

Resolution on
the National
Programme for
Culture

Ministry of
Culture of
the Republic
of Slovenia

**“Solidarity,
Sustainability,
Commons.”**

RESOLUTION ON THE NATIONAL PROGRAMME FOR CULTURE 2024–2031



REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE

1.	INTRODUCTION AND BACKGROUND	10
1.1	Inclusive Process of Developing the National Programme for Culture	11
1.2	New Cultural Strategies at the Crossroads of Crises	13
1.3	Engaging with Contemporary International Cultural Policies	14
1.4	Sources of Funding	16
1.5	The Mission of Culture	17
1.6	A vision for Culture in 2031	17
1.7	A vision for Culture in 2050	17
1.8	How to Read the ReNPC 24–31	18
2.	KEY STRATEGIC OBJECTIVES	20
2.1	Pillar 1: Culture for a Cohesive Society	23
2.1.1	Care for Cultural Heritage	23
2.1.2	Development and Public Use of the Slovenian Language	24
2.1.3	Ensuring Cultural Diversity	25
2.2	Pillar 2: Culture as a Public Good	27
2.2.1	High Quality and Diversity of Art and its Autonomous Evaluation	27
2.2.2	Developed System for the Dissemination and Accessibility of Cultural Content	28
2.2.3	Independent and Quality Media and Investigative Journalism	29
2.3	Pillar 3: Culture for a Sustainable Future	30
2.3.1	Role of Culture in Improving Health and Well-being	30
2.3.2	Role of Culture in Sustainable Cities, Settlements and Communities	32
2.3.3	Role of Culture in Reducing Inequalities	33

3.	DEVELOPMENT OBJECTIVES	34
3.1	Tackling Precarious Work, Ensuring Gender Equality, Capacity Building, Strengthening Personnel and Workplace Capacities	35
3.2	Financial and Regional Accessibility	38
3.3	Systemic Support for International Cooperation	39
3.4	Permanent Dialogue with Stakeholders and Rapid Responsiveness to Challenges	40
3.5	Public Awareness of the Importance and Impact of Culture	41
3.6	Cross-sectoral Development Cooperation	42
3.7	Participation in Developing an Environmentally Just Society	43
3.8	Support in Identifying Additional Sources of Funding	44
3.9	Sustainable Production	44
3.10	Autonomy of Media and Culture	45
3.11	Taking a Firm Stance Against Hate Speech and the Spread Of Fake News	47
3.12	Cultural Sector as an Interconnected Ecosystem	47
3.13	Strengthening Analysis and Research on Culture	48

4.	FIELDS OF CULTURE	50
4.1	Architecture	51
4.2	Archiving	53
4.3	Film and Audiovisual Production	54
4.4	Music	56
4.5	Intermedia Arts	58
4.6	Books and Publishing	60
4.7	Library Services	63
4.8	Cultural Heritage (Movable, Intangible and Immovable Heritage)	65
4.9	Cultural Diversity and Human Rights	68
4.10	Media	70
4.11	Design	73
4.12	Slovenian Language and Language Policy	75
4.13	Transdisciplinary Field	76
4.14	Performing Arts	77
4.15	Visual Arts	80
5.	STAKEHOLDERS⁸⁴	
5.1	Public Institutions	86
5.2	Non-governmental Organisations	87
5.3	Self-employed Workers in Culture and Freelance Journalists	87
5.4	Businesses	88
5.5	Municipalities	88
5.6	Individuals	89
5.7	Amateur Culture	89
5.8	Professional Workers in Culture	90
5.9	Audiences	91

6.	CROSS-SECTORAL POLICIES	92
6.1	Capacity Building and the Enabling Environment	93
6.2	Culture and Arts Education and Audience Development	94
6.3	Accessibility and Regionally Balanced Development of Culture	95
6.4	Internationalisation	96
6.5	New Governance Models in Culture	96
6.6	Working Conditions and the Provision of Equal Opportunities	97
6.7	Digitalisation	97
6.8	Green Transition Within Culture	99
6.9	Infrastructure	99
6.10	Cultural and Creative Sector	100
7.	LIST OF REFERENCES	102
7.1	List of Reference Acts, Guidelines, Regulations and Strategies	103
7.2	List of International Reference Studies and Strategies	107
7.1	Sources and References	109

PREFACE

CULTURE FOR THE FUTURE: SOLIDARITY, SUSTAINABILITY, COMMONS

The guiding principle in drafting the Resolution on the National Programme for Culture 2024–2031 was a clear vision of culture as a main policy for a solidarity-based and sustainable society. Culture contributes to a socially and environmentally just and creative community, promotes diversity, encourages the development of critical perspectives on society, enhances creativity, sustains the vitality of language, preserves and gives meaning to the past, and offers us a vision for the future. The key conditions for successfully fulfilling the mission of culture as a common good are ensuring appropriate working conditions, a high level of commitment to respectful dialogue, and the cooperation of stakeholders and measures into a diverse yet coherent cultural ecosystem.

With the new national program for culture, we will forefront the voices of those who have so far been unheard, whether due to their social, geographical, or other circumstances. We are connecting with a broad ecosystem of workers, producers, institutions, and cultural enthusiasts across the country, all while not forgetting those for whom art and culture ultimately exist — the audiences. Together, we have shaped key developmental goals that will position culture in dialogue with other sectors and the international community. Culture makes an important contribution to education, health, science, international relations, tourism, and other sectors. We aim to strengthen these connections and demonstrate the capacity of culture to address everyday societal challenges.

If we want culture to be recognised as an important player in addressing contemporary global challenges, we need decisive, clear and transparent measures. That is why, alongside the Resolution on the National Programme for Culture 2024–2031, we have developed a comprehensive action plan for the next four years, which outlines the concrete steps towards a culture of the future. Here, our joint work continues. If we utilise this document as a tool to transform cultural policy toward a society, which is rooted in solidarity, by 2050, we can build on the vision we define today as our shared accomplishment. I am confident in our ability to succeed.

Dr Asta Vrečko,
Minister of Culture

1. INTRODUCTION AND BACKGROUND

10

By 2050, culture will be a cornerstone of a solidarity-based, inclusive, innovative, and sustainable society.

In a sustainable society, culture plays a crucial role in fostering cooperation, development and social cohesion. The Resolution on the National Programme for Culture 2024 –2031 (hereinafter: the ReNPC 24 –31) emphasises the importance of integrating culture with other sectoral policies. It provides a solid framework for a strategic document that will serve as a clear basis for an operational and traceable action plan.

INCLUSIVE PROCESS OF DEVELOPING THE NATIONAL PROGRAMME FOR CULTURE

Public involvement was one of the most significant factors of the development of the ReNPC 24 –31. This strategic document has been shaped by the initiatives and suggestions of a wide range of cultural stakeholders, ensuring that it is both comprehensive and multi-faceted, reflecting the contemporary and inclusive nature of public policy-making. The drafting process followed the guidelines of the Ministry of Public Administration, with an emphasis on public engagement.¹ Twelve regional consultations were held between 15 March and 21 April 2023 (in Celje, Kranj, Trbovlje, Krško, Maribor, Murska Sobota, Novo Mesto, Postojna, Slovenj Gradec, Nova Gorica, Koper and Ljubljana). They focused on different communities and previously marginalised issues. More than 700 self-employed and other cultural workers, amateur artists, mayors and representatives of public institutions, non-governmental organizations (hereinafter: NGOs), regional branches of the Republic of Slovenia Public Fund for cultural activities (hereinafter: the Public Fund for Cultural Activities), municipal

¹ A list of reference Slovenian and international laws, regulations, policies and guidelines is provided at the end of the document.

administrative services, regional development agencies and others engaged in discussions between representatives of the Ministry of Culture of the Republic of Slovenia (hereinafter: the Ministry) and key cultural stakeholders. Stakeholders were also invited to submit their initiatives via an online form by the end of May 2023.

A preliminary consultation with key cultural stakeholders generated a total of 808 proposals, initiatives and comments. Of the total number of submissions, over 300 were received during regional meetings, 487 were submitted through the online form and 21 were sent by email. Three working groups, tasked with maintaining a permanent dialogue with representatives of public institutions, NGOs, self-employed artists and other cultural workers, presented substantive proposals for improving the cultural model. Furthermore, the minutes of working groups focused on the development of sectoral strategies for museums and galleries, contemporary dance, media, film and the Slovenian language provided additional insights. Particular attention was paid to the cross-sectoral policies developed collectively by the expert working groups between June and August 2023. These policies addressed key areas such as digitalisation, capacity building, an enabling environment, access to culture, health and well-being, a green transition in culture, new governance models, an audience development policy, culture and arts education, international cooperation and infrastructure. A total of 89 experts participated in the development of these proposals through their involvement in nine working groups. Substantive proposals were made by the Ministry's employees (an internal working group was set up for this purpose), as well as contributions from the Slovenian Book Agency, the Slovenian Film Centre, a public agency of the Republic of Slovenia (hereinafter: the Slovenian Film Centre), and the Public Fund for Cultural Activities.

A cross-sectoral working group has been set up to regularly monitor the implementation of the national programme for culture and to propose inter-ministerial adjustments where necessary. The group included representatives from the Ministry and other ministries responsible for labour, family, social affairs and equal opportunities; digital transformation, finance; the economy, tourism and sport; infrastructure; public administration; cohesion and regional development; natural resources and spatial planning; environment, climate and energy; solidarity-based future; higher education, science and innovation; education; health, and foreign and European affairs. The group's main focus is on the connection of culture with other ministries and on ensuring coherence between sectoral development strategies and measures. The draft document was also discussed by the National Council for Culture. Representatives of the Ministry held several discussions and consultations with the Association of Municipalities and Towns of Slovenia and the Association of Urban Municipalities of Slovenia. In addition, mayors were consulted at a meeting in Brdo pri Kranju at the end of June 2023, where all three municipal associations were represented.

NEW CULTURAL STRATEGIES AT THE CROSSROADS OF CRISES

Fundamental revisions to the Resolution on the National Programme for Culture 2022–2029 (ReNPC 22–29) were essential not only to foster a dialogue with key stakeholders, but also to develop a wholesome cultural policy strategy in the midst of ongoing crises. These changes aim to provide a solid foundation for strengthening the sector's resilience. The guiding principle of the revised ReNPC 24–31 programme is an unwavering commitment to the preservation of culture as a public good.

The previous resolution was approved during the Covid-19 epidemic, which had a profound impact on all fields of culture. Since then, additional new pivotal developments have occurred, presenting culture with new challenges. These include, in particular, the severe climate and environmental crisis, which, in the form of numerous natural disasters, is increasingly defining the workspace of cultural workers and threatening and damaging cultural heritage. The aftermath of the catastrophic floods in August 2023 has further shifted cultural policy priorities, necessitating an increased focus on disaster recovery and climate change. Global wars and armed conflicts also affect Slovenia's foreign cultural policy priorities. In addition, inflationary pressures are affecting household budgets available for cultural consumption, while the need to comply with fiscal rules from 2024 has a significant impact on public expenditure on culture. With the accelerated development of artificial intelligence technologies, thinking about the future underlines the need for culture to be able to adapt to these new technological realities.

ENGAGING WITH CONTEMPORARY INTERNATIONAL CULTURAL POLICIES

The ReNPC 24–31 incorporates contemporary international strategic guidelines for cultural policies. One of the most important guidelines is the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter: UNESCO Convention), which was ratified by Slovenia in 2006. The UNESCO Convention has been addressed in several reports, most recently in the 2022 Re/ Shaping Policies for Creativity: Addressing Culture as a Global Public Good, which highlights the link between culture and the

2030 Agenda for Sustainable Development² (hereinafter: 2030 Agenda). In order to promote forward-looking cultural policies, the document draws on various statistical figures, including the thematic indicators for culture in the 2030 Agenda, complemented by extensive research and analysis from both the national and international sources. Among the guidelines of the European Union (hereinafter: EU), in addition to the still valid New European Agenda for Culture 2018, the European Green Deal—including initiatives such as the New European Bauhaus³ and A Renovation Way for Europe⁴—plays a significant role in creating a sustainable society. Furthermore, the ReNPC 24–31 is in line with the Council Resolution on the EU Work Plan for Culture 2023–2026, which puts emphasis on improving the status of cultural workers, strengthening the role of culture in society, unleashing the power of culture to tackle the climate crisis and strengthening the cultural dimension of the EU's external relations. At the national level, the Slovenian Development Strategy 2030 is a key reference for the ReNPC 24–31 programme. The document is aligned with various national, European and international sectoral strategies, guidelines and directives.

- 2 The 2030 Agenda has been the UN's programme of action for sustainable development since 2015. By implementing it in all areas of strategic planning, countries aim to eradicate poverty and inequality and tackle climate change.
- 3 The New European Bauhaus is a creative and interdisciplinary initiative that applies the provisions of the European Green Deal to the living environment, including three fundamental principles: aesthetic enrichment, sustainability and inclusiveness.
- 4 A European strategy guiding the accelerated renovation, decarbonisation and energy efficiency improvement of the EU building stock.

SOURCES OF FUNDING

In accordance with the provisions of the Exercising of the Public Interest in Culture Act, the implementation of the ReNPC 24–31 is a collective responsibility that extends beyond the Ministry of Culture to other ministries. This programme emphasises the importance of culture as a public good, describes the public interest in culture, defines cultural fields, outlines the means of providing cultural goods as a public good and sets guidelines for investment in public cultural infrastructure. In addition to the state budget, the European Cohesion Policy and other European funds and international programmes are among the sources of funding for the measures resulting from the ReNPC 24–31. In addition to the European Cohesion Policy 2021–2027, the EU's long-term budget for the 2021–2027 period also includes a Recovery and Resilience Facility aimed at promoting investment in a green, digital and resilient Europe. Looking ahead, it is expected that the measures in culture will continue to be funded by the EU in the next EU multiannual financial framework, in line with the objectives of the ReNPC 24–31. The Ministry will advocate the establishment of a separate objective for culture in the next cohesion policy period. In order to achieve coherent regional development in culture, endogenous regional policy measures will be tailored to identified needs and capacities.⁵ The Action Plan accompanying the ReNPC 24–31 provides detailed definitions of the financial implications of the proposed measures.

5 This approach aligns with the regional policy objectives outlined in the Promotion of Balanced Regional Development Act, which aims to ensure balanced territorial development.

THE MISSION OF CULTURE

Culture is one of the key subsystems of society, contributing to a socially fair, solidarity-based and creative society. It improves the quality of life, promotes diversity, encourages critical thinking about society and fosters creativity. Culture enables individuals to make the most of their free time, guarantees freedom of expression and provides access to high quality and verified information. It enables the vitality of language and, by preserving cultural heritage, it gives meaning to the past and provides a vision for the future. Culture can only fulfil its mission if the sector provides the good conditions for cultural workers to work professionally and for the public to participate in amateur culture in a widely accessible way.

A VISION FOR CULTURE IN 2031

By 2031, as a result of the delivery of the National Programme, culture will be stable and well-funded, with a strong and regionally balanced presence in local communities. It will be sustainable, accessible to all citizens, integrated with other sectors, and will have strong, established international connections. Working conditions for cultural workers will be secured and culture will be based on participatory and democratic cultural institutions.

