CULTURAL AND CREATIV INDUSTRIES - SLOVENE STYLE
This booklet presents the measures that the Ministry of Culture is undertaking in 2011 to encourage the cultural and creative industries. Competitions and calls for proposals will be published on the Ministry’s website, www.mk.gov.si. We invite you to share your comments and ideas with us. The booklet is available online at www.mk.gov.si.
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You might wonder why, in the title of this booklet, we qualify a globally established sphere of business such as the creative and cultural industries by adding a designation of place: ‘Slovene style’. By doing this, are we not negating a fundamental aspect of these industries that allows them to function on a global scale, namely, the universality that is inherent to creative work and that is the same regardless of nationality, class, or geography? The answer is: no, just the opposite. This designation points to the fact that universality is composed of smaller parts, and that global processes are successful only when they take local characteristics into account. These are what give creativity a context, a place; they make it Slovene. By using the phrase ‘Slovene style’ we do not mean to open up questions connected with the notion of the genius loci and its expressive value, but rather to underscore the particularities of structuring creativity in a given space. When these are incorporated into a cultural policy, that policy becomes all the more effective.
A great deal is said about the cultural and creative industries, but little is known. Even in Brussels, where this concept has more than once appeared on the agendas of cultural ministers, it seems to exist more as an object of desire that idles in documents rather than something that happens in life.

But the common denominator is nevertheless this: we all see the cultural and creative industries as an opportunity for culture to seep into every pore in society that can be opened up by innovation, the creative spirit, and the kind of thinking that does not draw boundaries between the different spheres of life. In the expression cultural and creative industries, the most misleading word is in fact ‘industries’, a word our minds always associate with the conveyor belt of mass production.

So as not to keep juggling cultural and creative industries on paper, I turned to simple things to find answers to the question: How, in today’s Slovenia, can we bring culture into other fields, and how do we enrich other fields with creativity?

There is no simpler and more obvious question than that which is posed by the anxiety of the economic crisis. We have all wondered such things as: Do we Slovenes really not possess the creative potential to improve the fashion designs produced by Mura or Labod? Or the products from our wood, paper, and glass industries? Are Slovene products well presented, publicized, designed, and offered to the consumer in an appealing way? Do our museums do enough to attract visitors, or are they too easily content with visits by the school buses? Are we able to browse through museum shops that offer the replicas and other kinds of sale items we know from galleries and museum shops in other countries?

Why did Rex, one of the finest chairs in the history of Slovene design, make it into the Museum of Modern Art in New York, and into many Slovene homes? Could it be perhaps because the Stol factory in Kamnik established an institute where designers could think about and not only plan products? The same was also true in the Tomos, Mebel, Cibicban, and other factories, where, regardless of the socialist system, companies really knew how to manage things, and not merely ‘self-manage’.

Why does healthy food get no farther than ghettoized, out-of-reach shelves, as if in a pharmacy? And why are recycled things hidden away behind the boutique items? Why do so many young people store up their energy without knowing how, or being able, to unleash their potential with the right partners and in suitable business niches? And why is it that most of us are not very familiar with the beauties of our cultural heritage or our cultural offering as a whole? Why is it that, day after day, people in commercial-propaganda messages shout at us about bathroom cleansers, laundry detergent, and chocolate, whilst most of what we truly desire is overlooked?

I found myself pondering more and more of these questions from night to night. But the good thing was that, from day to day, there were also more answers. At the Ministry of Culture we threw ourselves into examining and verifying ideas, and essentially we started doing what should be the essence of our work: we started tugging on the sleeves of other governmental sectors and connecting with each other. Culture, after all, cannot be divided up into alternative, elite, amateur, official, dead, live, classic, youth, and so on; creativity is, to put it simply, the basis of all the processes that surround us.
Let’s Start with the Definition

It is no easy task to define what we mean by cultural and creative industries (CCIs). The expression has been adopted into Slovene from other languages and contexts, where it has been defined in various ways. Also, some contexts use the term cultural industries by itself for everything, whilst others add creative industries to imply a broader meaning. The term cultural industries has a longer history than creative industries. Its origin goes back to the first half of the twentieth century, when film and the phonograph record created new art forms, new audiences, and new businesses. It can also be difficult to know where to draw the boundary between ‘cultural industries’ and ‘creative industries’, although in general terms we can say that the former refers to activities that are more directly connected with the arts – such as music, theatre, and film – whilst the latter also encompasses businesses that have little in common with the arts as traditionally defined, including, for example, advertising and graphic design.

