

# QUADRENNIAL PERIODIC REPORT SLOVAKIA 2020

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Slovakia

**Date of**

**Ratification:**

2006

**Officially Designated Point of Contact of the Convention:**

**Website:** <http://www.culture.gov.sk/> (<http://www.culture.gov.sk/>)

Mr.

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**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.:**

Participating organizations on the preparation of this report:

Ministry of Culture of the Slovak Republic  
Ministry of Labour, Social Affairs and Family of the Slovak Republic  
National Cultural Centre  
Slovak Union of Visual Arts (CSO)  
Union of Slovak Television Producers (CSO)

**Executive summary:**

Main objectives and priorities in respect of the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the Slovak Republic.

Audiovisual policies:

The government of the Slovak Republic approved a proposal to update the Project for the systematic restoration of the audiovisual heritage of the Slovak Republic for the years 2016–2018 on 13 January 2016. The main objective of this project is to protect and gradually restore Slovakia's audiovisual heritage and subsequently to make it accessible for the public.

Act No 138/2017 on the Fund for the Promotion of the Culture of National Minorities entered force on 1 July 2017. It included provisions amending the Act on the Audiovisual Fund that responded to several shortcomings identified during the act's application in practice and also the need to stabilise the contribution from the state budget intended to support audiovisual culture and its future development in the Slovak Republic. On 1 January 2020, there entered into force Act No 304/2019 whose aim is to increase competitiveness in the support system for the audiovisual industries in Slovakia and accelerate the economic stimulus for private investments in the audiovisual sector with a significant impact on the development of the economic environment concerned.

Digital Audiovision/ Access to digitisation – This was a national project implemented by the Slovak Film Institute with Radio and Television Slovakia (RTVS) as a project partner between 2011 and 2015 as part of the Operational Programme Informatisation of Society, Priority Axis 2: Development and renewal of the national infrastructure of repository institutions.

Integration of culture into sustainable development policy:

Creation of a new communications instrument – the Forum for the Cultural and Creative Industries. The aim of the measure is to create an efficient communication channel between public and private sector actors in the Cultural and Creative Industries (CCIs). The new platform will make it possible to maintain up-to-date maps of the needs of individual CCI sectors to facilitate adoption of the necessary measures.

Support for the preparation of regional policies on the cultural and creative industries through specialised educational activities.

Key educational activities have been designed for policymakers in territorial self-government to help them acquire the skills and knowledge needed to draft strategic documents specifically focussing on regional and local CCI development.

Blueprint for the sustainable development of intangible cultural heritage and traditional folk culture in the period 2020–2025. The document was produced in response to the need for policy on the national level to reflect the Operational Directives and related documents on the application of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

Priorities of civil society organisations for the future implementation of the Convention:  
Amongst the key indicators are measures to support artistic freedom including the right to the support, distribution and remuneration of artistic activities, the right to the protection of artists' social and economic rights and the right to participation in cultural life.

**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.:**

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Civil Society Organization (CSO)    Slovak Union of Visual Arts    office@svu.sk    <https://svu.sk/sk/slovenska-vytvarna-unia/>

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# 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:**

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

Support job creation in the cultural and creative sectors

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

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

related to cultural and creative sectors

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

1.64%

2017

**Please provide whenever possible disaggregated data by sector:**

*Table 2a Gross domestic product in the CCI sector in 2012–2017 (EUR million)*

Area of culture (sector)	GDP					
	2012	2013	2014	2015	2016	2017
A1 Cultural heritage	75,962	80,363	79,684	90,195	105,674	104,394
A2 Periodicals and non-periodical publications	149,457	100,246	130,643	132,323	116,373	120,483
A3 Visual arts and crafts	33,545	40,852	32,97	36,809	42,376	48,407
A4 Architecture	64,991	62,234	62,682	89,522	95,298	111,187
A5 Performing arts	93,213	99,235	99,783	90,451	114,904	129,875
A6 Audiovisual media	138,36	113,555	122,872	130,407	144,156	142,498
A7 Advertising	189,134	220,041	236,594	259,728	256,352	192,404
A8 Arts education	67,879	72,957	78,733	84,792	93,032	99,106
A9 Auxiliary services for the CCI	76,675	74,076	47,086	57,828	74,198	87,13
Non-CCI sectors (but CCI products)	252,203	270,064	221,033	245,086	326,463	355,549
<b>CCI total</b>	<b>1141,42</b>	<b>1133,624</b>	<b>1112,079</b>	<b>1 217,14</b>	<b>1 368,83</b>	<b>1 391,03</b>
Overall economy	72 703,51	74 169,87	76 087,79	79 138,24	81 226,07	84 850,87
<b>CCIs' share in the GDP of the overall economy (%)</b>	<b>1,57</b>	<b>1,53</b>	<b>1,46</b>	<b>1,54</b>	<b>1,69</b>	<b>1,64</b>

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

*Table 3 Employment in the CCI sector in 2012–2017 (average registered number of persons converted to full-time equivalents)*

Area of culture (sector)	Year	CCI employment (employees and entrepreneurs)					
		2012	2013	2014	2015	2016	2017
A1 Cultural heritage		2 918	2 765	2 739	3 017	2 954	3 167

A2 Periodicals and non-periodical publications	3 103	2 970	3 017	3 100	3 461	3 504
A3 Visual arts and crafts	1288	1 260	1 174	1 221	1 372	1 544
A4 Architecture	1 514	1 382	1412	1455	1 669	1921
A5 Performing arts	2 336	2 425	2 450	2 695	2 706	2 543
A6 Audiovisual media	1 973	1859	1977	2 012	2 127	2 372
A7 Advertising	2 454	2 421	2 376	2 459	2 558	2 930
A8 Arts education	3 075	3 181	3 262	3 681	3 581	3 532
A9 Auxiliary services for the CCI	826	1 149	1 234	1181	1 140	1082
Non-CCI sectors (but CCI products)	12 892	11 241	11161	10 858	10 732	10 580
<b>Total CCI employment</b>	<b>32 377</b>	<b>30 653</b>	<b>30 801</b>	<b>31 679</b>	<b>32 300</b>	<b>33 175</b>
Overall employment	2 186 169	2 156 357	2 183 898	2 229 169	2 277 725	2 321 208
<b>CCIs' share of overall employment (%)</b>	<b>1,48</b>	<b>1,42</b>	<b>1,41</b>	<b>1,42</b>	<b>1,42</b>	<b>1,43</b>

**Total public budget for culture (in USD):**

317,000,000USD

2020

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

*Table 2b CCIs' share of GDP for the whole economy in 2012-2017 (%)*

Area of culture (sector)	GDP					
	2012	2013	2014	2015	2016	2017
A1 Cultural heritage	0,1	0,11	0,1	0,11	0,13	0,12
A2 Periodicals and non-periodical publications	0,21	0,14	0,17	0,17	0,14	0,14

A3 Visual arts and crafts	0,05	0,06	0,04	0,05	0,05	0,06
A4 Architecture	0,09	0,08	0,08	0,11	0,12	0,13
A5 Performing arts	0,13	0,13	0,13	0,11	0,14	0,15
A6 Audiovisual media	0,19	0,15	0,16	0,16	0,18	0,17
A7 Advertising	0,26	0,3	0,31	0,33	0,32	0,23
A8 Arts education	0,09	0,1	0,1	0,11	0,11	0,12
A9 Auxiliary services for the CCI	0,11	0,1	0,06	0,07	0,09	0,1
Non-CCI sectors (but CCI products)	0,35	0,36	0,29	0,31	0,4	0,42
<b>CCI total</b>	<b>1,57</b>	<b>1,53</b>	<b>1,46</b>	<b>1,54</b>	<b>1,69</b>	<b>1,64</b>