A VISION FOR CULTURE IN 2050

In order to embed culture at the centre of society, its strategic development vision must be long-term, which is why the ReNPC 24–31 outlines guidelines for development up to 2050. In the coming decades, through sustainable cross-sectoral linkages, culture will be positioned among the sectors essential for societal development, consolidating its status as a fundamental public good. By 2050, culture will be

a cornerstone of a solidarity-based, inclusive, innovative, and sustainable society. It will have a visible impact on education, health, the environment, politics, technology, and the social and economic spheres, acting as a key vehicle for giving meaning to individuals and communities.

HOW TO READ THE RENPC 24–31

The ReNPC 24–31 introduces a new logic to strategic documents in the cultural sector. It is based on three pillars of key strategic objectives that guide the overall vision for strengthening culture. These are followed by more detailed development objectives that address the main challenges facing the sector and hindering the achievement of the key strategic objectives. The development objectives will be pursued across sectors and in collaboration with all cultural stakeholders through cross-sectoral policies and concrete measures outlined in the Action Plan. Indicators for the key strategic and development objectives are defined in the Action Plan up to 2027 for the realisation of ReNPC 24–31 (hereinafter: Action Plan).

2. KEY STRATEGIC OBJECTIVES

20

Cultural activities boost local economies, create jobs, enhance public spaces, stimulate creativity, and help tackle societal challenges.

The ReNPC 24–31 structures the key strategic objectives, which guide the formulation of measures and, in the long term, cultural policy, under three pillars: *Culture for a Cohesive Society*, *Culture as a Public Good* and *Culture for a Sustainable Future*.

The first pillar, *Culture for a Cohesive Society*, includes key long-term objectives that focus on culture as a connecting element of the community. This orientation brings Republic of Slovenia in line with European guidelines. The New European Agenda for Culture 2018 defines cultural heritage and the cultural and creative sector as drivers for reinforcing a sense of belonging. Culture promotes shared values, inclusiveness, intercultural dialogue and a sense of community.⁶ The objectives under this pillar include *Care for Cultural Heritage*, *Development and Public Use of the Slovenian Language* and *Ensuring Cultural Diversity*.

The second pillar, *Culture as a Public Good*, includes objectives that focus on the creation and dissemination of new cultural, artistic and media content. The national programme is thus in line with the commitments under the UNESCO Convention, which directs signatories to work towards creating an environment that encourages individuals and social groups to create, produce, disseminate, distribute and have access to their own cultural expressions.⁷ Culture and the arts multiply the possibilities for coexistence in a sustainable and socially just community, and this is only possible if culture is understood as a public good and is largely excluded from market mechanisms. Culture must be accessible to all, regardless of their status or personal circumstances, and, to achieve this, it

⁶ New European Agenda for Culture 2018 (2018), p. 1.

⁷ Act Ratifying the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2006), Article 7.

requires stable public funding and support. The key strategic objectives of this pillar are *High Quality and Diversity of Art and its Autonomous Evaluation, Developed System for the Dissemination and Accessibility of Cultural Content, and Independent and Quality Media and Investigative Journalism*.

The third, development pillar places culture at the intersection with other sectors, linking it to broader societal goals and seeking synergies with the greatest potentials. Guided by the Exercising of the Public Interest in Culture Act, the ReNPC 24–31 defines the role of culture in the overall development of society. The *Culture for a Sustainable Future* pillar comprises the following objectives: *The Role of Culture for Health and Well-being, The Role of Culture in Sustainable Cities, Settlements and Communities*, and *The Role of Culture in Reducing Inequalities*. All three are derived from the 2030 Agenda. Based on an analysis of past achievements in integrating culture with other sectors and global trends, the Ministry sees opportunities to strengthen activities and achieve high-impact results in these areas. Although the pillar specifically highlights certain sustainable objectives in line with UNESCO guidelines, it also aims to further develop existing links that have been in place for a long time. For example, strengthening culture and arts education is in line with the 2030 Agenda's goal of ensuring inclusive and equitable access to quality education, promoting lifelong learning opportunities, and taking action towards climate neutrality. Creativity is also linked to the economy, especially in innovation and tourism.⁸ Various ministries have contributed measures in the context of cross-sectoral integration. Such an approach of

⁸ A chapter of the Slovenian Industrial Strategy 2021–2030 is dedicated to strengthening creativity in the economic sphere.

reinforcing the links between culture and the goals of the 2030 Agenda is derived from key documents of UNESCO, which mandates Member States to integrate culture as a strategic element in national and international development policies and to support them with concrete actions.⁹

PILLAR 1: CULTURE FOR A COHESIVE SOCIETY

Care for Cultural Heritage

This objective requires the sustainable safeguarding of cultural heritage in all its forms and in all its domains, including immovable, movable and intangible heritage. It is based on the principle of integrated and professional cultural heritage management to ensure the preservation of cultural diversity, creativity and international visibility. Central to this vision is a user-centred approach to heritage safeguarding. The key strategic objective highlights the community's role in the protection, conservation, understanding, revitalisation, promotion and use of heritage, ensuring its integration into the local and international environment. Given the increasing frequency of natural disasters, often exacerbated by climate change, it is crucial to prepare and implement measures to mitigate and prevent the risks and consequences of natural disasters in order to protect cultural heritage, in line with established protection and rescue plans. Priorities include adapting to the challenges of new technologies, digitalisation and climate change. The provision of adequate working conditions within the sector, including the necessary infrastructure, is fundamental to the comprehensive care of cultural heritage.

⁹ Re/Shaping policies for creativity: Addressing Culture as a Global Public Good (2022), p. 17.

Care is based on an inclusive society, ensuring wide accessibility of formats and content, balanced and smart development, knowledge transfer, and the creation of synergies between different stakeholders and actions. Cultural heritage policies contribute significantly to improving the living environment and quality of life and play a crucial role in strengthening social cohesion. Cultural heritage, with its diversity, offers considerable social, educational and identification potential for achieving regionally and spatially balanced and sustainable development. Care for cultural heritage is based on national and international legislation and guidelines.¹⁰

Development and Public Use of the Slovenian Language

Language is a fundamental pillar of any community and a central means of communication. Multilingualism fosters a multicultural society. The Slovenian language plays a crucial role both administratively and as a cornerstone of cultural content. It belongs to a smaller linguistic community, which means that innovative and modern strategies are needed to develop and protect it. Objective is to create stable conditions

10 The protection of cultural heritage is determined by the Constitution of the Republic of Slovenia, which requires the State to ensure the preservation of natural wealth and cultural heritage and to create opportunities for the harmonious development of society and culture in Slovenia. In 2017, the Council of Europe adopted the Recommendations of the European Cultural Heritage Strategy for the 21st Century, highlighting the protection, preservation, promotion and enrichment of cultural heritage as an essential vehicle for building more inclusive and fairer societies. The detailed provisions and the scope of the tasks are derived from the Cultural Heritage Protection Act, while the development orientations are specified in the Cultural Heritage Strategy 2020–2023.

for the use of Slovenian in the educational, official and public spheres. This includes efforts to keep the language alive and dynamic, and to develop and integrate it into the common Slovenian cultural space. A major challenge is the preservation of Slovenian in the rapidly evolving digital environment. This involves addressing issues related to international digital platforms, streaming services, and digital user interfaces such as text, voice, and speech synthesis technologies. Furthermore, the integration of artificial intelligence poses additional challenges for the protection and enhancement of Slovenian. In line with international and national guidelines, the strategic objective is to build a multilingual society in which Slovenian coexists with other languages spoken in Slovenia, including Hungarian, Italian, Roma, sign language, and the language of the deaf-blind. This approach not only supports the productive participation of citizens in public life, but also promotes multi-cultural dialogue and mutual understanding.¹¹

Ensuring Cultural Diversity

Cultural diversity is a source of exchange, knowledge, tradition, innovation and creativity in every society. It is a common heritage of humanism that must be nurtured for the benefit of present and future generations. In order to promote a solidarity-based and inclusive society, which develops and is enriched by the coexistence of different communities, the State must pay particular attention to reaching out to people from various minority backgrounds and ensuring their equal involvement in all domains of cultural production and activity. Special attention must also be paid to identifying multiple

¹¹ The scope of the tasks is set out in the Resolution on the National Programme for Language Policy 2021–2025 and the Public Use of the Slovenian Language Act.

forms of oppression, including social and economic exclusion or discrimination based on personal circumstances, and to developing effective measures to ensure equality. Cultural diversity will also be ensured by creating conditions for the social inclusion of ethnic minority communities, including members of the Italian and Hungarian ethnic minorities, the Roma community, the ethnic communities from the former Socialist Federal Republic of Yugoslavia (hereinafter: the SFRY), the German-speaking ethnic group and other communities, groups and individuals with a minority background. Special attention should be paid to cultural activities of Slovenian national minorities in neighbouring countries. Freedom of religion is a human right, and the Ministry will ensure that the constitutionally guaranteed principles of the separation of the State from religious communities, freedom of action and equality of religious communities are upheld. The objective is to foster a tolerant, understanding and inclusive society by supporting cultural programmes and projects that promote these values.¹²

12 The UNESCO Convention (2006, Articles 1 and 2), which instructs signatories to protect and promote the diversity of cultural expressions, to foster interculturality, to strengthen international cooperation, to respect human rights and fundamental freedoms, and to respect the principle of international solidarity, is a guiding principle for ensuring the cultural diversity in Slovenia. Other ministries also contribute to this goal, with the Strategy for the Education of Roma in the Republic of Slovenia 2021–2030 playing a key role.

PILLAR 2: CULTURE AS A PUBLIC GOOD

High Quality and Diversity of Art and its Autonomous Evaluation

The Ministry's core tasks encompass the provision of appropriate conditions for the production of high quality and diverse artistic creations by professional artists, in addition to the development of a robust network of amateur cultural activities. Instead of prioritising the quantity of events, the Ministry's objective is to ensure the diversity and quality of the arts. In addition to the provision of adequate working and infrastructural conditions, the development of a robust and responsive evaluation system for cultural and artistic creation is an essential prerequisite for the production of quality art. To this end, the Ministry will seek to strengthen the professionalism, integrity and independence of expert commissions, while also providing opportunities for high quality, independent, evaluative and substantive art criticism. It will also create conditions for artistic autonomy and freedom of expression for artists, while simultaneously preventing the dissemination of hate speech. The Ministry will also work to improve the material conditions within the sector and to ensure balanced regional cultural development. Culture, which has an intrinsic value in a society based on solidarity, has shown significant multiplier effects in various spheres of society, making the creation of quality and diverse cultural content essential for the overall social development. These effects are particularly evident in the role of culture in promoting health, building cohesive communities as highlighted by the New European Agenda for Culture 2018,¹³ promoting lifelong learning, enhancing the

13 New European Agenda for Culture 2018 (2018), p. 3.

quality of leisure time and facilitating intercultural dialogue. Culture is also a driver of social innovation and an important contributor to economic activity.¹⁴ In 2017, the cultural and creative sector in Slovenia accounted for 8.4% of active enterprises in the overall economy and employed 3.3% of the total workforce.

Developed System for the Dissemination and Accessibility of Cultural Content

In the 2017 survey on attitudes to culture,¹⁵ a quarter of respondents expressed a desire to participate more in cultural activities. Additionally, 31% of respondents cited a poor choice of cultural programmes in their local area as an obstacle to their engagement with culture. The strategic objective is to achieve a more balanced regional access to resources and conditions for creators and cultural institutions, to foster the creation of quality cultural production and the preservation of heritage, and to ensure equal opportunities for inhabitants in accessing cultural and media content provided as a public service or in the recognised public interest. There is considerable variation in access to different areas of culture across the country. Furthermore, there is a lack of sufficient distribution of publicly co-funded content across a range of institutions. The Ministry's objective is to develop a more evenly distributed and decentralised system for the provision and production of cultural content. This will avoid hyperproduction and burnout among artists, while ensuring that the population has more

14 Nika Murovec, Damjan Kavaš, Sonja Uršič, *Statistična analiza stanja kulturnega in kreativnega sektorja v Sloveniji 2008–2017* (Statistical analysis of the state of the cultural and creative sector in Slovenia 2008–2017) (Ljubljana, 2023), p. 117.

15 Andraž Zorko and Katja Goričan: Attitudes to culture/ participation in culture (Ljubljana, 2017).

equitable access to publicly co-funded culture. This approach will also have the effect of improving the quality of life in the local environment.¹⁶ Achieving this objective will make culture more accessible to the population within the common Slovenian cultural space. Ensuring the inclusiveness of culture also means making all areas of cultural heritage more accessible. In order to ensure adequate working conditions and access to culture, the objective is to create a comparable law after the expiry of the Act Providing Funds for Certain Urgent Cultural Programmes in the Republic of Slovenia.

INDEPENDENT AND QUALITY MEDIA AND INVESTIGATIVE JOURNALISM

The existence of independent and quality media is fundamental to guaranteeing rights to information that is both informed and verified, thereby enabling individuals to make decisions and take action in an informed and independent manner. The plurality of the media landscape will be ensured through a dispersed and transparent media ownership. In 2022, the risk to plurality posed by potential business interests in editorial content in Slovenia was 67%.¹⁷ The Ministry will address this by reforming media legislation to ensure transparency in ownership, to more efficiently prevent unauthorised concentration, to ensure transparent financing, and to regulate it effectively. Measures will also be taken to guarantee plurality, accessibility to high quality and diverse media content, and the professional and independent

¹⁶ The pursuit of balanced regional development and access to culture stems from the Universal Declaration of Human Rights (UL RS No 24/2018, Article 21), which asserts that everyone has the right of equal access to public services.

¹⁷ Monitoring media pluralism in the digital era. Country Report: Slovenia (2022), p. 14.

functioning of the media. In order to advance the quality, autonomy and investigative nature of journalism, the Ministry will seek to improve the working conditions of media professionals, including those engaged in freelance journalism. Economic independence, when matched with a commitment to adhere to the principles of quality journalism, represents the most effective guarantee of autonomy. The guiding principles of the objective include the independence of the public media services and the upholding of the public interest within the media sector.¹⁸

PILLAR 3: CULTURE FOR A SUSTAINABLE FUTURE

Role of Culture in Improving Health and Well-being

One of the 2030 Agenda's sustainable development goals is to ensure healthy lives and promote well-being for everyone at all ages. In line with this goal, culture will play an important role in strengthening preventive measures to advance mental health and well-being. Culture will also contribute to efforts in early warning, risk reduction and management of health risks. The objective is to build on existing pilot models that either integrate cultural content into health and other institutions, or that highlight the impact of culture on health and well-being. A key component of this approach is the system of

¹⁸ The freedom of the media and pluralism is enshrined in Article 11 of the Charter of Fundamental Rights of the European Union and in Article 2 of the Commission Recommendations on ensuring the protection, safety and empowerment of journalists and other media professionals in the European Union, which provide guidance to Member States on taking effective measures to ensure the protection, safety and empowerment of journalists, in full respect of the principles of media freedom and pluralism and the right to non-discrimination.

social prescribing, designated as *Culture on Prescription*, which provides individuals with access to a spectrum of cultural activities as an adjunctive component of prevention or treatment. This includes both participation as an audience and active involvement in creative processes under the guidance of trained professionals. Culture is crucial in preventing the onset of mental disorders and age-related frailty, supporting the treatment or management of mental and neurological disorders and chronic illnesses, and in providing care in acute and end-of-life situations.¹⁹ Culture has a positive impact on health at all stages of life, and is particularly important for young and older people. The positive impact of culture on health and well-being has been demonstrated in numerous²⁰ national and international studies, with the World Health Organization advocating these guidelines.

