from the European Structural Funds. Additionally, a separate accounting entry for financing activities connected to the regional cultural centres was planned, with the goal to increase the number of cultural institutions and their activities that are presented in individual regional internet portals, and to provide information on cultural themes, events and activities in the regions, and to enable connection to the national cultural portal. However, ambitions to get money from this European source during the present financial perspective are fading since the Ministry of Culture finds the related administrative procedures too bureaucratic. The most eminent of all centres is the Association for Culture and Education KIBLA in Maribor, the second biggest city in Slovenia. It combines a gallery, spaces for performances, a specialised bookshop and cyber café where new education, information, advisory, cultural and artistic praxis are successfully bridging borders between arts and science on one hand and research and education on the other. With more than 200 events and 50 000 visitors per year it is considered as a phenomenon. Its power is in its international reputation, excellent team with remarkable individuals, strong international connections, co operation (programme Culture 2000 in Culture 2007) and skilful self-promotion. Its international and national visibility makes it financially sustainable and fairly autonomous. KIBLA was also the head of preparation of the winning application for Maribor to become the European Capital of Culture 2012. This could be taken as an example of how a small cultural organisation can raise its profile by integrating information technology in all of its activities and programmes;
- The portal KAMRA, with the ambition to include libraries, archives, museums, associations, local study centres and multimedia centres was started in 2005 by ten Slovenian regional libraries. The portal is specially intended for knowledge of a particular geographical area and it therefore includes digital information created at the regional and local level. The information concerns life and events in local communities, documents on the history of local communities that can be a source for education, culture, tourism, the creation of e-content, as well as for the economy;

- The National and University Library – NUK developed the internet portal "Digital Library of Slovenia" (d-Lib.si) and connected its digital content to the European Digital Library. It was placed on the internet in 2006. It has the ambition to act as the national knowledge management portal and it offers free searches by source and access to digital content – magazines, books, manuscripts, maps, photographs, music and handbooks. Access to the collection on the portal is free. Besides being a repository for Slovenian digital publications, it also functions as a tool for harvesting Web publications on the basis of new legal deposit legislation which covers intangible digital publications as well. This SVAROG portal carries out its functions effectively since the publishers who are obliged to deposit the legal deposit of electronic publications, publishers who signed an agreement with the Slovenian Research Agency, and libraries and some other institutions have already successfully submitted their electronic material;
- The improvement of ICT equipment in public libraries is very much connected with the development of the Co-operative Online Bibliographic System and Services (COBISS) which functions as an integrated and shared bibliographic tool of the Slovenian library network where all kind of libraries in the country cooperate and participate. Libraries are already changing into information nodes and digital content providers. Libraries, museums and archives have internet access via the ARNES.
- The priority of digitising cultural heritage suffers from a lack of coordination although the need to set up an inventory of ongoing digitalisation projects has been recognised. Since the institutions are facing more and more pressure by users to make their collections available online it becomes clear that more digital content in all fields of cultural heritage, media and arts is needed. The leading institutions are the national library and state archives, first with digitised library materials such as manuscripts, newspapers and other periodicals, non-book materials like postcards, pictures, graphic art, maps and music (the biggest project of digitisation is a collection of articles of older Slovenian authors which includes 100 000 scans), and the second with old archival documents of different public sources (the most extensive project is the scanning of the Emperor Francis Cadastre which included 28 000 recordings or 2 800 recorded cadastral municipalities with 28 000 cadastral maps). National radio and television is expected to become another competence centre for digitalisation of cultural heritage. However digitalisation of radio-diffusion broadcasting presents a problem and Slovenia is at the bottom of the European states in this area. Although the awareness of the need to provide for digitised collections and to make them user friendly and service oriented has been increasing, there are still a lot of institutions that have not yet discovered the full potential of digitisation of their collection which results in a lack of quality of digital contents and related insufficient use of the internet in Slovenia.
- A Slovenian NGO organisation SCCA implements a website Artservis which serves as a fundamental resource for financial, legal, statutory, applications to tenders, tax and other organisational issues for the self-employed and non-governmental organisations in culture in Slovenia. Artservis has over 2500 users and it is complemented by the website Evrokultura (engl. Euroculture), which provides information related to European tenders (it is formally part of the Cultural Contact Point in Slovenia managed by SCCA itself).
- A new portal Culture.si was in 2010 by the Ministry of Culture. It is intended as a presentation of all relevant data in the field of culture in Slovenia to foreign visitors. It offers four major services: an up to date address book, logo and logo banks for downloading and use according to their specific licences, calendar of international events, and reference articles on Slovene culture.
- In the framework of European Capital of Culture 2012 a programme module LIFETOUCH devoted to digital presentation and experimentation of the art events

has been formed. It followed two basic principles. The first was to present the entire scheme of the programme and activities that are part of the European Capital of Culture (ECOC) Maribor 2012 to the entire world with the help of the internet. The part of the Maribor 2012 cyber space, intended for the programme section LifeTouch, should become a place, where a sort of media experiment is unravelling, an experiment that connects and gathers contents related to the ECOC Maribor 2012 from other media sources. The second part of the programme cycle LifeTouch was the publication of (auto) reflections, which was divided into two sections. The first part of the contemplations was aimed at following and (auto) reflecting on the programme, events and contents, offered by the ECOC Maribor 2012. The second part of the reflections was connected to contemplations of wider cultural and geopolitical contexts that affected and determined the areas of the eastern cohesion region - the area of the ECOC, seen through history and today.

Some of the planned measures remain completely unrealised such as the development of the unified information system for books on sale. There has been vivid discussion on which model to implement. Another project still waiting to be accomplished is the national cultural portal, although regional cultural portals such as the one in the region Posavje (Multimedia centre Krško) offer the realistic possibility to bring them together in one common access point.

Although the acceptance of three important legal documents for digital culture (in 2006 the *Legal Deposit Act* and *Protection of Documents and Archives and Archival Institutions Act* and in 2007 the *Cultural Heritage Protection Act*) could be considered as the realisation of the strategic documents, legislation is just an instrument like the strategic documents and not the end in themselves. These acts revise previous or bring new legal foundations to libraries, archives and museums for collecting, manipulating, preserving and use of digitised and digitally produced publications and archival documents which is of long term importance. In their regulative capacity they offer important legal grounds for positive developments of the information society in these fields. As such they could be considered as an official call for action.

4.3 Other relevant issues and debates

Organisation of the national culture portfolio

The main debate in last years was triggered by dissolving the Ministry of Culture and transfer of its competencies to a new, so-called "super-ministry" for education, science, culture and sport. According to the *Government of the Republic of Slovenia Act 4/93, 71/94 - ZODPM, 23/96, 47/97, 23/99 - ZSOVA, 119/00, 30/01 - ZODPM-C, 52/02 - ZDU-1, 123/04, 24/05 - UPB1, 109/08, 38/10 - ZUKN, 8/12, 21/13, 47/13 - ZDU-1G, and 65/14*), the Ministry of Culture was abolished in February 2012, an incorporation of the culture portfolio into a much bigger Ministry of Education, Science, Culture and Sport. This was part of the programme of the newly elected right-wing government, yet was part of the programme of almost all parties participating in the 2011 parliamentary elections. This was somewhat surprising, since culture has had an important role in Slovenian nation-building and that the Ministry of Culture was a symbol of Slovenian cultural sovereignty from the ex-Yugoslavia. Soon after the independence of Slovenia it became clear that culture lost some of its previous importance. Nevertheless the cultural budget has been more or less successfully protected. The discontinuation raised a heated debate and provoked reactions that go far beyond an organisational issue. In presenting the new cabinet, the right-wing prime minister justified the move with the need for cuts. However, columnist Miha Jenko in the left-liberal daily Delo stated that "The question remains, what it best for small Slovenia. The country must abide by global principles in culture as well as finance. Those

working in the culture sector should decide the matter for themselves. Ultimately, however, only the coming years will show who is right: those in favour of abolishing the ministry or those who oppose the move. As an author dealing with budgets and other financial matters, I can only say that combining the cultural portfolio with other areas will not bring any financial savings to speak of." Therefore, the main financial concern did not relate to the potential savings on behalf of the merge, but to the hypothesis that the area of culture lost its main advocate at the political table. In reaction to the abolition of the culture ministry, the Coordinating Committee for Culture (KOKS) was set up by several influential and important cultural associations in Slovenia - altogether 26 of them, from the Writers' Association (representing in recent Slovenian history the main public voice concerning nationality, creative freedom and political pluralism) to the Asociacija Society (representing NGOs and independent artists). In response to the government's move, several protests raised opposition to the government decision <http://www.sloveniatimes.com/protests-in-defence-of-culture-ministry> which reached its climax during celebrations of the Prešeren's Day (the Slovenian national cultural celebration which commemorates the day of death of the most celebrated Slovenian poet France Prešeren) on 8 February 2012. Several protest actions by cultural organisations and individuals happened during the celebrations yet it didn't change the decision.

A negative image of the "new super minister" increased in later weeks when he announced severe cuts for the arm's length bodies, Slovenian Film Centre and Slovenian Book Agency and discontinuation of the Centre for Contemporary Dance Arts (the institution which was established only in 2011 after long years of negotiations). Minister Žiga Turk became the subject of a second wave of attacks following the announcement of severe austerity cuts in the national cultural budget for 2013, which diminished by 14% (the programmes part). When the new left wing coalition took power after the political crisis in 2013 it re-established the Ministry of Culture as a separate ministry.

Finally, in 2014 a new, left-central oriented government was elected under the leadership of Dr. Miro Cerar. The new Minister of Culture, Julijana Bizjak Mlakar, a mathematician, politician and health care expert and activist, had no previous experience or competency in the field of culture. A strong debate followed her election with many cultural intellectuals strongly objecting to her election. Interestingly, several of the heaviest critics became part of the new team of the Ministry, while the real effects and efficiency of the new crew of remains to be seen.

The absence of a sectorial Strategy for Cultural Heritage Protection

According to the Institute for Protection of Cultural Heritage of Slovenia the implementation of the activity of heritage protection is being troubled mostly by the absence of a Strategy of Heritage Protection. This strategy would have to set the objectives, directions and measures of holistic maintenance of heritage, being the subject of public benefit, on the basis of assessments of heritage endangerment and opportunities for its development. The holistic protection of heritage which is not yet being pursued adequately should be realised in developmental planning and measures of the state, regions and municipalities, so to include heritage in the process of sustainable development while respecting its specific nature and social importance.

Several voices call attention to the weak awareness of some actors about their roles towards protection of cultural heritage, the absence of heritage on the level of the state which would advocate for the public interest of heritage protection and not least the disconnection and sporadic character of civil initiatives and interested public who would be an equal partner to protection institutions especially in valorisation, interpretation and planning of protection interventions.

The Strategy should be prepared by the Ministry of Culture in cooperation with sectors whose tasks reach into the field of heritage protection. Such a strategy would be a foundation for preparation of documents of developmental planning and determination of policies in the field of culture, and include spatial regulation, protection of the environment, protection from natural and other disasters, buildings, the economy, tourism, research and the information society, education, training and lifelong learning. Besides the insufficiently established preventive protection of heritage and lack of awareness of society that the activity of heritage protection is also an activity of the economy, the Institute for Protection of Cultural Heritage of Slovenia also establishes the inappropriate channelling of EU resources into cultural monuments in the Republic of Slovenia. Although the adoption of such a strategy is in accordance with the *Cultural Heritage Protection Act* it is still uncertain if the first such document that would outline long-term and midterm priorities of protection service activities is going to be prepared.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The General preamble of the Slovene Constitution refers to culture in 2 *Articles*:

- *Article 11* stipulates that "the official language in Slovenia is Slovene, whereas in the areas populated by the Hungarian and Italian national community, it is Hungarian and Italian"; and
- *Article 5* stipulates that the state "...safeguards and assures the rights of the autochthonous Italian and Hungarian communities.....is concerned with Slovene national minorities in neighbouring states...is concerned with Slovene emigrants and fosters their contacts with their homeland... is concerned with the preservation of natural assets and cultural heritage and creates possibilities for the harmonious societal and cultural development of Slovenia".

The Chapter on human rights and fundamental freedoms reaches into the field of culture in the following *Articles*:

- *Article 59* guarantees the freedom of artistic expression;
- *Article 64* states that both constitutionally recognised autochthonous minorities, Hungarian and Italian, are guaranteed special rights;
- *Article 65* stipulates that status and special rights should be given to the Roma community according to the Constitution and regulated by law. While there are no special laws in place, there are some laws which contain special rights for the Roma people (e.g. the right to be represented in the municipal councils in the areas where they reside); and
- *Article 39* guarantees freedom of expression and free access to information of a public character.

In the Chapter of the Constitution dealing with economic and social relations, *Article 73* is intended to safeguard natural and cultural heritage. While the state and local communities are obliged to look after the preservation of natural and cultural heritage, the duty of protecting the most important part of the heritage - natural sights, rarities and cultural monuments - is a duty which everyone must observe by law.

5.1.2 Division of jurisdiction

At the moment, Slovenia has two political territorial levels: state and municipal. As described in chapter 4.3, there are no regions in Slovenia so far. The construction of regions (and their number) has been one of the most sensitive political questions in Slovenia for a long time.

In accordance with the *Act Amending the Government of the Republic of Slovenia Act* (2013) the Ministry of Culture was re-established in March 2013; from February 2012 to March 2013 it had been included in a so called "super ministry", together with education, science and sport. Regardless of its organisational format, the Ministry of Culture performs tasks in the areas of creative art, culture, cultural heritage, the media, the Slovene language and religious communities. The work of the Ministry of Culture includes:

- Art (performing arts, music, visual arts, architecture and modelling, inter-media art, book and library science);

- Cultural Heritage (monument protection, museums, archives - including the management of the register of cultural heritage and the development of an information system and the documenting of cultural heritage);
- Media and audio-visual culture (besides regular tasks, the ministry evaluates the circumstances and proposes measures in reference to ensuring media pluralism);
- European Matters and Cultural Development (EU affairs, cooperation with international organisations dealing with cultural policy issues, evaluation, development and documenting cultural policy);
- Minority Cultural Rights and Development of Cultural Diversity;
- The Slovene Language; and
- Promotion of Slovene Culture and International Co-operation.

Supervision of the performance of statutory and regulative provisions in the area of culture and media is carried out by the Inspectorate of the Republic of Slovenia for Culture and Media, a body incorporated within the Ministry.

