

## SLOVENIA

### Short cultural policy profile

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#### 1. Facts and figures

**Political system:** Parliamentary democracy with a two-chamber parliament

**Official language(s):** Slovenian (Slavic language family)

	2023	2018
<i>Population on January 1st</i>	2 107 180	2 065 895
<i>GDP in million EUR</i>	58,988,500,000	43,011,300,000
<i>GDP per capita in PPS Index (EU27_2020 = 100)</i>	61,458,600,000	48,675,600,000
<i>General government expenditure (in % of GDP)</i>	49.30%	46.20%
<i>Public cultural expenditure</i>	367,200,000	264,800,000
<i>Public cultural expenditure as % of GDP</i>	0.7%	0.7%
<i>Public cultural expenditure per Capita</i>	174.26 EUR	128.18 EUR
<i>Share of cultural employment of total employment</i>	4.70%	4.60%

Sources: Population on January 1st, *latest data available /*

<https://ec.europa.eu/eurostat/databrowser/view/tps00001/default/table?lang=en>

GDP in million EUR, *latest data available /*

[https://ec.europa.eu/eurostat/databrowser/view/namq\\_10\\_gdp/default/table?lang=en](https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en)

GDP per capita in PPS Index (EU27\_2020 = 100), *latest data available /*

<https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>

General government expenditure (in % of GDP), *latest data available /*

<https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>

Public cultural expenditure / Public cultural expenditure as % of GDP / Public cultural expenditure per capita: see also chapter 7.1.1 of the national Compendium profile

Share of cultural employment of total employment / *latest data available:*

[https://ec.europa.eu/eurostat/databrowser/view/cult\\_emp\\_sex/default/table?lang=en](https://ec.europa.eu/eurostat/databrowser/view/cult_emp_sex/default/table?lang=en)

## 2. Cultural policy system

### 2.1 Objectives

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.

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 the so 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.

### 2.2 Main features

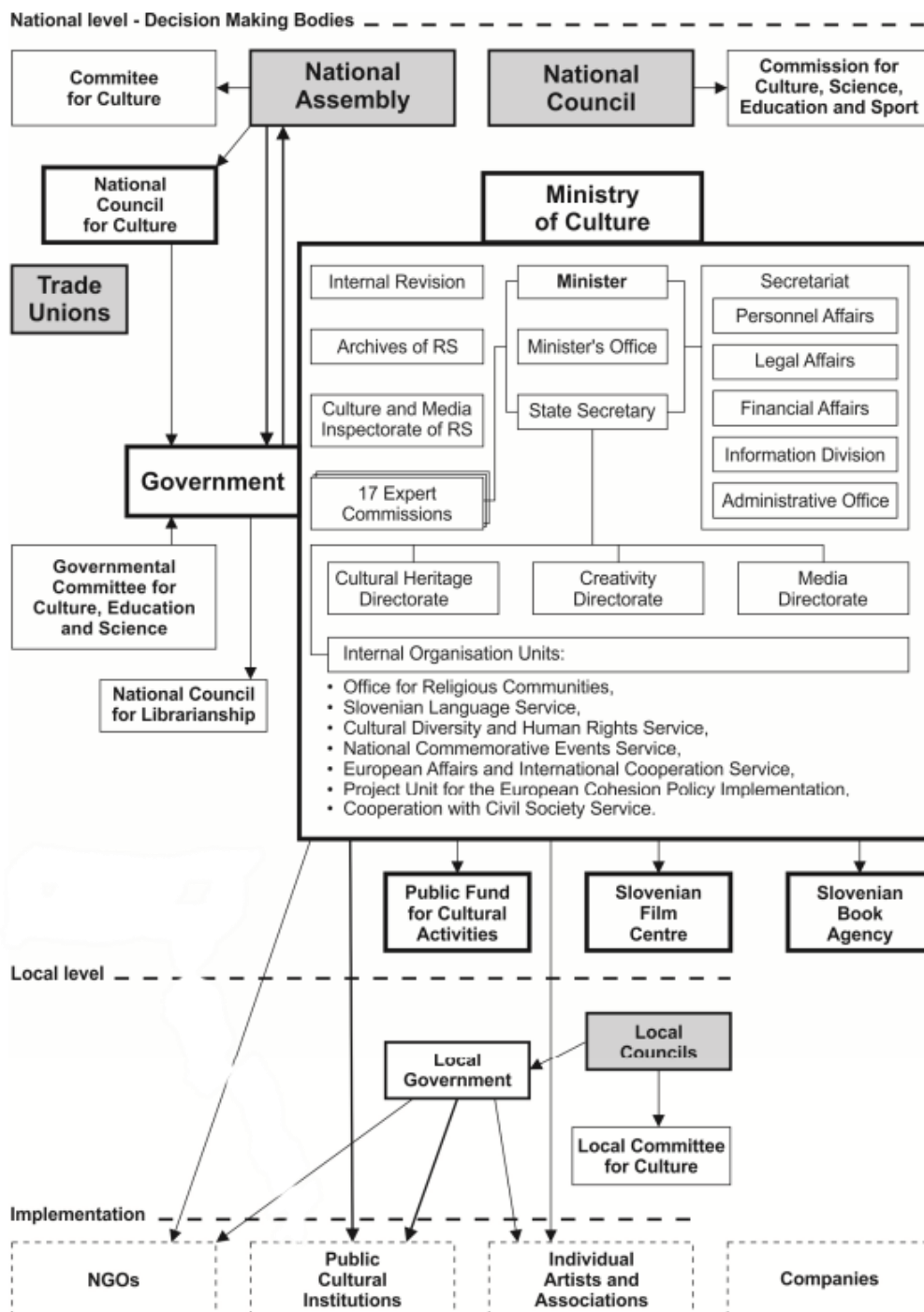
According to the Act Regulating the Realisation of the Public Interest in the Field of Culture (2002), the main elements of the current cultural policy model are:

- 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. There is no evaluation of

- whether the objectives of funds were achieved;
- Expert advice on financial decisions: several expert committees for individual disciplines 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. 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 practices 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); Slovenia Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 16th edition", 2015 SLO-8
  - 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).

There have been very few changes in the cultural policy system since Slovenian independence, including in recent years. Debates largely revolve around the level of public funds for culture with little attention paid to more general cultural policy topics. With the present 2022 elected government, those self-employed in culture have come to the forefront as an important cultural policy topic. Slovenian cultural policy remains largely state driven with too few initiatives in the entrepreneurial direction (the exception are initiatives in the framework of the Centre for Creativity). It seems hard to foresee any change here soon.

### 2.3 Governance system: Organisational Organigram



## **2.4 Historical background for the past 70 years**

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.

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.

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.

### 3. Current cultural affairs

#### 3.1 Key developments

There have been few changes in Slovenian cultural policy in recent years. Debates have focused on support to artists and artist organizations during COVID-19 with fierce protests against the former right wing minister Vasko Simoniti, who was accused of not acting sufficiently against the COVID-19 pandemic and its economic and social consequences for the arts.

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 and remains valid to date (later attempts to implement updates have failed). The main priorities of the document are as follows:

- Books;
- Film and audio-visual works;
- Performing Arts;
- Music;
- Visual Arts;
- Intermedia Arts;
- Amateur Arts;
- Media;
- Architecture;
- Cultural heritage;
- Libraries and archives;
- The Slovenian language;
- Education in arts and culture;
- Cultural rights;
- Cultural and creative industries;
- International cooperation;
- Labour market in the arts.

Slovenia introduced direct financial support for self-employed individuals during COVID-19, with 1.05 million EUR allocated during the first three months. It also implemented social and other protection measures, but artists were extremely dissatisfied with the attitude of minister Simoniti. The protests stopped only with the recent 2022 elections and the election of the centre-left wing coalition. It was artists (theatre director Jaša Jenull) who drove the protests which lasted throughout the pandemic.

The new government elected in 2022 already garnered some attention in the media, in

particular with the merger of two national history museums which divided left and right wing supporters due to topics revolving around Slovenian independence. In general the attitudes and discussions in Slovenia revolve around politics (and consequent divisions) which remains to date.

### **3.2 Key themes**

Some of the key themes can be connected to the valid National Programme for Cultural 2014-2017:

- Books: the main measures are to increase sales for books and their accessibility, digitalisation, strengthening of the reading culture and networking.
- Film and audio-visual works: measures to address the lack of a coherent vision, insufficient public support and human resource issues are planned.
- 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: 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.
- 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.
- 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; and the strengthening of the common Slovenian cultural space in the world.
- Media: In the field of media, measures are geared towards raising the readership

of the general-news periodicals, newspapers and magazines.

- 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.
- 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.
- 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.
- 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.
- 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: For the development of creative industries, a number of measures are envisaged such as priority support to projects involving creative industries in traditional industries and linking stakeholders in the development of creative industries.
- 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.
- Labour market in the arts: In the labour market for culture the planned measures are envisaged to involve all cultural producers.



### **3.3 International Cultural Cooperation**

Slovenian accession to the EU in 2004 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 underlined the importance of the systematic and organised promotion of Slovenian culture abroad. Activities to increase the visibility and reach of presentations of Slovenian culture in the international sphere are an important element in Slovenian diplomacy. 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 and those within the European funds. Moreover, Slovenia also takes part in the programmes of the Council of Europe.

Historic and geographical links put the Balkans in the centre of this topic while crossborder co-operation in general can 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 particular in the field of cultural heritage.

## 4. Cultural Institutions

### 4.1 Overview

Public institutions in Slovenia have still not undergone desired changes in the line of better governance and programme-based orientation. Proposals publicly made by experts and draft laws proposed have not been publicly discussed. 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.

Non-governmental organizations in Slovenia are large in number (in particular the amateur arts associations), under the representative organisation Asociacija Association. They are represented in public discussions but still are often discriminated against in public dialogue and decisions on national and local level.

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. The position of amateur arts in Slovenia has not changed much for a longer time. They are still defined as organised forms of free-time mass cultural activities, which contain cultural and social dimensions.

Cultural and arts entrepreneurship is neglected as a topic in Slovenia (with cultural policy being primarily state driven) with private firms having difficulties accessing to funds and attention.

#### 4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

<b>Domain</b>	<b>Cultural Institution (Subdomain)</b>	<b>Public Sector</b>	
		<b>Number (YEAR)</b>	<b>Number (YEAR)</b>
<b>Cultural Heritage</b>	<i>Cultural heritage sites (recognised)</i>	300 (of national importance); 8 142 (of local Importance)	300 (of national importance); 7 095 (of local importance)
	<i>Archaeological sites</i>		
<b>Museums</b>	<i>Museum institutions</i>	31	32
<b>Archives</b>	<i>Archive institutions</i>	7	7
<b>Visual arts</b>	<i>Public art galleries / exhibition halls</i>	75	75
<b>Performing arts</b>	<i>Scenic and stable spaces for theatre</i>	12	12
	<i>Concert houses</i>	2	2
	<i>Theatre companies</i>	14	14
	<i>Dance and ballet companies</i>	2	2
	<i>Symphonic orches- tras</i>	3	3
<b>Libraries</b>	<i>Libraries</i>	1 090	1 088
<b>Audiovisual</b>	<i>Cinemas</i>	35	35
	<i>Broadcasting organi- sations</i>	1	1
<b>Interdisciplinary</b>	<i>Socio-cultural centres / cultural houses</i>	64	64

Sources: Statistical Office of Republic of Slovenia (SI-Stat).

## 5. Cultural Funding

### 5.1 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 (about 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 about 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. 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). This relationship remains until today, with division of about 50:50, with the local level slowly surpassing the national (similar to several other European countries).

## 5.2 Public cultural expenditure by level of government

**Table 2: Public cultural expenditure by level of government, in EUR, 2021 and 2015**

Level of government	Total cultural expenditure in 2021		Total cultural expenditure in 2015	
	in EUR	% share of total	in EUR*	% share of total
<b>Central</b>	201 000 000	48.52%	151 100 000	51.94%
<b>Local</b>	213 300 000	51.48%	139 800 000	48.06%
<b>TOTAL</b>	414 300 000	100.00%	290 900 000	100.00%

Source: COFOG Eurostat.

Note: \* At the date of expenditure

## 5.3 Public cultural expenditure per sector

**Table 3: Public cultural expenditure\*: by sector, in EUR, in 2021 and 2015**

Field / Domain	Total cultural expenditure in 2021		Total cultural expenditure in 2015	
	in EUR	% share of total	in EUR*	% share of total
<i>Cultural Heritage</i>	24 563 961	10.07%	18 694 883	13.88%
<i>Museums</i>	33 243 512	13.62%	29 912 041	22.22%
<i>Archives</i>	10 021 003	4.11%	8 832 115	6.56%
<i>Visual Arts</i>	15 631 959	6.41%	9 032 292	6.71%
<i>Performing Arts</i>	99 022 219	40.58%	57 215 962	42.49%
<i>Audiovisual and Multimedia</i>	11 590 446	4.75%	9 087 922	6,75%
<i>Interdisciplinary</i>	2 030 207	0.83%	1 870 308	1.39%
<i>Not covered</i>	47 910 902	19.63%	32 830 530	19.60%
<b>TOTAL</b>	244 014 209	100%	167 476 053	100%

**Source: National Yearly Reports, Ministry of Culture RS; Latest Accepted Public Budgets of the Republic of Slovenia.**

## 6. Legislation on culture

### 6.1 Overview of national cultural legislation

As the political system was transformed at the beginning of the 1990s, legislation on culture also had to be changed in its entirety. 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;
- 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;
- financing cultural activities;
- 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.

*Sector specific laws:*

- 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.
- 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.
- 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)
- 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.
- Architecture and spatial planning: No special regulation that would take into consideration the cultural dimension of this field has been adopted so far.
- 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, a public agency of the Republic of Slovenia Act.
- Mass media: In June 2001, Slovenia adopted the Law on Media providing rules and regulations for the entire media sphere.

There have been no major changes in the legislation on culture in recent years. The main novelty has been an amendment to the Act Regulating the Realisation of the Public Interest in the Field of Culture, which now includes articles defining and specifying percent-for-art scheme. This novelty has been implemented in 2017 but has so far not been followed by the authorities despite its obligatory legal status.

## **6.2 Overview of international cultural legislation**

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.

The following legal instruments and act have been implemented in Slovenia:

- 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