In Slovenia, the term cultural industries first came into use a few years ago, initially in its singular form and later in the plural. But as such businesses developed, the phrase cultural and creative industries took hold, with the English word ‘creative’ sometimes translated with the borrowing kreativne, and sometimes with the Slavic word ustvarjalne. Both words may be used quite freely.

What Does Wikipedia Say?

If we wish to choose from the possible definitions for ‘cultural and creative industries’, it might be good to see what the online free-access encyclopaedia Wikipedia has to say; Wikipedia, after all, is itself a product of the creative industries. It was created using new information and communications software, from which it developed a new way of organizing labour – namely, through the active participation of its users – and on this basis created what has today become a vast, multilingual encyclopaedic database.

Defining Cultural and Creative Industries

In 2010, the European Commission put forward a working definition of the term cultural and creative industries in its Green Paper: Unlocking the Potential of Cultural and Creative Industries. It states:

‘Cultural industries’ are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press. This concept is defined in relation to cultural expressions in the context of the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions.

‘Creative industries’ are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising.

The 'no' answer is justified when we consider that creating objects which have not only a functional but also an expressive value is as old as human society. And for just as long there have been people who wish to possess such objects. In addition, we know that we use style and beauty in music, visual art, performance, entertainment, or fashion to express our cultural values and communicate our position in society. The exchange of such objects and services is about more than ordinary economics.

But despite the long trail of history, we can also say with justice that the CCIs, as we know them today, have been around for approximately fifteen years. Although mere teenagers, these industries are fully self-assured. They established themselves through the development of technology, in particular, the new technologies, which are, in fact, their own product. For example, visual computer simulators of real-life situations are the joint work of artists, designers, mathematicians, computer programmers, and vendors.

But if government agencies and others in authority had not recognized these industries' potential for influencing the development of society, we could not speak about CCIs in the same way, and to the same extent, as we do today. CCIs became institutionalized and acquired social value as the result of national and international strategic plans.

One of the leading countries in this regard is the United Kingdom, which has been actively developing and supporting CCIs since the latter half of the 1990s. Searching for ways to alleviate the domestic problems that arose with the new global reality due to the geopolitical re-distribution of power after the fall of the Berlin Wall and the ever more intensive migration of industrial production and development to the 'global South', the UK recognized the potential in creativity, culture, and art. They saw that these fields could have a positive impact on the restructuring of the country’s business and its global competitiveness and growth. In addition, they could contribute to the rejuvenation of abandoned urban and rural areas. Gradually, other countries followed the UK’s lead. International institutions such as UNCTAD and UNESCO adopted a similar approach, which was also incorporated into the programmes of the European Union.

A Creative Paradox

CCIs do not change the importance of creativity, imagination, or innovation, which have always and everywhere been basic features of humankind, but they do change the way we view culture, art, and business. They represent a creative paradox, for they link creative production, traditionally viewed as a unique and passionate endeavour, with industrial production, which is traditionally viewed as mechanical and segmented.

But a connection that is not based on established meanings can offer countless new possibilities. In theoretical thinking about culture and art, such a connection re-examines the meaning of high and low (elite and popular; sophisticated and traditional) art and culture, and their products and services. In industry, this connection encourages the use of more flexible models for organizing production and marketing. Play and experimentation – two of the fundamental characteristics of both science and art – now become important for non-artistic and non-scientific fields as well.

Moving towards a Creative Economy

In many countries over the past decade, CCIs – i.e. industries that interweave basic art and cultural practices with the achievements of the applied sciences and business – have grown into creative economies. Many economic sectors have embraced the ability of CCIs to adapt to new conditions, use knowledge in creative ways, adopt new technologies, and work with new business models. Many companies in Slovenia, too, have followed this route.
We can present the current state of CCIs in Slovenia with statistical data. These show that CCIs have been more effective than other businesses in dealing with the problems arising from the current economic crisis. As in other parts of Europe, CCIs in Slovenia are mainly organized as small and micro companies. A great majority of them operate on a local basis. In addition, Slovenia also has well-developed CCIs in the public sector.

More than 30,000 Employees

According to the Statistical Office of the Republic of Slovenia (SORS), the number of people comprising the active work force in CCIs increased by 11 percent between 2002 and 2009. In 2009, these industries employed 33,758 people, or 4 percent of the country's total active work force. This percentage has been steadily on the rise over the past three years. It includes employees in private businesses, public and private non-profit institutions, foundations and associations, and those who are self-employed. For comparison we should mention that in the European Union as a whole CCIs employ some 5 million people.