Tasks concerning archives and documentary material are performed by the Archive of the Republic of Slovenia, a body incorporated within the Ministry. According to the *Archives and Archival Institutions Act* that was later replaced by *Protection of Documents and Archives and Archival Institutions Act (2006)* the state assumes responsibility for all 6 regional archives in 1997.

The relationship between the state and the municipalities (210) in the field of culture is regulated by the *Act Regulating the Realisation of the Public Interest in the Field of Culture (2002)*.

The state finances national public institutions, public programmes of NGOs and projects that are of importance to the whole of Slovenia. The *Law* mentioned above provides special attention to:

- Slovenian minorities in Austria, Italy, Hungary and Slovenians throughout the world; (in 2006 this concern was transferred to the Ministry of Foreign Affairs);
- the two official minority groups in Slovenia: Hungarian and Italians;
- the Roma community;
- the cultural integration of immigrants; and
- the special cultural needs of people who are blind, deaf or mute and others groups with disabilities.

The municipalities are obliged to:

- ensure, in accordance with special sector laws, the functioning of libraries, museums and galleries and look after cultural heritage in their areas and at the same time to maintain cultural monuments owned by them (the *Librarianship Act*, the *Cultural Heritage Protection Act*);
- cover other cultural needs of their citizens (amateur culture, local cultural centres, publishing, libraries, arts cinema..) identified by the local cultural programmes; and
- provide spaces that are intended for cultural activities in their area and upgrading their cultural infrastructure.

The municipalities, which historically have developed into cultural centres of broader significance, are bound by the law to continue to exercise and develop this role. The state is supposed to help them in doing so by additional means, based on special agreements between the state and municipalities. At present, the state still provides the majority of finances for local public cultural institutions of broader significance. Around 40 cultural institutions (including 10 theatres, the rest are museums) get up to 80% of their public funding (salaries, running and operational costs) directly from the Ministry of Culture.

5.1.3 Allocation of public funds

The procedures related to allocation of public funds in culture are included in the *Public Finance Act* (Official Gazette No. 79/99, 124/00, 79/01, 30/02, 56/02 - ZJU, 127/06 - ZJZP, 14/07 - ZSPDPO, 109/08, 49/09, 38/10 - ZUKN, 107/10, 11/11 - UPB1, 14/13 - corr., and 101/13), which is important for the way public institutions are financed and the *General Administrative Procedure Act* (Official Gazette No. 80/99, 70/00, 52/02, 73/04, 22/05 - UPB1, 119/05, 24/06 - UPB2, 105/06 - ZUS-1, 126/07, 65/08, 8/10, and 82/13), which applies to the functioning of administration. Public culture funds are also regulated by the *Act Regulating the Realisation of the Public Interest in the Field of Culture* (2002). The procedures of this act are regulated by the Executive Rules on carrying out public calls and tenders, the Rules on financing Public Institutes, Public Funds and Agencies in the Field of Culture and the Rules on expert commissions.

The *Act Regulating the Realisation of Public Interest in the Field of Culture* (2002) provides 3 different procedures for financing.

- *Direct Call to Public Institutions.* The Ministry or municipality, i.e. the funder, calls upon a public institution to prepare a yearly work programme, which is the basis for the beginning of a dialogue between the funder and the cultural producer on programme objectives, their extent and the need for financial resources.
- *Public Tender.* This is intended to provide programme financing for NGOs and support to projects by all kinds of cultural producers (above all individuals, NGOs and public institutions of which the initiator is another party). Public tenders are officially published and the producers compete for financial support.
- *Public Call.* With respect to their content and eligible producers, public calls are more or less the same as public tenders. The important difference lies in the fact that producers do not compete among themselves, but are granted financial support as long as they meet the required criteria and depending upon the level of resources available for the call. In practice, public tenders more widely used.

In all three kinds of procedures, commissions composed of external experts participate in decision-making. They prepare a proposal which is submitted to the Minister who in turn makes a final decision based on (or contrary to) their proposals. It is seldom that the Minister overrides their proposals, especially since the decision-making process and the work of the expert commissions are public. The Minister is therefore under the pressure of public opinion. There are exceptions, however; for example, in 2004 when the Minister disagreed with the expert commission for the visual arts and, in the end, decided against their proposals. In the end, the head of the expert commission resigned.

5.1.4 Social security frameworks

There are specific measures for self-employed persons in the cultural sector including recognition of their freelance status for tax purposes and social security. The bases for granting these privileges are exceptional achievements and the government's decision to encourage growth in the number of professional artists. This special status is awarded for three years and may be extended. In 2012, 1 494 self-employed artists out of 2 278 registered had been given this special socio-economic status which cost 5.77 million EUR in 2012 or almost 3.35% of the ministry's budget. There were significant changes in this area in 2012 with the adoption of changes in the *Decree on self-employed professionals in culture* which, on one hand, made a clearer and more transparent set of criteria for obtaining the status for tax purposes and social security, yet the criteria have been heavily criticised for their exclusivity, over pronouncement on the criteria of excellence (it is debatable, whether such status is intended as a reward for excellence or as a social corrective) which amount to 80% of the final grade and the inclusion of some problematic

criteria (such as awards, which in several fields don't exist at all). NGO sector analyses projected that the renewed set of criteria might lead to a severe drop in the number of those who are given self-employed status, although fortunately this was not realised.

Also, in 2012, a new *Pension and Disability Insurance Act* (Official Gazette No. 114/06 - ZUTPG, 10/08 - ZVarDod, 98/09 - ZIUZGK, 38/10 - ZUKN, 61/10 - ZSVarPre, 79/10 - ZPKDPIZ, 94/10 - ZIU, 94/11 - odl. US, 105/11 - odl. US, 110/11 - ZDIU12, 40/12 - ZUJF and 96/12 - ZPIZ-2) was adopted which cancelled the previous classification of income groups for payments of social security. It was calculated in a study by Asociacija, the Association of Slovenian Journalists and the Open Chamber for Contemporary Art, that the new system will lead to pronounced income inequality among those self-employed in culture, as those with top incomes will get an additional bonus, while those in the lower half of the distribution will suffer losses up to 1 000 EUR individually in 2018 as compared to the situation in 2012. The new law will be implemented gradually with additional changes each year until 2018 and will impact also on other groups in the cultural sector (particularly the private entrepreneurs).

A retired cultural worker who has made an especially important contribution to Slovene culture but whose pension does not correspond to the contribution he has made may be granted a Republic Allowance by the Minister after consultation with the expert commission from the area of work of the candidate. In determining the level of the Republic Allowance social circumstances are taken into account. A Republic Allowance may also be granted as an addition to a family pension. Public funds for the Republic Allowance under this *Act* shall be provided by the ministry responsible for culture from that part of the state budget intended for culture. In 2012, 518 708 EUR were spent for such allowances. Another intervention in the pension system is Exceptional Pensions for artists which had been granted in the past according to artistic merits. The measure, which originated in the previous period, is from time to time publicly criticised as a relic from previous system.

5.1.5 Tax laws

The *Income Tax Act* (Official Gazette No. 9/12 - odl. US, 24/12, 30/12, 40/12 - ZUJF, 75/12, 94/12, 52/13 - odl. US, 96/13, 29/14 - odl. US in 50/14) encompasses an incentive to designate 0.5% of tax to purposes of public interest (culture included). The new law, which came in force in 2013 didn't change anything in this regard. The *Corporate Income Tax Act* (117/06, 56/08, 76/08, 5/09, 96/09, 110/09 - ZDavP-2B, 43/10, 59/11, 24/12, 30/12, 94/12, 81/13, and 50/14) introduced a 0.3% deduction for donations to various good causes and also a special deduction for culture of 0.2% of taxable income, with the possibility of averaging over a three year period.

The new *Income Tax Act* that came into force in 2013 significantly changed the situation for those self-employed in culture. Until then the individual self-employed artist calculated his / her income tax with inclusion of 25% of "normed costs" (average of his costs; accounts do not need to be officially audited) and several allowances: general; special; for maintained children; for maintained children, needing special care and protection; for any other maintained family member; for 100% invalidity; and an age allowance. In 2013 and after, the law allows 70% of "normed costs", while cancelling all the allowances. It was calculated in a study by Asociacija (the Association of Slovenian Journalists and Open Chamber for Contemporary Art) that this system will lead to significant additional costs for those self-employed in culture, reducing their average yearly income by approximately 600 EUR. Despite several attempts by those self-employed to change the propositions of the law, the law remained unchanged, until the Minister for Culture, Uroš Grilc, in his 2013 *Changes to the Act Regulating the Realisation of the Public Interest in the Field of Culture*, adopted two measures to reduce the effects of these measures: the possibility of

free accountancy for those self-employed in culture; and so-called "pocket money" – special small grants to (a small group of) those self-employed to improve their material conditions. The real effects of those small-scale measures remain to be seen and it remains unclear whether they contributed anything at all to the situation of those self-employed in culture.

VAT was introduced on 1 June 1999. The reduced rate (currently at 9.5% since 2014) is used to tax books, while CDs and videocassettes attract the normal VAT rate of 22% due to harmonisation with EU Directives. The reduced rate also applies to cinema tickets and entertainment events. Cultural services of non-profit cultural organisations are exempt from paying VAT. The same right can be extended to artists if their turnover does not exceed ca. 25 000 EUR per year and if they decide that they prefer to be exempt; a seemingly difficult decision. Gifts to museums, libraries and archives are exempt from excise duty.

5.1.6 Labour laws

Employment relationships in the field of culture are regulated by general legislation; some special provisions regarding public servants are also included in the *Act Regulating the Realisation of the Public Interest in the Field of Culture (2002)*. In Slovenia, the *Civil Servants Act* mainly regulates the status of state employees and only its initial principles and articles apply to public servants. The *Law* allows for separate questions to be regulated by special laws which regulate separate areas of public sector.

Otherwise the employment relationships with public servants are regulated by the same law that applies to the overall economy, i.e. the *Employment Relationship Act (Official Gazette No. 42/02, 79/06 - ZZZPB-F, 103/07, 45/08)*. This kind of system is possible only because all public institutions in Slovenia are independent legal persons, entered in the register of companies together with enterprises and they conduct activities in the same way regardless of their public financing (sometimes entirely). The main consequences for the field of culture are:

- that the employer is a public institution and not the state; and
- that no transfer is possible within the system of public servants.

Otherwise there are no essential differences since the salaries and the manner of promotion are uniformly regulated by the *Salary System in the Public Sector Act (Official Gazette No. 56/02, 72/03, 115/03 - UPB1, 126/03, 20/04 - UPB2, 70/04, 24/05 - UPB3, 53/05, 70/05 - UPB4, 14/06, 32/06 - UPB5, 68/06, 110/06 - UPB6, 1/07 - odl. US, 57/07, 95/07 - UPB7, , 17/08, 58/08, 69/08 - ZTFI-A, 69/08 - ZZavar-E, 80/08, 48/09, 91/09, 108/09 - UPB8, 13/10, 59/10, 85/10, 107/10, 35/11 - ORZSPJS49a, 27/12 - odl. US, 40/12 - ZUJF, 46/13, 25/14 – ZFU and 50/14)*. This uniformity has also a positive aspect. Due to equalising measures between the salaries of different public sectors, those of the public culture workers have been raised since 2007.

The *Employment Relationship Act* is based on non-fixed-duration employment and allows for fixed-duration employment only as an exception. Therefore, the *Act Regulating the Realisation of the Public Interest in the Field of Culture (2002, last amended 2013)* enacted special provisions that would allow for more flexible working relationships in the cultural field. Fixed-duration employment also makes it possible to receive a higher wage within an otherwise uniform system of salaries. The law also introduces reasons for hiring people on fixed-term contracts: because otherwise workers would be made redundant or when the work exceeds the needs identified in the work plan of the public institution. These provisions are extremely important because the Slovenian cultural field is over institutionalised and all employees are public servants. As one would expect, there is a strong resistance to the law. At the moment, only new staff / younger generation are

engaged on temporary contracts. However, resistance is also felt on the governmental side. The provision related to the higher payment of temporary employed staff has not yet been implemented.

The Ministry of Culture has, on behalf of employers with representative trade unions in culture, concluded a *Collective Agreement for Cultural Activities in Slovenia*. (adopted in 1994 with the last amendments in 2013. This agreement regulates separate legal questions and includes provisions intended to regulate the issues on which both sides have reached an agreement.

From the point of view of the cultural field, Slovenia has neither special legal provisions nor experience concerning the inclusion of volunteers in working relationships.

5.1.7 Copyright provisions

The *Slovenian Copyright and Related Rights Act (CRRA)* (1995) follows the tradition of *droit d'auteur*. Copyright is an indivisible right to a work and is a uniform right, which consists of exclusive personal powers (*moral rights*), exclusive economic powers (*economic rights*), and other powers of the author (*related rights*). Although the CRRA was amended several times since its adoption in 1995, there were no changes or debates on moral rights as the concept of moral rights is a well-established concept in Slovenian doctrine.

There are several provisions which provide *limitations of copyright* in order to enable users' free access to copyright material. However, the limitations are only permissible in cases mentioned in the CRRA, provided that the extent of exploitation of a copyright work is limited by its intended purpose, is compatible with fair practice, does not conflict with the normal use of the work, and does not unreasonably prejudice the legitimate interests of the author. The limitations are systematically divided in two schemes: legal licences and free use. Legal licences permit the use of copyright material without the assignment of a respective economic right, but on payment of equitable remuneration. CRRA allows such use in the case of reproduction by readers and textbooks intended for teaching and for the reproduction of periodical publications of articles on current topics of general interest, provided that the source and authorship of the work is indicated. It is also lawful to reproduce or distribute works without assignment of economic rights, but on payment of equitable remuneration for the benefit of people with a disability. On the other hand, free use is allowed for the following purposes: to provide access to information of a public nature, for public performance of a disclosed work when used in teaching, temporary reproduction, private and other internal reproduction (in this case the author has a right to equitable remuneration which is collected as a blank media and equipment levy), quotations, accessory works of secondary importance, free transformations of disclosed works, reproduction of databases by the lawful user, public exhibition or sale of artistic works, works permanently located in generally accessible premises, use in official proceedings and testing of equipment.

Another provision which limits authors' right and enables unrestricted public lending of copyright works in public libraries is the provision of *public lending rights*. Public lending rights are reduced to the right to equitable remuneration, when the original or a copy of a work is made available for use, for a limited period of time, without economic advantage, and if done through organisations performing activities like the public service.

