

CULTURAL POLICY RESEARCH
CONTEMPORARY DANCE IN SLOVENIA – POLICIES and ACTORS

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Slovenia

A year that is often mentioned as the beginning of Slovenian modern dance is 1922. According to Rok Vevar, however, Slovenian modern dance began on 7 January 1927, when Meta Vidmar held her “Plesni večer” (Dance Evening) at the Ljubljana Opera House. Even before that, modern approaches could be seen in the vocabulary of some dancers and their works.

But the first modern dance event in Slovenia had happened in 1894, when Italian dancer and ballerina Bettina Ruffini visited Ljubljana and performed Loie Fuller’s *Serpentine Dance*, *Butterfly Dance*, and *Snake Dance*. Vevar notes that Ruffini was one of Fuller’s many imitators, who was touring Europe at the time.

Already in 1929, Meta Vidmar, who had studied with Mary Wigman, established the first school of modern dance in Slovenia. The first dancers to come out of the school were Živa Kraigher, Lojzka Žerdin, and Marta Paulin. The school remained active until 1996, with a short break during the Second World War.

Other influential figures before the Second World War include choreographers and dancers Pia and Pino Mlakar, Katja Delak (who also established her own school), Marija Vogelnik (*née* Grafenauer), and Marta Paulin.

Since then, Slovenian dancers have achieved a lot, striving hard to develop the scene. One of them was Neja Kos; in 1977, she established a network of pedagogues teaching contemporary dance to children and youth, as part of the Union of Cultural Organisations of Slovenia (today the Public Foundation for Amateur Culture). In Slovenia today, these activities produce around 500 small dance pieces every year. They are Slovenia’s breeding ground of young contemporary dance artists.

Between 1977 and the mid-1990s, Neja Kos did a lot to strengthen the Slovenian dance scene. Since then, a large number of NGOs have emerged and continued her work in various fields: advocating for the region, archiving, helping dancers win scholarships by writing letters of recommendation, education (summer dance schools), reviewing works by young dance artists, etc.

Slovenia has a long tradition of independent cultural production dating back to the 1960s: the Ljubljana Experimental Theatre (1955–1967); Stage 57 (1957–1964); Ad Hoc Theatre

(1958–1964); Pupilija Ferkeverk Theatre (1969–1972); GLEJ Experimental Theatre (1970); Pekarna Theatre (1971–1977); Studio for Free Dance (1973–1994); and Dance Theatre Celje (1976–1980). This was possible due to Slovenia and Yugoslavia's strategic position as a bridge between the West and the East. Since the citizens of Yugoslavia could travel freely, many went abroad to study or live in Western Europe, or at least travelled there regularly.

Under the influence of the theatre of the absurd, existentialism, and other avant-garde aesthetic paradigms, the first alternative theatres in Slovenia were formed in the 1950s and '60s. Alternative theatre continued to develop in Slovenia with the appearance of new initiatives under the influence of the student revolution, American and European neo-avant-gardes, as well as new contemporary galleries and performing venues. But it was not until the 1980s and '90s that Slovenian theatre and performing arts practices were recognised and affirmed abroad, most notably Slovenian political theatre (*Slovensko Mladinsko Gledališče*, Slovenian Youth Theatre), the Slovenian retro-garde (Scipion Nasice Sisters Theatre, Red Pilot, Noordung, etc.), the emancipatory practices of contemporary dance (e.g. PTL, En-Knap, Betontanc, etc.), and Tomaž Pandur's re-aestheticisation of classic drama.¹ This was also the time when cultural production in Slovenia was thoroughly reorganised. Thus, the alternative art of the 1980s may also be seen as politically avant-garde in its interpretation and manipulation of ideological and artistic liberalism.

As Rok Vevar has pointed out in an interview conducted for the purpose of this research: "The Slovenian Youth Theatre played the main role in the liberalisation that led to the changes in the aesthetics of Slovenia's theatre institutions back in the 1980s and early '90. Between 1994 and 2008, Janez Pipan instituted still greater artistic changes at the Slovene National Drama Theatre in Ljubljana. He created a truly contemporary repertoire (new European drama – English and German 'blood and sperm theatre'). Introducing a new trend of dramatising novels, after 1999 Pipan hired some young and/or progressive directors to stage these epic works, such as Sebastijan Horvat, Tomi Janežič, Jernej Lorenci, Diego de Brea (i.e. the four directors of the so-called fourth generation), and Ivica Buljan, as well as some foreign directors, such as Michel Presenti and Ernst Binder. The Slovenian National Drama Theatre in Ljubljana was thereby transformed into an interesting theatre house, which produced significant performances. Therefore, the National Drama was a trendsetter and progressive

¹ Blaž Lukan, "Predlogi za revitalizacijo sistema in podsistemov na področju uprizoritvenih umetnosti v Sloveniji", 2009, http://nsk-slo.si/images/uploads/Priloga_4_2_gradivo_Blaz_Lukan.doc.

force in Slovenian theatre at the time, which had, for the first time, taken note of the independent scene. (Pipan is one of the directors who founded the Youth Theatre in the 1980s: Dušan Jovanović, Eduard Miller, Ljubiša Ristić, Vito Taufer, Dragan Živadinov, Tomaž Pandur, etc.)”.

For years, the 1990s third generation of directors² had found it hard to work with the institutions; in the 1980s, they vowed to work only with the Slovene Youth Theatre. This group of directors comprised Dragan Živadinov, who has recently started to work at the National Drama and had worked at the Youth Theatre before that, Matjaž Berger, Vlado Repnik, Igor Štromajer, Marko Peljhan, Emil Hrvatini, and Bojan Jablanovec. Among them, Jablanovec was the only one who worked at the National Drama; later, he withdrew from institutional theatre altogether, established Via Negative, and started working independently.

The mid-1990s saw an exponential growth of the independent scene, due to a decision of the Ministry of Culture to increase its funding of the NGO sector by up to 60%, which was probably initiated by Jana Pavlič and (especially) Simon Kardum, both of whom worked at the Ministry at the time. The then-new Law on Societies and Institutes (such as Maska, En-Knap, Bunker, Muzeum, etc.) was also instrumental in this matter. Many similar societies and institutes have emerged since then.

In the Socialist Republic of Slovenia in the 1980s, dance projects were financed by a variety of foundations and institutions: the Youth Cultural Activities Centre, the League of Socialist Youth of Slovenia, the Cultural Community of Ljubljana, and the Union of Cultural Organisations of Slovenia. The amounts varied between individual organisations.

The Cultural Community of Slovenia (today we call it the Ministry of Culture) had financed its first dance projects in 1987. At that time, there was much debate about whether dance projects should be reviewed by the Commission for Music and Ballet or some other commission.

