

Electronic Form for Periodic Reporting to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

2019 edition

GENERAL INFORMATION

TECHNICAL INFORMATION

NAME OF PARTY (COUNTRY)

Republic of Slovenia DATE OF RATIFICATION : 13. 11. 2006



OFFICIALLY DESIGNATED NATIONAL POINT OF CONTACT OF THE CONVENTION

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Organization Ministry of Culture		

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.



Public sector:

Ministry of Foreign Affairs, gp.mzz@gov.si, <https://www.gov.si/en/state-authorities/ministries/ministry-of-foreign-affairs/>

Association of Municipalities and Towns of Slovenia, info@skupnostobcin.si,
www.skupnostobcin.si

Civil society:

Chamber of Culture, imago.kern@siol.net

Asociacija, info@asociacija.si, <http://www.asociacija.si/si/>

Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.

On 24 November 2019, the Slovenian Minister of Culture officially designated a contact point for coordinating information sources and preparing the Periodic Report on the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The coordinator held several meetings with the heads responsible for specific areas of creativity and in December 2019 she officially called on the offices and directorates of the Ministry of Culture, the Ministry of Foreign Affairs, the Ministry of Education, Science and Sport and the Ministry of Economic Development and Technology, civil society representatives via the Slovenian Chamber of Culture and the Asociacija Association, and the Slovenian Association of Municipalities and Towns to actively participate in the preparation of the periodic report. Not everyone responded to this invitation, but by March 2020 several contributions were received testifying to the prolific activity of the cultural and creative sector, which was made possible by both government and local community funding. The civil society engagement was especially active. Contributions by all interested stakeholders have been included in this report.

EXECUTIVE SUMMARY

This one-page summary should present the main objectives and priorities of the Party's policies to implement the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The

summary is not an introduction to the report nor an annotated table of contents. The summary is presented to the Intergovernmental Committee and the Conference of Parties.

The Republic of Slovenia has prepared the Periodic Report on the Convention on the Protection and Promotion of the Diversity of Cultural Expressions by including a wide variety of stakeholders as much as possible, ranging from various Ministry of Culture sectors and other relevant national bodies to municipalities and the civil society. Every segment prepared information and the main highlights that form an important part of the overall report.

Historically, culture has played an extremely important cohesive role in Slovenia: its mobilisation potential influenced the birth of the Slovenian nation. This symbolic cohesive role continues to be strongly present in Slovenians' collective consciousness, but at the same time it also causes tension through inverse centripetal forces of cultural creativity, such as the emancipation and affirmation of alternative visions of reality. This neuralgic point of Slovenian culture is where Slovenia's exceptional creativity draws from; some of its images from the past four years are presented in this report.

In recent years, the focus of Slovenian culture and the creative landscape has shifted towards more modern topics: environmental protection, the inclusion of vulnerable social groups, the economy and the status of artists. Both the cultural policy and creators themselves are aware of the important role of creativity within the context of sustainable society. The projects covered in this report highlight the importance of creativity in finding solutions to the most complex social issues: how music can be used to address the climate crisis, how state-of-the-art sustainable technology can be used to create functional and premium-design projects for the market, how vulnerable groups can be included in the creative process, how to provide working conditions for high-class artists, etc.

We only become painfully aware of the fact that creativity is the essential element of humanity as such when it is gone. In the history of a community there are only rare moments when an opportunity arises to experience the invaluable nature of cultural creativity for both the individual and the community. As a rule, this happens during major social and economic upheavals, when the true, sustainable values come to the foreground, including creativity as one of the most important.

PLEASE TAKE NOTE OF THE FOLLOWING GUIDELINES BEFORE YOU START.

For each area of monitoring, you are invited to:

- Answer the key questions by **ticking as many boxes as appropriate** (more than one answer is possible);
- Include a narrative presentation of the most relevant policies and measures implemented in your country concerning each area of monitoring. While it is **not mandatory to report policies and measures in all areas of monitoring**, it is highly recommended that as many areas of monitoring as possible be covered so as to provide a coherent and comprehensive picture of the work carried out in your country to implement the Convention. Including relevant policies and measures will serve to evidence the responses to the key questions. UNESCO will then also be able to feature them on its *Policy Monitoring Platform*;
- **Add statistical data whenever such data is available.**

A CSO form is available to collect information on measures and initiatives taken by



GOAL 1

SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

INTRODUCTION

Parties shall provide information on regulatory frameworks and sector specific policies and measures they have adopted to support cultural and creative sectors and to promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at different stages of the cultural value chain (creation; production; distribution/dissemination; participation/enjoyment). They are also required to report on-going education and training programmes in the arts and the cultural and creative sectors as well as measures and programmes supporting job creation and entrepreneurship. Parties shall also provide information on the mechanisms they have established to promote inter- ministerial cooperation, as well as cooperation between national and local/regional government authorities.

KEY QUESTIONS

1. A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:
 YES NO
2. Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:

YES

NO

3. Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:

YES NO

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):

YES NO

4. Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in:

xCinema/Audiovisual arts

xMedia arts

xMusic

xDesign

xVisual arts

Cultural management

xPerforming arts Publishing

Tertiary and university education degrees in:

xCinema/audiovisual arts xDesign

xMedia arts

xMusic

xPerforming arts x Publishing

xVisual arts

Cultural management

5. Specific measures and programmes have been implemented over the last 4 years to:

xSupport job creation in the cultural and creative sectors

xEncourage the formalization and growth of micro/small and medium-sized cultural enterprises

6. Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors

evaluating cultural policies

STATISTICS

Share of cultural and creative sectors in Gross Domestic Product (GDP) (in USD)

Data for cultural and creative sectors are not available.

Share of the whole field of culture in GDP is 1,1% (2018) and includes publishing activities, motion picture, video and sound recording activities, radio broadcasting and television programming and broadcasting activities, creative, arts and entertainment activities and libraries, archives, museums and other cultural activities.

Please provide whenever possible disaggregated data by sector.

/

Share of employment in the cultural and creative sectors

3.69% 2019

Please provide whenever possible disaggregated data by sector, age, sex and type of employment.

3.69% represents the selection of cultural and creative activities that follows the selection from

the European Commission research: Boosting the Competitiveness of Cultural and Creative Industries for Growth and Jobs, EASME/COSME/2015/003, June 2016.

Employment within cultural and creative industry by segments:

Architecture	4,52 %
Archives, libraries, cultural heritage	10,66 %
Music	0,43 %
Books & press	21,54 %
Cultural education	6,57 %
Design & visual arts	2,73 %
Advertising	7,78 %
Software & games	24,35 %
Radio & TV	9,02 %
Performing arts & artistic creation	9,82 %
Video & film	2,58 %
Cultural and creative industries (together)	100 %

Total public budget for culture (in USD)

USD 488,758,380 2018

This data refers to public expenditure on culture (it includes libraries, museums, galleries, theatres; concert, stage and film production; arts events; monuments and memorial houses, cultural celebrations, subsidies to artists, etc., radio, television and publishing services.

The amount represents 0.9 % of GDP.

Please provide whenever possible the share allocated by cultural sector/domain (in %)

Disaggregated data are not available.

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N. 1

Name of the policy/measure

MCRUK – Mreža centrov raziskovalnih umetnosti in kulture / Network of Investigative

Art and Culture Centres

Name of agency responsible for the implementation of the policy/measure

MINISTRY OF CULTURE, Creativity Directorate

Cultural domains covered by the policy/measure:

Cultural & creative sector

Website of the policy/measure, if available

<http://dd-trbovlje.si/ruk/>

<https://kons-platforma.org/>

Describe the main features of the policy/measure

The establishment of the Network of Investigative Art and Culture Centres (MCRUK) promotes the national and international competitiveness of research, innovation, and technological development in accordance with smart specialisation, the enhanced competitiveness and greening of the economy, improving research and the innovation infrastructure, and promoting competent centres, taking into account the objectives of balanced regional development.

The purpose of the measure is to enable creative cooperation in science, art, technology, and the economy based on most cutting-edge ideas globally (especially those relevant for the development of the priority areas defined in the Slovenian Smart Specialisation Strategy), and to earmark funds primarily for joint research, development and innovation, for supporting investments in research infrastructure, knowledge and research potential competences, for creativity and optimising the entrepreneurship and innovation support environment, and hence directly for enabling existing and new Slovenian companies to achieve greater success through new cutting-edge products and services.

The specific goal of the first priority investment is to effectively use the research infrastructure and to develop knowledge and competences for improved national and international cooperation within the knowledge triangle.

Based on the above, the aim of the Ministry of Culture's Open Call for the Selection of "Network of Investigative Art and Culture Centres (MCRUK)" Operations was to improve the work conditions of a maximum of two MCRUKs, which, as national networks operating based on the principle of joint creativity and networking, would each provide at least one active platform for developing modern investigative arts in Slovenia. Two MCRUKs were selected. The applicants thereof were the Trbovlje Cultural Centre (*Delavski dom Trbovlje*) and Kersnikova Cultural, Arts and Education Centre (*Zavod za kulturo, umetnost in izobraževanje Kersnikova*), who are also the leading consortium partners. Each was allocated funds in the amount of USD 4,965,300.

Operational project cooperation between the two selected consortia is desired, in accordance with the principle of the economical use of infrastructure and old and new research and promotional equipment. Through investment and strategic cooperation in the applicants' selected priority areas, the Ministry of Culture, using the concept of modern investigative art, seeks to establish a new hybrid ecosystem of innovations,

provide support for creating high-quality jobs and attaining higher added value, promote a larger critical mass of knowledge, research capacities and competences, reveal the innovation potential of culture and art in connection with science, technology, and the economy, and enhance Slovenia's competitiveness and international profile.

Does it specifically target young people?

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

Because both MCRUK consortia only began operation at the end of 2019, no relevant results can be recorded and credibly evaluated at this point.

Financial resources allocated to the policy/measure in USD

USD 9,930,600

Name(s) of partners engaged in the implementation of the policy/measure 

Delavski dom Trbovlje (Trbovlje Cultural Centre); Kulturno izobraževalno društvo Pina (Pina Cultural and Educational Society), Koper; Kulturno izobraževalno društvo Kibla (Kibla Cultural and Educational Society), Maribor;

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Zavod za kulturo, umetnost in izobraževanje Kersnikova (Kersnikova Cultural, Arts and Education Centre); University of Nova Gorica School of Arts; Aksioma Institute for Contemporary Art, Ljubljana; Zavod Projekt Atol (Projekt Atol Institute), Ljubljana; Zavod Cona (Cona Institute), Ljubljana; Društvo Ljudmila (Ljudmila Association), Ljubljana; Mladinski center Velenje (Velenje Youth Centre); Mladinski kulturni center Maribor (Maribor Cultural Youth Centre); LokalPatriot, Novo Mesto.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Public sector / private sector / NGO

Has the implementation of the policy/measure been evaluated?

NO

MEASURE N.2

Name of the policy/measure 

Center za kreativnost (Centre for Creativity)

Name of agency responsible for the implementation of the policy/measure

MINISTRY OF CULTURE

Cultural domains covered by the policy/measure:

Cultural & creative sectors

Website of the policy/measure, if available

www.czk.si

Describe the main features of the policy/measure

The project Centre for Creativity is co-financed by the European Union from the European Regional Development Fund and the Republic of Slovenia. The project was indicated by the Ministry of Culture RS and is being implemented under the Operational Programme for the implementation of the EU Cohesion Policy in the period 2014–2020. The total value of the investment is EUR 11 million. The Centre for Creativity programme was conceived by the Museum of Architecture and Design (MAO).

The first part of the project, the Centre for Creativity Platform, worth EUR 5,628,094, is run by the Museum of Architecture and Design (MAO). The Museum thus builds on the long-term operation of the national hub for the cultural and creative sector (CCS).

The project goals are backed by the financial support of the Centre for Creativity (CzK) totalling EUR 5,290,000.00 in the form of grants aimed at promoting entrepreneurship in the CCS and establishing stronger cooperation with the business sector. This part of the project is run by the Ministry of Culture of the Republic of Slovenia.

The MAO has set up project offices in Ljubljana and Maribor in order to provide, in line with cohesion policy, an environment that will facilitate the development of the CCS in both the eastern and western cohesion regions.

The Centre for Creativity operates in the domains of architecture, design and visual arts, cultural heritage, archives and libraries, books, education in culture and the arts, advertising, music, intermedia art, media, radio and television, software and games, the film and audio-visual industry, cultural tourism and other forms of artistic expression.

Does it specifically target young people?

Yes, but not exclusively.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

Since its establishment in 2017, the Centre for Creativity has involved:

- 42,000 + participants/users of events, workshops and other events endorsed by more than 200 companies and working groups in the field of the development of new products and services;
 - in cooperation with our partner network, CZK organised 177 events offering education and training (workshops, mentoring, advising) with an emphasis on entrepreneurial skills;
- Out of 150 applicants, in 2019 the Ministry of Culture chose 30 creative projects amounting to almost EUR 900,000;
- offered more than 50 networking opportunities on national and international levels, gained more than 24 partners on national and international levels;
 - 1,000+ online registered users;
 - a network of 20+ official Platform Creative Hubs partners with EUR 0.5 Mil. of co-productions, and 100+ informal partnerships;
 - 80,000+ web visitors, 7,000 Facebook visitors, 1,252 active e-receivers 1,003+ Instagram followers and 97,000+ total online users;
 - 900+ national & international press coverage items;
 - an exhibition of Slovenian contemporary design exhibited in 3 European cities (Milano Design Week, Maison & Objet Paris, Kunsthall Oslo);
 - conducted an “industrial analysis” of Slovenian CCS comparable to other European research;
 - created an online platform containing news, events, training opportunities, grants and other useful information for CSS as well as the presentation of more than 140 Slovenian creative individuals who offer creative services and a “showroom” of contemporary locally made Slovenian design “Made in Slovenia”; organised 12 pop-up events where we presented the work of 24 up and coming Slovenian creatives; and

others.

Financial resources allocated to the policy/measure in USD

Centre for Creativity Platform; run by MAO; USD 6,217,918.25 (2017-2022).
Realisation in 2019 – USD 965,809.13.

Grants for creatives; run by the Ministry of Culture of the Republic of Slovenia (2017-2022) – USD 5,844,392.00.

Name(s) of partners engaged in the implementation of the policy/measure

Creative Hubs partners: Centre for Creativity Partner Network (2019): Poligon - Creative Centre, Sigic, Zavod Hiša!, Motovila, Zavod BIG, Umetniostna galerija Maribor, Ravnikar Gallery, Fotopub, Inštitut za transmedijski dizajn, Circular Change, Center za kreativne industrije Maribor, Roglab, Naravoslovno tehniška fakulteta, KCDM, Revija Outsider

Strategic partners: Worth Partnership Project (Cosme EU), Tehnološki park Ljubljana, Tovarna podjetij Maribor, Gospodarska zbornica Slovenije, British Council Slovenia, RRALUR, Spirit Slovenija, Ministry of Foreign Affairs, Ministry of Economics, SKICA, various embassies of the Republic of Slovenia abroad and others.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Public sector, private sector, NGO, professionals and institutions in the creative sector

Has the implementation of the policy/measure been evaluated?

Yes, every year KPI and sector recommendations are measured by the governing bodies; greater external evolution in the creative sector is planned for 2020.

If yes, what are the main conclusions/recommendations?

1. Continuous support for the development of the creative sector in Slovenia with grants/subsidies for project development and with supporting activities such as entrepreneurial development, cooperation with business and other sectors, education, promotion, networking and similar
2. Policy development for the creative sector
3. Stronger internationalisation and mobility of the sector
4. Infrastructure development for the creative sector
5. The development and support of crossover projects

MEASURE N.3

Name of the policy/measure

Week of amateur culture

Name of the agency responsible for the implementation of the policy/measure

Public Fund of the Republic of Slovenia for Cultural Activities

Cultural domains covered by the policy/measure:

Music, publishing, visual arts, performing arts, cultural and creative sector

Website of the policy/measure, if available

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

Describe the main features of the policy/measure

The Pan-Slovenian Week of Amateur Culture awards recognition to those that devote their energy and time to culture. The Week of Amateur Culture is intended to raise public awareness of the extent, quality and positive effects of amateur culture on modern society.

Through the Week of Amateur Culture, Slovenia joins many other European countries in paying tribute to culture creators every year in the middle of May and in pointing out the importance, quality and massiveness of amateur culture in modern society.

For half a decade now, the Public Fund of the Republic of Slovenia for Cultural Activities (JSKD) has been organising the Pan-Slovenian Week of Amateur Culture (TLK) in co-operation with the Association of Slovenian Cultural Organisations (ZSKD). The Week of Amateur Culture contributes to a more open and friendly society. Everyone whose indispensable part of life consists in creativity and culture is invited to help create the programme. The Pan-Slovenian Week of Amateur Culture programme covers all genres of art, includes all ages and ethnic groups, and takes place throughout the entire Slovenian cultural space.

Every year, the fund invites all local societies, cultural societies, associations and institutes, ethnic groups that live in Slovenia, individuals and educational and cultural institutions to participate in the Pan-Slovenian project through their programmes. The project has guaranteed media sponsors (Radio-Television Slovenia, MMC); the PR department of JSKD takes care of publicity for all major included projects. The project is traditionally supported by the SAZAS association.

There are over 1,000 cultural events all over the country during the Week of Amateur Culture. Cultural workers present their quality projects in a broad manner.

Does it specifically target young people?

Yes.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

No.

What are the results achieved so far through the implementation of the policy/measure?

The main results are the greater promotion and wider awareness of amateur arts and culture in Slovenia. It is very important that participants and the public gain insight that many people are involved in amateur arts and culture. There are more than 107,000 active people in amateur arts in Slovenia. There was also an increased presence of media during the Week of Amateur Culture, which reported daily about events in the field of amateur culture. The Week of Amateur Culture brought greater awareness of the wider society regarding how important amateur arts are for social cohesion, cultural and artistic education, intergenerational integration and active leisure.

Financial resources allocated to the policy/measure in USD

USD 280,000.00

Name(s) of partners engaged in the implementation of the policy/measure

The Association of Slovenian Cultural Organisations, including over 3,000 cultural societies in Slovenia, 200 local communities, those self-employed in culture, every year

Type(s) of entity(ies) engaged in the implementation of the policy/measure

The public sector.

Has the implementation of the policy/measure been evaluated?

Yes.

If yes, what are the main conclusions/recommendations?

A week of amateur culture is needed once a year to represent amateur arts in the wider society. It would be better if it could be implemented the whole month because there are too many events in Slovenia during one week. This results in smaller audiences at events in local communities.

MEASURE N.4

Name of the policy/measure

Incentives for investment in audiovisual production

Name of agency responsible for the implementation of the policy/measure

Slovenian Film Center, Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/audio arts

Website of the policy/measure, if available

<https://www.film-center.si/sl/javni-razpisi/arhiv/2019/>

Describe the main features of the policy/measure

Financial reimbursement in the case of culturally qualified investment in AV production on the territory of the Republic of Slovenia up to 25% of justified costs. In 2017 the Republic of Slovenia implemented an amendment to the Slovenian Film Center Public Agency Act that provided a new incentive for foreign producers (or executive producers) originating from the EU, the EEA, a state partner of an EU country or third countries to benefit from subsidies if their project fulfils certain economical and cultural conditions. A part of the production, post-production, and related services has to be carried out in Slovenia. The criteria include the cultural content of the film, the use of production and post-production capacities and the collaboration of Slovene film and audiovisual professionals. As a part of having an important impact on the development of the industry, the measure itself promotes the natural and cultural heritage of Slovenia.

Does it specifically target young people?

Not exclusively.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

A higher share of involvement of the creative sector in foreign AV production.

Financial resources allocated to the policy/measure in USD

1,095,900.00

Name(s) of partners engaged in the implementation of the policy/measure

The partners are independent film production companies.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Public sector, private sector, CSO.

Has the implementation of the policy/measure been evaluated?

If yes, what are the main conclusions/recommendations?

MEASURE N. 5

Name of the policy/measure

#2030isnow at the summer music festival MetalDays, Tolmin, Slovenia

Name of agency responsible for the implementation of the policy/measure

Ministry of Foreign Affairs of the Republic of Slovenia

Cultural domains covered by
the
policy/measure

MUSIC

Website of the policy/measure, if available

<https://www.metaldays.net/p80/green-metaldays>

Describe the main features of the policy/measure

To raise the awareness of festival visitors of the 2030 Agenda and Europe's leading role in promoting and realising the SDGs in a simple, engaging and fun way by participating in the festival in the summer of 2019;

To create a compelling story that showcases what "development cooperation" really means, why it is important and what every individual can do to "own" it, told through a variety of engaging and interactive channels (creativity).

The Ministry of Foreign Affairs has chosen MetalDays to promote the sustainable development goals because it is one of the environment-friendly festival pioneers, with education and green innovations in the field of music festival organisation, sustainability, ecology, and transformation. Since the year 2008, its ecology and sustainability initiatives have become a strong focus and projects in this matter are following one after another, creating one of the cleanest, ecologically and sustainably advanced music festivals in the world. It has a 5-year plan to create a greener and cleaner MetalDays festival: Green Metal(Days). In 2019 it had 10,000 visitors, around 80% foreigners, mostly Europeans.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

Our specific and measurable goal was for visitors to the music festival to remember at least one fact about development and/or SDG in relation to collective European action in this field.

Financial resources allocated to the policy/measure in USD

Core funding through the European Commission, the engagement of the Ministry of Foreign Affairs and the Government Office for Development and European Cohesion Policy (staff and travel costs USD 6,630)

Name(s) of partners engaged in the implementation of the policy/measure

The European Commission, the Government Office for Development and European Cohesion Policy RS

Public sector

Type(s) of entity(es) engaged in the implementation of the policy/measure

Has the implementation of the policy/measure been evaluated?

YES

If yes, what are the main conclusions/recommendations?

The European development communication network acclaimed interactive #2030isnow installation attracted an estimated 60,000 visitors at 19 festivals and events across 14 countries in 2019, with millions more reached on social media; in Slovenia it attracted around 1,000 visitors to Metaldays. The #2030isnow campaign was a big success as a public awareness campaign

The primary target audience remains 18-35-year-old European festivalgoers; young citizens who are most likely concerned about the environment and climate change, but who are not necessarily aware of the broader challenges of development cooperation, the SDGs, or the leading role played by Europe in supporting the 2030 Agenda around the world.

The wall design is planned to be updated with the lessons learned from 2019 (for example, due to the wish for more than a one-time installation, the wall will be available: 1. at the festival and 2. a DIY kit model for small events) and with an enhanced emphasis on the "green" credentials of the 2030 Agenda (live green wall elements with plants and branches will be introduced in order to emphasise the 'green', sustainable focus of the EU).

- **MEASURE N.6**

Name of the policy/measure

The URBACT project 2nd Chance – Waking up the 'sleeping giants'

Name of agency responsible for the implementation of the policy/measure

Municipality of Maribor

Cultural domains covered by the policy/measure:

Cultural and creative sectors

Website of the policy/measure, if available

<https://youtu.be/tUqEdP4nwgI>

Describe the main features of the policy/measure

2nd Chance – Waking up the 'sleeping giants' is a project network of the URBACT III programme in which the emphasis is devoted to upgrading the existing urban strategies in Maribor, including culture, the economy and spatial planning, especially in the context of the revival of degraded areas and buildings with creative and cultural content.

In addition to Maribor, the other European cities included in the project are: the lead partner Naples (Italy) and partner cities: Lublin (Poland), Girona (Spain), Dubrovnik (Croatia), Genoa (Italy), Chemnitz (Germany), Brussels (Belgium), Cean (France), Porto (Portugal) and Liverpool (UK).

The '2nd Chance' project in Maribor was focused on 'Waking up the sleeping giant – KPD' and started with the first, preparatory, phase in the second half of 2015, and continued with the second, performance, phase in the middle of 2016, and finished in 2018.

The abandoned KPD building of the former men's penitentiary has an excellent strategic location within the city, close to the old city centre. For this reason, it was deliberately selected within the scope of the URBACT III – 2nd Chance project as an example of a degraded, unused building with large spaces and in fragmented ownership, located in a degraded area with great potential for substantial development of the city.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the

implementation of the policy/measure?

No.

What are the results achieved so far through the implementation of the policy/measure?

The results of the students' project under supervision are presented within the description of three design concepts from the brochure: "Awakening the sleeping giant, sustainable regeneration of the KPD building." The project team worked out different variants of the building's renovation, taking into account the basic content requirements. Namely, during the public consultation process it was shown that people need more public spaces for the implementation of activities, such as exhibitions, workshops, artistic production, library activities, places for graphic and performing arts, etc.

Financial resources allocated to the policy/measure in USD

USD 66,966.20

Name(s) of partners engaged in the implementation of the policy/measure

During the process of the preparation of the renovation of the KPD building the main partner was the Faculty of Civil Engineering, Traffic Engineering and Architecture (University of Maribor), although other stakeholders from cultural and creative sectors were engaged as well.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Has the implementation of the policy/measure been evaluated?

If yes, what are the main conclusions/recommendations?

INTRODUCTION

Parties shall provide information on the efforts made to protect free, independent and pluralistic media, uphold regulations on media concentration, and support production, distribution and access to diverse contents for all groups in society. They are also required to report on the policies and measures adopted to support the diversity of cultural content in all types of media (public, private and community-based).

KEY QUESTIONS

1. Public service media has a legal or statutory remit to promote a diversity of cultural expressions:

YES **NO**

2. Policies and measures promote content diversity in programming by supporting:

xRegional and/or local broadcasters

xLinguistic diversity in media programming

xCommunity programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

xSocio-cultural programming (e.g. children, youth, people with disabilities, etc.)

3. Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):

YES **NO**

4. Regulatory authority(ies) monitoring media exist:

YES **NO**

If YES, please provide the name and year of establishment of the regulatory authority(ies)

Agencija za komunikacijska omrežja in storitve Republike Slovenije (AKOS) – Communications Networks and Services Agency of the Republic of Slovenia (year of establishment: 2001)

Inspektorat Republike Slovenije za kulturo in medije (IRSKM) – Culture and Media Inspectorate of the Republic of Slovenia (year of establishment: 1995)

If YES, these regulatory authority(ies) monitor:

xPublic media **xCommunity media** **xPrivate sector media** **xOnline media**

If YES, these regulatory authority(ies) are responsible for:

xIssuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

xMonitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

- Monitoring editorial independence of the media
- Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)**

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE

Name of the policy/measure

Exercising the right of the Italian and Hungarian minorities, and the Roma and other ethnic communities in Slovenia to receive public information and to be informed.

Name of agency responsible for the implementation of the policy/measure

Ministrstvo za kulturo

Cultural domains covered by the policy/measure 

CINEMA/AUDIO ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

Describe the main features of the policy/measure

Pursuant to the Mass Media Act (ZMed), the Ministry of Culture holds an annual open call for applications for co-funding media content aimed at supporting the media in creating and disseminating programme content that is also important for exercising the right of the Italian and Hungarian minorities and the Roma community in Slovenia to receive public information and to be informed.

The segment of this open call referring to programmes of special importance that are in Slovenia's public and cultural interest (i.e. local, regional, student and non-profit radio and television programmes) also specifies "facilitating the right of local and minority communities to receive public information and to be informed" and "broadcasting in minority languages" among the assessment criteria used.

The local and regional radio and television programmes of special importance are also required by law to feature content covering the life and work of Slovenians in the neighbouring countries, the members of the Italian and Hungarian minorities, and the Roma if they are aired in areas where these communities live.

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Thus, as part of this open call the Ministry of Culture also allocated funding to news programmes covering issues related to the ethnic and minority communities in Slovenia and the Roma, and providing information on their situation and current events taking place in these communities.

One example is Zavod Radio Študent (Student Radio Institute), which provides regular information on individuals and organisations from Slovenia and other former Yugoslav republics, and also serves as a bridge between the cultural, political, research, and other developments in Slovenia and other former Yugoslav countries. The Danilo Kiš Serbian Cultural Centre broadcasts *Kontrola leta* (Flight Control), “a programme of the members of the Serbian minority for the members of the Serbian minority and other Radio Študent listeners.”

In accordance with the Mass Media Act, media targeting new or other minorities or media published by these minorities can also apply for public funding in the regular annual open call for the co-funding of media programme content. Moreover, positive discrimination is applied with regard to such programme content because the following two legal criteria are also taken into account in assessing project applications:

- Ensuring respect for the principle of cultural diversity, gender equality and tolerance;
- Facilitating the right of local and minority communities to receive public information and to be informed, and broadcasting in minority languages.

Hence, the following two applicants were also selected in the regular annual call for project applications for the co-funding of media content:

– Information Office for Ethnic Hungarians for articles in the weekly *Nepujsag*. *Nepujsag* is a weekly newspaper published by the Hungarian minority in Slovenia. Its aim is to provide information to ethnic Hungarian residents in their native language. This project focuses on presenting, actively following and commenting on events connected with this minority and events in the ethnically mixed, bilingual area in the Mura Valley that affect the lives of individuals, and exercising the special rights of the native Hungarian ethnic community. The content published in this newspaper helps preserve the minority’s language and culture, while also enabling the quality inclusion of its members in the social environment of the majority nationality. As the only printed medium in Hungarian, the newspaper provides information to the minority members in their native language and helps preserve their culture and language. It plays an important role in enabling the Slovenian majority to learn about, connect with and accept the Hungarian minority.

– The Slovenian Roma Association for the project “Most sožitja” (Bridge of Coexistence) on Radio Romi. Radio Romi is a radio station of the Roma and other communities, and the programme within the project “Most sožitja” highlights features

speaking against prejudice against the Roma as one of the best-known vulnerable groups in Slovenia. The programmes are broadcast in Slovenian and partly in Romani. The target audience is the Roma and non-Roma community in Prekmurje and its wider area (Slovenians, Roma, and Hungarians), and the radio station's role is primarily to encourage communities to cooperate tolerantly and harmoniously, raise people's awareness and present different cultures, origins, history and the shared past. Radio RomiC promotes the preservation of Roma values and the Romani language, and also collects literature on the Roma and works by Roma authors. It promotes the active social engagement of the Roma community within both Roma and other organisations.

Financial resources allocated to the policy/measure in USD

USD 2,943,620.00



Name(s) of partners engaged in the implementation of the policy/measure

The Ministry of Culture is in charge of implementing the policies. The measures do not directly implement the Convention's provisions, although these provisions can be identified in the measures' realisation.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Has the implementation of the policy/measure been evaluated?
If yes, what are the main conclusions/recommendations?

DIGITAL ENVIRONMENT

INTRODUCTION

Parties shall provide information on policies and measures that support digital creativity and competencies, local cultural industries and markets, for instance by promoting fair remuneration for creators or by modernizing cultural industries in the digital environment. They shall also report on initiatives to improve access to and discoverability of diverse cultural expressions in the digital environment.

KEY QUESTIONS

1. Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):
 YES NO
2. Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration

rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):

YES **NO**

3. Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):

YES NO

4. Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):

YES NO

5. Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:

YES **NO**

STATISTICS

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.)

Data **Y E A R**

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE

Name of the policy/measure 

Wikivir

Name of agency responsible for the implementation of the policy/measure

Ministry of culture

Cultural domains covered by the policy/measure

Publishing, cultural and creative sectors.

Website of the policy/measure, if available

https://sl.wikisource.org/wiki/Glavna_stran

Describe the main features of the policy/measure

Wikivir is the Slovenian version of Wikisource, a project operated by the Wikimedia Foundation. Wikisource is as a free-content library of source texts in any language (in this case Slovenian) that anyone can edit.

“Wikivir, a project for online posting and editing public domain works of Slovenian fiction,” is designed such that all work is performed by Slovenian studies students under the guidance of an advisor. The Ministry of Culture has funded this project since 2008, with an average of twenty students participating every year. In selecting, posting and editing texts, more extensive texts have priority. The number of texts posted on Wikivir grows by an average of 110 a year and the annual total amounts to 2 million words. Wikivir includes nearly all public domain school classics and the majority of long original works and poetry collections. Gaps still exist in plays and short and medium-long prose strewn across daily newspapers, which the students will tackle in the upcoming years.

In 2016, Wikivir ranked sixth among the seventy Wikisources worldwide. Statistics (<https://stats.wikimedia.org/v2/#/sl.wikisource.org>) also show that in November 2019 Wikivir had 137,000 page views in Slovenia and 17,000 page views in other countries.

Does it specifically target young people?

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

An added value of the Wikivir project is its transparency: available online are texts (https://sl.wikisource.org/wiki/Wikivir:Slovenska_leposlovna_klasika), project details (https://sl.wikisource.org/wiki/Pogovor_o_Wikiviru:Slovenska_leposlovna_klasika), discussions, etc.; all edits can be tracked and all texts are furnished with metadata and a clear CC license, which enables free distribution, and are categorised. Text generation is low-cost and further added value includes the engagement of students and the public, permanent storage and openness to improvements, findability and reliable accessibility, international comparability and connectivity with the information on works on Wikipedia and in other Wikimedia projects. Wikivir is already the primary digital source of Slovenian literature and in the future the goal is to incorporate the entire Slovenian public domain literary production.

Financial resources allocated to the policy/measure in USD

USD 5,563 in 2016 and 2017, USD 7,788.2 in 2018 and 2019 (Slovenian Ministry of Culture)

Name(s) of partners engaged in the implementation of the policy/measure

Zveza društev Slavistično društvo / Union of Slavic Societies

Type(s) of entity(es) engaged in the implementation of the policy/measure

CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

Yes.

If yes, what are the main

conclusions/recommendations?

The project results have been evaluated every few years with each new project application. A special expert panel evaluates new applications in terms of the content and past references of the candidates. Every expert panel since 2008 has evaluated the Wikivir project as being excellent.