**Relevant Policies and Measures:**

**Increased competitiveness in the support system for the audiovisual industries through an increase in the percentage level of grants**

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

Audiovisual Fund

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<http://www.avf.sk/home.aspx>

**Describe the main features of the policy/measure:**

Act No 304/2019 amending Act No 516/2008 on the Audiovisual Fund and amending certain acts, as amended, and amending Act No 40/2015 on Audiovision and amending certain acts entered into force on 1 January 2020. The aim of the act is to increase competitiveness in the support system for the audiovisual industries in Slovakia and accelerate the economic stimulus for private investments in the audiovisual sector with a significant impact on the development of the economic environment concerned. One of the most important changes introduced by the act related to applications for support from the audiovisual industries. The

fund will now support grant applications from the audiovisual industry up to 33% of eligible expenditures incurred in the implementation of a film project instead of 20% under the previous legislation. It is common in European countries for the audiovisual industries to be supported by “refunds” intended to motivate producers to carry out their film projects in a particular state, which reimburses them a part of the amount that they invested in the state after the completion of the project.

**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 this is a new measure in effect since 2020, its results will only become evident at a later date. It is expected to have a positive effect on the audiovisual industries in Slovakia.

**Financial resources allocated to the policy/measure in USD:**

The documentation for the second periodic report included the measure “Promotion and development of audiovisual culture and industries”. The Audiovisual Fund continued these activities in the years 2016 to 2019. In 2016 the AVF provided funding in all the areas that it supports amounting in total to EUR 7,691,987 whereas state funding for the AVF amounted to EUR 4,912,599. In 2017, the AVF paid out a total of EUR 12,588,880 in support and it received a contribution of EUR 5,468,292 from the state budget. In 2018, the AVF provided a total of EUR 10,714,807 in support and it received a contribution of EUR 6,779,387 from the state budget. In 2019, the AVF paid out a total of EUR 10,265,109 in support and it received a contribution of EUR 7,185,092.25 from the state budget.

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

Since this is a new measure that came into effect in 2020, no evaluation has yet been carried out.

**Partner(s) engaged in the implementation of the measure:**

**Type of entity:**

Public Sector

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## 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:**

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):**

Council for Broadcasting and Retransmission, established by Act No 308/2000 on broadcasting and retransmission and amending Act No 195/2000 on telecommunications, which entered into force on 4 October 2000.

**If YES, these regulatory authority(ies) monitor:**

Public media

Private sector media

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

Issuing licenses to broadcasters, content providers, platforms

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

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:**

### **Contract on the provision of public services in radio and television broadcasting**

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

Radio and Television Slovakia

**Cultural domains covered by the policy/measure:**

Media Arts

**Website of the policy/measure, if available:**

<http://www.rtv.s.k>

**Describe the main features of the policy/measure:**

This contract has been concluded to establish a framework for the systematic promotion and development of public services in radio and television broadcasting involving:

- the creation and production of new, original works in the public interest
- the public dissemination of such programmes as part of a public broadcasting service
- the modernisation of the technological infrastructure for the production and broadcasting of new, original programmes in the public interest and
- broadcasting to other countries

By concluding this contract, the parties (the Slovak Republic represented by the Ministry and Radio and Television Slovakia (“RTVS”)) declared that they consider the promotion of the making, production, broadcasting and preservation of Slovak audiovisual and cinematographic works to be an integral part of public broadcasting services and an integral part of the cultural heritage of the Slovak Republic. RTVS has an essential role in the sustainable development of audiovisual culture due to its historical, cultural, social and economic status. Provision for such development involving the use of public funds and cooperation with RTVS and other audiovisual organisations will contribute to the public interest in broadcasting and the development of audiovisual culture and industries in Slovakia and advance the values of humanism, ethics and education. The first periodic report includes a description of the institute of the contract with the state, which the Slovak Republic implemented in 2010. The framework contract MK – 138/2012/M on the provision of public services in radio and television broadcasting in the period 2013–2017 was described in detail in the second periodic report. A new framework contract on provision for public services in radio and television broadcasting in the period 2018–2022 was concluded in 2017 under reference MK– 57/2017/M. The parties agree on the precise and binding scope and nature of their contractual commitments to each other for each year by means of an addendum to the contract. The addendum is always concluded for a period of one calendar year. Based on the addendum, the Ministry pays RTVS an agreed sum each year to cover the following purposes:

- RTVS’s programming commitment, the content of which is the making of new, original radio and television programmes in the public interest, is always specified in detail in the addendum for the given calendar year
- implementation of specific investment projects as stipulated in the addendum for the given calendar year and
- broadcasting by RTVS to foreign countries via the radio channel Radio Slovakia International, which broadcasts via satellite and the internet at least 30 minutes per day in Slovak, English, German, French, Russian and Spanish. Since 2013, the addendum to the contract with the state has defined areas of special interest for state support in the given calendar year and the minimum percentage of the funds provided for programming commitments that will be used for the making of new, original programmes in the public interest in each area of special state interest. The addendum for 2016 laid down the following areas of special interest for state support:

- year of Slovak music
- support for contemporary Slovak art (literature, visual arts,

music, dance) • support for the promotion of national cultural institutions in various areas of culture The following areas of special interest for state support were agreed for 2017: • support for the promotion of national cultural heritage – cultural heritage monuments, customs, history • support for the promotion of national cultural institutions in various areas of culture The addendum for 2018 laid down the following areas of special interest for state support: • programmes linked to the anniversaries of historical events involving the Slovak and Czech Republics: a. the hundredth anniversary of the common state of Czechs and Slovaks b. the fiftieth anniversary of the Czecho-Slovak revival process • programmes marking the 25th anniversary of the establishment of the Slovak Republic • programmes marking the hundredth anniversary of the end of World War I The following areas of special interest for state support were agreed for 2019: • programmes about important cultural institutions and personalities from Slovakia in the context of their historical anniversaries • programmes to increase knowledge and awareness of the national cultural heritage monuments of Slovakia • programmes informing children about the implementation of their rights under the UN Convention on the Rights of the Child RTVS undertook to allocate a percentage of its total state subsidy for programming commitments to the making of new, original public interest programmes in the areas of special state interest in the amount of at least 3% in 2016 and 2017 and at least 5% in 2018 and 2019.

**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?:**

Every year, the financial contribution paid to RTVS under the contract with the state is used to produce television programmes that are not usually of interest to the commercial sector and but which contribute to meeting the need for public service in radio and television broadcasting. Funds contributed by the state are also used to make radio and television programmes for members of national minorities and religious programmes. The making of new, original programmes in the public interest in areas of special state interest serves the interests of minority viewers and promotes the national culture. Renovation of the public broadcaster's technical infrastructure also helps to ensure that the objectives are met with required level of quality. Radio broadcasts to other countries would probably cease without state support. This indicates that the measure clearly contributes to support for access to the national culture and minority culture and stimulates the development of cultural diversity in Slovak radio and television broadcasting.

**Financial resources allocated to the policy/measure in USD:**

In 2016 RTVS was paid USD 23,630,391 under the contract with the state to implement its programming commitments in television broadcasting, USD 3,044,520 to implement its

programming commitments in radio broadcasting, USD 1 127 600 for radio broadcasting to other countries and USD 2 967 392 for specific investment projects. In 2017 RTVS was paid USD 22,066,128 under the contract with the state to implement its programming commitments in television broadcasting, USD 3,044,520 to implement its programming commitments in radio broadcasting, USD 1,127,600 for radio broadcasting to other countries and USD 6,089,040 for specific investment projects. In 2018 RTVS was paid USD 23,711,522 under the contract with the state to implement its programming commitments in television broadcasting, USD 3,044,520 o implement its programming commitments in radio broadcasting, USD 1,127,600 for radio broadcasting to other countries and USD 11,839,800 for specific investment projects. In 2019 RTVS was paid USD 23 297 468 under the contract with the state to implement its programming commitments in television broadcasting, USD 3,205,767 to implement its programming commitments in radio broadcasting, USD 1,127,600 for radio broadcasting to other countries and USD 3,721,080 for specific investment projects.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Evaluation is conducted on the national level by means of a separate audit of accounts for the funds provided under each year's addendum, which RTVS is required to submit to the Ministry each year and which the Ministry inspects on the material and financial levels. As part of the evaluation, the Ministry checks RTVS's fulfilment of its commitments under the contract with the state and the addendums for the budget years concerned.

**Partner(s) engaged in the implementation of the measure:**

**Type of entity:**

Public Sector

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## 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.):** NO

**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.):** NO

**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

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

3.33%

2018

**Relevant Policies and Measures:**

### **Digital Audiovision/ Access to digitisation**

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

Slovak Film Institute, Národné osvetové centrum (National Cultural Centre)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Media Arts

Performing Arts

Visual Arts

**Describe the main features of the policy/measure:**

This was a national project implemented by the Slovak Film Institute with Radio and Television Slovakia (RTVS) as a project partner between 2011 and 2015 as part of the Operational Programme Informatisation of Society, Priority Axis 2: Development and renewal of the

national infrastructure of repository institutions. Central repository for all digitised objects. Public access to content is restricted in accordance with the copyright act.

**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?:**

As part of the project, two digitisation suites were constructed, one at the SFI and one at RTVS, and 61,650 cultural objects (films, audio recordings and other audiovisual objects) were digitised. The digitisation suite built at the SFI has become a permanent part of its professional facilities and provides a wide variety of functions and systems integral to the overall process for preserving and providing access to the audiovisual heritage of the Slovak Republic. The Slovakiana project made 100,892 objects accessible.

**Financial resources allocated to the policy/measure in USD:**

Digital Audiovision USD 1,665,840, Slovakiana USD 213,605,000

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The Digital Audiovision project: Achieved the main project target, which was the digitisation of the audiovisual heritage of the Slovak Republic. It continues to fulfil this objective because the sustainability period of the national project lasts until 2021.

**Partner(s) engaged in the implementation of the measure:**

Radio and Television Slovakia (RTVS)

**Type of entity:**

Public Sector

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## 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

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:** NO

**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:**

- The Government Council for Culture, which includes, in addition to officials (8 ministers and state secretaries, representatives of self-governing authorities, the churches, RTVS, the Matica slovenská organisation...) a representative of the SCCD and 6 representatives of artists; it meets approximately twice a year
- Committees and temporary working groups that report to the Government Council for Culture on specific issues (amendments of the copyright act, the effect of building legislation on art in public spaces, the status of the artist etc.)

**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:**

**The Ministry of Culture is obliged to cooperate with non-governmental organisations (NGOs) under several governmental and international documents. It is also one of the major responsibilities of the Ministry of Culture under the UN Convention on the Right**

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

Ministry of Culture of the Slovak Republic

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.culture.gov.sk>

**Describe the main features of the policy/measure:**

The Ministry of Culture enables NGOs (alongside other applicants specified in the act on grants) to participate in calls for bids to support cultural activities under the Culture for Disadvantaged Groups grant scheme. This is an effective and longstanding financial grant scheme that supports social inclusion and cohesion, equal opportunities, and non-discrimination. The scheme makes it possible to fulfil and develop the cultural needs of people with disabilities and other disadvantaged sections of the population. The grant scheme supports the cultural activities of people with disabilities and other disadvantaged sections of the population, including the cultural activities of such persons and groups that support equal opportunities, social integration, the prevention and elimination of all forms of violence, discrimination, racism, xenophobia and extremism, the promotion of education leading to tolerance, stronger social and family cohesion and the development of intercultural dialogue. Since 2017 this grant scheme has distributed €980,000 per year, which represents a 161.12% increase compared to the period 2014–2016. One of the priorities of the grant scheme is to support cultural activities that eliminate barriers to the accessibility of culture for disadvantaged sections of the population. The grant scheme is aimed at supporting projects whose target groups are disadvantaged sections of the population such as people with disabilities (physical, mental, visual impairments, hearing impairments, and also protection of mental health – in accordance with the UN Convention on the Rights of Persons with Disabilities) The Ministry of Culture cooperates with various civil society organisations and experts in the field of disadvantaged groups through a range of specialist committees and working groups, in informal education and legislative activities concerned with the development of the cultural rights of such groups. These include the Slovak Blind and Partially Sighted Union, the Association for Helping People with Mental Disabilities in the Slovak Republic, the Slovak Deaf Association etc.

**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?:**

There has been a significant improvement in cooperation with NGOs and the processes for the protection of disadvantaged groups' cultural rights have become more efficient.

**Financial resources allocated to the policy/measure in USD:**

No

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Evaluation is carried out in national and international strategic documents at various intervals (annually, biennially etc.). Cooperation with NGOs increases the efficiency and dynamism of social processes and strengthens democratic principles in society.

**Partner(s) engaged in the implementation of the measure:**

NGO's

**Type of entity:**

Civil Society Organization (CSO)

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## 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:**

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

**Relevant Policies and Measures:**

**The Culture of Disadvantaged Groups grant scheme includes a subprogramme Informal Education and Research.**

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

Ministry of Culture of the Slovak Republic

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.culture.gov.sk>

**Describe the main features of the policy/measure:**

Support for mobility to acquire experience in improving access to culture for people with disabilities

**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?:**

It will be possible to evaluate the measure only in 2021.

**Financial resources allocated to the policy/measure in USD:**

Data will be available in 2021.