19 Daisy Fancourt in Saoirse Finn. *What is the evidence on the role of the arts in improving health and well-being? A scoping review* (Kobenhavn, 2019), p. 57.

20 In Slovenia, several collections and monographs have been published on the relationship between the arts and mental health. The Faculty of Education of the University of Ljubljana runs the study programme, Arts Therapy, which includes specialist and master's level research.

Role of Culture in Sustainable Cities, Settlements and Communities

Cultural activities foster a sense of belonging within local communities, and the sustainable use of heritage resources significantly improves the quality of life in these environments, thereby contributing to broader sustainable development efforts. Culture is integral to the 2030 Agenda's goal of making cities and settlements open, resilient and sustainable. In this context, specific cultural objectives include strengthening efforts to protect and preserve cultural and natural heritage; ensuring universal access to green and public spaces for all citizens, especially children, older adults, and people with sensory and mobility impairments; fostering positive social, cultural and environmental links between urban, suburban and rural areas. Culture promotes cooperation and contributes to an open and inclusive society. Cultural activities have the capacity to stimulate local economies, in particular tourism, and to create jobs. They contribute to the development of high quality public spaces and to the renovation of culturally significant buildings and areas.²¹ Moreover, they stimulate creativity and innovation and address environmental and social challenges. The sustainable restoration of cultural heritage in urban and rural areas helps mitigate the effects of climate change. Culture also plays a crucial role in the implementation of the European Green Deal by raising awareness and educating the public about environmental challenges, climate change and threats to nature, and about sustainable practices. The cultural sector makes a contribution to sustainability through the reduction of the

21 With this approach, the ReNPC 24–31 is in line with the Resolution on the Spatial Development Strategy of Slovenia 2050, the basic strategic spatial act of the Republic of Slovenia.

carbon footprint of events, the promotion of recycling and the use of renewable energy sources, and the undertaking of energy-efficient renovations of cultural heritage buildings.

Role of Culture in Reducing Inequalities

Culture is linked to the 2030 Agenda's goal of reducing inequalities within and among countries. In this context, the objective is to maximise the inclusion of people in social life, irrespective of age, gender, sexual orientation, mobility or sensory impairment, race, ethnicity, origin, religion or economic or other status. Culture also strives to guarantee equal opportunities and diminish inequalities through the implementation of appropriate legislation, policies, and measures. Culture plays a role in the reduction of inequalities by ensuring favourable working conditions, access to cultural content, and, moreover, the sustainable preservation of cultural heritage, by reflecting on social developments and promoting opportunities for participation in social development and lifelong learning, as well as by promoting cultural diversity and intergenerational cooperation.

3. DEVELOPMENT OBJECTIVES

34

Culture must not only address its contribution to the climate crisis, but also creatively advance collective efforts toward a climate-just society.

Analysis, statistics and research findings have led to the identification of key strategic challenges that impede the development of culture and prevent it from achieving its vision and fulfilling its mission. These include the following: precariousness and inadequate working conditions, difficult workplace conditions, gender inequality in the cultural sector, financial and regional disparities in access to cultural content, fragmented international cooperation, lack of connections with other sectors and non-systematic integration of culture in the green transition, lack of diversification of funding sources, unsustainable production, lack of analytical support for the sector, instrumentalisation of culture, spread of disinformation and hate speech, increasing attacks on artists and lack of systematic cooperation between cultural stakeholders.

In pursuing its strategic development objectives, culture will tackle structural issues and obstacles. The strategic development objectives represent a key potential for culture and an opportunity to make culture an indispensable element of a solid and sustainable society. They will be pursued by all fields of culture, each with different priorities. The detailed measures and the implementation strategies for each objective are set out in the areas outlined in the Action Plan.

TACKLING PRECARIOUS WORK, ENSURING GENDER EQUALITY, CAPACITY BUILDING, STRENGTHENING PERSONNEL AND WORKPLACE CAPACITIES

Data from the Statistical Office of the Republic of Slovenia, based on the EU Labour Force Survey, indicate a significant decline in employment in the cultural and entertainment sector, with a decrease of almost 20% between

2019 and 2022 due to the Covid-19 epidemic. This decline has been particularly evident outside of public institutions. In 2021, 37% of the self-employed in the cultural sector earned less than the minimum gross wage, while 80% earned less than the average gross wage. Precarious work in the cultural sector is characterised by strong competition and fragmented earning opportunities that vary significantly at different career stages. The nature of precarious work in the cultural sector, characterised by short-term projects, non-standard working hours and high mobility requirements, precludes the possibility of a standard career path for cultural workers. As a result, many cultural workers resort to taking on second jobs to supplement their unpredictable income. Their employment rights are inadequately regulated, leading to precarious economic, social, housing and health conditions. This instability has the effect of hindering the production of quality art and journalism, while simultaneously increasing vulnerability to issues such as sexual harassment, bullying and burnout at work. The ReNPC 24–31 aims to address the precarious conditions in the cultural sector by establishing collective labour rights for the self-employed, facilitating career dynamics for the self-employed cultural workers, establishing the principle that *every job counts* and introducing schemes that recognise enabling work beyond the mere absorption of programme funds. Furthermore, the ReNPC 24–31 will strengthen employment opportunities, systematic scholarships, and efforts to establish more secure employment positions, decent working conditions and fair pay. Additionally, it will provide support for retired artists by regulating national recognition allowances and exceptional additions to pensions. Specific consideration will be given to the measures required for cultural workers at various stages of their careers, with a particular focus on those approaching retirement.

Adequate personnel capacities in the public service are crucial for the development of culture. In 2022, the Ministry funded 2,503 jobs in public cultural institutions and allocated EUR 90 million for their salaries. However, inflationary pressures and other macroeconomic factors have eroded public sector salaries in the cultural sector. In particular, technical and support staff are poorly paid, making it a challenge for public institutions to retain them. The Ministry will therefore work with the social partners to find appropriate solutions within the broader context of public sector pay reform. This will include both better pay and better grade ratios, as well as ensuring adequate staff capacity.²² The Ministry aims to introduce paid apprenticeship and mentoring schemes for younger public employees.

The State and municipalities must strive to provide adequate working space for cultural activities. The Ministry will therefore renovate dilapidated and unsuitable buildings housing cultural institutions as part of its capital investments, in line with its ten-year plan.

According to the Analysis of the Cultural and Creative Sector, women are over-represented in some areas of culture due to their lower earnings. Despite a considerable gender balance among the members of the expert panels that allocate funds, gender inequality persists in the awarding of prizes. Between 1947 and 2023, only 33 of the 366 Prešeren Award laureates (9%) were women. By 2023, the number of Prešeren

²² The European Commission is also committed to improving working conditions in the cultural sector and recommends in the New European Agenda for Culture 2018 that Member States commit themselves to improving the socio-economic conditions of artists and creators. The Council Resolution on the EU Work Plan for Culture 2023–2026 prioritises fair working conditions for all cultural workers, from artists to support staff.

Fund Prize laureates had risen to 549, of whom only 103 (18%) were women. The ReNPC 24–31 identifies gender equality in culture as one of its strategic priorities. In addition, the Ministry will endeavour to conduct relevant research and statistical analysis and to develop specific measures, including measures to achieve a more equal distribution of care work.²³

FINANCIAL AND REGIONAL ACCESSIBILITY

A quarter of potential visitors to cultural infrastructure and events of interest are unable to attend them due to lack of funds or expensive ticket prices.²⁴ Inflationary pressures further reduce the disposable income available for cultural spending. In addition, culture is less financially accessible to people living outside major urban centres. The ReNPC 24–31 is therefore committed to achieving balanced regional development and to providing support artists and cultural institutions within their local environment. The ReNPC 24–31 strategically focuses on systemic public funding of culture and on ensuring that publicly supported cultural activities are accessible to all individuals, regardless of their economic situation. The financial accessibility of culture, combined with systemic support for the regional circulation of content, has the potential to disperse the structure of audiences, strengthen post-production efforts and effectively manage hyperproduction.

23 The pursuit of gender equality in culture is in line with key strategic documents of the European Commission and UNESCO, including the 2030 Agenda, which aims to achieve gender equality and empower all women and girls. The Ministry also adheres to the sectoral commitments outlined in the Resolution on the National Programme for Equal Opportunities for Women and Men 2023–2030.

24 Andraž Zorko and Katja Goričan: Attitudes to culture/participation in culture (Ljubljana, 2017).

SYSTEMIC SUPPORT FOR INTERNATIONAL COOPERATION

The State provides comprehensive support for international cooperation in the cultural sphere, in particular by supporting Slovenian artists internationally and bringing international artists to Slovenia. In 2022, the Ministry provided residencies for 33 independent cultural workers in New York, London, Berlin and Vienna. Furthermore, the cultural fund of the Ministry of Culture and the Ministry of Foreign and European Affairs, which provides financial assistance for the implementation of cultural projects through diplomatic and consular missions, was increased to EUR 200,000 in 2023. The Ministry also provides financial assistance for the promotion of culture in Austria and Germany by co-financing two cultural information centres, for which EUR 200,000 was allocated in 2022. In addition, 350 cultural projects received financial assistance for international activities in 2022. The Ministry offers consistent support for artists' presentations at the Venice Biennale, and for efforts to have cultural heritage sites inscribed on the UNESCO World Heritage List and the Representative List of Intangible Cultural Heritage of Humanity. Support is also extended to the European Capital of Culture project, which aims to promote cultural diversity and the long-term development of cities. The ReNPC 24–31 aims to improve existing measures and create a more effective, integrated and innovative international cultural policy, with a focus on the green mobility of artists. The Ministry will provide systemic support for cultural practitioners to engage internationally, fostering a dynamic international laboratory in Slovenia through touring, research, networking and cooperation. An international residency policy will be developed to facilitate new collaborations, diversify income sources and build skills for artists and

producers. This approach will provide audiences with access to the latest global trends in contemporary art and increase the visibility of cultural heritage on the international stage. By creating an intercultural space, culture will promote tolerance in society.²⁵

PERMANENT DIALOGUE WITH STAKEHOLDERS AND RAPID RESPONSIVENESS TO CHALLENGES

Given the many crises in the cultural sector, the rapidly changing world, especially in the light of new technologies, and the role of culture as a social mediator, it is crucial for cultural policy makers to maintain a permanent and constructive dialogue with all stakeholders. The Ministry will engage in this dialogue in cooperation with the National Council for Culture and other consultative bodies. It will strengthen the role of dialogue groups with key stakeholders, including public institutions, NGOs, self-employed and other cultural workers, and young people. The Ministry will also promote dialogue with expert and independent commissions and facilitate robust public debate on major strategic and legislative changes. By reinforcing its research activities, the Ministry will closely monitor the emerging needs of stakeholders and focus on changing circumstances on the ground. To strengthen the

25 These orientations are rooted in fundamental European objectives, as the Treaty on the Functioning of the EU guides Member States towards international cooperation. In particular, it emphasises support for the preservation and protection of cultural heritage, non-commercial cultural exchanges and artistic creation. The strengthening of the cultural dimension in the EU's external relations is included in the Council Resolution on the EU Work Plan for Culture 2023–2026, on the initiative of Slovenia. The plan advocates a bottom-up EU approach based on cooperation with civil society and strong EU engagement. This objective is to be achieved by increasing funding for international cultural cooperation.

cultural sector's resilience to crises, it will create a robust enabling environment, in recognition of the fact that a strong cultural sector can support society as a whole.²⁶

PUBLIC AWARENESS OF THE IMPORTANCE AND IMPACT OF CULTURE

Surveys show that when asked about the needs of their community and country, people often rank culture last, with industry, tourism and sport ranking ahead of it.²⁷ The Attitudes to Culture survey²⁸ suggests that while most respondents see culture as entertainment, fun and relaxation, a significant proportion also associate it with tradition and heritage. The contribution of culture to health, well-being and innovation is undetected by the general public. This development objective

26 The contemporary approach to policy-making, involving various stakeholders in the formulation of measures, is guided by the Resolution on Legislative Regulation. This Resolution emphasises the principle of transparency in the presentation of policies to the general public, in particular to the target groups affected by these policies, as well as in the announcement, drafting, and adoption of regulations. The participation of civil society is also provided for in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Act Ratifying the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO Convention) (2006); (Official Gazette of the Republic of Slovenia [Uradni list RS], No 129, Article 11). The Ministry is mandated by the Exercise of Public Interest in Culture Act to engage in dialogue and consultation with civil society in the formulation of cultural policy.

27 Mitja Hafner Fink et al. (2019). *Slovenian Public Opinion 2018/1: Public Opinion Mirror, International Social Networks and Social Resources Survey (ISSP 2017), Values of Space and Environment, Use of New Technologies/Internet* (Ljubljana, 2019), p. 42.

28 Andraž Zorko and Katja Goričan: *Attitudes to culture/participation in culture* (Ljubljana, 2017).

requires the Ministry to raise public awareness of the importance of culture and its role in creating a more equal society. To this end, the Ministry will support media and research activities on culture. Research will examine the impact of culture on different areas of society and policies, which is of strategic importance in protecting culture as a public good.²⁹ The Ministry will ensure that the sector's achievements are properly promoted and visible and will continue to support the media.

CROSS-SECTORAL DEVELOPMENT COOPERATION

Culture intersects with many sectors, such as cultural tourism and the cultural and creative sector with the economy; architecture and sustainable building policy with spatial planning and the environment; energy renovation of cultural heritage buildings with the energy sector; and culture and arts education with education, health, space and agriculture. In areas such as smart specialisation and innovation, culture intersects with science, while the renovation of cultural heritage buildings intersects with rural development and agriculture. The ReNPC 24–31 addresses the strengthening of culture in a transdisciplinary way, actively linking it to other sectors through concrete measures. These synergies further enhance

²⁹ The objective is based on the provisions of the UNESCO Convention, as the Parties are required to encourage and promote understanding of the importance of protecting and promoting the diversity of cultural expressions, including through educational and greater public awareness programmes (Act Ratifying the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO Convention) (2006) Article 10). The Council Resolution on the EU Work Plan for Culture 2023–2026 also refers to enhancing the role of culture in society, in particular regarding active citizen participation in culture and recognising its positive impact on the daily lives of individuals and communities.

its potential and resilience, allowing for the development of integrated solutions to societal challenges that require a wide range of skills and competences.

PARTICIPATION IN DEVELOPING AN ENVIRONMENTALLY JUST SOCIETY

In the face of the growing climate crisis, culture must engage in a systemic and equitable burden-sharing to foster a sustainable and solidarity-based society. Culture has a dual role to play in the transition towards an environmentally just society: it must address its contribution to the climate crisis (especially as an event-based sector); and it has a unique opportunity to positively influence collective efforts towards a climate-just society through its critical perspective, its ability to reach diverse audiences and its search for creative societal solutions. The ReNPC 24–31 addresses the impact of culture on architectural policies that contribute to increasing gentrification or the displacement of people from their habitats. It also addresses the uneven environmental impact of the events industry. The programme seeks to transcend the utilitarian aspects of housing and focuses on spatial concepts that contribute to accessible and public cultural content. It advocates measures that adapt to climate change and protect cultural heritage from its effects. An important orientation is to strengthen links with nature, particularly in the context of Natura 2000, as natural and cultural heritage are often intertwined.³⁰

³⁰ These commitments relate to the Aarhus Convention. The Council Resolution on the EU Work Plan for Culture 2023–2026 highlights the impact of climate change on the European cultural sector and emphasises the need for action to increase its resilience to the risks associated with climate change.