PARTNERING WITH CIVIL SOCIETY

INTRODUCTION

Parties shall provide information on measures targeting civil society organizations¹ (CSO) involved in the promotion of the diversity of cultural expressions and providing, inter alia: public funding to achieve the objectives of the Convention; opportunities for networking with public authorities and other civil society organizations; training opportunities to acquire skills; spaces for dialogue with government authorities to design and monitor cultural policies.

KEY QUESTIONS

1. Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

xCinema/Audiovisual arts xDesign xMedia Arts xMusic

xPublishing

xVisual Arts

xPerforming Arts

2. Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:

YES NO

3. Training and mentoring opportunities were organized or supported by public authorities

during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:

YES **NO**

¹ For the purposes of this Convention, civil society means non-governmental organizations, non-profit organizations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities (see paragraph 3 of the Operational Guidelines on the Role and Participation of Civil Society).

4. Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.)

YES **NO**

If YES, please provide up to 2 examples

5. Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:

YES **NO**



GOAL 2

ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

INTRODUCTION

Parties shall provide information on policies and measures, including preferential treatment as defined in Article 16 of the Convention², aimed at promoting the inward and outward mobility of artists and other cultural professionals around the world. They shall also report on operational programmes implemented to support the mobility of artists and cultural professionals, particularly those moving to and from developing countries, including through programmes for South-South and triangular cooperation.

² Article 16 of the Convention stipulates that “developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries”.

Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support – on a non-reciprocal basis - to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

KEY QUESTIONS

1. Please indicate if the following policies and measures exist in your country:

- XPolicies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)**
- Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)
- Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

2. Please indicate if the following operational programmes have been developed or supported/funded

by public authorities during the last 4 years:

- XInformation resources or training services providing practical guidance to**

facilitate the mobility of cultural professionals (e.g. Internet platforms)

- X**Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries
 - X**Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries
3. Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:
- X**Public funds supporting the outward mobility of national or resident artists and other cultural professionals
 - X**Public funds supporting the inward mobility of foreign artists and other cultural professionals
 - Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N.1

Name of the policy/measure 

Arts & Culture Residencies

Name of agency responsible for the implementation of the policy/measure

Ministry of Culture

Cultural domains covered by the policy/measure

Cultural and creative sectors, Performing arts, Visual arts, Publishing

Website of the policy/measure, if available

[https://www.culture.si/en/Category:Slovene Arts %26 Culture Residencies Programme](https://www.culture.si/en/Category:Slovene%20Arts%20Culture%20Residencies%20Programme)

Describe the main features of the policy/measure

The artists participating in residency programmes build bridges between countries and cultures, thus contributing to cultural diversity. Artist residencies are an invaluable adjunct to short-term cultural exchanges, as they permit artists to develop a deeper understanding of their host societies and cultures. At the same time, they create opportunities to provide insight into the cultural background of each participating artist's own background. Consequently, artistic and cultural exchanges and cooperation through residency programmes can increase understanding between countries and cultures.

The residencies are limited to one-month-stays, with the rental, maintenance and travel costs covered by the Ministry of Culture.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Cultural exchanges and collaboration through mobility strengthen understanding and intercultural dialogue between people and foster tolerant and inclusive societies. Respect for the freedom of artistic expression and a commitment to protecting and promoting the diversity of cultural expression in Europe and elsewhere can connect the local to the global.

Mobility carries benefits for artists and for the public. It is crucial for the success of large-scale international cultural events, as well as for short-term, low-cost collaborative encounters contributing to the development of artists and cultural professionals. Mobility is linked to an aspiration for international visibility and prestige in the arts and cultural sector, while for others it is a 'soft power' tool enhancing political and business relations and a means of promoting cultural exports.

Financial resources allocated to the policy/measure in USD

USD 496,846.00

Name(s) of partners engaged in the implementation of the policy/measure



Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Private sector, CSO.

YES

NO

Has the implementation of the policy/measure been evaluated?

No.

If yes, what are the main conclusions/recommendations?

FLOW OF CULTURAL GOODS AND SERVICES

INTRODUCTION

Parties shall report on policies and measures, including preferential treatment, as defined

in Article 16 of the Convention, that facilitate a more balanced exchange of cultural goods and services globally. Such policies and measures include, inter alia, export and import strategies, North-South and South-South cultural cooperation programmes and aid for trade programmes as well as foreign direct investment for the cultural and creative industries.

KEY QUESTIONS

1. Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

- Cinema/Audiovisual arts Design Media Arts Music Publishing
 Visual Arts Performing Arts Cultural management

2. Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

- YES, I have granted preferential treatment
 YES, I have benefited from preferential

treatment If YES, please provide up to 2

examples

* Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support – on a non-reciprocal basis - to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

3. Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

- YES, I have provided Aid for Trade support
 YES, I have benefited from Aid for Trade support

If YES, please provide up to 2 examples

STATISTICS

Value of direct foreign investment in creative and cultural industries (in USD)

Data

Y E A R

INTRODUCTION

Parties shall report on the ways in which cultural goods, services and digital products are provided a special status in trade and investment agreements to which they are signatories or which are under negotiation at the international, regional and/or bilateral levels. Parties shall also report on the initiatives undertaken to promote the objectives and principles of the Convention in other treaties and agreements as well as in declarations, recommendations and resolutions. Typically, these measures are implemented by agencies responsible for trade, foreign affairs and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

KEY QUESTIONS

1. Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES **XNO** UNDER NEGOTIATION

2. Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

YES **XNO** UNDER NEGOTIATION

3. Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:

YES **XNO**



GOAL 3

INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES AND PLANS

INTRODUCTION

Parties shall provide information on policies and measures designed to integrate creativity and cultural expressions as strategic elements in national sustainable development planning and policies. Information shall also be provided on how these policies and measures contribute to achieving economic, social and environmental outcomes and ensuring equitable distribution and access to cultural resources and expressions. Typically, these measures are implemented by agencies responsible for economic growth, environmental sustainability, social inclusion and culture. The measures should reflect this

KEY QUESTIONS

1. National sustainable development plans and strategies recognize the strategic role of:

xCulture (in general) **xCreativity and innovation** **xCultural and creative industries**

2. Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1= most often expected outcome; 4= least expected outcome):

2Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development)

1Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education)

2Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices)

1Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support)

3. Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of national sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):

XYES **NO**

4. Cultural industry-based regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years:

XYES **NO**

5. Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising):

XYES **NO**

STATISTICS

The latest data on cultural participation rates by socio-demographic variables (sex/age groups/rural/urban/income levels/education levels)

The most common form of participation in a cultural activity was reading a book: 83% of respondents have done so at least once in the last twelve months. The second and the third next most common activities were visiting a historical monument or site (71%) and watching or listening to a cultural program (69%). Around three thirds of respondents had visited a public library (66%), attended a concert (60%), or had been to the cinema (60%) at least once a year. Just under half of respondents had also visited a museum or gallery (49%) or a theatre (45%). Under 40% of respondents had undertaken a range of other cultural activities once or more in the last year. These included seeing an architectural landmark (37%), being to a cultural heritage event (29%), attending a literature event (26%), seeing a ballet performance, a dance performance, or an opera (21%), attending a design event (20%) or listening to a round table discussion, lecture or public debate on a cultural topic (11%).

In terms of socio-demographic factors, age, education, occupation and income are all linked to some degree with participation in cultural activities: less popular cultural activities, such as attending a cultural heritage/literature/design event, seeing a ballet, a dance performance or an opera, and listening to a round table talk, lecture or public debate on a cultural topic, were reported more often by the most educated, the oldest and the wealthiest respondents, and vice versa – respondents who had left education early and those with low income reported the lowest rate of cultural participation.

INTRODUCTION

Parties shall report on policies and measures that are designed to integrate culture as a strategic element in international and regional cooperation and assistance programmes for sustainable development, including South-South cooperation, in order to support the emergence of dynamic creative sectors in developing countries. Such policies and measures are generally implemented by international cooperation agencies and/or ministries and agencies in charge of foreign affairs and culture. The measures to be reported should include, where appropriate, the establishment of coordination mechanisms.

KEY QUESTIONS

1. Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

- YES, my country has contributed to the IFCD
 YES, a public body or a non-governmental organization in my country has benefited from the IFCD

2. Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:

- YES NO

If YES, please provide the name(s) of the strategy and year(s) of adoption

3. Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

- Cultural policy development and implementation in developing countries
 XMedium, small or micro-enterprise development of creative industries and markets in developing countries
 Artists and cultural professionals in developing countries

STATISTICS

Value of the total national contribution to the International Fund for Cultural Diversity (in USD)

Data

Y E A R

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N.1

Name of the policy/measure

Creative forum

Name of agency responsible for the implementation of the policy/measure

Ministry of Foreign Affairs of Republic of Slovenia

Cultural domains covered by the policy/measure

Creative Forum Ljubljana 2019

Website of the policy/measure, if available

<http://creativeforum.si/>

Describe the main features of the policy/measure

The main policy instrument is the integration of two regions that normally do not get to cooperate with each other – the Western Balkans and the Southern Mediterranean. The intention was to create a platform for dialogue between policymakers and practitioners in order to

establish a bottom-up and people-to-people approach that addresses the needs of creatives and raises the awareness of policymakers as to why the cultural and creative industries matter.

Creativity is the most important tool for economic development and we would like to advocate for creativity as a skill that needs to be addressed from all policy areas: education, labour, industrial policy and culture.

Does it specifically target young people?

YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

The platform for creative exchange between participants from the Western Balkans and the Southern Mediterranean that was started by the Creative Forum would ideally extend to the period after the conference has taken place.

Several capacity-building measures are planned for the creative entrepreneurs that participated in the workshop for creative entrepreneurs.

One of the most tangible results of the Creative Forum Ljubljana 2019 is the enlargement of the ECHN - European Creative Hubs Network, which is to take place in early 2020.

The ECHN will accept new members into its network, all the creative hubs from the Western Balkans and the Southern Mediterranean that have been part of the workshop for creative hubs.

Financial resources allocated to the policy/measure in USD

Name(s) of partners engaged in the implementation of the policy/measure

Union for the Mediterranean

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated? - NO

YES

NO

If yes, what are the main conclusions/recommendations?



GOAL 4

PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY



INTRODUCTION

Parties shall describe policies and measures taken to promote gender equality³ in the culture and media sectors. Parties shall present, inter alia, policies and measures aiming to support women as creators, producers and distributors of cultural activities, goods and services, as well as women's access to decision-making positions. They shall also report on the policies and measures that support women's full participation in cultural life. Parties shall also report on efforts to generate data on progress made towards gender equality in the culture and media sectors.

³ Gender equality is a global priority of UNESCO. According to Article 7 of the Convention, Parties are encouraged to "pay due attention to the special circumstances and needs of women".

KEY QUESTIONS

1. Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:
 - X**Exist and are relevant for artists and cultural professionals
 - Exist but are not relevant for artists and cultural professionals
 - Do not exist
2. Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:
 - x**YES NO
3. Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):
 - x**YES NO
4. Data is regularly collected and disseminated to monitor:
 - x**Gender equality in the culture and media sectors Participation of women in cultural life

STATISTICS

Percentage of total public funds given to female artists and cultural producers

Data **Y E A R**

Percentage of women/men in decision-making /managerial positions in public and private cultural and media institutions

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.)

Percentage of women receiving art national prizes/awards

Data YEAR

Percentage of women participation in cultural activities

Data YEAR

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N. 1

Name of the policy/measure

Promoting gender equality in the integration of minority communities into creative processes

Name of the agency responsible for the implementation of the policy/measure

Ministry of Culture

Cultural domains covered by the policy/measure (all)

CINEMA/AUDIO ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Co-financing cultural projects in the framework of annual public tenders in connection with the Roma community and the German-speaking ethnic group in the Republic of Slovenia. Public tenders include a priority criterion for the selection and support of projects involving (also) women or women belonging to minority communities. This encourages women, creators and artists of minority communities to actively engage in social life, especially in the field of culture.

The co-financing of operations within the public tenders aiming to increase the social inclusion of members of vulnerable social groups in the field of culture under the European Social Fund which, in the implementation of activities, take into account one of the "Operation" evaluation criteria, contributes to the promotion of equal opportunities for women and men.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

No.

What are the results achieved so far through the implementation of the policy/measure?

The results are visible in projects that included activities in the field of culture (cultural and creative sectors) carried out for vulnerable social groups, where some projects were aimed at women from minority ethnic groups or promoted equal opportunities for

women and men. These projects enabled a particularly vulnerable group, women from minority ethnic communities, to participate fully in cultural life.

The projects carried out resulted in various cultural products produced by women from minority ethnic communities, e.g. exhibitions, books, textile products, etc., which contribute to promotion of the diversity of cultural expressions.

The project developers tended to overcome rooted patterns of behaviour and thinking about social power relationships. Equal opportunities for the integration of men and women were provided. Some project developers predetermined the participation quota of men and women, which promoted equal opportunities for women and men.

- The "REVEALED HANDS (*Razkrite roke*) – human and business achievements" project was carried out by the OLOOP Ljubljana Institute (Institute for Contemporary Textile Art and Design, Ljubljana). As part of the project, the empowerment of a group of female immigrants and asylum seekers was supported through the use of textiles and other art media and the acquisition of knowledge in design and in pedagogical, humanitarian and marketing skills
- The project was carried out by the Bosniak Youth Cultural Association, Velenje. Innovative multidisciplinary training in handicrafts (different lacemaking techniques), video production and cultural management, enables the greater social activation and employability of members of vulnerable groups in the field of culture and, through innovative strengthening of human capital, increased recognition of the cultures of the Bosniak and other minority cultures in Velenje and Slovenia. The promotional films produced within the project focus on gender equality in manual skills and the intertwining of different cultures. Examples:
<https://www.youtube.com/watch?v=rYEI8Wt5XG4>,
<https://www.youtube.com/watch?v=MU6K20jLgFY>
- Various projects under which activities in cultural and creative sectors were carried out under the leadership of Roma women (Roma national costume – the sewing of Roma skirts; Let's sew '*dimije*' (muslim female trousers) and dance in them); R.E.S.P.E.C.T.; Selma Selman – empowerment of Roma women (an exhibition of Roma artists and a catalogue of contemporary Roma artists); Women in Word and Picture; Marlena Tells 2 (Marlenakro phukavibe 2), by the young Roma author Marlena Horvat Sandrelli; publication of the book by Zalika Cener: A book entitled "Alin – Angel Jan".

Financial resources allocated to the policy/measure in USD

USD 272,600.00

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(ies) engaged in the implementation of the

policy/measure:

Private sector.

Has the implementation of the policy/measure been evaluated?

Yes.

If yes, what are the main conclusions/recommendations?

The findings of the evaluation of the measure showed positive effects. The co-financing of various projects on this subject contributed to comprehensive care for vulnerable groups, often the most vulnerable and poorest, persons vulnerable for multiple reasons, e.g. women from minority communities. With the implementation of the measure, individuals from vulnerable groups began to open up from closed environments, integrate into groups and societies, become actively involved in society, and trained themselves to perform activities in the field of culture. This raised the awareness of the general public of their existence, culture and language, thus eliminating prejudice and transcending negative stigmatisation.

ARTISTIC FREEDOM

INTRODUCTION

Parties shall report on policies and measures adopted and implemented to promote artistic freedom⁴. They shall highlight actions taken to promote: the right to create without censorship or intimidation; the right to have artistic activities supported, distributed and remunerated; the right to freedom of movement; the right to freedom of association; the right to the protection of artists' social and economic rights; and the right to participate in cultural life.

⁴ Article 2 of the Convention states in its first guiding principle that "cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed".

KEY QUESTIONS

1. The constitution and/or national regulatory frameworks formally acknowledge:
 - XThe right of artists to create without censorship or intimidation
 - XThe right of artists to disseminate and/or perform their artistic works
 - XThe right for all citizens to freely enjoy artistic works both in public and in private
 - XThe right for all citizens to take part in cultural life without restrictions
2. Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:
 - YES XNO
3. Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):
 - YES XNO
4. Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):
 - XYES NO
5. Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):
 - XYES NO

6. Economic measures that take the status of artists into account have been adopted or revised in the

last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):

XYES NO

/recommendations?

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

INTRODUCTION

Article 11 and related Operational Guidelines of the 2005 Convention acknowledge the key role of Civil Society Organizations (CSOs) in the implementation of the Convention. Paragraph 14 of the Operational Guidelines on Article 9 “Information sharing and transparency” also states that “Parties ensure the involvement of civil society in the preparation of the reports according to jointly-agreed modalities. The reports shall indicate the way in which civil society participated in the drafting process”.

In this section Parties are invited to provide information on:

- how CSOs have been associated to the elaboration of the QPR
- relevant measures and initiatives implemented by CSOs during the last 4 years intended to implement the 4 Goals of the Convention
- priorities identified by CSOs to further implement the Convention.

To do so, Parties can:

- Download the CSO form [here](#) and indicate the organization responsible for compiling the CSO responses as well as the deadline for contributions;
- Disseminate the CSO form among identified CSOs working in areas covered by the Convention; and/or CSOs selected on the basis of a call for interest; and/or through an open call for contributions;
- Include the contact details of the CSOs who reported measures and initiatives using the CSO form in the first section of the QPR form “General information”;
- Complete the sections below by:
 - Describing the consultation process with CSOs;
 - Selecting the relevant CSOs measures and initiatives collected through the CSO form;
 - Consolidating the responses of the CSOs regarding their future priorities.

CONSULTATION PROCESS WITH CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.

In December 2019 the coordinator officially called on civil society representatives via the Slovenian Chamber of Culture and the Asociacija Association to actively participate in the preparation of the periodic report. By March 2020 several contributions were received. Contributions by all interested stakeholders of the civil society have been analysed and included in this report.

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Please include hereafter relevant measures and initiatives implemented by CSOs during the last 4 years to implement the 4 goals of the Convention. There is no limit on the number of measures and initiatives that can be included. Click on “add a measure” under the

respective Goal to fill a new form per each measure/ initiative.



GOAL 1 - Support sustainable systems of governance for culture

ADD A MEASURE

Name of the measure/initiative

Name of the CSO(s) responsible for the implementation of the measure/initiative

Cultural domains covered by the measure/initiative

CINEMA/AUDIOVISUAL/RADIO

DESIGN

MEDIA/ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the measure/initiative, if available

WWW.

Describe the main features of the measure/initiative

Does it specifically target young people?

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

What are the results achieved so far through the implementation of the measure/initiative?



GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals

ADD A MEASURE

Name of the measure/initiative

The Slovenian Association of Fine Arts Societies – window onto the world for Slovene fine artists

Name of the CSO(s) responsible for the implementation of the measure/initiative

The Slovenian Association of Fine Arts Societies

Cultural domains covered by the measure/initiative

Visual arts

Website of the measure/initiative, if available

<https://zdslu.si/>

Describe the main features of the measure/initiative

Describe the main features of the measure/initiative:

The Slovenian Association of Fine Arts Societies (ZDSLUI) is the oldest professional association of Slovenian fine artists. In its 120 years of existence the Association has had a strong impact on the entire Slovenian fine arts scene and also took the initiative in establishing the National Gallery of Slovenia, the Museum of Modern Art, and the Academy of Fine Arts and Design. The members of the Association, which was established in 1899, are spread throughout the entire Slovenian cultural space. Today, the Association unites nine (9) regional societies (all together about 800 members), professional and active visual artists of all generations, of diverse directions and of different types of fine and visual art. Most of them are academically educated, while over 30% hold a master's degree in arts, a PhD, and/or are habilitated university professors.

With its members, the ZDSLUI unites the widest database of Slovenian visual artists, which is essential for the growth of exceptional artists and for the creation of superior artistic highlights. The ZDSLUI has been unceasingly integrated into the entire Slovenian art scene and has had a decisive influence on its development. The Association has been the initiator, co-founder or organiser of numerous projects in the field of fine arts and visual arts both at home and abroad. It regularly fosters care for its members and their promotion, makes presentations, and organises exhibitions across borders. The Association has been a part of numerous important international projects throughout Europe. A very successful one was "Intart", which started in 1967 and brought together almost 150 artists from Friuli-Venezia Giulia, Carinthia and Slovenia and which concluded in 2004 (although the project ended, it still has an impact on the connections with neighbours and artists from abroad). As there is no art market in Slovenia and no gallery or institution is exploring and "exporting" works of art to different countries, journeys across the borders, to close and distant neighbours, are a necessity. The Association has done a great job by presenting over 100 of the best painters, sculptors, graphic artists, and conceptual and new media artists, on an international stage at different galleries in eight towns, over the last eight years through the project "Window to the Neighbours". The importance of promoting the fine art and traditional knowledge thereof was soon recognised not only in Slovenia.

There are, among others, three important projects that are highlighted in this report. International exhibitions and international festivals are organised and managed by the ZDSLU and its regional associations, in the frame of which many artists have exhibited in Ljubljana, Kranj, Ajdovščina and various countries abroad.

The first of the mentioned projects, "Window to the Neighbours", which was organised together with the Ministry of Foreign Affairs, the Ministry of Culture (SKICA in Vienna and Berlin), started at 2012 and since then the programme has been held regularly. There is an awareness that cultural diversity and a high level of fine art artists creates and enables inclusion in the rich and flourishing cultural movements at local, national, and international levels. With "Window to the Neighbours", the project started in the gallery of the General Consulate of the Republic of Slovenia in Klagenfurt with three exhibitions annually, which lasted for eight years. The Austrian and Slovenian media have been involved in each project, as were gastronomic enterprises and exclusive wine producers. The second part of this project is also taking place in Klagenfurt and the ZDSLU Gallery in Ljubljana. This entails an exchange exhibition project with the contemporary art-orientated artists of "BV Gallery", which has been running continuously for the last six years. The third part of "Window to the Neighbours" is also running in different cities: Vienna (different galleries), Munich (Gallery Tresor in Vinum), Budapest (Profeto Gallery), Berlin (Sievi Gallery), Dallas (Madi Gallery), Paris (Cité des Art, Paris Art Salon), and others.

As of last year, as the Association became the owner of the property at Komenskega 8, Ljubljana; the entire "House of Artists and Art" building has been filled with numerous projects of various art genres (dance, poetry, literature, music, oenology, creative industries, etc.). The "Secret Vesel's Garden" open-air gallery hosts public discussions, round tables, fine art events, performances and exhibitions, fine art and music projects. There are also plans to present artists and important personalities from abroad, since the main goal of the international activities is to create a network of artists and galleries from different countries, to eliminate borders, and to create a cultural and artistic region without barriers or national obstacles.

The second important international project of the Association is the Festival of Fine Arts Kranj, which is organised by the Regional Fine Artists' Association of Kranj, which has been held for the last eight years. The Regional Fine Artists' Association of Kranj was founded 40 years ago and is based on a rich tradition of artists in the country. In recent years, the Association has been extremely active and productive both domestically and internationally. The vision they set for the association was to connect Slovene and Gorenjska artists and authors with international visual arts. They decided to dedicate each festival to another topic, whose name the festival would bear, and which had not yet been presented so extensively. They are also financially and organisationally linked up with the ZDSLU and the full range of galleries

available in the Municipality of Kranj. The main goal of these meetings of art and artists is to follow a broad approach to current topics over time and across a diverse variety of fine art practices, including: painting, graphics, sculpture, architecture, design, photography, illustration, comics, installation, conceptual projects, textile art and video art. Internationally renowned authors are involved in the project, representing more than half of the participating authors and local artists from all regions at each festival. The project also includes a pedagogical aspect with presentations, consultations, lectures and guided tours by famous authors through the exhibitions. Another important aspect is the involvement of the entire urban political structure in the project. The whole city of Kranj becomes breathtaking with every festival of fine arts and is extremely proud of the project. The highlights of the last five years of the Kranj International Art Festival are the following:

In 2015 the main theme of the festival was "Contemporary Landscape". 150 artists from 17 countries participated in the project, exhibiting at 14 art exhibition places and galleries.

In 2016 the main theme of the festival was "Digital Image and Classic Picture". More than 12 active art critics and curators from Slovenia and abroad participated and were involved in the project. The festival featured 180 artists from 16 countries.

In 2017, the festival bore the title "Symbol, sign, color". It featured 131 artists from 21 countries.

The title of the festival in 2018 was "Geometry – Rationality of View." 128 artists from 24 countries presented their works.

In 2019, the theme was "Black and White". 126 artists from 25 countries presented works of art.

The third important project is the International Biennial Festival of Aquarelle Art Castra Ajdovščina, which was organised by the Northern Primorska Fine Artists Association and by the ZDSLU.

In 2015, the 1st International Biennial Festival of Aquarelle Art Castra Ajdovščina was held. The appellation Castra is an antique Roman name for the town of Ajdovščina. The purpose of the Castra Biennial of Watercolours, five years ago, was to increase the interest of the audience and artists in this noble and demanding fine art technique, which has been experiencing a renewed boom and many innovations in technological, aesthetic and substantive terms throughout the decade. The organisers also wanted to present the area of the Vipava Valley, which borders Italy, to the world. With the project CASTRA 2015, it had the idea of reinvigorating interest in this subtle classical technique in Slovenia and abroad, first of all in painters, then in the owners of art galleries, as well as in the general public, and to actualise new technological procedures, genres and motives. The exhibitions were held at the Lokar Gallery, the Pilon Gallery and the Lična Hiša gallery, all three of which are located in Ajdovščina. The extensive exhibition of 192 authors from 45 countries, which took place in the mentioned three art galleries, presented a large palette of personal figurative poetics and genres, encompassing just about everything from experimental technical watercolour procedures to traditional transparent techniques, where the

media are exclusively water and pigment. Going through the genres, there were abstractions, urban and traditional landscapes, portraits and figures, still lifes, flowery motifs and content related to illustrations. The exhibition managed to include in its programme practically all figurative expressions, from realism, hyper-realism, naïf art, expressive figurative art, to linear drawing, geometrical decorative art and abstract expressionism. Along with the 1st International Biennial Castra 2015, a symposium took place with the goal of clarifying and revealing the historical development of the genres, motifs, and techniques, thus passing on knowledge of the impact of contemporary materials on figurative expression, exchanging a few words on the dialogue between gallerists and artists, conversing about the passion to paint in watercolour technique, etc. The ongoing accompanying programme of demonstrations and workshops had the aim of demonstrating and practicing watercolour painting.

In 2017, the 2nd International Biennial Festival of Aquarelle Art Castra Ajdovščina hosted 58 watercolour artists from 11 countries and also included an accompanying programme with roundtable discussions, talks and workshops on watercolour painting today.

In 2019, the 3rd International Biennial Festival of Aquarelle Art Castra Ajdovščina included 165 artists from 39 countries. The organisers note that the Biennale is becoming highly regarded and increasingly recognised both at home and abroad.

There, artists from all over the world share experiences and network in the field of watercolour. The local community of Ajdovščina is also gaining ground through the festival and is becoming recognisable in the wider world, which would certainly not be the case without this artistic manifestation.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

No.

What are the results achieved so far through the implementation of the measure/initiative?

Looking only from a statistical point of view, in the last five years 1,240 local and foreign visual artists have been presented within the framework of all three projects: Window to the Neighbours, Kranj International Festival, and the Castra International Watercolour Biennale. The importance of the projects lies primarily in the promotion and presentation of Slovenian visual art, connecting and exchanging artists' experiences, connecting the fine arts with local authorities, and presenting local and international authors to the general public. Of great importance is the responsiveness of the media, which is increasingly

more present than at any other art event, and therefore public awareness is at a high level.

And once again, as an art market does not exist in Slovenia, and no other gallery or institution is exploring and “exporting” works of art to different countries, the journey across the borders, to close and distant neighbours, is a necessity. It has done a great job by presenting over 100 of Slovenia’s best painters, sculptors, graphic artists, and conceptual and new media artists to an international audience at different galleries in eight cities over the last eight years through the project “Window to the Neighbours”.

In the framework of art campaigns, the Association has been able to present many of the artists abroad. The result is that important galleries have come to know them and many of them are now frequent exhibitors at renowned visual arts galleries abroad.

The actions in the Window to the Neighbours project are also significant in the political sphere. The ZDSLJ has become a model gallery that organises top-quality exhibitions and presents first-class authors abroad, which is of great assistance to the diplomatic-consular missions of the Ministry of Foreign Affairs. The Association manages to connect artists from different countries within their projects and makes friendly connections between artists and gallerists, thus helping to create a cultural landscape without borders.

At the International Festival of Fine Arts in Kranj and the International Biennial of Watercolours in Ajdovščina, in addition to the high level of visual and fine arts and artists, the importance of involving local regional centres in cultural events, the emphasis on the importance of local communities, and the promotional nature of the projects should all be emphasised. It is a real pleasure to see the significant and highly visible changes in the context of the cultural momentum in the regional centres where fine art projects have been running for the last five years, which greatly enrich the local environment and promote Slovenia and its culture.

MEASURE N.2

Name of the measure/initiative

Days of Poetry and Wine

Name of the CSO(s) responsible for the implementation of the measure/initiative

Beletrina Academic Press

Cultural domains covered by the measure/initiative

Publishing

Website of the measure/initiative, if available

<http://www.versoteque.com/>

Describe the main features of the measure/initiative

Days of Poetry and Wine, one of the largest and most recognisable international poetry festivals in this part of Europe, has successfully united poetry and oenology for the past twenty-two years. Every year, in the last warm days of August, over twenty poets from all over the world and selected domestic winemakers are hosted at the festival. The Korean phenomenon Ko Un, the American poet C. D. Wright, and the Swedish Nobel Prize nominee Lars Gustafsson are just some of the 500 prominent names of past festivals. The main emphasis – poetry and wine – is accompanied by a thoughtfully formulated programme that encompasses the fields of music, visual, photography, film and other arts for all ages and interests. Ten years ago the festival found a home in Ptuj, a small town in the heart of one of Europe's most fascinating wine-growing regions, at the crossroads of several cultures. With its idyllic image, it provides an ideal environment for informal and constructive communication between the participants, while its tradition of wine production offers an additional argument for strengthening poetic dialogue. The dense network of connections established in the past years has served as the basis for many new projects and cooperative projects. Since 2014, the Days of Poetry and Wine has been a member of the European poetry platform Versopolis, supported by the Creative Europe programme. More than 60 festival events are held each year, all of them with free admission, and they attract more than 10,000 visitors every year.

Main features:

- **Open Letter to Europe:** Each year, the art director of the Days of Poetry and Wine festival with its team and in collaboration with Allianz Kulturstiftung, selects a preeminent poet or thinker and gives them a unique opportunity to address Europe and present the problems he or she considers the most pressing. The Letter is published in the media in the form of a media message in important European media and thus carries significant weight throughout Europe. All Open Letters to Europe are published at www.stihoteka.com and as separate publications. They are delivered personally to all Members of the European Parliament, the Council of Europe, and the European Commission. In 2019, the Letter was authored by Ilija Trojanow, a Bulgarian-German novelist, essayist, translator and publicist.
- **Poetry from all over the world:** In 2019, 20 poets from 15 countries performed at over 60 events, ranging from intimate readings in private gardens to readings on a boat on the Ljubljanica River, from Austria to Croatia. Never before has great international poetry been so close and so accessible, and never before has its amazing power drawn so many readers and listeners from close by and afar. In order to disseminate the voices of outstanding poets far and wide, the events are free, mostly in

both Slovene and English, as well as in the languages of the guests, from countries ranging from China to Egypt.

- **Versopolis:** Ptuj is the capital of European poetry thanks to the Versopolis platform, which has been helping great but internationally less-known poets navigate the European festival circuit for six years; these poets can now be seen, heard and translated. Thanks to the initiative, several poetry booklets have been published and poets have given more than 300 readings to audiences in countries other than their own. In 2019, the festival was visited by Versopolis poets Ramunė Brundzaitė from Lithuania, Goran Čolakhodžić from Croatia, Maarten Inghels from Belgium, and Lou Raoul from France. However, Versopolis is not just a platform, it is also an English-language international journal, the Versopolis Review, which upholds notions of Europe as a treasury of different cultures, provides sharp critique where warranted, and connects poetry with ongoing social and political developments.
- **Artist-in-Residence:** In collaboration with Unabhängiges Literaturhaus Nö (Krems, Austria), the festival offers a residence in Ptuj to an emerging Austrian poet for up to one month.
- **Literary translation workshop:** Each year a literary translation workshop is organised with four Slovene and four international authors (each year a different language is in focus). The workshop takes place in Jeruzalem – a small and charming village surrounded by vineyards about a 30-minute drive from the main festival venue, the town of Ptuj. Poets spend three days together there with a professional translator. Together, they work on translations of their poetry – with foreign poetry translated into Slovene and Slovene poetry translated into a chosen foreign language. The new translations are presented at evening reading events at different locations around Jeruzalem throughout the workshop and during the main programme of the festival.
- **Equality:** Gender equality, LGBT equality and diversity have been highlighted in the vision of the festival since the very beginning. The organisers are aiming at a balanced and diversified festival. By hosting poets from all over the world, they strive to widen the intercultural perspective and at the same time they strive for the equal representation of genders and encourage them to express themselves in their own way. Through international poetry, they address Slovene society in order to expand its horizons. The festival also cooperates with the other Beletrina Academic Press project, Insajder, which encourages the involvement of disabled persons in social activities and public spaces.
- **Interdisciplinarity:** Days of Poetry and Wine unites poetry with oenology and enriches the last warm August days with poetic, oenological, culinary, musical, and visual experiences. The following can be found at the festival: readings, concerts, private readings, wine tastings, wine workshops, art exhibitions, round tables, children's workshops, young adult workshops, slam poetry events, poetry duels, a poetry promenade, etc.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

No.

What are the results achieved so far through the implementation of the measure/initiative?

The achieved results of the project include:

- the introduction of contemporary poetry and particularly the invited guests to Slovene and international audiences in an appealing way, to increase the visibility thereof;
- reaching different target groups: poetry lovers, a general audience, book publishers, publishers of literary magazines, professional audiences (poetry experts, translators, other festival organisers, etc.);
- engaging the media – to produce a long-lasting effect: potential future translations of US poetry at other publishing houses, literary magazines, web portals;
- giving voice to poetry and literature in general, establishing literature as a relevant channel for the distribution of ideas;
- promoting authors and their work through innovative approaches in order to reach a wider audience.



ADD A MEASURE

Name of the measure/initiative 

Imago Sloveniae project

Name of the CSO(s) responsible for the implementation of the measure/initiative

Imago Sloveniae Institution – The image of Slovenia

Cultural domains covered by the measure/initiative

Cultural and creative sectors

Website of the measure/initiative, if available

<https://imagosloveniae.net/en/>

Describe the main features of the measure/initiative

Over the 30 years of its existence, Imago Sloveniae has evolved into one of the biggest NGO cultural projects in Slovenia. Every year, over 100 concerts and other cultural events take place where some of the best musicians from all over the world are presented. In the frame of Imago Sloveniae, there are five different, but complementary international festivals and concert cycles that cover three programme lines: classical music, jazz and world music, which enables the project to address a broad audience. The project connects 25 towns and over 30 venues throughout the country and abroad. A wide cultural network enables Imago Sloveniae to bring high quality cultural events also to smaller, remote places (decentralisation), where it offers local co-organisers not only programme consulting, but also capacity building with its event management know-how.

A significant aspect of all Imago Sloveniae projects is their reach. All concerts and cultural events are well covered by all mainstream media, and admission is free, therefore highly accessible to all social groups. There are over 80,000 visitors every year. National Radio and Television Slovenia regularly records and broadcasts Imago Sloveniae concerts.

Imago regularly cooperates with renowned cultural institutions and many distinguished individuals in the field of culture. The seat of the organisation is located in the capital of Slovenia, Ljubljana, which represents a geographical and historical crossroads of cultures.

The project's main priorities have always included transnational mobility, intercultural dialogue and the promotion of a diversity of cultural expressions. Over the last few years, Imago has further strengthened the already existing wide cultural network by forming a new international project, supported by Creative Europe, called Voices of Minorities (VoM), which has specifically addressed these goals based on the current refugee crisis, the general public's attitude towards it and the process of the integration of refugees into a new living environment. On the basis of intercultural dialogue, through education and awareness-raising, as well as by connecting representatives of different ethnic minorities and the general public, VoM stimulates reflection on these issues and on the possible positive effects of the integration of ethnic minorities into society, thereby bridging cultural differences, underlining the common European cultural space, and contributing to the openness of society to differences in the long term.

The main idea of the project is the exchange of musicians and groups whose music reflects the effects of ethnic minorities among the four participating partners: Slovenian Imago Sloveniae as the leading partner cooperated with the organisation of the Nights in Old Ljubljana Town International Festival, Belgian Trefpunt with the Trefpunt Festival in Ghent, Italian Musicastrada with the eponymous festival in Tuscany, and Hungarian Hagymányok Háza with the Budapest Folk Fest. They created an online artist base, where each partner offers several bands, representing the music of ethnic minorities in their country, in exchange. The project has given minority musicians the experience of performing at distinguished foreign festivals.

Collaborating partners have attended meetings at each other's festivals, where they share positive and negative experiences, good practices, administrative solutions, international contacts and insights into the cultural scenes of their home countries. Some meetings were also attended by other cultural professionals, which gave the participants the opportunity to establish new contacts and connections, thus also offering them an excellent starting point for potential new collaborations.

Artist exchanges, however, represent only a part of the festival programme, which has hosted numerous minority musicians from the Third World and musicians whose music reflects minority influences. Among them, a concert by Gulaza was staged, an Israeli ensemble that performs Arab music, more specifically Yemeni women songs, with the aim of raising awareness of women's rights. As part of the Voices of Minorities project, 56 concerts took place, featuring 312 musicians from 30 different countries.

Imago Sloveniae also stages new productions and organises international collaborations, such as concerts by the Argentinian Orchestra of Indigenous Instruments and New Technologies, which revives the indigenous traditions of both Americas, by the RTV Slovenia Symphony Orchestra, or by a newly constituted jazz quartet (Ex Yu Quartet) comprising some of the best musicians from ex-Yugoslav countries who migrated to Slovenia.

An important part of the Imago Sloveniae project is audience development, cultural education and connecting culture and science. For many years they have been collaborating with the world leading association of ethnomusicologists and ethnocoreologists ICTM (International Council for Traditional Music) and the Slovenian Academy of Sciences and Arts on the organisation of international multidisciplinary symposiums in Ljubljana, Slovenia, which more than 50 experts from all over the world attend each year. The themes of the symposiums are always linked to the programme themes of the Nights in Old Ljubljana Town festival. The last two symposiums, "Sounds of Minorities in National Contexts" and "Sound, Song and Politics", offered scientific reflection on the problem of the integration of refugees into their new living environment and the impact of minorities on art in the European cultural space (they were attended by 83 experts from 29 different countries).

The Nights in Old Ljubljana Town International Festival is also an important showcase that presents a colourful diversity of cultural expression from all parts of the world to the attending music business professionals (musicologists, international partners and the professional public).

In order to keep up with the international cultural scene and gain new / strengthen existing international connections, the Imago Sloveniae team regularly attends the main showcase festivals throughout Europe.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

No.

What are the results achieved so far through the implementation of the measure/initiative?

Over the 30 years of its existence, Imago Sloveniae has evolved into one of the biggest NGO cultural projects in Slovenia. Over the last 4 years, 280 concerts have taken place, where 3,017 musicians from over 40 different countries have been presented. The broad programme framework (five different, but complementary, international festivals and concert cycles that cover three programme lines: classical music, jazz and world music) has reached a broad audience of over 270,000 visitors. The extensive cultural network (the project connects 25 towns and over 30 venues throughout the country and abroad) has enabled it to bring high quality cultural events also to smaller, remote places (decentralisation), where it provides local co-organisers not only programme consulting, but also capacity building through its event management know-how.

Imago Sloveniae, as an established brand, ensures good public visibility and media coverage of all its events (2,131 posts in all main media), its website had over

360,000 views. National Radio and Television Slovenia regularly records and broadcasts concerts (Radio 40, Television 6). An important aspect is also accessibility, as all the concerts are admission free, and therefore highly accessible to all social groups.

The project's main priorities have always included transnational mobility, intercultural dialogue and the promotion of a diversity of cultural expressions. Over the last few years, Imago has further strengthened the already existing wide cultural network by forming a new international project, supported by Creative Europe, called Voices of Minorities (VoM), which has specifically addressed these goals based on the current refugee crisis, the general public's attitude towards it and the process of the integration of refugees into a new living environment. On the basis of intercultural dialogue, through education and awareness-raising, as well as by connecting representatives of different ethnic minorities and the general public, VoM stimulates reflection on these issues and on the possible positive effects of the integration of ethnic minorities into society, thereby bridging cultural differences, underlining the common European cultural space, and contributing to the openness of society to differences in the long term.

The project has encouraged new international connections and collaborations between four distinguished festivals (the Nights in Old Ljubljana Town International Festival by Imago Sloveniae, the Belgian Trefpunt Festival in Ghent, the Italian Musicastrada festival in Tuscany, and the Hungarian Hagymányok Háza with the Budapest Folk Fest), numerous cultural professionals and artists. The project partners have created an online artist base, which they continue to use for international artist exchanges. It has enabled minority musicians to experience touring and performing at distinguished foreign festivals.

At meetings at their festivals, the VoM project partners gain new knowledge, perspectives and insight into the cultural scenes of each other's home countries. Some meetings are also attended by other cultural professionals, which has given the participants an opportunity to establish new contacts and connections, thus also offering them an excellent starting point for potential new collaborations, which are already starting.

Artist exchanges, however, represent only a part of the festival programme, which has hosted numerous minority musicians from the Third World and musicians whose music reflects minority influences. As part of the Voices of Minorities project, 56 concerts took place, featuring 312 musicians from 30 different countries.

Through new international productions, Imago Sloveniae creates new connections, collaborations and opportunities for musicians. The publicly displayed intercultural dialogue has contributed to greater tolerance of diversity.

An important part of the Imago Sloveniae project is also audience development, cultural education and connecting culture and science. Long-term collaboration with the world's leading association of ethnomusicologists and ethnocoreologists, ICTM

(International Council for Traditional Music), and the Slovenian Academy of Sciences and Arts on the organisation of international multidisciplinary symposiums in Ljubljana, Slovenia (“Sounds and Visions: Current Directions in Audiovisual Ethnomusicology” – 2016, “Music in the Stone Age” – 2017, “Sounds of Minorities in National Contexts” – 2018, and “Sound, Song and Politics” – 2019) brought together more than 200 leading experts from all over the world. The last two symposiums, which offered scientific reflection on the problem of the integration of refugees into their new living environment and the impact of minorities on art in the European cultural space, had a significant awareness-raising impact and influence on the bridging of cultural differences.

The international visibility of the Imago Sloveniae project has helped put Slovenia, as a small and relatively unknown country, on the map. Its cultural activity represents an important contribution to the development of cultural tourism. There has also been noticeable growth in the interest of foreign artists and cultural professionals in visiting and collaborating with Slovenia.



GOAL 4 - Promote human rights and fundamental freedoms

ADD A MEASURE

Name of the measure/initiative 

Systematisation of Specific Changes in Health and the Classification of Injuries in the Field of Art and Culture

Name of the CSO(s) responsible for the implementation of the measure/initiative

Chamber of Culture of Slovenia and the Slovenian Association of Dramatic Artists (SADA)

Cultural domains covered by the measure/initiative

Cultural and creative sectors

Website of the measure/initiative, if available

<https://zdus.si/about-the-association/>

Describe the main features of the measure/initiative

The human society that neglects the substantial role of art and its underlying basic pillar embodied in the individual – the artist – is not sustainable but rather fragmented and incomplete. In addition to insufficient awareness of the starting point of art in modern society, there is also a clear lack of awareness about the health care of those who implement it.

In order to regulate the problem of healthcare for artists in the field of the performing arts, in Slovenia there has arisen a new branch of occupational medicine that is analogous to sports medicine and closely cooperates with various specialised medical fields. Interdisciplinary specialisations have emerged that complement each other with a set of behaviours and knowledge. The main reason for this is the recent increased number of injuries and diseases experienced by top-quality art creators. The realisation of two goals, the systematisation of specific changes in health and the classification of injuries, is influenced by the pronounced political and economic market 'equilibrium'.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

No.

What are the results achieved so far through the implementation of the measure/initiative?

After several meetings with the Ministry of Culture, the CSO and the Ministry came to an informal agreement, but there was no adoption of legal instruments that could enable the implementation of the proposed measure.

MEASURE N.2

Name of the measure/initiative

Slovene PEN Centre – raising awareness of the role of literature in contemporary society

Name of the CSO(s) responsible for the implementation of the measure/initiative

Slovene PEN Centre

Cultural domains covered by the measure/initiative

Cultural and creative sectors

Website of the measure/initiative, if available

www.penslovenia-zdruzenje.si

Describe the main features of the measure/initiative

Describe the main features of the measure/initiative:

The Slovene PEN Centre is a 94-year-old organisation, and part of PEN International (140 centres). It is known for organising a large International Writers' Meeting at Bled, Slovenia, which is a pre-congress of PEN International. It has been held continuously for 52 years. Up to 80 PEN members from all over the world attend each year. It founded the International Writers for Peace Committee in 1984. It is also engaged in the ICORN programme, offering a house of asylum to writers who are refugees. One of the strongest committees is dedicated to languages and translations. At Bled it has hosted Uighur and Kurdish writers, writers from countries where languages are disappearing. Slovene language is spoken by only 2 million people, so it understands the problem. Linguistic rights were declared by PEN to be "human rights". The so-called Bled Resolution established the right of every individual to live in peace. Both have been recognised by the United Nations. The PEN WWC – Women Writers Committee is dedicated to the equality of men and women, to the freedom of expression of individual identity (religion, gender), thus promoting diversity.

All PEN committees meet at Bled and prepare for the international annual congress, which is held in different parts of the world. In this manner PEN is truly global, not just Eurocentric.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

No.

What are the results achieved so far through the implementation of the measure/initiative?

PEN meetings at Bled offer opportunities for writers from all over the world to meet, especially writers from countries that are not on good terms: the Balkan states, Israel/Palestine, Ukraine/Russia, etc. At Bled, resolutions are adopted that are sent to the United Nations – with some effect.

MEASURE N.3

Name of the measure/initiative

Asociacija – network of CSO in culture – culture for creative development

Name of the CSO(s) responsible for the implementation of the measure/initiative

Association Asociacija

Cultural domains covered by the measure/initiative

Cultural and Creative sectors

Website of the measure/initiative, if available

<http://www.asociacija.si/si/2015/10/30/kultura-za-ustvarjalen-razvoj/>

Describe the main features of the measure/initiative

In the project, which lasted four years, Asociacija produced many different activities, which can be categorised into different groups:

- Advocacy – the network sent almost 100 proposals to change laws concerning artists and CSOs in the field of culture. Some of its proposals have been implemented;
- Public debates – regarding its advocacy papers, Asociacija organised different public debates and events;
- Workshops – it organised different workshops for artists and CSOs in the field of culture regarding administrative and other obligations;
- Service – complementary to the workshops, Asociacija ran a service where individual assistance for artists and CSOs in the field of culture was provided, regarding administrative, legal and similar questions;
- Informative role – Asociacija informed the members and the broader public of its activities and about opportunities regarding calls to bid or submit proposals by artists and CSOs in the field of culture.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?

YES

NO

No.

What are the results achieved thus far through the implementation of the measure/initiative?

Asociacija has influenced changes in some important laws concerning artists and CSOs (the network managed to increase sick leave for self-employed artists; a law was adopted that implements that every public investment should earmark a certain percent of the investment for art; it won a court dispute that improved the social transfer of artists, etc.) in the field of culture. There are also some other laws that were adopted but are now not being implemented. In this sense, the decision-maker, politicians and the Ministry of Culture, should be more sensitive to the arguments raised by independent institutions and researchers. Another problem is that there is also a great amount of legislation that Asociacija has not been able to change despite

it having submitted evidence-based arguments that it firmly believes in.

Due to the programme, the independent arts scene has better working conditions and has an advocacy organisation that can help with different problems concerning everything from very concrete legal question to more long-term advocacy themes.

MAIN PRIORITIES IDENTIFIED FOR CIVIL SOCIETY ORGANIZATIONS FOR THE FUTURE IMPLEMENTATION OF THE CONVENTION

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.

1. Upgrading of the regular health system for specialist treating and monitoring the health of all active (and, if possible, retired) workers involved in art and culture and all their accompanying activities.
2. The establishment of a collective organisation for the protection, collection and distribution of royalties from copyright and related rights in the field of fine arts.
3. The establishment of an art market in Slovenia and the devotion of more attention to attracting sponsors.
4. The creation of financial and less bureaucratic conditions for the sustainable development and growth of culture, which would not be based mainly on quantitative indicators, but on qualitative ones.
5. The earnings of artists and employees of CSOs should be more equal to the earnings of employees of public institutions. There should be more public spaces for the production of CSOs.
6. Raising public awareness and the recognition of various aspects of culture and creativity.
7. Fostering the mobility of artists, intercultural dialogue, the inclusion of minority creative voices, strengthening civil rights, freedom of speech and the expression of individual identity.
8. Raising important questions regarding various social phenomena: the status of art and artificial intelligence, fake news, hate speech, etc.

EMERGING TRANSVERSAL ISSUES

INTRODUCTION

Parties report on emerging transversal issues identified by the governing bodies of the Convention for each reporting cycle. A resolution of the Conference of Parties could determine the transversal issue(s) to be reported on for each four-year reporting cycle. This sub-section also enables Parties to present any other policies and measures that directly contribute to the implementation of the Convention and that would not necessarily be covered by one of the 11 monitoring areas of the Convention.

RELEVANT POLICIES AND MEASURES

ADD A MEASURE


MEASURE

Name of the policy/measure

A Reading-Friendly Municipality 

Name of agency responsible for the implementation of the policy/measure

The Slovenian Ministry of Culture and Slovenian Public Library Association

Cultural domains covered by the  policy/measure

CINEMA/AUDIO ARTS

DESIGN

MEDIA ARTS

MUSIC

CULTURAL AND CREATIVE SECTORS

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

Website of the policy/measure, if available

Describe the main features of the policy/measure

This call for applications is held every year by the Slovenian Public Library Association¹ and the Slovenian Association of Municipalities and Towns in cooperation with the Slovenian Ministry of Culture. The Reading-Friendly Municipality Certificate is awarded to municipalities that stand out by successfully promoting the participation and inclusion of the local community and cultivating reading as a fundamental social value. By participating in the Reading-Friendly Municipality project, public libraries, in close cooperation with their municipalities (their founders), highlight the society-wide responsibility towards reading as a value. The Reading-Friendly Municipality project encourages municipalities to read more and better. It promotes the interest in reading of all generations and strives to provide better access to books as mediators of the

¹ **The Slovenian Public Library Association** is a voluntary non-profit association of legal entities – public libraries in the territory of the Republic of Slovenia pursuing common interests in library services. The Association represents the interests of public libraries with regard to policies, strategies and management. All Slovenian public libraries are members of the Association.

most important values and as fundamental sources of knowledge. The basic idea behind the project is that the entire community must participate in the development of reading literacy and culture because a reading culture is a combination of ideas, values, norms, content and messages that the local community shapes in all its forms and is an important part of the human capital concept connected with the social and economic success of the individual and society as a whole. The call for applications thus seeks to encourage local communities to comprehensively and strategically implement the vision of spreading awareness of the importance of reading and to use innovative approaches to stimulate reading promotion programmes and projects and hence connect residents of various generations and different organisations. Libraries also play an active role in the development policy because, through their experiences in managing diverse data, they significantly contribute to a better life for current and future generations and to maintaining a healthy living environment, thereby also significantly contributing to the goals of the Agenda 2030 for Sustainable Development.

The Reading-Friendly Municipality project contributes to the realisation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions because a high-quality library network and a well-developed reading culture form the infrastructural basis for developing reader creativity in solving problems at the personal, family, professional and social levels.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

No.

What are the results achieved so far through the implementation of the policy/measure?

The project's main goals include: establishing a positive public image of reading, improving awareness of the importance of reading, supporting the development and implementation of reading and literacy promotion programmes and projects at the local level intended for various target groups, promoting and coordinating reading promotion programmes and projects, encouraging residents to accept the local strategic documents that promote reading and the development of a reading culture, encouraging municipalities to adopt best practice examples to create an effective social environment for promoting reading and the development of a reading culture, promoting systemic investment in reading promotion and the planned development of a reading culture at the local level, and connecting institutions in implementing reading, reading literacy and reading culture projects (including public libraries).

Financial resources allocated to the policy/measure in USD

USD 12,961

Name(s) of partners engaged in the implementation of the policy/measure

Municipalities.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Public sector.

Has the implementation of the policy/measure been evaluated?

No.

If yes, what are the main conclusions/recommendations?

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

An overview of developments in (art) creativity in Slovenia over the past years shows rich and vibrant activity. What the diverse projects within the four Convention goals have in common is that they raise awareness of sustainable development, which can be regarded as the main contribution in the four years of implementing the Convention. With regard to Goal 1 (Support sustainable systems of governance for culture), the project “Network of Investigative Art and Culture Centres” can be mentioned. Its goal is to connect science, art, technology and the economy with a special emphasis on improving international competitiveness, better use of the current and the development of new research infrastructure. The sustainable dimension of this project is the merging of traditionally separate domains of science, culture and the economy. In a similar sense, cooperation between culture and the economy – that is, using the potential of creativity in the standard economic process – is addressed by the Centre for Creativity project. Hence interesting projects are carried out as part of the Centre for Creativity: a mobile app for creating and sharing dance choreographies that allows the user to synchronise dancers’ movement across the room with the music; a project focusing on creating fairy tales carrying a special message about the integration of vulnerable groups and harmful social stereotypes; an environmental protection project focusing on the production of paper products from non-native invasive plants, and the promotion and distribution thereof; or a prototype chair that enables compensatory movement for children or adults with attention deficit hyperactivity disorder (ADHD), thereby improving their neurocognitive functioning. As a condition for creating resilient sustainable communities, social diversity is also promoted by the project financing the media presence of various ethnic minorities living in Slovenia (Italians, Hungarians, the Roma, and members of the former Yugoslav nations).

The mobility of artists and their works (Goal 2: Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals) is an important component of implementing the Convention, which is acknowledged by both the government and civil society. For a number of years now, the Ministry of Culture has been supporting artist-in-residence programmes in Vienna, Berlin, London and New York, thereby enhancing the artistic creativity of individuals or art groups through the mobility and intercultural exchange of ideas, knowledge and practices, and contributing to the establishment of Slovenian culture and art abroad. Networking ideas and creativity with artists abroad is also very important for the civil society, which is demonstrated by projects carried out by Slovenian fine artists and the Days of Poetry and Wine (*Dnevi poezije in vina*) festival.

Both sustainable development and international cooperation are actively addressed in Goal 3 of the Convention (Integrate culture in sustainable development frameworks), where mention should be made of the hosting of the important regional event Creative Forum, which provides a platform for the cooperation of two regions: the Western Balkans and the Southern Mediterranean. It brings together creative individuals and strategists in creative and cultural industries and policy makers from the two regions. Its aim is to identify key systemic opportunities for creating a more favourable environment for developing the cultural and creative sector at the regional level based on the assumption that creativity is the most important economic development tool,

which should thus be actively developed by various national policies, such as education, labour, industrial, and cultural policies.

Civil society addressed Goal 4 (Promote human rights and fundamental freedoms) very seriously through projects that seek to achieve a greater dialogue with policy makers and hence draw attention to the fundamental existential conditions enabling creative work, such as appropriate institutionalised healthcare for creative individuals. This also includes the efforts of the Slovenian PEN centre to give human rights greater weight in society and to raise people's awareness of the importance of these rights.

The Reading-Friendly Municipality project has been identified as an emerging transversal topic due to the great impact that well-developed reading literacy and a well-developed reading culture have on the well-being of society and the individual. Slovenia has an exceptionally wide network of libraries and therefore this project has enormous potential to encourage every single resident to read. Writing and reading literary works encourage creativity because the imaginary worlds created help develop the ability to understand imaginary, but possible, situations, and thereby also give meaning to the complex world around us.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

Based on the experience of implementing the convention, the government's future attention will be focused on ensuring the right to participate in cultural life and engaging in creativity, as well as the right to freedom of speech. In the context of sustainable development, the government will also promote projects that incorporate traditional knowledge, practices and values into contemporary creativity, including nature protection and conservation of biodiversity.

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

The cultural and creative industries are major drivers of economies by capitalising USD 2,250 billion and creating 29.5 million jobs globally. In addition to economic benefits, the cultural and creative industries also generate benefits as regards people-centered values, sustainable urban development, and the development of creativity and culture, and contribute to the achievement of the 2030 Agenda.

At the same time, creativity and culture also have a significant non-monetary value that contributes to inclusive social development, dialogue, and understanding between peoples. Culture is both a driver and an enabler of human and sustainable development. It empowers people to take ownership of their own development, and stimulates innovation and creativity, which can drive inclusive and sustainable growth.

a) Establishing the importance of culture: raising public awareness of the contribution and importance of culture for the progress of society and the well-being of residents

The diversity of cultural expressions can only be developed in a society that values and respects art. In the following years, the establishment of culture and art in society will be highlighted in relation to the implementation of the Convention in order for the public and interested parties, the representatives of national and local authorities, key stakeholders, cultural professionals and the representatives of other areas to recognise the role and importance of culture in the sustainable development of Slovenian society. Regarding such, cooperation with the education sector is vital because culture, art and

creativity are constituent parts of formal and informal education programmes, they promote creative thinking and interest in culture at the preschool and primary school levels, and contribute to the professionalisation of the area and developing new, innovative interdisciplinary programmes, research tools and methods at higher levels.

b) The creative sector's connection with other areas

Culture and creativity are also connected with other important social areas, thereby contributing to sustainable development, a higher quality of life and the well-being of residents. Conditions will be established to ensure even better coordinated cooperation between creative professionals and the representatives of other sectors, especially education, foreign affairs and the economy, to more effectively resolve problems and find better solutions.

c) Continuous dialogue to foster the development of this area

In the next four years, the government will focus on promoting a respectful dialogue of cultural institutions with various publics, the accessibility of cultural goods to all citizens of Slovenia and raising awareness of the natural environment as a cultural value.

d) Developing innovative capacities in the cultural and creative industries

As organised forms of connecting creativity and economy, creative hubs promote the growth and development of the cultural and creative industries and have a positive influence on the local community, artists, cultural professionals and entrepreneurs (freelance artists, sole traders, young entrepreneurs, start-ups, etc.) by allowing them to work more effectively and productively. They enhance the permanent innovative capacities of the local community, intersectoral cooperation and connections between technology and creativity. In the next four years, we will strengthen the operation of creative hubs and their positive impact on the creative sector.

e) Increasing accessibility and ensuring the diversity of culture and creativity

The diversity of culture and freedom of expression enrich Slovenian society and contribute to its development and interconnectivity. Slovenia will promote measures that enrich and decentralise the range of available high-quality cultural and creative programmes and opportunities for individuals to become involved in creative cultural activities, while also encouraging the active inclusion of vulnerable groups and minorities in cultural life.

f) Promoting the development of digitisation and modern technologies

The integration of culture and creativity into the digital environment helps strengthen the area, establish more effective creative processes and develop innovative products and services. The method of receiving culture has changed not only due to advanced technological access, production and dissemination, but also in terms of creativity, learning and inclusion in our technologically advanced society. Slovenia will pay close attention to and appropriately support digital creativity processes.

g) The international establishment of Slovenian culture

The internationalisation of culture contributes to the development of the area, promotes the country's export capacity and enhances its profile in Slovenia and abroad.

Therefore, the government will pay special attention to it in the following years. An effective network of Slovenian cultural centres abroad and well-developed cultural diplomacy support the international activities of cultural producers. The Ministry of Culture and the Ministry of Foreign Affairs provide effective systemic conditions (including HR and financial resources) for developmental breakthroughs as regards the international establishment of Slovenian culture and creativity.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.

Title of the document

Description of the document

UPLOAD DOCUMENT / STATS

ADD NEW DOCUMENT / STATS

SUBMISSION

THE DESIGNATED OFFICIAL SIGNING THE REPORT

Title

Dr.

First name

Vasko

Family name

Simoniti

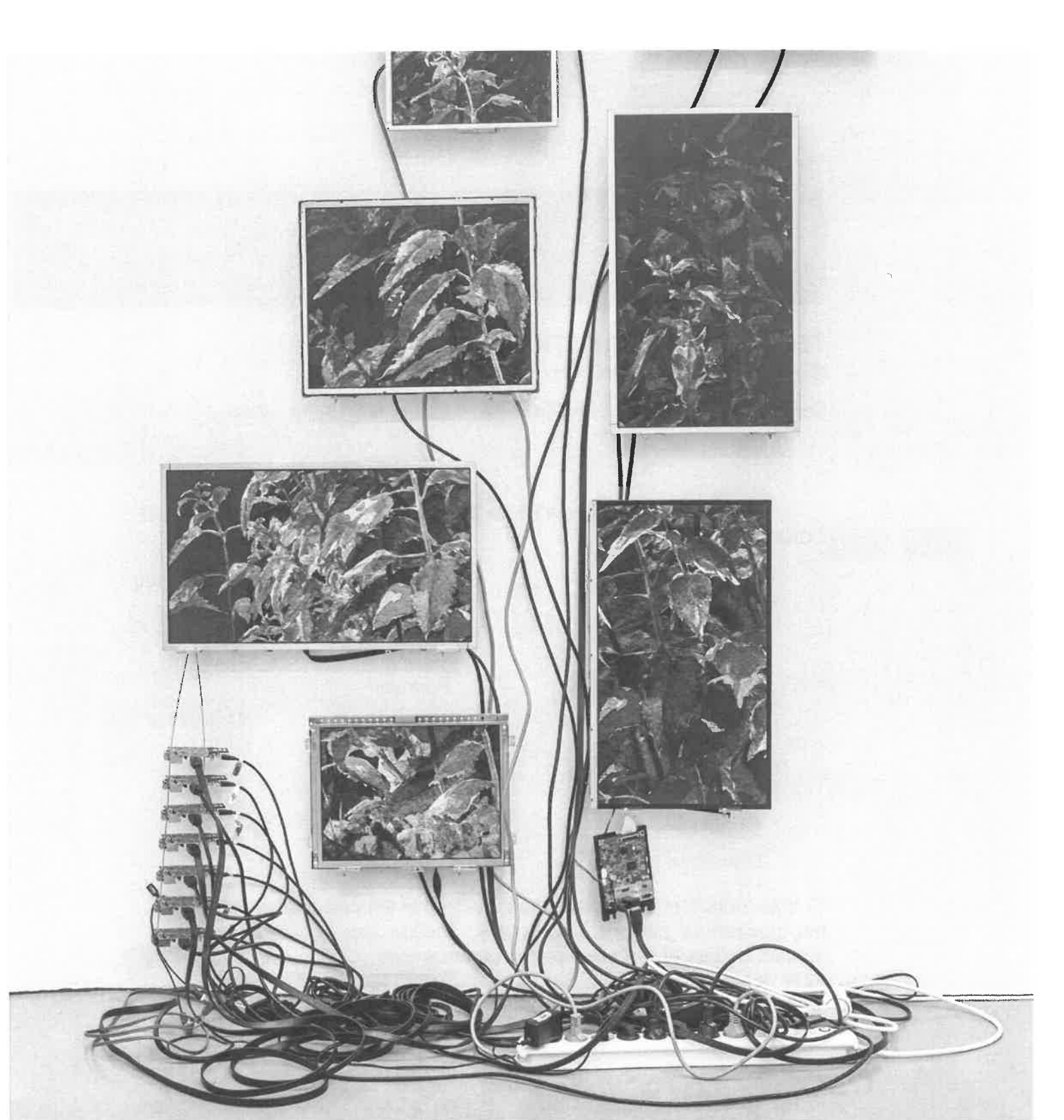
Organization

Ministry of Culture

Position

Minister





Electronic Form for Periodic Reporting to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

2019 edition

GENERAL INFORMATION

TECHNICAL INFORMATION

NAME OF PARTY (COUNTRY)

Republic of Slovenia DATE OF RATIFICATION : 13. 11. 2006

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OFFICIALLY DESIGNATED NATIONAL POINT OF CONTACT OF THE CONVENTION

Title : Dr.	First Name Simona	Family Name Bergoč
Telephone 0038614007909	Mailing Address Maistrova 10, 1000 Ljubljana	Email simona.bergoc@ gov.si
Organization Ministry of Culture		

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.

i

Public sector:

Ministry of Foreign Affairs, gp.mzz@gov.si, <https://www.gov.si/en/state-authorities/ministries/ministry-of-foreign-affairs/>

Association of Municipalities and Towns of Slovenia, info@skupnostobcin.si,
www.skupnostobcin.si

Civil society:

Chamber of Culture, imago.kern@siol.net

Asociacija, info@asociacija.si, <http://www.asociacija.si/si/>

Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.

On 24 November 2019, the Slovenian Minister of Culture officially designated a contact point for coordinating information sources and preparing the Periodic Report on the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The coordinator held several meetings with the heads responsible for specific areas of creativity and in December 2019 she officially called on the offices and directorates of the Ministry of Culture, the Ministry of Foreign Affairs, the Ministry of Education, Science and Sport and the Ministry of Economic Development and Technology, civil society representatives via the Slovenian Chamber of Culture and the Asociacija Association, and the Slovenian Association of Municipalities and Towns to actively participate in the preparation of the periodic report. Not everyone responded to this invitation, but by March 2020 several contributions were received testifying to the prolific activity of the cultural and creative sector, which was made possible by both government and local community funding. The civil society engagement was especially active. Contributions by all interested stakeholders have been included in this report.

EXECUTIVE SUMMARY

This one-page summary should present the main objectives and priorities of the Party's policies to implement the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The

summary is not an introduction to the report nor an annotated table of contents. The summary is presented to the Intergovernmental Committee and the Conference of Parties.

The Republic of Slovenia has prepared the Periodic Report on the Convention on the Protection and Promotion of the Diversity of Cultural Expressions by including a wide variety of stakeholders as much as possible, ranging from various Ministry of Culture sectors and other relevant national bodies to municipalities and the civil society. Every segment prepared information and the main highlights that form an important part of the overall report.

Historically, culture has played an extremely important cohesive role in Slovenia: its mobilisation potential influenced the birth of the Slovenian nation. This symbolic cohesive role continues to be strongly present in Slovenians' collective consciousness, but at the same time it also causes tension through inverse centripetal forces of cultural creativity, such as the emancipation and affirmation of alternative visions of reality. This neuralgic point of Slovenian culture is where Slovenia's exceptional creativity draws from; some of its images from the past four years are presented in this report.

In recent years, the focus of Slovenian culture and the creative landscape has shifted towards more modern topics: environmental protection, the inclusion of vulnerable social groups, the economy and the status of artists. Both the cultural policy and creators themselves are aware of the important role of creativity within the context of sustainable society. The projects covered in this report highlight the importance of creativity in finding solutions to the most complex social issues: how music can be used to address the climate crisis, how state-of-the-art sustainable technology can be used to create functional and premium-design projects for the market, how vulnerable groups can be included in the creative process, how to provide working conditions for high-class artists, etc.