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

It will be evaluated in 2021

**Partner(s) engaged in the implementation of the measure:**

Ministry of Culture of the Slovak Republic

**Type of entity:**

Civil Society Organization (CSO)

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## **1. International presentation 2. Support for education and training for leaders, senior executives, managers and staff of institutions and organisations working in the fields of art and culture**

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

Slovak Arts Council

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<https://www.fpu.sk/sk/moznosti-podpory/struktura-podpory>

**Describe the main features of the policy/measure:**

In Programme 1 – Arts, the Slovak Arts Council supports the creation, presentation and dissemination of professional, non-commercial art produced primarily in Slovakia, especially theatre, dance, music, the visual arts, literature and interdisciplinary artistic activities. The sub-programmes for international presentation and mobility support international presentation, cooperation and mobility in all the above-mentioned areas of art, culture and the creative industries. International mobility and presentations – theatre: Support is intended for international presentation and the development of bilateral and multilateral international cooperation in the field of theatre. Support focuses on the creation and upkeep of functional networks between institutions in the national and international context. Support is also intended to cover membership fees in international organisations for organisations (not individuals) that demonstrate active cooperation with such organisations in the year in question. The programme also supports theatre artists' mobility, their presentation in international cultural cooperation, their participation in international networks, residencies, participation in creative workshops, symposiums, seminars, conferences, workshops, competitions and summer schools. Priority will be given to support for projects not carried out in the territory of neighbouring states. Support is intended to cover costs for the implementation of an event / presentation or mobility, primarily for travel, transport, accommodation, board, rent, participation fees, specialist materials (printing costs must not exceed 20% of an awarded subsidy) and costs associated with the participation of Slovak and foreign creators. International mobility and presentations – dance: Support is intended for international presentation and the development of bilateral and multilateral international cooperation in the field of dance. Support focuses on the creation and upkeep of functional

networks between institutions in the national and international context. Support is also intended to cover membership fees in international organisations for organisations (not individuals) that demonstrate active cooperation with such organisations in the year in question. The programme also supports dance artists' mobility, their presentation in international cultural cooperation, their participation in international networks, residencies, participation in creative workshops, symposiums, seminars, conferences, workshops, competitions and summer schools. Priority will be given to support for projects not carried out in the territory of neighbouring states. Support is intended to cover costs for the implementation of an event / presentation or mobility, primarily for travel, transport, accommodation, board, rent, participation fees, specialist materials (printing costs must not exceed 20% of an awarded subsidy) and costs associated with the participation of Slovak and foreign creators.

International mobility and presentations – music: Support is intended for international presentation and the development of bilateral and multilateral international cooperation in the field of music. Support focuses on the creation and upkeep of functional networks between institutions in the national and international context. Support is also intended to cover membership fees in international organisations for organisations (not individuals) that demonstrate active cooperation with such organisations in the year in question. The programme also supports musicians' mobility, their presentation in international cultural cooperation, their participation in international networks, residencies, participation in creative workshops, symposiums, seminars, conferences, workshops, competitions and summer schools. Priority will be given to support for projects not carried out in the territory of neighbouring states. Support is intended to cover costs for the implementation of an event / presentation or mobility, primarily for travel, transport, accommodation, board, rent, participation fees, specialist materials (printing costs must not exceed 20% of an awarded subsidy) and costs associated with the participation of Slovak and foreign creators.

International mobility and presentations – visual arts: Support is intended for international presentation and the development of bilateral and multilateral international cooperation in the visual arts. Support focuses on the creation and upkeep of functional networks between institutions in the national and international context. Support is also intended to cover membership fees in international organisations for organisations (not individuals) that demonstrate active cooperation with such organisations in the year in question. The programme also supports visual artists' mobility, their presentation in international cultural cooperation, their participation in international networks, residencies, participation in creative workshops, symposiums, seminars, conferences, workshops, exhibitions, competitions and summer schools. Priority will be given to support for projects not carried out in the territory of neighbouring states. Support is intended to cover costs for the implementation of an event / presentation or mobility, primarily for travel, transport, accommodation, board, rent, participation fees, specialist materials (printing costs must not exceed 20% of an awarded subsidy) and costs associated with the participation of Slovak and foreign creators. Literature

events, festivals, contests: The sub-programme supports the organisers of events, festivals, book exhibitions, author readings, presentations of authors and works, competitions and events aimed at education for reading with national or international significance and activities directly related to such events including costs related to the implementation of the event, professional materials and costs associated with the participation of Slovak and foreign creators.

International mobility and presentations – literature: Support is intended for international presentation and the development of bilateral and multilateral international cooperation in the field of literature. Support focuses on the creation and upkeep of functional networks between institutions in the national and international context. Support is also intended to cover membership fees in international organisations for organisations (not individuals) that demonstrate active cooperation with such organisations in the year in question. The programme also supports literary artists' mobility, their presentation in international cultural cooperation, their participation in international networks, residencies, participation in creative workshops, symposiums, seminars, conferences, workshops, competitions and summer schools. Priority will be given to support for projects not carried out in the territory of neighbouring states.

International mobility and presentations – interdisciplinary projects, research and educational activities: Support is intended for international presentation and the development of bilateral and multilateral international cooperation in the field of interdisciplinary projects and the creation of multimedia works. Support is also intended for the international presentation and the development of bilateral and multilateral international cooperation in the field of professional reflection, research and criticism of all types and fields of art, culture and the creative industries. Support focuses on the creation and upkeep of functional networks between institutions, organisations and groupings in the national and international context. Support is also intended to cover membership fees in international organisations for organisations (not individuals) that demonstrate active cooperation with such organisations in the year in question. The programme also supports the mobility of cultural workers, researchers, critics and professionals in all areas of art, culture and the creative industries, their participation in international networks, residencies, participation in symposiums, seminars, conferences, workshops, competitions and summer schools. Support is also intended to support short-term mobility and visits by university students in fields focussing on reflection and history of individual types of art, art as a whole, culture, the creative industries, popular or mass culture from the perspective of various social sciences (e.g. philosophy, cultural studies, aesthetics, sociology, psychology, ethnology). Support is not provided for activities that are internal to a school or a component of higher education.

International mobility and presentations – creative industries: The sub-programme supports larger projects for the presentation of Slovak art, culture and creative industries abroad that have the potential to be economically attractive, e.g. trade fairs, festivals, exhibitions or similar international presentations in the field of book culture, theatre, dance, music, the visual arts, design, the multimedia industries, the creative

industries and the like. Support is also aimed at the development of bilateral and multilateral international cooperation in the creative industries. The programme also provides partial co-financing for projects supported by the EU Creative Europe Programme (2014–2020). Priority will be given to support for projects not carried out in the territory of neighbouring states.

**Traditional folk culture and culture & society activities** Cultural events, festivals and contests

**Subprogramme – Shows, festivals and competitions** focuses mainly on support for international, national, regional and district festivals, exhibitions, shows and competitions in the field of traditional culture, folklore and non-professional art activities.

**Traditional folk culture and folklore** The sub-programme supports the organisation of festivals, shows, exhibitions and competitions (other than multi-stage competitions and shows for arts hobbies – sub-programme 4.5.1) in the field of traditional culture and folklore. It also supports the organisers of one-off events in the field of traditional culture and folklore.

**Non-professional art activities** Support is intended to cover costs related to the organisation of festivals, shows, exhibitions and competitions (other than multi-stage competitions and shows for arts hobbies – sub-programme in the field of non-professional art activities (theatre, dance, music, the visual arts, literature).