SUPPORT IN IDENTIFYING ADDITIONAL SOURCES OF FUNDING

Culture, as a public good, requires stable and sufficient co-funding from the State and local communities. In order to increase the resilience of cultural institutions, it is essential to increase the pool of extra-budgetary sources to complement primary public funding. In order to enable cultural programme providers and project implementers to make better use of European funding and to play a leading role in EU programmes, the ReNPC 24–31 advocates stable co-financing of their own share from public funds. The Ministry will work with stakeholders to ensure the consistent implementation of the mandatory cultural share in public building investment, which will bring significant additional funding to the sector. It will explore ways to increase private investment in culture, for example through sponsorship and donations.

SUSTAINABLE PRODUCTION

The consequences of hyperproduction, which frequently affect NGOs and freelancers in the cultural sector, include workers burnout, a decline in the quality of work (mainly due to inadequate capacity amidst a plethora of concurrent and brief creative processes) and audience saturation with content in major urban centres. As a result, the allocation of cultural funding is fragmented and creators are poorly paid. The project-based nature of cultural work exacerbates this problem, as it results in the multiplication of the production of works, and new projects are often the only means of securing the necessary funding for the organisation to function or for the artist to survive. Instead of an immersive or sustained engagement with cultural content, the public is presented with the consumer logic of consuming a new product. In order to compensate for

insufficient resources for their programmes, many organisations seek funding from the market, which is characterised by a logic of quantity over quality. Inadequate support systems (post-production, promotion, etc.) add to the pressure to produce new material, as this seems to be the only way to attract audiences. The phenomenon of hyperproduction is a complex one, and it is the intention of the Ministry to address it through a number of systemic measures. In order to establish a moderate and sustainable production system at the current scale, it will develop measures to promote quality over quantity; orient projects towards achieving sustainable results; enable research and focus on the process rather than just the end product; build support mechanisms, particularly for post-production and interest in culture and the arts; improve working conditions, including fair remuneration; and integrate the green transition into cultural production. It will shift the funding system towards multi-annual commitments by all stakeholders, thereby increasing predictability and stability in the sector.

AUTONOMY OF MEDIA AND CULTURE

Pressures on artistic freedom are pervasive both in Slovenia and across the EU, with 402 attacks on artists reported in Europe in 2021 alone.³¹ In 2020, 908 journalists and media professionals were subject to attacks within the EU.³² In the ReNPC 24–31, the Ministry commits to establish systemic safeguards to prevent political interference in the autonomy of cultural, artistic and media creation, in particular by delegating substantive decision-making authority to

31 Sara Whyatt, *Free to Create: Artistic Freedom in Europe* (Strasbourg, 2023), p. 25.

32 European Commission: Joint Statement on the International Day to End Impunity for Crimes against Journalists (2021).

independent experts, and, where feasible and appropriate, by delegating the implementation of these procedures to independent bodies. The autonomy of public institutions will be guaranteed by the establishment of councils composed of recognised experts. The autonomy of media institutions is of particular importance, both in the context of projects co-financed by the Ministry and in ensuring the professional independence of public service media. This includes systemic safeguards in media legislation and the provision of support for independent journalism. The Ministry's objective is to establish a transparent and effective system for monitoring artistic autonomy, as well as to improve the comprehension of the need for art criticism and satire. Content and organisational autonomy will also be the guiding principle for the temporary use of vacant spaces for artistic and cultural activities. The State will adopt a zero-tolerance policy towards attacks on cultural and media workers and any other forms of disciplining.³³

³³ In ensuring the autonomy of art and culture, the State adheres to the Constitution of the Republic of Slovenia (Article 59), which guarantees the freedom of science and the arts, as well as a number of other international conventions.

TAKING A FIRM STANCE AGAINST HATE SPEECH AND THE SPREAD OF FAKE NEWS

According to Eurobarometer data, 31% of Slovenia's population report being exposed to inaccurate information at least once a day, while a further 32% experience it on a weekly basis. The proliferation of fake news has the effect of distorting reality and undermining the credibility of the media. The Ministry is committed to cultivating an environment where the quality of verified information is visible and desired by the public, both in the media and through the proper care of archives that enhance the credibility of information.

Hate speech in culture has a detrimental impact on both artists and journalists. It takes on new social dimensions on online platforms and in comments on media sites. While the prevention of hate speech is regulated by law, appropriate legislative updates are needed to address and monitor these issues more effectively. The ReNPC 24–31 aims to address this issue with greater determination and by raising public awareness.

CULTURAL SECTOR AS AN INTERCONNECTED ECOSYSTEM

The cultural sector is best conceptualised as an interconnected ecosystem, comprising a diverse array of stakeholders. These include workers (freelancers, full-time employees and many precarious workers), NGOs, public institutions, amateur artists, municipalities, professional associations, content networks, agencies and many others, including audiences. Although synergies and collaborations between these stakeholders do exist, there is still considerable untapped potential for the promotion of contemporary forms of collective and collaborative production. The Ministry will therefore

promote comprehensive integration policies through systemic measures. The objective is to establish a framework for continuous dialogue between the various stakeholders, strengthen intra-ministerial cooperation, and facilitate the exchange of knowledge information, and best practices, all with a view to fostering a more unified and cohesive cultural ecosystem. Furthermore, a transdisciplinary approach to culture, founded upon cohesiveness and inclusive social innovation, will also contribute to this objective.

STRENGTHENING ANALYSIS AND RESEARCH ON CULTURE

Data collection on culture is currently sporadic, with inadequately integrated databases and inconsistent surveys that do not allow for comparable trends. There are discrepancies between the databases of different sectors. There is a lack of transparency and public access to data and analysis across the sector. Furthermore, longitudinal and replicable studies are scarce. While data is collected on immediate impact indicators, systematic indicators to assess long-term impact are less common. Cultural policy needs to be based on a comprehensive, up-to-date, diverse and analytical database, ensuring the validity, reliability and comparability of data over time. The Ministry's objective is to establish an integrated, digitised methodology for the comprehensive monitoring and analysis of cultural data, which will facilitate more effective policy planning.

4. FIELDS OF CULTURE

50

High-quality media are indispensable in ensuring the public's right to information and promoting a culture of dialogue.

In accordance with the Exercising of the Public Interest in Culture Act, the ReNPC 24–31 defines the cultural fields in which public cultural goods are provided. The Ministry and other relevant institutions will implement measures in line with the Action Plan and based on the objectives outlined above. These measures are categorised as either general, covering all cultural areas, or sector-specific. The key strategic sectoral orientations are detailed below, reflecting past developments and international guidelines. In an effort to extend beyond the classical fields, the document introduces a transdisciplinary field, recognising that current global guidelines suggest that fields will become increasingly intertwined in the future.

ARCHITECTURE

The built environment has a profound impact on our quality of life, as it encompasses the spaces we interact with on a daily basis. The term covers existing buildings, new construction, design processes and reuse. The public interest in architecture is concerned with enhancing the quality of life, improving the living environment, and fostering social cohesion. Architecture and spatial design are crucial to the social construction of diverse and coherent living environments.

In the field of architecture, there is a public institution functions as a museum. The Chamber of Architecture and Spatial Planning of Slovenia has legal authority to perform a range of functions, including keeping a register of accredited architects, providing professional training and organising open competitions. The majority of architects and the related professionals are self-employed. In 2022, there were 473 architects included in the register of self-employed professionals in the cultural sector. Businesses and, to a lesser extent, NGOs are also active in this domain, with professional associations

providing a platform for connecting creators.³⁴ The construction crisis of the second decade of the 21st century had a significant impact on architecture. The industry's turnover declined from EUR 266 million in 2008 to EUR 142 million in 2017. The multi-annual call for projects and programmes allocated just over EUR 78,000 to architecture in 2012, rising to almost EUR 138,000 in 2022.

Architectural policy will focus on promoting quality, smart growth, sustainable development and inclusive architecture, while raising public awareness. The key guiding principles are management efficiency, functionality, environmental protection, economic efficiency, diversity, contextualisation and aesthetics. The Ministry will give priority to sustainable projects that incorporate circular economy principles and nature-based solutions, in line with the transition to a zero-carbon society. In order to promote the quality of the built environment, in particular in relation to public buildings, the Ministry will endeavour to establish appropriate criteria and to provide incentives. The objective is to achieve a high quality building culture through responsible and meticulously planned spatial configurations. The Ministry will develop new ways of designing spaces that are flexible and culturally responsive, actively foster social connections, ensure environmental sustainability and improve people's health and well-being. Well-designed spaces will adapt to suit social needs while preserving their historic character.

³⁴ The area is subject to the provisions of the Architecture and Civil Engineering Act, which does not otherwise fall within the purview of the Ministry. In 2017, the Government adopted a strategy entitled 'Architecture for the People – The Architectural Policy of Slovenia'. Slovenia is a member of the Alliance for a High Building Culture, which is based on the Davos Declaration of 2018.

ARCHIVING

Archives play a vital role in society by preserving and contributing to individual and collective memory. They are responsible for the preservation and accessibility of archival material. Their main tasks include the acquisition, processing and management of archival records to ensure that they remain available for future use. Archives preserve the documents generated by the activities of public authorities at both national and local level, and link them to the daily lives of individuals. Key aspects of effective archiving include maintaining an adequate archival infrastructure and continuing digitisation efforts. The Slovenian Electronic Public Archives (e-ARH.si) project, which has been running for several years, focuses on acquiring digitised archival material, processing it, ensuring its long-term preservation and facilitating its future use.

The public archival service is provided by the Archives of the Republic of Slovenia and six national archives, which form the national network of public archives. The preservation of documentary and archival material outside the archival public service takes place to a lesser extent in the NGO sector, where the work of some NGOs is supported by public tenders.³⁵ Between 2012 and 2022, the number of employees in public archives decreased from 185 to 177, while the volume of written archival records increased significantly from over 69,000 linear metres to over 86,000 linear metres.

³⁵ Archiving is regulated by several legal acts, including the Protection of Documents and Archives and Archival Institutions Act, the Act Regulating Archival Material Containing Personal Data from Medical Records, and the Decree on the protection of documentary and archive material. The archives sector is also subject to a number of implementing regulations. An important international commitment regarding archives is the Universal Declaration on Archives, which defines archives as an authoritative source of information.

In 2022, a budget of EUR 14 million was allocated for archival activities. In the same year, the archives were consulted for scientific research by almost 5,000 users and for legal purposes by more than 8,000. Furthermore, the archives conducted guided tours for schools and other visitors, attracting more than 5,000 individuals.

In developing the archival system, the Ministry will adhere to contemporary guidelines that prioritise human rights, trust and accessibility in archival management. Key objectives include addressing the spatial issues facing public archives, reversing the decline in the number of archivists and providing professional training in electronic archiving. The Ministry will ensure optimal conditions for the preservation of traditional archival records and upgrade electronic archiving system. It will support the systematic digitisation of vulnerable and damaged archival material and the creation of an environment conducive to the long-term preservation of digital records.

FILM AND AUDIOVISUAL PRODUCTION

Audiovisual production and film industry encompass a diverse range of forms and formats of filmmaking, animation and other contemporary approaches. Digitalisation is revolutionising the entire film chain, facilitating new production and distribution methods, and increasing the accessibility of works. It is also changing viewing habits and the way in which audiences are developed. State co-financing plays a crucial role in the promotion of film and audiovisual production with a pronounced international dimension, both through co-production collaborations and international presentations. The industry plays host to a central festival, in addition to numerous other festivals, and has also developed a decentralised film education sector. Slovenia is becoming an increasingly

popular destination for international film producers, which provide employment opportunities for a significant number of local film professionals. The industry has a multiplier effect on other sectors, especially the economy.

The Slovenian Film Centre is a public institution with a professional, developmental and executive role in film and audiovisual activities. The mission of the Slovenian Film Centre is to establish the necessary conditions for the production of high quality film and audiovisual content, which facilitate highly professional creative and support activities, in addition to the strengthening of film culture, education and training, talent development, increasing accessibility, and the promotion and screening of film and audiovisual content. Radio Television Slovenia (hereinafter RTV Slovenia) is an important player in the production of works. There is also a film studio that serves as a technical hub for national film projects, and the national cinematheque, which is responsible for the exhibition and restoration of film heritage and operates as a museum with a specialised library. Local public institutions, the Slovenian Art Cinema Association and RTV Slovenia play an important role in the development of audience and the screening of non-commercial film and audiovisual works. Other screenings are market-driven. The film heritage is preserved by the Archives of the Republic of Slovenia. NGOs and businesses predominate among producers, and workers are often self-employed. They are organised in various professional associations, which are united under an advocacy association.³⁶ The budget of the SFC Agency grew from EUR 3.8 million in 2012 to just over EUR 6 million in 2022. The call for audiovisual

³⁶ The area is regulated by the Audiovisual Media Services Act and the Slovenian Film Centre Public Agency Act, and several implementing regulations.

projects for the media has averaged 15 projects per year over the last decade. Additionally, many amateurs are also involved in filmmaking and receive support from the Public Fund for Cultural Activities.

The strategic objective is to promote film and audio-visual culture in a holistic manner, with a particular focus on increasing the accessibility of high-quality films and audio-visual creations on all distribution platforms, and to attract and engage film audiences. This includes ensuring a stable cinema culture and a developed film industry, which will be achieved through the provision of support for distribution, screening, promotion, education, training and festivals. The Ministry, through the SFC Agency, will provide support for the continued emergence of filmmakers on the international market, in particular by developing co-production mechanisms and improving the promotion and marketing of films. It will seek to establish synergies with other ministries, in particular the Ministry of Economy, to achieve greater multiplier effects, including by promoting Slovenia as an attractive filming destination. Systemic support for the sector will be organised, in particular by merging existing institutions and regulating the working conditions of the self-employed.

MUSIC

Field of music brings together a wide range of creative practices centred on musical expression and the use of sound as the primary medium. The field includes traditional genres such as ballet, opera, chamber and orchestral music, vocal music, classical and early music. It also embraces contemporary genres such as free improvisation, jazz, rock, ethno, various forms of electronic music and other popular music genres. This broad spectrum also covers musical performances and

audiovisual projects. The musical arts are characterised by a vibrant event culture, with performances taking place in a wide variety of venues, from classical concert halls and clubs to public urban spaces and temporary outdoor sites. Festivals, concert series and stand-alone concerts are the most common form, with music production and publishing, culture and arts education, and audience development playing a crucial role as core activities. The digital transformation in the field of music has significantly changed the way music is created, shared and listened to, thus changing audience interaction, production and business models. This shift is particularly evident in the rise of music streaming and payment platforms.

Similar artistic content and forms are offered in various organisational and institutional settings, ranging from state and municipal public institutions to NGOs, businesses, informal collectives and individuals. The majority of professional artists are employed by public institutions or are self-employed in the cultural sector. Non-governmental amateur culture has a significant presence in the field, particularly in instrumental and choral music. It is co-financed by the Public Fund for Cultural Activities, which also creates its enabling environment. The strong presence of music in the market exerts a considerable influence on the professional practice of numerous performers.³⁷ In 2012, a total of EUR 1.7 million was allocated to music projects and programmes through public calls for proposals. This figure increased to EUR 2.2 million in 2022. In 2012, 121 NGOs with a status of public interest in culture were actively engaged in music-related activities. By the end of 2022, this number had increased to 205.