According to Rok Vevar, the Slovenian contemporary performing arts scene has gone through two stages so far: 1) the domination of the alternative between 1977–1991 (punk, theatre,

² These terms (the third and fourth generations) were introduced by certain theorists from Slovenia. According to Eda Čufar, the third generation had a specific, autopolitical poetics, whereas the fourth generation, according to Blaž Lukan, was not interesting in political issues anymore. A few years ago, there was a heated debate about the adequacy of these terms; the debate is still open.

dance, performance, music, students' and alternative media, new social movements, Neue Slowenische Kunst, etc.) and 2) the post-alternative of 1991–1999. But why 1999? Toward the end of that year, four important events took place: in September, the High School of Pedagogy in Ljubljana (*Srednja vzgojiteljska šola in gimnazija Ljubljana*) launched its contemporary dance programme; on 16 November, Slovenian famous dancer, choreographer, and teacher Ksenija Hribar died; in December, as part of the Noordung project, Dragan Živadinov and a group of Slovenian dancers and actors lifted off from the Baikonur Cosmodrome in Kazakhstan to perform the world's first zero-gravity dance, in what was a combination of Slovenian alternative, avant-garde, and retro-garde (see <http://vimeo.com/7458118>); that same month, Maska published Bojana Kunst's *The Impossible Body: Body and Machine – Theatre, Representation of the Body and Relation to the Artificial*. In 1999, Vevar concludes, a number of things simply came to an end. He relates this alternative heyday (1977–1999) to the liberalisation of Slovenian society and the late-1980s transformation of the League of Socialist Youth of Slovenia into the Liberal Democracy of Slovenia party, led by Janez Drnovšek, who served as Slovenia's prime minister from 1992 to 2002, when he was elected president of the Republic, in which capacity he served until 2007. Under Drnovšek, the Liberal Democracy introduced some limited reforms at the Ministry of Culture and in cultural policy. This was followed by a short-lived swing to the right, after which the Social Democrats (reformed Communists) came to power. This period saw the demise of alternative theatre in Slovenia. The tragedy is that the 1990s failed to produce a new centre for alternative contemporary performing arts, even though there was much activity and motivation in the field. The Liberal Democracy left government on 3 December 2004. Between 1992 and 2004, two fractions of the former League of Communists of Slovenia vied for power: the Social Democrats and their leader Borut Pahor (the liberal fraction) and the Social Democratic Party of Slovenia, later renamed the Slovenian Democratic Party, led by Janez Janša (the revengeful fraction). Their dream came true after the 2004 Slovenian parliamentary election. Old stories were told anew and a cultural conflict (Slovenia's own cold war) ensued as a continuation of Slovenia's WWII-era civil war. At that time, cultural policy in Slovenia reverted to its old ideological foundations, dating back to the 19th century and revolving around such issues as identity, language, etc. Slovenian cultural policy remained static at this time, but when Janša finally came to power in 2004, he began smothering the alternative scene in Slovenia (including the media), although quietly, because he knew it was the alternative that had saved him from going to prison in 1988 by protesting on the streets of Ljubljana. To shore up his grip on power, he had to destroy both the media

and the alternative cultural scene (which had stayed away from the institutions during the 1990s). According to Vevar, this thesis requires more research and corroboration with further proofs and arguments. He concludes that since 2004, two fractions of the former League of Communists (the SD and the SDS), influenced by the economy and systematic corruption, have robbed Slovenia's banks and then also its public finances, to "bail them out". As a result, culture and many other sectors of society were subjected to catastrophic cuts in funding, which led to the "erasure" of certain segments of culture. During that time, only 2005–2007 were relatively good years for contemporary dance, which has been in decline ever since. Theatre has been in decline since 2004. The charm that made Slovenian culture recognisable in the former Yugoslavia is now gone. The NGO sector is likewise dying, self-destructing and slowly drowning. We can say that since 2004, Slovenia's cultural policy, which had made it stand out in the former Federation, has increasingly come to resemble the reactionary or non-existent cultural policies of the other five constituent republics of the former Yugoslavia.

VENUES, INSTITUTIONS, AND FESTIVALS OF DANCE

Cankar Hall

The institution that supported new art forms and contemporary performing arts in the 1980s was Cankar Hall (*Cankarjev dom*), Slovenia's largest cultural and congress centre. Its programmes included established as well as emerging artists from Slovenia and abroad.

Cankar Hall continued to collaborate with the independent scene throughout the 1990s and 2000s. Several new events in contemporary dance have been launched at Cankar Hall, most notably the Exodos (1995) and Gibanica (2003) festivals.³

Gibanica (Moving Cake), the first Festival (and platform) of Slovene Dance⁴ was initiated in 2003 by the Exodos Institute, in collaboration with Cankar Hall, the Vitkar Institute, Bunker Institute, En-Knap Productions, and Dance Theatre Ljubljana. Gibanica is a biennial festival co-organised by almost all dance organisations in Ljubljana. The festival strives to present the diversity of the Slovene dance scene to local and international audiences. Presented at various venues in Ljubljana, it embraces a range of dance forms, from "pure" to "hybrid", including

³ <http://www.exodos.si/index.php?v=2>

⁴ [http://www.culture.si/en/Gibanica_\(Moving_Cake\)_Festival_of_Slovene_Dance](http://www.culture.si/en/Gibanica_(Moving_Cake)_Festival_of_Slovene_Dance)

works by established and emerging artists alike. Since 2011, the festival has been managed by the Contemporary Dance Association of Slovenia in co-operation with a network of partners.

The Exodus Festival of Contemporary Performing Arts was established in 1995. Besides presenting existing productions, the Festival also sponsors new productions by young Slovenian choreographers and directors and presents them across Slovenia and abroad. During the mid to late 1990s, it was one of the most important festivals of contemporary dance in the region, as it presented major productions by featured foreign artists, such as József Nagy, Emio Greco, DV8, Enrique Vargas, Wim Vandekeybus, Needcompany, etc.

In addition to those two festivals, Cankar Hall has a variety of other programmes in support of collaboration on the independent performing arts scene. In 2003–2004, a new series called the Temporary Autonomous Zone was introduced, presenting eight new works by Slovene and international choreographers every year, with Cankar Hall co-producing some of them,⁵ offering residencies for artists, and using its good reputation to take care of postproduction abroad.

Other programmes and smaller venues at Cankar Hall are reserved for new works, ranging from dance to multimedia performances. In recent years, the Hall has been reducing its performing arts programme. Therefore, most of the co-productions made at Cankar Hall (Slovenian performances) are small-scale and presented mostly at Duša Počkaj Hall, a smaller auditorium at Cankar Hall.