In 2009, the greatest number of people working in CCIs – 38 percent – were employed in the field of architecture. Publishing came in second place, with 15.6 percent, despite the fact that the number of employees in this area has fallen by nearly 4 percent over the past eight years. The percentage of employees in radio and television has also decreased somewhat, whilst the number of employees in the fields of design, artistic creation, and film has grown. The number of employees in the field of artistic creation increased by 2 percent from 2002 to 2009.

*The active work force includes all persons who have pension and disability insurance, i.e. who are employed on the territory of the Republic of Slovenia, employment may be for a limited or indefinite period, and on a full-time or part-time basis.*
A Smaller-Percentage Decrease in Employment

If we look only at the data for companies and sole proprietors registered under CCI activities, we see that in 2009 they represented 7.4 percent of all economic operators and employed 3.4 percent of all employees in all economic operators. The overall picture in 2009 is slightly better than it was in the previous year.

The percentage differences between CCI companies and sole proprietors are in fact small. The percentages are greater with CCI companies, which represent an 8.4 percent share of all companies and employ 3.6 percent of all employees in all companies.

In 2009, there were 4,529 registered companies working in CCIs. In comparison with the previous year, their number increased by 4 percent, which is equal to the Slovene average for all companies. The total number of people employed in all Slovene companies decreased by 6 percent in 2009, in comparison with 2008. Here CCIs show a more favourable picture, since the number of people employed in these industries decreased by only 3 percent.

The picture for sole proprietors is not much different. In 2009, there were 4,627 registered sole proprietors working in CCIs, which is 14 percent more than in the previous year and which is far greater than the average growth of 4 percent for sole-proprietor businesses. The number of people employed in sole-proprietor businesses decreased since 2008 by 7 percent, which is equal to the Slovene average, whilst the drop in people employed in CCI businesses was smaller, totalling 4 percent.

The number of employees in cultural and creative industries in Slovenia, from 2002 to 2009.

Source: SORS, Statistical Register of Employment
In 2009, most companies working in CCIs were in the field of architecture, although the construction industry, which had seen rapid growth in the previous ten years, was already showing signs of crisis. The numbers of registered companies and sole proprietors in the areas of cultural heritage protection, museums, archives, and libraries were negligible. In Slovenia, these areas are covered by public entities. The designation 'Other cultural activities' includes businesses that handle ticket reservations and similar needs, support activities associated with the performing arts, venue operators, botanical gardens, amusement parks, nature conservation, and other unclassified activities related to leisure.

The number of companies and sole-proprietor businesses in the area of cultural and creative industries in 2009.

Data source: AJPES, Annual Reports of Companies and Annual Reports of Small Sole Proprietors
Micro and small businesses employ between 0 and 9 employees or between 10 and 49 employees, respectively. As is true of Europe as a whole, so too in Slovenia small and micro businesses predominate in CCIs. In Slovenia, small and micro businesses constitute a very high share, oscillating between 85 percent and 95 percent of all businesses.

 Shares of companies in the cultural and creative industries in 2009 by company size (as measured by the number of employees).

Data source: AJPES, Annual Reports of Companies

The European Commission’s Directorate General for Enterprise and Industry has stated: ‘Creative industries are not only an important economic factor in themselves but also fuel the economy with knowledge and dynamism.’

For the purposes of the Ministry of Culture, the definition of CCIs* is based on Eurostat’s methodology and the definition put forward in the European Commission’s Green Paper: Unlocking the Potential of Cultural and Creative Industries:

▶ Cultural industries:
  ● Performing arts
  ● Visual arts
  ● Cultural heritage
  ● Film
  ● DVD and video
  ● Television and radio
  ● Video games
  ● New media
  ● Music
  ● Books and the press

▶ Creative industries:
  ● Architecture
  ● Design
  ● Graphic and fashion design
  ● Advertising

* We have defined CCIs under the Standard Classifications of Activities as those with the following activity codes: 32.990, 47.610, 47.621, 47.622, 58.110, 58.120, 58.130, 58.190, 59.110, 59.120, 59.130, 59.140, 59.200, 60.100, 60.200, 63.910, 71.111, 71.112, 71.129, 74.100, 74.200, 79.900, 85.520, 90.010, 90.020, 90.030, 90.040, 91.01, 91.012, 91.020, 91.030, 91.040, 93.210, 93.299.
Apart from business companies, in 2009, there were 376 other legal entities of civil law as well as 270 legal entities of public law and 614 societies that were identified as working in CCIs in Slovenia. Of these civil-law entities, the majority were involved in artistic creation and publishing; of these public-law entities, the majority were libraries; while most of these societies worked in the fields of artistic creation and the performing arts.

The number of legal entities of civil and private law, apart from business companies, and the number of societies in CCIs in 2009.

Source: AJPES, Annual Reports of Legal Entities of Public and Civil Law and Societies for 2009.
The development and success of CCIs in a given environment is, among other things, dependent on the traditions and forms of cultural support at the local and national levels. Here the Ministry of Culture plays an important role, financing and co-financing many books, performances, films, and a number of other CCI activities. Since 2000, the Ministry has based its developmental plan on the National Programme for Culture, which also addresses the topic of CCIs. The National Programme for Culture for the period 2008–2011, which was approved by the National Assembly, states that ‘cultural industries’ have brought ‘exceptional technological possibilities for access to art and culture, for education and development and, consequently, also for economic growth’. It stresses that these industries ‘can be a driving force for technological innovation’ and that their development ‘stimulates self-employment and establishment of small and medium-sized companies’.

On the basis of the National Programme for Culture and the needs of society, the Ministry of Culture has adopted a number of new measures for encouraging CCIs, and will carry them out in 2011 in collaboration with other ministries and agencies in the cultural sphere. These measures cover a range of CCI areas, from traditional ones, as such book publishing and distribution, to others, such as food production and the culinary arts, which represent a new aspect to the understanding of CCIs in Slovenia.

In developing this programme, the Ministry of Culture has been guided by the following priorities:

- to make connections between government sectors,
- to prepare the appropriate legal foundations,
- to stimulate connections between people and organizations working in CCIs, both amongst themselves and with those in other fields, especially connections between culture and business, education, science, and technology,
- to educate people and organizations working in CCIs and consumers of CCI products, and
- to promote CCIs as agents of creativity and innovation.
It is impossible to consider CCIs in Slovenia without thinking about books and the book trade, for this industry has long involved more than just authors, publishers, and printers. Book publishing also employs a great many people and has a very large production. In fact, Slovenia is one of the countries with the most published titles per capita.

Nevertheless, many interesting and worthwhile publications from large and small publishers, museums, galleries, university faculties, scholarly institutes, and municipalities – works that were also published with public funds – are as a rule not on regular sale shelves but instead lie in warehouses inaccessible to potential buyers.

The new book centre planned by the Slovene Book Agency will be a move towards a more effective and more extensive book market. Equipped with a computerized distribution infrastructure, the centre will bring together the activities of a public warehouse, a book shop, and social gathering spot, and do so in a contemporary way. With the new book centre, books will be more easily available and the present state of book distribution will be improved.

Research undertaken by the Ministry of Culture into the state of museum shops in Slovenia shows that, whilst we have many appealing, high-quality, and com-
mmercially attractive souvenirs and gifts on offer; they are only being sold in the place where they originated. The opening of a new, central museum shop, with the possibility of developing a network of such shops, will help to stimulate the work of existing museum shops.

**Trade Fairs**

Alongside museum shops, the Ministry of Culture views trade fairs – one of the most traditional forms for the exchange of goods between producers and customers – as an ideal tool for expanding the sale and promotion of CCI products. In particular, the Ministry is interested in supporting trade fairs that specialize in functional and decorative products with a cultural message, such as well-designed objects and artistic crafts, cultural-heritage souvenirs, and replicas. In this way, creative production of this kind, most often by small companies or individuals, will get additional opportunities for business development and social recognition.

**For a Responsible Future**

**Exhibitions on the History of Advertising**

Looking at the past of a given field can provide us with a better understanding of its present state. This is true of advertising, too; there is much we can learn from examining the history of this important form of social communication. The Ministry of Culture will support exhibitions that offer an in-depth look at advertising, a notion for which only ten years ago we used the term reklame (publicity), and thirty years ago, the term propaganda. These ‘temporary platforms,’ which bring together a variety of participants, might produce applicable research about the ideology of consumerism, showing how advertising can move ahead and how new technologies, such as Web software, blogs, and social networks, are influencing its development.

**Partnerships between Schools and Businesses**

**Conventional and Alternative Approaches in the Textile Industry**

The fashion and textile industries, like many other industries, are today under a microscope due to questions about global climate change, environmental pollution, energy sources, and unethical production methods. In the search for new approaches, the notion of ‘slow fashion’ – an alternative to fast, cheap, buy-and-discard production – is gaining support in the fashion world. It is developing alongside the movement for sustainable development, which emphasizes reducing the textile industry’s impact on the environment and preserving the traditional knowledge of the individual culture. The Ministry of Culture will support new approaches in education in accord with the concept of ‘slow fashion’ to be implemented in the Department of Textiles at the Faculty of Natural Sciences and Engineering, University of Ljubljana. Students will use knowledge derived from Slovene textile traditions and, with the help of manufacturers, designers, and market specialists, incorporate it in designs for a new line of textile products.

**Tradition and Innovation in Artistic Crafts**

In Slovenia, artistic crafts are a developed craft industry and an important segment of CCI. They differ from traditional crafts in their innovations, which are creatively incorporated into what are, for the most part, handmade products. Such works thus acquire a contemporary quality that makes them more appealing to people today.

The Ministry of Culture will encourage the systematic dissemination of knowledge and skills possessed by the producers of artistic crafts, will help connect their work with marketers and people in the tourist industry, and will foster the international exchange of experience in this field. The chance to expand into international markets can provide additional stimulus for these CCI businesses.

**Digital Information and Communication Technologies**

**Culture.si**

We cannot imagine life today without the quick-access information offered by new-technology communication software. For people working in the arts and cultural heritage, this task is performed in Slovenia by the web portal Culture.si, which presents information in English about producers, festivals, venues, education programmes, support activities and funding sources, a calendar of current tours and appearances abroad and a selection of international events within Slovenia, contact directories, and banks of images and logos. The site is based on the open-code web platform.
MediaWiki (which also powers Wikipe-
adia), and is an excellent tool for group
development and organizing complex
knowledge banks. The information is
protected under the Creative Commons
free licenses and so can be accessed
and used without charge.
The Ministry of Culture views the
project as an important public-access
database that can be used both in the
narrow field of arts and culture as well
as more broadly, for other activities in
society.

From Film to Podcasts

Film is the oldest communication media
that is inseparably associated with CCIs
and, although it now has a hundred years
of history behind it, it is not losing its
audience. Podcasts are a newer communi-
cation medium that is increasingly gaining
relevance. Both media are ideal for
presenting and developing themes from
culture and art. The Ministry of Culture will
support the production of films and pod-
casts, which will be publicly distributed
and accessible to a wider circle of people.

Open Source Software

Digital technology for information and
communication is enormously impor-
tant not only for CCIs but also for the
development of society at large, so the
question of how a given society views
open source software is hardly trivial.
The Ministry of Culture will support
actions that encourage the dissemina-
tion of such software: this, after all, is a
significant factor in cultural and scientif-
ic creativity, the spread of information,
and broad access to knowledge. If such
a tool could replace a copyright-pro-
tected one, a good deal of money might
be saved in public and individual use.
This could be the basis for the creation
of economically important services,
including support services for users and
software development. This could also
be an environment for the genesis of
new technological innovations.

The Power of Creativity in Community

Social Initiatives as
Community Art

Society is increasingly recognizing the
value of initiatives based on the idea of
people working in a community to estab-
lish various interests that benefit the
entire community. In most cases, such
initiatives rely on new creative work
methods. They function in a way similar
to community arts, using the same tools
that characterize artistic practices,
activism, research, and politics.
In collaboration with the Slovene Public
Fund for Cultural Activities, which has an
exceptionally wide cultural network, the
Ministry of Culture will support social
initiatives in the form of creative events,
projects, and actions that promote the
principles of sustainable development,
environmental protection, inter-ethnic
relations, the importance of the public
space, and equal opportunities in the
formation of social policy. Whilst it is
true that such initiatives are often not
understood as traditional CCIs, they are
extremely important for the working of
society as a whole. At the same time,
they help to ensure a suitable environ-
ment for the creation and development
of CCIs.

A Sustainable Local
Food Supply

Creative Cooking
Festivals

Creativity is an important factor for
development even in activities that are
not generally categorized as CCIs, such
as food production and people’s food
practices. Working in collaboration, the
Ministries of Culture and Agriculture will
adopt joint measures to raise aware-
ness about the importance of consum-
ing fresh food produced locally with
nature-friendly methods and to encour-
age people to cook with such ingredi-
ents. Architects, designers, and artists
could work with food producers and
distributors to develop creative cooking
festivals that promote concern for the
environment and healthy eating habits;
these events would also provide new
business opportunities to small farmers
and the distributors of their products.