³⁷ There are no specific laws governing the musical field, but the most important implementing regulation is the Rules on the Criteria for Achieving the Title of Principal and Elite Musician.

The key objective in music is to create conditions conducive to cutting-edge and innovative artistic practices through calls for proposals and co-funding opportunities. This means strengthening inclusive infrastructure, establishing new mechanisms for knowledge transfer, promoting critical debate about the field of music and improving the conditions for the professional development of music creators. The Ministry aims to improve career development opportunities for ballet and opera ensembles, while supporting the internationalisation of artists and their breakthrough into international environments. In addition, the Ministry is committed to promoting digitisation processes for preservation and accessibility, and to addressing fair copyright regulations, particularly with regard to the challenges posed by digital distribution.

INTERMEDIA ARTS

Intermedia arts embrace artistic practices characterised by their hybrid and interdisciplinary nature. They operate at the intersection of art, science and contemporary technologies, exploring new modes of expression. In their methods and media, they cross, combine and broaden traditional artistic fields. Their creative expressions, tools and approaches draw on contemporary communication technologies or media, while also critically reflecting on them in a social context. In practice, intermedia arts often manifest themselves as installations, exhibitions, immersive experiences, performances or interventions in public space, and in virtual spaces, as new experimental forms of presentation. Intermedia art has established itself as a discipline in its own right, while maintaining a number of contextual and institutional links with other contemporary artistic practices. Its artists and producers are internationally recognised and frequently featured at major European festivals.

The distinctive feature of intermedia arts is in its status as a new and heterogeneous field that does not fall within the existing infrastructure. As a result, there is no dedicated national public institution that addresses the specific needs of intermedia arts. However, some public institutions do engage with intermedia arts in various ways, including through the production, presentation, and support activities. This institutional gap is being addressed by the NGOs and independent cultural sector, which has established a network of platforms, festivals and exhibition spaces. Given the interdisciplinary nature of intermedia art practices, it is also pertinent to consider the role of researchers, research institutions and some economic actors as stakeholders.³⁸ In 2012, the Ministry allocated just over EUR 677,000 to intermedia arts projects and programmes, while in 2022 this figure decreased to EUR 520,000. Furthermore, between 2019 and 2023, the Cohesion Fund allocated an additional EUR 9 million to intermedia arts. The number of self-employed cultural workers engaged in the intermedia arts increased from 29 in 2012 to 78 in 2022. Similarly, the number of NGOs with public interest status in the intermedia arts increased from 10 to 28 between 2012 and 2022.

The strategic objective is to strengthen the development of the arts and culture research network and to provide stable institutional and infrastructural support. This includes strengthening consortia of diverse, mainly non-governmental stakeholders with cohesion funding allocated to ensure smart specialisation. Measures to systematically develop or document intermedia production will also be supported. In order to ensure cutting-edge artistic production, the Ministry will put in place mechanisms to promote synergies with science,

³⁸ There is no sectoral legislation or strategy for intermedia arts.

innovation and technology. The Ministry will also provide support for systems designed to generate and share knowledge, and for promoting critical and theoretical reflection. The Ministry's objective is to integrate intermedia arts into the culture and arts education and to support the wholesome development of audiences.

BOOKS AND PUBLISHING

The books and publishing industry covers literary and magazine fiction, as well as the humanities. This includes the co-financing of high-quality literary and humanistic productions, dramatics, children's literature and translations. Its scope also includes some visual book forms such as comics, cartoons and artists' books. The implementation of culture and arts education programmes is integrated with efforts to promote a reading culture. It is similarly crucial to establish solid relationships with libraries and bookshops, as well as to participate in the Slovenian national network for literacy and reading culture. The activity features an active and diversified translation sector, which ensures bilateral international involvement in global book production flows. The activity also includes an active events programme, comprising a number of literary festivals, fairs and other events. The publishing industry intersects with other areas of culture through the production of publications.

The Slovenian Book Agency has been established with the objective of performing professional, developmental and executive tasks related to the books and publishing industry. The agency provides appropriate conditions for strengthening the book sector, makes independent expert decisions regarding the selection of state-funded programmes and projects, and promotes literature both nationally and

internationally. It strengthens the capacity for coordinated action across the entire book chain in literature and the humanities. It also provides support for the production, publication, distribution, and reading of high-quality books and magazines, while simultaneously promoting a culture of reading. There is no public institution in this field, but the book sector represents a domain in which businesses, NGOs and self-employed workers are engaged in activities. At the professional level, creators are brought together by a number of professional associations, ranging from writers' associations to translators' associations, which seek to ensure high-quality professional standards. At the amateur level, the Public Fund for Cultural Activities fosters a supportive environment for literary activity, with an emphasis on intergenerational and intercultural integration.³⁹ In 2012, the Ministry allocated a sum of over EUR 5.1 million for the book sector through the Slovenian Book Agency.⁴⁰ This figure increased to EUR 5.6 million in 2022. The allocation of funding supported 250 projects and programmes in⁴¹ 2012, rising to 538 in 2022. In 2023, there were 144 self-employed cultural workers operating within the book sector. The average number of employees in the wider publishing sector, as measured by hours worked, was 690 in 2012 and 469 in 2022. The total turnover of the

39 The most important laws regulating this activity are the Slovenian Book Agency Act, the Legal Deposit Act and the Single Price for Books Act.

40 In 2012, the remit of the Ministry of Education, Science, Culture and Sport included culture. Consequently, the Slovenian Book Agency's work programme, in addition to supporting projects and programmes relating to general publishing, also encompasses the co-financing of programmes and projects pertaining to science.

41 It also co-financed 51 individual book publications in the general publishing sector, in addition to 118 scientific journals, 20 popular science journals and 146 scientific monographs.

entire activity was EUR 78 million in 2012 and EUR 73 million in 2022. In 2012, 6,381 books and brochures were published, in comparison to 5,877 in 2022.

The industry's key strategic orientation is to make books financially and materially accessible to the general population, while simultaneously advancing the digital transition. This entails not only the development of competencies in the application of contemporary technological solutions, but also the digitisation of books. The objective is to reverse the observed decline in the publishing industry into renewed growth through the implementation of various measures. These include the continuation of inter-ministerial national promotional campaigns designed to encourage reading at all levels of society, the strengthening of reading literacy, the creation of a enabling environment, and the provision of targeted assistance for the promotion of specific projects and books on an international scale. In this context, the Ministry's objective is to ensure Slovenia's strategic participation in pivotal book fairs.

LIBRARY SERVICES

Libraries, through their coordinated and digitalised activities, are among the institutions that ensure the accessibility of written, cultural and scientific heritage. They are a model example of decentralisation in culture, as they are spread throughout the country. They also ensure that library material is accessible in places remote from major centres and abroad. With the introduction of new content and technologies, they have established themselves as centres of diverse knowledge, contributing to the strengthening of a reading culture, a knowledge-based society, critical thinking and a democratic society. They are an important meeting place for communities, they operate in an intergenerational manner, promote lifelong learning and support formal education as cultural and educational centres. They promote information and media literacy. The library network is supported by the COBISS shared bibliographic system, which is closely linked to the Slovenian Current Research Information System.

The public library services are provided by the National and University Library and a network of 58 public libraries, with 283 branches and 13 mobile libraries, operating in 205 municipalities. 10 of them are central regional libraries with specific functions for the regions. More than 1,200 people work in public libraries. The public library services are also provided by special libraries, which may be part of cultural, educational, scientific research, economic, health and other organisations, associations or public administrations, and by higher education libraries. A special library for the blind and partially sighted is also operated under a concession from the Ministry. All types of libraries are connected into a single library system. Library

workers are organised in professional library associations.⁴² Public libraries as legal entities are associated in the Slovenian Public Libraries Association. Public libraries received EUR 52 million in public funding at national and municipal level in 2012 and just under 56 million EUR in 2022. Municipalities provide the larger share for their operation. State budget funding for the purchase of library materials amounted to EUR 2.3 million in 2012 and EUR 2.5 million ten years later. Public libraries had 12.1 million items of library material in their collections in 2022. They recorded more than 19.6 million loans. The number of members in public libraries has declined in recent years. In 2012, there were just over 499,000 members, and in 2022, there were just over 412,000. Since the end of the Covid-19 epidemic, the growth in the number of members has been positive. In 2022, libraries had 7.6 million member visits.

The key objective in the field of library services is, in accordance with the responsibilities of the founders and co-financiers, to strengthen the public library network, including by promoting the upgrading of the skills of the sector's workforce and ensuring adequate premises, equipment and financial resources. Libraries will continue to be places of community encounters, open institutions and partnerships. The Ministry will strengthen the role of libraries as cultural, educational and creative centres and active stakeholders in the social environment, helping people to achieve a better quality of life. It will support the expansion of innovative community solutions for user-oriented services, especially in connection

⁴² The area is regulated by the Librarianship Act, the Legal Deposit Act and several implementing regulations. The guidelines for promoting reading literacy are further defined in the National Strategy for the Development of Reading Literacy for the period 2019–2030, and the area is comprehensively guided by the Public Libraries Development Strategy 2022–2027.

with modern technologies. It will build on the systematic digitisation of Slovenika, carried out by the National and University Library, and promote the accessibility of digitised library materials and their integration into a single heritage platform. It will systematically support the acquisition of library materials, thus ensuring equal access to library services for the widest possible range of the population, regardless of their geographical or social circumstances.

CULTURAL HERITAGE (MOVABLE, INTANGIBLE AND IMMOVABLE HERITAGE)

Cultural heritage includes immovable, movable and intangible heritage. Cultural heritage includes all elements that are the result of human activity and coexistence in the environment over time, and is valuable in all its manifestations. Heritage is an important part of identity, it is embedded in the life of individuals and communities, it co-shapes a high-quality culture of living and is a key source of balanced development. It plays an important role in linking communities and society in general, based on respect for human rights and democracy. The basic platform of the field is the principle of the public interest in the integrated conservation and protection of heritage as a cornerstone of cultural diversity, quality of living environment, contemporary creativity, sustainable development and cultural tourism.

At the implementation level, integrated conservation of cultural heritage requires the involvement of various government bodies and professional institutions, local and other interested communities, and includes constructive cooperation between them. Owners and those who manage heritage, its promoters and other stakeholders (individuals, non-governmental

organisations, including amateur museum associations and folklore groups, and private owners of immovable and movable heritage) constitute the heritage community, which is an important stakeholder in the formulation of heritage policies. The national public service of museums is provided by 11 state-owned museums and 37 authorised museums.⁴³ In 2022, just above EUR 38.5 million was allocated to the performance of public service in state-owned and authorised museums, an increase of EUR 5.1 million compared to 2012. At the end of 2022, museums had some 3 million objects inventoried in their collections, of which over 65% had digitised documentation. In 2022, more than 1.1 million visitors saw more than 600 exhibitions. The Register of Intangible Cultural Heritage includes 115 items and 351 holders of intangible cultural heritage. Six units are inscribed on the UNESCO representative Lists of Intangible Cultural Heritage of humanity. In the last three years, the Ministry has supported 36 projects with a total value of EUR 456,000 under the call for proposals for the selection of public cultural projects in the field of intangible cultural heritage. In 2022, EUR 12.7 million was allocated to three public intangible cultural heritage institutions for the performance of national public service tasks, and they had approximately 330,000 visitors. In 2022, just over 30,000 items were registered in the Register of Immovable Cultural Heritage. A total of 341 units have been declared a cultural monument of national importance. Three units have been awarded the European Heritage Label and three cultural sites have been inscribed on the UNESCO World's Natural and Cultural Heritage List under the category of culture. Cultural heritage in Slovenia is included

⁴³ The field of cultural heritage is regulated by Cultural Heritage Protection Act and its implementing regulations, the Cultural Heritage Strategy 2020–2023 and international conventions, recommendations and guidelines.

in 11 Cultural Routes of the Council of Europe. The National and University Library and the University Library of Maribor are responsible for the permanent preservation of the written cultural heritage.

Measures aimed at preserving heritage and raising awareness of its significance, its contemporary use and its integration into everyday life will contribute to a higher quality living environment, sustainable development, better work and life opportunities for individuals in a more cohesive community, greater understanding between cultures and a more balanced attitude towards space. The restoration and revitalisation of cultural heritage will contribute to the development of modern cultural tourism products. The essential objective is to take cultural heritage into account as a development resource and to promote the importance and role of cultural heritage in society. Important objectives are the involvement of different groups in heritage activities, culture and arts education and audience development, especially young people, and the creation of active partnerships with local communities and heritage managers. The Ministry will promote greater integration of heritage in international projects, including nominations for European and international heritage selections. Public institutions in the field of movable and immovable cultural heritage will be encouraged to carry out high-quality research and educational activity, taking into account modern methods of interpreting museum collections and other cultural heritage, as well as exemplary restoration works. It will strengthen the development of services using heritage resources. The Ministry will continue to work towards the digital transition and the expansion and increased use of e-services in all fields of heritage. The common digital user system for cultural heritage will be upgraded. It will ensure, through systemic measures,

appropriate conditions and incentives for owners and managers of cultural heritage relevant for the professional protection and preservation of heritage, and will strive to improve the accessibility of heritage for all user groups.

CULTURAL DIVERSITY AND HUMAN RIGHTS

Respect for cultural diversity and human rights is one of the fundamental orientations of culture. The Ministry is responsible for creating conditions in which members of the Italian and Hungarian national communities, the Roma community, the ethnic communities of the former SFRY, the German-speaking ethnic group, various minority ethnic communities, immigrants and other groups with minority backgrounds can have the opportunity to access and participate in cultural and artistic production. The Ministry implements various measures, such as calls for proposals for projects intended for members of minority ethnic communities,⁴⁴ a programme that develops measures for quality inclusion in cultural life, and a programme for greater social inclusion and better employability of members of minority ethnic communities, persons with disabilities, persons with hearing impairment, deafness, visual impairment, blindness, deafblindness and multiple cultural vulnerabilities. It also promotes intercultural dialogue and dialogue with representatives of minority communities and the implementation of international commitments to protect cultural diversity.

⁴⁴ These include members of the Italian and Hungarian ethnic communities, the Roma community, the ethnic communities of the former SFRY, the German-speaking ethnic group and other communities, groups and individuals with minority backgrounds.

The Italian and Hungarian national communities have two public institutions, which are financially supported by the Ministry. NGOs at the professional and amateur levels and self-employed cultural workers are engaged in this field. Many communities are grouped in representative or umbrella organisations.⁴⁵ In 2012, the Ministry funded the cultural programmes of the Italian and Hungarian national communities in the amount of just over EUR 682,000. In 2022, it allocated just over EUR 961,000 to them. In 2012, 79 projects by members of the Roma community were funded with EUR 83,000 and in 2022, 85 projects were funded with EUR 141,000. In 2012, the Ministry spent just over EUR 21,000 on the implementation of 15 projects devoted to the members of the German-speaking ethnic group, and in 2022 it spent just over EUR 57,000 on 18 projects. With cohesion funding, the Ministry financed 35 projects worth EUR 3.7 million between 2016 and 2023 to improve the social inclusion of 1,592 members of vulnerable social groups.