**International mobility and presentations – traditional culture and culture & society activities** Support is intended for international presentation and the development of bilateral and multilateral international cooperation in the field of traditional culture, folklore and non-professional art activities. Support focuses on the creation and upkeep of functional networks between institutions in the national and international context. Support is also intended to cover membership fees in international organisations for organisations (not individuals) that demonstrate active cooperation with such organisations in the year in question. The programme also supports the mobility of artists in the fields of traditional culture and non-professional art activities, their presentation in international cultural cooperation, their participation in international networks, residencies, participation in creative workshops, symposiums, seminars, conferences, workshops, competitions and summer schools. Priority will be given to support for projects not carried out in the territory of neighbouring states. Support is intended to cover costs for the implementation of an event / presentation or mobility, primarily for travel, transport, accommodation, board, rent, participation fees, specialist materials (printing costs must not exceed 20% of an awarded subsidy) and costs associated with the participation of Slovak and foreign creators.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Partner(s) engaged in the implementation of the measure:**

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## 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:**

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**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:**

-

**Relevant Policies and Measures:**

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## 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:**

UNDER NEGOTIATION

**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:**

UNDER NEGOTIATION

**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**



**Relevant Policies and Measures:**

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## 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): 3**

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4**

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

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**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):

N/A

**Relevant Policies and Measures:**

**Creation of a new communications instrument – the Forum for the Cultural and Creative Industries**

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

Ministry of Culture of the Slovak Republic

**Website of the policy/measure, if available:**

<http://www.culture.gov.sk/posobnost-ministerstva/kreativny-priemysel/creadis-3-353.html>

**Describe the main features of the policy/measure:**

The aim of the measure is to create an efficient communication channel between public and private sector actors in the CCIs. The new platform will make it possible to maintain up-to-date maps of the needs of individual CCI sectors to facilitate adoption of the necessary measures. The platform will also provide space for the private sector to present its needs directly to the government bodies responsible for the areas concerned. This will help to improve relations between the public and private sectors in this area. Before the forum is created, the following activities must be carried out: – administrative activities for the establishment of the forum, e.g. the creation of its statute etc. – identification and establishment of contact with potential forum members who would be actively involved in its activities. Due to the extensive scale of the CCI system and the industries' special character, the forum will comprise four groups based on the nature of their activities:  State bodies and public institutions: such as the Ministry of Culture of the Slovak Republic, the Ministry of Economy of the Slovak Republic, the Ministry of Finance of the Slovak Republic, the Ministry of Education, Science, Research and Sport of the Slovak Republic, the Ministry of Transport and Construction of the Slovak Republic, the Office of the Deputy Prime Minister of the Slovak Republic for Investment and Informatisation, the Slovak Business Agency, the Slovak Innovation and Energy Agency, etc. which have responsibility for CCIs in their specific context in Slovakia.  Territorial self-government: representatives of Slovakia's 8 self-governing regions and towns that handle for CCI policy on the regional level.  Educational institutions and research centres: representatives of Slovakia's universities and research centres focussing on various aspects of CCI.  Sectoral associations: representatives of organisations active in the following areas: audiovision, architecture, archives, libraries and museums, crafts, tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts, books and publishing, broadcasting and the visual arts, as well as cross-cutting organisations operating in other sectors. – organisation of an inaugural meeting Membership will be voluntary. The members will be actively involved in all the activities of the forum so as to ensure continuous

mapping of the needs of CCI sectors and proposal of activities that support the creation of necessary political measures to address real needs in this area. Working meetings will be held regularly, approximately three times per year. It will also be possible to convene extraordinary meetings if necessary. The Ministry of Culture of the Slovak Republic aims to highlight the importance of the CCIs' positive contribution to Slovakia's economic development for all the key stakeholders in this area in Slovakia and to involve them in the systematic creation of support measures and strategy in this area. This will facilitate the systematic coordination of CCIs' development by the Ministry of Culture of the Slovak Republic not only on the national level but also on the regional/local level and will be a multiplying factor for the positive impact of measures on the whole creative ecosystem in Slovakia. All activities of the Forum will be directed towards supporting sustainable employment and the creation of jobs in the cultural and creative industries by creating a favourable environment for their development.

**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 measure concerned was approved as part of the Action Plan for the CREADIS3 project at the end of 2019 and the current stage is preparation for establishment of the forum. The results of the measure are expected to be visible from 2021.

**Financial resources allocated to the policy/measure in USD:**

11 000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

**Type of entity:**

Civil Society Organization (CSO)

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## **Support for the preparation of regional policies on the cultural and creative industries through specific educational activities**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture of the Slovak Republic

### **Website of the policy/measure, if available:**

<http://www.culture.gov.sk/posobnost-ministerstva/kreativny-priemysel/creadis-3-353.html>

### **Describe the main features of the policy/measure:**

Two core educational activities have been designed for policymakers in territorial self-government to help them acquire the skills and knowledge needed to draft strategic documents specifically focussing on regional and local CCI development. The positive benefit of these measures will include not only the increase in their professional competence but also their increased awareness of the positive benefits of CCI for sustainable regional development and the establishment of interregional cooperation. Elaboration of the methodology involves the following activities: – preparation phase: the collection of relevant accessible information from various sources, focussing on examples of good practice from other regions/states that can be applied in the conditions in Slovakia (to be carried out through secondary information gathering) – working group: a working group on the issue will be established from key actors in the CCI field in Slovakia (e.g. policymakers on the national, regional and local levels, specialists and representatives of sectoral associations, education and research institutions) – methodology: a comprehensive document (a unified methodology for the effective development of regional/local CCI policies) that describes all the processes relevant to the preparation of regional and local CCI policies with an emphasis on understanding the special character of the creative ecosystem, the needs of actors in this area and the priorities for sustainable development in the territory to which the policy applies. The methodology will be made up of several chapters focussing on specific steps in regional/local policymaking. The methodology will also include recommendations for future measures and activities based on examples of good practice. It will also provide information on opportunities to use financial and non-financial support instruments as a potential way to provide for CCI activities planned on the regional and local level. The final output will be the product of participative processes involving members of the working group including representatives of the academic community. – final workshops: their aim is to present the preliminary results to stakeholders and facilitate discussion with them so that their comments can be taken into account and thus contribute to better acceptance of the resulting document by its future users. After elaboration of the methodology (expected to take 12–18 months), there will be at least 3 regional workshops aimed at familiarising the target group with the project output and stimulating interest in the issue. The workshops will focus mainly on the following issues: • presentation of the unified methodology for the effective development of regional/local CCI support policies • presentation of inspirational examples of good practice • provision of information on the tools available for

financial and non-financial support of CCIs. The workshops will also gather feedback and comments on the proposed methodology that will be considered in preparing the final draft. The target groups of both activities (the future users of the methodology and the workshop participants) are mainly regional and local policymakers in the Slovak Republic and actors in the CCIs on the regional/local levels. The document will be completed in 2021 and then published on the website of the Ministry of Culture of the Slovak Republic, where it will be available to the public. It is also intended that, if necessary, personal consultation will be arranged between potential actors and specialists.

**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 measure concerned was approved as part of the Action Plan for the CREADIS3 project at the end of 2019 and at present the methodology is being elaborated. The results will become apparent after its publication in mid-2021.