Most of Slovenia's production in contemporary dance takes place in the capital Ljubljana, though lively scenes have also developed in Maribor (mostly owing to Plesna izba Maribor) and some other Slovenian towns (the Qulenium Cultural Association in Kranj; the Celje Dance Forum in Celje; and as of recently, in Novo Mesto as well, thanks to the support and interest from Anton Podbevšek Theatre).

Although there are quite a few venues that host dance productions, there is only one institution exclusively dedicated to dance – Dance Theatre Ljubljana (*Plesni teatar Ljubljana*, PTL).

PTL was co-founded by the choreographer and dancer Ksenija Hribar (who also co-founded the London Contemporary Dance Theatre and was a laureate of the Župančič Award of the

⁵ <http://www.cd-cc.si>

City of Ljubljana) and choreographer and director Damir Zlatar Frey (who left the theatre two years later). It came out of Hribar and Sinja Ožbolt's idea to establish, for the first time, a dance company in Slovenia. Hribar, who had fought to institutionalise contemporary dance as early as the 1980s, stayed on as PTL's artistic director almost until her death in 1999.

PTL was a pioneer of contemporary dance in Slovenia. It has trained some of the country's most acclaimed dancers and choreographers⁶ and throughout the 1980s played a pioneering role in the development and promotion of contemporary dance in Slovenia and abroad. PTL has collaborated with most of Slovenia's currently leading contemporary dance choreographers and dancers, including Sinja Ožbolt, Tanja Zgonc, Iztok Kovač, Matjaž Farič, etc. In the 1990s, some of them founded their own companies.

Nowadays, PTL serves as an umbrella production house to several established but aesthetically very different choreographers, as well as to a number of emerging choreographers. PTL offers further education in contemporary dance and collaborates in international co-productions, with visiting choreographers and foreign dance festivals. In 1996, PTL acquired the necessary premises for its professional and artistic creative work, where it now presents its own productions as well as other innovative performances from Slovenia and abroad.

In the 1990s, the scene was very active and managed to establish quite a few festivals with different foci and artistic positions, but most of them focusing on the West. As I already mentioned, Exodos was one of the most important, as well as the City of Women, a festival that is somehow a continuation of the 1980s women's movement and also related to the 1980s gay and lesbian and new civil movements; the Ex Ponto International Performing Arts Festival, established by the wartime influx of immigrants from other parts of the former Yugoslavia; and the Mladi levi international festival, which is fast becoming one of the most important festivals in contemporary arts today.

The 1990s also produced a new generation of directors, who started introducing new concepts into theatre repertoires, which was a very positive change in Slovenian theatre, embracing new and innovative creations. On its Small Stage, the Slovenian National Drama Theatre in Ljubljana produced plays such as Neil LaBute's *Shape of Things* and Sarah Kane's *Cleansed*.

⁶ <http://www.ukom.gov.si/eng/slovenia/publications/slovenia-news/1584/1603/>

Contemporary pieces like these are rarely produced by national theatres in the region.⁷ As I mentioned above, regarding the activities of Cankar Hall, the 1990s also saw independent producers start establishing their own production houses/organisations and initiating various new concepts and activities (e.g. festivals, productions, labs, educational programmes, research-based programmes, publishing houses, etc.). Among these, the three festivals already described above, Exodos, Gibanica, and Mladi levi, and the two organisations behind them, Exodos (see above) and Bunker, have made the greatest contribution to contemporary dance in Slovenia.

Bunker Productions is a private non-profit cultural organisation established by Nevenka Koprivšek. It is a very active NGO, not only in Slovenia, but also in the region and beyond. Bunker is part of many different international networks, such as IETM (International Network for Contemporary Performing Arts), Junge Hunde (an international network for stimulating the mobility of young and promising artists), and a co-founder of the Balkan Express network, which plays an important role in enhancing collaboration among dancers and choreographers in the region. Balkan Express is a network that gathers workers in contemporary performing arts from Southeast Europe and other regions who are interested in collaborating in and with the Balkans.

Bunker is also a producer in the performing arts; it has produced physical theatre performances by Betontanc, a group led by Matjaž Pograjc (since then, the group has transformed, changing its name to Beton and occasionally working without Pograjc), dance and multimedia performances by ballet and contemporary dancer Sanja Nešković Peršin, etc. In 2004, Bunker relocated to the Stara Elektrarna – Old Power Station, a performing arts venue. Bunker's programme comprises production, education, and presentations. Its facilities are used for rehearsals, education (workshops in dance, art management, and other areas) and stage performances.⁸

Another festival that supports the development of the contemporary dance scene is the Ex Ponto International Festival of Performing Arts organised by the B-51 Cultural Society, a nongovernmental association engaged in the production of theatre and dance projects since 1991.

⁷ As reported by Monica Anastase, a Romanian participant in the Balkan Express programme; courtesy of Bunker Productions.

⁸ www.bunker.si/eng/

Since the 1990s, some new festivals have been founded, some of the old ones have been discontinued, and some are still fighting for survival. Among them, there are also festivals that are exclusively dedicated to dance, such as Ukrep, PLESkavica (since 2012 a part of CoFestival, together with Modul Dance), the NagiB Contemporary Dance Festival, the Contemporary Dance Platform in Maribor, the Front@ Contemporary Dance Festival, Rdeči Revirji! – Red Beats! Festival, and the Plesna Vesna Festival of young dancers and choreographers. Interestingly, most of these festivals take place not in Ljubljana but elsewhere in Slovenia. This may be accredited to the desire of smaller organisations and producers to develop a framework for educating the wider public about dance, or just to find a niche (market) for themselves in Slovenia's cultural policy, which claims decentralisation as one of its primary goals.

VENUES

As I mentioned above, there are a few venues that had shown dance productions since the 1990s, but new venues and spaces have opened only after 2008. Rok Vevar has related this to the 2006 election of Zoran Janković as Mayor of Ljubljana and the ousting of Janez Janša as prime minister at the 2008 parliamentary election. What Janša had tried to destroy, Janković (in his own semi-authoritarian way) tried to defend and support. The new venues are the Španski borci Culture Centre, the Kino Šiška Centre for Urban Culture, and the Mini Theatre. The lack of rehearsal space, a problem of many years for the contemporary dance scene in Ljubljana, was somewhat alleviated when the City converted to this purpose a defunct primary school in Šentjakob ob Savi, a northern suburb of Ljubljana. The space is now run by Maska.