The Ministry will continue to strengthen its support to organisations and artists from minority communities to carry out and promote cultural activities and creativity, and to raise awareness of the diversity of their cultural expressions. It will support the accessibility of digital content for groups with minority backgrounds and disabilities. It will promote the use of alternative text for graphic elements, known as ‘alt description’ or ‘alt attribute’, for all non-textual content. In culture, it will continue to support social inclusion and the enhancement of employment opportunities for members of social groups

⁴⁵ The Constitution of the Republic of Slovenia, the Self-Governing Ethnic Communities Act and the Roma Community in the Republic of Slovenia Act are relevant to the field, as are a number of international conventions, the most important of which is the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

with minority backgrounds, people with disabilities and people with multiple vulnerabilities. The Ministry will strive to strengthen the capacities of and provide training for stakeholders in culture for more inclusive work with people with various disabilities, minority ethnic communities and groups with minority backgrounds, people with disabilities and people with multiple vulnerabilities. It will connect with ministries pursuing related objectives and develop joint actions for greater inclusion of communities with minority backgrounds and multiple disabilities in society.

MEDIA

High-quality media are indispensable in ensuring the public's right to information, developing language, reinforcing fundamental social values such as human rights and tolerance, strengthening education and science, and promoting a culture of public dialogue. The media environment in the Republic of Slovenia is characterised by the confinement to a relatively small media market, while at the same time being embedded in a digital economy dominated by global technological giants. The advancement of social networks and digital media platforms raises more and more challenges in guaranteeing the right of access to quality and verified information. The Ministry is working to strengthen a transparent and autonomous media landscape. By taking measures to ensure the plurality of the media space, it facilitates access to high quality and diversity of media content available to all individuals. It co-finances radio and television programmes of special interest that provide content for local communities or other target groups. It develops media literacy. Particular support is given to the creation and dissemination of programmes intended for the deaf, hard-of-hearing and the blind and partially sighted, using

techniques adapted to their needs. The media field's intersectional nature is reflected in the provision of information and reflection on other areas of culture.

In the field of media, the public service is provided by RTV Slovenia, whose key financial source is independent and is provided by a payment of the contribution for receiving RTV Slovenia channels by individuals, and the Slovenian Press Agency. Public media provide high-quality news, education and entertainment content on equal terms, and are therefore recognised as a public good that needs to be systemically funded to ensure their financial and editorial autonomy. The owners of other media are diverse, mainly businesses operating on the market. To a lesser extent, NGOs are the publishers. Ownership concentration is limited by law. Journalists are organised in professional associations, many are self-employed, and some of them work as freelance journalists. Statutory associations develop their own professional standards. The media field is supervised by the Culture and Media Inspectorate of the Republic of Slovenia. The electronic communications and audiovisual media services market is regulated and supervised by the Agency for Communication Networks and Services of the Republic of Slovenia – an independent national regulatory authority.⁴⁶ The main source of income in the media industry, with the exception of the public service broadcaster, is advertising. The gross value of advertising in the media market in 2022 was just over EUR 1.2 billion (the actual value was much lower due to discounts and other features of media leasing), of which 84% of all advertising was generated by TV,

46 The media field is regulated by the Mass Media Act, the Audiovisual Media Services Act, the Radiotelevision Slovenia Act and the Slovenian Press Agency Act. The field is also regulated by a number of implementing regulations.

followed by print at 6%, digital at 4% and outside and radio advertising at 3% each.⁴⁷ In recent years, advertising has increasingly moved into the digital domain. The distribution of advertising is relevant to the results of the Media Pluralism Monitor, which shows that the risk in Slovenia has increased from 50% in 2016 to 76% in 2022. The indicator of political independence has improved slightly over the period measured, while the indicator of social inclusion has stagnated. The indicator of general media protection shows a decline, with the risk rising from 33% to 44% over the measurement period, which has a further negative impact on the public's right to information. For the exercise of the right to public information and to be informed with verified and authentic information, the Ministry has been implementing a regular annual call for projects for the co-financing of media programme content, under which it supported 641 media projects and awarded EUR 23 million in the 2012–2022 period.

In the field of media and journalism, including public service media, the Ministry will continue its efforts to create the adequate conditions for their operation and to make ownership concentrations transparent. One of the key objectives is to update the definition of media and to define the permissible scope of state intervention in the field. The aim is to create mechanisms for transparency of media ownership and for the prevention of adverse effects of concentration in the media, advertising and electronic communications markets. The Ministry will refresh the system of co-financing media projects that provide content of wider public interest or content of less marketable interest, such as content of public, local and non-profit media, and media that address other audiences. It will support innovative media

47 European University Institute: *Monitoring Media Pluralism in the Digital Era* (San Domenico di Fiesole, 2022).

and journalism projects. It will strengthen public trust in the media and promote the conditions for independent journalism. The Ministry will support the strengthening of media and information literacy for all groups in society, with a particular focus on the socially disadvantaged.

DESIGN

The field of design is broadly understood, as it is on the one hand a genre-divergent, product-related practice that encompasses, among other things, arts and crafts, unique, graphic and industrial design, and visual communications, and on the other hand a process of thinking that is applicable in multiple contexts. The transdisciplinary and developmental nature of the field means that it avoids a single definition and, despite the market orientation of the field, the social and environmental effects of design are increasingly being highlighted alongside the economic effects.

A public institution is operating in the field of design. Most professionals work through a system of self-employment, many are registered as self-employed in culture, and cooperatives are often organised under a common brand. The activities of designers are partly co-financed by public funds in an enabling environment, and these stakeholders are particularly active on the market.⁴⁸ The number of active businesses in the field of design in recent years is between 600 and 800. In 2017, the field employed 400 people and turnover increased from just under EUR 31 million in 2008 to EUR 46 million in 2017.⁴⁹ The Ministry allocated just under EUR 47,000 to the field of design in 2012 and around EUR 159,000 ten years later, as part of

48 The field of design does not have a national strategy document.

49 Nika Murovec, Damjan Kavaš, Sonja Uršič, *Analiza panoge oblikovanje v Sloveniji* (Ljubljana, 2022), p. 33.

the multiannual project and programme call for tenders. The Museum of Architecture and Design received around EUR 733,000 in 2012 and EUR 2.2 million in 2022. In 2022, 336 self-employed professionals in culture were registered as working in the field of design. The field has problems with the precarious work of professionals, who often have low incomes.

In the field of design, the Ministry will continue to co-finance cultural projects by NGOs and the self-employed, thus providing conditions for their creative work, the articulation of expertise, knowledge transfer mechanisms, and the digitalisation and development of young artists. It will use support mechanisms to build an enabling environment for the widespread use of design in other sectors, in particular by raising awareness of the role and impact of design work. It will promote internationalisation by improving competences for export-oriented design and promote the role of design in society in general, including support for cultural and art projects on visual literacy.

SLOVENIAN LANGUAGE AND LANGUAGE POLICY

The main objective of the language policy is to develop the linguistic capacities of the inhabitants of the Republic of Slovenia in the Slovenian language, while promoting knowledge of other languages. The Slovenian language plays a dominant role in official and public life, taking into account the language policy of public and official use of the Italian or Hungarian language in the areas where the two autochthonous national communities live. The State provides support for communication and information in Slovenian sign language and the Roma language. The language policy takes into account the preservation of dialects. The area has a variety of objectives, which are linked to education and training, higher education and science. Culture plays an important role in Slovenian language and language policy, as language is indirectly addressed in several fields. The Ministry is committed to the appropriate public use of Slovenian.

The main actors in language policy are the state authorities and holders of public authority, whose activities are most closely linked to language policy issues, while various cultural institutions also contribute to its implementation. The National and University Library is responsible for the collection, processing and accessibility of all publications in the Slovenian language, the Slovenian Book Agency is responsible for the development and promotion of the Slovenian-language book chain, and RTV Slovenia is responsible for, among other things, the accessibility of content in Slovenian sign language, the accessibility of Slovenian-language programmes abroad, and the accessibility of content for various minority

communities.⁵⁰ In 2012, 127 items of textual heritage were digitised, and in 2022, this number was 109. The number of co-financed projects for the promotion and development of the Slovenian language was 17 in 2012 and 20 in 2022. In 2018, the Culture and Media Inspectorate of the Republic of Slovenia issued six decisions for breaches of the public use of Slovenian, and eight in 2022.

The Ministry will continue to work for the rights of speakers of Slovenian as one of the official languages of the EU in their dealings with EU institutions, and will raise awareness of the importance and role of Slovenian in everyday life. In the area of language infrastructure, it will promote the digitalisation, setting up, updating and maintenance of core language technologies for Slovenian and support free access to language resources and manuals, with particular attention to those accessible to people with disabilities. It will systematically ensure the presence of Slovenian in the digital environment. To strengthen Slovenian in science, it will promote high-quality publishing in Slovenian and the production of quality terminological resources.

TRANSDISCIPLINARY FIELD

The introduction of a new transdisciplinary field follows the needs that arise in practice, where contemporary artistic production is increasingly fluid and transcends individual definitions, and where artists often resort to different, intertwined forms of expression. The transdisciplinary field is not just the sum of individual genres, but their fusion, combined with a socially critical note and the introduction of inclusive

⁵⁰ The field is regulated by the Public Use of the Slovenian Language Act and the Resolution on the National Programme for Language Policy 2021–2025.

community practices and innovations. It is a field that in its artistic expression clearly crosses over individual artistic fields and draws its methodology from other sectors, such as science, research, innovation and ecology, thus contributing to the sustainability, well-being and inclusiveness of society.

The field does not have its own public institution, but some transdisciplinary practices are already taking place within the existing ones. The field is being more clearly established in the non-governmental sector and among the self-employed in culture, where organisations often no longer have a predominant genre of activity, and the practices of contemporary artists are also very diverse and hybrid in nature.

The introduction of a transdisciplinary field at the level of cultural policy is an attempt to go beyond the classical demarcations of fields in the arts and to allow self-definition of practitioners. The field will be piloted in the direction of fusion of genres and cross-sectoral integration, involving different, including non-artistic, communities, institutions and other organisational forms. This includes both curating and changing organisational culture.

PERFORMING ARTS

The field of performing arts encompasses a variety of practices; from traditional theatre genres such as drama and puppet theatre, to contemporary ones such as post-dramatic theatre, physical theatre, street theatre, contemporary circus, performance, as well as various exploratory theatre practices, contemporary dance and dramaturgy. The genres, practices and themes are increasingly intertwined with each other and with other fields. The field has a diversified network of performance spaces in the public and non-governmental sectors. It is embedded in the international scene through

festivals, touring and showcase productions. An enabling environment has developed through participation in international projects. Art critique is being strengthened with the introduction of new online portals. Culture and arts education is spread widely and a national online platform has also been developed. In contemporary dance, contemporary models of production, performance, education, criticism and theory have developed spontaneously in the domain of independent culture, due to the absence of a central public contemporary dance institution.

A system of thirteen public institutions, linked in a network of professional theatres whose productions are mainly based on season ticket programming, has been developed in the field. Their founders are the State or municipalities. Slovenian Permanent Theatre in Trieste is also part of that network. Their activities are co-financed from the State budget, regardless of their founder. The Ministry will continue to work for the system's stability and development. A dynamic NGO sector and a large number of self-employed professionals are also part of the scene. NGOs receive public funding at national, European and local levels. For-profit businesses are present in the area, but they generally do not receive public funding for their work. Stakeholders often connect in co-productions. Touring around Slovenia is based on cultural centres and exchanges between theatres. Theatre professionals, critics and dancers are organised in professional associations. There is an institute in the field which performs the public service of theatre heritage protection and provides an environment for scientific monitoring of the field. Performing arts are also diversified in the field of amateurism, for which the State is developing an enabling environment within the framework of the Public Fund for Cultural Activities. The Public Fund for Cultural Activities is involved to a lesser extent in the activities of

historical dance. In the field of folklore they are focusing on lifelong education, and in the field of contemporary dance they are active in the education of young people and their mentors. In the field of amateur theatre and puppetry, the Public Fund for Cultural Activities promotes the creativity of all generations, particularly through its presence in schools, organising meetings, festivals, publications and training courses.⁵¹ The field is precarious in some parts, especially in the area of self-employed and support staff, which is particularly evident among contemporary dancers, choreographers, costume designers, stage designers, lighting and sound designers, critics and others. It suffers from inadequate infrastructural conditions: from the lack of rehearsal and performance spaces in the field of non-governmental production, especially contemporary dance and contemporary circus, to the inadequate and old public theatre infrastructure in many places. In the field of self-employed and NGOs, production is largely centralised in major cities. In 2012, 227 premieres were staged in the field of performing arts by public institutions, non-governmental producers and the self-employed in culture, financed from the state budget, of which 97 were staged in public institutions and 130 in the non-governmental sector. In 2022, 237 premieres were staged, of which 85 were in public institutions and 152 in the non-governmental sector. In 2012, public non-commercial events in the performing arts were attended by around 1.2 million people, of which around 752,000 in public institutions and just over 400,000 in the non-governmental sector. Ten years later, the number of those attending was around

⁵¹ There are no specific acts in the field concerned, but there are certain implementing regulations, such as the Rules on the Criteria for Achieving the Titles of Principal and Elite Musician and the Emerging Development Strategy for Contemporary Dance.

366,000, of which just over 338,000 were in public institutions and around 27,000 in the non-governmental sector. The effects of the Covid-19 epidemic are still visible and have not yet been fully remedied. In 2012, 695 persons, including 218 actors, were employed in public institutions in the field of performing arts, compared to 675 persons, including 221 actors, ten years later.

The Ministry will develop the performing arts sector to improve working conditions, making content more accessible to audiences and enabling artists to make high-quality art in better conditions. It will encourage quality production, decentralised post-production, the creation and performance of new drama texts and transdisciplinary networking. It will improve infrastructural conditions, including through the renovation of the central National Theatre house and the creation of a decentralised public institution for contemporary dance. The field has high potential for internationalisation, within which the Ministry will support the development of sustainable practices. It will develop a supportive environment for touring, exchanges and residencies. It will strengthen culture and arts education, cultural criticism and community-oriented projects. Due to the high level of precarity and the acute shortage of rehearsal spaces, the Ministry will also develop the field of contemporary dance through specific measures.

VISUAL ARTS

The field encompasses genres that are characterised by the exploration of image and space and their transformations through various processes and techniques. This includes traditional genres such as painting and sculpture, as well as contemporary creative and research practices. Contemporary visual art uses expressive means and processes related to other fields of art and integrates and co-creates wholesome

works of art with them. The field has a well-developed enabling environment in which stakeholders co-shape the artistic discourse through activities such as lectures, workshops and symposia. The field is involved in international cooperation through residencies and participation in biennials and fairs. The art market exists, but it is not systematically developed to the extent to be capable of independently supporting artists, especially in making a breakthrough into the international arena.