**Financial resources allocated to the policy/measure in USD:**

11000

**Partner(s) engaged in the implementation of the measure:**

**Type of entity:**

Civil Society Organization (CSO)

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## **Blueprint for the sustainable development of intangible cultural heritage and traditional folk culture in the period 2020–2025**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture of the Slovak Republic

### **Describe the main features of the policy/measure:**

This is a conceptual document focussed on the sustainable development of intangible cultural heritage and traditional folk culture with an emphasis on their application in a broader cultural and social context that extends current government policy on the sector laid down in the Conception of care for traditional folk culture to 2020 (issued in 2015). The document was produced in response to the need for policy on the national level to reflect the Operational Directives and related documents on the application of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (“Convention”) adopted on the international level reflecting the sustainable development goals of the 2030 Agenda, whose current scope goes beyond the powers and competences of the Ministry of Culture. The Slovak Republic ratified the Convention in 2006, thereby undertaking to the international community to fulfil the commitments it entailed. The blueprint is an important instrument for the fulfilment of these commitments in the Slovak Republic. The document sets out a brief overview of current Slovak government cultural policy in the area concerned and also the vision and proposed evaluation framework for implementation of the Convention included the definition of long-, medium- and short-term goals divided into 8 separate thematic groups, 26 main and 84 associate descriptors derived from the internationally defined manual on achieving the key objectives and visions of the Convention. The main advantage of the submitted blueprint is the official involvement of individual ministries in the fulfilment of the goals so that they become intentional participants in the Convention’s implementation (within their areas of competence) and also in the preparation of material for the periodic Evaluation Report, whose preparation will be overseen by the Ministry of Culture of the Slovak Republic.

**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 blueprint was adopted on 6 November 2019 and its implementation has not yet been evaluated. Output based on the blueprint will include the National Action Plan for the Sustainable Development of Intangible Cultural Heritage and Traditional Folk Culture in the period 2022–2025.

**Financial resources allocated to the policy/measure in USD:**

The material does not involve a claim on the state budget.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Transport and Construction of the Slovak Republic, Ministry of Economy of the Slovak Republic, Ministry of Agriculture and Rural Development of the Slovak Republic, Ministry of Education, Science, Research and Sport of the Slovak Republic, Min

**Type of entity:**

Civil Society Organization (CSO)

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## 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: YES**

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

STRATEGY FOR THE DEVELOPMENT OF THE CULTURE OF THE SLOVAK REPUBLIC FOR THE YEARS 2014 - 2020

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

-

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

5,000.00

2019

**Relevant Policies and Measures:**

-

# 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

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

Slnko v sieti (Sun in the Net) 2019 – 29.4% 2018 – 41.17 % 2017 – 17.64% 2016 – 11,76%

**Percentage of women receiving art national prizes/awards:**

29.40%

2019

**Relevant Policies and Measures:**

**Subsidy program Culture of disadvantaged groups - support for gender equality**

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

Ministry of Culture of the Slovak Republic

**Cultural domains covered by the policy/measure:**

Design

Music

Performing Arts

**Website of the policy/measure, if available:**

<http://www.culture.sk>

**Describe the main features of the policy/measure:**

Gender equality and the prevention and elimination of all forms of violence against women, the prevention of discrimination, racism, xenophobia and extremism, support for education developing tolerance.

**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?:**

Cultural activities providing opportunities for the better social integration of vulnerable groups of women and increased self-confidence as a result of creative activity.

**Financial resources allocated to the policy/measure in USD:**

16 993 USD/year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

To continue in the ongoing activities placing particular emphasis on the prevention of violence within families – women, children, seniors etc.

**Partner(s) engaged in the implementation of the measure:**

The Ministry of Culture of the Slovak Republic provides support for the implementation of cultural activities for various subjects in accordance with the act on grants, Act No 434/2010 on the provision of subsidies in the competence of the Ministry of Cul

**Type of entity:**

Civil Society Organization (CSO)

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## 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:** YES

**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

**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.):** NO

**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.):** NO

**Relevant Policies and Measures:**

-

## 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.:**

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**GOAL 1 - Support sustainable systems of governance for culture:**

-

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

-

**GOAL 3 - Integrate culture in sustainable development frameworks:**

-

**GOAL 4 - Promote human rights and fundamental freedoms:**

-

**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.:**

Measures to support artistic freedom include the rights to the support, distribution and remuneration of artistic activities, the right to the protection of artists' social and economic rights and rights to participation in cultural life. In this regard, the priorities of the CSO include: 1) support for the implementation of the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions and efforts to change the public perception of art and culture 2) improving conditions for the development of creativity, culture and art 3) improving the legal and social status of artists 4) improving conditions for constructive cooperation between the state and civil society in the development and implementation of cultural policy 5) improvement in conditions for effective cooperation between the CSO and international arts organisations on cultural policy 6) specific measures to overcome the negative effects of the emergency measures related to the COVID-19 pandemic. On 1) Support for the implementation of the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions and efforts to change the public perception of art and culture: The problem is the continuing lack of awareness of the UNESCO Convention and the meaning and importance of art and culture for the sustainable development of society. Much remains to be done to broaden public support for the Convention and increase people's identification with its goals. The education system and media have a vital part to play in the long-term process of putting the Convention into practice: we believe that there is still not enough space for presenting culture's contribution to the overall development and that as a result support for culture tends to remain at the level of words rather than satisfactory measures. Although Slovakia ratified the Convention in 2006, the public still knows little about the essence of the Convention. Without broader support among the public (many of whom regard art as nothing but luxury or entertainment, or even as something unnecessary that society could manage without), it is unrealistic to expect a fundamental change in the standing of culture as regards conditions for developing creativity, culture and art. The CSO therefore seeks to use every opportunity to explain on the one hand the meaning and essence of art and on the other its economic benefit – the significance of the cultural sector's contribution to GDP and job creation. The SCCD and its member organizations have organized many events, lectures and discussions for the public on

issues such as the importance of culture and art for the development of society, the legal and social status of artists, the mobility of artists, the status of the artist, the promotion of the objectives and principles of the Convention and other topics, often to coincide with regular events – World Art Day (15 April), Night of Museums and Galleries (May), Bratislava Art Festival (BLAF – September/October) and White Nights (autumn) – and also in regions outside Bratislava. As our opportunities permit, we also comment in the media (television, radio, newspapers and magazines), on the web, in the SUVA yearbooks and we publish specialist publications (Slovakia and UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions – 2017, PDF version online; Future of work in the arts, media and entertainment industries / Challenging atypical work – 2017, PDF version online; Black Sheep of Art? Art and Society: Myths and Facts, 2018 – published as a book and available online as a PDF). On 2) Improving conditions for the development of creativity, culture and art: On behalf of the CSO, we have made repeated efforts over the last 4 years (e.g. at meetings of the Government Council for Culture) to comment on and propose solutions for several laws that could contribute to improving conditions for the development of creativity, culture and art: – A sponsorship law that would motivate the private sector to support culture and thus contribute to multi-source financing of culture: despite promises, it has not yet been drafted. We welcome the new government's commitment to preparing such an act. – Amendment of the building act to raise the cultural standard of public spaces and improve conditions for art in architecture: the proposal includes an obligation for works of art to be included in new building projects or the renovation of existing buildings financed from public funds and to protect existing works of art that are part of public buildings. Although the government approved the amendment of the building act on 27 May 2015 and it was twice submitted to the National Council of the Slovak Republic (in 2015 and in 2019 after further deliberation in the working group and the Government Council for Culture), it has not yet been passed. – The establishment of new funds (the Art Support Fund and the Fund for the Promotion of the Culture of National Minorities) and the increase in fund budgets (including that of the Audiovisual Fund) have clearly contributed to the development of artistic production. On the other hand, artists have long requested simpler administrative requirements for the allocation of grants to support artistic production and projects. – We also welcome the implementation, over the last four years, of the amendment of the Act on Broadcasting and Retransmission that parliament passed in 2015, which established a duty for private and public radio stations to dedicate set percentages of broadcasting time to Slovak works: The Slovak Coalition for Cultural Diversity (SCCD) has always been committed to cultural diversity and support for domestic artistic production. – On the other hand, a negative phenomenon has been failure to achieve the government's objective to increase cultural expenditure in line with the Cultural Development Strategy 2014–2020, which the government of the Slovak Republic adopted on 14 May 2014: although it halted the 20-year decreasing trend in the share of spending allocated to culture, the declared goal – 1% of GDP by 2020 – was not achieved. Expenditure on culture between 2011 and 2017 was 0.76% of GDP (published data

indicates that Slovakia's position slightly worsened in 2017, to 0.7% of GDP). This means that although we are no longer on the bottom (0.39% of GDP in 2011), spending on culture as a share of GDP amounts to only half of the cultural and creative sector's contribution to the GDP of the economy as a whole (in three years between 2012 and 2017 it exceeded 1.5% and in two years it was above 1.6%, achieving its maximum share of 1.69% in 2016) and their share of employment of the Culture Creative Industry (CCI) in the overall economy (over the same period it ranged between 1.41% and 1.48%). A quotation from the interim report Review of Spending on Culture (Ministry of Culture and Ministry of Finance of the Slovak Republic, October 2019): According to the available international data, Slovakia's spending on culture in 2017 amounted to around 0.7% of GDP (EUR 591 million, 1.68% of public expenditure). It is 0.05% less than the average share of GDP in the EU and 0.35% less than the average share of GDP in the V4 countries (Czech Republic, Hungary, Poland and Slovakia). On 3) Improving the legal and social status of artists: Improving the legal and social standing of artists continues to be one of the priorities of the CSO. Artistic freedom is largely guaranteed in Slovakia (the right to create without censorship or intimidation, the right to freedom of movement, the right to freedom of association, the right to participate in cultural life) but issues become more complicated when considering economic measures that support artistic freedom: the right to support, distribution and remuneration of artistic activities, the right to the protection of artists' social and economic rights. In other words: if conditions are not created for artists to make a living from their creative work, they have very limited opportunity to exercise their right to freedom of expression and their right to participation in cultural life even if they have undisputed possession of such rights. The reality is that art is one of the 4 worst-paid sectors in Slovakia: the average income in art is just 72.36% of the average income in Slovakia overall (report of the Statistical Office of the Slovak Republic, 6 September 2016, SITA and ČTK). It is also a fact that culture is usually the first area to experience cuts whenever there are problems, as can be seen in the decisions of self-governing authorities in response to the negative effects of the emergency measures taken to deal with the COVID-19 pandemic. On 1 January 2016, the first day of the 4-year evaluation period, a law came into force that provided legislative implementation of the first stage of the Status of the Artist concept in Slovakia (it was passed by parliament on 11 November 2015). It dealt with the definition and registration of professional artists in the liberal professions in accordance with the conception of the Status of the Artists, thus opening the way to tackling artists' specific problems. It was expected (based on the explanatory memorandum submitted with the law) that it would soon be followed by specific measures building on the initial stage, which would give it real content that would improve the social status of artists. Although we prepared specific legislative proposals on behalf of the SCCD, none of them has yet been adopted as law. The adopted legislation thus remains a formal declaration without impact on artists' real life. We unequivocally welcome the fact that the new government plans to make this law work. – One of the planned legislative measures based on the act referred to above was aimed at reviving the art market. The current situation in tax law (which artists consider to be

discriminatory) is that works of art are excluded from standard business relationships: spending on the purchase of works of art cannot be used to reduce the tax base. This harms not only artists (by reducing their ability to make a living from their own creative work) but also the state, because decimating the art market and pushing it into a grey economic zone not only promotes vulgarity but ultimately also decreases the government's tax revenue. In June 2019 the Government Council for Culture asked a temporary working group to propose a solution and there were constructive negotiations between artists and representatives of the Ministry of Culture, the Ministry of Labour, Social Affairs and Family and the Ministry of Finance. Due to the forthcoming elections, there was not enough time to complete the negotiations with the Ministry of Finance. We continue to see this as a key measure for the visual arts. – Implementation of the laws that the arts community has been requesting for years (e.g. a sponsorship act and amendment of the building act) and fulfilment of the government's 2014 commitment to increase spending on culture (see (2) above) would also contribute to a better legal and social standing for artists. – The social status of artists would also be improved by artists having real opportunities to exercise the right to engage in collective bargaining. On 4) improving conditions for constructive cooperation between the state and civil society in the development and implementation of cultural policy: Substantive, correct and constructive cooperation between representatives of the CSO and artists on the one hand and the government on the other is in the interests of both sides: artists have in-depth knowledge of the issues affecting culture while state representatives are in a position to have a real impact on the situation. Since its foundation, the SCCD has sought the establishment of permanent advisory bodies where civil society is represented to pursue constructive and systematic cooperation on solutions to current problems in culture and the preparation of legislation. The SCCD welcomed the establishment of the Government Council for Culture and its committees (the Committee for art, the Committee for public cultural awareness activities, the Committee for the media etc.) and working groups (the Working group on analysis of the remuneration of cultural workers and proposals for improving the level of their remuneration, the Working group on the status of the artist, the Working group on the recodification of copyright in the Slovak Republic, the Working group on the building act etc.), the Government Council for Non-governmental Non-profit Organizations and the Sectoral Council of the Ministry of Culture on the National Occupational System and the National Qualification Framework in respect of an EU project to increase employment, the Sectoral Council of the Government High Representative for Civil Society etc., in all of which the SCCD was represented. We make constant use of our representation in government and ministerial advisory bodies to comment on key documents and legislative proposals, of which we are not infrequently the initiator; we also propose measures to improve the situation in the cultural sector and increase culture's influence on the sustainable development of our society; we warn of the negative effects of long-term unresolved problems in culture and we propose constructive solutions for address these problems. We also pursue this purpose through space we receive in the media, on our websites (the SCCD site has received 350,000 visits and the sites of the



Slovak Union of Visual Arts and partner organisations have also received hundreds of thousands of visits) and in our publications. We consider it our duty not just to criticise and point out shortcomings, but also to support constructive proposals from the Ministry of Culture and to offer realistic proposals of solutions incorporating the experience of our foreign partners. Space has undoubtedly been created for communication between the state's official representatives and the CSO. Nevertheless, there are persistent problems that we repeatedly highlight: – although the work of the CSO's representatives in advisory bodies, in the preparation of the strategy of culture policy, legislation etc., has the potential to provide input to official institutions from those who are intimately familiar with an issue (because they have worked in the area concerned for long years, if not their whole life), to allow the ad hoc expansion of institutions' expert capacity (because they do not and cannot have experts with experience of every specific area at issue), to offer the practical experience of a broader team of experts including relevant input from abroad, and to increase the chances that the competent authorities (which unlike the CSO representatives has the natural right to make the final decision) will adopt high-quality decision thanks to consideration of various points of view and critical comparison and debate between them, – although such work on the part of CSO representatives is highly specialised and cannot be done by just anyone, is difficult and exhausting, demands a great deal of time and energy and requires long, systematic work without which it would be impossible to achieve results, it is based almost exclusively on the enthusiasm and dedication of individuals from the CSO, who often spend hundreds of hours over many years on the specialised work of reviewing or proposing legislation, preparing analyses etc. Such work receives essentially no systematic support from government and public administration bodies, nor from grant-providing institutions (long-term experience has shown that positive exceptions are very rare, almost negligible). Although this difficult, specialised work is in the public interest, it is essentially not considered to be work and in practice it is outside the scope of any legislation (the laws on the minimum wage, overtime and social benefits). A practical effect of dividing workers into two categories (on the one hand those to whom the law guarantees rights and social protection and on the other those who work without any rights) is that only a very limited number of people are willing and able to engage in such work for long time (while their strength holds and their own families are willing to tolerate it) and it is difficult for them to find replacements for themselves, which undoubtedly has a negative impact on the CSO's future potential to contribute to increasing the quality of the results achieved. The importance of civil society activity was the subject of extensive analysis and broad discussion at the ninth session of the UNESCO intergovernmental committee on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Paris 14–16 December 2015). To cite at least one thought: Analysis shows that countries with stronger and more developed civil societies move faster in ratifying the Convention and are better placed to meet the Convention's expectations than countries with weak civil society organisations. We therefore consider it vital to improve conditions for effective cooperation between the CSO and the government and public administration. On 5) improvement in

conditions for effective cooperation between the CSO and international arts organisations on cultural policy: In our view, finding more effective solutions to cultural questions, including those of transparency and responsibility, requires the creation or application of systematic support instruments for effective cooperation between artists themselves on the national and international level (sharing of information and positive solutions, the reaching of agreement on questions of priorities, mutual support in promoting them). This would enable artists to be constructive and respected partners for officials, to the benefit of both sides. So far, the SCCD has largely succeeded in this. The SCCD is the co-founder of: - the European Coalition for Cultural Diversity (ECCD), together with coalitions of professional artists from Germany, Belgium, France and Spain – International Federation of Coalitions for Cultural Diversity (IFCCD), Seville, 19 September 2007 The SCCD is an active participant not only in these organisations (it has been repeatedly stated at plenary meetings of the IFCCD – e.g. at Montreal in 2018 – that the SCCD is one of the most active members of the IFCCD; it was a member of the board of directors of the IFCCD until October 2019, vice-president of the ECCD until February 2020, it organised the IFCCD and ECCD Congress in Bratislava etc.) but also in the International Association of Art Europe (IAA Europe – a member of the executive committee from 2008, secretary from 2009, 2010–2015 and again from 2019 operation of the IAA Europe Office in Bratislava, 2011 to 2015 and again from 2019 the position of President), the IAA/AIAP (member of the world executive committee 2011–2021, from 2015 coordinator for Europe, from 2017 vice-president), the European Council of Artists (ECA) and Culture Action Europe (CAE). Since 2015, it has been a member of the UNESCO intergovernmental committee on the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, where it prepared a draft UNESCO recommendation on the Status of the Artist, which was sent to the secretary of the Convention, Danielle Cliché in November 2015, which proposed making use of the experience generated by the broad international consultation that the SCCD initiated and the successful preparation of the first stage of the act in Slovakia and the preparation of the next logical step, which is in accordance with the UNESCO recommendation of 1980 and the UNESCO Convention of 2005 – a recommendation to member states to support the implementation of the Status of the artist as a an instrument for solving specific problems in the cultural sector in various countries which could make a significant contribution not only to the development of the cultural sector but also to society as a whole and sustainable economic growth. Initiation of international discussion on the status of the artist on four continents, summary of the results in a 150-page English-Slovak publication. We have organized and taken part in many international events, workshops and conferences, in particular on issues relating to the legal and social status of artists, artists' mobility, the status of the artist, the exchange of knowledge in the arts, issues of financial remuneration to artists (the MU agreement), the status of cultural institutions amongst others, often as the main speakers. Active participation in international activities is not easy for the CSO but it is an excellent school enabling its representatives to gain experience that can be applied on the national level. Nevertheless such

activity largely shares the problem mentioned under the previous point: it heavily relies on the enthusiasm and dedication of individuals in the CSO who commit a great deal of time and energy to specialist work preparing and organising international conferences, workshops, presentations and the coordination of international teams of experts, often over many years. The existing grant schemes offer very little understanding and support for systematic work on cultural policy, the legal and social standing of artists etc. In fact, their attitude borders on dismissal. The situation has in fact deteriorated compared to the past: until 2016 a contribution to the membership fees of international organisations was approved more or less regularly by the Ministry of Culture's grant system, whereas in the current year the SCCD has received no contribution towards its activities or even its membership in the IFCCD despite its long and extensive activities in this global organisation. Several times we were rescued by our foreign partners who provided us support incomparably faster, simpler and more flexible assistance than we have experienced in Slovakia. The long-term lack of understanding and support for international activities forced us to ask ourselves again and again whether we would be able to continue in our cooperation with international organisations and whether we would have to resign from our positions despite the respect we had acquired: in the end we were left with no choice. We have resigned from our positions in the executive committees of the ECCD and IFCCD despite being asked to continue (October 2019 and February 2020) and we will submit our resignation to the IAA/AIAP at the next plenary session next year. On 6) specific measures to overcome the negative effects of the emergency measures related to the COVID19 pandemic: The last, but by no means least important point is the need to adopt adequate, targeted measures to overcome the negative effects of the COVID-19 emergency measures. We appreciate that representatives of the CSO have been given space in the Ministry of Culture's emergency working group where potential solutions can be discussed openly. Negotiations are still ongoing, so it is too early to draw conclusions. We believe that their outcome will help to calm the cultural sector and send a signal that culture still matters, especially in a situation where we hear a lot about cuts in cultural spending in the budgets of self-governing authorities and when it is increasingly apparent that the return to normality will be longer and more painful than it appeared at the start of the crisis.

## EMERGING TRANSVERSAL ISSUES

### Relevant Policies and Measures:

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## CHALLENGES AND ACHIEVEMENTS

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

Significant developments in financial support for audiovisual culture on the national and regional levels. On 1 July 2017 entered into force the Fund for the Promotion of the Culture of National Minorities. Digital Audiovision/ Access to digitisation.

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

The expansion of audiovisual culture and industries in Slovakia. a) undertake intensive measures for the promotion and increased visibility of Slovakia as a competitive film country with the right conditions for audiovisual production, b) present and mediate creative opportunities for Slovak audiovisual professionals with an emphasis on all stages of film production, c) present related services and individual regions in Slovakia to increase employment of the general population and audiovisual professionals, d) build demand for film production services (rental of technical equipment, production and post-production services, animation, catering, etc.) Digital Audiovision/ Access to digitisation: As part of the project, two digitisation suites were constructed, one at the SFI and one at RTVS, and 61,650 cultural objects (films, audio recordings and other audiovisual objects) were digitised. The digitisation suite built at the SFI has become a permanent part of its professional facilities and provides a wide variety of functions and systems integral to the overall process for preserving and providing access to the audiovisual heritage of the Slovak Republic. The Slovákiana project made 100,892 objects accessible.

**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 Digital Audiovision project: Achieved the main project target, which was the digitisation of the audiovisual heritage of the Slovak Republic. It continues to fulfil this objective.

## 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:** Miroslav

**Family name:** Kaňa

**Organization:** Ministry of Culture of the Slovak Republic

**Position:** Director of the department of international cooperation

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**Date of submission:**

2020

**Electronic Signature:**

A handwritten signature in blue ink, appearing to be 'M. Kaňa', is written over a faint, light blue rectangular background.