Secondary rights are not defined separately nor there are any provisions relating particularly to secondary usage of works. However, certain types of copyright works (i.e. musical and literary works) fall under mandatory collective management. Therefore, broadcasters must refer to a competent collecting society for permission to use material from their repertoire (an individual author cannot refuse to permit use of his work, if the

work is a part of a collecting society's repertoire). Collecting societies are obliged to conclude a contract for the non-exclusive assignment of rights for the use of authors' works in accordance with the valid tariff. Broadcasting organisations shall monthly submit to the competent collecting society a list of all broadcast copyright works.

The *amendment* to the *CRRA* made in 2004 was rather exhaustive. Certain changes had to be made in order to bring *CRRA* into line with *EU Directive 2001/29EC on Copyright* in the Information Society; others relate to the particularities of Slovenia (like collective management of copyright and related rights). New provisions on *technological measures* were introduced in addition to the already existing provision on protection of rights-management information. Respectively, the penal provisions of *CRRA* were amended so that there is a fine prescribed for circumventing effective technological measures and for refusing to cooperate with those enforcing copyright and related rights. Certain new *limitations to authors' rights* were introduced (i.e. reproduction and distribution of works for the benefit of people with a disability and acts of temporary reproduction, limitation to the right of transformation in cases of works of architecture, limitations to the right relating to databases), while others were modified (i.e. private and other internal reproduction, free use of artistic works for promotion of a public exhibition or sale of artistic works, free use of works for performance of tasks relating to public security or any official proceedings). In the chapter on related rights, the *definition of a performer* was changed as well as the definition of *exclusive economic rights of performers*. Amendments were also made to the provisions on *collective management* of copyright and related rights. The cases in which collective management is mandatory were reduced to: communication to the public of non-theatrical musical works and literary works (small rights), management of the *droit de suite*, reproduction of works for private or other internal use and its photocopying beyond the scope of free use, cable retransmission. Furthermore, the provisions relating to authorisation of collecting societies, their obligations and supervision were amended. The landmark change in the collective management system was the introduction of mediation as a measure for resolution of disputes concerning conclusion of an inclusive agreement and disputes concerning conclusion of an agreement for cable retransmission of broadcasts. Some other minor adjustments were also made like *exhaustion of the right of distribution* which now relates to the European Union instead of to the Republic of Slovenia and expansion of the subject matter under the *public lending right* which now relates to all works, not just written materials as before.

The *latest amendment* to the *CRRA* was made in 2006 with the goal of improving the deficiencies inherent in the collective management system (introduced in 2004). The amendments state that if a common agreement cannot be reached within four months of a dispute, each side has the right to propose arbitration. The system of setting tariffs has been a problem for many years. There are many contentions between collective organisations and users of authors' rights; it is easier to adopt ideal legislation than to make it work.

5.1.8 Data protection laws

In Slovenia, protection of data in relation to cultural organisations has not yet been recognised as an issue for development.

5.1.9 Language laws

In 2004, the *Act on Public Use of the Slovenian Language* was passed; having been in preparation from 1996. The *Law* supports the further development and enforcement of the Slovenian language in traditional and numerous new areas opened up by the information society. Furthermore, it is supposed to enforce the Slovenian language in times of globalisation. To this end, it summarises the content of certain provisions from older legal provisions dealing with public use of the Slovenian language (the *Consumer Protection*

Act, the *Mass Media Act*, *Companies Act* etc.) and tries to abolish gaps concerning responsibility, inspection and sanctions. The *Law* does not contain provisions on obligatory grammar, word and orthography characteristics of the Slovenian language; it rather provides for its status as an official language and the language of public communication without, at the same time, prohibiting the use of foreign languages. To this end, it determines the basic rules of language to be used by the state administration and other agencies of public authority, for education, media, commerce (marketing), industry, public performances etc. Monitoring legal provisions, creating a language policy and its implementation, are tasks of the government in general and the Ministry of Culture in particular.

5.1.10 Other areas of general legislation

As already mentioned in chapter 3.3, in Slovenia more often than not, a sectorial cultural policy is implemented through a whole array of distinct sectorial pieces of legislation and regulation. Not only the legislation on taxation, social benefits, and labour regulation is relevant but also the legal regime on human rights, public finances, administration, local self-government, business, commerce, banking etc. – which at first glance have nothing in common with culture but have a fundamental influence on cultural life. A more comprehensive list is not available at this point.

5.2 Legislation on culture

As the political system was transformed at the beginning of the 1990s, legislation on culture also had to be changed in its entirety. The new *Constitution of Slovenia in 1991* established traditional rights with regard to culture including freedom of artistic creation, cultural development and heritage protection as well as providing copyright, cultural and linguistic rights for Italian and Hungarian minorities, rights for the Roma community and assistance for Slovenes living in either neighbouring countries or around the world.

In December 1996, the public's interest in culture was regulated for the first time. In November 2002, the *Act* was revised in its entirety in order to create proper means for its implementation and to reconsider the model. Thus, the *Act Regulating the Realisation of the Public Interest in the Field of Culture (2002)* is now an umbrella law and currently consists of:

- setting rules for cultural policy decision-making (openness, participation, responsibility, efficiency, coherence);
- enacting five main cultural policy objectives (see chapter 2.3);
- defining the main actors (in addition to the public authorities, the National Council for Culture and the Cultural Chamber of Slovenia);
- establishing some special mechanisms for cultural policy formulation (National Programme for Culture and regular annual report to the Parliament on its implementation, public tenders and calls for proposals for public funding, which set the aims, criteria and conditions for the allocation of public funds, mandatory agreements between the state and municipalities which define common cultural policy objectives);
- launching the system of public cultural services (special chapter concerning the establishment, administration, operation and financing of public cultural institutions);
- financing cultural activities (institutional funding for public institutions and projects and programme funding for NGOs); and
- defining the rights of artists regarding social security and pensions.

There are also other general acts affecting culture, i.e. the *Public Finance Act*, the *Local Government Act*, the *Civil Servants Act*, the *Salary System in the Public Sector Act*, the *General Administrative Procedure Act* (see also chapter 5.1.1).

TITLE OF THE ACT	COMMENTS
General cultural legislation	
<i>Act Regulating the Realisation of the Public Interest in the Field of Culture</i> - Original 1996, revised in 2002 (Official gazette No. 96/02, 123/06 - ZFO-1, 7/07 - odl. US, 53/07, 65/07 - odl. US, 77/07 - UPB1, 56/08, 4/10, 20/11, 111/13)	General cultural Act defining public interest for culture, the responsible bodies and scope of their tasks, the documents of its articulation and the mechanisms for its implementation.
<i>Prešeren Award Act</i> (Official gazette No. 29/1991)	Regulates The Prešeren Award (Prešernova nagrada), as the national awards in the field of arts conferred annually (two major awards for lifework and six awards for artistic achievements in the last two years) by a Board representing various artistic disciplines whose members are nominated by the government and elected in Parliament.
Sector specific legislation- Media	
<i>Slovenian Film Centre, public agency of the Republic of Slovenia Act</i> (Official gazette No.77/10, 40/12 – ZUJF and 19/14 - odl. US)	Defines support to national audio-visual production: the purpose, functions, organisation, governing and funding of the Slovenian Film Centre and its relation to the government.
<i>Media Act</i> (Official gazette No.35/01, 62/03 - ORZMed84, 113/03 - odl. US, 16/04 - odl. US, 123/04 - odl. US, 96/05 - ZRTVS-1, 60/06, 69/06 - ZOIPub, 110/06 - UPB1, 36/08 - ZPOmK-1, 77/10 - ZSFCJA, 90/10 - odl. US, 87/11 - ZAvMS and 47/12)	Defines the rights, obligations and responsibilities of the legal and physical entities operating in the field of media and regulates public interest in the media in the Republic of Slovenia.
<i>Audio-visual Media Services Act</i> (Official gazette No. 87/2011)	Defines rights, obligations and responsibilities of legal entities and individuals who operate in the field of audio-visual media services to harmonise domestic legislation with Directive 2010/13/EU on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the provision of audiovisual media services.
<i>Radiotelevizija Slovenia Act</i> (Official gazette No.96/05, 109/05 - ZDavP-1B, 105/06 - odl. US, 26/09 - ZIPRS0809-B, and 9/14)	Defines the role of public service radio and television establishment and its governance structure including the mode of its parliamentary control.
<i>Slovenian Press Agency Law</i> , (Official gazette No. 50/2011)	Legal basis for the operation of Slovenian Press Agency as a public service to provide permanent, comprehensive, accurate and objective information on the events in the Republic of Slovenia and around the world.

Sector specific legislation- Cultural heritage	
<i>Cultural Heritage Protection Act</i> (Official gazette No.16/08, 123/08, 8/11 - ORZVKD39, 90/12 and 111/13)	Defines the system for holistic protection of cultural heritage, specifies the division of responsibilities between different preservation bodies and the scope of their tasks and stipulates the obligation of the owners.
<i>Return of Unlawfully Removed Cultural Heritage Objects Act</i> (Official gazette No.126/2003)	Provides the legal basis for activities aimed at the return of unlawfully removed cultural heritage objects within EU member states.
<i>Protection of Documents and Archives and Archival Institutions Act</i> (Official gazette No.30/06 and 51/14)	Defines the rules on protection of archival material and specifies the division of labour between different preservation and archiving organisations and the scope of their activities.
Sector specific legislation- Librarianship	
<i>Libraries Act</i> (Official gazette No. 87/01 and 96/02 – ZUJIK)	Defines public service in the field of librarianship including the operation, founding, financing and supervision of publicly funded libraries, establishment of the national cooperative online bibliographic system and tasks of the National Council for Librarianship.
<i>Legal Deposit Act</i> (Official gazette No.69/06 and 86/09)	Defines purpose and scope of the legal requirement to submit copies of the publications to the repository libraries, their tasks and funding, and inspection to ensure compliance requirements.
Sector specific legislation- Books	
<i>Act establishing the Public Agency of the Republic of Slovenia for Books</i> (Official gazette No.112/07, and 63/13)	Defines founding, operation, organisation, funding and supervision of agency aimed at supporting and promoting books and its tasks.
<i>Single Price for Books Act</i> (Official gazette No.11/2014)	Defines the fixed price of books in first six months after publication.
Sector specific legislation- Slovene Language	
<i>Public Use of the Slovene Language Act</i> (Official gazette No.86/04 and 8/10)	Defines the Slovene language as the official language in the Republic of Slovenia except when in accordance with the Constitution; also, Hungarian and Italian languages have the same recognition and when the official usage of foreign languages is envisaged due to international pacts.
<i>Public Fund of the Republic of Slovenia for Cultural Activities Act</i> (Official gazette No.29/2010)	Defines the purpose, activities and organisation, governing and funding of the main expert and policy implementing entity of amateur culture and its relation to the government.

<i>Sector specific legislation- Minorities</i>	
<i>Self-Governing Ethnic Communities Act</i> (Official gazette No. 65/94)	Specifies rights given to traditional minorities (Hungarian and Italian) given by the Constitution including the establishment of their self-management communities.
<i>The Roma Community Act</i> (Official gazette No.33/07)	Specifies rights given to Roma people by the Constitution including their participation in public affairs.
<i>Disabled People's Organisations Act</i> (Official gazette 108/02 and 61/06 - ZDru-1)	Defines status, operation, funding and real estate of the organisations of disabled people.
<i>Act on the Use of Slovene Sign Language</i> (Official gazette No.96/02)	Stipulates that deaf people have the right to use sign language and the right to be informed in specially adapted techniques. The Act also defines how and to what extent the right to a sign language interpreter can be used.
<i>Draft bills</i>	
the <i>Law on Slovenian Audio-visual Centre</i>	Trying to regulate the field of film and to provide better incentives to invest in the Slovenian film industry including a special levy on cable operators which provoked huge resistance and consequently stopped the process.
XIV. THE MAJOR INTERNATIONAL CONVENTIONS, CHARTERS AND AGREEMENTS ON HUMAN AND CULTURAL RIGHTS RATIFIED BY SLOVENIA	
<p>ICCPR, International Covenant on Civil and Political Rights ICESCR, International Covenant on Economic, Social and Cultural Rights CERD, Convention for the Elimination of All Forms of Racial Discrimination CRC, Convention on the Rights of the Child CEDAW, Convention Eliminating All kinds of Discrimination Against Women European Framework Convention for the Protection of National Minorities European Charter for the Protection of Regional or Minority Languages European Convention for the Protection of Human Rights and Fundamental Freedoms European Social Charter Protocol No 3 on the Act of Accession to the European Union UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions UNESCO Convention for the Safeguarding of Intangible Cultural Heritage</p>	
Slovenia co-operates on a national basis and as a Member State of the European Union with the following international organisations on minority issues: the United Nations, Council of Europe, OSCE, ILO, UNESCO.	

Source: <http://www.pisrs.si/Pis.web/>

5.3 Sector specific legislation

5.3.1 Visual and applied arts

There is no specific sector law.

Sector specific legislation exists mostly in the fields with traditional public services like monument protection, archives, museums and libraries. See chapter 5.3.3 to chapter 5.3.7 for more specific information.

5.3.2 Performing arts and music

There is no specific sector law. Sector specific legislation exists mostly in the fields with traditional public services like monument protection, archives, museums and libraries.

5.3.3 Cultural heritage

There are two main acts regulating the cultural heritage sector:

- the *Cultural Heritage Protection Act*, 2008, which applies to all kinds of movable and immovable cultural heritage; and
- the *Protection of Documents and Archives and Archival Institutions Act*, 2006.

Others refer just to some specific aspects (such as *the Law on the Return of Unlawfully Removed Objects of Cultural Heritage*, 2003) that regulate the return of movable objects of cultural heritage that have been unlawfully removed from the territory of the Republic of Slovenia and brought to the territory of any EU member states or vice versa) or individual monuments / natural sights (such as the *Lipica Stud Farm Act*, the *Regional Park Škocjanske jame Act*, the *National Park Triglav Act*).

The *Protection of Documents and Archives and Archival Institutions Act* governs the methods, organisation, infrastructure and implementation of capture and storage of documents in physical and electronic form, the effectiveness and value of such materials, the protection of archives and conditions for use of archives. It defines the tasks of archival institutions and the public archival service, as well as related services. The supervision over the implementation of its mandatory obligations is regulated accordingly.

The main dissent during the legislative procedure concerned the idea to integrate all of the six regional archives into the Slovenian National Archive, which is already a part of the Ministry of Culture. Due to very powerful lobbying, regional archives preserve their autonomy and remain separate legal entities.

The protection of natural heritage is regulated by the *Nature Conservation Act*. Until 1999, natural and cultural heritage were regulated within the same law and within the same office. In 1999, natural heritage came under the jurisdiction of the Ministry of Environment, Space and Energy, while cultural heritage remained under the jurisdiction of the Ministry of Culture. ZVKD wishes to at least partly overcome the division of cultural and natural heritage by the introduction of unified insurance of cultural heritage and nature in the case of territories which contain, besides extraordinary cultural values, the values of nature as well. In practice, such unified insurance is so far not available.

The immovable cultural heritage is regulated by different laws managing space, buildings, regional development and spatial document development on the national and local levels. Although the new *Cultural Heritage Protection Act* was adopted in 2008, this law hasn't brought major reform to the previous regulation but represents further improvement and modernisation of the system that was launched as a part of the transition from the socialist regime, imposing collective property of cultural monuments, to democratic order based on private property.

It regulates procedures for the protection of movable and intangible cultural heritage and governs its protection by determining the responsibilities of public authorities; the obligations and rights of owners of cultural heritage; professional supervision and inspection in this area; and sanctions in the event of violations of the provisions of these responsibilities. The Institute for the Protection of Cultural Heritage of the Republic of Slovenia remains a separate public institution. In 1999, seven regional institutes for monument protection lost their independent status and were merged into a national institute that is also responsible for restoration and preventive archaeology.

The aim of the revision of current legislation is to suppress those problems that haven't been successfully solved by previous legal provisions. Among them are:

- improvement of cultural heritage management, which should also contribute to better legal security of owners;
- assurance of the legal foundation for holistic maintenance of heritage and assertion of its developmental potential;
- the protection of intangible heritage;
- harmonisation of conservation practices and standards;
- in the field of archaeology the law brings a shift of accent in protection from the phase of excavation to the phase of planning with the objective of distraction of interventions in archaeological heritage;
- rationalisation of public services in the field of cultural heritage (simplification of procedures for promotion and public awareness, more precise conditions for permission regarding interventions, the introduction of conservation plans as the foundation for complex measures as well as conservation plans for renovation as part of a more detailed spatial act for maintenance and development of territories of heritage protection);
- besides providing a new way of financing archaeological research, it enables better flexibility by investment of resources such as the possibility of compensation for reduced economic use; co financing of interest on loans; adherence of values of works in nature which are ensured by the owner as his coinvestment share, the possibility of co financing of multi-year long municipal programmes of monumental renovation.
- modernisation of the unified register of cultural heritage, preparation of unified presentation of evaluation of heritage in its special context and definition of new tasks in the field of digitalisation of heritage;
- rationalisation of public services in the field of cultural heritage including administrative procedures;
- clarification of monument protection taking into consideration future regionalisation
- introduction of the concept of public benefit of protection of cultural heritage; and
- more respect for the rights of owners of cultural monuments.

The most important substantial innovation is the introduction of the so called authorised museums for the execution of state public service for the protection of cultural heritage with the ambition to solve the problem of the last twenty years when around 25 local museums have been funded by state without clear criteria and performance standards (see chapter 3.2 and chapter 5.1.2). This service encompasses identification, documentation, valorisation, interpretation, and research of cultural heritage and its protection, administration, presentation and popularisation. It is up to special degree or contract to define the scope of these tasks to be funded by state, but not more than 80% of total budget of individual museum. The rest of funding is delegated to local communities. With the novel from December 2008 the implementation of this provision is postponed until 1 January 2010.

The *Law on Protection of Cultural Heritage* enables the work of volunteers (with appropriate education) in the public service of protection, which can include internships, gaining work experience towards qualifications or performing other jobs. The law also anticipates the activity of volunteers-confidants, whose task is development of public awareness about heritage and assistance in protection activities.

The current Coalition Contract 2012-2015 anticipates the realisation of the following objectives in the field of cultural heritage:

- changes to protective and other legislation which will enhance investment in cultural heritage;
- more appropriate measures for maintenance of the cultural landscape; and
- inclusion of heritage and cultural events in a more complete tourism offer and sustainable economy development.

5.3.4 Literature and libraries

The *Act Regulating the Realisation of the Public Interest in the Field of Culture (2002)* presents the legal basis for the main support measures such as public tenders and public calls for financing libraries, literacy culture, translation of classical works (see chapter 8.3.1) and working scholarships (see chapter 8.1.3). In recent years, a fairly comprehensive system of financing for book publishing was constructed (see chapter 4.3). Parallel to this, the idea to delegate all executive tasks to a Public Agency has been developed which resulted in the adoption of the *Slovenian Book Agency Act (2007)*. In order to more efficiently organise and combine the currently rather uncoordinated governmental policies in this area, the new Law merged support for the production of books and magazines in the fields of literature and science. However, the main objectives concern the empowerment of expertise in the decision-making process concerning the allocation of public funds and the sustainability of funding, including the diversification of different sources on national and trans-national EU levels. These tasks are now delegated to the Slovenian Book Agency (see also chapter 4.1).

Libraries are regulated by the *Librarianship Act* adopted in 2001 and amended in 2002.

The *Act* has four main aims, all of them based on the statutory obligation of municipalities to provide library services for their citizens:

- *to orient municipalities* towards the provision of library services for their citizens in the optimum manner, either by reaching an agreement with the nearest library to provide these services on the basis of a contract. This means founding a branch unit of a larger library or founding an independent library. The latter must be large enough to cover the needs of at least 10 000 inhabitants – library professionals have estimated that an entity of this size has sufficient professional and economic strength to develop successfully in its environment;
- *to regulate the regular and stable funding of public libraries*. This chiefly involves two issues. The first is ensuring that library services are evaluated according to uniform criteria, so that the financial obligations of municipalities for a given range of services are known. The second, in the case of a library being jointly founded by two or more municipalities, ensuring that the coordination of shares of funding between these municipalities does not threaten the normal operation of the library. If the municipalities are unable to reach an agreement, the number of inhabitants of the individual municipalities shall be taken into account. To avoid everything being based on compulsion, the state provides incentives for municipalities by co-funding the annual purchase of books and the process of digitalisation. Out of 220 books per 1 000 inhabitants 90 of them were bought by state funds in 2005;

- *to develop a national bibliographic service as the infrastructure for the library system.* The COBISS has been in place since 1990 and continues to develop, and although there is a question regarding prestige or hierarchy in the relationship between the National Library and the Service, they have been able to work in synergy. There is a healthy competitive relationship between the two institutions regarding the purchasing of new products; and
- *to establish a uniform system for the National Library,* which means continuing to provide a supply of library services across the whole of Slovenia, a high level of professionalism in the work of librarians (library studies at university level and constant training provided by the National Library), a developmental role for the National Library and the Librarians' Society of Slovenia and the inclusion of large regional libraries as the pillars of the public library network.

In 2006, a new *Legal Deposit Act* was adopted. Its main novelty is that it reduced the number of legal deposits to the national library from 16 to 4, with some exceptions concerning the publications that are produced with public support, which remain at 16. The funding for a deficit compensation for legal deposits was provided in the amount of 400 000 EUR and therefore the total amount of financing to purchase materials was increased in 2006. The Act includes a provision on collecting electronic internet publications, which is one of the first such statutory provisions among EU member states.

According to the *Single Price for Books Act* adopted in 2013, book prices are kept fixed by law for 6 months.

5.3.5 Architecture and spatial planning

No special regulation that would take into consideration the cultural dimension of this field has been adopted so far.

5.3.6 Film, video and photography

The previous *Film Fund of the Republic of Slovenia Act* that established this public institution in 1994 for the purpose of implementing the national cultural programme in the sphere of film was replaced by *The Slovenian Film Centre, public agency of the Republic of Slovenia Act*. Although the legal status has been changed (from public fund to public agency) the purpose remains the same.

5.3.7 Mass media

In June 2001, Slovenia adopted the *Law on Media* providing rules and regulations for the entire media sphere. It paid regard to the provisions of the *aquis communautaire* for the media field – Directive on television without frontiers – Council Directive 89/552/EGS and Directive of the European Parliament and Council 97/36/ES – and the Council of Europe – Convention on cross-border television and the Protocol which amends the European Convention on cross-border television. The *Act* also contains provisions on implementing programme quotas in the programmes of television broadcasters operating under the jurisdiction of the RS.

The Post and Electronic Communications Agency of the RS, is an independent organisation which, in line with the *Media Act*, *Audiovisual Media Services Act* and *Electronic Communications Act*, has responsibilities relating to the functioning and development of telecommunications and the telecommunications market, the use of the radio frequency spectrum and other tasks relating to the set up and monitoring of radio and television activities.

In 2006 the *Act Amending the Media Act* was adopted under the right wing coalition that introduced an annual call for pluralisation of the media, in the amount of approximately 4

million EUR and media call worth of 2.3 million EUR for programmes of special importance. Both measures have been contested by opposition as bias since the main criteria, i.e. "how balanced they report on politics, especially on ruling parties and opposition" ment in practise that for example in 2007 the biggest subsidy was given to the weekly established by the ruling party. In 2014 under the left wing coalition the amount for both calls decreased to 1.3 million EUR and 0.9 million EUR. In 2011 the *Audiovisual Media Services Act* was adopted, which transposes the audiovisual media services directive. The Directive amends the Television Without Frontiers Directive in a number of areas including enlargement in scope, advertising rules, advertising "unhealthy" foods and beverages in children's programmes, and promotes areas including media literacy, co & self regulation, and access for persons with a hearing or visual impairment. The Directive also has a significant cultural dimension and has a major influence on the shape of European broadcasting. This includes provisions in relation to quotas for European programming, short news reporting, rules on the insertion of advertising and the provisions in relation to the designation of certain events as events of major importance to society.

Audiovisual media services act therefore nullifies a part of the *Media Act* and regulates the following areas:

- protection of children and minors;
- promotion of the distribution and production of european audiovisual works;
- audiovisual commercial communication;
- television advertising and teleshopping; and
- exclusive rights and right to short news reports.

The *Radio-Television Slovenia Act* determines Radio-Television Slovenia (RTV Slovenia) as a provider of public services in the field of radio and television activities. Radio-television Slovenia is a public institution, which is financed through statutorily determined RTV contributions and advertising.

The Ministry outlined the positive consequences of the *RTV Act* as follows:

- the financial operation of a public institute is now positive;
- digitalisation of radio-diffusion broadcasting is in a state of successful implementation; and
- the licence payments for RTV have not increased; in fact they have decreased (by an inflation percentage). The new *Act* has a new provision on exemption for payment of the licence for the socially weakest group (approximately 430 TV subscribers).

See also chapter 4.2.6.

5.3.8 Other areas of culture specific legislation

See Table in chapter 5.2.

6. Financing of culture

6.1 Short overview

Within the public sphere, culture in Slovenia is co-financed by two main actors: the state and local communities. On the state level, the Ministry of Culture is responsible for the distribution of the majority of public funds for culture (ca. 90%). Various programmes and projects are supported by the cultural budget including those of public cultural institutions (national and municipal), the Slovenian Film Centre Slovenian Book Agency and the Public Fund of the Republic of Slovenia for Cultural Activities, programmes and projects of both minority groups as well as subsidies and grants for artists, professional societies, scholarships, cultural festivals, investments in information technology, sites and monuments, minimum social security for self-employed artists, retirement benefits for cultural workers etc.

In Slovenia, there are still no regional authorities that operate between the state and local level. In a country of 2 million people and approx. 20 000 square kilometres, there are 212 local communities. The obligations of the local communities in the cultural field are: to ensure conditions for common library activities, cultural and arts activities and amateur cultural activities, conservation of tangible and intangible cultural heritage and other cultural programmes of local importance. In areas where national minorities live, the local communities are also obliged to support their cultural activities.

Total public cultural expenditure in 2013 amounted to approximately 284 million EUR and corresponded to 0.79% of the GDP. Table 14 contains data on public cultural expenditure for 2001-2013 which show that the level of public cultural expenditure grew steadily from 2001 until 2009. There was a decline in 2010 due to a reduction in the state budget as a result of the economic crisis and after that an ever more significant decline in each of the following years until 2013 when the budget is (nominally!) only slightly higher than it was in 2007.

Table 14: Public cultural expenditure, in EUR, in % of GDP, 2001-2013

Year	Public cultural expenditure (in EUR)	Public cultural expenditure as % of GDP
2001	164 793 043	0.78%
2002	180 903 591	0.77%
2003	194 482 579	0.76%
2004	213 998 398	0.77%
2005	230 596 990	0.79%
2006	256 722 131	0.81%
2007	276 072 592	0.79%
2008	321 541 083	0.85%
2009	356 616 676	0.99%
2010	350 847 980	0.97%
2011	343 164 878	0.93%
2012	335 110 114	0.93%
2013	283 976 042	0.79%

Source: Ministry of Culture 2014.

The share of the state in public cultural expenditure was 55% in 2010, with the local level providing the remaining 45%. (This division includes all local level expenditure on culture and central spending of the Ministry of Culture and other ministries and parts of the public administration system).

Household spending on cultural activities and goods in Slovenia was calculated on the basis of the National Household Budget Survey carried out by the Statistical Office of the Republic of Slovenia. In 2012, this amounted to ca. 497.66 million EUR or 3.68% of the total household budget (in 2010 it amounted to ca. 633.67 million EUR or 4.56% of the total household budget). The majority of cultural household expenditure was spent on the RTV subscription (33.9%) and press (19.7%). Household spending on cultural activities and goods in Slovenia, in 2012, corresponded to 1.38% of GDP (in 2010 it corresponded to 1.75%).

National cultural expenditure, calculated on the basis of public cultural expenditure and household spending on cultural activities and goods, in 2012, amounted to 832.77 million EUR and corresponded to 2.31% of GDP (in 2010 it amounted to 985.52 million EUR and corresponded to 2.72% of the GDP).

Table 15 shows shares of sources of expenditure in Slovenian GDP and also shows that the share of public cultural expenditure in GDP has been rather stagnant in the period from 2000-2007. GDP grew significantly 2008 and 2009, which can be attributed to the policy of the left-wing government of Prime-minister Pahor, who insisted on raising the budget for culture despite the worsening conditions for business environment for culture. This policy came to an end with the rise of the right-wing government in 2012, which implemented the first significant cuts in the public budget for culture and these continue to date. The government in charge in 2013 is more left-wing oriented, but culture is not high on its priorities and cuts have been made nevertheless. In 2014 a 10 million EUR cut in the budget of the Ministry of Culture had been planned by the new government, but the minister succeeded to turn it into a lower cut of 1.67 million EUR.

The data for household expenditure shows that this source has been significantly falling since 2001, reaching its lowest in 2007, while rising in 2008, 2009 and 2010 (falling back again in 2012, most likely due to the obvious results of the financial crisis). Almost all of the positions in household spending for culture (RTV subscription, expenditure on press, cinema and concerts, etc.) show a similar rise in 2008, 2009 and 2010. This could be a consequence of two forces: on one hand the public budget for culture has risen and as shown by Srakar and Čopič (2012) in most European countries, public and private funds are in relationship of crowding-in meaning that raising the public funds will have as a consequence raising (and not lowering) of the private funds (while lowering of the first will lead to the lowering of the latter) while on the other hand, the response to the worsened conditions in the general economy was not adjusting fast enough, as most cultural goods are price-inelastic. In general, Slovenian households faced the crisis with a delay due to the policy of "buying social rest" which pumped the money mostly into social transfers and lowering of daily impact of the crisis, while being mostly unresponsive in light of structural reforms. As expected, the observed trends have been reversed in the following years, as shown already in data for 2012.

Table 15: GDP share for spending on culture and cultural expenditures, 2005-2012

	2005	2006	2007	2008	2009	2010	2011	2012
Share of household spending on culture	1.62%	1.54%	1.41%	1.46%	1.59%	1.75%	/	1.38%
Share of public cultural expenditure	0.79%	0.81%	0.79%	0.85%	0.99%	0.97%	0.93%	0.93%
Share of national cultural expenditure	2.41%	2.35%	2.20%	2.31%	2.58%	2.72%	/	2.31%

Source: Ministry for Culture 2014.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

Public cultural expenditure per capita in the year 2013 was 283.98 million EUR. There has been a significant drop in public funding in 2013 which can probably be attributed to the fall in municipal funds for culture, one of the consequences being the project European Capital of Culture *Maribor 2012*, being followed by cuts in (mostly local) public budgets for culture. On the other hand, the drop in funding can be attributed to the financial crisis and the austerity policy of the Slovenian government.

Table 16: Public cultural expenditure indicators in period 2001-2013

Year	Public cult. expenditure per capita (in EUR)	% of the GDP per capita	Share of cultural expenditure in total public expenditure*
2001	82.60	0.78%	3.26%
2002	90.70	0.77%	3.25%
2003	97.40	0.76%	3.24%
2004	107.10	0.77%	3.11%
2005	115.10	0.79%	3.11%
2006	127.70	0.81%	3.31%
2007	136.30	0.79%	3.39%
2008	158.20	0.85%	3.65%
2009	174.20	0.99%	3.65%
2010	171.10	0.97%	3.55%
2011	166.90	0.93%	3.56%
2012	162.80	0.93%	3.72%
2013	137.80	0.79%	2.95%

Source: Vesna, please give a source? Ministry of Culture 2014, own calculations.

* The share was calculated as a share of total public expenditure for culture (see Table 14) in the total public expenditure of the state (i.e. national public budget, source of the data was Ministry of Finance RS and Official Gazette of Slovenia).

The significant rise of this indicator in 2009 was mostly a consequence of a policy approach to solve the crisis and not an indicator of any structural change.

A similar trend is to be observed in the second indicator, share of public cultural expenditure in GDP per capita.

The results for the third indicator are a little better, where we can observe a significant growing trend only until 2008; later, the policy approach consequences on the state level are reduced by a different situation at the local level. The drop in 2010 is observed as before, but a significant rise in 2012 (again, probably caused by the project European Capital of Culture 2012) and an even much more significant fall in 2013. Again we expect the indicators to follow a downward trend in the years to come, adjusting to the consequences of the overall financial crisis.

6.2.2 Public cultural expenditure broken down by level of government

Table 17: Public cultural expenditure: by level of government, in EUR, 2013

Level of government	Total expenditure	% share of total
State	157 343 635	55
Local (municipal)	126 632 407	45
Total	283 976 042	100

Source: Ministry for Culture (2011).

NB. All public cultural expenditure on the state and local level is taken into account.

Table 18: Share of public cultural expenditure, by level of government, 1996-2013

	2000	2005	2006	2007	2008	2009	2010	2011	2012	2013
State	61%	64%	60%	60%	55%	57%	55%	56%	51%	55%
Municipalities	39%	36%	40%	40%	45%	43%	45%	44%	49%	45%

Sources: Ministry for Culture, Ministry for Finance.

NB. All public cultural expenditure on the state and local level is taken into account.

Tables 17 and 18 show the growing effects of decentralisation, especially in the years following 2004 when the right wing government of Prime Minister Janša started orienting towards more equal distribution of income and responsibilities between state and local authorities. The trend shows that city municipalities were raising their budgets in comparison to the state, with the difference amounting to an almost 20% (7.5 percentage points) rise in comparison to the state's contribution from 2004 to 2010. It has to be noted as well that Slovenia is one of the (few) countries in the European Union where the local funds constitute a smaller part of the overall public budget than the state funds.

There is another reversal of trend observed for the years 1999-2001. Up until 1999, the state co-financed the most important local cultural institutions. In 1999, and in the first half of 2000, 38 of these local public cultural institutions were co-financed by the municipalities. However in the second half of 2000, the state took over co-financing of these institutions again.

6.2.3 Sector breakdown

Table 19: State cultural expenditure, by sector, in EUR, 2012*

Field / domain	Programme expenses	Project expenses	ALL	Percentage of total
Performing Arts	22 908 836	1 657 999	24 566 835	15.61%
Music	26 145 990	1 718 533	27 864 523	17.71%
Visual Arts	6 691 838	1 018 711	7 710 549	4.90%
Intermedia Arts	0	564 937	564 937	0.36%
Publishing	4 897 522	0	4 897 522	3.11%
Libraries	6 308 669	3 466 511	9 775 180	6.21%
Film	6 010 926	164 958	6 175 884	3.93%
Media	0	2 572 645	2 572 645	1.64%
Amateur arts	4 093 283	0	4 093 283	2.60%
Movable Cultural Heritage Protection	26 873 451	1 737 230	28 610 681	18.18%
Immovable Cultural Heritage Protection	8 964 923	6 300 509	15 265 432	9.70%
Minority Communities	690 310	3 359 219	4 049 529	2.57%
International Cooperation	0	597 541	597 541	0.38%
Self-employed in culture	0	6 183 153	6 183 153	3.93%
Scholarships	0	628 921	628 921	0.40%
Investments and maintenance	0	2 912 253	2 912 253	1.85%
Other	0	4 630 616	4 630 616	2.94%
Management of the Ministry	6 244 151	0	6 244 151	3.97%
ALL	119 829 899	37 513 736	157 343 635	100.00%

Source: Ministry for Culture (2013).

* The Tables are structured according to original methodology of the Ministry and not to the methodology adopted by the Compendium. The authors consider that transferring the Tables to other methodology would demand decisions that could lead to additional problems with data comparability.

6.3 Trends and indicators for private cultural financing

There is no special system for monitoring the implementation of incentives for private investment in the arts and culture in Slovenia. The implementation is followed by the Statistical Office of Republic of Slovenia (SORS), but they also struggle in methodological terms, as shown by Čopič and Srakar (Čopič & Srakar, 2010). It has been calculated by the same authors that the money raised by the main tax incentive for donations (0.3% of taxable income for any charity contribution) ranges between 9.32% of all possible funds that could be given for that incentive for 2003 and 16.17% for 1997. In recent years (2010-2013), this share has been constantly declining, and has amounted to only 6.27% in 2013. Also, only 8.53% of eligible taxpayers use this incentive. The realisation of the second incentive (additional 0.2% of taxable income for particular charitable contributions, including culture) has been even drastically lower, amounting to 1.25% of all possible funds in 2013. Only 1.50% of all eligible taxpayers used this incentive.

Table 20 clearly shows the trend of decline in the amount and share donated by companies for culture from 2004-2013. The second allowance (0.2%) became available only in 2007.

The realisation of the "percentage legislation" incentive introduced by the *Law on Income Tax* in 2005 has been increasing since its introduction. In 2013 the gifts to culture constituted 2.6% of all gifts to charitable activities while in 2007 this amounted to only 1.5%. In total, this amounts to about 90 000 EUR in 2013, which shows that this incentive can provide only a very small source of income at present. Most of the gifts provided to culture have been dedicated to the fields of books, music, performing arts and foundations in the arts.

Table 20: Trends in the amount given for culture by private companies in the form of tax allowances 0.3+0.2%, by sector, 2004-2013

Year	Actual amount in EUR of payments for humanitarian, invalidity, social care, charity, scientific, cultural, educational, health care, ecological, sports and religious purposes, in the amount of 0.3% of company income	Share of actual donations in the possible (topmost) amounts for donations 0.3%	Number of eligible companies donating the allowance of 0.3%	Share of eligible companies donating the allowance of 0.3%	Actual amount in EUR of payments for cultural purposes and protection from natural disasters, in the amount of 0.2% of company income	Share of actual donations in the possible (topmost) amounts for donations 0.2%	Number of eligible companies donating the allowance of 0.2%	Share of eligible companies donating the allowance of 0.2%
2004	19 489 067.03	10.72%	1 317	2.11%				
2005	22 916 596.26	11.82%	7 664	11.95%				
2006	26 800 000.00	13.63%	8 934	13.06%				
2007	31 332 133.79	12.22%	8 946	11.84%	3 819 282.00	2.24%	1 844	2.44%
2008	10 788 802.30	3.59%	8 867	11.00%	3 480 359.00	1.74%	1 826	2.26%
2009	22 763 806.11	9.38%	7 795	9.66%	3 339 696.00	2.06%	1 398	1.73%
2010	21 377 342.37	8.34%	7 722	9.00%	3 595 327.54	2.10%	1 515	1.77%
2011	19 756 295.42	7.39%	7 890	8.85%	2 845 488.84	1.60%	1 454	1.63%
2012	18 199 026.80	6.81%	7 733	8.39%	2 405 094.87	1.35%	1 349	1.46%
2013	16 752 054.37	6.27%	7 861	8.53%	2 234 641.84	1.25%	1 386	1.50%

Source: Ministry of Finance (2014).

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

Re-allocation of public responsibilities such as privatisation or outsourcing of activities hasn't occurred in practise yet. However, a new *Public-Private Partnership Act (Official Gazette No. 127/06)*, 2007, has provisions for public institutions offering public-private partnerships as a credible alternative to privatisation. Unlike in the case of privatisation where government gives up its control, the private-public partnership means shared risks as well as shared benefits. The sharing of responsibility between the public sector, non-profit civic sector and for-profit business sector is possible if cooperation goes along the line of their different interests. PPP is basically just a different method of procuring public services and infrastructure by combining the best of the public and private sectors with an emphasis on value for money and delivering quality public services. Until now, no long-term contract under which a public body allows a private-sector enterprise to participate, with or without a financial contribution, in designing, constructing and operating a public work has been realised. Nevertheless it has been reported that the first pilot cases are emerging in different fields, mainly digitalisation (e.g. national archive, national library). Most of these cases are based on the role of the private partner as an investor providing much needed technological infrastructure and the role of the public partner providing access to the material. Business models are mostly based, or are expected to be based, on joint exploitation of digitalised content.

7.2 Basic data about selected public institutions in the cultural sector

Table 21: Cultural institutions financed by public authorities, by domain, various years

Domain	Cultural institutions (subdomains)	Number (Year)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognized)	300 (of national importance); 7 975 (of local importance); year: 2013	
	Museums (organisations)	31 (2009)	
	Archives (of public authorities)	7 (2009)	0
Visual arts	Public art galleries / exhibition halls	121 (2012; included are NGOs)	-
	Art academies (or universities)	2 (2013)	+
Performing arts	Symphonic orchestras	3 (2013)	+
	Music schools	64 (2013)	
	Music / theatre academies (or universities)	2 (2013)	0
	Dramatic theatre	12 (2013)	0
	Music theatres, opera houses	2 (2013)	0
	Dance and ballet companies	2 (2013)	-
Books and Libraries	Libraries	1 090 (2009)	
Audio-visual	Broadcasting organisations	1 (2013)	0
Interdisciplinary	Socio-cultural centres / cultural houses	64 (2013)	

Source(s): SORS; Ministry of Culture RS; <http://www.dijaski.net/studij/seznam-visokih-sol-v-sloveniji.html>;
http://www.mizs.gov.si/si/delovna_podrocja/direktorat_za_predsolsko_vzgojo_in_osnovno_solstvo/glasbeno_izobrazevanje/seznam_glasbenih_sol/

7.3 Status and partnerships of public cultural institutions

The modernisation of the public sector in culture has been a declared priority for many years but until now nothing substantial has happened in this regard (see last paragraph chapter 4.2.1). To date, there are few inspiring examples of successful collaboration between culture and business. Some events have attracted considerable private funds (e.g. festivals) and are the first step in creating an environment for co-operation. There are some examples of "good practice" in this area such as the regional cultural centre "Festival Seviqc Brežice" dedicated to making the early music experience available to the wider public. In 2007 it attracted almost 40% of its turnover through innovative models of cooperation, donations and sponsorship. Logically, the business model in 2014 had to be adjusted to the changed business environment (with smaller pronouncement on private funds) yet it remained innovatively oriented in its marketing strategy, combining national and local public and private financing, the latter contributing to the lower price of the tickets (as announced in the business plan of 2014) and receiving specially designed sponsor packages (Source: <http://www.seviqc-brežice.si/index.php/za-sponzorje/>). Considering its non-commercial orientation, the invention of new forms is based on the personal activism of the leading figure of this festival. His work inspires artists, business people, diplomats and local leaders.

Another interesting example is the regional cultural centre "Narodni dom Maribor" with its most successful project, a two-week long multicultural Summer Festival Lent which mostly takes place at several different open-air stages, along the riverbank, south of the old city centre. In 2007, it attracted not only an incredible concentration of cultural events (402) and around 500 000 visitors, but also the greatest number of sponsors that contributed 80% of the festival budget (2 million EUR). Similar as with Festival Seviqc, the changed business environment due to the financial crisis changed also the responsiveness of private sponsors. Nevertheless, in 2014 they managed to attract approximately the same number of visitors as in 2007 (about 500 000) and organised even a significantly higher number of events (486) Source: <http://www.festival-lent.si/info/statistika/>.

This successful festival formula comprises classical concerts, ballet performances, jazz concerts with jam sessions, singer-songwriter concerts, chansons and ethno-music concerts, folklore evenings, street-theatre performances, and performances for children, called "Children's Lent", and, finally sports events. It raises the profile of the second biggest city in Slovenia and reflects the regional pride in having the biggest festival in the country.

The biggest cultural centre in Slovenia, Cankarjev dom (CD), both a cultural and congress centre. In its cultural operation it presents, produces, co-produces, organises and provides cultural and artistic events, state ceremonies, exhibitions and festivals. Since CD is mostly a cultural centre, over two thirds of the available halls are annually reserved for culture and the arts. Nevertheless due to its key role as a central Slovene congress centre with the highest number of international congresses and a mobile group of professional congress organisers in other Slovene congress venues, it contributes more than 20% to the cultural budget. Taking into account sponsorship and marketing of cultural events (public funds participate less than 60% of its turnover in 2013. Cankarjev dom is not an example of private public partnership, but a successful mixture of cultural and congress activities with the latter as a factor in its financial sustainability (Source: <http://www.cd-cc.si/sl/katalog-informacij-javnega-znacaja/>, <http://www.cd-cc.si/media/PoslovnoPorociloCD2013.pdf>).

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

The overall support to individual artists (library compensation, social security frameworks, awards, scholarships, project funding etc.) reached 7 376 787 EUR or 4.69% of total national budget for culture in 2013.

8.1.2 Special artists' funds

In addition to the social security scheme for freelance artists (see also chapter 5.1.4) and income tax deductions on creative work (see also chapter 5.1.5), there is a system of funding to support new musical works, ballet and folklore choreography and dramatic works. Public servants are still free to engage in work outside of their institutions and therefore, all successful actors or musicians are permitted to work for more than one institutional or non-institutional group.

With the *Librarianship Act (2001)*, Slovenia started to meet certain responsibilities towards the authors of works which are borrowed from public libraries. The law stipulates that a library compensation scheme to support authors is to be introduced on the basis of funds generated from the public lending of books. Special rules were adopted, which not only determine the extent to which the state has to provide support for this purpose, but defines the types of work and which authors are eligible to receive compensation. By introducing a library compensation scheme, the state wished to encourage creativity in different art fields. The funds generated from this scheme are distributed, on the one hand, to living authors on the basis of lending frequency in libraries. On the other hand, the funds are used for working scholarships given to promising authors of a high quality. All who are entitled to receive compensation must have their works available for lending in general libraries (with the exception of other kinds of libraries, i.e. school or high school libraries) and they must contain texts, illustrations, photographs, music or film. In 2011, 823 010 EUR was allocated for this purpose.

Persons eligible to obtain library compensation and working scholarships are authors, poets, authors of other text based works, translators, illustrators, photographers, music and film authors. The library compensation can be obtained by authors from the lending of original and translated books, audio-cassettes, CD records, video cassettes and DVDs, provided that all works, which are available in libraries, were borrowed over a certain threshold. Working scholarships, however, have to be applied for via public tenders, which are managed by the relevant authors / artists association; the latter are given the right to implement this scheme on the basis of a public tender issued by the Ministry of Culture.

Slovenian libraries are included in *Co-operative Online Bibliographic System & Services (COBISS)*, which makes it possible to track library loans. In the framework of the COBISS system, a special web application for implementing the library compensation has been created which means that each year authors can consult the system and find out for themselves whether they qualify for library compensation and notify the Ministry in the event that they are entitled to receive compensation. The system also enables authors to review the data on their books and make corrections.

8.1.3 Grants, awards, scholarships

In Slovenia, there is only one national award in the field of culture (Prešernova nagrada). It is given by the Administrative Board of the Prešeren Foundation. Members of the Board are appointed by the Parliament and are artists, creators of cultural life and / or scientists

from all major fields of culture (15 members in total). Every year, a maximum of 2 national awards for outstanding achievements or lifework are given. The Prešeren Foundation also awards up to 6 prizes for important artistic achievements.

The selection of award winners and their works has always been of utmost importance for the formation of the field of art, for understanding the role of culture in different political systems (socialism, self- management, democracy) and for determining the proportion of power between politics and classes of artists and among classes of artists themselves. The national award ceremony is held on the eve of the National Day of Culture, which is celebrated as a public holiday. The convergence of these two events bestows a particular significance to the award and together they represent an annual ritual. The ceremonial parade of award winners is not only festive but also celebrates the existence and recognition of Slovenian cultural identity and promotes an understanding of common values.

In addition to the national award for culture there are around 70 other prizes awarded in the field of culture in Slovenia. The prizes pursue a balance between the exposure of an artists' body of lifework and the recognition of an individual work of art which is meant to be an incentive for more artistic achievements. The Ministry has a special budget line devoted to awards and social rights which in 2013 amounted to 5 763 012 EUR. Commonly, the share of awards in this sum is about 2.5-7.5%, which in 2013 amounted to 139 527 EUR. The national award accounts for half of the total financial value of all prizes. The biggest number of awards is given in the field of publishing and performing arts, namely in the field of theatre. This reflects the meaning of "language" in the national consciousness. Professional associations of artists give the largest number of prizes. The reason why the number of prizes increased in the 1990s is due to the opening of public institutions to new audiences, the need for greater visibility and the presentation of a diversity of productions (all of which is financed from tax payer money).

Professional associations manifest their presence and express their competence to claim what is the best in individual fields through awards. Through public institutions they organise festivals and meetings through which they promote their work and the prominence of their products.

The awards given by public foundations help them to invigorate their position as stakeholders of cultural policy and at the same time as designators of criteria of excellence in their fields. In this regard, public foundations compete with professional associations. However, the difference is that the prizes awarded by the two public foundations in the field of culture (Slovenian Film Fund and Republic of Slovenia Public Fund for Cultural Activities - JSKD) are not financial, while professional associations are making an effort to add a financial component to their awards. Public foundations therefore envisage the meaning and significance of their awards as recognition of their own importance. On the contrary, professional associations are already aware of the problems of artists and thus try to give financial awards. The state helps them in doing so by providing funds from the state budget up to 70% of all financial awards. With one exception, all prizes that are publicly funded originate from the former political system, leading us to conclude that the politics of the time considered culture as an outward affirmation of society and its organisation.

In 2004, the Ministry gave national public institutions involved in music the possibility to offer residencies. Young artists were thus given the opportunity to gain their first experiences of working in public institutions which would otherwise, because of a fairly restrictive employment policy, have been impossible for them. This was received enthusiastically by music institutions, which made full use of the possibility.

More recently, the Ministry of Culture has been providing funds for participation in residences, within the general public call for project funding in arts (performing arts, music, visual arts, intermedia arts) and literature. There are already four state sponsored art studios abroad, in New York, Berlin, London and Vienna. The intention of this scheme, which was worth 100 000 EUR in 2013, is to enable promising individuals from the performing arts, visual arts, architecture, design, literature, music, media arts and audio-visual culture, journalism and media criticism, to spend time working in international cultural centres, by covering rent, other expenses (for a period of 3 months) and related travelling costs.

Another mechanism to support individual artists is the presentation of Slovenian contemporary visual arts at international arts fairs, aiming at stimulation, promotion and international recognition of top-level Slovenian visual artists such as Arco Madrid, Artefiera Bologna, Art Brussels, Vienna fair, Art Basel in Volta Basel, Frieze Art Fair London, Fiac Paris, Artissima Torino, Paris Photo and Art Forum Berlin. The same measure is taken for literature, through presentation at international book fairs in Frankfurt, Leipzig and Bologna. The overall budget for this purpose is around 90 000 EUR, with an individual limit of 18 000 EUR, under the condition that the public funds don't exceed 70%. The criteria for selection are quality; inclusion of younger artists; creativity and innovation; Slovene visibility; official invitation of event organiser; and criteria for exclusion of double public funding.

In the last few years, a pronounced attention to financial measures addressed to individual artists can be noted, yet with little visible success. So-called working scholarships have gained impetus at the end of previous decade in different fields such as literature, visual arts, multimedia and music, with more than 250 000 EUR provided in 2007. Yet, in 2014, only 72 000 EUR was provided for working scholarships to only 9 authors: 4 in the field of visual arts and 5 in the field of music. In 2013, the minister Uroš Grilc introduced a new measure, so-called "pocket-money" as a form of direct grant to individual, self-employed artists, intended to raise their financial status. For an assessment of this measure see chapter 4.2.9. Another important budget line is dedicated to scholarships for students of different artistic disciplines on both levels, undergraduate and postgraduate. In 2009, 56 such scholarships have been provided by the Ministry of Culture. In 2010/2011, the average monthly scholarship amounted to 325 EUR for home studies and 651 EUR for studies abroad.

The amount of financial support for scholarships and school fees provided by the Ministry of Culture, in 2011, was 836 000 EUR. The scholarships and school fees were provided for students in different fields of art and audio-visual culture, post-graduate study abroad and education for cultural professions in multimedia cultures, as art critics, in restoration, for translators of classic works of literature and humanism. Support for under-graduate studies abroad are only financed when there is no similar under-graduate programme in Slovenia.

Another scheme to support individual artists that was debated in past years was the Percent for Art Scheme. A group of researchers under organisational cover of the Slovenian Sculpture Association presented two pieces of research and an elaborated legal proposal for introduction of a Percent for Art Scheme in Slovenia, which stipulates that 1.25% of funds from any new public infrastructure investment would be invested in artworks in or around the constructed building. The legal proposal was adjusted and prepared for parliamentary discussion in 2011 by different sectors of the Ministry, yet the proposal is still awaiting political support and remains one of (several) proposals "in the drawers of the Ministry's chambers".

8.1.4 Support to professional artists associations or unions

In the past, professional artists associations were funded in the same way as public institutions and their employees received the same salaries as other public servants. In 2003, they lost these privileges. Consequently, they have to apply via public tenders for project or programme financing.

The Chamber of Culture of the Republic of Slovenia, by law, is to operate as a communication point between public authorities and the cultural field. The amount of public money it receives depends on its activities, which are still very modest.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

Table 22: Cultural participation trends in figures, Slovenia, 2012

	Theatre (drama and puppets) 2006; only in parent theatre	Theatre* (drama and puppets) 2011; only in parent theatre	Theatre* (drama and puppets) 2012; only in parent theatre	Theatre* (drama and puppets) 2013; only in parent theatre
Number of performances	1 532	2 337	3 683	2 304
Number of visitors	374 340	587 441	674 786	451 310
Number of visitors per 1 000 inhabitants	186	286	328	219
	Classical concerts 2006 (only in parent house)	Classical concerts 2011 (only in parent house)	Classical concerts 2012 (only in parent house)	Classical concerts 2013 (only in parent house)
Number of performances	100	139	124	217
Number of works performed	1 787	1 657	1 626	2 534
Number of performed works by Slovenian authors	631	634	589	999
Number of visitors	70 190	83 012	59 064	148 698
Number of visitors per 1 000 inhabitants	35	40	29	72
	Museums and galleries 2006	Museums and galleries 2011	Museums and galleries 2012	Museums and galleries 2013
Number of exhibitions	1 882	2 381	2 503	3 028
Number of visitors	2 347 192	3 020 194	3 548 276	3 558 551
Number of visitors per 1 000 inhabitants	1 169	1 472	1 726	1 728
Number of children and youth visitors	642 840	631 940	646 494	638 952
Number of paid visits	766 352	1 315 430	912 451	1 148 534
Number of foreign visitors	/	814 210	758 700	731 519
	Cinemas (feature films) 2006	Cinemas (feature films) 2011	Cinemas (feature films) 2012	Cinemas (feature films) 2013
Number of all visitors	2 685 234	2 867 224	2 637 830	2 277 595
Number of all visitors per 1 000 inhabitants	1 336	1 396	1 283	1 106
Number of visitors to home produced feature films	23 617	131 415	132 304	253 580
Number of visitors to foreign produced feature films	2 661 617	2 735 809	2 505 526	2 024 015
	Books and brochures published 2007	Books and brochures published 2008*		
Number of books and brochures published	5 129	6 358		
Number of literature books (UDK 8), published	1 038	1 274		
Number of books and brochures published per 1 000 inhabitants	2.6	3.2		
Number of firstly published books and brochures	4 378	5 464		

Source: Statistical Office of Republic of Slovenia.

* Data for publishing after 2008 are not available at Statistical Office of the Republic of Slovenia.

Creating a public demand for culture is a task that producers of culture have long recognised as a condition for their existence and development. In the year 2006 and 2007,

in many cultural fields, there was a decrease in attendance. In the theatre field, the number of performances and visitors to Slovene professional theatres increased dramatically in recent years (the data are from public institutions reports – in the above Table we include only the data on performances and visitors to parent institutions): there was an average of 215 visitors to the theatre, annually, per 1 000 inhabitants in the period 1993-1997; theatre visits, in 2001, amounted to 352 visitors per 1 000 inhabitants; and in 2005, this figure increased to 442 visitors per 1 000 inhabitants. But in 2006 and 2007 there was a decrease: professional theatre visits, in 2007 amounted to 432 visitors per 1 000 inhabitants (in 2006 it amounted to 379 visitors per 1 000 inhabitants). Although in 2011 and 2012 there was again a significant rise (in 2012 perhaps to be attributed to the European Capital of Culture Maribor 2012), in 2013 there was again a significant drop to the pre-2011 levels.

The data on classical concerts show a slightly different story. While the number of performances has risen by more than 100% since 2006, the number of visitors does not follow the same pattern (it has even fallen from 2010 to 2011) and the number of performed works has fallen from 2006 (which could be a consequence of better organisational possibilities allowing for more productions of the same work). Obviously, the organisational advance allowing for more performances per work has not been accompanied by an adequate increase in the number of visitors which could provide reasons for worry and possible further organisational changes. On the other hand, in 2012 there was again a significant rise in all performance measures, perhaps to be again attributed to the effect of European Capital of Culture.

A different and more positive picture is shown by visits to museums and galleries. The visits have significantly increased since 2006, being accompanied by a rise in the number of exhibitions, foreign visitors and paid visits. Especially, the rise in paid visits leads to consideration that marketing of museums and galleries is improving despite considerations about insufficient attractiveness of Slovenian museums being present in media and press.

The number of cinemas in Slovenia fell drastically in the 1990s (between 1986 and 2000, their number almost halved). Audience numbers fell accordingly (showing a fall of 59% during this time). The number of cinemagoers began to increase again with the founding of cinema complexes (the first opened in Ljubljana in 2001). From 1995 to 2000, the number of showings in Slovene cinemas increased four-fold, and the audience numbers increased six-fold. From 2001, there was a growth in attendance at Slovene cinemas (2001 - 1 791 000 visitors; 2002 – 2 689 000 visitors; 2003 – 2 884 000 visitors; and in 2004 - 3 003 000 visitors). During the years 2005-2007, audience numbers started to slowly decrease again (in 2005 – 2 443 776 visitors; in 2006 – 2 675 938 visitors; and in 2007 – 2 396 649 visitors). The number of visitors to Slovenian cinemas has been stagnating since, yet there is significant improvement in the number of visitors to home-produced films. In the past years, there has been propaganda in favour of Slovenian produced films being accompanied by great success in several films by Slovenian directors: "Petelinji zajtrk" and "Gremo mi po svoje" being the best known examples, each one of those films breaking the records on visits to Slovenian films. On the other hand, the number of visitors to foreign films has been stagnating, probably a consequence of the Slovenian cinema market being already rather mature and saturated with foreign (Hollywood as well as European and artistic) production.

Slovene publishing activity is rich, both in terms of diversity and in terms of quality and complexity. Unfortunately, there was a decrease in the publishing of books in 2007 compared to 2006: in 2007 5 129 books and brochures were published while in 2006 this number amounted to 5 740. Fortunately the condition improved again in 2008 as shown in the figures and has been rising since.

Table 23: Data on radio and television, in Slovenia, 2006-2013

	Radio, 2006	Radio, 2011	Radio, 2012	Radio, 2013
Total number of radio programmes	63	86	88	92
Number of public radio programmes	4	5	4	3
Number of private profit radio programmes	22	54	52	65
	Television, 2006	Television, 2011	Television, 2012	Television, 2013
Total number of TV programmes	51	61	59	61
Number of public TV programmes	2	2	1	2
Number of private profit TV programmes	27	38	41	38

Source: Statistical Office RS.

Audio-visual media is an important factor in strengthening the Slovene national identity and in preserving the Slovene language. In 2008 99% of households had televisions, 64.7% received cable programmes and 9.9% satellite programmes (Source: http://www.cek.ef.uni-lj.si/u_diplome/polensek4206.pdf). The number of printed dailies is also increasing. The largest share of audiences – more than 90% - is attracted by audio-visual media (radio and television), newspapers 6% and journals 2%. Research shows that reading habits among those younger than 18 years are falling sharply and, at the same time, they are above average users of television.

8.2.2 Policies and programmes

There are no specific programmes linking participation in cultural life to the broader issues of civic participation and citizenship. See also chapter 4.2.8.

8.3 Arts and cultural education

8.3.1 Institutional overview

The institutions of professional education and training are administratively separated from the rest of the cultural and arts administration because they are within the responsibility of three educational departments, The Pre-School and Basic Education Directorate responsible for pre-school education, primary education, music education and programmes for the education of children with special needs; The Secondary, Higher Vocational and Adult Education Directorate responsible for secondary education, higher vocational education and adult education; and The Higher Education and Science Directorate responsible among others also for higher education. However, there is a separate section for cultural education within the Creativity Directorate due to the long tradition of support from the cultural budget for programmes / projects of art schools, student artistic activity, scholarships for professional training and education of young artists etc.

The diverse opportunities for professional education and training in different fields of arts and heritage have been developed. Various formal and informal programmes, courses and workshops are presented as well as their organisers and producers (private and public).

The three academies of arts are the Academy of Fine Arts, the Academy of Music and the Academy of Theatre, Radio, Film and Television (see also chapter 4.3). Some programmes

are also run at the Faculty of Arts, such as Library and Information Science, Book Studies, History of Arts and Musicology and some others. Courses on fashion and design are organised by the Faculty of Natural Science and Technology. There are also some independent institutions of higher education and colleges that offer education in fields such as multimedia, photography, interior design, fashion and others.

Slovenia has a long tradition of public music schools, which educate pupils under the music and ballet programme at basic level. As well as 53 public schools, there are also more than ten publicly funded private music schools. Four general upper secondary schools (*gimnazija*) that are specialised in arts, offer a wide range of programmes - music, dance, visual arts and theatre to suit special interests and provide specialised knowledge needed for further studies of arts. Similarly the programme of the Ljubljana Music and Ballet Conservatory is geared towards the Baccalaureate and further university education.

As far as the developments of the relationship between arts and education are concerned the National Programme for Culture 2008-2011 identified the following set of specific objectives:

- to organise care for the programmes for children and youth offered by cultural institutions in all fields of culture, and the accessibility and popularisation of culture among young people;
- cultural education as a cross-curricular content and dimension;
- support for further professional training in cultural education of the professional workers in education and additional training of the experts and artists who prepare projects and programmes for children and youth in kindergartens and schools;
- preparation of an Action Plan of Cooperation and setting up of a network of participating partners, educational, and cultural institutions in the field of cultural education; and
- to ensure, in particular, availability of information on quality cultural goods (offers) for children and youth within the framework of the national cultural portal.

According to the summary of the current National Programme for culture 2014-2017, the priority in the field of cultural and art education is to be open to long-term evolution and provide top-quality cultural production. Recommendations will be prepared for quality, diversified and accessible cultural and art educational programmes in all areas of culture for different target groups, for providing cultural and art education in the form of life-long learning, with an emphasis on programmes that include older people or where providers are the elderly (organisations of older people in cooperation with cultural institutions) and which ensure inter-generational dialogue in different areas of culture; training for professionals in the field of art and cultural education, and the development and promotion of the reading culture.

The conceptual part of the National Guidelines for Arts and Cultural Education in the Field of Education (the importance and purpose of arts and cultural education in education, fields of art, and objectives and principles) was revised and debated by the Council of Experts for General Education of the Republic of Slovenia in May 2009. Within the operational follow up, a textbook with study cases from arts and cultural practice was published in 2011 (for teachers, headmasters, cultural institutions and others to use in everyday education practice); a programme for regional training of teachers to raise the quality of the teaching in arts and culture education has started and the development of a network of so called coordinators for arts and culture in schools is on its way.

The Ministry of Education, Science and Sport together with the Ministry of Culture jointly organise the Cultural Bazaar <http://en.kulturnibazar.si/>, an event that takes place in the biggest cultural centre in Slovenia, Cankarjev dom, every year from 2009 on with the aim:

- to offer information on quality projects and programmes, provided by cultural institutions for children and youth;
- to encourage cooperation and partnerships between cultural institutions, preschool institutions, basic and upper-secondary schools as well as partnerships between cultural institutions;
- to enhance awareness about the significance of culture and the arts in education as well as society at large; and
- to inform the public on the positive benefits of quality arts and cultural education for children and youth or preschool institutions and schools.

Each year, the organisers produce a catalogue of cultural education programmes and projects and maintain a special website with data on all of the cultural programmes for children and young people. It also runs the programme "Growing with books", which means that every pupil in the seventh year of elementary school receives one literary book.

8.3.2 Arts in schools (curricula etc.)

In 2007, the Ministry of Education and Sport in cooperation with the National Education Institute and the Ministry of Culture adopted the following aims:

- to increase awareness about the role of cultural education in the education system;
- to raise the level of cultural literacy; and
- to establish links between the education and culture sector.

Aims specified in the *Elementary School Act* (*Official Gazette No 12/96, 33/97, 59/01, 71/04, 23/05, 53/05, 70/05- UPB2 60/06, 63/06 - corr. 81/06 - UPB3, 102/07, 107/10, 87/11, 40/12 – ZUJF and (63/13)*) for the whole curriculum include cultural and creative aims. The compulsory school subjects are determined by the law. But, schools have a statutory duty to offer a list of subjects as options pupils must choose in the higher grades (in Years 7-9). Schools are autonomous only to some extent in the selection of optional subjects. There is a statutory requirement that a certain number of social sciences / humanistic subjects and natural sciences / technical subjects, a second foreign language, non-confessional religious education and rhetoric lessons must be available. Usually, the schools offer a much more extensive selection of optional subjects with cultural contents.

Slovenia is among those countries that encourage cross-curricular links between the arts and all other subjects as part of the aims for the whole curriculum.

The subjects that are included in the curriculum are:

- Visual arts – as a separate compulsory subject;
- Music – as a separate compulsory subject; and offered also through the parallel system of music schools;
- Drama – included in the home language (compulsory subject); and offered also as an optional subject;
- Dance - included in physical education (compulsory subject); and offered also through the parallel system of music and ballet schools;
- Media arts – as an optional subject; and as cross-curricular contents; and as didactical means;
- Crafts included in technologies (compulsory subject); and offered also as an optional subject;
- Other – please specify: cultural heritage included in history.

Table 24: Weekly timetable of the 9-year compulsory school (2007/08), arts school subjects in compulsory core curriculum subjects (compulsory for all pupils)

Subject / No. of lessons per week	1.r.	2.r.	3.r.	4.r.	5.r.	6.r.	7.r.	8.r.	9.r.	Total No. of lessons per subject
Visual arts	2	2	2	2	2	1	1	1	1	487.0
Music	2	2	2	1.5	1.5	1	1	1	1	452.0

Source: Ministry of Education, Science and Sport,

The curriculum also prescribes among activity days the number of days of culture; in the first three years of the 9 year basic school cycle, there are 4 days per year, and 3 days per year in all other classes. Time, design and cultural activities are left to the autonomous choice of each school, but it must be planned in advance of the annual work plan. Usually a visit is organised to performances, exhibitions, museums, concerts, cultural workshops, celebrations, etc.

The extended curriculum of basic school comprises – among others – extra-curricular activities and cultural activities in after-school education and care. The most popular among extra-curricular activities are various cultural activities. In the framework of after-school classes, which must be provided for pupils from 1st to 6th class, the cultural activities are planned autonomously by schools in their annual work plan. Furthermore, the school must plan the work of the school library, and collaboration with the institutions in wider environment, such as higher education institutions, research institutions, cultural institutions, etc.

The Ministry for Education, Science and Sports finances 6 hours per week of choral activity in all nine-form primary schools; they are approved as regular working hours of the teacher, but for the children this is an activity of interest. A school has to organise a one-voice choir in the first triad and a two or three-voice choir in the second and third triads. In secondary schools, the choirs are considered an activity of interest which is financed by the Ministry upon a contract of 4 hours per week. In secondary schools there are few choirs; mostly they are mixed or girls' ensembles.

The arts school subjects at upper-secondary level have been revised for the school year 2008/09. A proposal for integration of a text, specifying the role of culture education in the chapter "Cross curricular links" has been agreed. Special attention is placed on the cultural content in pre-elementary education (nursery, kindergarten), in school curricula and in the teaching programmes of cultural institutions. One of the main goals is to link cultural and educational sub-systems and to re-establish mechanisms for a systematic and organised network of both. "Cultural days" continue as part of schools' extra-curricular programmes.

8.3.3 Intercultural education

The Elementary School Act promotes an intercultural approach to school activities, together with the appreciation of Slovenian culture and tradition. In elementary schools, some of the mandatory subjects - Slovenian language, Society, Geography, History, German language - include intercultural education. Interculturalism and tolerance are also covered by optional subjects such as Philosophy, Religion and Ethics and Civic Education. Intercultural education also includes modules about the cultures of other communities living in Slovenia. See also chapter 8.3.1 as the arts and cultural education encompasses an intercultural dimension as well.

8.3.4 Higher arts education and professional training

Tertiary arts education falls under the jurisdiction of the Ministry of Education, Science and Sport.

The major problems lie within higher education, as there is still a lack of some study courses for important cultural professions. There is a special question over how to ensure that priority support is given to programmes and projects that can make up for the lack of professional training in the field of culture. Education for professionals that directly cooperate in the maintenance and restoration of cultural heritage do not exist in the present educational system. This is true for higher education and for secondary schools. Education, with some exception in the field of restoration, is only provided through non-institutional training opportunities whereby professionals work under mentors, and take part in special courses, seminars, workshops and additional education abroad. A professional programme for carving and restoration of wooden objects was also introduced at secondary school level. Museology is not, at the present moment, an independent field of study, but only a subject in some Departments of the Faculty of Arts. The same is true for the study of conservation. There are only some possibilities to take a course at post-graduate level in some Faculties. The Faculty of Arts introduced in 2009 an interdisciplinary doctoral study on conservation, so called 'heritology', in collaboration with the departments of archaeology, ethnology and art history. A better situation exists in the field of library and publishing where an independent department within the Faculty of Arts was established in 1987. The Department of Library and Information Science and Book Studies offers undergraduate programmes leading to a BLib degree and postgraduate research programmes. Masters studies consist of three programmes on Librarianship, Information Science and Publishing Studies. A doctorate programme on Information Science is available as an interdisciplinary study programme conducted between the Faculty of Arts and the Faculty of Social Sciences at the University of Ljubljana.

A problem which has arisen in the last couple of years is the lack of education for cultural managers in the fields of art and cultural heritage. At the moment, there are no undergraduate or post-graduate programmes in this field. Some subjects are taught at the Faculty of Social Sciences and in all three Art Academies.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

The Republic of Slovenia Public Fund for Cultural Activities (JSKD) is an important non-profit governmental institution for culture and art, with experts at its headquarters in the capital city Ljubljana and 59 local offices in all major urban centres in Slovenia. It is entrusted to support amateur cultural societies and their unions (see also chapter 8.4.1). It is functioning primarily as a focal point for informal education in culture and backs cultural projects. It prepares seminars for the members of various cultural groups, for mentors and school teachers as well as amateurs interested in art.

Arts education is also provided on an institutional basis "outside of school hours" by music schools but they are considered as a part of the education system. In search of new audiences (and from that to legitimise public funding) cultural institutions considerably developed their education programmes, especially for children and young people. The rapidly expanding programmes for educational purposes have become part of new marketing strategies especially of museums, followed by cultural centres, concert halls and theatres. For example, a new public interest in supporting the creativity and aesthetic capacity of young people led in to the creation of a special programme strand dedicated to cultural education in the biggest cultural centre in Slovenia, Cankarjev dom (see also: <http://www.cd-cc.si/default.cfm?Jezik=En&Kat=0207>).

On the initiative of the Ministry of Education, Science, Culture and Sports, the Ljubljana City Library and the Educational Section within the Slovenian Museum Community designed a national project entitled *Slovenian Library-Museum MEGA Quiz*, which is based on the establishment of a partnership between general libraries, museums and basic schools. The Quiz, which has now been carried out for the fifth year, is intended for pupils

aged from 9 to 15 years. The objectives of the Quiz are: learning about cultural heritage, information literacy, reading, and virtual and actual visits to cultural institutions (see: <http://www.mklj.si/eng/index.php/partnerships/mega-quiz>).

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Amateur arts have a specific tradition in Slovenia, especially as an important source of national cultural identity with a special role in social processes, because of its specific social function.

In the last 10 years, the position of amateur arts in Slovenia has not changed much. They are still defined as organised forms of free-time mass cultural activities, which contain cultural and social dimensions.

In the domain of culture, amateur arts are extremely diverse in essence: they are close to traditional folk culture in some milieus, aspiring to top forms of professional culture, or remaining as an expressive part of contemporary subculture.

Amateur arts also provide access to culture which is not determined by the social status of an individual or by the specific circumstances of an individual, such as disability, or by regional factors.

An important function of amateur arts is promotion of cultural diversity, intercultural dialogue, creative pluralism and cultural goods. A large number of creative works, regardless of their genre, audience, aesthetic taste, ideology or ethnic content is characteristic of such activities and are also aimed at involving vulnerable people in social life.

The presence, activities, knowledge and experience of amateur / voluntary arts organisations are important factors in the complex provision of cultural goods and public awareness of the importance of top quality artistic events and quality of cultural life in general.

Amateur arts as social activities therefore contribute to social cohesion in the sense of:

- a possibility for social involvement of marginalised social groups;
- a way of improving relationships inside specific social groups;
- a psychotherapeutic category as an instrument for psychogenic effects, psychophysical prevention and maintenance of psychological stability;
- discovering new personal potentials and ways of acting; and
- entrance into new social relationships and improvement of the existing ones.

Because of both qualities, cultural and social, amateur arts in Slovenia were always strongly, directly or indirectly supported by the government on the state or local level. Slovenian independence from Yugoslavia in 1991 brought about a new system of local government that rocked the foundations of the funding for amateur culture which was tied to the network of 68 local communities (now 210 local communities). A lack of consensus among them endangered the organisational and financial structure of amateur culture.

In 1996, the government established the Fund for Amateur Cultural Activities (since 2000, the Public Fund for Cultural Activities – JSKD) to prevent the collapse of an expert and financial framework supporting the work of cultural societies. With this fund, the government started to take direct responsibility for civil society institutions. The JSKD is obliged to support amateur cultural societies and their unions. It also acts as a cultural intermediary, performs organisational and administrative services in the field of culture for

local communities and is a vehicle of cultural policy in many places. The JSKD has expert and administrative personnel at its headquarters in Ljubljana and 59 local offices in all major urban centres in Slovenia. The Fund also organises reviews and promotional events on the local, regional, and national level for all arts fields (music, theatre and puppet theatre, folklore, film, dance, fine arts, literature, and intermedia projects), thus allowing interactive comparison and evaluation of achievements and can be said to stimulate innovation and creativity.

The JSKD makes annual calls for financing of projects and programmes and provides small investments and equipment for cultural groups and youth culture centres and societies. In addition, almost every local community is supporting the "everyday life" of cultural groups and societies on their territory with rooms and financing.

Data from 2013 shows that there are approximately 4 900 groups of amateur arts; most of them are choirs (about 1 900), theatre and puppet groups (630), folklore dance groups (715), contemporary dance groups (229), fine arts groups (338), literature groups (184), and film related groups (71) etc. There are about 100 000 individuals involved in amateur arts activities. They organised 16 000 cultural events for almost 2 million spectators in 2013. The importance of amateur culture in the Slovenian cultural landscape is reflected in the fact that this is one of those fields that has been included since 1998 in the *Provision of Funds for Certain Vital Cultural Programmes of the Republic of Slovenia Act* (see also chapter 5.2). In the period from 2004 to 2007, around 5% of these funds per year went to amateur culture.

The most prominent activities are choral singing (<http://www.rapportbalalandras.free.fr>), folklore dancing and wind orchestras, but also all other activities are of high quality.

In the last few years, intercultural dialogue was one of the main topics of the JSKD programmes, especially providing financial and organisational help to ethnic minorities, their cultural groups and associations.

On the international level, JSKD is a member of the AMATEO - the European Network for Active Participation in Cultural Activities (<http://www.amateo.info>). The Network, with the goal of connecting socio cultural or amateur art organisations working on the national level in all European countries (47), was launched at a conference in Ljubljana (26 organisations from 12 countries were represented), in June 2008. The Network is registered in Ghent, Belgium, with the secretariat in Ljubljana.

In 2013 and 2014, the JSKD expanded its activity with two larger scale projects: the cultural centre *Kult 3 000* (in Ljubljana) intended as an information and cultural gathering centre and the Week of Amateur Arts, intended as a short festival of Slovenian amateur arts, firstly organised in 2014. Apart from these activities, JSKD is very active in the organisation of events and festivals (it organises over 2 400 events yearly); education; publishing; and cofinancing of the activities of Slovenian arts societies.

Apart from JSKD, another representative organisation of amateur arts in Slovenia is ZKDS – the Association of Cultural Societies of Slovenia which closely participates with JSKD.

8.4.2 Cultural houses and community cultural clubs

There are approximately 980 cultural centres in Slovenia located in smaller towns. They provide the main space for creation, socialising and concerts. They also provide shelter to amateur cultural associations especially in the fields of music and theatre. There are new cultural centres emerging which focus on contemporary creative forms and are particularly attractive for young people. These "youth cultural centres" encourage new innovative cultural practices and give young people access to modern technology. There are about 60 youth cultural centres in Slovenia which are located in bigger urban areas. Both the

cultural centres and youth cultural centres are mainly owned by local communities, which finance their operations and maintenance.

The youth centres of Slovenia are organised in a Youth Network MaMa, an organisation of 43 members, being active particularly in the youth sphere and related sectors: culture, sports, social activities, environment, education etc.

The M3C Multimedia Centres Network of Slovenia gathers existing and emerging multimedia initiatives in all Slovene regions and encourages international cooperation. Its members enable free access to and encourage creative use of new technologies. They function as venues, events, and workshop (co)producers, and information points. In the year of 2010, the Ministry of Culture distributed 190 000 EUR among 17 Centres. However, the majority of funding during the previous financial perspective came from European funds.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

The NGO and advocacy sector has been going through significant changes in the past years. Several new organisations being primarily representative and advocacy oriented have been formed: Asociacija and Open Chamber for Contemporary Art being the best known of those. Asociacija was formed in 1992 and was a non-professional advocacy organisation serving mostly the so-called "independent producers of art" until 2009. Starting in 2009 it was given a European Cohesion Fund grant which stirred its professionalisation and large increase in its membership and activities. In communication with previous minister Majda Širca and her state secretary Stojan Pelko, a working group for dialogue with the NGO sector in culture was formed consisting of seven representatives from the NGO sector and a number of participating ministry employees. Soon a similar group for those self-employed in culture was also formed. The groups served to provide a platform for dialogue with the NGO sector and those self-employed in culture. Asociacija was also very active in advocacy on the local level, organising a group to communicate with the NGO sector in the City Municipality of Ljubljana.

In the dialogue groups, a number of legislative improvements for the NGO sector and those self-employed in culture have been discussed, mostly addressing the changes of the *Act Regulating the Realisation of the Public Interest in the Field of Culture*, particularly the stronger inclusion of the NGO sector in this legal act (which serves as an umbrella law in the field of art). Also, changes in financing, social security measures for those self-employed in culture, public tendering procedures and representation of the NGO sector have been discussed, although to date not leading to any significant and expected changes.

The dialogue groups have been formed again under the new minister Žiga Turk in 2012. Several accusations from Asociacija (which again served as instigator of the groups) have been addressed to the Ministry for not following the proper procedures of appointment and work in groups as well as non-participation of key persons of the Ministry in groups. Many issues have been raised again under Minister Uroš Grilc in 2013 and the dialogue groups have been formed again, this time with some members being elected by civil society itself (a long desired wish by the sector). This achievement has, again, come under question under the new minister Julijana Bizjak Mlakar in 2014 and the issue is unresolved at the time of writing this text.

To date, therefore, the structured dialogue still persists (in both dialogue groups: for NGOs and self-employed in culture), revolving around key issues of financing of NGO organisations and the self-employed, changes to the *Act Regulating the Realisation of the Public Interest in the Field of Culture*, public tendering procedures and other strategic documents and measures addressing the NGO sector and self-employed in culture and cultural sector in general.

9. Sources and links

9.1 Key documents on cultural policy

Čopič, Vesna; Tomc, Gregor; Wimmer, Michael: *Kulturna politika v Sloveniji*. Ljubljana: Fakulteta za družbene vede, 1997.

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Gosselin, Tania: *Minority Media in Hungary in Slovenia*. Ljubljana: Peace Institute, 2003. See http://www.mirovni-institut.si/slo_html/publikacije/Gosselin01.pdf

Milosavljevič, Marko: *Television Across Europe: regulation, policy and independence – Slovenia*. Budapest: Open society Institute, 2005. See <http://www.eumap.org/topics/media>

Ministry of Culture, News, See <http://www.mk.gov.si/en/splosno/novice/archive/>

Ministrstvo za kulturo: *National Programme for Culture 2008-2011*. <http://www.mk.gov.si/en/legislation/>

Ministrstvo za kulturo: *Analiza stanja na področjih kulture in predlog prednostnih ciljev. uednik*. Grilc, Uroš, Ljubljana: Ministrstvo za kulturo, 424. See <http://www.mk.gov.si/slo/>.

Ministrstvo za kulturo: *Resolucija o nacionalnem programu za kulturo 2004-2007*. <http://www.mk.gov.si/slo/>.

Ministrstvo za kulturo: *Slovenski nacionalni kulturni program*. Predlog, Ljubljana: Nova revija, 2000.

Ministrstvo za kulturo: *Poročilo o (so)financiranju kulturnih programov in kulturnih projektov v letu 2007*. See <http://www.mk.gov.si/slo/>.

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Državni proračun 2006: *Obrazložitev finančnega načrta Ministrstva za kulturo*. See http://www.gov.si/mf/slov/proracun/sprejet_proracun/2006/obrazlozitev_osebnega_dela.htm

Slovenia Cultural Profile

See http://www.culturalprofiles.net/Slovenia/Directories/Slovenia_Cultural_Profile/-5.html

9.2 Key organisations and portals

Cultural policy making bodies

Republic of Slovenia - National Assembly
<http://www.dz-rs.si/index.php?id=192>

Republic of Slovenia – National Council
<http://www.ds-rs.si/en/>

Government of the Republic of Slovenia
<http://www.gov.si/vrs/index.php?lng=eng>

Ministry for Culture
<http://www.mk.gov.si>

National Council for Culture
http://www.mk.gov.si/si/strokovne_komisije_sveti_in_skladi/nacionalni_svet_za_kulturo/

National Council for Librarianship Activities
http://www.mk.gov.si/si/strokovne_komisije_sveti_in_skladi/nacionalni_svet_za_knjiznicno_dejavnost/

Slovenian Fund for Cultural Activities
<http://www.jskd.si/>

Slovenian Film Fund
<http://www.film-sklad.si/html/old/eng/index.html>

Professional associations

The Slovenian Academy of Sciences and Arts
<http://www.sazu.si/English/english.htm>

Slovene Writers' Association
<http://www.drustvo-dsp.si/>

Association of Slovene Publishers
<http://www.drustvo-zaloznikov.si/>

Slovene PEN Centre
<http://www.penslovenia-zdruzenje.si/html/introduction.html>

Professional Association of Publishers and Booksellers of Slovenia
<http://www.gzs.si/DRNivo2.asp?ID=8162&IDpm=323>

Slovene Association of Literary Translators
http://www.dskp-drustvo.si/html/o_drustvu.html

The Reading Badge of Slovenia Association
<http://www.bralnznacka.com/>

Archival Association of Slovenia (AAS)

<http://www.arhivsko-drustvo.si/>

Association of Slovene Filmmakers

<http://www.drustvo-dsfu.si/>

Society of Slovene Composers

<http://www.drustvo-dss.si/>

Association of Museums of Slovenia

<http://www2.pms-lj.si/SMS/index.html>

Slovene Museum Society

<http://www2.pms-lj.si/smd/>

Union of Slovene Library Associations

<http://www.zbds-zveza.si/>

Publishing, Printing and Media Association, Chamber of Commerce and Industry of Slovenia

<http://www.gzs.si/>

Association of Slovene Festivals (SloFA)

<http://www.nd-mb.si/>

Union of Cultural Societies of Slovenia (ZKDS)

<http://www.zveza-kds.si/>

Association of Ballet Artists of Slovenia

<http://www.dbus.si/>

Union of Slovene Folklore Groups

<http://www.zveza-zltss.si/>

Slovene Drama Artists Association

<http://www.ljudmila.org/~zdus/>

Grant-giving bodies

Ministry for Culture

<http://www.mk.gov.si>

Slovenian Fund for Cultural Activities

<http://www.jskd.si/>

Slovenian Film Fund

<http://www.film-sklad.si/html/old/eng/index.html>

Office for Youth of the Republic of Slovenia

<http://www.ursm.gov.si/>

Trubar Foundation

<http://www.drustvo-dsp.si/>

Ministry of Foreign Affairs

<http://www.mzz.gov.si/index.php?id=340>

Ad Futura, Science and Education Foundation of the Republic of Slovenia

<http://www.ad-futura.si>

British Council

<http://www.britishcouncil.org/>

Goethe Institute

<http://www.goethe.de/>

French Cultural, Scientific and Co-operative Service of the Embassy of the Republic of France in Ljubljana

<http://www.ambafrance.si/>

Cultural research and statistics

Centre for Cultural Policy Research, Peace Institute

<http://www.mirovni-institut.si/>

Legal Information Centre for NGO Slovenia (PIC)

<http://www.pic.si/>

Statistical Office of the Republic of Slovenia

<http://www.stat.si/>

Culture / arts portal

Slovenia Cultural Profile

http://www.culturalprofiles.net/Slovenia/Directories/Slovenia_Cultural_Profile/-5.html

SCCA - Ljubljana Center for Contemporary Arts

<http://www.scca-ljubljana.si/>

L'MIT, Ljubljana Network of Info Points

<http://www.lmit.org/>

Student Resource Centre, KIBLA Multimedia Centre

<http://www.kibla.org/>

PINA, Primorski informacijski atelje, Koper

<http://pina.soros.si>

Cultural Contact Point Slovenia

<http://www.scca-ljubljana.si/ccp>

Media Desk Slovenia

<http://www.mediadesk.si/>

Artservis

<http://www.artservis.org/>