The Španski borci Culture Centre opened in November 2009, in the Moste district of Ljubljana. It is run by En-Knap Productions, a nongovernmental organisation. The Centre is the largest nongovernmental cultural facility in Slovenia. Providing some much-needed performing and rehearsing space in Ljubljana, the Centre focuses on the performing arts, but also organises activities in music, the visual arts, literature, and has a programme for children as well. The Centre also comprises a reading room, mediatheque, coffee shop, and gallery. Its main partners are the Ljubljana Union of Cultural Societies⁹ and the Public Fund for Cultural

⁹ <http://www.zkdj-zveza.si/>

Activities, which also sponsor some additional programmes. The Centre was established by the Municipality of Ljubljana, which owns the building (i.e. the infrastructure), but its activities are co-funded by the Ministry of Culture, the Municipality, foreign funds, and partner institutions (such as the Public Fund).

The Kino Šiška Centre for Urban Culture was also founded by the Municipality of Ljubljana. The Centre is run by a different group of people elected every five years. The Municipality funds only a half of the Centre's costs and the Centre is obliged to earn the rest by itself. That is the main reason why some of its programmes are commercial (mostly concerts), which pay for its more "artistic" programmes (exhibitions, experimental electronic music, dance, etc.).

The Mini Theatre is the first private theatre in Slovenia, founded and run by Robert Walzl and Ivica Buljan, and funded with their own means as well as with international funds. The Theatre mostly produces puppet and contemporary theatre, and sometimes hosts contemporary dance productions by other theatres.

Since 2009, Maska has run the rehearsal space in the former elementary school in Šentjakob ob Savi. The space comprises two small rooms for rehearsals, meetings, and lectures.

These venues were joined by Vodnikova domačija (Vodnik Homestead) in September 2009, when the Municipality of Ljubljana chose Hanna's Atelier for Sonorous Arts to manage the property; the Atelier is led by Hanna Preuss.

Independent Initiatives

Many nongovernmental organisations that had been active in Slovenia in the 1990s and 2000s have extended their activities, in education, networking, publishing, etc. According to Rok Vevar, after 2000, the field of contemporary performing arts and dance continued to expand, but its funding has not kept up with its rising expenses. More and more productions are taking place at festivals, paid mainly with money intended for programming (e.g. at Španski borci). Also, the funding has not kept up with the inflation either. Apparently, only Kino Šiška is in a somewhat more favourable position (<http://www.kinosiska.si/en/>), because it also generates income from its commercial concerts.

PUBLICATIONS

One of Slovenia's most acclaimed NGOs, the Maska Institute, is also one of its major publishers in the field of contemporary performing arts. The *Maska* performing arts journal and its *TRANSformations* and *Mediactions* book series form the foundations of its publishing activity, which focuses on contemporary performing arts in the broadest sense, comprising theatre, contemporary dance and new ballet, performance art, multimedia, and new-media art.

Most issues of the *Maska* performing arts journal, published quarterly, are focused on a different topic, such as genetic art, dramaturgy of dance, theory onstage, *Gestus*, postdramatic theatre, eroticism, new art and theory from the East, visuality, etc. The *TRANSformations* book series covers contemporary performing arts theory and strives to introduce new terminology, concepts, and frameworks by Slovene and foreign authors. The *Mediactions* book series focuses on critical writing on media and society. As their first project in collaborative periodical publishing, together with the Zagreb-based *Frakcija Performing Arts Journal* and the Munich Dance Festival, Maska has published the first issue of their new *Fama* magazine, focused on the status of the body in different cultures and artistic practices. It was published in English and German. In its publishing activity, Maska collaborates with other Slovenian and foreign publishers and associations.¹⁰

Another important publisher in the field of contemporary performing arts in Slovenia is the Emanat Institute for the Affirmation and Development of Dance and Contemporary Art. The Institute runs a small but interesting publishing programme with the aim to publish original works as well as Slovene translations of works related to the performing arts. Its *Transitions* series includes Slovene translations of books such as *The Ignorant Schoolmaster* by Jacques Rancière, *Touching Feeling* by Eve Sedgwick, *Ways of Seeing* by John Berger, and other titles related to different aspects of contemporary dance, whereas the *Transitions – XS Series* includes Slovene translations of Sarah Kane's *Crave* and *Tuning Scores*, a book of selected writings by Lisa Nelson.

There are a few other publishing houses, but they are not exclusively focused on contemporary dance. The most important of these is the independent publishing service of Ljubljana City Theatre (*Mestno gledališče Ljubljana*, MGL), which has specialised exclusively in theatre-related literature since 1958, including memoirs, theory, history, and

¹⁰ <http://www.maska.si>

reference books. At present, there are over 150 titles in the MGL Library Book Collection and every year at least two new books are added.¹¹

The National Theatre Museum of Slovenia also publishes theoretical works on theatre. Its most important publication is *Slovenski gledališki letopis* (Slovene Theatre Annual).

There used to be another journal dedicated to the performing arts, but it has published only a few issues. This was *Amfiteater: Journal of Performing Arts Theory*. The *Amfiteater* published articles in the field of the performing arts, with emphasis on interdisciplinary studies of performance in the context of different media, cultures, social sciences, and arts. The journal was issued twice a year by the Academy of Theatre, Radio, Film, and Television of the University of Ljubljana, in co-operation with the Association of Theatre Critics and Researchers of Slovenia.

IMPORTANT FIGURES and NGOs

One of the best known names in Slovenian contemporary dance is Iztok Kovač. Together with Maja Delak, likewise an important figure on the Slovenian dance scene, Kovač founded the EnKnapGroup dance company in 2007. The company have produced their own as well as choreographies by other artists, such as Andreja Rauch and Mala Kline.

Maja Delak was the main force behind the drive to establish a high school programme for contemporary dance, which is now part of the official curriculum. She also established the AGON programme, which offers informal training in education, research, and self-development for professional and semi-professional dancers. Delak later established Emanat, an organisation of her own, which now incorporates AGON and its publishing activities (in contemporary dance).

Another important name that emerged in the 1990s is Matjaž Farič, who was first part of PTL and then later established his own Flota institute.

Another important name from the 1990s is Branko Potočan and his group FourKlour. In the late 1990s, a number of younger choreographers also emerged on the scene, such as Bara Kolenc, Irena Tomažin, Snežana Premuš, Magdalena Reiter, Andreja Rauch, Mala Kline,

¹¹ http://www.culture.si/en/MGL_Library_Book_Collection

Matej Kejžar, Gregor Luštek, Rosana Hribar, Tanja Skok, Jana Menger, etc. These dancers and choreographers are now part of various organisations.