It is specific of the field that it is strongly intertwined with cultural heritage in the context of public institutions, as galleries mostly function as museums. In this sense, the visual arts are taken care of by a number of public institutions set up by the State or the municipalities. The self-employed status of professionals in culture is important for the field, as public institutions do not provide for the employment of visual artists. NGOs are of great importance, carrying out projects and programmes in various contemporary art exhibition venues, some of which are co-financed with public funds. Private individuals are also active in the field of art galleries. Artists are brought together by professional associations. Amateur activities are also well-developed and supported in terms of organisation by the Public Fund for Cultural Activities through exhibitions and training. As the field is based on the work of the self-employed, who do not have many other employment opportunities, it is one of the more precarious fields, with low incomes for professionals. The generational aspect of precarity is acute, putting those entering the sector and those close to retirement in a difficult position. In 2012, ten non-governmental sector operators were supported under the programme call and 19 under the multiannual project call, for a total amount of just over EUR 700,000. Ten years later, seven non-governmental sector operators were funded under the programme call and

11 under the multiannual project call. The funding for these calls for tenders increased to just over EUR 830,000 in ten years. The number of self-employed in the field increased from 245 to 506 between 2012 and 2022. The average exhibition fee in 2022 amounted to EUR 441.⁵²

The key objective in the field of visual arts is to provide adequate opportunities for the creation of outstanding and innovative artistic practices and to improve the conditions for decent work for precarious artists, including through an increase in the number of work grants awarded and an increase in exhibition fees. The Ministry will build a systemic framework for internationalisation and support mechanisms in the field. In the context of digitalisation and culture and arts education, it aims to bring stakeholders together in joint promotional efforts. The Ministry will strengthen the field by enhanced operational provision of the artistic share in public investment projects. It will create the conditions for sectoral art criticism.

52 There is no specific act regulating the field of visual arts, but one of the most important provisions is the artistic share in public investment projects defined in the Exercising of the Public Interest in Culture Act.

5. STAKEHOLDERS

84

All workers in culture must be guaranteed labour rights and a safe, respectful working environment.

The public interest in culture is pursued by the State (the Government of the Republic of Slovenia, the National Assembly of the Republic of Slovenia and ministries) and local communities. The Slovenian Government has established and mandated two agencies (for books and film) and a fund (for amateur cultural activities) to carry out certain tasks.

The public interest in culture is pursued by various stakeholders, in accordance with the Exercising of the Public Interest in Culture Act.⁵³ The public service is provided by public institutions, and through public tenders and calls for projects and programmes by NGOs, self-employed professionals in culture, businesses and others.⁵⁴ Key stakeholders in the implementation of the public interest in culture, according to their legal form, include public institutions, NGOs, businesses and self-employed professionals in culture, as well as freelance journalists. The specific feature of culture is that it pursues the public interest in two modes: professional and amateur. As a consequence, stakeholders are also divided into amateurs and professionals in culture. Notwithstanding their different formal statuses, the two modes are often intertwined. In the ReNPC 24–31, the audience is included as a stakeholder for the first time. The manner in which the individual measures affect and develop the sectors is specified in more detail in the Action Plan.

53 Exercising of the Public Interest in Culture Act, Articles 25 and 26.

54 Exercising of the Public Interest in Culture Act, Chapters 1.1.2 and 1.2.

PUBLIC INSTITUTIONS

Public institutions carry out their activities in the form of a public service in culture and ensure the sustainable and uninterrupted provision of public cultural goods. They operate at national, regional, inter-municipal and local levels. The general framework for the operation of public institutions is laid down in the Institutes Act and the Exercising of the Public Interest in Culture Act. Certain specific features are regulated by other sectoral acts such as the Cultural Heritage Protection Act, and implementing regulations. In the context of ensuring autonomy and the pursuit of the public interest, the Ministry will ensure that expert decisions are consistently taken into account in the operation of public institutions and in appointments to management positions in public institutions of which the State is the founder. As public institutions are one of the key employers, it will pay particular attention to the regulation of working conditions, including the maintenance and renovation of working premises and the development of appropriate mechanisms for staff rejuvenation and development of management personnel. Together with public institutions, the Ministry will strive for the high-quality implementation of programme units. Through appropriate legislative reform, it will facilitate greater coherence between stakeholders, a stronger supportive environment and the possibility of international networking. It will upgrade the spatial, staff and financial conditions for their programme creation and general operation, thus creating the conditions for high-quality preservation, creation and dissemination of cultural goods. It will work to remove bureaucratic obstacles and to introduce multiannual funding for public institutions.

NON-GOVERNMENTAL ORGANISATIONS

Non-governmental organisations are an important part of the cultural ecosystem. The sector is strongly developed at both professional and amateur levels, with content networks operating at the advocacy level and professional associations at the professional level. NGOs operate on a non-profit basis and independently of other entities, in accordance with the provisions of the Non-Governmental Organisations Act. In culture, these organisations are not only a substitute for areas where public services are not in place, but have developed innovative and high-quality modes of production and measures through the way they operate, which places them among equal stakeholders and public interest holders in culture. The Ministry will therefore support the sector with a range of measures that will strengthen their activities. It will ensure stable working conditions through calls for tenders for multiannual funding. It will promote recruitment, strengthen the support environment and cooperation with other stakeholders, relieve them of administrative burdens and put in order the infrastructure conditions. It will support their involvement in cross-sectoral and advocacy activities.

SELF-EMPLOYED WORKERS IN CULTURE AND FREELANCE JOURNALISTS

The Ministry supports the work of self-employed workers in culture through various forms of incentives, such as the right to the payment of social security contributions by the state, scholarship policy, co-financing of productions and so forth. Despite this, precarious work and poverty prevail among them. Self-employed professionals in culture are important stakeholders in the cultural system, as they are often its fundamental production unit. By including them in their

production models, public institutions and NGOs strengthen the diversity of artistic and production expressions. Freelance journalists are an important part of quality journalism. The Ministry will develop the sector in particular with a view to guaranteeing workers' rights and eliminating precarious work through the collective regulation of workers' rights and the introduction of career dynamic models. It will strengthen support mechanisms.

BUSINESSES

Some areas of culture (including film, books, media and architecture) have been shaped by subsidising cultural production for market players. In these cases, businesses are recognised to a limited extent as public interest operators. For these parts of the cultural system, the Ministry will continue to create the conditions for high-quality production and employment and to address the needs of individual fields.

MUNICIPALITIES

According to the Exercising of the Public Interest in Culture Act, urban municipalities are required to adopt independent local programmes for culture, while the remaining municipalities can integrate the field into other local development planning documents. In their local culture programmes, municipalities define their strategic development plans in the field of culture, taking into account national guidelines and local needs. Municipalities, together with the State, pursue the public interest in culture and as such are an indispensable part of common cultural policies, as they are a constructive partner of the Ministry in their formulation. They are embedded in the cultural ecosystem by supporting artists and producers, creating conditions for the accessibility, preservation and

dissemination of cultural content and heritage. In doing so, municipalities often link up with other municipalities in the region and build a network of cultural hubs together.

INDIVIDUALS

Individuals are also engaged in the sector at different levels, for example as owners or managers of cultural heritage or as holders of intangible cultural heritage. Cultural heritage sites must be preserved by their owners pursuant to protection regimes or, in some cases, with the assistance of the State. The survival of intangible heritage depends on communities and individuals recreating their practices, representations, expressions, knowledge and skills in response to their environment and in harmony with nature and culture, and the State must support these activities accordingly.

AMATEUR CULTURE

More than 110,000 members from 6,000 non-governmental organisations - cultural associations and sections - are active in amateur activities, and these NGOs are the cornerstone of organisation within amateur culture, and many individuals are also active in the sector. More than 25,000 cultural events are organised annually. They interconnect into inter-municipal, municipal, city and regional associations of cultural associations with an umbrella association at national level. Their decentralised nature makes them key to the development of individual local communities. Since 1996, the promotion of amateur cultural activities has been regulated in detail by the Public Fund of the Republic of Slovenia for Cultural Activities Act. The Public Fund for Cultural Activities has been supporting amateur activities financially, organisationally and

professionally. It operates through a network of 59 regional branches, which cooperate in the implementation of projects of amateur cultural associations in various fields of culture. As a rule, amateur artists do not make a living from their activities, as the key motivation for their activities is the development of their creative potential through direct participation in creative processes in a non-professional way, and a range of positive effects on everyday life, from increased social inclusion to health and well-being. They develop quality programmes and intergenerational training modules. Amateur culture is of paramount importance in terms of culture and arts education and audience development and accessibility, as it is highly diversified and decentralised. The ReNPC 24 –31 seeks to integrate amateur activities more systematically into the processes of improving quality of life by including them in various programmes in other sectors such as social services, long-term care, health and tourism. It aims to build on the statistical monitoring of amateur creation, which will provide a basis for further action, both in terms of changes in the organisational structure and the functioning of the sector as a whole. The aim remains to ensure that the conditions for quality production, both in terms of resources and equipment, are continuously met. Particular attention will be paid to measures to promote the involvement of young people, networking between stakeholders and cross-sectoral cooperation.

PROFESSIONAL WORKERS IN CULTURE

According to the Labour Force Survey, 46,000 individuals, or 4.6% of the total labour force, worked in the sector of cultural activities in Slovenia in 2022. This percentage has been decreasing in recent years. There is an income gap between fields of culture. The highest average wages are in

the computer games industry, where the average net wage in 2022 was EUR 1,700. The lowest average is found in photography, where the average net wage was EUR 870. In arts activities, the average net wage was EUR 1,009, while in performing arts, the average net wage was EUR 1,429.

Professional workers in culture are the cornerstone for the fulfilment of the cultural mission. A key objective for this group of stakeholders is to ensure adequate working conditions, among which fair pay is essential. All workers must be guaranteed labour rights and a safe and dignified working environment.

AUDIENCES

An audience-centred cultural policy places the issue of active participation in the creation and accessibility of culture at the centre of its thinking. A participatory approach in culture is the cornerstone of individuals' involvement in social life. Audience-centred measures develop audiences, raise their awareness of the importance of culture, make culture widely accessible to them and, above all, are designed based on the actual needs and perspectives of audiences. Cultural policies are thus more inclusive, democratic and with the end user in mind. Audiences thereby become active co-creators of cultural policy.

6. CROSS- SECTORAL POLICIES

92

Audiences need to be
actively engaged,
informed and involved.

The ReNPC24–31 identifies ten breakthrough cross-cutting policies that the Ministry will transpose into specific fields of culture through the measures contained in the Action Plan. These will place culture at the heart of the efforts for a sustainable, creative and solidarity-based society. Cross-sectoral policies are sets of existing policies that cut across all areas of culture and can be linked to several strategic objectives, while often being linked to policies covered by other ministries. Cross-sectoral policies contribute to the achievement of particular objectives of the ReNPC 24–31.

CAPACITY BUILDING AND THE ENABLING ENVIRONMENT

One of the basic conditions for a sustainable, resilient and enduring culture is a strong enabling environment in which individuals, and therefore the organisations in which they work, have enhanced capacities to deliver high-quality work and achieve individual, organisational and strategic goals.⁵⁵ Through this cross-sectoral policy, the Ministry will strengthen the supportive and contextual skills of professionals in culture. Supporting skills are not directly oriented towards creation, but enable creation, while substantive skills strengthen the cultural and artistic process. The Ministry will ensure that cultural stakeholders are highly informed about how they can address challenges to achieve their objectives. It will strive for empowered stakeholders equipped with the skills to deal with legislative obstacles, and will systematically organise advocacy and structured dialogue with civil society and other stakeholders. It will work towards ensuring that stakeholders are well

⁵⁵ The creation of such an environment is one of the objectives of the UNESCO Convention, which aims to provide conditions in which cultures can develop and enrich each other.

networked in an environment in which they have adequate material, infrastructural and other conditions for quality work in culture. The Ministry will establish a decentralised enabling environment throughout the territory of the Republic of Slovenia.

CULTURE AND ARTS EDUCATION AND AUDIENCE DEVELOPMENT

In order to promote culture, audiences need to be actively engaged, informed, made aware and involved. This latter dimension is a key factor in ensuring the democratisation of cultural institutions and enabling the full involvement of different communities in creative processes and reflection. Audience development is in part closely linked to culture and arts education. The Ministry will ensure the availability of high-quality culture and arts education as a fundamental right of the individual. The systematic promotion of culture and arts education, which the Ministry, as part of the public interest in culture, co-creates in cooperation with other ministries as a lifelong process for all generations, is important for raising awareness of the importance of culture and the arts and thus for the wholesome development of the individual and society. The Ministry will strive to bring together stakeholders delivering quality cultural content with educational institutions. At the same time, it will develop the conditions for the creation of cultural content as a complementary part of cultural programmes and projects in the context of lifelong learning. Culture and arts education is placed at the intersections with other sectors, in particular education, social affairs, health, family,

youth and the environment.⁵⁶ The cross-cutting policy aims to raise the profile and promote the importance of culture and arts education throughout the education system and society, and to ensure information and dispersed accessibility of the areas pertaining to culture and arts education throughout the country, with a particular focus on children and young people and the elderly. Young people should be given the opportunity to learn about different areas of culture in terms of acceptance, exploration and creation, in formal and non-formal education. A strong emphasis will be placed on additional training for professionals in education, culture and wider expert circles. The Ministry will develop the infrastructural information support for high-quality culture and arts education provision by professional cultural institutions and professionals in culture at the national and local levels, and the expansion of other supportive environments. The Ministry will continue to build an integrated culture and arts education network as a focal point for strengthening the culture and arts education policies, involving key stakeholders at the national and local levels.

ACCESSIBILITY AND REGIONALLY BALANCED DEVELOPMENT OF CULTURE

Accessibility covers geographical and financial aspects, but also touches on the openness of the media and digital space, the capacity for participation and cooperation, and the provision of equal access to cultural content for people with various disabilities, in line with the Action Programme for Persons with Disabilities 2022–2030. The Ministry will create

⁵⁶ The objectives and actions in culture and arts education, developed in cooperation with the education sector and other stakeholders, follow the current UNESCO guidelines for culture and arts education and other national and international guidelines.

conditions for the inclusion of people with disabilities in cultural and artistic creation at amateur and professional levels. It will ensure a plural media landscape and dispersed access to quality information. In the digital environment, it will strive to increase accessibility to public services in culture. The ReNPC 24 –31 makes a strategic commitment to coherent and decentralised regional development of culture at the level of sectors and cross-sectoral policies. This includes ensuring appropriate working and workplace conditions and the dispersion of financial and capital investments in culture.

INTERNATIONALISATION

Culture is an important basis for international relations and contributes to international harmony, tolerance and peace. This understanding of cultural policy is also strongly present in the UNESCO Convention. As part of the cross-sectoral policy, the Ministry will strive to embed culture in international flows and to contribute to intercultural tolerance. The essential orientations of this cross-sectoral policy are the culture of dialogue, the pursuit of coexistence between different communities and the commitment to all-round intercultural exchange.

NEW GOVERNANCE MODELS IN CULTURE

Culture is facing more and more crises, including pressures on its autonomy in the face of growing undemocratic policies, and is one of the most precarious sectors in the country. Many organisational models are outdated and inadequate to deliver modern content. It is therefore necessary to change the internal organisational culture to a certain extent, so that the sector can participate more vigorously in the construction of a solidarity-based and cohesive society through new

management models. The cross-sectoral policy aims to strengthen participatory forms of action, involve different communities in organisations or projects, move towards digital services and promote new sustainable practices. The Ministry will also explore collective artistic leadership of organisations and promote the integration of different institutions and organisational forms in cross-sectoral partnerships.

WORKING CONDITIONS AND THE PROVISION OF EQUAL OPPORTUNITIES

Good working conditions are the basis for achieving the core strategic objectives of the ReNPC 24–31, and the Ministry will therefore work to ensure workers' rights in the field of culture. The Ministry of Culture must strive to ensure good working conditions for workers in the public and non-governmental sectors, as well as for workers in precarious forms of work. As part of this objective, the Ministry will strive to eliminate all forms of discrimination in culture and to ensure equal opportunities between genders. The overarching guiding principles of this cross-sectoral policy are workers' solidarity, equality, social justice, elimination of discrimination and raising tolerance. The elimination of precarious work is one of the key objectives. Special attention will be given to the prevention of sexual harassment and mobbing.