We only become painfully aware of the fact that creativity is the essential element of humanity as such when it is gone. In the history of a community there are only rare moments when an opportunity arises to experience the invaluable nature of cultural creativity for both the individual and the community. As a rule, this happens during major social and economic upheavals, when the true, sustainable values come to the foreground, including creativity as one of the most important.

PLEASE TAKE NOTE OF THE FOLLOWING GUIDELINES BEFORE YOU START.

For each area of monitoring, you are invited to:

- Answer the key questions by **ticking as many boxes as appropriate** (more than one answer is possible);
- Include a narrative presentation of the most relevant policies and measures implemented in your country concerning each area of monitoring. While it is **not mandatory to report policies and measures in all areas of monitoring**, it is highly recommended that as many areas of monitoring as possible be covered so as to provide a coherent and comprehensive picture of the work carried out in your country to implement the Convention. Including relevant policies and measures will serve to evidence the responses to the key questions. UNESCO will then also be able to feature them on its *Policy Monitoring Platform*;
- **Add statistical data whenever such data is available.**

A CSO form is available to collect information on measures and initiatives taken by



GOAL 1

SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

INTRODUCTION

Parties shall provide information on regulatory frameworks and sector specific policies and measures they have adopted to support cultural and creative sectors and to promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at different stages of the cultural value chain (creation; production; distribution/dissemination; participation/enjoyment). They are also required to report on-going education and training programmes in the arts and the cultural and creative sectors as well as measures and programmes supporting job creation and entrepreneurship. Parties shall also provide information on the mechanisms they have established to promote inter- ministerial cooperation, as well as cooperation between national and local/regional government authorities.

KEY QUESTIONS

1. A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:
 YES NO
2. Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:

YES NO

3. Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:

YES NO

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):

YES NO

4. Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in:

xCinema/Audiovisual arts

xMedia arts

xMusic

xDesign

xVisual arts

Cultural management

xPerforming arts Publishing

Tertiary and university education degrees in:

xCinema/audiovisual arts xDesign

xMedia arts

xMusic

xPerforming arts x Publishing

xVisual arts

Cultural management

5. Specific measures and programmes have been implemented over the last 4 years to:

xSupport job creation in the cultural and creative sectors

xEncourage the formalization and growth of micro/small and medium-sized cultural enterprises

6. Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors

evaluating cultural policies

STATISTICS

Share of cultural and creative sectors in Gross Domestic Product (GDP) (in USD)

Data for cultural and creative sectors are not available.

Share of the whole field of culture in GDP is 1,1% (2018) and includes publishing activities, motion picture, video and sound recording activities, radio broadcasting and television programming and broadcasting activities, creative, arts and entertainment activities and libraries, archives, museums and other cultural activities.

Please provide whenever possible disaggregated data by sector.

/

Share of employment in the cultural and creative sectors

3.69% 2019

Please provide whenever possible disaggregated data by sector, age, sex and type of employment.

3.69% represents the selection of cultural and creative activities that follows the selection from

the European Commission research: Boosting the Competitiveness of Cultural and Creative Industries for Growth and Jobs, EASME/COSME/2015/003, June 2016.

Employment within cultural and creative industry by segments:

Architecture	4,52 %
Archives, libraries, cultural heritage	10,66 %
Music	0,43 %
Books & press	21,54 %
Cultural education	6,57 %
Design & visual arts	2,73 %
Advertising	7,78 %
Software & games	24,35 %
Radio & TV	9,02 %
Performing arts & artistic creation	9,82 %
Video & film	2,58 %
Cultural and creative industries (together)	100 %

Total public budget for culture (in USD)

USD 488,758,380 2018

This data refers to public expenditure on culture (it includes libraries, museums, galleries, theatres; concert, stage and film production; arts events; monuments and memorial houses, cultural celebrations, subsidies to artists, etc., radio, television and publishing services.

The amount represents 0.9 % of GDP.

Please provide whenever possible the share allocated by cultural sector/domain (in %

Disaggregated data are not available.

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N. 1

Name of the policy/measure

MCRUK – Mreža centrov raziskovalnih umetnosti in kulture / Network of Investigative

Art and Culture Centres

Name of agency responsible for the implementation of the policy/measure

MINISTRY OF CULTURE, Creativity Directorate

Cultural domains covered by the policy/measure:

Cultural & creative sector

Website of the policy/measure, if available

<http://dd-trbovlje.si/ruk/>

<https://kons-platforma.org/>

Describe the main features of the policy/measure

The establishment of the Network of Investigative Art and Culture Centres (MCRUK) promotes the national and international competitiveness of research, innovation, and technological development in accordance with smart specialisation, the enhanced competitiveness and greening of the economy, improving research and the innovation infrastructure, and promoting competent centres, taking into account the objectives of balanced regional development.

The purpose of the measure is to enable creative cooperation in science, art, technology, and the economy based on most cutting-edge ideas globally (especially those relevant for the development of the priority areas defined in the Slovenian Smart Specialisation Strategy), and to earmark funds primarily for joint research, development and innovation, for supporting investments in research infrastructure, knowledge and research potential competences, for creativity and optimising the entrepreneurship and innovation support environment, and hence directly for enabling existing and new Slovenian companies to achieve greater success through new cutting-edge products and services.

The specific goal of the first priority investment is to effectively use the research infrastructure and to develop knowledge and competences for improved national and international cooperation within the knowledge triangle.

Based on the above, the aim of the Ministry of Culture's Open Call for the Selection of "Network of Investigative Art and Culture Centres (MCRUK)" Operations was to improve the work conditions of a maximum of two MCRUKs, which, as national networks operating based on the principle of joint creativity and networking, would each provide at least one active platform for developing modern investigative arts in Slovenia. Two MCRUKs were selected. The applicants thereof were the Trbovlje Cultural Centre (*Delavski dom Trbovlje*) and Kersnikova Cultural, Arts and Education Centre (*Zavod za kulturo, umetnost in izobraževanje Kersnikova*), who are also the leading consortium partners. Each was allocated funds in the amount of USD 4,965,300.

Operational project cooperation between the two selected consortia is desired, in accordance with the principle of the economical use of infrastructure and old and new research and promotional equipment. Through investment and strategic cooperation in the applicants' selected priority areas, the Ministry of Culture, using the concept of modern investigative art, seeks to establish a new hybrid ecosystem of innovations,

provide support for creating high-quality jobs and attaining higher added value, promote a larger critical mass of knowledge, research capacities and competences, reveal the innovation potential of culture and art in connection with science, technology, and the economy, and enhance Slovenia's competitiveness and international profile.

Does it specifically target young people?

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

Because both MCRUK consortia only began operation at the end of 2019, no relevant results can be recorded and credibly evaluated at this point.

Financial resources allocated to the policy/measure in USD

USD 9,930,600

Name(s) of partners engaged in the implementation of the policy/measure 

Delavski dom Trbovlje (Trbovlje Cultural Centre); Kulturno izobraževalno društvo Pina (Pina Cultural and Educational Society), Koper; Kulturno izobraževalno društvo Kibla (Kibla Cultural and Educational Society), Maribor;

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Zavod za kulturo, umetnost in izobraževanje Kersnikova (Kersnikova Cultural, Arts and Education Centre); University of Nova Gorica School of Arts; Aksioma Institute for Contemporary Art, Ljubljana; Zavod Projekt Atol (Projekt Atol Institute), Ljubljana; Zavod Cona (Cona Institute), Ljubljana; Društvo Ljudmila (Ljudmila Association), Ljubljana; Mladinski center Velenje (Velenje Youth Centre); Mladinski kulturni center Maribor (Maribor Cultural Youth Centre); LokalPatriot, Novo Mesto.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Public sector / private sector / NGO

Has the implementation of the policy/measure been evaluated?

NO

MEASURE N.2

Name of the policy/measure 

Center za kreativnost (Centre for Creativity)

Name of agency responsible for the implementation of the policy/measure

MINISTRY OF CULTURE

Cultural domains covered by the policy/measure:

Cultural & creative sectors

Website of the policy/measure, if available

www.czk.si

Describe the main features of the policy/measure

The project Centre for Creativity is co-financed by the European Union from the European Regional Development Fund and the Republic of Slovenia. The project was indicated by the Ministry of Culture RS and is being implemented under the Operational Programme for the implementation of the EU Cohesion Policy in the period 2014–2020. The total value of the investment is EUR 11 million. The Centre for Creativity programme was conceived by the Museum of Architecture and Design (MAO).

The first part of the project, the Centre for Creativity Platform, worth EUR 5,628,094, is run by the Museum of Architecture and Design (MAO). The Museum thus builds on the long-term operation of the national hub for the cultural and creative sector (CCS).

The project goals are backed by the financial support of the Centre for Creativity (CzK) totalling EUR 5,290,000.00 in the form of grants aimed at promoting entrepreneurship in the CCS and establishing stronger cooperation with the business sector. This part of the project is run by the Ministry of Culture of the Republic of Slovenia.

The MAO has set up project offices in Ljubljana and Maribor in order to provide, in line with cohesion policy, an environment that will facilitate the development of the CCS in both the eastern and western cohesion regions.

The Centre for Creativity operates in the domains of architecture, design and visual arts, cultural heritage, archives and libraries, books, education in culture and the arts, advertising, music, intermedia art, media, radio and television, software and games, the film and audio-visual industry, cultural tourism and other forms of artistic expression.

Does it specifically target young people?

Yes, but not exclusively.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

Since its establishment in 2017, the Centre for Creativity has involved:

- 42,000 + participants/users of events, workshops and other events endorsed by more than 200 companies and working groups in the field of the development of new products and services;
- in cooperation with our partner network, CZK organised 177 events offering education and training (workshops, mentoring, advising) with an emphasis on entrepreneurial skills;

Out of 150 applicants, in 2019 the Ministry of Culture chose 30 creative projects amounting to almost EUR 900,000;

- offered more than 50 networking opportunities on national and international levels, gained more than 24 partners on national and international levels;
- 1,000+ online registered users;
 - a network of 20+ official Platform Creative Hubs partners with EUR 0.5 Mil. of co-productions, and 100+ informal partnerships;
 - 80,000+ web visitors, 7,000 Facebook visitors, 1,252 active e-receivers 1,003+ Instagram followers and 97,000+ total online users;
 - 900+ national & international press coverage items;
 - an exhibition of Slovenian contemporary design exhibited in 3 European cities (Milano Design Week, Maison & Objet Paris, Kunsthall Oslo);
 - conducted an "industrial analysis" of Slovenian CCS comparable to other European research;
 - created an online platform containing news, events, training opportunities, grants and other useful information for CSS as well as the presentation of more than 140 Slovenian creative individuals who offer creative services and a "showroom" of contemporary locally made Slovenian design "Made in Slovenia"; organised 12 pop-up events where we presented the work of 24 up and coming Slovenian creatives; and

others.

Financial resources allocated to the policy/measure in USD

Centre for Creativity Platform; run by MAO; USD 6,217,918.25 (2017-2022).
Realisation in 2019 – USD 965,809.13.

Grants for creatives; run by the Ministry of Culture of the Republic of Slovenia (2017-2022) – USD 5,844,392.00.

Name(s) of partners engaged in the implementation of the policy/measure

Creative Hubs partners: Centre for Creativity Partner Network (2019): Poligon - Creative Centre, Sigic, Zavod Hiša!, Motovila, Zavod BIG, Umetnostna galerija Maribor, Ravnikar Gallery, Fotopub, Inštitut za transmedijski dizajn, Circular Change, Center za kreativne industrije Maribor, Roglab, Naravoslovno tehniška fakulteta, KCDM, Revija Outsider

Strategic partners: Worth Partnership Project (Cosme EU), Tehnološki park Ljubljana, Tovarna podjetij Maribor, Gospodarska zbornica Slovenije, British Council Slovenia, RRALUR, Spirit Slovenija, Ministry of Foreign Affairs, Ministry of Economics, SKICA, various embassies of the Republic of Slovenia abroad and others.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Public sector, private sector, NGO, professionals and institutions in the creative sector

Has the implementation of the policy/measure been evaluated?

Yes, every year KPI and sector recommendations are measured by the governing bodies; greater external evolution in the creative sector is planned for 2020.

If yes, what are the main conclusions/recommendations?

1. Continuous support for the development of the creative sector in Slovenia with grants/subsidies for project development and with supporting activities such as entrepreneurial development, cooperation with business and other sectors, education, promotion, networking and similar
2. Policy development for the creative sector
3. Stronger internationalisation and mobility of the sector
4. Infrastructure development for the creative sector
5. The development and support of crossover projects

MEASURE N.3

Name of the policy/measure

Week of amateur culture

Name of the agency responsible for the implementation of the policy/measure

Public Fund of the Republic of Slovenia for Cultural Activities

Cultural domains covered by the policy/measure:

Music, publishing, visual arts, performing arts, cultural and creative sector

Website of the policy/measure, if available

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

Describe the main features of the policy/measure

The Pan-Slovenian Week of Amateur Culture awards recognition to those that devote their energy and time to culture. The Week of Amateur Culture is intended to raise public awareness of the extent, quality and positive effects of amateur culture on modern society.

Through the Week of Amateur Culture, Slovenia joins many other European countries in paying tribute to culture creators every year in the middle of May and in pointing out the importance, quality and massiveness of amateur culture in modern society.

For half a decade now, the Public Fund of the Republic of Slovenia for Cultural Activities (JSKD) has been organising the Pan-Slovenian Week of Amateur Culture (TLK) in co-operation with the Association of Slovenian Cultural Organisations (ZSKD). The Week of Amateur Culture contributes to a more open and friendly society. Everyone whose indispensable part of life consists in creativity and culture is invited to help create the programme. The Pan-Slovenian Week of Amateur Culture programme covers all genres of art, includes all ages and ethnic groups, and takes place throughout the entire Slovenian cultural space.

Every year, the fund invites all local societies, cultural societies, associations and institutes, ethnic groups that live in Slovenia, individuals and educational and cultural institutions to participate in the Pan-Slovenian project through their programmes. The project has guaranteed media sponsors (Radio-Television Slovenia, MMC); the PR department of JSKD takes care of publicity for all major included projects. The project is traditionally supported by the SAZAS association.

There are over 1,000 cultural events all over the country during the Week of Amateur Culture. Cultural workers present their quality projects in a broad manner.

Does it specifically target young people?

Yes.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

No.

What are the results achieved so far through the implementation of the policy/measure?

The main results are the greater promotion and wider awareness of amateur arts and culture in Slovenia. It is very important that participants and the public gain insight that many people are involved in amateur arts and culture. There are more than 107,000 active people in amateur arts in Slovenia. There was also an increased presence of media during the Week of Amateur Culture, which reported daily about events in the field of amateur culture. The Week of Amateur Culture brought greater awareness of the wider society regarding how important amateur arts are for social cohesion, cultural and artistic education, intergenerational integration and active leisure.

Financial resources allocated to the policy/measure in USD

USD 280,000.00

Name(s) of partners engaged in the implementation of the policy/measure

The Association of Slovenian Cultural Organisations, including over 3,000 cultural societies in Slovenia, 200 local communities, those self-employed in culture, every year

Type(s) of entity(ies) engaged in the implementation of the policy/measure

The public sector.

Has the implementation of the policy/measure been evaluated?

Yes.

If yes, what are the main conclusions/recommendations?

A week of amateur culture is needed once a year to represent amateur arts in the wider society. It would be better if it could be implemented the whole month because there are too many events in Slovenia during one week. This results in smaller audiences at events in local communities.

MEASURE N.4

Name of the policy/measure

Incentives for investment in audiovisual production

Name of agency responsible for the implementation of the policy/measure

Slovenian Film Center, Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/audio arts

Website of the policy/measure, if available

<https://www.film-center.si/sl/javni-razpisi/arhiv/2019/>

Describe the main features of the policy/measure

Financial reimbursement in the case of culturally qualified investment in AV production on the territory of the Republic of Slovenia up to 25% of justified costs. In 2017 the Republic of Slovenia implemented an amendment to the Slovenian Film Center Public Agency Act that provided a new incentive for foreign producers (or executive producers) originating from the EU, the EEA, a state partner of an EU country or third countries to benefit from subsidies if their project fulfils certain economical and cultural conditions. A part of the production, post-production, and related services has to be carried out in Slovenia. The criteria include the cultural content of the film, the use of production and post-production capacities and the collaboration of Slovene film and audiovisual professionals. As a part of having an important impact on the development of the industry, the measure itself promotes the natural and cultural heritage of Slovenia.

Does it specifically target young people?

Not exclusively.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

A higher share of involvement of the creative sector in foreign AV production.

Financial resources allocated to the policy/measure in USD

1,095,900.00

Name(s) of partners engaged in the implementation of the policy/measure

The partners are independent film production companies.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Public sector, private sector, CSO.

Has the implementation of the policy/measure been evaluated?

If yes, what are the main conclusions/recommendations?

MEASURE N. 5

Name of the policy/measure

#2030isnow at the summer music festival Metaldays, Tolmin, Slovenia

Name of agency responsible for the implementation of the policy/measure

Ministry of Foreign Affairs of the Republic of Slovenia

Cultural domains covered by
the
policy/measure

MUSIC

Website of the policy/measure, if available

<https://www.metaldays.net/p80/green-metaldays>

Describe the main features of the policy/measure

To raise the awareness of festival visitors of the 2030 Agenda and Europe's leading role in promoting and realising the SDGs in a simple, engaging and fun way by participating in the festival in the summer of 2019;

To create a compelling story that showcases what "development cooperation" really means, why it is important and what every individual can do to "own" it, told through a variety of engaging and interactive channels (creativity).

The Ministry of Foreign Affairs has chosen MetalDays to promote the sustainable development goals because it is one of the environment-friendly festival pioneers, with education and green innovations in the field of music festival organisation, sustainability, ecology, and transformation. Since the year 2008, its ecology and sustainability initiatives have become a strong focus and projects in this matter are following one after another, creating one of the cleanest, ecologically and sustainably advanced music festivals in the world. It has a 5-year plan to create a greener and cleaner MetalDays festival: Green Metal(Days). In 2019 it had 10,000 visitors, around 80% foreigners, mostly Europeans.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

Our specific and measurable goal was for visitors to the music festival to remember at least one fact about development and/or SDG in relation to collective European action in this field.

Financial resources allocated to the policy/measure in USD

Core funding through the European Commission, the engagement of the Ministry of Foreign Affairs and the Government Office for Development and European Cohesion Policy (staff and travel costs USD 6,630)

Name(s) of partners engaged in the implementation of the policy/measure

The European Commission, the Government Office for Development and European Cohesion Policy RS

Public sector

Type(s) of entity(es) engaged in the implementation of the policy/measure

Has the implementation of the policy/measure been evaluated?

YES

If yes, what are the main conclusions/recommendations?

The European development communication network acclaimed interactive #2030isnow installation attracted an estimated 60,000 visitors at 19 festivals and events across 14 countries in 2019, with millions more reached on social media; in Slovenia it attracted around 1,000 visitors to Metaldays. The #2030isnow campaign was a big success as a public awareness campaign

The primary target audience remains 18-35-year-old European festivalgoers; young citizens who are most likely concerned about the environment and climate change, but who are not necessarily aware of the broader challenges of development cooperation, the SDGs, or the leading role played by Europe in supporting the 2030 Agenda around the world.

The wall design is planned to be updated with the lessons learned from 2019 (for example, due to the wish for more than a one-time installation, the wall will be available: 1. at the festival and 2. a DIY kit model for small events) and with an enhanced emphasis on the "green" credentials of the 2030 Agenda (live green wall elements with plants and branches will be introduced in order to emphasise the 'green', sustainable focus of the EU).

- **MEASURE N.6**

Name of the policy/measure

The URBACT project 2nd Chance – Waking up the 'sleeping giants'

Name of agency responsible for the implementation of the policy/measure

Municipality of Maribor

Cultural domains covered by the policy/measure:

Cultural and creative sectors

Website of the policy/measure, if available

<https://youtu.be/tUqEdP4nwgI>

Describe the main features of the policy/measure

2nd Chance – Waking up the 'sleeping giants' is a project network of the URBACT III programme in which the emphasis is devoted to upgrading the existing urban strategies in Maribor, including culture, the economy and spatial planning, especially in the context of the revival of degraded areas and buildings with creative and cultural content.

In addition to Maribor, the other European cities included in the project are: the lead partner Naples (Italy) and partner cities: Lublin (Poland), Gion (Spain), Dubrovnik (Croatia), Genoa (Italy), Chemnitz (Germany), Brussels (Belgium), Cean (France), Porto (Portugal) and Liverpool (UK).

The '2nd Chance' project in Maribor was focused on 'Waking up the sleeping giant – KPD' and started with the first, preparatory, phase in the second half of 2015, and continued with the second, performance, phase in the middle of 2016, and finished in 2018.

The abandoned KPD building of the former men's penitentiary has an excellent strategic location within the city, close to the old city centre. For this reason, it was deliberately selected within the scope of the URBACT III – 2nd Chance project as an example of a degraded, unused building with large spaces and in fragmented ownership, located in a degraded area with great potential for substantial development of the city.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the

implementation of the policy/measure?

No.

What are the results achieved so far through the implementation of the policy/measure?

The results of the students' project under supervision are presented within the description of three design concepts from the brochure: "Awakening the sleeping giant, sustainable regeneration of the KPD building." The project team worked out different variants of the building's renovation, taking into account the basic content requirements. Namely, during the public consultation process it was shown that people need more public spaces for the implementation of activities, such as exhibitions, workshops, artistic production, library activities, places for graphic and performing arts, etc.

Financial resources allocated to the policy/measure in USD

USD 66,966.20

Name(s) of partners engaged in the implementation of the policy/measure

During the process of the preparation of the renovation of the KPD building the main partner was the Faculty of Civil Engineering, Traffic Engineering and Architecture (University of Maribor), although other stakeholders from cultural and creative sectors were engaged as well.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Has the implementation of the policy/measure been evaluated?

If yes, what are the main conclusions/recommendations?

INTRODUCTION

Parties shall provide information on the efforts made to protect free, independent and pluralistic media, uphold regulations on media concentration, and support production, distribution and access to diverse contents for all groups in society. They are also required to report on the policies and measures adopted to support the diversity of cultural content in all types of media (public, private and community-based).

KEY QUESTIONS

1. Public service media has a legal or statutory remit to promote a diversity of cultural expressions:

YES NO

2. Policies and measures promote content diversity in programming by supporting:

xRegional and/or local broadcasters

xLinguistic diversity in media programming

xCommunity programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

xSocio-cultural programming (e.g. children, youth, people with disabilities, etc.)

3. Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):

YES NO

4. Regulatory authority(ies) monitoring media exist:

YES NO

If YES, please provide the name and year of establishment of the regulatory authority(ies)

Agencija za komunikacijska omrežja in storitve Republike Slovenije (AKOS) – Communications Networks and Services Agency of the Republic of Slovenia (year of establishment: 2001)

Inšpektorat Republike Slovenije za kulturo in medije (IRSKM) – Culture and Media Inspectorate of the Republic of Slovenia (year of establishment: 1995)

If YES, these regulatory authority(ies) monitor:

xPublic media **xCommunity media** **xPrivate sector media** **xOnline media**

If YES, these regulatory authority(ies) are responsible for:

xIssuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

xMonitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

- Monitoring editorial independence of the media
- xMonitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)**

RELEVANT POLICIES AND MEASURES

ADD A MEASURE


MEASURE

Name of the policy/measure

Exercising the right of the Italian and Hungarian minorities, and the Roma and other ethnic communities in Slovenia to receive public information and to be informed.

Name of agency responsible for the implementation of the policy/measure

Ministrstvo za kulturo

Cultural domains covered by the policy/measure 

CINEMA/AUDIO ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

Describe the main features of the policy/measure

Pursuant to the Mass Media Act (ZMed), the Ministry of Culture holds an annual open call for applications for co-funding media content aimed at supporting the media in creating and disseminating programme content that is also important for exercising the right of the Italian and Hungarian minorities and the Roma community in Slovenia to receive public information and to be informed.

The segment of this open call referring to programmes of special importance that are in Slovenia's public and cultural interest (i.e. local, regional, student and non-profit radio and television programmes) also specifies "facilitating the right of local and minority communities to receive public information and to be informed" and "broadcasting in minority languages" among the assessment criteria used.

The local and regional radio and television programmes of special importance are also required by law to feature content covering the life and work of Slovenians in the neighbouring countries, the members of the Italian and Hungarian minorities, and the Roma if they are aired in areas where these communities live.

Does it specifically target young people?

YES

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Thus, as part of this open call the Ministry of Culture also allocated funding to news programmes covering issues related to the ethnic and minority communities in Slovenia and the Roma, and providing information on their situation and current events taking place in these communities.

One example is Zavod Radio Študent (Student Radio Institute), which provides regular information on individuals and organisations from Slovenia and other former Yugoslav republics, and also serves as a bridge between the cultural, political, research, and other developments in Slovenia and other former Yugoslav countries. The Danilo Kiš Serbian Cultural Centre broadcasts *Kontrola leta* (Flight Control), “a programme of the members of the Serbian minority for the members of the Serbian minority and other Radio Študent listeners.”

In accordance with the Mass Media Act, media targeting new or other minorities or media published by these minorities can also apply for public funding in the regular annual open call for the co-funding of media programme content. Moreover, positive discrimination is applied with regard to such programme content because the following two legal criteria are also taken into account in assessing project applications:

- Ensuring respect for the principle of cultural diversity, gender equality and tolerance;
- Facilitating the right of local and minority communities to receive public information and to be informed, and broadcasting in minority languages.

Hence, the following two applicants were also selected in the regular annual call for project applications for the co-funding of media content:

- Information Office for Ethnic Hungarians for articles in the weekly *Nepujsag*.

Nepujsag is a weekly newspaper published by the Hungarian minority in Slovenia. Its aim is to provide information to ethnic Hungarian residents in their native language. This project focuses on presenting, actively following and commenting on events connected with this minority and events in the ethnically mixed, bilingual area in the Mura Valley that affect the lives of individuals, and exercising the special rights of the native Hungarian ethnic community. The content published in this newspaper helps preserve the minority’s language and culture, while also enabling the quality inclusion of its members in the social environment of the majority nationality. As the only printed medium in Hungarian, the newspaper provides information to the minority members in their native language and helps preserve their culture and language. It plays an important role in enabling the Slovenian majority to learn about, connect with and accept the Hungarian minority.

- The Slovenian Roma Association for the project “Most sožitja” (Bridge of Coexistence) on Radio Romic. Radio Romic is a radio station of the Roma and other communities, and the programme within the project “Most sožitja” highlights features

speaking against prejudice against the Roma as one of the best-known vulnerable groups in Slovenia. The programmes are broadcast in Slovenian and partly in Romani. The target audience is the Roma and non-Roma community in Prekmurje and its wider area (Slovenians, Roma, and Hungarians), and the radio station's role is primarily to encourage communities to cooperate tolerantly and harmoniously, raise people's awareness and present different cultures, origins, history and the shared past. Radio Romic promotes the preservation of Roma values and the Romani language, and also collects literature on the Roma and works by Roma authors. It promotes the active social engagement of the Roma community within both Roma and other organisations.

Financial resources allocated to the policy/measure in USD

USD 2,943,620.00



Name(s) of partners engaged in the implementation of the policy/measure

The Ministry of Culture is in charge of implementing the policies. The measures do not directly implement the Convention's provisions, although these provisions can be identified in the measures' realisation.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Has the implementation of the policy/measure been evaluated?
If yes, what are the main conclusions/recommendations?

DIGITAL ENVIRONMENT

INTRODUCTION

Parties shall provide information on policies and measures that support digital creativity and competencies, local cultural industries and markets, for instance by promoting fair remuneration for creators or by modernizing cultural industries in the digital environment. They shall also report on initiatives to improve access to and discoverability of diverse cultural expressions in the digital environment.

KEY QUESTIONS

1. Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):
 YES NO
2. Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration

rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):

YES **NO**

3. Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):

YES NO

4. Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):

YES NO

5. Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:

YES **NO**

STATISTICS

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.)

Data **Y E A R**

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE

Name of the policy/measure 

Wikivir

Name of agency responsible for the implementation of the policy/measure

Ministry of culture

Cultural domains covered by the policy/measure

Publishing, cultural and creative sectors.

Website of the policy/measure, if available

https://sl.wikisource.org/wiki/Glavna_stran

Describe the main features of the policy/measure

Wikivir is the Slovenian version of Wikisource, a project operated by the Wikimedia Foundation. Wikisource is as a free-content library of source texts in any language (in this case Slovenian) that anyone can edit.

“Wikivir, a project for online posting and editing public domain works of Slovenian fiction,” is designed such that all work is performed by Slovenian studies students under the guidance of an advisor. The Ministry of Culture has funded this project since 2008, with an average of twenty students participating every year. In selecting, posting and editing texts, more extensive texts have priority. The number of texts posted on Wikivir grows by an average of 110 a year and the annual total amounts to 2 million words. Wikivir includes nearly all public domain school classics and the majority of long original works and poetry collections. Gaps still exist in plays and short and medium-long prose strewn across daily newspapers, which the students will tackle in the upcoming years.

In 2016, Wikivir ranked sixth among the seventy Wikisources worldwide. Statistics (<https://stats.wikimedia.org/v2/#/sl.wikisource.org>) also show that in November 2019 Wikivir had 137,000 page views in Slovenia and 17,000 page views in other countries.

Does it specifically target young people?

NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

An added value of the Wikivir project is its transparency: available online are texts (https://sl.wikisource.org/wiki/Wikivir:Slovenska_leposlovna_klasika), project details (https://sl.wikisource.org/wiki/Pogovor_o_Wikiviru:Slovenska_leposlovna_klasika), discussions, etc.; all edits can be tracked and all texts are furnished with metadata and a clear CC license, which enables free distribution, and are categorised. Text generation is low-cost and further added value includes the engagement of students and the public, permanent storage and openness to improvements, findability and reliable accessibility, international comparability and connectivity with the information on works on Wikipedia and in other Wikimedia projects. Wikivir is already the primary digital source of Slovenian literature and in the future the goal is to incorporate the entire Slovenian public domain literary production.

Financial resources allocated to the policy/measure in USD

USD 5,563 in 2016 and 2017, USD 7,788.2 in 2018 and 2019 (Slovenian Ministry of Culture)

Name(s) of partners engaged in the implementation of the policy/measure

Zveza društev Slavistično društvo / Union of Slavic Societies

Type(s) of entity(es) engaged in the implementation of the policy/measure
CSO

Has the implementation of the policy/measure been evaluated?

YES

NO

Yes.

If yes, what are the main

conclusions/recommendations?

The project results have been evaluated every few years with each new project application. A special expert panel evaluates new applications in terms of the content and past references of the candidates. Every expert panel since 2008 has evaluated the Wikivir project as being excellent.

PARTNERING WITH CIVIL SOCIETY

INTRODUCTION

Parties shall provide information on measures targeting civil society organizations¹ (CSO) involved in the promotion of the diversity of cultural expressions and providing, inter alia: public funding to achieve the objectives of the Convention; opportunities for networking with public authorities and other civil society organizations; training opportunities to acquire skills; spaces for dialogue with government authorities to design and monitor cultural policies.

KEY QUESTIONS

1. Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

- xCinema/Audiovisual arts xDesign xMedia Arts xMusic
 xPublishing
 xVisual Arts xPerforming Arts

2. Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:

- YES NO

3. Training and mentoring opportunities were organized or supported by public authorities

during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:

YES **NO**

¹ For the purposes of this Convention, civil society means non-governmental organizations, non-profit organizations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities (see paragraph 3 of the Operational Guidelines on the Role and Participation of Civil Society).

4. Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.)

YES **NO**

If YES, please provide up to 2 examples

5. Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:

YES **NO**



GOAL 2

ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

INTRODUCTION

Parties shall provide information on policies and measures, including preferential treatment as defined in Article 16 of the Convention², aimed at promoting the inward and outward mobility of artists and other cultural professionals around the world. They shall also report on operational programmes implemented to support the mobility of artists and cultural professionals, particularly those moving to and from developing countries, including through programmes for South-South and triangular cooperation.

² Article 16 of the Convention stipulates that “developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries”.

Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support – on a non-reciprocal basis - to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

KEY QUESTIONS

1. Please indicate if the following policies and measures exist in your country:

- X** Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)
- Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)
- Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

2. Please indicate if the following operational programmes have been developed or supported/funded

by public authorities during the last 4 years:

- X** Information resources or training services providing practical guidance to


facilitate the mobility of cultural professionals (e.g. Internet platforms)

- X**Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries
 - X**Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries
3. Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:
- X**Public funds supporting the outward mobility of national or resident artists and other cultural professionals
 - X**Public funds supporting the inward mobility of foreign artists and other cultural professionals
 - Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N. 1

Name of the policy/measure 

Arts & Culture Residencies

Name of agency responsible for the implementation of the policy/measure

Ministry of Culture

Cultural domains covered by the policy/measure

Cultural and creative sectors, Performing arts, Visual arts, Publishing

Website of the policy/measure, if available

[https://www.culture.si/en/Category:Slovene Arts %26 Culture Residencies Programme](https://www.culture.si/en/Category:Slovene%20Arts%20Culture%20Residencies%20Programme)

Describe the main features of the policy/measure

The artists participating in residency programmes build bridges between countries and cultures, thus contributing to cultural diversity. Artist residencies are an invaluable adjunct to short-term cultural exchanges, as they permit artists to develop a deeper understanding of their host societies and cultures. At the same time, they create opportunities to provide insight into the cultural background of each participating artist's own background. Consequently, artistic and cultural exchanges and cooperation through residency programmes can increase understanding between countries and cultures.

The residencies are limited to one-month-stays, with the rental, maintenance and travel costs covered by the Ministry of Culture.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES

NO

What are the results achieved so far through the implementation of the policy/measure?

Cultural exchanges and collaboration through mobility strengthen understanding and intercultural dialogue between people and foster tolerant and inclusive societies. Respect for the freedom of artistic expression and a commitment to protecting and promoting the diversity of cultural expression in Europe and elsewhere can connect the local to the global.

Mobility carries benefits for artists and for the public. It is crucial for the success of large-scale international cultural events, as well as for short-term, low-cost collaborative encounters contributing to the development of artists and cultural professionals. Mobility is linked to an aspiration for international visibility and prestige in the arts and cultural sector, while for others it is a 'soft power' tool enhancing political and business relations and a means of promoting cultural exports.

Financial resources allocated to the policy/measure in USD

USD 496,846.00

Name(s) of partners engaged in the implementation of the policy/measure 

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Private sector, CSO.

YES

NO

Has the implementation of the policy/measure been evaluated?

No.

If yes, what are the main conclusions/recommendations?

FLOW OF CULTURAL GOODS AND SERVICES

INTRODUCTION

Parties shall report on policies and measures, including preferential treatment, as defined

in Article 16 of the Convention, that facilitate a more balanced exchange of cultural goods and services globally. Such policies and measures include, inter alia, export and import strategies, North-South and South-South cultural cooperation programmes and aid for trade programmes as well as foreign direct investment for the cultural and creative industries.

KEY QUESTIONS

1. Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:
 Cinema/Audiovisual arts Design Media Arts Music Publishing
 Visual Arts Performing Arts Cultural management
2. Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:
 YES, I have granted preferential treatment
 YES, I have benefited from preferential

treatment If YES, please provide up to 2

examples

* Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support – on a non-reciprocal basis - to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

3. Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:
 YES, I have provided Aid for Trade support
 YES, I have benefited from Aid for Trade support

If YES, please provide up to 2 examples

STATISTICS

Value of direct foreign investment in creative and cultural industries (in USD)

Data

Y E A R

INTRODUCTION

Parties shall report on the ways in which cultural goods, services and digital products are provided a special status in trade and investment agreements to which they are signatories or which are under negotiation at the international, regional and/or bilateral levels. Parties shall also report on the initiatives undertaken to promote the objectives and principles of the Convention in other treaties and agreements as well as in declarations, recommendations and resolutions. Typically, these measures are implemented by agencies responsible for trade, foreign affairs and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

KEY QUESTIONS

1. Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES **XNO** UNDER NEGOTIATION

2. Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

YES **XNO** UNDER NEGOTIATION

3. Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:

YES **XNO**



GOAL 3

INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES AND PLANS

INTRODUCTION

Parties shall provide information on policies and measures designed to integrate creativity and cultural expressions as strategic elements in national sustainable development planning and policies. Information shall also be provided on how these policies and measures contribute to achieving economic, social and environmental outcomes and ensuring equitable distribution and access to cultural resources and expressions. Typically, these measures are implemented by agencies responsible for economic growth, environmental sustainability, social inclusion and culture. The measures should reflect this

KEY QUESTIONS

1. National sustainable development plans and strategies recognize the strategic role of:
 xCulture (in general) **xCreativity and innovation** **xCultural and creative industries**
2. Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1= most often expected outcome; 4= least expected outcome):
 2Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development)
 1Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education)
 2Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices)
 1Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support)
3. Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of national sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):
 XYES **NO**
4. Cultural industry-based regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years:
 XYES **NO**
5. Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising):
 XYES **NO**

STATISTICS

The latest data on cultural participation rates by socio-demographic variables (sex/age groups/rural/urban/income levels/education levels)

The most common form of participation in a cultural activity was reading a book: 83% of respondents have done so at least once in the last twelve months. The second and the third next most common activities were visiting a historical monument or site (71%) and watching or listening to a cultural program (69%). Around three thirds of respondents had visited a public library (66%), attended a concert (60%), or had been to the cinema (60%) at least once a year. Just under half of respondents had also visited a museum or gallery (49%) or a theatre (45%). Under 40% of respondents had undertaken a range of other cultural activities once or more in the last year. These included seeing an architectural landmark (37%), being to a cultural heritage event (29%), attending a literature event (26%), seeing a ballet performance, a dance performance, or an opera (21%), attending a design event (20%) or listening to a round table discussion, lecture or public debate on a cultural topic (11%).

In terms of socio-demographic factors, age, education, occupation and income are all linked to some degree with participation in cultural activities: less popular cultural activities, such as attending a cultural heritage/literature/design event, seeing a ballet, a dance performance or an opera, and listening to a round table talk, lecture or public debate on a cultural topic, were reported more often by the most educated, the oldest and the wealthiest respondents, and vice versa – respondents who had left education early and those with low income reported the lowest rate of cultural participation.

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

INTRODUCTION

Parties shall report on policies and measures that are designed to integrate culture as a strategic element in international and regional cooperation and assistance programmes for sustainable development, including South-South cooperation, in order to support the emergence of dynamic creative sectors in developing countries. Such policies and measures are generally implemented by international cooperation agencies and/or ministries and agencies in charge of foreign affairs and culture. The measures to be reported should include, where appropriate, the establishment of coordination mechanisms.

KEY QUESTIONS

1. Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

- YES, my country has contributed to the IFCD
- YES, a public body or a non-governmental organization in my country has benefited from the IFCD

2. Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:

- YES NO

If YES, please provide the name(s) of the strategy and year(s) of adoption

3. Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

- Cultural policy development and implementation in developing countries
- XMedium, small or micro-enterprise development of creative industries and markets in developing countries**
- Artists and cultural professionals in developing countries

STATISTICS

Value of the total national contribution to the International Fund for Cultural Diversity (in USD)

Data

Y E A R

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N.1

Name of the policy/measure

Creative forum

Name of agency responsible for the implementation of the policy/measure

Ministry of Foreign Affairs of Republic of Slovenia

Cultural domains covered by the policy/measure

Creative Forum Ljubljana 2019

Website of the policy/measure, if available

<http://creativeforum.si/>

Describe the main features of the policy/measure

The main policy instrument is the integration of two regions that normally do not get to cooperate with each other – the Western Balkans and the Southern Mediterranean. The intention was to create a platform for dialogue between policymakers and practitioners in order to

establish a bottom-up and people-to-people approach that addresses the needs of creatives and raises the awareness of policymakers as to why the cultural and creative industries matter.

Creativity is the most important tool for economic development and we would like to advocate for creativity as a skill that needs to be addressed from all policy areas: education, labour, industrial policy and culture.

Does it specifically target young people?

YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

NO

What are the results achieved so far through the implementation of the policy/measure?

The platform for creative exchange between participants from the Western Balkans and the Southern Mediterranean that was started by the Creative Forum would ideally extend to the period after the conference has taken place.

Several capacity-building measures are planned for the creative entrepreneurs that participated in the workshop for creative entrepreneurs.

One of the most tangible results of the Creative Forum Ljubljana 2019 is the enlargement of the ECHN - European Creative Hubs Network, which is to take place in early 2020.

The ECHN will accept new members into its network, all the creative hubs from the Western Balkans and the Southern Mediterranean that have been part of the workshop for creative hubs.

Financial resources allocated to the policy/measure in USD

Name(s) of partners engaged in the implementation of the policy/measure

Union for the Mediterranean

Type(s) of entity(es) engaged in the implementation of the policy/measure

PUBLIC SECTOR

PRIVATE SECTOR

CSO

Has the implementation of the policy/measure been evaluated? - NO

YES

NO

If yes, what are the main conclusions/recommendations?



GOAL 4

PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY



INTRODUCTION

Parties shall describe policies and measures taken to promote gender equality³ in the culture and media sectors. Parties shall present, inter alia, policies and measures aiming to support women as creators, producers and distributors of cultural activities, goods and services, as well as women's access to decision-making positions. They shall also report on the policies and measures that support women's full participation in cultural life. Parties shall also report on efforts to generate data on progress made towards gender equality in the culture and media sectors.

³ Gender equality is a global priority of UNESCO. According to Article 7 of the Convention, Parties are encouraged to "pay due attention to the special circumstances and needs of women".

KEY QUESTIONS

1. Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:
 - X**Exist and are relevant for artists and cultural professionals
 - Exist but are not relevant for artists and cultural professionals
 - Do not exist
2. Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:
 - x**YES NO
3. Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):
 - x**YES NO
4. Data is regularly collected and disseminated to monitor:
 - x**Gender equality in the culture and media sectors Participation of women in cultural life

STATISTICS

Percentage of total public funds given to female artists and cultural producers

Data **Y E A R**

Percentage of women/men in decision-making /managerial positions in public and private cultural and media institutions

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.)

Percentage of women receiving art national prizes/awards

Data YEAR

Percentage of women participation in cultural activities

Data YEAR

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE N.1

Name of the policy/measure

Promoting gender equality in the integration of minority communities into creative processes

Name of the agency responsible for the implementation of the policy/measure

Ministry of Culture

Cultural domains covered by the policy/measure (all)

CINEMA/AUDIO ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the policy/measure, if available

WWW.

Describe the main features of the policy/measure

Co-financing cultural projects in the framework of annual public tenders in connection with the Roma community and the German-speaking ethnic group in the Republic of Slovenia. Public tenders include a priority criterion for the selection and support of projects involving (also) women or women belonging to minority communities. This encourages women, creators and artists of minority communities to actively engage in social life, especially in the field of culture.

The co-financing of operations within the public tenders aiming to increase the social inclusion of members of vulnerable social groups in the field of culture under the European Social Fund which, in the implementation of activities, take into account one of the "Operation" evaluation criteria, contributes to the promotion of equal opportunities for women and men.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

No.

What are the results achieved so far through the implementation of the policy/measure?

The results are visible in projects that included activities in the field of culture (cultural and creative sectors) carried out for vulnerable social groups, where some projects were aimed at women from minority ethnic groups or promoted equal opportunities for

women and men. These projects enabled a particularly vulnerable group, women from minority ethnic communities, to participate fully in cultural life.

The projects carried out resulted in various cultural products produced by women from minority ethnic communities, e.g. exhibitions, books, textile products, etc., which contribute to promotion of the diversity of cultural expressions.

The project developers tended to overcome rooted patterns of behaviour and thinking about social power relationships. Equal opportunities for the integration of men and women were provided. Some project developers predetermined the participation quota of men and women, which promoted equal opportunities for women and men.

- The "REVEALED HANDS (*Razkrite roke*) – human and business achievements" project was carried out by the OLOOP Ljubljana Institute (Institute for Contemporary Textile Art and Design, Ljubljana). As part of the project, the empowerment of a group of female immigrants and asylum seekers was supported through the use of textiles and other art media and the acquisition of knowledge in design and in pedagogical, humanitarian and marketing skills
- The project was carried out by the Bosniak Youth Cultural Association, Velenje. Innovative multidisciplinary training in handicrafts (different lacemaking techniques), video production and cultural management, enables the greater social activation and employability of members of vulnerable groups in the field of culture and, through innovative strengthening of human capital, increased recognition of the cultures of the Bosniak and other minority cultures in Velenje and Slovenia. The promotional films produced within the project focus on gender equality in manual skills and the intertwining of different cultures. Examples:
<https://www.youtube.com/watch?v=rYEI8Wt5XG4>,
<https://www.youtube.com/watch?v=MU6K20jLgFY>
- Various projects under which activities in cultural and creative sectors were carried out under the leadership of Roma women (Roma national costume – the sewing of Roma skirts; Let's sew '*dimije*' (muslim female trousers) and dance in them); R.E.S.P.E.C.T.; Selma Selman – empowerment of Roma women (an exhibition of Roma artists and a catalogue of contemporary Roma artists); Women in Word and Picture; Marlena Tells 2 (*Marlenakro phukavibe 2*), by the young Roma author Marlena Horvat Sandrelli; publication of the book by Zalika Cener: A book entitled "Alin – Angel Jan".

Financial resources allocated to the policy/measure in USD

USD 272,600.00

Name(s) of partners engaged in the implementation of the policy/measure

Type(s) of entity(ies) engaged in the implementation of the

policy/measure:

Private sector.

Has the implementation of the policy/measure been evaluated?

Yes.

If yes, what are the main conclusions/recommendations?

The findings of the evaluation of the measure showed positive effects. The co-financing of various projects on this subject contributed to comprehensive care for vulnerable groups, often the most vulnerable and poorest, persons vulnerable for multiple reasons, e.g. women from minority communities. With the implementation of the measure, individuals from vulnerable groups began to open up from closed environments, integrate into groups and societies, become actively involved in society, and trained themselves to perform activities in the field of culture. This raised the awareness of the general public of their existence, culture and language, thus eliminating prejudice and transcending negative stigmatisation.

ARTISTIC FREEDOM

INTRODUCTION

Parties shall report on policies and measures adopted and implemented to promote artistic freedom⁴. They shall highlight actions taken to promote: the right to create without censorship or intimidation; the right to have artistic activities supported, distributed and remunerated; the right to freedom of movement; the right to freedom of association; the right to the protection of artists' social and economic rights; and the right to participate in cultural life.

⁴ Article 2 of the Convention states in its first guiding principle that "cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed".

KEY QUESTIONS

1. The constitution and/or national regulatory frameworks formally acknowledge:
 - XThe right of artists to create without censorship or intimidation
 - XThe right of artists to disseminate and/or perform their artistic works
 - XThe right for all citizens to freely enjoy artistic works both in public and in private
 - XThe right for all citizens to take part in cultural life without restrictions
2. Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:
 - YES XNO
3. Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):
 - YES XNO
4. Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):
 - XYES NO
5. Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):
 - XYES NO

6. Economic measures that take the status of artists into account have been adopted or revised in the

last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):

XYES NO

/recommendations?

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

INTRODUCTION

Article 11 and related Operational Guidelines of the 2005 Convention acknowledge the key role of Civil Society Organizations (CSOs) in the implementation of the Convention. Paragraph 14 of the Operational Guidelines on Article 9 “Information sharing and transparency” also states that “Parties ensure the involvement of civil society in the preparation of the reports according to jointly-agreed modalities. The reports shall indicate the way in which civil society participated in the drafting process”.

In this section Parties are invited to provide information on:

- how CSOs have been associated to the elaboration of the QPR
- relevant measures and initiatives implemented by CSOs during the last 4 years intended to implement the 4 Goals of the Convention
- priorities identified by CSOs to further implement the Convention.

To do so, Parties can:

- Download the CSO form [here](#) and indicate the organization responsible for compiling the CSO responses as well as the deadline for contributions;
- Disseminate the CSO form among identified CSOs working in areas covered by the Convention; and/or CSOs selected on the basis of a call for interest; and/or through an open call for contributions;
- Include the contact details of the CSOs who reported measures and initiatives using the CSO form in the first section of the QPR form “General information”;
- Complete the sections below by:
 - Describing the consultation process with CSOs;
 - Selecting the relevant CSOs measures and initiatives collected through the CSO form;
 - Consolidating the responses of the CSOs regarding their future priorities.

CONSULTATION PROCESS WITH CIVIL SOCIETY ORGANIZATIONS


Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.

In December 2019 the coordinator officially called on civil society representatives via the Slovenian Chamber of Culture and the Asociacija Association to actively participate in the preparation of the periodic report. By March 2020 several contributions were received. Contributions by all interested stakeholders of the civil society have been analysed and included in this report.

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Please include hereafter relevant measures and initiatives implemented by CSOs during the last 4 years to implement the 4 goals of the Convention. There is no limit on the number of measures and initiatives that can be included. Click on “add a measure” under the

respective Goal to fill a new form per each measure/ initiative.

 GOAL 1 - Support sustainable systems of governance for culture

ADD A MEASURE

Name of the measure/initiative

Name of the CSO(s) responsible for the implementation of the measure/initiative

Cultural domains covered by the measure/initiative

CINEMA/AUDIOVISUAL/RADIO

DESIGN

MEDIA/ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

CULTURAL AND CREATIVE SECTORS

Website of the measure/initiative, if available

WWW.

Describe the main features of the measure/initiative

Does it specifically target young people?

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

What are the results achieved so far through the implementation of the

measure/initiative?



GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals

ADD A MEASURE

Name of the measure/initiative

The Slovenian Association of Fine Arts Societies – window onto the world for Slovene fine artists

Name of the CSO(s) responsible for the implementation of the measure/initiative

The Slovenian Association of Fine Arts Societies
Cultural domains covered by the measure/initiative

Visual arts

Website of the measure/initiative, if available

<https://zdslu.si/>

Describe the main features of the measure/initiative

Describe the main features of the measure/initiative:

The Slovenian Association of Fine Arts Societies (ZDSLUS) is the oldest professional association of Slovenian fine artists. In its 120 years of existence the Association has had a strong impact on the entire Slovenian fine arts scene and also took the initiative in establishing the National Gallery of Slovenia, the Museum of Modern Art, and the Academy of Fine Arts and Design. The members of the Association, which was established in 1899, are spread throughout the entire Slovenian cultural space. Today, the Association unites nine (9) regional societies (all together about 800 members), professional and active visual artists of all generations, of diverse directions and of different types of fine and visual art. Most of them are academically educated, while over 30% hold a master's degree in arts, a PhD, and/or are habilitated university professors.

With its members, the ZDSLUS unites the widest database of Slovenian visual artists, which is essential for the growth of exceptional artists and for the creation of superior artistic highlights. The ZDSLUS has been unceasingly integrated into the entire Slovenian art scene and has had a decisive influence on its development. The Association has been the initiator, co-founder or organiser of numerous projects in the field of fine arts and visual arts both at home and abroad. It regularly fosters care for its members and their promotion, makes presentations, and organises exhibitions across borders. The Association has been a part of numerous important international projects throughout Europe. A very successful one was "Intart", which started in 1967 and brought together almost 150 artists from Friuli-Venezia Giulia, Carinthia and Slovenia and which concluded in 2004 (although the project ended, it still has an impact on the connections with neighbours and artists from abroad). As there is no art market in Slovenia and no gallery or institution is exploring and "exporting" works of art to different countries, journeys across the borders, to close and distant neighbours, are a necessity. The Association has done a great job by presenting over 100 of the best painters, sculptors, graphic artists, and conceptual and new media artists, on an international stage at different galleries in eight towns, over the last eight years through the project "Window to the Neighbours". The importance of promoting the fine art and traditional knowledge thereof was soon recognised not only in Slovenia.

There are, among others, three important projects that are highlighted in this report. International exhibitions and international festivals are organised and managed by the ZDSLU and its regional associations, in the frame of which many artists have exhibited in Ljubljana, Kranj, Ajdovščina and various countries abroad.

The first of the mentioned projects, "Window to the Neighbours", which was organised together with the Ministry of Foreign Affairs, the Ministry of Culture (SKICA in Vienna and Berlin), started at 2012 and since then the programme has been held regularly. There is an awareness that cultural diversity and a high level of fine art artists creates and enables inclusion in the rich and flourishing cultural movements at local, national, and international levels. With "Window to the Neighbours", the project started in the gallery of the General Consulate of the Republic of Slovenia in Klagenfurt with three exhibitions annually, which lasted for eight years. The Austrian and Slovenian media have been involved in each project, as were gastronomic enterprises and exclusive wine producers. The second part of this project is also taking place in Klagenfurt and the ZDSLU Gallery in Ljubljana. This entails an exchange exhibition project with the contemporary art-orientated artists of "BV Gallery", which has been running continuously for the last six years. The third part of "Window to the Neighbours" is also running in different cities: Vienna (different galleries), Munich (Gallery Tresor in Vinum), Budapest (Profeto Gallery), Berlin (Sievi Gallery), Dallas (Madi Gallery), Paris (Cité des Art, Paris Art Salon), and others.

As of last year, as the Association became the owner of the property at Komenskega 8, Ljubljana; the entire "House of Artists and Art" building has been filled with numerous projects of various art genres (dance, poetry, literature, music, oenology, creative industries, etc.). The "Secret Vesel's Garden" open-air gallery hosts public discussions, round tables, fine art events, performances and exhibitions, fine art and music projects. There are also plans to present artists and important personalities from abroad, since the main goal of the international activities is to create a network of artists and galleries from different countries, to eliminate borders, and to create a cultural and artistic region without barriers or national obstacles.

The second important international project of the Association is the Festival of Fine Arts Kranj, which is organised by the Regional Fine Artists' Association of Kranj, which has been held for the last eight years. The Regional Fine Artists' Association of Kranj was founded 40 years ago and is based on a rich tradition of artists in the country. In recent years, the Association has been extremely active and productive both domestically and internationally. The vision they set for the association was to connect Slovene and Gorenjska artists and authors with international visual arts. They decided to dedicate each festival to another topic, whose name the festival would bear, and which had not yet been presented so extensively. They are also financially and organisationally linked up with the ZDSLU and the full range of galleries

available in the Municipality of Kranj. The main goal of these meetings of art and artists is to follow a broad approach to current topics over time and across a diverse variety of fine art practices, including: painting, graphics, sculpture, architecture, design, photography, illustration, comics, installation, conceptual projects, textile art and video art. Internationally renowned authors are involved in the project, representing more than half of the participating authors and local artists from all regions at each festival. The project also includes a pedagogical aspect with presentations, consultations, lectures and guided tours by famous authors through the exhibitions. Another important aspect is the involvement of the entire urban political structure in the project. The whole city of Kranj becomes breathtaking with every festival of fine arts and is extremely proud of the project. The highlights of the last five years of the Kranj International Art Festival are the following:

In 2015 the main theme of the festival was "Contemporary Landscape". 150 artists from 17 countries participated in the project, exhibiting at 14 art exhibition places and galleries.

In 2016 the main theme of the festival was "Digital Image and Classic Picture". More than 12 active art critics and curators from Slovenia and abroad participated and were involved in the project. The festival featured 180 artists from 16 countries.

In 2017, the festival bore the title "Symbol, sign, color". It featured 131 artists from 21 countries.

The title of the festival in 2018 was "Geometry – Rationality of View." 128 artists from 24 countries presented their works.

In 2019, the theme was "Black and White". 126 artists from 25 countries presented works of art.

The third important project is the International Biennial Festival of Aquarelle Art Castra Ajdovščina, which was organised by the Northern Primorska Fine Artists Association and by the ZDSLJU.

In 2015, the 1st International Biennial Festival of Aquarelle Art Castra Ajdovščina was held. The appellation Castra is an antique Roman name for the town of Ajdovščina. The purpose of the Castra Biennial of Watercolours, five years ago, was to increase the interest of the audience and artists in this noble and demanding fine art technique, which has been experiencing a renewed boom and many innovations in technological, aesthetic and substantive terms throughout the decade. The organisers also wanted to present the area of the Vipava Valley, which borders Italy, to the world. With the project CASTRA 2015, it had the idea of reinvigorating interest in this subtle classical technique in Slovenia and abroad, first of all in painters, then in the owners of art galleries, as well as in the general public, and to actualise new technological procedures, genres and motives. The exhibitions were held at the Lokar Gallery, the Pilon Gallery and the Lična Hiša gallery, all three of which are located in Ajdovščina. The extensive exhibition of 192 authors from 45 countries, which took place in the mentioned three art galleries, presented a large palette of personal figurative poetics and genres, encompassing just about everything from experimental technical watercolour procedures to traditional transparent techniques, where the

media are exclusively water and pigment. Going through the genres, there were abstractions, urban and traditional landscapes, portraits and figures, still lifes, flowery motifs and content related to illustrations. The exhibition managed to include in its programme practically all figurative expressions, from realism, hyper-realism, naïf art, expressive figurative art, to linear drawing, geometrical decorative art and abstract expressionism. Along with the 1st International Biennial Castra 2015, a symposium took place with the goal of clarifying and revealing the historical development of the genres, motifs, and techniques, thus passing on knowledge of the impact of contemporary materials on figurative expression, exchanging a few words on the dialogue between gallerists and artists, conversing about the passion to paint in watercolour technique, etc. The ongoing accompanying programme of demonstrations and workshops had the aim of demonstrating and practicing watercolour painting.

In 2017, the 2nd International Biennial Festival of Aquarelle Art Castra Ajdovščina hosted 58 watercolour artists from 11 countries and also included an accompanying programme with roundtable discussions, talks and workshops on watercolour painting today.

In 2019, the 3rd International Biennial Festival of Aquarelle Art Castra Ajdovščina included 165 artists from 39 countries. The organisers note that the Biennale is becoming highly regarded and increasingly recognised both at home and abroad.

There, artists from all over the world share experiences and network in the field of watercolour. The local community of Ajdovščina is also gaining ground through the festival and is becoming recognisable in the wider world, which would certainly not be the case without this artistic manifestation.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

No.

What are the results achieved so far through the implementation of the measure/initiative?

Looking only from a statistical point of view, in the last five years 1,240 local and foreign visual artists have been presented within the framework of all three projects: Window to the Neighbours, Kranj International Festival, and the Castra International Watercolour Biennale. The importance of the projects lies primarily in the promotion and presentation of Slovenian visual art, connecting and exchanging artists' experiences, connecting the fine arts with local authorities, and presenting local and international authors to the general public. Of great importance is the responsiveness of the media, which is increasingly

more present than at any other art event, and therefore public awareness is at a high level.

And once again, as an art market does not exist in Slovenia, and no other gallery or institution is exploring and "exporting" works of art to different countries, the journey across the borders, to close and distant neighbours, is a necessity. It has done a great job by presenting over 100 of Slovenia's best painters, sculptors, graphic artists, and conceptual and new media artists to an international audience at different galleries in eight cities over the last eight years through the project "Window to the Neighbours".

In the framework of art campaigns, the Association has been able to present many of the artists abroad. The result is that important galleries have come to know them and many of them are now frequent exhibitors at renowned visual arts galleries abroad.

The actions in the Window to the Neighbours project are also significant in the political sphere. The ZDSLJ has become a model gallery that organises top-quality exhibitions and presents first-class authors abroad, which is of great assistance to the diplomatic-consular missions of the Ministry of Foreign Affairs. The Association manages to connect artists from different countries within their projects and makes friendly connections between artists and gallerists, thus helping to create a cultural landscape without borders.

At the International Festival of Fine Arts in Kranj and the International Biennial of Watercolours in Ajdovščina, in addition to the high level of visual and fine arts and artists, the importance of involving local regional centres in cultural events, the emphasis on the importance of local communities, and the promotional nature of the projects should all be emphasised. It is a real pleasure to see the significant and highly visible changes in the context of the cultural momentum in the regional centres where fine art projects have been running for the last five years, which greatly enrich the local environment and promote Slovenia and its culture.

MEASURE N.2

Name of the measure/initiative

Days of Poetry and Wine

Name of the CSO(s) responsible for the implementation of the measure/initiative

Beletrina Academic Press

Cultural domains covered by the measure/initiative

Publishing

Website of the measure/initiative, if available

<http://www.versoteque.com/>

Describe the main features of the measure/initiative

Days of Poetry and Wine, one of the largest and most recognisable international poetry festivals in this part of Europe, has successfully united poetry and oenology for the past twenty-two years. Every year, in the last warm days of August, over twenty poets from all over the world and selected domestic winemakers are hosted at the festival. The Korean phenomenon Ko Un, the American poet C. D. Wright, and the Swedish Nobel Prize nominee Lars Gustafsson are just some of the 500 prominent names of past festivals. The main emphasis – poetry and wine – is accompanied by a thoughtfully formulated programme that encompasses the fields of music, visual, photography, film and other arts for all ages and interests. Ten years ago the festival found a home in Ptuj, a small town in the heart of one of Europe's most fascinating wine-growing regions, at the crossroads of several cultures. With its idyllic image, it provides an ideal environment for informal and constructive communication between the participants, while its tradition of wine production offers an additional argument for strengthening poetic dialogue. The dense network of connections established in the past years has served as the basis for many new projects and cooperative projects. Since 2014, the Days of Poetry and Wine has been a member of the European poetry platform Versopolis, supported by the Creative Europe programme. More than 60 festival events are held each year, all of them with free admission, and they attract more than 10,000 visitors every year.

Main features:

- **Open Letter to Europe:** Each year, the art director of the Days of Poetry and Wine festival with its team and in collaboration with Allianz Kulturstiftung, selects a preeminent poet or thinker and gives them a unique opportunity to address Europe and present the problems he or she considers the most pressing. The Letter is published in the media in the form of a media message in important European media and thus carries significant weight throughout Europe. All Open Letters to Europe are published at www.stihoteka.com and as separate publications. They are delivered personally to all Members of the European Parliament, the Council of Europe, and the European Commission. In 2019, the Letter was authored by Ilija Trojanow, a Bulgarian-German novelist, essayist, translator and publicist.
- **Poetry from all over the world:** In 2019, 20 poets from 15 countries performed at over 60 events, ranging from intimate readings in private gardens to readings on a boat on the Ljubljanica River, from Austria to Croatia. Never before has great international poetry been so close and so accessible, and never before has its amazing power drawn so many readers and listeners from close by and afar. In order to disseminate the voices of outstanding poets far and wide, the events are free, mostly in

both Slovene and English, as well as in the languages of the guests, from countries ranging from China to Egypt.

- **Versopolis:** Ptuj is the capital of European poetry thanks to the Versopolis platform, which has been helping great but internationally less-known poets navigate the European festival circuit for six years; these poets can now be seen, heard and translated. Thanks to the initiative, several poetry booklets have been published and poets have given more than 300 readings to audiences in countries other than their own. In 2019, the festival was visited by Versopolis poets Ramunė Brundzaitė from Lithuania, Goran Čolakhodžić from Croatia, Maarten Inghels from Belgium, and Lou Raoul from France. However, Versopolis is not just a platform, it is also an English-language international journal, the Versopolis Review, which upholds notions of Europe as a treasury of different cultures, provides sharp critique where warranted, and connects poetry with ongoing social and political developments.
- **Artist-in-Residence:** In collaboration with Unabhängiges Literaturhaus Nö (Krems, Austria), the festival offers a residence in Ptuj to an emerging Austrian poet for up to one month.
- **Literary translation workshop:** Each year a literary translation workshop is organised with four Slovene and four international authors (each year a different language is in focus). The workshop takes place in Jeruzalem – a small and charming village surrounded by vineyards about a 30-minute drive from the main festival venue, the town of Ptuj. Poets spend three days together there with a professional translator. Together, they work on translations of their poetry – with foreign poetry translated into Slovene and Slovene poetry translated into a chosen foreign language. The new translations are presented at evening reading events at different locations around Jeruzalem throughout the workshop and during the main programme of the festival.
- **Equality:** Gender equality, LGBT equality and diversity have been highlighted in the vision of the festival since the very beginning. The organisers are aiming at a balanced and diversified festival. By hosting poets from all over the world, they strive to widen the intercultural perspective and at the same time they strive for the equal representation of genders and encourage them to express themselves in their own way. Through international poetry, they address Slovene society in order to expand its horizons. The festival also cooperates with the other Beletrina Academic Press project, Insajder, which encourages the involvement of disabled persons in social activities and public spaces.
- **Interdisciplinarity:** Days of Poetry and Wine unites poetry with oenology and enriches the last warm August days with poetic, oenological, culinary, musical, and visual experiences. The following can be found at the festival: readings, concerts, private readings, wine tastings, wine workshops, art exhibitions, round tables, children's workshops, young adult workshops, slam poetry events, poetry duels, a poetry promenade, etc.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

No.

What are the results achieved so far through the implementation of the measure/initiative?

The achieved results of the project include:

- the introduction of contemporary poetry and particularly the invited guests to Slovene and international audiences in an appealing way, to increase the visibility thereof;
- reaching different target groups: poetry lovers, a general audience, book publishers, publishers of literary magazines, professional audiences (poetry experts, translators, other festival organisers, etc.);
- engaging the media – to produce a long-lasting effect: potential future translations of US poetry at other publishing houses, literary magazines, web portals;
- giving voice to poetry and literature in general, establishing literature as a relevant channel for the distribution of ideas;
- promoting authors and their work through innovative approaches in order to reach a wider audience.



ADD A MEASURE

Name of the measure/initiat 

Imago Sloveniae project

Name of the CSO(s) responsible for the implementation of the measure/initiative

Imago Sloveniae Institution – The image of Slovenia

Cultural domains covered by the measure/initiative

Cultural and creative sectors

Website of the measure/initiative, if available

<https://imagosloveniae.net/en/>

Describe the main features of the measure/initiative

Over the 30 years of its existence, Imago Sloveniae has evolved into one of the biggest NGO cultural projects in Slovenia. Every year, over 100 concerts and other cultural events take place where some of the best musicians from all over the world are presented. In the frame of Imago Sloveniae, there are five different, but complementary international festivals and concert cycles that cover three programme lines: classical music, jazz and world music, which enables the project to address a broad audience. The project connects 25 towns and over 30 venues throughout the country and abroad. A wide cultural network enables Imago Sloveniae to bring high quality cultural events also to smaller, remote places (decentralisation), where it offers local co-organisers not only programme consulting, but also capacity building with its event management know-how.

A significant aspect of all Imago Sloveniae projects is their reach. All concerts and cultural events are well covered by all mainstream media, and admission is free, therefore highly accessible to all social groups. There are over 80,000 visitors every year. National Radio and Television Slovenia regularly records and broadcasts Imago Sloveniae concerts.

Imago regularly cooperates with renowned cultural institutions and many distinguished individuals in the field of culture. The seat of the organisation is located in the capital of Slovenia, Ljubljana, which represents a geographical and historical crossroads of cultures.

The project's main priorities have always included transnational mobility, intercultural dialogue and the promotion of a diversity of cultural expressions. Over the last few years, Imago has further strengthened the already existing wide cultural network by forming a new international project, supported by Creative Europe, called Voices of Minorities (VoM), which has specifically addressed these goals based on the current refugee crisis, the general public's attitude towards it and the process of the integration of refugees into a new living environment. On the basis of intercultural dialogue, through education and awareness-raising, as well as by connecting representatives of different ethnic minorities and the general public, VoM stimulates reflection on these issues and on the possible positive effects of the integration of ethnic minorities into society, thereby bridging cultural differences, underlining the common European cultural space, and contributing to the openness of society to differences in the long term.

The main idea of the project is the exchange of musicians and groups whose music reflects the effects of ethnic minorities among the four participating partners: Slovenian Imago Sloveniae as the leading partner cooperated with the organisation of the Nights in Old Ljubljana Town International Festival, Belgian Trefpunt with the Trefpunt Festival in Ghent, Italian Musicastrada with the eponymous festival in Tuscany, and Hungarian Hagymányok Háza with the Budapest Folk Fest. They created an online artist base, where each partner offers several bands, representing the music of ethnic minorities in their country, in exchange. The project has given minority musicians the experience of performing at distinguished foreign festivals.

Collaborating partners have attended meetings at each other's festivals, where they share positive and negative experiences, good practices, administrative solutions, international contacts and insights into the cultural scenes of their home countries. Some meetings were also attended by other cultural professionals, which gave the participants the opportunity to establish new contacts and connections, thus also offering them an excellent starting point for potential new collaborations.

Artist exchanges, however, represent only a part of the festival programme, which has hosted numerous minority musicians from the Third World and musicians whose music reflects minority influences. Among them, a concert by Gulaza was staged, an Israeli ensemble that performs Arab music, more specifically Yemeni women songs, with the aim of raising awareness of women's rights. As part of the Voices of Minorities project, 56 concerts took place, featuring 312 musicians from 30 different countries.

Imago Sloveniae also stages new productions and organises international collaborations, such as concerts by the Argentinian Orchestra of Indigenous Instruments and New Technologies, which revives the indigenous traditions of both Americas, by the RTV Slovenia Symphony Orchestra, or by a newly constituted jazz quartet (Ex Yu Quartet) comprising some of the best musicians from ex-Yugoslav countries who migrated to Slovenia.

An important part of the Imago Sloveniae project is audience development, cultural education and connecting culture and science. For many years they have been collaborating with the world leading association of ethnomusicologists and ethnocoreologists ICTM (International Council for Traditional Music) and the Slovenian Academy of Sciences and Arts on the organisation of international multidisciplinary symposiums in Ljubljana, Slovenia, which more than 50 experts from all over the world attend each year. The themes of the symposiums are always linked to the programme themes of the Nights in Old Ljubljana Town festival. The last two symposiums, "Sounds of Minorities in National Contexts" and "Sound, Song and Politics", offered scientific reflection on the problem of the integration of refugees into their new living environment and the impact of minorities on art in the European cultural space (they were attended by 83 experts from 29 different countries).

The Nights in Old Ljubljana Town International Festival is also an important showcase that presents a colourful diversity of cultural expression from all parts of the world to the attending music business professionals (musicologists, international partners and the professional public).

In order to keep up with the international cultural scene and gain new / strengthen existing international connections, the Imago Sloveniae team regularly attends the main showcase festivals throughout Europe.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

No.

What are the results achieved so far through the implementation of the measure/initiative?

Over the 30 years of its existence, Imago Sloveniae has evolved into one of the biggest NGO cultural projects in Slovenia. Over the last 4 years, 280 concerts have taken place, where 3,017 musicians from over 40 different countries have been presented. The broad programme framework (five different, but complementary, international festivals and concert cycles that cover three programme lines: classical music, jazz and world music) has reached a broad audience of over 270,000 visitors. The extensive cultural network (the project connects 25 towns and over 30 venues throughout the country and abroad) has enabled it to bring high quality cultural events also to smaller, remote places (decentralisation), where it provides local co-organisers not only programme consulting, but also capacity building through its event management know-how.

Imago Sloveniae, as an established brand, ensures good public visibility and media coverage of all its events (2,131 posts in all main media), its website had over

360,000 views. National Radio and Television Slovenia regularly records and broadcasts concerts (Radio 40, Television 6). An important aspect is also accessibility, as all the concerts are admission free, and therefore highly accessible to all social groups.

The project's main priorities have always included transnational mobility, intercultural dialogue and the promotion of a diversity of cultural expressions. Over the last few years, Imago has further strengthened the already existing wide cultural network by forming a new international project, supported by Creative Europe, called Voices of Minorities (VoM), which has specifically addressed these goals based on the current refugee crisis, the general public's attitude towards it and the process of the integration of refugees into a new living environment. On the basis of intercultural dialogue, through education and awareness-raising, as well as by connecting representatives of different ethnic minorities and the general public, VoM stimulates reflection on these issues and on the possible positive effects of the integration of ethnic minorities into society, thereby bridging cultural differences, underlining the common European cultural space, and contributing to the openness of society to differences in the long term.

The project has encouraged new international connections and collaborations between four distinguished festivals (the Nights in Old Ljubljana Town International Festival by Imago Sloveniae, the Belgian Trefpunt Festival in Ghent, the Italian Musicastrada festival in Tuscany, and the Hungarian Hagymányok Háza with the Budapest Folk Fest), numerous cultural professionals and artists. The project partners have created an online artist base, which they continue to use for international artist exchanges. It has enabled minority musicians to experience touring and performing at distinguished foreign festivals.

At meetings at their festivals, the VoM project partners gain new knowledge, perspectives and insight into the cultural scenes of each other's home countries. Some meetings are also attended by other cultural professionals, which has given the participants an opportunity to establish new contacts and connections, thus also offering them an excellent starting point for potential new collaborations, which are already starting.

Artist exchanges, however, represent only a part of the festival programme, which has hosted numerous minority musicians from the Third World and musicians whose music reflects minority influences. As part of the Voices of Minorities project, 56 concerts took place, featuring 312 musicians from 30 different countries.

Through new international productions, Imago Sloveniae creates new connections, collaborations and opportunities for musicians. The publicly displayed intercultural dialogue has contributed to greater tolerance of diversity.

An important part of the Imago Sloveniae project is also audience development, cultural education and connecting culture and science. Long-term collaboration with the world's leading association of ethnomusicologists and ethnocoreologists, ICTM

(International Council for Traditional Music), and the Slovenian Academy of Sciences and Arts on the organisation of international multidisciplinary symposiums in Ljubljana, Slovenia (“Sounds and Visions: Current Directions in Audiovisual Ethnomusicology” – 2016, “Music in the Stone Age” – 2017, “Sounds of Minorities in National Contexts” – 2018, and “Sound, Song and Politics” – 2019) brought together more than 200 leading experts from all over the world. The last two symposiums, which offered scientific reflection on the problem of the integration of refugees into their new living environment and the impact of minorities on art in the European cultural space, had a significant awareness-raising impact and influence on the bridging of cultural differences.

The international visibility of the Imago Sloveniae project has helped put Slovenia, as a small and relatively unknown country, on the map. Its cultural activity represents an important contribution to the development of cultural tourism. There has also been noticeable growth in the interest of foreign artists and cultural professionals in visiting and collaborating with Slovenia.



GOAL 4 - Promote human rights and fundamental freedoms

ADD A MEASURE

Name of the measure/initiative 

Systematisation of Specific Changes in Health and the Classification of Injuries in the Field of Art and Culture

Name of the CSO(s) responsible for the implementation of the measure/initiative

Chamber of Culture of Slovenia and the Slovenian Association of Dramatic Artists (SADA)

Cultural domains covered by the measure/initiative

Cultural and creative sectors

Website of the measure/initiative, if available

<https://zdus.si/about-the-association/>

Describe the main features of the measure/initiative

The human society that neglects the substantial role of art and its underlying basic pillar embodied in the individual – the artist – is not sustainable but rather fragmented and incomplete. In addition to insufficient awareness of the starting point of art in modern society, there is also a clear lack of awareness about the health care of those who implement it.

In order to regulate the problem of healthcare for artists in the field of the performing arts, in Slovenia there has arisen a new branch of occupational medicine that is analogous to sports medicine and closely cooperates with various specialised medical fields. Interdisciplinary specialisations have emerged that complement each other with a set of behaviours and knowledge. The main reason for this is the recent increased number of injuries and diseases experienced by top-quality art creators. The realisation of two goals, the systematisation of specific changes in health and the classification of injuries, is influenced by the pronounced political and economic market 'equilibrium'.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

YES

NO

No.

What are the results achieved so far through the implementation of the measure/initiative?

After several meetings with the Ministry of Culture, the CSO and the Ministry came to an informal agreement, but there was no adoption of legal instruments that could enable the implementation of the proposed measure.

MEASURE N.2

Name of the measure/initiative 

Slovene PEN Centre – raising awareness of the role of literature in contemporary society

Name of the CSO(s) responsible for the implementation of the measure/initiative

Slovene PEN Centre

Cultural domains covered by the measure/initiative

Cultural and creative sectors

Website of the measure/initiative, if available

www.penslovenia-zdruzenje.si

Describe the main features of the measure/initiative

Describe the main features of the measure/initiative:

The Slovene PEN Centre is a 94-year-old organisation, and part of PEN International (140 centres). It is known for organising a large International Writers' Meeting at Bled, Slovenia, which is a pre-congress of PEN International. It has been held continuously for 52 years. Up to 80 PEN members from all over the world attend each year. It founded the International Writers for Peace Committee in 1984. It is also engaged in the ICORN programme, offering a house of asylum to writers who are refugees. One of the strongest committees is dedicated to languages and translations. At Bled it has hosted Uighur and Kurdish writers, writers from countries where languages are disappearing. Slovene language is spoken by only 2 million people, so it understands the problem. Linguistic rights were declared by PEN to be "human rights". The so-called Bled Resolution established the right of every individual to live in peace. Both have been recognised by the United Nations. The PEN WWC – Women Writers Committee is dedicated to the equality of men and women, to the freedom of expression of individual identity (religion, gender), thus promoting diversity.

All PEN committees meet at Bled and prepare for the international annual congress, which is held in different parts of the world. In this manner PEN is truly global, not just Eurocentric.

Does it specifically target young people?

No.

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?

No.

What are the results achieved so far through the implementation of the measure/initiative?

PEN meetings at Bled offer opportunities for writers from all over the world to meet, especially writers from countries that are not on good terms: the Balkan states, Israel/Palestine, Ukraine/Russia, etc. At Bled, resolutions are adopted that are sent to the United Nations – with some effect.

MEASURE N.3

Name of the measure/initiative

Asociacija – network of CSO in culture – culture for creative development

Name of the CSO(s) responsible for the implementation of the measure/initiative

Association Asociacija

Cultural domains covered by the measure/initiative

Cultural and Creative sectors

Website of the measure/initiative, if available

<http://www.asociacija.si/si/2015/10/30/kultura-za-ustvarjaljen-razvoj/>

Describe the main features of the measure/initiative

In the project, which lasted four years, Asociacija produced many different activities, which can be categorised into different groups:

- Advocacy – the network sent almost 100 proposals to change laws concerning artists and CSOs in the field of culture. Some of its proposals have been implemented;
- Public debates – regarding its advocacy papers, Asociacija organised different public debates and events;
- Workshops – it organised different workshops for artists and CSOs in the field of culture regarding administrative and other obligations;
- Service – complementary to the workshops, Asociacija ran a service where individual assistance for artists and CSOs in the field of culture was provided, regarding administrative, legal and similar questions;
- Informative role – Asociacija informed the members and the broader public of its activities and about opportunities regarding calls to bid or submit proposals by artists and CSOs in the field of culture.

Does it specifically target young people?

No.

YES

NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?

YES

NO

No.

What are the results achieved thus far through the implementation of the measure/initiative?

Asociacija has influenced changes in some important laws concerning artists and CSOs (the network managed to increase sick leave for self-employed artists; a law was adopted that implements that every public investment should earmark a certain percent of the investment for art; it won a court dispute that improved the social transfer of artists, etc.) in the field of culture. There are also some other laws that were adopted but are now not being implemented. In this sense, the decision-maker, politicians and the Ministry of Culture, should be more sensitive to the arguments raised by independent institutions and researchers. Another problem is that there is also a great amount of legislation that Asociacija has not been able to change despite

it having submitted evidence-based arguments that it firmly believes in.

Due to the programme, the independent arts scene has better working conditions and has an advocacy organisation that can help with different problems concerning everything from very concrete legal question to more long-term advocacy themes.

MAIN PRIORITIES IDENTIFIED FOR CIVIL SOCIETY ORGANIZATIONS FOR THE FUTURE IMPLEMENTATION OF THE CONVENTION

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.

1. Upgrading of the regular health system for specialist treating and monitoring the health of all active (and, if possible, retired) workers involved in art and culture and all their accompanying activities.
2. The establishment of a collective organisation for the protection, collection and distribution of royalties from copyright and related rights in the field of fine arts.
3. The establishment of an art market in Slovenia and the devotion of more attention to attracting sponsors.
4. The creation of financial and less bureaucratic conditions for the sustainable development and growth of culture, which would not be based mainly on quantitative indicators, but on qualitative ones.
5. The earnings of artists and employees of CSOs should be more equal to the earnings of employees of public institutions. There should be more public spaces for the production of CSOs.
6. Raising public awareness and the recognition of various aspects of culture and creativity.
7. Fostering the mobility of artists, intercultural dialogue, the inclusion of minority creative voices, strengthening civil rights, freedom of speech and the expression of individual identity.
8. Raising important questions regarding various social phenomena: the status of art and artificial intelligence, fake news, hate speech, etc.

EMERGING TRANSVERSAL ISSUES

INTRODUCTION

Parties report on emerging transversal issues identified by the governing bodies of the Convention for each reporting cycle. A resolution of the Conference of Parties could determine the transversal issue(s) to be reported on for each four-year reporting cycle. This sub-section also enables Parties to present any other policies and measures that directly contribute to the implementation of the Convention and that would not necessarily be covered by one of the 11 monitoring areas of the Convention.

RELEVANT POLICIES AND MEASURES

ADD A MEASURE

MEASURE

Name of the policy/measure

A Reading-Friendly Municipality 

Name of agency responsible for the implementation of the policy/measure

The Slovenian Ministry of Culture and Slovenian Public Library Association

Cultural domains covered by the  policy/measure

CINEMA/AUDIO. ARTS

DESIGN

MEDIA ARTS

MUSIC

CULTURAL AND CREATIVE SECTORS

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

Website of the policy/measure, if available

Describe the main features of the policy/measure

This call for applications is held every year by the Slovenian Public Library Association¹ and the Slovenian Association of Municipalities and Towns in cooperation with the Slovenian Ministry of Culture. The Reading-Friendly Municipality Certificate is awarded to municipalities that stand out by successfully promoting the participation and inclusion of the local community and cultivating reading as a fundamental social value. By participating in the Reading-Friendly Municipality project, public libraries, in close cooperation with their municipalities (their founders), highlight the society-wide responsibility towards reading as a value. The Reading-Friendly Municipality project encourages municipalities to read more and better. It promotes the interest in reading of all generations and strives to provide better access to books as mediators of the

¹ **The Slovenian Public Library Association** is a voluntary non-profit association of legal entities – public libraries in the territory of the Republic of Slovenia pursuing common interests in library services. The Association represents the interests of public libraries with regard to policies, strategies and management. All Slovenian public libraries are members of the Association.

most important values and as fundamental sources of knowledge. The basic idea behind the project is that the entire community must participate in the development of reading literacy and culture because a reading culture is a combination of ideas, values, norms, content and messages that the local community shapes in all its forms and is an important part of the human capital concept connected with the social and economic success of the individual and society as a whole. The call for applications thus seeks to encourage local communities to comprehensively and strategically implement the vision of spreading awareness of the importance of reading and to use innovative approaches to stimulate reading promotion programmes and projects and hence connect residents of various generations and different organisations. Libraries also play an active role in the development policy because, through their experiences in managing diverse data, they significantly contribute to a better life for current and future generations and to maintaining a healthy living environment, thereby also significantly contributing to the goals of the Agenda 2030 for Sustainable Development.

The Reading-Friendly Municipality project contributes to the realisation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions because a high-quality library network and a well-developed reading culture form the infrastructural basis for developing reader creativity in solving problems at the personal, family, professional and social levels.

Does it specifically target young people?

No.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

No.

What are the results achieved so far through the implementation of the policy/measure?

The project's main goals include: establishing a positive public image of reading, improving awareness of the importance of reading, supporting the development and implementation of reading and literacy promotion programmes and projects at the local level intended for various target groups, promoting and coordinating reading promotion programmes and projects, encouraging residents to accept the local strategic documents that promote reading and the development of a reading culture, encouraging municipalities to adopt best practice examples to create an effective social environment for promoting reading and the development of a reading culture, promoting systemic investment in reading promotion and the planned development of a reading culture at the local level, and connecting institutions in implementing reading, reading literacy and reading culture projects (including public libraries).

Financial resources allocated to the policy/measure in USD

USD 12,961

Name(s) of partners engaged in the implementation of the policy/measure

Municipalities.

Type(s) of entity(es) engaged in the implementation of the policy/measure

Public sector.

Has the implementation of the policy/measure been evaluated?

No.

If yes, what are the main conclusions/recommendations?

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

An overview of developments in (art) creativity in Slovenia over the past years shows rich and vibrant activity. What the diverse projects within the four Convention goals have in common is that they raise awareness of sustainable development, which can be regarded as the main contribution in the four years of implementing the Convention. With regard to Goal 1 (Support sustainable systems of governance for culture), the project "Network of Investigative Art and Culture Centres" can be mentioned. Its goal is to connect science, art, technology and the economy with a special emphasis on improving international competitiveness, better use of the current and the development of new research infrastructure. The sustainable dimension of this project is the merging of traditionally separate domains of science, culture and the economy. In a similar sense, cooperation between culture and the economy – that is, using the potential of creativity in the standard economic process – is addressed by the Centre for Creativity project. Hence interesting projects are carried out as part of the Centre for Creativity: a mobile app for creating and sharing dance choreographies that allows the user to synchronise dancers' movement across the room with the music; a project focusing on creating fairy tales carrying a special message about the integration of vulnerable groups and harmful social stereotypes; an environmental protection project focusing on the production of paper products from non-native invasive plants, and the promotion and distribution thereof; or a prototype chair that enables compensatory movement for children or adults with attention deficit hyperactivity disorder (ADHD), thereby improving their neurocognitive functioning. As a condition for creating resilient sustainable communities, social diversity is also promoted by the project financing the media presence of various ethnic minorities living in Slovenia (Italians, Hungarians, the Roma, and members of the former Yugoslav nations).

The mobility of artists and their works (Goal 2: Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals) is an important component of implementing the Convention, which is acknowledged by both the government and civil society. For a number of years now, the Ministry of Culture has been supporting artist-in-residence programmes in Vienna, Berlin, London and New York, thereby enhancing the artistic creativity of individuals or art groups through the mobility and intercultural exchange of ideas, knowledge and practices, and contributing to the establishment of Slovenian culture and art abroad. Networking ideas and creativity with artists abroad is also very important for the civil society, which is demonstrated by projects carried out by Slovenian fine artists and the Days of Poetry and Wine (*Dnevi poezije in vina*) festival.

Both sustainable development and international cooperation are actively addressed in Goal 3 of the Convention (Integrate culture in sustainable development frameworks), where mention should be made of the hosting of the important regional event Creative Forum, which provides a platform for the cooperation of two regions: the Western Balkans and the Southern Mediterranean. It brings together creative individuals and strategists in creative and cultural industries and policy makers from the two regions. Its aim is to identify key systemic opportunities for creating a more favourable environment for developing the cultural and creative sector at the regional level based on the assumption that creativity is the most important economic development tool,

which should thus be actively developed by various national policies, such as education, labour, industrial, and cultural policies.

Civil society addressed Goal 4 (Promote human rights and fundamental freedoms) very seriously through projects that seek to achieve a greater dialogue with policy makers and hence draw attention to the fundamental existential conditions enabling creative work, such as appropriate institutionalised healthcare for creative individuals. This also includes the efforts of the Slovenian PEN centre to give human rights greater weight in society and to raise people's awareness of the importance of these rights.

The Reading-Friendly Municipality project has been identified as an emerging transversal topic due to the great impact that well-developed reading literacy and a well-developed reading culture have on the well-being of society and the individual. Slovenia has an exceptionally wide network of libraries and therefore this project has enormous potential to encourage every single resident to read. Writing and reading literary works encourage creativity because the imaginary worlds created help develop the ability to understand imaginary, but possible, situations, and thereby also give meaning to the complex world around us.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

Based on the experience of implementing the convention, the government's future attention will be focused on ensuring the right to participate in cultural life and engaging in creativity, as well as the right to freedom of speech. In the context of sustainable development, the government will also promote projects that incorporate traditional knowledge, practices and values into contemporary creativity, including nature protection and conservation of biodiversity.

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

The cultural and creative industries are major drivers of economies by capitalising USD 2,250 billion and creating 29.5 million jobs globally. In addition to economic benefits, the cultural and creative industries also generate benefits as regards people-centered values, sustainable urban development, and the development of creativity and culture, and contribute to the achievement of the 2030 Agenda.

At the same time, creativity and culture also have a significant non-monetary value that contributes to inclusive social development, dialogue, and understanding between peoples. Culture is both a driver and an enabler of human and sustainable development. It empowers people to take ownership of their own development, and stimulates innovation and creativity, which can drive inclusive and sustainable growth.

a) Establishing the importance of culture: raising public awareness of the contribution and importance of culture for the progress of society and the well-being of residents

The diversity of cultural expressions can only be developed in a society that values and respects art. In the following years, the establishment of culture and art in society will be highlighted in relation to the implementation of the Convention in order for the public and interested parties, the representatives of national and local authorities, key stakeholders, cultural professionals and the representatives of other areas to recognise the role and importance of culture in the sustainable development of Slovenian society. Regarding such, cooperation with the education sector is vital because culture, art and

creativity are constituent parts of formal and informal education programmes, they promote creative thinking and interest in culture at the preschool and primary school levels, and contribute to the professionalisation of the area and developing new, innovative interdisciplinary programmes, research tools and methods at higher levels.

b) The creative sector's connection with other areas

Culture and creativity are also connected with other important social areas, thereby contributing to sustainable development, a higher quality of life and the well-being of residents. Conditions will be established to ensure even better coordinated cooperation between creative professionals and the representatives of other sectors, especially education, foreign affairs and the economy, to more effectively resolve problems and find better solutions.

c) Continuous dialogue to foster the development of this area

In the next four years, the government will focus on promoting a respectful dialogue of cultural institutions with various publics, the accessibility of cultural goods to all citizens of Slovenia and raising awareness of the natural environment as a cultural value.

d) Developing innovative capacities in the cultural and creative industries

As organised forms of connecting creativity and economy, creative hubs promote the growth and development of the cultural and creative industries and have a positive influence on the local community, artists, cultural professionals and entrepreneurs (freelance artists, sole traders, young entrepreneurs, start-ups, etc.) by allowing them to work more effectively and productively. They enhance the permanent innovative capacities of the local community, intersectoral cooperation and connections between technology and creativity. In the next four years, we will strengthen the operation of creative hubs and their positive impact on the creative sector.

e) Increasing accessibility and ensuring the diversity of culture and creativity

The diversity of culture and freedom of expression enrich Slovenian society and contribute to its development and interconnectivity. Slovenia will promote measures that enrich and decentralise the range of available high-quality cultural and creative programmes and opportunities for individuals to become involved in creative cultural activities, while also encouraging the active inclusion of vulnerable groups and minorities in cultural life.

f) Promoting the development of digitisation and modern technologies

The integration of culture and creativity into the digital environment helps strengthen the area, establish more effective creative processes and develop innovative products and services. The method of receiving culture has changed not only due to advanced technological access, production and dissemination, but also in terms of creativity, learning and inclusion in our technologically advanced society. Slovenia will pay close attention to and appropriately support digital creativity processes.

g) The international establishment of Slovenian culture

The internationalisation of culture contributes to the development of the area, promotes the country's export capacity and enhances its profile in Slovenia and abroad.

Therefore, the government will pay special attention to it in the following years. An effective network of Slovenian cultural centres abroad and well-developed cultural diplomacy support the international activities of cultural producers. The Ministry of Culture and the Ministry of Foreign Affairs provide effective systemic conditions (including HR and financial resources) for developmental breakthroughs as regards the international establishment of Slovenian culture and creativity.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.

Title of the document

Description of the document

UPLOAD DOCUMENT / STATS

ADD NEW DOCUMENT / STATS

SUBMISSION

THE DESIGNATED OFFICIAL SIGNING THE REPORT

Title Dr.	First name Vasko	Family name Simoniti
Organization Ministry of Culture	Position Minister	



QUADRENNIAL PERIODIC REPORT SLOVENIA 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Slovenia

Date of Ratification:

2006

Officially Designated Point of Contact of the Convention:

Country: Slovenia

Ms.

Simona Bergoč

Ministry of Culture

Maistrova 10

1000 Ljubljana

Slovenia

Email: simona.bergoc@gov.si

Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

On 24 November 2019, the Slovenian Minister of Culture officially designated a contact point for coordinating information sources and preparing the Periodic Report on the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The coordinator held several meetings with the heads responsible for specific areas of creativity and in December 2019 she officially called on the offices and directorates of the Ministry of Culture, the Ministry of Foreign Affairs, the Ministry of Education, Science and Sport and the Ministry of Economic Development and Technology, civil society representatives via the Slovenian Chamber of Culture and the Asociacija Association, and the Slovenian Association of Municipalities and Towns to actively participate in the preparation of the periodic report. Not everyone responded to this invitation, but by March 2020 several contributions were received testifying to the prolific activity of the cultural and creative sector, which was made possible by both government and local community funding. The civil society engagement was especially active. Contributions by all interested stakeholders have been included in this report.

Executive summary:

The Republic of Slovenia has prepared the Periodic Report on the Convention on the Protection and Promotion of the Diversity of Cultural Expressions by including a wide variety of stakeholders as much as possible, ranging from various Ministry of Culture sectors and other relevant national bodies to municipalities and the civil society. Every segment prepared information and the main highlights that form an important part of the overall report.

Historically, culture has played an extremely important cohesive role in Slovenia: its mobilisation potential influenced the birth of the Slovenian nation. This symbolic cohesive role continues to be strongly present in Slovenians' collective consciousness, but at the same time it also causes tension through inverse centripetal forces of cultural creativity, such as the emancipation and affirmation of alternative visions of reality. This neuralgic point of Slovenian culture is where Slovenia's exceptional creativity draws from; some of its images from the past four years are presented in this report.

In recent years, the focus of Slovenian culture and the creative landscape has shifted towards more modern topics: environmental protection, the inclusion of vulnerable social groups, the economy and the status of artists. Both the cultural policy and creators themselves are aware of the important role of creativity within the context of sustainable society. The projects covered in this report highlight the importance of creativity in finding solutions to the most complex social issues: how music can be used to address the climate crisis, how state-of-the-art sustainable technology can be used to create functional and premium-design projects for the market, how vulnerable groups can be included in the creative process, how to provide working conditions for high-class artists, etc.

We only become painfully aware of the fact that creativity is the essential element of humanity as such when it is gone. In the history of a community there are only rare moments when an opportunity arises to experience the invaluable nature of cultural creativity for both the individual and the community. As a rule, this happens during major social and economic upheavals, when the true, sustainable values come to the foreground, including creativity as one of the most important.

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

Public Sector	Ministry of Foreign Affairs	gp.mzz@gov.si	https://www.gov.si/en/state-authorities/ministries/ministry-of-foreign-affairs
Public Sector	Association of Municipalities and Towns of Slovenia	info@skupnostobcin.si	http://www.skupnostobcin.si
Civil Society Organization (CSO)	Chamber of Culture	imago.kern@siol.net	
Civil Society Organization (CSO)	Asociacija	info@asociacija.si	http://www.asociacija.si/si/

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Cinema/Audiovisual arts

Design

Media arts

Music

Performing arts

Publishing

Visual arts

Cinema/audiovisual arts

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

-

Statistical offices or research bodies have produced data during the last 4 years:

-

2020

Please provide whenever possible disaggregated data by sector:

Data for cultural and creative sectors are not available. Share of the whole field of culture in GDP is 1,1% (2018) and includes publishing activities, motion picture, video and sound recording activities, radio broadcasting and television programming and broadcasting activities, creative, arts and entertainment activities and libraries, archives, museums and other cultural activities.

Share of employment in the cultural and creative sectors:

3.69%

2019

Please provide whenever possible disaggregated data by sector, age, sex and type of employment:

3.69% represents the selection of cultural and creative activities that follows the selection from the European Commission research: Boosting the Competitiveness of Cultural and Creative Industries for Growth and Jobs, EASME/COSME/2015/003, June 2016. Employment within cultural and creative industry by segments: architecture 4,52%, archives, libraries, cultural heritage 10,66%, music 0,43%, books & press 21,54%, cultural education 6,57%, design & visual arts 2,73%, advertising 7,78%, software & games 24,35%, radio & TV 9,02%, performing arts & artistic creation 9,82%, video & film 2,58%, cultural and creative industries (together) 100%.

Total public budget for culture (in USD):

488,758,380USD

2018

Please provide whenever possible the share allocated by cultural sectors/domains (in %):

This data refers to public expenditure on culture (it includes libraries, museums, galleries, theaters; concert, stage and film production; arts events; monuments and memorial houses, cultural celebrations, subsidies to artists, etc., radio, television and publishing services. The amount represents 0.9 % of GDP. Disaggregated data are not available.

Relevant Policies and Measures:

MCRUK – Mreža centrov raziskovalnih umetnosti in kulture / Network of Investigative Art and Culture Centres

Name of agency responsible for the implementation of the policy/measure:

Ministry of culture

Website of the policy/measure, if available:

<http://dd-trbovlje.si/ruk/>

<https://kons-platforma.org/>

Describe the main features of the policy/measure:

The establishment of the Network of Investigative Art and Culture Centres (MCRUK) promotes the national and international competitiveness of research, innovation, and technological development in accordance with smart specialisation, the enhanced competitiveness and greening of the economy, improving research and the innovation infrastructure, and promoting competent centres, taking into account the objectives of balanced regional development. The purpose of the measure is to enable creative cooperation in science, art, technology, and the economy based on most cutting-edge ideas globally (especially those relevant for the development of the priority areas defined in the Slovenian Smart Specialisation Strategy), and to earmark funds primarily for joint research, development and innovation, for supporting investments in research infrastructure, knowledge and research potential competences, for creativity and optimising the entrepreneurship and innovation support environment, and hence directly for enabling existing and new Slovenian companies to achieve greater success through new cutting-edge products and services. The specific goal of the first priority investment is to effectively use the research infrastructure and to develop knowledge and competences for improved national and international cooperation within the knowledge

triangle. Based on the above, the aim of the Ministry of Culture's Open Call for the Selection of "Network of Investigative Art and Culture Centres (MCRUK)" Operations was to improve the work conditions of a maximum of two MCRUKs, which, as national networks operating based on the principle of joint creativity and networking, would each provide at least one active platform for developing modern investigative arts in Slovenia. Two MCRUKs were selected. The applicants thereof were the Trbovlje Cultural Centre (Delavski dom Trbovlje) and Kersnikova Cultural, Arts and Education Centre (Zavod za kulturo, umetnost in izobraževanje Kersnikova), who are also the leading consortium partners. Each was allocated funds in the amount of USD 4,965,300. Operational project cooperation between the two selected consortia is desired, in accordance with the principle of the economical use of infrastructure and old and new research and promotional equipment. Through investment and strategic cooperation in the applicants' selected priority areas, the Ministry of Culture, using the concept of modern investigative art, seeks to establish a new hybrid ecosystem of innovations, provide support for creating high-quality jobs and attaining higher added value, promote a larger critical mass of knowledge, research capacities and competences, reveal the innovation potential of culture and art in connection with science, technology, and the economy, and enhance Slovenia's competitiveness and international profile.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Because both MCRUK consortia only began operation at the end of 2019, no relevant results can be recorded and credibly evaluated at this point.

Financial resources allocated to the policy/measure in USD:

USD 9,930,600

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Delavski dom Trbovlje (Trbovlje Cultural Centre)

Type of entity:

Public Sector

Kulturno izobraževalno društvo Pina (Pina Cultural and Educational Society), Koper

Type of entity:

Civil Society Organization (CSO)

Kulturno izobraževalno društvo Kibla (Kibla Cultural and Educational Society), Maribor

Type of entity:

Civil Society Organization (CSO)

Zavod za kulturo, umetnost in izobraževanje Kersnikova (Kersnikova Cultural, Arts and Education Centre)

Type of entity:

Public Sector

University of Nova Gorica School of Arts

Type of entity:

Private Sector

Aksioma Institute for Contemporary Art, Ljubljana

Type of entity:

Civil Society Organization (CSO)

Zavod Projekt Atol (Projekt Atol Institute), Ljubljana

Type of entity:

Civil Society Organization (CSO)

Zavod Cona (Cona Institute), Ljubljana

Type of entity:

Civil Society Organization (CSO)

Društvo Ljudmila (Ljudmila Association), Ljubljana

Type of entity:

Civil Society Organization (CSO)

Mladinski center Velenje (Velenje Youth Centre)

Type of entity:

Civil Society Organization (CSO)

Mladinski kulturni center Maribor (Maribor Cultural Youth Centre)

Type of entity:

Civil Society Organization (CSO)

LokalPatriot, Novo Mesto

Type of entity:

Civil Society Organization (CSO)

Center za kreativnost (Centre for Creativity)

Name of agency responsible for the implementation of the policy/measure:

Ministry of culture

Website of the policy/measure, if available:

<http://www.czk.si>

Describe the main features of the policy/measure:

The project Centre for Creativity is co-financed by the European Union from the European Regional Development Fund and the Republic of Slovenia. The project was indicated by the Ministry of Culture RS and is being implemented under the Operational Programme for the implementation of the EU Cohesion Policy in the period 2014–2020. The total value of the investment is EUR 11 million. The Centre for Creativity programme was conceived by the Museum of Architecture and Design (MAO). The first part of the project, the Centre for Creativity Platform, worth EUR 5,628,094, is run by the Museum of Architecture and Design (MAO). The Museum thus builds on the long-term operation of the national hub for the cultural and creative sector (CCS). The project goals are backed by the financial support of the Centre for Creativity (CzK) totalling EUR 5,290,000.00 in the form of grants aimed at promoting entrepreneurship in the CCS and establishing stronger cooperation with the business sector. This part of the project is run by the Ministry of Culture of the Republic of Slovenia. The MAO has set up project offices in Ljubljana and Maribor in order to provide, in line with cohesion policy, an environment that will facilitate the development of the CCS in both the eastern and western cohesion regions. The Centre for Creativity operates in the domains of architecture, design and visual arts, cultural heritage, archives and libraries, books, education in culture and the arts, advertising, music, intermedia art, media, radio and television, software and games, the film and audio-visual industry, cultural tourism and other forms of artistic expression.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since its establishment in 2017, the Centre for Creativity has involved: - 42,000 + participants/users of events, workshops and other events endorsed by more than 200 companies and working groups in the field of the development of new products and services; - in cooperation with our partner network, CZK organised 177 events offering education and training (workshops, mentoring, advising) with an emphasis on entrepreneurial skills; Out of 150 applicants, in 2019 the Ministry of Culture chose 30 creative projects amounting to almost EUR 900,000; - offered more than 50 networking opportunities on national and international levels, gained more than 24 partners on national and international levels; - 1,000+ online registered users; - a network of 20+ official Platform Creative Hubs partners with EUR 0.5 Mil. of co-productions, and 100+ informal partnerships; - 80,000+ web visitors, 7,000 Facebook visitors, 1,252 active e-receivers 1,003+ Instagram followers and 97,000+ total online users; - 900+ national & international press coverage items; - an exhibition of Slovenian contemporary design exhibited in 3 European cities (Milano Design Week, Maison & Objet Paris, Kunsthall Oslo); - conducted an “industrial analysis” of Slovenian CCS comparable to other European research; - created an online platform containing news, events, training opportunities, grants and other useful information for CSS as well as the presentation of more than 140 Slovenian creative individuals who offer creative services and a “showroom” of contemporary locally made Slovenian design “Made in Slovenia”; organised 12 pop-up events where we presented the work of 24 up and coming Slovenian creatives; and others.

Financial resources allocated to the policy/measure in USD:

Centre for Creativity Platform; run by MAO; USD 6,217,918.25 (2017-2022). Realisation in 2019 – USD 965,809.13. Grants for creatives; run by the Ministry of Culture of the Republic of Slovenia (2017-2022) – USD 5,844,392.00.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Yes, every year KPI and sector recommendations are measured by the governing bodies; greater external evolution in the creative sector is planned for 2020. 1. Continuous support for the development of the creative sector in Slovenia with grants/subsidies for project development and with supporting activities such as entrepreneurial development, cooperation with business and other sectors, education, promotion, networking and similar 2. Policy development for the creative sector 3. Stronger internationalisation and mobility of the sector 4. Infrastructure development for the creative sector 5. The development and support of crossover projects

Partner(s) engaged in the implementation of the measure:

Creative Hubs partners: Centre for Creativity Partner Network (2019)

Week of amateur culture

Name of agency responsible for the implementation of the policy/measure:

Public Fund of the Republic of Slovenia for Cultural Activities

Website of the policy/measure, if available:

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

Describe the main features of the policy/measure:

The Pan-Slovenian Week of Amateur Culture awards recognition to those that devote their energy and time to culture. The Week of Amateur Culture is intended to raise public awareness of the extent, quality and positive effects of amateur culture on modern society. Through the Week of Amateur Culture, Slovenia joins many other European countries in paying tribute to culture creators every year in the middle of May and in pointing out the importance, quality and massiveness of amateur culture in modern society. For half a decade now, the Public Fund of the Republic of Slovenia for Cultural Activities (JSKD) has been organising the Pan-Slovenian Week of Amateur Culture (TLK) in co-operation with the Association of Slovenian Cultural Organisations (ZSKD). The Week of Amateur Culture contributes to a more open and friendly society. Everyone whose indispensable part of life consists in creativity and culture is invited to help create the programme. The Pan-Slovenian Week of Amateur Culture programme covers all genres of art, includes all ages and ethnic groups, and takes place throughout the entire Slovenian cultural space. Every year, the fund invites all local societies, cultural societies, associations and institutes, ethnic groups that live in Slovenia, individuals and educational and cultural institutions to participate in the Pan-Slovenian project through their programmes. The project has guaranteed media sponsors (Radio-Television Slovenia, MMC); the PR department of JSKD takes care of publicity for all major included projects. The project is traditionally supported by the SAZAS association. There are over 1,000 cultural events all over the country during the Week of Amateur Culture. Cultural workers present their quality projects in a broad manner.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The main results are the greater promotion and wider awareness of amateur arts and culture in Slovenia. It is very important that participants and the public gain insight that many people are involved in amateur arts and culture. There are more than 107,000 active people in amateur arts in Slovenia. There was also an increased presence of media during the Week of Amateur Culture, which reported daily about events in the field of amateur culture. The Week of Amateur Culture brought greater awareness of the wider society regarding how important amateur arts are for social cohesion, cultural and artistic education, intergenerational integration and active leisure.

Financial resources allocated to the policy/measure in USD:

USD 280,000.00

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

A week of amateur culture is needed once a year to represent amateur arts in the wider society. It would be better if it could be implemented the whole month because there are too many events in Slovenia during one week. This results in smaller audiences at events in local communities.

Partner(s) engaged in the implementation of the measure:

The Association of Slovenian Cultural Organisations, including over 3,000 cultural societies in Slovenia, 200 local communities, those self-employed in culture, every year

Type of entity:

Civil Society Organization (CSO)

Incentives for investment in audiovisual production

Name of agency responsible for the implementation of the policy/measure:

Slovenian Film Center, Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

<https://www.film-center.si/sl/javni-razpisi/arhiv/2019/>

Describe the main features of the policy/measure:

Financial reimbursement in the case of culturally qualified investment in AV production on the territory of the Republic of Slovenia up to 25% of justified costs. In 2017 the Republic of Slovenia implemented an amendment to the Slovenian Film Center Public Agency Act that provided a new incentive for foreign producers (or executive producers) originating from the EU, the EEA, a state partner of an EU country or third countries to benefit from subsidies if their project fulfils certain economical and cultural conditions. A part of the production, post-production, and related services has to be carried out in Slovenia. The criteria include the cultural content of the film, the use of production and post-production capacities and the collaboration of Slovene film and audiovisual professionals. As a part of having an important impact on the development of the industry, the measure itself promotes the natural and cultural heritage of Slovenia.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

A higher share of involvement of the creative sector in foreign AV production.

Financial resources allocated to the policy/measure in USD:

1,095,900.00

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

The partners are independent film production companies.

Type of entity:

Private Sector

#2030isnow at the summer music festival Metaldays, Tolmin, Slovenia

Name of agency responsible for the implementation of the policy/measure:

Ministry of Foreign Affairs of the Republic of Slovenia

Cultural domains covered by the policy/measure:

Music

Website of the policy/measure, if available:

<https://www.metaldays.net/p80/green-metaldays>

Describe the main features of the policy/measure:

To raise the awareness of festival visitors of the 2030 Agenda and Europe's leading role in promoting and realising the SDGs in a simple, engaging and fun way by participating in the festival in the summer of 2019; To create a compelling story that showcases what "development cooperation" really means, why it is important and what every individual can do to "own" it, told through a variety of engaging and interactive channels (creativity). The Ministry of Foreign Affairs has chosen MetalDays to promote the sustainable development goals because it is one of the environment-friendly festival pioneers, with education and green innovations in the field of music festival organisation, sustainability, ecology, and transformation. Since the year 2008, its ecology and sustainability initiatives have become a strong focus and projects in this matter are following one after another, creating one of the cleanest, ecologically and sustainably advanced music festivals in the world. It has a 5-year plan to create a greener and cleaner MetalDays festival: Green Metal(Days). In 2019 it had 10,000 visitors, around 80% foreigners, mostly Europeans.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Our specific and measurable goal was for visitors to the music festival to remember at least one fact about development and/or SDG in relation to collective European action in this field.

Financial resources allocated to the policy/measure in USD:

Core funding through the European Commission, the engagement of the Ministry of Foreign Affairs and the Government Office for Development and European Cohesion Policy (staff and travel costs USD 6,630)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The European development communication network acclaimed interactive #2030isnow installation attracted an estimated 60,000 visitors at 19 festivals and events across 14 countries in 2019, with millions more reached on social media; in Slovenia it attracted around 1,000 visitors to Metaldays. The #2030isnow campaign was a big success as a public awareness campaign. The primary target audience remains 18-35-year-old European festivalgoers; young citizens who are most likely concerned about the environment and climate change, but who are not necessarily aware of the broader challenges of development cooperation, the SDGs, or the leading role played by Europe in supporting the 2030 Agenda around the world. The wall design is planned to be updated with the lessons learned from 2019 (for example, due to the wish for more than a one-time installation, the wall will be available: 1. at the festival and 2. a DIY kit model for small events) and with an enhanced emphasis on the "green" credentials of the 2030 Agenda (live green wall elements with plants and branches will be introduced in order to emphasise the 'green', sustainable focus of the EU).

Partner(s) engaged in the implementation of the measure:

The European Commission, the Government Office for Development and European Cohesion Policy RS

Type of entity:

Public Sector

The URBACT project 2nd Chance – Waking up the 'sleeping giants'

Name of agency responsible for the implementation of the policy/measure:

Municipality of Maribor

Website of the policy/measure, if available:

<https://youtu.be/tUqEdP4nwgI>

Describe the main features of the policy/measure:

2nd Chance – Waking up the 'sleeping giants' is a project network of the URBACT III programme in which the emphasis is devoted to upgrading the existing urban strategies in Maribor, including culture, the economy and spatial planning, especially in the context of the revival of degraded areas and buildings with creative and cultural content. In addition to Maribor, the other European cities included in the project are: the lead partner Naples (Italy) and partner cities: Lublin (Poland), Gion (Spain), Dubrovnik (Croatia), Genoa (Italy), Chemnitz (Germany), Brussels (Belgium), Cean (France), Porto (Portugal) and Liverpool (UK). The '2nd Chance' project in Maribor was focused on 'Waking up the sleeping giant – KPD' and started with the first, preparatory, phase in the second half of 2015, and continued with the second, performance, phase in the middle of 2016, and finished in 2018. The abandoned KPD building of the former men's penitentiary has an excellent strategic location within the city, close to the old city centre. For this reason, it was deliberately selected within the scope of the URBACT III – 2nd Chance project as an example of a degraded, unused building with large spaces and in fragmented ownership, located in a degraded area with great potential for substantial development of the city.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The results of the students' project under supervision are presented within the description of three design concepts from the brochure: "Awakening the sleeping giant, sustainable regeneration of the KPD building." The project team worked out different variants of the building's renovation, taking into account the basic content requirements. Namely, during the public consultation process it was shown that people need more public spaces for the implementation of activities, such as exhibitions, workshops, artistic production, library activities, places for graphic and performing arts, etc.

Financial resources allocated to the policy/measure in USD:

USD 66,966.20

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

During the process of the preparation of the renovation of the KPD building the main partner was the Faculty of Civil Engineering, Traffic Engineering and Architecture (University of Maribor), etc.

Type of entity:

Public Sector

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

Agencija za komunikacijska omrežja in storitve Republike Slovenije (AKOS) – Communications Networks and Services Agency of the Republic of Slovenia (year of establishment: 2001)

Inšpektorat Republike Slovenije za kulturo in medije (IRSKM) – Culture and Media Inspectorate of the Republic of Slovenia (year of establishment: 1995)

If YES, these regulatory authority(ies) monitor:

Public media

Community media

Private sector media

Online media

If YES, these regulatory authority(ies) are responsible for:

Issuing licenses to broadcasters, content providers, platforms

Monitoring cultural (including linguistic) obligations

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

Relevant Policies and Measures:

Exercising the right of the Italian and Hungarian minorities, and the Roma and other ethnic communities in Slovenia to receive public information and to be informed

Name of agency responsible for the implementation of the policy/measure:

Ministry of culture

Cultural domains covered by the policy/measure:

Media Arts

Describe the main features of the policy/measure:

Pursuant to the Mass Media Act (ZMed), the Ministry of Culture holds an annual open call for applications for co-funding media content aimed at supporting the media in creating and disseminating programme content that is also important for exercising the right of the Italian and Hungarian minorities and the Roma community in Slovenia to receive public information and to be informed. The segment of this open call referring to programmes of special importance that are in Slovenia's public and cultural interest (i.e. local, regional, student and non-profit radio and television programmes) also specifies "facilitating the right of local and minority communities to receive public information and to be informed" and "broadcasting in minority

languages” among the assessment criteria used. The local and regional radio and television programmes of special importance are also required by law to feature content covering the life and work of Slovenians in the neighbouring countries, the members of the Italian and Hungarian minorities, and the Roma if they are aired in areas where these communities live.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Thus, as part of this open call the Ministry of Culture also allocated funding to news programmes covering issues related to the ethnic and minority communities in Slovenia and the Roma, and providing information on their situation and current events taking place in these communities. One example is Zavod Radio Študent (Student Radio Institute), which provides regular information on individuals and organisations from Slovenia and other former Yugoslav republics, and also serves as a bridge between the cultural, political, research, and other developments in Slovenia and other former Yugoslav countries. The Danilo Kiš Serbian Cultural Centre broadcasts Kontrola leta (Flight Control), “a programme of the members of the Serbian minority for the members of the Serbian minority and other Radio Študent listeners.” In accordance with the Mass Media Act, media targeting new or other minorities or media published by these minorities can also apply for public funding in the regular annual open call for the co-funding of media programme content. Moreover, positive discrimination is applied with regard to such programme content because the following two legal criteria are also taken into account in assessing project applications: – Ensuring respect for the principle of cultural diversity, gender equality and tolerance; – Facilitating the right of local and minority communities to receive public information and to be informed, and broadcasting in minority languages. Hence, the following two applicants were also selected in the regular annual call for project applications for the co-funding of media content: – Information Office for Ethnic Hungarians for articles in the weekly Nepujsag. Nepujsag is a weekly newspaper published by the Hungarian minority in Slovenia. Its aim is to provide information to ethnic Hungarian residents in their native language. This project focuses on presenting, actively following and commenting on events connected with this minority and events in the ethnically mixed, bilingual area in the Mura Valley that affect the lives of individuals, and exercising the special rights of the native Hungarian ethnic community. The content published in this newspaper helps preserve the minority’s language and culture, while also enabling the quality inclusion of its members in the social environment of the majority nationality. As the only printed medium in Hungarian, the newspaper provides information to the minority members in their native language and helps preserve their culture and language. It plays an important role in enabling the Slovenian majority to learn about, connect with and accept the Hungarian minority. – The Slovenian Roma Association for the project “Most sožitja” (Bridge of Coexistence) on Radio Romic. Radio Romic is a radio station of the Roma and other communities, and the programme within the project “Most sožitja” highlights features speaking against prejudice against the Roma as one of the best-known vulnerable groups in Slovenia. The programmes are broadcast in Slovenian and partly in Romani. The target audience is the Roma and non-Roma community in Prekmurje and its wider area (Slovenians, Roma, and Hungarians), and the radio station’s role is primarily to encourage communities to cooperate tolerantly and harmoniously, raise people’s awareness and present different cultures, origins, history and the shared past. Radio Romic promotes the preservation of Roma values and the Romani language, and also collects literature on the Roma and works by Roma authors. It promotes the active social engagement of the Roma community within both Roma and other organisations.

Financial resources allocated to the policy/measure in USD:

USD 2,943,620.00

Has the implementation of the policy/measure been evaluated?: NO

DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): YES

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): NO

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): YES

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): YES

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: NO

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Relevant Policies and Measures:

Wikivir

Name of agency responsible for the implementation of the policy/measure:

Ministry of culture

Cultural domains covered by the policy/measure:

Publishing

Website of the policy/measure, if available:

https://sl.wikisource.org/wiki/Glavna_stran

Describe the main features of the policy/measure:

Wikivir is the Slovenian version of Wikisource, a project operated by the Wikimedia Foundation. Wikisource is as a free-content library of source texts in any language (in this case Slovenian) that anyone can edit. "Wikivir, a project for online posting and editing public domain works of Slovenian fiction," is designed such that all work is performed by Slovenian studies students under the guidance of an advisor. The Ministry of Culture has funded this project since 2008, with an average of twenty students participating every year. In selecting, posting and editing texts, more extensive texts have priority. The number of texts posted on Wikivir grows by an average of 110 a year and the annual total amounts to 2 million words. Wikivir includes nearly all public domain school classics and the majority of long original works and poetry collections. Gaps still exist in plays and short and medium-long prose strewn across daily newspapers, which the students will tackle in the upcoming years. In 2016, Wikivir ranked sixth among the seventy Wikisources worldwide. Statistics (<https://stats.wikimedia.org/v2/#/sl.wikisource.org>) also show that in November 2019 Wikivir had 137,000 page views in Slovenia and 17,000 page views in other countries.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

An added value of the Wikivir project is its transparency: available online are texts (https://sl.wikisource.org/wiki/Wikivir:Slovenska_leposlovna_klasika), project details (https://sl.wikisource.org/wiki/Pogovor_o_Wikiviru:Slovenska_leposlovna_klasika), discussions, etc.; all edits can be tracked and all texts are furnished with metadata and a clear CC license, which enables free distribution, and are categorised. Text generation is low-cost and further added value includes the engagement of students and the public, permanent storage and openness to improvements, findability and reliable accessibility, international comparability and connectivity with the information on works on Wikipedia and in other Wikimedia projects. Wikivir is already the primary digital source of Slovenian literature and in the future the goal is to incorporate the entire Slovenian public domain literary production.

Financial resources allocated to the policy/measure in USD:

USD 5,563 in 2016 and 2017, USD 7,788.2 in 2018 and 2019

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The project results have been evaluated every few years with each new project application. A special expert panel evaluates new applications in terms of the content and past references of the candidates. Every expert panel since 2008 has evaluated the Wikivir project as being excellent.

Partner(s) engaged in the implementation of the measure:

Zveza društev Slavistično društvo / Union of Slavic Societies

Type of entity:

Civil Society Organization (CSO)

PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES

If YES, please provide up to 2 examples:

-

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

-

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Relevant Policies and Measures:

Arts & Culture Residencies

Name of agency responsible for the implementation of the policy/measure:

Ministry of culture

Website of the policy/measure, if available:

https://www.culture.si/en/Category:Slovene_Arts_%26_Culture_Residencies_Programme

Describe the main features of the policy/measure:

The artists participating in residency programmes build bridges between countries and cultures, thus contributing to cultural diversity. Artist residencies are an invaluable adjunct to short-term cultural exchanges, as they permit artists to develop a deeper understanding of their host societies and cultures. At the same time, they create opportunities to provide insight into the cultural background of each participating artist's own background. Consequently, artistic and cultural exchanges and cooperation through residency programmes

can increase understanding between countries and cultures. The residencies are limited to one-month-stays, with the rental, maintenance and travel costs covered by the Ministry of Culture.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Cultural exchanges and collaboration through mobility strengthen understanding and intercultural dialogue between people and foster tolerant and inclusive societies. Respect for the freedom of artistic expression and a commitment to protecting and promoting the diversity of cultural expression in Europe and elsewhere can connect the local to the global. Mobility carries benefits for artists and for the public. It is crucial for the success of large-scale international cultural events, as well as for short-term, low-cost collaborative encounters contributing to the development of artists and cultural professionals. Mobility is linked to an aspiration for international visibility and prestige in the arts and cultural sector, while for others it is a 'soft power' tool enhancing political and business relations and a means of promoting cultural exports.

Financial resources allocated to the policy/measure in USD:

USD 496,846.00

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Private Sector

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

-

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

-

If YES, please provide up to 2 examples:

-

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

2020

Relevant Policies and Measures:

-

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

NO

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

NO

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: NO

Relevant Policies and Measures:

-

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Culture (in general)
Creativity and innovation
Cultural and creative industries

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies 1 most often expected outcome 4 least expected outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 2

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 1

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 2

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural-urban/income levels/education levels):

The most common form of participation in a cultural activity was reading a book: 83% of respondents have done so at least once in the last twelve months. The second and the third next most common activities were visiting a historical monument or site (71%) and watching or listening to a cultural program (69%). Around three thirds of respondents had visited a public library (66%), attended a concert (60%), or had been to the cinema (60%) at least once a year. Just under half of respondents had also visited a museum or gallery (49%) or a theater (45%). Under 40% of respondents had undertaken a range of other cultural activities once or more in the last year. These included seeing an architectural landmark (37%), being to a cultural heritage event (29%), attending a literature

event (26%), seeing a ballet performance, a dance performance, or an opera (21%), attending a design event (20%) or listening to a round table discussion, lecture or public debate on a cultural topic (11%). In terms of socio-demographic factors, age, education, occupation and income are all linked to some degree with participation in cultural activities: less popular cultural activities, such as attending a cultural heritage/literature/design event, seeing a ballet, a dance performance or an opera, and listening to a round table talk, lecture or public debate on a cultural topic, were reported more often by the most educated, the oldest and the wealthiest respondents, and vice versa – respondents who had left education early and those with low income reported the lowest rate of cultural participation.

Relevant Policies and Measures:

-

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: -

If YES, please provide the name(s) of the strategy and year(s) of adoption:

-

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

Medium, small or micro-enterprise development of creative industries and markets in developing countries

Value of the total national contribution to the International Fund for Cultural Diversity (in USD):

2,566.00

2020

Relevant Policies and Measures:

Creative forum

Name of agency responsible for the implementation of the policy/measure:

Ministry of Foreign Affairs of Republic of Slovenia

Website of the policy/measure, if available:

<http://creativeforum.si/>

Describe the main features of the policy/measure:

The main policy instrument is the integration of two regions that normally do not get to cooperate with each other – the Western Balkans and the Southern Mediterranean. The intention was to create a platform for dialogue between policymakers and practitioners in order to establish a bottom-up and people-to-people approach that addresses the needs of creatives and raises the awareness of policymakers as to why the cultural and creative industries matter. Creativity is the most important tool for economic development and we would like to advocate for creativity as a skill that needs to be addressed from all policy areas: education, labour, industrial policy and culture.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The platform for creative exchange between participants from the Western Balkans and the Southern Mediterranean that was started by the Creative Forum would ideally extend to the period after the conference has taken place. Several capacity-building measures are planned for the creative entrepreneurs that participated in the workshop for creative entrepreneurs. One of the most tangible results of the Creative Forum Ljubljana 2019 is the enlargement of the ECHN - European Creative Hubs Network, which is to take place in early 2020. The ECHN will accept new members into its network, all the creative hubs from the Western Balkans and the Southern Mediterranean that have been part of the workshop for creative hubs.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Union for the Mediterranean

Type of entity:

Public Sector

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist and are relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES

Data is regularly collected and disseminated to monitor:

Gender equality in the culture and media sectors

2020 2020 2020

Relevant Policies and Measures:

Promoting gender equality in the integration of minority communities into creative processes

Name of agency responsible for the implementation of the policy/measure:

Ministry of culture

Describe the main features of the policy/measure:

Co-financing cultural projects in the framework of annual public tenders in connection with the Roma community and the German-speaking ethnic group in the Republic of Slovenia. Public tenders include a priority criterion for the selection and support of projects involving (also) women or women belonging to minority communities. This encourages women, creators and artists of minority communities to actively engage in social life, especially in the field of culture. The co-financing of operations within the public tenders aiming to increase the social inclusion of members of vulnerable social groups in the field of culture under the European Social Fund which, in the implementation of activities, take into account one of the "Operation" evaluation criteria, contributes to the promotion of equal opportunities for women and men.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The results are visible in projects that included activities in the field of culture (cultural and creative sectors) carried out for vulnerable social groups, where some projects were aimed at women from minority ethnic groups or promoted equal opportunities for women and men. These projects enabled a particularly vulnerable

group, women from minority ethnic communities, to participate fully in cultural life. The projects carried out resulted in various cultural products produced by women from minority ethnic communities, e.g. exhibitions, books, textile products, etc., which contribute to promotion of the diversity of cultural expressions. The project developers tended to overcome rooted patterns of behaviour and thinking about social power relationships. Equal opportunities for the integration of men and women were provided. Some project developers predetermined the participation quota of men and women, which promoted equal opportunities for women and men. - The "REVEALED HANDS (Razkrite roke) – human and business achievements" project was carried out by the OLOOP Ljubljana Institute (Institute for Contemporary Textile Art and Design, Ljubljana). As part of the project, the empowerment of a group of female immigrants and asylum seekers was supported through the use of textiles and other art media and the acquisition of knowledge in design and in pedagogical, humanitarian and marketing skills - The project was carried out by the Bosniak Youth Cultural Association, Velenje. Innovative multidisciplinary training in handicrafts (different lacemaking techniques), video production and cultural management, enables the greater social activation and employability of members of vulnerable groups in the field of culture and, through innovative strengthening of human capital, increased recognition of the cultures of the Bosniak and other minority cultures in Velenje and Slovenia. The promotional films produced within the project focus on gender equality in manual skills and the intertwining of different cultures. Examples: <https://www.youtube.com/watch?v=rYEI8Wt5XG4>, <https://www.youtube.com/watch?v=MU6K20jLgFY> - Various projects under which activities in cultural and creative sectors were carried out under the leadership of Roma women (Roma national costume – the sewing of Roma skirts; Let's sew 'dimije' (muslim female trousers) and dance in them); R.E.S.P.E.C.T.; Selma Selman – empowerment of Roma women (an exhibition of Roma artists and a catalogue of contemporary Roma artists); Women in Word and Picture; Marlena Tells 2 (Marlenakro phukavibe 2), by the young Roma author Marlena Horvat Sandrelli; publication of the book by Zalika Cener: A book entitled "Alin – Angel Jan".

Financial resources allocated to the policy/measure in USD:

USD 272,600.00

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The findings of the evaluation of the measure showed positive effects. The co-financing of various projects on this subject contributed to comprehensive care for vulnerable groups, often the most vulnerable and poorest, persons vulnerable for multiple reasons, e.g. women from minority communities. With the implementation of the measure, individuals from vulnerable groups began to open up from closed environments, integrate into groups and societies, become actively involved in society, and trained themselves to perform activities in the field of culture. This raised the awareness of the general public of their existence, culture and language, thus eliminating prejudice and transcending negative stigmatisation.

Partner(s) engaged in the implementation of the measure:

Type of entity:

Private Sector

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: NO

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): NO

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): YES

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): YES

Relevant Policies and Measures:

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MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

In December 2019 the coordinator officially called on civil society representatives via the Slovenian Chamber of Culture and the Asociacija Association to actively participate in the preparation of the periodic report. By March 2020 several contributions were received. Contributions by all interested stakeholders of the civil society have been analysed and included in this report.

GOAL 1 - Support sustainable systems of governance for culture:

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GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

The Slovenian Association of Fine Arts Societies – window onto the world for Slovene fine artists

Name of CSO(s) responsible for the implementation of the measure/initiative:

The Slovenian Association of Fine Arts Societies

Cultural domains covered by the measure/initiative:

Website of the measure/initiative, if available:

<https://zdslu.si/>

Describe the main features of the measure/initiative:

The Slovenian Association of Fine Arts Societies (ZDSLU) is the oldest professional association of Slovenian fine artists. In its 120 years of existence the Association has had a strong impact on the entire Slovenian fine arts scene and also took the initiative in establishing the National Gallery of Slovenia, the Museum of Modern Art, and the Academy of Fine Arts and Design. The members of the Association, which was established in 1899, are spread throughout the entire Slovenian cultural space. Today, the Association unites nine (9) regional societies (all together about 800 members), professional and active visual artists of all generations, of diverse directions and of different types of fine and visual art. Most of them are academically educated, while over 30% hold a master's degree in arts, a PhD, and/or are habilitated university professors. With its members, the ZDSLU unites the widest database of Slovenian visual artists, which is essential for the growth of exceptional artists and for the creation of superior artistic highlights. The ZDSLU has been unceasingly integrated into the entire Slovenian art scene and has had a decisive influence on its development. The Association has been the initiator, co-founder or organiser of numerous projects in the field of fine arts and visual arts both at home and abroad. It regularly fosters care for its members and their promotion, makes presentations, and organises exhibitions across borders. The Association has been a part of numerous important international projects throughout Europe. A very successful one was "Intart", which started in 1967 and brought together almost 150 artists from Friuli-Venezia Giulia, Carinthia and Slovenia and which concluded in 2004 (although the project ended, it still has an impact on the connections with neighbours and artists from abroad). As there is no art market in Slovenia and no gallery or institution is exploring and "exporting" works of art to different countries, journeys across the borders, to close and distant neighbours, are a necessity. The Association has done a great job by presenting over 100 of the best painters, sculptors, graphic artists, and conceptual and new media artists, on an international stage at different galleries in eight towns, over the last eight years through the project "Window to the Neighbours". The importance of promoting the fine art and traditional knowledge thereof was soon recognised not only in Slovenia. There are, among others, three important projects that are highlighted in this report. International exhibitions and international festivals are organised and managed by the ZDSLU and its regional associations, in the frame of which many artists have exhibited in Ljubljana, Kranj, Ajdovščina and various countries abroad. The first of the mentioned projects, "Window to the Neighbours", which was organised together with the Ministry of Foreign Affairs, the Ministry of Culture (SKICA in Vienna and Berlin), started at 2012 and since then the programme has been held regularly. There is an awareness that cultural diversity and a high level of fine art artists creates and enables inclusion in the rich and flourishing cultural movements at local, national, and international levels. With "Window to the Neighbours", the project started in the gallery of the General Consulate of the Republic of Slovenia in Klagenfurt with three exhibitions annually, which lasted for eight years. The Austrian and Slovenian media have been involved in each project, as were gastronomic enterprises and exclusive wine producers. The second part of this project is also taking place in Klagenfurt and the ZDSLU Gallery in Ljubljana. This entails an exchange exhibition project with the contemporary art-orientated artists of "BV Gallery", which has been running continuously for the last six years. The third part of "Window to the Neighbours" is also running in different cities: Vienna (different galleries), Munich (Gallery Tresor in Vinum), Budapest (Profeto Gallery), Berlin (Sievi Gallery), Dallas (Madi Gallery), Paris (Cité des Art, Paris Art Salon), and others. As of last year, as the Association became the owner of the property at Komenskega 8, Ljubljana; the entire "House of Artists and Art" building has been filled with numerous projects of various art genres (dance, poetry, literature, music, oenology, creative industries, etc.). The "Secret Vesel's Garden" open-air gallery hosts public discussions, round tables, fine art events, performances and exhibitions, fine art and

music projects. There are also plans to present artists and important personalities from abroad, since the main goal of the international activities is to create a network of artists and galleries from different countries, to eliminate borders, and to create a cultural and artistic region without barriers or national obstacles. The second important international project of the Association is the Festival of Fine Arts Kranj, which is organised by the Regional Fine Artists' Association of Kranj, which has been held for the last eight years. The Regional Fine Artists' Association of Kranj was founded 40 years ago and is based on a rich tradition of artists in the country. In recent years, the Association has been extremely active and productive both domestically and internationally. The vision they set for the association was to connect Slovene and Gorenjska artists and authors with international visual arts. They decided to dedicate each festival to another topic, whose name the festival would bear, and which had not yet been presented so extensively. They are also financially and organisationally linked up with the ZDSLU and the full range of galleries available in the Municipality of Kranj. The main goal of these meetings of art and artists is to follow a broad approach to current topics over time and across a diverse variety of fine art practices, including: painting, graphics, sculpture, architecture, design, photography, illustration, comics, installation, conceptual projects, textile art and video art. Internationally renowned authors are involved in the project, representing more than half of the participating authors and local artists from all regions at each festival. The project also includes a pedagogical aspect with presentations, consultations, lectures and guided tours by famous authors through the exhibitions. Another important aspect is the involvement of the entire urban political structure in the project. The whole city of Kranj becomes breathtaking with every festival of fine arts and is extremely proud of the project. The highlights of the last five years of the Kranj International Art Festival are the following: In 2015 the main theme of the festival was "Contemporary Landscape". 150 artists from 17 countries participated in the project, exhibiting at 14 art exhibition places and galleries. In 2016 the main theme of the festival was "Digital Image and Classic Picture". More than 12 active art critics and curators from Slovenia and abroad participated and were involved in the project. The festival featured 180 artists from 16 countries. In 2017, the festival bore the title "Symbol, sign, color". It featured 131 artists from 21 countries. The title of the festival in 2018 was "Geometry – Rationality of View." 128 artists from 24 countries presented their works. In 2019, the theme was "Black and White". 126 artists from 25 countries presented works of art. The third important project is the International Biennial Festival of Aquarelle Art Castra Ajdovščina, which was organised by the Northern Primorska Fine Artists Association and by the ZDSLU. In 2015, the 1st International Biennial Festival of Aquarelle Art Castra Ajdovščina was held. The appellation Castra is an antique Roman name for the town of Ajdovščina. The purpose of the Castra Biennial of Watercolours, five years ago, was to increase the interest of the audience and artists in this noble and demanding fine art technique, which has been experiencing a renewed boom and many innovations in technological, aesthetic and substantive terms throughout the decade. The organisers also wanted to present the area of the Vipava Valley, which borders Italy, to the world. With the project CASTRA 2015, it had the idea of reinvigorating interest in this subtle classical technique in Slovenia and abroad, first of all in painters, then in the owners of art galleries, as well as in the general public, and to actualise new technological procedures, genres and motives. The exhibitions were held at the Lokar Gallery, the Pilon Gallery and the Lična Hiša gallery, all three of which are located in Ajdovščina. The extensive exhibition of 192 authors from 45 countries, which took place in the mentioned three art galleries, presented a large palette of personal figurative poetics and genres, encompassing just about everything from experimental technical watercolour procedures to traditional transparent techniques, where the media are exclusively water and pigment. Going through the genres, there were abstractions, urban and traditional landscapes, portraits and figures, still lifes, flowery motifs and content related to illustrations. The exhibition managed to include in its programme practically all figurative expressions, from realism, hyper-realism, naïf art, expressive figurative art, to linear drawing, geometrical decorative art and abstract expressionism. Along with the 1st International Biennial Castra 2015, a symposium took place with the goal of clarifying and revealing the historical development of the genres, motifs, and techniques, thus passing on knowledge of the impact of contemporary

materials on figurative expression, exchanging a few words on the dialogue between gallerists and artists, conversing about the passion to paint in watercolour technique, etc. The ongoing accompanying programme of demonstrations and workshops had the aim of demonstrating and practicing watercolour painting. In 2017, the 2nd International Biennial Festival of Aquarelle Art Castra Ajdovščina hosted 58 watercolour artists from 11 countries and also included an accompanying programme with roundtable discussions, talks and workshops on watercolour painting today. In 2019, the 3rd International Biennial Festival of Aquarelle Art Castra Ajdovščina included 165 artists from 39 countries. The organisers note that the Biennale is becoming highly regarded and increasingly recognised both at home and abroad. There, artists from all over the world share experiences and network in the field of watercolour. The local community of Ajdovščina is also gaining ground through the festival and is becoming recognisable in the wider world, which would certainly not be the case without this artistic manifestation.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Looking only from a statistical point of view, in the last five years 1,240 local and foreign visual artists have been presented within the framework of all three projects: Window to the Neighbours, Kranj International Festival, and the Castra International Watercolour Biennale. The importance of the projects lies primarily in the promotion and presentation of Slovenian visual art, connecting and exchanging artists' experiences, connecting the fine arts with local authorities, and presenting local and international authors to the general public. Of great importance is the responsiveness of the media, which is increasingly more present than at any other art event, and therefore public awareness is at a high level. And once again, as an art market does not exist in Slovenia, and no other gallery or institution is exploring and "exporting" works of art to different countries, the journey across the borders, to close and distant neighbours, is a necessity. It has done a great job by presenting over 100 of Slovenia's best painters, sculptors, graphic artists, and conceptual and new media artists to an international audience at different galleries in eight cities over the last eight years through the project "Window to the Neighbours". In the framework of art campaigns, the Association has been able to present many of the artists abroad. The result is that important galleries have come to know them and many of them are now frequent exhibitors at renowned visual arts galleries abroad. The actions in the Window to the Neighbours project are also significant in the political sphere. The ZDSLJU has become a model gallery that organises top-quality exhibitions and presents first-class authors abroad, which is of great assistance to the diplomatic-consular missions of the Ministry of Foreign Affairs. The Association manages to connect artists from different countries within their projects and makes friendly connections between artists and gallerists, thus helping to create a cultural landscape without borders. At the International Festival of Fine Arts in Kranj and the International Biennial of Watercolours in Ajdovščina, in addition to the high level of visual and fine arts and artists, the importance of involving local regional centres in cultural events, the emphasis on the importance of local communities, and the promotional nature of the projects should all be emphasised. It is a real pleasure to see the significant and highly visible changes in the context of the cultural momentum in the regional centres where fine art projects have been running for the last five years, which greatly enrich the local environment and promote Slovenia and its culture.

Days of Poetry and Wine

Name of CSO(s) responsible for the implementation of the measure/initiative:

Beletrina Academic Press

Cultural domains covered by the measure/initiative:

Publishing

Website of the measure/initiative, if available:

<http://www.versoteque.com/>

Describe the main features of the measure/initiative:

Days of Poetry and Wine, one of the largest and most recognisable international poetry festivals in this part of Europe, has successfully united poetry and oenology for the past twenty-two years. Every year, in the last warm days of August, over twenty poets from all over the world and selected domestic winemakers are hosted at the festival. The Korean phenomenon Ko Un, the American poet C. D. Wright, and the Swedish Nobel Prize nominee Lars Gustafsson are just some of the 500 prominent names of past festivals. The main emphasis – poetry and wine – is accompanied by a thoughtfully formulated programme that encompasses the fields of music, visual, photography, film and other arts for all ages and interests. Ten years ago the festival found a home in Ptuj, a small town in the heart of one of Europe's most fascinating wine-growing regions, at the crossroads of several cultures. With its idyllic image, it provides an ideal environment for informal and constructive communication between the participants, while its tradition of wine production offers an additional argument for strengthening poetic dialogue. The dense network of connections established in the past years has served as the basis for many new projects and cooperative projects. Since 2014, the Days of Poetry and Wine has been a member of the European poetry platform Versopolis, supported by the Creative Europe programme. More than 60 festival events are held each year, all of them with free admission, and they attract more than 10,000 visitors every year. Main features:

- **Open Letter to Europe:** Each year, the art director of the Days of Poetry and Wine festival with its team and in collaboration with Allianz Kulturstiftung, selects a preeminent poet or thinker and gives them a unique opportunity to address Europe and present the problems he or she considers the most pressing. The Letter is published in the media in the form of a media message in important European media and thus carries significant weight throughout Europe. All Open Letters to Europe are published at www.stihoteka.com and as separate publications. They are delivered personally to all Members of the European Parliament, the Council of Europe, and the European Commission. In 2019, the Letter was authored by Ilija Trojanow, a Bulgarian-German novelist, essayist, translator and publicist.
- **Poetry from all over the world:** In 2019, 20 poets from 15 countries performed at over 60 events, ranging from intimate readings in private gardens to readings on a boat on the Ljubljanica River, from Austria to Croatia. Never before has great international poetry been so close and so accessible, and never before has its amazing power drawn so many readers and listeners from close by and afar. In order to disseminate the voices of outstanding poets far and wide, the events are free, mostly in both Slovene and English, as well as in the languages of the guests, from countries ranging from China to Egypt.
- **Versopolis:** Ptuj is the capital of European poetry thanks to the Versopolis platform, which has been helping great but internationally less-known poets navigate the European festival circuit for six years; these poets can now be seen, heard and translated. Thanks to the initiative, several poetry booklets have been published and poets have given more than 300 readings to audiences in countries other than their own. In 2019, the festival was visited by Versopolis poets Ramunė Brundzaitė from Lithuania, Goran Čolakhodžić from Croatia, Maarten Inghels from Belgium, and Lou Raoul from France. However, Versopolis is not just a platform, it is also an English-language international journal, the Versopolis Review, which upholds notions of Europe as a treasury of different cultures, provides sharp critique where warranted, and connects poetry with ongoing social and political developments.
- **Artist-in-Residence:** In collaboration with Unabhängiges Literaturhaus Nö (Krems, Austria), the festival offers a residence in Ptuj to an emerging Austrian poet for up to one month.
- **Literary translation workshop:** Each year a literary translation workshop is organised with four Slovene and four international authors (each year a different language is in focus). The workshop takes place in Jeruzalem – a small and charming village surrounded by vineyards about a 30-minute drive from the main festival venue, the town of Ptuj. Poets spend three days together there with a professional translator. Together, they work on translations of their poetry – with foreign poetry translated into Slovene and Slovene poetry translated into a chosen foreign language. The new translations are presented at evening reading events at different locations

around Jerusalem throughout the workshop and during the main programme of the festival. • Equality: Gender equality, LGBT equality and diversity have been highlighted in the vision of the festival since the very beginning. The organisers are aiming at a balanced and diversified festival. By hosting poets from all over the world, they strive to widen the intercultural perspective and at the same time they strive for the equal representation of genders and encourage them to express themselves in their own way. Through international poetry, they address Slovene society in order to expand its horizons. The festival also cooperates with the other Beletrina Academic Press project, Insajder, which encourages the involvement of disabled persons in social activities and public spaces. • Interdisciplinarity: Days of Poetry and Wine unites poetry with oenology and enriches the last warm August days with poetic, oenological, culinary, musical, and visual experiences. The following can be found at the festival: readings, concerts, private readings, wine tastings, wine workshops, art exhibitions, round tables, children's workshops, young adult workshops, slam poetry events, poetry duels, a poetry promenade, etc.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The achieved results of the project include: - the introduction of contemporary poetry and particularly the invited guests to Slovene and international audiences in an appealing way, to increase the visibility thereof; - reaching different target groups: poetry lovers, a general audience, book publishers, publishers of literary magazines, professional audiences (poetry experts, translators, other festival organisers, etc.); - engaging the media – to produce a long-lasting effect: potential future translations of US poetry at other publishing houses, literary magazines, web portals; - giving voice to poetry and literature in general, establishing literature as a relevant channel for the distribution of ideas; - promoting authors and their work through innovative approaches in order to reach a wider audience.

GOAL 3 - Integrate culture in sustainable development frameworks:

Imago Sloveniae project

Name of CSO(s) responsible for the implementation of the measure/initiative:

Imago Sloveniae Institution – The image of Slovenia

Website of the measure/initiative, if available:

<https://imagosloveniae.net/en/>

Describe the main features of the measure/initiative:

Over the 30 years of its existence, Imago Sloveniae has evolved into one of the biggest NGO cultural projects in Slovenia. Every year, over 100 concerts and other cultural events take place where some of the best musicians from all over the world are presented. In the frame of Imago Sloveniae, there are five different, but complementary international festivals and concert cycles that cover three programme lines: classical music, jazz and world music, which enables the project to address a broad audience. The project connects 25 towns and over 30 venues throughout the country and abroad. A wide cultural network enables Imago Sloveniae to bring high quality cultural events also to smaller, remote places (decentralisation), where it offers local co-organisers not only programme consulting, but also capacity building with its event management know-how. A significant aspect of all Imago Sloveniae projects is their reach. All concerts and cultural events are well covered by all mainstream media, and admission is free, therefore highly accessible to all social groups. There are over 80,000 visitors every year. National Radio and Television Slovenia regularly records and broadcasts Imago Sloveniae concerts. Imago regularly cooperates with renowned cultural institutions and many distinguished individuals in the field of culture. The seat of the organisation is located in the capital of

Slovenia, Ljubljana, which represents a geographical and historical crossroads of cultures. The project's main priorities have always included transnational mobility, intercultural dialogue and the promotion of a diversity of cultural expressions. Over the last few years, Imago has further strengthened the already existing wide cultural network by forming a new international project, supported by Creative Europe, called Voices of Minorities (VoM), which has specifically addressed these goals based on the current refugee crisis, the general public's attitude towards it and the process of the integration of refugees into a new living environment. On the basis of intercultural dialogue, through education and awareness-raising, as well as by connecting representatives of different ethnic minorities and the general public, VoM stimulates reflection on these issues and on the possible positive effects of the integration of ethnic minorities into society, thereby bridging cultural differences, underlining the common European cultural space, and contributing to the openness of society to differences in the long term. The main idea of the project is the exchange of musicians and groups whose music reflects the effects of ethnic minorities among the four participating partners: Slovenian Imago Sloveniae as the leading partner cooperated with the organisation of the Nights in Old Ljubljana Town International Festival, Belgian Trefpunt with the Trefpunt Festival in Ghent, Italian Musicastrada with the eponymous festival in Tuscany, and Hungarian Hagyományok Háza with the Budapest Folk Fest. They created an online artist base, where each partner offers several bands, representing the music of ethnic minorities in their country, in exchange. The project has given minority musicians the experience of performing at distinguished foreign festivals. Collaborating partners have attended meetings at each other's festivals, where they share positive and negative experiences, good practices, administrative solutions, international contacts and insights into the cultural scenes of their home countries. Some meetings were also attended by other cultural professionals, which gave the participants the opportunity to establish new contacts and connections, thus also offering them an excellent starting point for potential new collaborations. Artist exchanges, however, represent only a part of the festival programme, which has hosted numerous minority musicians from the Third World and musicians whose music reflects minority influences. Among them, a concert by Gulaza was staged, an Israeli ensemble that performs Arab music, more specifically Yemeni women songs, with the aim of raising awareness of women's rights. As part of the Voices of Minorities project, 56 concerts took place, featuring 312 musicians from 30 different countries. Imago Sloveniae also stages new productions and organises international collaborations, such as concerts by the Argentinian Orchestra of Indigenous Instruments and New Technologies, which revives the indigenous traditions of both Americas, by the RTV Slovenia Symphony Orchestra, or by a newly constituted jazz quartet (Ex Yu Quartet) comprising some of the best musicians from ex-Yugoslav countries who migrated to Slovenia. An important part of the Imago Sloveniae project is audience development, cultural education and connecting culture and science. For many years they have been collaborating with the world leading association of ethnomusicologists and ethnocoreologists ICTM (International Council for Traditional Music) and the Slovenian Academy of Sciences and Arts on the organisation of international multidisciplinary symposiums in Ljubljana, Slovenia, which more than 50 experts from all over the world attend each year. The themes of the symposiums are always linked to the programme themes of the Nights in Old Ljubljana Town festival. The last two symposiums, "Sounds of Minorities in National Contexts" and "Sound, Song and Politics", offered scientific reflection on the problem of the integration of refugees into their new living environment and the impact of minorities on art in the European cultural space (they were attended by 83 experts from 29 different countries). The Nights in Old Ljubljana Town International Festival is also an important showcase that presents a colourful diversity of cultural expression from all parts of the world to the attending music business professionals (musicologists, international partners and the professional public). In order to keep up with the international cultural scene and gain new / strengthen existing international connections, the Imago Sloveniae team regularly attends the main showcase festivals throughout Europe.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Over the 30 years of its existence, Imago Sloveniae has evolved into one of the biggest NGO cultural projects in Slovenia. Over the last 4 years, 280 concerts have taken place, where 3,017 musicians from over 40 different countries have been presented. The broad programme framework (five different, but complementary, international festivals and concert cycles that cover three programme lines: classical music, jazz and world music) has reached a broad audience of over 270,000 visitors. The extensive cultural network (the project connects 25 towns and over 30 venues throughout the country and abroad) has enabled it to bring high quality cultural events also to smaller, remote places (decentralisation), where it provides local co-organisers not only programme consulting, but also capacity building through its event management know-how. Imago Sloveniae, as an established brand, ensures good public visibility and media coverage of all its events (2,131 posts in all main media), its website had over 360,000 views. National Radio and Television Slovenia regularly records and broadcasts concerts (Radio 40, Television 6). An important aspect is also accessibility, as all the concerts are admission free, and therefore highly accessible to all social groups. The project's main priorities have always included transnational mobility, intercultural dialogue and the promotion of a diversity of cultural expressions. Over the last few years, Imago has further strengthened the already existing wide cultural network by forming a new international project, supported by Creative Europe, called Voices of Minorities (VoM), which has specifically addressed these goals based on the current refugee crisis, the general public's attitude towards it and the process of the integration of refugees into a new living environment. On the basis of intercultural dialogue, through education and awareness-raising, as well as by connecting representatives of different ethnic minorities and the general public, VoM stimulates reflection on these issues and on the possible positive effects of the integration of ethnic minorities into society, thereby bridging cultural differences, underlining the common European cultural space, and contributing to the openness of society to differences in the long term. The project has encouraged new international connections and collaborations between four distinguished festivals (the Nights in Old Ljubljana Town International Festival by Imago Sloveniae, the Belgian Trefpunt Festival in Ghent, the Italian Musicastrada festival in Tuscany, and the Hungarian Hagyományok Háza with the Budapest Folk Fest), numerous cultural professionals and artists. The project partners have created an online artist base, which they continue to use for international artist exchanges. It has enabled minority musicians to experience touring and performing at distinguished foreign festivals. At meetings at their festivals, the VoM project partners gain new knowledge, perspectives and insight into the cultural scenes of each other's home countries. Some meetings are also attended by other cultural professionals, which has given the participants an opportunity to establish new contacts and connections, thus also offering them an excellent starting point for potential new collaborations, which are already starting. Artist exchanges, however, represent only a part of the festival programme, which has hosted numerous minority musicians from the Third World and musicians whose music reflects minority influences. As part of the Voices of Minorities project, 56 concerts took place, featuring 312 musicians from 30 different countries. Through new international productions, Imago Sloveniae creates new connections, collaborations and opportunities for musicians. The publicly displayed intercultural dialogue has contributed to greater tolerance of diversity. An important part of the Imago Sloveniae project is also audience development, cultural education and connecting culture and science. Long-term collaboration with the world's leading association of ethnomusicologists and ethnocoreologists, ICTM (International Council for Traditional Music), and the Slovenian Academy of Sciences and Arts on the organisation of international multidisciplinary symposiums in Ljubljana, Slovenia ("Sounds and Visions: Current Directions in Audiovisual Ethnomusicology" – 2016, "Music in the Stone Age" – 2017, "Sounds of Minorities in National Contexts" – 2018, and "Sound, Song and Politics" – 2019) brought together more than 200 leading experts from all over the world. The last two symposiums, which offered scientific reflection on the problem of the integration of refugees into their new living

environment and the impact of minorities on art in the European cultural space, had a significant awareness-raising impact and influence on the bridging of cultural differences. The international visibility of the Imago Sloveniae project has helped put Slovenia, as a small and relatively unknown country, on the map. Its cultural activity represents an important contribution to the development of cultural tourism. There has also been noticeable growth in the interest of foreign artists and cultural professionals in visiting and collaborating with Slovenia.

GOAL 4 - Promote human rights and fundamental freedoms:

Systematisation of Specific Changes in Health and the Classification of Injuries in the Field of Art and Culture

Name of CSO(s) responsible for the implementation of the measure/initiative:

Chamber of Culture of Slovenia and the Slovenian Association of Dramatic Artists (SADA)

Website of the measure/initiative, if available:

<https://zdus.si/about-the-association/>

Describe the main features of the measure/initiative:

The human society that neglects the substantial role of art and its underlying basic pillar embodied in the individual – the artist – is not sustainable but rather fragmented and incomplete. In addition to insufficient awareness of the starting point of art in modern society, there is also a clear lack of awareness about the health care of those who implement it. In order to regulate the problem of healthcare for artists in the field of the performing arts, in Slovenia there has arisen a new branch of occupational medicine that is analogous to sports medicine and closely cooperates with various specialised medical fields. Interdisciplinary specialisations have emerged that complement each other with a set of behaviours and knowledge. The main reason for this is the recent increased number of injuries and diseases experienced by top-quality art creators. The realisation of two goals, the systematisation of specific changes in health and the classification of injuries, is influenced by the pronounced political and economic market 'equilibrium'.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

After several meetings with the Ministry of Culture, the CSO and the Ministry came to an informal agreement, but there was no adoption of legal instruments that could enable the implementation of the proposed measure.

Slovene PEN Centre – raising awareness of the role of literature in contemporary society

Name of CSO(s) responsible for the implementation of the measure/initiative:

Slovene PEN Centre

Website of the measure/initiative, if available:

<http://www.penslovenia-zdruzenje.si>

Describe the main features of the measure/initiative:

The Slovene PEN Centre is a 94-year-old organisation, and part of PEN International (140 centres). It is known for organising a large International Writers' Meeting at Bled, Slovenia, which is a pre-congress of PEN International. It has been held continuously for 52 years. Up to 80 PEN members from all over the world attend each year. It founded the International Writers for Peace Committee in 1984. It is also engaged in the ICORN programme, offering a house of asylum to writers who are refugees. One of the strongest committees

is dedicated to languages and translations. At Bled it has hosted Uighur and Kurdish writers, writers from countries where languages are disappearing. Slovene language is spoken by only 2 million people, so it understands the problem. Linguistic rights were declared by PEN to be "human rights". The so-called Bled Resolution established the right of every individual to live in peace. Both have been recognised by the United Nations. The PEN WWC – Women Writers Committee is dedicated to the equality of men and women, to the freedom of expression of individual identity (religion, gender), thus promoting diversity. All PEN committees meet at Bled and prepare for the international annual congress, which is held in different parts of the world. In this manner PEN is truly global, not just Eurocentric.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

PEN meetings at Bled offer opportunities for writers from all over the world to meet, especially writers from countries that are not on good terms: the Balkan states, Israel/Palestine, Ukraine/Russia, etc. At Bled, resolutions are adopted that are sent to the United Nations – with some effect.

Asociacija – network of CSO in culture – culture for creative development

Name of CSO(s) responsible for the implementation of the measure/initiative:

Association Asociacija

Website of the measure/initiative, if available:

<http://www.asociacija.si/si/2015/10/30/kultura-za-ustvarjalen-razvoj/>

Describe the main features of the measure/initiative:

In the project, which lasted four years, Asociacija produced many different activities, which can be categorised into different groups: - Advocacy – the network sent almost 100 proposals to change laws concerning artists and CSOs in the field of culture. Some of its proposals have been implemented; - Public debates – regarding its advocacy papers, Asociacija organised different public debates and events; - Workshops – it organised different workshops for artists and CSOs in the field of culture regarding administrative and other obligations; - Service – complementary to the workshops, Asociacija ran a service where individual assistance for artists and CSOs in the field of culture was provided, regarding administrative, legal and similar questions; - Informative role – Asociacija informed the members and the broader public of its activities and about opportunities regarding calls to bid or submit proposals by artists and CSOs in the field of culture.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Asociacija has influenced changes in some important laws concerning artists and CSOs (the network managed to increase sick leave for self-employed artists; a law was adopted that implements that every public investment should earmark a certain percent of the investment for art; it won a court dispute that improved the social transfer of artists, etc.) in the field of culture. There are also some other laws that were adopted but are now not being implemented. In this sense, the decision-maker, politicians and the Ministry of Culture, should be more sensitive to the arguments raised by independent institutions and researchers. Another problem is that there is also a great amount of legislation that Asociacija has not been able to change despite it having submitted evidence-based arguments that it firmly believes in. Due to the programme, the independent arts scene has better working conditions and has an advocacy organisation that can help with different problems concerning everything from very concrete legal question to more long-term advocacy themes.

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

1. Upgrading of the regular health system for specialist treating and monitoring the health of all active (and, if possible, retired) workers involved in art and culture and all their accompanying activities. 2. The establishment of a collective organisation for the protection, collection and distribution of royalties from copyright and related rights in the field of fine arts. 3. The establishment of an art market in Slovenia and the devotion of more attention to attracting sponsors. 4. The creation of financial and less bureaucratic conditions for the sustainable development and growth of culture, which would not be based mainly on quantitative indicators, but on qualitative ones. 5. The earnings of artists and employees of CSOs should be more equal to the earnings of employees of public institutions. There should be more public spaces for the production of CSOs. 6. Raising public awareness and the recognition of various aspects of culture and creativity. 7. Fostering the mobility of artists, intercultural dialogue, the inclusion of minority creative voices, strengthening civil rights, freedom of speech and the expression of individual identity. 8. Raising important questions regarding various social phenomena: the status of art and artificial intelligence, fake news, hate speech, etc.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

A Reading-Friendly Municipality.

Name of agency responsible for the implementation of the policy/measure:

The Slovenian Ministry of Culture and Slovenian Public Library Association

Describe the main features of the policy/measure:

This call for applications is held every year by the Slovenian Public Library Association and the Slovenian Association of Municipalities and Towns in cooperation with the Slovenian Ministry of Culture. The Reading-Friendly Municipality Certificate is awarded to municipalities that stand out by successfully promoting the participation and inclusion of the local community and cultivating reading as a fundamental social value. By participating in the Reading-Friendly Municipality project, public libraries, in close cooperation with their municipalities (their founders), highlight the society-wide responsibility towards reading as a value. The Reading-Friendly Municipality project encourages municipalities to read more and better. It promotes the interest in reading of all generations and strives to provide better access to books as mediators of the most important values and as fundamental sources of knowledge. The basic idea behind the project is that the entire community must participate in the development of reading literacy and culture because a reading culture is a combination of ideas, values, norms, content and messages that the local community shapes in all its forms and is an important part of the human capital concept connected with the social and economic success of the individual and society as a whole. The call for applications thus seeks to encourage local communities to comprehensively and strategically implement the vision of spreading awareness of the importance of reading and to use innovative approaches to stimulate reading promotion programmes and projects and hence connect residents of various generations and different organisations. Libraries also play an active role in the development policy because, through their experiences in managing diverse data, they significantly contribute to a better life for current and future generations and to maintaining a healthy living environment, thereby also significantly contributing to the goals of the Agenda 2030 for Sustainable Development. The Reading-Friendly Municipality project contributes to the realisation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions because a high-quality library network

and a well-developed reading culture form the infrastructural basis for developing reader creativity in solving problems at the personal, family, professional and social levels.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The project's main goals include: establishing a positive public image of reading, improving awareness of the importance of reading, supporting the development and implementation of reading and literacy promotion programmes and projects at the local level intended for various target groups, promoting and coordinating reading promotion programmes and projects, encouraging residents to accept the local strategic documents that promote reading and the development of a reading culture, encouraging municipalities to adopt best practice examples to create an effective social environment for promoting reading and the development of a reading culture, promoting systemic investment in reading promotion and the planned development of a reading culture at the local level, and connecting institutions in implementing reading, reading literacy and reading culture projects (including public libraries).

Financial resources allocated to the policy/measure in USD:

USD 12,961

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Municipalities

Type of entity:

Public Sector

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

An overview of developments in (art) creativity in Slovenia over the past years shows rich and vibrant activity. What the diverse projects within the four Convention goals have in common is that they raise awareness of sustainable development, which can be regarded as the main contribution in the four years of implementing the Convention.

With regard to Goal 1 (Support sustainable systems of governance for culture), the project “Network of Investigative Art and Culture Centres” can be mentioned. Its goal is to connect science, art, technology and the economy with a special emphasis on improving international competitiveness, better use of the current and the development of new research infrastructure. The sustainable dimension of this project is the merging of traditionally separate domains of science, culture and the economy. In a similar sense, cooperation between culture and the economy – that is, using the potential of creativity in the standard economic process – is addressed by the Centre for Creativity project. Hence interesting projects are carried out as part of the Centre for Creativity: a mobile app for creating and sharing dance choreographies that allows the user to synchronise dancers’ movement across the room with the music; a project focusing on creating fairy tales carrying a special message about the integration of vulnerable groups and harmful social stereotypes; an environmental protection project focusing on the production of paper products from non-native invasive plants, and the promotion and distribution thereof; or a prototype chair that enables compensatory movement for children or adults with attention deficit hyperactivity disorder (ADHD), thereby improving their neurocognitive functioning. As a condition for creating resilient sustainable communities, social diversity is also promoted by the project financing the media presence of various ethnic minorities living in Slovenia (Italians, Hungarians, the Roma, and members of the former Yugoslav nations). The mobility of artists and their works (Goal 2: Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals) is an important component of implementing the Convention, which is acknowledged by both the government and civil society. For a number of years now, the Ministry of Culture has been supporting artist-in-residence programmes in Vienna, Berlin, London and New York, thereby enhancing the artistic creativity of individuals or art groups through the mobility and intercultural exchange of ideas, knowledge and practices, and contributing to the establishment of Slovenian culture and art abroad. Networking ideas and creativity with artists abroad is also very important for the civil society, which is demonstrated by projects carried out by Slovenian fine artists and the Days of Poetry and Wine (Dnevi poezije in vina) festival. Both sustainable development and international cooperation are actively addressed in Goal 3 of the Convention (Integrate culture in sustainable development frameworks), where mention should be made of the hosting of the important regional event Creative Forum, which provides a platform for the cooperation of two regions: the Western Balkans and the Southern Mediterranean. It brings together creative individuals and strategists in creative and cultural industries and policy makers from the two regions. Its aim is to identify key systemic opportunities for creating a more favourable environment for developing the cultural and creative sector at the regional level based on the assumption that creativity is the most important economic development tool, which should thus be actively developed by various national policies, such as education, labour, industrial, and cultural policies. Civil society addressed Goal 4 (Promote human rights and fundamental freedoms) very seriously through projects that seek to achieve a greater dialogue with policy makers and hence draw attention to the fundamental existential conditions enabling creative work, such as appropriate institutionalised healthcare for creative individuals. This also includes the efforts of the Slovenian PEN centre to give human rights greater weight in society and to raise people’s awareness of the importance of these rights. The Reading-Friendly Municipality project has been identified as an emerging transversal topic due to the great impact that well-developed reading literacy and a well-developed reading culture

have on the well-being of society and the individual. Slovenia has an exceptionally wide network of libraries and therefore this project has enormous potential to encourage every single resident to read. Writing and reading literary works encourage creativity because the imaginary worlds created help develop the ability to understand imaginary, but possible, situations, and thereby also give meaning to the complex world around us.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

Based on the experience of implementing the convention, the government's future attention will be focused on ensuring the right to participate in cultural life and engaging in creativity, as well as the right to freedom of speech. In the context of sustainable development, the government will also promote projects that incorporate traditional knowledge, practices and values into contemporary creativity, including nature protection and conservation of biodiversity.

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

The cultural and creative industries are major drivers of economies by capitalising USD 2,250 billion and creating 29.5 million jobs globally. In addition to economic benefits, the cultural and creative industries also generate benefits as regards people-centered values, sustainable urban development, and the development of creativity and culture, and contribute to the achievement of the 2030 Agenda. At the same time, creativity and culture also have a significant non-monetary value that contributes to inclusive social development, dialogue, and understanding between peoples. Culture is both a driver and an enabler of human and sustainable development. It empowers people to take ownership of their own development, and stimulates innovation and creativity, which can drive inclusive and sustainable growth.

a) Establishing the importance of culture: raising public awareness of the contribution and importance of culture for the progress of society and the well-being of residents. The diversity of cultural expressions can only be developed in a society that values and respects art. In the following years, the establishment of culture and art in society will be highlighted in relation to the implementation of the Convention in order for the public and interested parties, the representatives of national and local authorities, key stakeholders, cultural professionals and the representatives of other areas to recognise the role and importance of culture in the sustainable development of Slovenian society. Regarding such, cooperation with the education sector is vital because culture, art and creativity are constituent parts of formal and informal education programmes, they promote creative thinking and interest in culture at the preschool and primary school levels, and contribute to the professionalisation of the area and developing new, innovative interdisciplinary programmes, research tools and methods at higher levels.

b) The creative sector's connection with other areas. Culture and creativity are also connected with other important social areas, thereby contributing to sustainable development, a higher quality of life and the well-being of residents. Conditions will be established to ensure even better coordinated cooperation between creative professionals and the representatives of other sectors, especially education, foreign affairs and the economy, to more effectively resolve problems and find better solutions.

c) Continuous dialogue to foster the development of this area. In the next four years, the government will focus on promoting a respectful dialogue of cultural institutions with various publics, the accessibility of cultural goods to all citizens of Slovenia and raising awareness of the natural environment as a cultural value.

d) Developing innovative capacities in the cultural and creative industries. As organised forms of connecting creativity and economy, creative hubs promote the growth and development of the cultural and creative industries and have a positive influence on the local community, artists, cultural professionals and entrepreneurs (freelance artists, sole traders, young entrepreneurs, start-ups, etc.) by allowing them to work more effectively and productively. They enhance the permanent innovative capacities of the local community, intersectoral cooperation and connections between technology and creativity. In the next four years, we will strengthen the operation of creative hubs and their positive impact on the creative sector.

e) Increasing accessibility and ensuring the diversity of culture and creativity. The diversity of culture and freedom of expression enrich Slovenian society and contribute to its development and interconnectivity. Slovenia will promote

measures that enrich and decentralise the range of available high-quality cultural and creative programmes and opportunities for individuals to become involved in creative cultural activities, while also encouraging the active inclusion of vulnerable groups and minorities in cultural life. f) Promoting the development of digitisation and modern technologies The integration of culture and creativity into the digital environment helps strengthen the area, establish more effective creative processes and develop innovative products and services. The method of receiving culture has changed not only due to advanced technological access, production and dissemination, but also in terms of creativity, learning and inclusion in our technologically advanced society. Slovenia will pay close attention to and appropriately support digital creativity processes. g) The international establishment of Slovenian culture The internationalisation of culture contributes to the development of the area, promotes the country's export capacity and enhances its profile in Slovenia and abroad. Therefore, the government will pay special attention to it in the following years. An effective network of Slovenian cultural centres abroad and well-developed cultural diplomacy support the international activities of cultural producers. The Ministry of Culture and the Ministry of Foreign Affairs provide effective systemic conditions (including HR and financial resources) for developmental breakthroughs as regards the international establishment of Slovenian culture and creativity.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

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SUBMISSION

Designated official signing the report:

Title: Mr.

First name: Vasko

Family name: Simoniti

Organization: Ministry of Culture

Position: Minister

Date of submission:

2020

Electronic Signature:

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