The Muzeum Institute has also contributed to the expansion of the performing arts by producing performing arts works by architects, visual artists, and theorists. The Institute was established by Barbara Novakovič Kolenc in 1996, as an independent non-profit cultural institution for producing, distributing, and publishing in art. Since 1999, thanks to its flexible strategy, the Muzeum has produced some rather interesting and innovative projects in theatre, cultural policy, international collaboration, and sound, visual, and inter-media installations.¹² Other important figures and organisations established since the mid-1990s include the DUM Association of Artists (Mateja Bučar), Flota (Matjaž Farič), the Vitkar Cultural Institute (FourKlour – Branko Potočan), Fičo Ballet (Goran Bogdanovski, before also Dejan Srhoj), Masa (Maša Kogoj Knez), Federacija (Gregor Kamnikar, Snježana Premuš, Andreja Rauch), Pekinpah Assotiation (Leja Jurišić), KUD Samosvoj (Bara Kolenc), Hanna's Atelier for Sonorous Arts (Hanna Preuss), etc.

CULTURAL POLICIES

In the 1970s and '80s, Yugoslavia (including the arts) was governed according to the doctrine of self-management. The system built upon it was democratic, but inefficient. It was a political and centralised system that was meant to decentralise decision-making on the local level. In the 1990s, all six former constituent republics abandoned it.

In Slovenia, the responsibility for cultural policy was returned to the authorities and the decision-making power was delegated to elected politicians on the national and local level.

Slovenia's civil society does not actively participate in cultural policy making, but plays a correcting and advisory role in some areas.

In Slovenia, the end of self-management was followed by a time of transition when there was a gap and no clear cultural policy with a fixed set of objectives and/or priorities. According to the Slovenia section of the *Compendium: Cultural Policies and Trends in Europe*, only with

¹² <http://www.muzeum.si>

the 2004 adoption of the National Programme for Culture 2004–2007 did Slovenia finally determine its cultural policy strategies.¹³

The *Compendium* also mentions that the development of the young Slovenian state imposed the building of a new Slovenian cultural identity as the country's top cultural priority, which has significantly disadvantaged the production of new art in favour of the preservation of Slovenia's cultural heritage.¹⁴

The *Compendium* also notes that Article 59 of Slovenia's constitution guarantees "the freedom of scientific and artistic creativity", which arguably includes contemporary dance, and that Article 60 guarantees the protection of moral, material, and other rights stemming from scientific, intellectual, cultural, artistic, and other types of creativity.

However, how much has the government actually done to stimulate the contemporary dance scene in Slovenia, which has steadily grown on its own for a number of years now? One may say that Slovenia's cultural policy in the domain of contemporary dance boils down to issuing public calls for applications for funding, since there are no other mechanisms or strategies to support contemporary dance either on the local or the national level.

The National Programme for Culture 2008–2011 envisioned the founding of a national centre for contemporary dance. Mojca Jan Zoran, a secretary at the Ministry of Culture, invited a few representatives of the contemporary dance scene for a meeting to discuss the founding of the centre, as it was a priority in the National Programme for Culture. The meeting took place on 13 October 2008 in Ljubljana, with Mateja Bučar, Maja Delak, Mojca Kasjak, Rok Vevar, Goran Bogdanovski, Iztok Kovač, Katja Praznik, and Mojca Jan Zoran in attendance. Afterwards, Andreja Kopač and Petra Hazabent produced a research report on models of dance networks existing abroad, which was used as the basis for the structure of the new centre.

Following the public debate, which happened in spring 2011, the centre was formed by the Founding of the Slovenian Contemporary Dance Centre Act. On 13 July 2011, the Government of the Republic of Slovenia confirmed the Act. However, in September the government received a vote of no confidence and from then on performed only caretaker

¹³ <http://www.culturalpolicies.net/web/slovenia.php?aid=31>

¹⁴ "Slovenia/ 1. Historical Perspective: Cultural Policies and Instruments", *Compendium: Cultural Policies and Trends in Europe*, <http://www.culturalpolicies.net/web/slovenia.php?aid=41>.

duties. The Government was required to confirm the Centre's programme. But since that did not occur, it was announced in March 2012 that the Centre would be terminated, which happened in August of that year.

The Slovenian Dance Network was formed as a pilot project at the end of 2010 by the Gibanica team. The project won EU funding, via the Ministry of Public Administration and its EU-sponsored fund for strengthening the NGO sector in Slovenia, and went on until September 2012. Then, in 2012, a series of festivals called Gibanica on Tour took place in Novo Mesto, Kranj, Nova Gorica, and Koper, in which the network demonstrated a possible way of functioning. Due to conflicts in schedule, Maribor could collaborate only partially. Any extension of the network will require an extension of its funding.

4.2. Decision-making Processes

After gaining independence, Slovenia thoroughly reorganised its decision-making processes in culture. The Ministry of Culture became the "main body" with a variety of roles.

Until 2012, Slovenia's cultural policy was made jointly by the Ministry of Culture, the Government, Parliament, and appropriate arm's-length bodies (the Film Fund of the Republic of Slovenia and the Cultural Fund of the Republic of Slovenia mainly for amateur cultural activities). There are different procedures and interrelations between these bodies.

According to the *Compendium*, this is how decisions regarding culture are made in Slovenia: the Ministry of Culture¹⁵ formulates proposals for the Government, which are passed on to the Parliamentary Committee for Education, Culture, and Sports, in which all fractions of the Parliament are represented. This procedure, which reduced the Ministry's role to a considerable degree, was introduced in 2002.¹⁶ When Janša took over as prime minister in early 2012, the Ministry of Culture was amalgamated with the Ministry of Education, Science, and Sport into the new "super-ministry" of Education, Science, Culture, and Sport.¹⁷ According to its website, the Ministry "is responsible for regulating education of pre-school

¹⁵ The official website address of the Slovenian Ministry of Culture was <http://www.mk.gov.si/>; its current address is <http://www.mizks.gov.si/en/>.

¹⁶ <http://www.culturalpolicies.net/web/slovenia.php?aid=22>

¹⁷ <http://www.mizks.gov.si/en/>

children, basic education, music schools, secondary education, adult education institutions, higher education and sport. Ministry is also responsible for regulating those matters in the sphere of culture which are in the public interest. These include involvement in the co-ordinated cultural development of Slovenia, protection of the cultural heritage, ensuring the plurality of the media landscape, providing suitable conditions for the creation, communication and accessibility of cultural assets, guaranteeing the special cultural rights of minorities, international co-operation in the sphere of culture and the promotion of culture at home and abroad”.¹⁸ The merging of the two Ministries has produced unfavourable consequences for the cultural sector, mostly in the form of drastic spending cuts, which may finally exhaust an already exhausted scene.

Interestingly, this happened just a year after contemporary dance was “finally institutionalised” in 2010, at the height of a wave of optimism that had begun in 2008. The 2009–2010 season brought some major changes to the Slovenian dance scene. A number of new venues, discussed above, had been established in the preceding years; furthermore, Mateja Rebolj and Maja Delak received the Prešeren Award for their respective contributions to contemporary dance in Slovenia. That same year, Neja Kos, a pioneer of informal dance education in Slovenia, was awarded the Golden Plaque of the Public Fund for Cultural Activities of the Republic of Slovenia. RTV Slovenija (the country’s national public broadcaster) made a documentary about Meta Vidmar, on the 80th anniversary of her first performance. Finally, Slovenia’s first Dance Academy was also established that year, on 1 October.

Just two years later, the call for applications for projects in non-formal education in the arts, which is mostly organised by the NGO sector, was cancelled and the same year saw additional spending cuts in the performing arts.

4.3. General Legislation in Culture

Slovenia has introduced new laws regulating a number of cultural fields, such as General Cultural Policy, the Financing of Cultural Activities, Independent (Self-employed) Cultural Workers, Copyright, the Protection of Natural and Cultural Heritage, etc. In Slovenia, there is

¹⁸ <http://www.mizks.gov.si/en/>

no sector-specific legislation regarding the performing arts.¹⁹ They are supposed to be regulated by the National Programme for Culture, but unfortunately, the Programme for 2012–2015 has yet to be launched.

4.4. Inter-ministerial, Intergovernmental, and Inter-sectoral Collaboration

In Slovenia, the Ministry of Culture (now part of the Ministry of Education, Science, Culture, and Sport) is not the only body responsible for culture, but so are several other government bodies and ministries. Still, until 2012 (when it was merged with the Ministry of Education, Science, and Sport), the Ministry of Culture was the main authority in charge of culture, although several other Ministries did have certain responsibilities over some areas of culture.

For instance, in Slovenia, as the *Compendium* explains, the Ministry of Education, Science, and Sport is also responsible for cultural education in schools, vocational and music schools; the Ministry of Higher Education, Science, and Technology is responsible for research programmes in and for culture; the Ministry of the Economy is responsible for protecting intellectual property; the Ministry of Environment and Spatial Planning is responsible for conserving Slovenia's cultural heritage and cultural landscape in spatial planning; the Ministry of Labour, Family, and Social Affairs is responsible for co-funding the conservation, restoration, and erection of monuments and memorials to the victims of war; the Ministry of Agriculture (Forestry and Food) is responsible for protecting Slovenia's cultural landscape and for developing its rural areas (cultural tourism); and the Ministry of Foreign Affairs is responsible (at least partly) for international cultural collaboration. The *Compendium* also notes that in 2005, the Ministry of Culture, for the first time, prepared a report on the implementation of the National Programme for Culture (2004–2007). The Report should have included information on the cultural activities of other ministries but, for some reason, did not.²⁰

When it comes to inter-ministerial collaboration in Slovenia, a number of general mechanisms have been developed. For instance, several ministries worked together on the Single Programming Document as part of the State Development Programme 2001–2006.²¹ In 2007

¹⁹ <http://www.culturalpolicies.net/web/slovenia.php?aid=532>

²⁰ <http://www.culturalpolicies.net/web/slovenia.php?aid=23>

²¹ <http://www.culturalpolicies.net/web/slovenia.php?aid=23>

there was work on the preparation of a new, 2007–2013 version of the same programme, which revealed the need to incorporate culture in various structural funds, especially the regional development fund and the social fund.²²

As noted above, culture in Slovenia seems divided among different ministries and the National Assembly decides about Slovenia's cultural policy, but the Ministry of Culture (merged in early 2012 with the Ministry of Education, Science and Sport, to form the current Ministry of Education, Science, Culture, and Sport) remains the main authority for formulating and implementing it.

The Ministry of Culture (now part of the Ministry of Education, Science, Culture and Sport) is also responsible for the arts, heritage, the National and public libraries, the cultures of the ethnic minorities in Slovenia and international co-operation in culture, the media (the audio-visual sector) and the press,²³ as well as for the already mentioned preparation of proposals of sector-specific legislation and its implementation and monitoring, inter-ministerial collaboration in formulating general legislation for culture, drafting, implementing, and re-examining the National Programmes for Culture (2004–2007, 2008–2011, and 2012–2015),²⁴ submitting annual reports on the implementation of cultural policies to the National Assembly with an evaluation of the results and proposals for necessary modifications, providing cultural services via the national cultural institutions founded by the state, establishing procedures and criteria for budget allocations to national public institutions, NGOs, and individual cultural projects, and for intervening in funding larger cultural institutions founded by the municipalities.²⁵

4.5. Cultural Policy Trends in International/Regional Collaboration

In the chapter on the historical development of the Slovenian dance scene above, I quoted a

²² <http://www.culturalpolicies.net/web/slovenia.php?aid=33>

²³ “Slovenia/ 3. Competence, Decision-making and Administration. 3.2 Overall Description of the System”, *Compendium*, <http://www.culturalpolicies.net/web/slovenia.php?aid=22>.

²⁴ Mojca Dimec Bogdanovski, “Reflection on Planning Cultural Education Reforms”, *Maska*, nos. 103–104, p. 42 .

²⁵ “Slovenia/ 3. Competence, Decision-making and Administration. 3.2 Overall Description of the System”, *Compendium*, <http://www.culturalpolicies.net/web/slovenia.php?aid=22>.

statement from Slovenia's cultural profile on the cultural profiles website: "The Slovenian performing arts scene, especially drama theatre, is very active. Theatre is an art that has been shaping Slovenia's image abroad, with several successful guest appearances and individual artists gaining international acclaim [...] Slovenia has also gained international recognition for its performing arts theory, research, publishing and documentation initiatives".²⁶

I am quoting it again because it shows that there is an active international cultural policy that supports the performing arts scene, as well as a cultural policy that enhances creativity in this domain.

In the 1990s, foreign factors encouraged international collaboration in dance and the Slovenian government indirectly supported it. One may conclude that this was a reactive policy of international collaboration. As the only constituent republic of the former Yugoslavia to join the EU, Slovenia has been under the influence of EU mechanisms of international collaboration. As specified in the 2004–2007 National Programme for Culture, Slovenia's focus in international cultural collaboration and policy is to enhance the presence of Slovenian culture in Europe in general and in Slavic countries in particular. The as yet unpublished National Programme for Culture 2008–2011 may change some of that (though probably for the worse). In adherence to the National Programme for Culture, collaboration was fostered in the visual arts, music, theatre, inter-media art, libraries and publishing, film industry, amateur cultural activities, cultural activities of various minorities, cultural heritage and archives through exchange among artists, participation in international events, membership in international organisations, and the promotion of Slovenia and Slovenian culture.

None of these official instruments, listed above, mention dance as a Slovenian art to be promoted abroad.

Slovenia is part of the EU's cultural programmes (Culture 2000, Media Plus, Minerva Plus), UNESCO, structural funds (especially the European Fund for Regional Development), the Council of Europe programmes (e.g. Mosaic, Eurimages, Audio-visual Observatory, European Heritage Network, etc.), the Central European Initiative, and other organisations.

Slovenia's 2006 Budget allocated around €230,000 to the Department for International

²⁶ <http://www.culturalprofiles.net> (last accessed 10 April 2007)

Cultural Relations of the Ministry of Foreign Affairs, for the promotion of Slovenian culture abroad.²⁷

Before and during Slovenia's presidency of the EU, the two main political documents in this field were the National Programme for Culture 2004–2007 and the Programme for the Promotion of Culture.²⁸ As I already noted above, once adopted, the National Programme for Culture 2008–2012 was the main document for that period and thus a vitally important document for Slovenia. As I also mentioned above, international collaboration in the domain of culture comes under the jurisdiction of the Department for International Cultural Relations of the Ministry of Foreign Affairs.

The *Compendium* mentions Bunker as one of the most active international collaborators in Slovenia. As I mentioned above, Bunker organises the Mladi levi international performing arts festival and is a member of several international networks and projects, as well as the initiator of the Balkan Express regional network.

Other Slovenian events relevant for international collaboration in contemporary dance include the Exodos Festival of Contemporary Performing Arts; Ex Ponto International Performing Arts Festival, which connects cultural initiatives from the region of the former Yugoslavia; the Break Festival, an international festival for young emerging artists; the City of Women festival, which focuses on contemporary arts and female creativity, and many others.

4.6. Education Policies in Dance (Types of Education)

Due to the lack of funds and specific policies, professionals in those cultural fields where there are not enough education options in Slovenia occasionally participate in various training programmes and courses to improve their professional skills, usually initiated by foreign donors and the NGOs.

In Slovenia, there are dance schools in Ljubljana and Maribor. Both cities have secondary schools of ballet. Since 1999, the Secondary School of Pedagogy in Ljubljana (*Srednja*

²⁷ "Slovenia/ 3.4 International Cultural Co-operation", in *Compendium: Cultural Policies and Trends in Europe*, <http://www.culturalpolicies.net/web/slovenia.php?aid=242>.

²⁸ The document is mentioned in the same chapter, <http://www.culturalpolicies.net/web/slovenia.php?aid=241>.

vzgojiteljska šola in gimnazija Ljubljana) has offered education in contemporary dance.²⁹

In 2010, Slovenia also got its first dance Academy, which unfortunately charges tuition fees. As its structure is still very new, we cannot evaluate its programmes yet. Its quality will be possible to assess in a few years' time, when it has produced its first generation of graduates.

Still, there is a lack of suitable conditions, for instance in terms of practice and rehearsal space, so many Slovenian students go to study abroad. Another problem for high-school and university-educated dancers is the lack of options regarding employment and continued education in Slovenia.

There are three academies of art in Slovenia: the Academy of Fine Arts and Design, the Academy of Music, and the Academy of Theatre, Radio, Film and Television, all three in Ljubljana and under the jurisdiction of the Ministry of Education, Science, Culture and Sport. In 2010, they were joined by the Dance Academy, but as it is a private institution, its students must pay tuition fees, which puts them in a somewhat different position. Some art-related programmes are also available at certain other faculties, such as the Faculty of Natural Sciences and Engineering and its study programme in fashion and design. The National Programme for Culture has affirmed the need for a more active role of cultural policy in education. The greatest difficulties are in higher education, as there are no study programmes for some important professions in culture. A separate question is how to ensure that priority support be given to those programmes and projects that can fill that void. In those areas, such as (especially) contemporary dance, education is available only in the form of non-institutional training, whereby professionals work with mentors, participate in special courses, seminars, and workshops, and pursue additional education abroad.

The National Programme for Culture listed education in the arts as one of its priorities, defining it as creative education and education for creativity. The Programme focused especially on culture in pre-elementary (nurseries and kindergartens) and primary and secondary education, as well as in the teaching programmes of Slovenia's cultural institutions. A group of experts conducted research and drafted a list of proposals, but unfortunately, they were never implemented in primary, secondary, or higher education. Currently, contemporary dance is taught in general high schools for a total of one class over a period of four years.

²⁹ http://www.culturalprofiles.net/slovenia/Directories/Slovenia_Cultural_Profile/-6810.html

One of the Programme's main goals was to link culture and education in Slovenia into a single network. But the question is how to do that, since the Ministry of Culture has cancelled its funding for programmes in education organised by the nongovernmental sector, which was €176,157 in 2009–2010, a decision that appears to be permanent.

In 2006, the Ministries of Culture and Education (which at that time still existed as two separate bodies) announced that the 2006–2007 school year would be a year of culture, with focus on elementary and pre-elementary schooling. Cultural institutions were invited to collaborate and include special programmes in their regular activities. Dance institutions were also included. The Ministry of Culture established a special website, with information on all cultural programmes for children and young people.³⁰

4.7. Cultural Policy Instruments and Mechanisms

Slovenia has no specific instruments or mechanisms in this area. There are no specific funding schemes or programmes to support contemporary dance. The government regards contemporary dance as already supported through other, general mechanisms of support (the general public funding of culture and funding of the civil society and independent artists).

4.7.1. Forms of Subsidies (Annual Subsidies, Current and Project Subsidies, Capital Subsidies, and Alternative Financing)

In Slovenia as well as in Croatia, most activities in contemporary dance are initiated by the civil sector. Most of the funding comes from two main sources: the national and local authorities.

Cultural funding in Slovenia is highly centralised. The Ministry of Education, Science, Culture and Sport is responsible for distributing most of the funds. The Ministry subsidises the following: cultural institutions and activities, individual projects in culture, retirement funds for artists, investing in culture, the cultural infrastructure, and equipment for cultural

³⁰ http://www.mk.gov.si/si/uporabne_povezave/kulturne_dobrine_za_otroke_in_mladino/ (last accessed in April 2007)

institutions.³¹

When it comes to the performing arts, Slovenia spends about 15% of its entire budget for culture on theatre and around 16.5% on music and dance. Of that 16.5%, 90% is spent on maintaining the regular activities of Slovenia's two opera and ballet houses (Ljubljana and Maribor), the Slovenian Philharmonic Orchestra in Ljubljana, and the Slovenian Chamber Choir. The remaining 10% is spent on music publishing, music and dance events of national significance, independent dance and music groups and their tours, the activities of music and dance associations, and on supporting creativity in music and dance.³² In absolute figures, in 2010, €28,459,552 was spent on public performing arts institutions (theatres) and only €2,203,950 on the NGO sector as a whole, 13.97% of which, or €307,892, went to the performing arts sector. Unfortunately, the report for 2011 has yet to come out.³³

Rok Vevar has offered an even starker illustration of the reality of funding culture in Slovenia: “the scene that I’m writing about here witnessed a big reduction in state subsidies this year and lost almost all of its subsidies from the municipality of Ljubljana. Because Ljubljana has elected a ‘leftwing’ mayor and the national government is dominated by a rightwing coalition, the government is trying to starve the city financially. At the same time, the National Board for Culture that this rightwing government has established has suggested using actors to dub foreign film into Slovene to enable Slovenian film viewers to watch foreign films in Slovene. (Subtitles have always been the norm in Slovenia.) The Ministry of Education, Science, Culture and Sport is going to pay €250,000 EUR for that and we’re talking about commercial films here. That is many times more than the combined total of annual state and city funding for contemporary arts in Ljubljana”.

4.7.2. Direct and Indirect Support for Artists

The Slovenia section of the *Compendium* mentions a system of funding to support ballet and folklore choreography (choreographers), among other things. I was unable to find any more

³¹ <http://www.culturelink.org/culpol/si.html>

³² “Slovenia: 4.3. Performing Arts”, *Cultural Policy Database*, <http://www.culturelink.org/culpol/si.html>.

³³ The total expenditure of the Ministry of Culture in 2010:

http://www.arhiv.mk.gov.si/fileadmin/mk.gov.si/pageuploads/Ministrstvo/Podatki/Letna_porocila/Knjiga_2010.pdf.

information regarding this system. Another source of support for freelance artists and other self-employed cultural workers is the social security scheme that the government has designed for them, whereby they are recognised as freelance artists for tax and social security purposes and receive tax deductions for creative work – the government deducts 40% of their taxable income, provided they earned less than €21,794.88 that fiscal year (2011).³⁴ Another way of supporting artists is the government's decision to allow those who are employed by national cultural institutions to seek additional work elsewhere, in other institutions or non-institutional groups.³⁵

The government has recognised self-employed dancers and choreographers as freelance artists since 1981, if not even before. The first two dance artists who were recognised as freelance artists were Damir Zlatar and Jasna Knez.

In Slovenia there is one national and 70 other awards in culture. There are also competitions for residencies in Slovenia and abroad, including New York and Berlin. These are open to the entire NGO sector and a call for applications is made every year. The award covers the rent and travel costs, up to a certain amount.

The Ministry also provides subsidies for artists who participate at international events.³⁶

4.7.3. Professional Associations and Unions

Since 2003, the government of Slovenia has funded the programmes and projects of professional associations and unions through a public tendering system. There is a Chamber of Culture that serves as a channel of communication between the authorities and the cultural sector. Dance and ballet associations in Slovenia include the Association of Ballet Artists of Slovenia, the Contemporary Dance Association of Slovenia, and the Association of NGOs and Freelancers in Arts and Culture, which also gathers freelance dance artists and NGOs working

³⁴ http://www.artservis.org/prirocnik/prirocnik_status.htm. This amount varies every year, according to the average wage in Slovenia that year. For more information, go to http://www.durs.gov.si/si/prispevki_za_socialno_varnost/prispevki_za_socialno_varnost_samozaposlenih_pojasnila.

³⁵ <http://www.culturalpolicies.net/web/slovenia.php?aid=811>

³⁶ <http://www.culturalpolicies.net/web/slovenia.php?aid=812>

in the field of contemporary dance, among others. On behalf of employers, the Ministry of Culture has concluded a collective agreement with the representative trade unions in culture. The agreement regulates various legal questions and issues on which both sides have agreed.

4.7.4. Legislation and Legal Frameworks for Artists

Apparently, Slovenia's cultural policy aims both to increase and decrease self-employment in culture, since its new standards for self-employment, published in 2012, are barely attainable. The Exercising of the Public Interest in Culture Act (2002) offers legal basis for switching between permanent and temporary employment.

The Slovenia section of the *Compendium* states that self-employed cultural workers in Slovenia are recognised as freelancers for tax and social security purposes. They are awarded this status for exceptional achievements and according to the government's decision to encourage the growth of professional artists. In 2005, 1,546 out of a total of 2,341 self-employed artists were recognised as freelancers, which cost the government €4.2 million, or close to 3% of its annual budget for culture.³⁷

4.7.5. Tax Measures

According to Slovenia's current tax laws, the taxable income of self-employed cultural workers is deducted by 40%, provided they earn less than €25,000 a year. Otherwise, they must provide accounts and receipts to justify their actual costs. The Corporate Tax Law introduced a 0.3% taxable income deduction for donations to various causes as well as a special 0.2% taxable income deduction for donations to culture, with the option of adjusting the deduction to a three-year average. Cultural services and non-profit cultural organisations are VAT exempt. Artists may also decide to be exempted from the VAT, if their annual income does not exceed approximately €25,000.³⁸

³⁷ <http://www.culturalpolicies.net/web/slovenia.php?aid=514>

³⁸ <http://www.culturalpolicies.net/web/slovenia.php?aid=515>

Resources:

1. Lukan, Blaž: “Predlogi za revitalizacijo sistema in podsistemov na področju uprizoritvenih umetnosti v Sloveniji”, year?, http://nskl0.si/images/uploads/Priloga_4_2_gradivo_Blaz_Lukan.doc
2. <http://www.exodos-festival.si>
3. <http://www.culture.si/>
4. <http://www.cd-cc.si>
5. <http://www.ukom.gov.si>
6. www.bunker.si <http://www.maska.si>
7. <http://www.muzeum.si>
8. <http://www.culturalpolicies.net>
9. <http://www.mk.gov.si/>
10. <http://www.mizks.gov.si/en/>
11. Dimec Bogdanovski, Mojca: “Reflection on Planning Cultural Education Reforms”, *Maska*, nos. 103–104, year?, p. 42
12. <http://www.culturelink.org>
13. “Slovenia. 4.3. Performing Arts”, *Culturelink Network*, <http://www.culturelink.org/culpol/si.html>
14. http://www.arhiv.mk.gov.si/si/o_ministrstvu/porocila_in_podatki/
15. <http://www.artservis.org>
16. <http://www.durs.gov.si/>
17. An Interview with Rok Vevar conducted by Biljana Tanurovska Kjulavkovski, September 2012, for the purpose of this research.