DIGITALISATION

Digitalisation has great potential to boost culture. Actions under this cross-sectoral policy are linked to the European Declaration on Digital Rights and Principles for the Digital Decade and the Digital Slovenia 2030 national strategy, the National Strategic Plan for the Digital Decade and the National Programme to Promote the Development and Use of

Artificial Intelligence in the Republic of Slovenia by 2025. Digital transformation in culture will contribute to an equitable and inclusive society. Accessibility of cultural content will be promoted by stakeholders through the construction of digital platforms, audience development through the upgrading of digital tools, e-learning will be addressed within the framework of culture and arts education, and the Ministry will work towards better digital analytics to enable the cultural sector to respond to needs and challenges and adapt its services accordingly and in real time. The digitisation of written cultural heritage and the capture, preservation and accessibility of original digital content is also important. Digitisation also makes culture more accessible to blind and visually impaired people, therefore it is important to take into account the specific needs of diverse groups of stakeholders with multiple vulnerabilities in these processes. Key cross-sectoral policy objectives include strengthening smart specialisation, fair use of artificial intelligence and building tools to deal with new technologies and technological phenomena, the smart society and virtual worlds. The Ministry will work with partners to support the development of standards of practice that will enable artists and audiences to benefit from the many advantages of using artificial intelligence and other modern technological solutions, while ensuring that the use of these tools promotes respect for and protection of human rights, dignity and copyright. The Ministry will support the enhancement of digital accessibility of cultural heritage and archival materials, the provision of up-to-date and dynamic information on cultural content, and the transfer of key public cultural services to the digital environment. It will also support, in cooperation with other ministries, education and training activities and culture and arts education activities in the field of digitalisation in culture.

GREEN TRANSITION WITHIN CULTURE

Culture contributes to sustainability, the fight against climate change and the green transition as a field that reflects, evaluates and responds to it, and can raise awareness and establish itself as an example of good practice through positive example. By following the principles of the European Green Deal, stakeholders in culture can make a significant contribution to society's understanding of the need to adapt to sustainability challenges and to accelerate the green transition. The essential objective of this cross-sectoral policy is to contribute to climate neutrality by optimising the carbon footprint of cultural activities and the green renovation of cultural heritage and public cultural infrastructure and its protection against the consequences of climate change. Sustainable renovation of heritage buildings reduces the use of space which can be used for food sovereignty, reduces construction waste and emissions from waste removal and processing, reduces energy consumption from the production of new materials and site access, and reduces greenhouse gas emissions. In terms of content, this cross-sectoral policy focuses on the energy impacts of cultural infrastructure, energy renovation and self-sufficiency, and changes in organisational culture and the modes of carrying out the activities, particularly for major cultural events and festivals in the light of climate neutrality efforts. The Ministry will support the green transition through tendering mechanisms.

INFRASTRUCTURE

The Exercising of the Public Interest in Culture Act defines key orientations in the area of investment in public cultural infrastructure. The public interest in the field of investment in cultural monuments and public cultural infrastructure

includes the provision of spatial and/or material conditions for the exercise of cultural activities and the improvement of accessibility to culture. The public interest of the State is pursued by supporting investment in cultural monuments owned by the State, municipalities and the individuals, and by supporting investment in cultural infrastructure. Over the next decade, in the area of investment in public cultural infrastructure, the Ministry will strive for sustainable, circular and green renovation through a community-based approach and stakeholder involvement, in line with the principles of the European Green Deal. The measures follow the principles of full utilisation of public cultural infrastructure for the provision of cultural content, accessibility of the infrastructure to public interest stakeholders, geographical dispersion and thus accessibility of cultural content. A more detailed list of the investments envisaged is part of the Action Plan.

CULTURAL AND CREATIVE SECTOR

The cultural and creative sector is highly cross-sectoral and trans-disciplinary, as it cuts across different sectors (environment, science, tourism, economy, etc.) and all cultural fields. It is based on knowledge and creativity, co-creates prosperity and is a driver of technological, non-technological and social innovation. It contributes to innovative jobs, products, services and processes, and is a source of creative ideas and a stimulus for economic and sustainable development. Its activities include the promotion, creation, production, dissemination and preservation of goods and services based on creativity. In addition to publicly supported activities, it also covers activities that have a significant market presence and are less dependent on public funding. In the non-profit part of the sector, the State creates

opportunities for pilot activities, which often develop into commercially successful programmes. The Ministry is developing the field by strengthening the enabling environment of the central platform for creativity, the Centre for Creativity, which is the first national business development catalyst for the cultural and creative sector. The Ministry will further develop the cultural and creative sector within the existing platform for creativity, with a support environment that can, by linking up with other ministries, enable the development of new products and services and provide additional employment opportunities for creative professionals. In particular, it will strengthen the decentralised and cross-sectoral support ecosystem for the development of the cultural and creative sector, develop the competences of stakeholders and foster an environment for internationalisation.

7. LIST OF REFERENCES

LIST OF REFERENCE ACTS, GUIDELINES, REGULATIONS AND STRATEGIES

Ministry of Education, Science and Sport: Strategy for the Education of Roma in the Republic of Slovenia for the 2021–2030 period (2021).

Ministry of Public Administration: Guidelines for Public Participation in the Drafting of Regulations (2015).

Ministry of Culture: Cultural Heritage Strategy 2020–2023 (2019).

Ministry of Culture: Rules on the Criteria for Achieving the Title of Principal and Elite Musician (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 82/08).

National Strategy for the Development of Reading Literacy 2019–2030 (2020).

Resolution on the National Programme for Equal Opportunities for Women and Men 2023–2030 (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 105/23).

Resolution on the National Programme for Language Policy 2021–2025 (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 94/21).

Resolution on Legislative Regulation (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 95/09).

Resolution on the Spatial Development Strategy of Slovenia 2050 (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 72/23).

Government Office for Development and European Cohesion Policy: Recovery and Resilience Plan (2021).

Government Office for Development and European Cohesion Policy: Annex to the Recovery and Resilience Plan (2023).

Ministry of Cohesion and Regional Development: Programme for the Implementation of the EU Cohesion Policy in the 2021–2027 Period in Slovenia (2022).

Ministry of Cohesion and Regional Development: Slovenian Development Strategy 2030 (2017).

Universal Declaration of Human Rights (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 24/18).

Statistical Office of the Republic of Slovenia: Average Monthly Earnings and Indexes of Average Monthly Earnings of Legal Persons by Activity [SKD 2008], Slovenia, monthly.

Decree on Documents and Archives Protection (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 42/17).

Constitution of the Republic of Slovenia (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 33/91-I, 42/97 – UZS68, 66/00 – UZ80, 24/03 – UZ3a, 47, 68, 69/04 – UZ14, 69/04 – UZ43, 69/04 – UZ50, 68/06 – UZ121,140,143, 47/13 – UZ148, 47/13 – UZ90,97,99, 75/16 – UZ70a in 92/21 – UZ62a).

Government of the Republic of Slovenia: Action Programme for Persons with Disabilities 2022–2030 (2021).

Government of the Republic of Slovenia: The National Programme for Promoting the Development and Use of Artificial Intelligence in the Republic of Slovenia until 2025 (2021).

Government of the Republic of Slovenia: The National Strategic Plan for the Digital Decade (2023).

Government of the Republic of Slovenia: The Digital Slovenia 2030 Strategy (2023).

Government of the Republic of Slovenia: Slovenian Industrial Strategy 2021–2030.

Architecture and Civil Engineering Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 61/17 and 133/22 – Constitutional Court Decision.

The Audiovisual Media Services Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 87/11, 84/15 and 204/21).

Single Price for Books Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 11/14 and 152/20 – ZUOOP).

Public Fund of the Republic of Slovenia for Cultural Activities Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 29/10).

Slovenian Book Agency Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 112/07, 40/12 – ZUJF and 63/13).

Public Use of the Slovene Language Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 8/10 and 32/24).

Librarianship Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 87/01, 96/02 – ZUJIK and 92/15).

Mass Media Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 110/06 – official consolidated version, 36/08 – ZPOMK-1, 77/10 – ZSFCJA, 90/10 – Constitutional Court Decision, 87/11 – ZAVMS, 47/12, 47/15 – ZZSDT, 22/16, 39/16, 45/19 – Constitutional Court Decision, 67/19 – Constitutional Court Decision and 82/21).

Non-Governmental Organisations Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 21/18).

Legal Deposit Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 69/06 and 86/09).

Prešeren Prize Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 54/17 and 12/24).

Radiotelevision Slovenia Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 96/05, 109/05 – ZDavP-1B, 105/06 – Constitutional Court Decision, 26/09 – ZIPRS0809-B, 9/14 and 163/22).

Act Ratifying the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 22/06).

Roma Community Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 33/07).

Self-Governing Ethnic Communities Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 65/94 and 71/17 – ZFO-1C).

Slovenian Film Centre Public Agency Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 77/10, 40/12 – ZUJF, 19/14 – Constitutional Court Decision, 63/16 and 31/18).

Slovenian News Agency Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 50/11 and 36/21).

Promotion of Balanced Regional Development Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 20/11, 57/12, 46/16 and 18/23 – ZDU-10).

Exercising of the Public Interest in Culture Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 77/07 – official consolidated version, 56/08, 4/10, 20/11, 111/13, 68/16, 61/17, 21/18 – ZNOrg, 3/22 – ZDeb and 105/22 – ZZNŠPP).

Protection of Documents and Archives and Archival Institutions Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 30/06 and 51/14).

Cultural Heritage Protection Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 16/08, 123/08, 8/11 – ORZVKD39, 90/12, 111/13, 32/16, 21/18 – ZNOrg and 78/23 – ZUNPEOVE).

Act Providing Funds for Certain Urgent Cultural Programmes in the Republic of Slovenia (Official Gazette of the Republic of Slovenia [*Uradni list RS*], No 73/19).

Institutes Act (Official Gazette of the Republic of Slovenia [*Uradni list RS*], Nos 12/91, 8/96, 36/00 – ZPDZC and 127/06 – ZJZP).

LIST OF INTERNATIONAL REFERENCE STUDIES AND STRATEGIES

- Eurobarometer: Fake News and Disinformation Online (2018).
- European University Institute (2023): Monitoring Media Pluralism in the Digital Era. Country-by-Country Report: Slovenia (2022).
- Eurostat: Culture Statistics – Cultural Employment (2023).
- European Commission: European Green Deal (2020).
- European Commission: New European Agenda for Culture (2018).
- European Commission: The New European Bauhaus (2021).
- European Commission: A Renovation Wave for Europe - Greening our Buildings, Creating Jobs, Improving Lives (2020).
- European University Institute: Monitoring Media Pluralism in the Digital Era (San Domenico di Fiesole, 2022).
- United Nations Organization (UNO): The 2030 Agenda for Sustainable Development (2015).
- Council of Europe: European Cultural Heritage Strategy for the 21st Century (2017).
- UNESCO: Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).
- UNESCO: Re/shaping Policies for Creativity: Addressing Culture as a Global Public Good (2022).
- UNESCO: Seoul Agenda: Goals for the Development of Arts Education (2010).
- UNESCO: Road Map for Arts Education (2006).
- UNESCO: Thematic Indicators for Culture in the 2030 Agenda (2019).
- Official Journal of the European Union: European Declaration on Digital Rights and Principles for the Digital Decade, Official Journal of the European Union C 23/1 (2023).
- Official Journal of the European Union: The Charter of Fundamental Rights of the European Union (2012).

Official Journal of the European Union: Treaty on the Functioning of the European Union. Official Journal of the European Union (2016).

Official Journal of the European Union: Commission Recommendation on Ensuring the Protection, Safety and Empowerment of Journalists and other Media Professionals in the European Union (2021).

Official Journal of the European Union: Council Resolution on the EU Work Plan for Culture 2023–2026 (2022).

Official Journal of the European Union: Council Decision on the Conclusion, on Behalf of the European Community, of the Convention on Access to Information, Public participation in Decision-making and Access to Justice in Environmental Matters (2005).

SOURCES AND REFERENCES

Andraž Zorko and Katja Goričan: Odnos do kulture/udejstvovanje v kulturi (Ljubljana, 2017).

Culture Action Europe in The Budapest Observatory: The Value And Values Of Culture (2018).

Daisy Fancourt and Saoirse Finn: What is the Evidence on the Role of the Arts in Improving Health and Well-being? A Scoping Review (Kobenhavn, 2019).

European Commission: Joint Statement on the International Day to End Impunity for Crimes against Journalists (2021).

Mitja Hafner Fink, Marjan Hočevan, Darja Grošelj, Matjaž Uršič, Simona Zavratnik, Primož Medved (2019): Slovensko javno mnenje 2018/1: Ogledalo javnega mnenja, mednarodna raziskava Socialna omrežja in socialni viri (ISSP 2017), Vrednote prostora in okolja, Uporaba novih tehnologij/interneta. Ljubljana: Univerza v Ljubljani, Arhiv družboslovnih podatkov.

Nika Murovec, Damjan Kavaš, Sonja Uršič: Analiza panoge oblikovanje v Sloveniji (Ljubljana, 2022).

Nika Murovec, Damjan Kavaš, Sonja Uršič: Statistična analiza stanja kulturnega in kreativnega sektorja v Sloveniji 2008–2017 (Ljubljana, 2023).

Sara Whyatt: Free to Create: Artistic Freedom in Europe (Strasbourg, 2023).

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

351.85(497.4)"2024/2031"
008(497.4)"2024/2031"

RESOLUTION on the national programme for culture
2024-2031 / [editor-in-chief Tjaša Pureber ; translation
Secretariat-General of the Government, Translation and
Interpretation Division]. - Ljubljana : Ministry of Culture,
2025

ISBN 978-961-6370-40-0
COBISS.SI-ID 223709955

Publisher:
Ministry of Culture

On its behalf:
Dr Asta Vrečko, Minister

Editor-in-Chief:
Tjaša Pureber

Translation:
Secretariat-General of the Government,
Translation and Interpretation Division

Design:
Zoran Pungerčar

Paper:
Cover: Bianco Flash Ivory 300g
Inside: Salzer EOS 90g

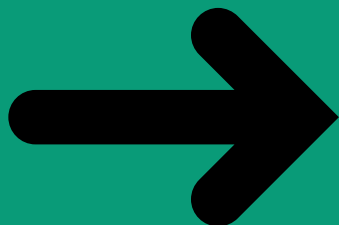
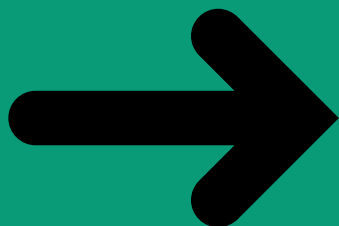
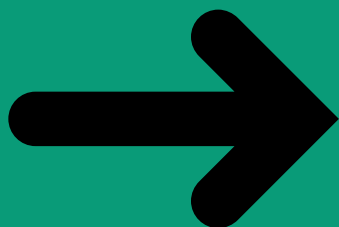
Typography:
ABC Oracle (Dinamo Typefaces)
Cubic 22 (Dotless Type)

Print run:
300

Ljubljana, 2025



REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE



REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE