

Country Profiles: Slovenia

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A humanistic programme means to in favour of all people despite differences in language, ethnicity, and class. Humanistic programme also means aspiration for association of the entire nation. This humanistic programme will be achieved with the united states of Europe and Slavic nations with their reciprocity will contribute to the association of European countries.

Tomáš G. Masaryk, first president of the Czechoslovakia, 1923

1. Introduction

Following 9/11, Huntington's theory concerning the clash of civilizations has become a frequently discussed topic among politicians. It has become recognised that in our globalised world, conflicts between different religions or cultures can give rise to events that affect the global community at large. Regardless of whether Huntington's theory is true or not, it is clear that in the future more attention must be paid to dialogue between different cultures, in order to break down stereotypes.

It can be said that western countries are therefore rediscovering cultural diplomacy as a means to overcome conflict, as well as build mutual trust and understanding. Diplomacy on its own is simply a means of communication between countries; however cultural diplomacy represents a positive agenda for cooperation that takes place at a more human level, away from the political arena.

Discussions about so-called 'European diplomacy' are also becoming more commonplace. The network of representative offices of the European Commission is today more widespread than the network of representative offices of most member states. Common Foreign and Security Policy (CFSP) of the European Union (EU), together with some member states' intergovernmental agreements, have led to a partial duplication of tasks and functions of diplomatic missions and consular offices. Slovenians, for whom diplomatic or consular assistance abroad is crucial, can find assistance and information at diplomatic-consular representations (DCR) of any of the European Union member states.

This does not mean that nation-specific DCRs have become redundant or unnecessary; they still perform some of the basic diplomatic and consular functions defined in the Vienna Convention, however this does give rise to differing viewpoints on the new tasks and priorities of the embassies of EU member states. For smaller European countries (including Slovenia), this means that staff and financial resources are better directed to activities that have (even those connected with foreign policy priorities) so far received little attention. These undoubtedly include enhanced levels of cultural diplomacy.

For a country with limited financial and human resources, cultural diplomacy represents an efficient practice of improving international relations, as the cost of implementation is generally low in relation to the benefits that can be achieved. In addition, such activities may also perform secondary functions in terms of other non-traditional diplomatic fields, thus increasing the efficiency of resources within the diplomatic organisation.

The practice of cultural diplomacy is representative of so-called soft power, defined as the ability to influence others without the use of threat or coercion. Soft power derives from the attractiveness of national culture, politics, values, ideals and practices. Unlike the 'stick and carrot' practices of many larger countries whose power to influence may lie in their military and economic might, soft power is the preferred method for smaller countries such as Slovenia to boost their position in terms of influence, reputation and visibility in the international community.

It seems that it is the 'invisibility' of Slovenia in particular that prevents such progress. Although its position must be taken into account along with the country's youth and small size, this issue is also frequently referenced in domestic political agendas. It is likely that an increase in culturally diplomatic activity in Slovenia would have a positive influence on both its international visibility and its desirability as a tourist destination, which in addition to improved cultural and foreign policy would also bring economic benefits.

The literature on cultural diplomacy is mainly concerned with the practice of large countries with long traditions of diverse cultural activity, such as the USA and France. Literature regarding culturally diplomatic activities of small states is rarer, and usually of narrower focus. This certainly applies to Slovenia. Such references do generally cover the wider field of public diplomacy (of which cultural diplomacy is a part), however cultural components are merely outlined rather than investigated in detail.

The main objective of this investigation is to determine the current status of cultural diplomacy in Slovenia, the motives for its use and how the country performs in comparison with others. It will also determine to what extent the government of the Republic of Slovenia, the private sector and the general public are interested and involved in the development of intercultural correspondence and intercultural exchange.

Undoubtedly, the main agents of cultural diplomacy are the institutions of the Ministry of Foreign Affairs (MFA) along with its DCR network. However, actors on the stage of cultural diplomacy may also take the form of other ministries, institutions, NGOs and even individuals. The project therefore wishes to identify the institutions involved in cultural diplomacy in Slovenia, but the central focus will certainly be on the Ministry of Foreign Affairs, as the main government representative.

It is also necessary to point out in advance the limitations of the present thesis. Cultural diplomacy in this analysis covers activities in culture, education and sports. The project does not consider activities in the field of science (with the exception of higher education), despite their potential significance. Also despite a number of international organisations within which the use of cultural diplomacy is possible, a greater interest has been taken in the direct use of culture, education and sports in bilateral relations. The reason for this is that, unlike participation in various international forums - at the bilateral level the state uses its messages and its foreign policy goals more directly and can adapt them to specific audiences more easily.

2. Methodology

In its overview of Slovenian cultural diplomacy, the following methodology was employed:

Stage 1: Selecting sectors

The first stage of the research involved outlining the main sectors which, it was believed, could fully represent and define the country's engagement with cultural diplomacy, namely the government/public sector and the private sector.

Stage 2: Research

The second stage involved the research of official websites, publications and other sources that demonstrated the involvement of Slovenia. At first the research was intended to be evaluation-focused, but it soon became clear that this would be a rather subjective and perhaps unfair way of assessing the country, due to unavailable data of other countries which would have enabled comparison.

3. Definitions of Terms Concerning Cultural Diplomacy

3.1 'Culture'

The word 'culture' comes from the Latin word '*cultura*,' and in its original form refers to the cultivation and care of domestic animals, understood today as '*agriculture*.' Historically, the word passed through the French language before assuming its current meaning in English, where it remains an essential reference to cultivation, however it now refers to the cultivation of man. The word's early use was mainly in relation to good manners, social behaviour and habits, especially among the middle and upper classes. It was in the 17th century, that it started to include the realms of intellectual and social activity (Reeves 2004: 14-15). The term culture was also used from the time of the Enlightenment as a synonym for civilization, however the latter won the battle in 1752 when Tugot used it as a contrast to 'barbarism,' and it maintained this meaning until the end of the World War II (Braudel 1987: 37-38). 'Civilization' has also been understood in the Eurocentric spirit in reference to those achievements and values that are common to Europe (or the developed West), while 'culture' remains at a personal level, as something that is inherent to a human being (Reeves 2004: 16).

Today culture is all-too-often equated with high-brow artistic expression. Culture is much more than literature, painting and theatre. Williams (1998: 6) says that culture is first of all ordinary, because it represents "designs, shapes and meanings of human societies, which are reflected in institutions, arts and knowledge." Culture can describe the way in which we live our daily lives. For example let's say that we are 'environmentally conscious' and 'frugal' when it comes to energy use; this would indicate that we may separate our waste and ensure that we consume as little fuel as possible. Additionally, our 'culture' may also represent our way of expressing our thoughts through personal interaction and the arts. For example, we may advocate our feelings of ecological orientation in public debates, whilst writing apocalyptic novels about the end of the world.

In theories of international relations, 'culture' is either an inclusive or destructive element. This corresponds to the two conceptions of culture - humanistic and anthropological. The humanistic concept of culture is based on similar assumptions as the concept of civilization; culture is an inclusive element of ancient societies. Culture represents artistic expression, and can be said to give mankind a sense of self-awareness, enabling spiritual growth and development. The anthropological concept of 'culture' is as an indicator of the unique elements of a society, representing all aspects of its unique 'lifestyle.'

3.2 'Foreign Policy'

The term 'foreign policy' is subject to a wealth of definitions. It is generally illustrated as the activity of a country or its agencies, which seeks interaction with other actors (mainly countries) in the global community, in order to realise its own values and specific goals. Holst (1995: 83) defines the term as "an act defined by policy-makers, whose purpose is to solve a problem or to promote changes in the policy, behavior or actions of another country or countries of non-state actors in the international economy or the physical environment of the world." Benko (1997:

221) writes that foreign policy is "an institutionalized process of action... that you set in the country organised a company performs against a broader and more limited international environment to realize their material and moral interests and to influence him, or that reality in international Communities change, or adapt them." Finally Bucar (2001: 142-143) describes foreign policy as a process consisting of five stages: (1) planning, (2) content (3) implementation, and (4) effects and outcomes.

3.3 'Diplomacy'

The word 'diplomacy' comes from the Greek word diploma (δίπλωμα), which in ancient times

described the folded parchment or sealed letter of an official document issued by a government or a ruler (Satow 2004: 28). Diplomacy is a multidimensional word; its meaning depends on the context in which it is used. Different definitions of diplomacy also include a variety of emphases. In general, the field of international relations understands the term as a process of communication used in the peaceful resolving of conflicts by, by negotiation and persuasion as opposed to military coercion.

3.4 'Soft Power' and 'Public Diplomacy'

It can be said that we are able to influence others in three ways: by threats and coercion ('sticks'), by incentives and payments ('carrots') or by attraction. The point of attraction, which is the main component of soft power, is to persuade others to want the same as we do. Overall representatives of a realistic theory of international relations define 'power' as the ability of party A to effect and influence party B, so that B does something it would otherwise not do (Strange 1995: 30).

Soft power and modern public diplomacy are relatively young ideas. Nye (2008: 94) defines

'soft power' as the ability to achieve desired goals by influencing others through attraction. In this definition of soft power, Nye presents the concept as an alternative to 'hard power,' that being the use of threat and coercion. Cull (2008) determines main elements of the public diplomacy as the practices of listening, advocacy, cultural diplomacy, exchange diplomacy and international radio-television transmissions.

Nye says that in international relations, the major sources of soft power are culture, political values and foreign policy. The ability to organize use these sources is called public diplomacy, or as Nye defines it, the "means of mobilizing resources of soft power, which governments use to communicate and influence public preferences of foreign countries" (2008, 94).

3.5 'Cultural Diplomacy'

Signitzer and Coombs (1992: 140-142) talk about hard (tough-minded) and soft (tender-minded) lines of public diplomacy, with traditional diplomacy forming part of the former, and public and cultural diplomacy forming a part of the latter. Where public diplomacy uses political information and communication as a means to influence foreign public views; cultural diplomacy works to influence such views more subtly, through fostering mutual knowledge, understanding and confidence through the development of inter-cultural ties.

Given that cultural diplomacy directly influences foreign audiences through culture, the concept is therefore an important generator of soft power. In this way, cultural diplomacy is specified by Arndt (2005: xviii), who argues that it is possible to make use of cultural diplomacy when "formal diplomats serving national governments try to create and channel the natural flow of (cross-cultural interactions) to serve the national interest." Since the essence of foreign policy is to implement of its own interests and values through influencing other actors, cultural diplomacy can therefore be recognised as a tool of foreign policy, by which countries maximize their influence and soft power. As was mentioned before, this is particularly important for smaller, less powerful countries such as Slovenia.

Today the most popular definition of cultural diplomacy was written by Cummings in 2003 in his study of the development of soft power in the USA. The author defined the concept as

"an exchange of ideas, information, art and other aspects of culture among nations and peoples to develop mutual understanding." Culture is an important means of developing intercultural understanding. For example, through visiting art exhibitions, performances and other cultural events, one can learn about the culture of other nations, and in doing so discover common ground (Demos 2007: 26). Cultural diplomacy is therefore also an important means of dismantling ethnic and religious prejudices, as it encourages tolerance, respect and understanding between peoples, religions and regions.

One disadvantage of the Cummings definition is that it does not mention the role of the state or the government when it comes to the implementation of cultural diplomacy. Other authors, such as Mitchell recognise this role as key. For him, cultural diplomacy is a "governments' business," but is limited solely to international cultural agreements and their implementation (Mitchell, 2008: 51). Mitchell's definition is also corroborated by Hamilton and Langhorne who define cultural diplomacy as "government[al] support for the protection and promotion of the national culture abroad" (Hamilton and Langhorne 1995, 127).

The Diplo Foundation also recognises cultural diplomacy as a state-centric activity: "Cultural diplomacy is the domain of diplomacy, which deals with establishing, developing and maintaining relations between the countries through culture, arts and education. It is also a proactive process of an external projection of state institutions, value systems and unique cultural figures on a bilateral and multilateral level" (DiploFoundation 2010).

Based on these definitions, this report defines public diplomacy as a bilateral communication with foreign publics, using soft power as a means to attract the attention of members of the foreign public, and thus indirectly influence the actions of their governments. Cultural diplomacy is here defined as the part of public diplomacy that contributes towards the realisation of foreign policy's aims, by stimulating and promoting inter-cultural understanding through developing long-term, bilateral relations between individuals from different countries in terms of culture, science and education.

4. Elements of Cultural Diplomacy

4.1 Actors

As pointed out above, cultural diplomacy and diplomacy in general are based on relationships between different actors in the international community. The Institute for Cultural Diplomacy

notes that various actors from the public and private sectors, as well as civil society avail themselves of cultural diplomacy, but their purposes and methods of implementation of differ.

Diplomacy was traditionally the practice of a government and its institutions. However it can be argued that despite the changed circumstances in the international community brought about by globalization, the government and its agencies continue to play a key role in its implementation. The link between cultural diplomacy and foreign policy, and diplomacy and its role in achieving the objectives of foreign policy, presume the direct or indirect involvement of the government.

The role of the government in the implementation of cultural diplomacy involves the creation of general guidelines of the country's cultural policy, making cultural agreements with other countries and building the organisational framework for cooperation through international cultural projects. The government itself is not directly involved in the management and planning of cultural programmes and activities, but it offers useful infrastructure can establish institutions where daily activities can be performed. For example, in 2004 the Ministry of Foreign Affairs of the Republic of Slovenia established the Forum of Slavic Cultures (FSC), with the main objective to promote cooperation of Slavic countries in the field of culture, education and science.

Given the fact that Slovenia does not have its own cultural institutes abroad, the Forum of Slavic Cultures is definitely one of the most important institutions of Slovenian cultural diplomacy. In the context of the forum's activities, the country can promote its own culture and develop closer intercultural relationships with other Slavic Forum member states, whilst introducing Slavic culture to other countries. By establishing the FSC, the Ministry of Foreign Affairs of the Republic of Slovenia had brought into effect the words of the former Minister of Foreign Affairs Dimitrij Rupel, who in his article '*Appropriate foreign policy*' two years earlier, called for a closer integration of Slovenia with other Slavic countries.

If we go into detail when it comes to the implementation of international cultural policy, we find that different ministries have specific departments responsible for this. Their functions include designing and exercising the international cultural policies of the country, and creating mechanisms for funding and cooperation in artistic and cultural projects. The Diplo Foundation outlines the key bodies of cultural diplomacy as:

- Cultural and legal departments in the Ministry of Foreign Affairs,
- International offices in the Ministries of Culture (MC)
- Departments for cultural relations abroad,
- Cultural centres abroad.

In the case of Slovenia, the main bodies of cultural diplomacy can be considered the Sector for International Cultural Relations, which operates under the auspices of the Ministry of Foreign Affairs and the Directorate of Cultural Development and International Affairs at the Ministry of Culture.

Among the national authorities acting in the field of cultural diplomacy, it may also be worth adding sections/departments for international cooperation and relations with foreign countries that operate under other ministries. Slovenian examples are the Office of International Cooperation, the Ministry of Education and Sport, the Department for International Relations and EU Affairs, the Ministry of Higher Education, Science and Technology, the Directorate for International Economic Relations abroad and the Directorate for Tourism at the Ministry of Economy. All of these sections, in their own way and for various reasons seek to promote the country abroad.

It can be said that the role that civil society, non-governmental organisations and individuals take in the implementation of cultural diplomacy is becoming more important with each passing day. The legitimate place of NGOs in the field of intergovernmental diplomacy was acknowledged and recognized in 1996 with the Resolution 1996/31 by the Economic and Social Council of the United Nations (ECOSOC). With progress in communication technology, their involvement in international politics is becoming easier, and there is therefore an increasingly competitive functioning of government bodies in this field (Willets 2008, 341). Due to the non-profit nature of NGOs, their influence in the international community is smaller than it could or should be, but nevertheless these organisations are becoming more and more important propagators of general norms, values and moral standards (Coolsaet 2004, 9).

By promoting the area of cultural diplomacy through their work, NGOs contribute to the emergence of new platforms for cultural exchange, among which can be considered academic exchanges, international forums, and tourism. Mark (2009b: 33) notes that cultural diplomacy pursued by the government, its agencies and employees has a predisposition to represent the most positive image of the country within the international community. The probability that state officials will use cultural diplomacy as an instrument to display unpleasant facts about the country and thus indirectly criticize government policy is therefore very small.

4.2 Goals

At the conference 'New Paradigms, New Models - Culture in EU External Relations,' which was held between the 13th and 14th of May 2008 in Ljubljana, Gijs de Vries identified three reasons for cultural diplomacy, which could also be seen as its main objectives:

- gain influence, which will facilitate the attainment of the objectives of foreign policy;
- maintain or improve the image of the country abroad;
- encourage the development of industries, especially the cultural industry.

De Vries explains that the implementation of cultural diplomacy can have a positive impact on achieving the foreign policy objectives of the country, since it creates conditions that promote peaceful relations between countries and promotes democracy, human rights and sustainable development.

The Institute for Cultural Diplomacy informs about the goals of other actors in the field, which can indirectly contribute to improving the goals of cultural diplomacy of the whole country. Actors independent from the state or conditionally independent actors, such as the British Council or the Goethe Institute, work with the aim of spreading news about native culture and language; thereby contributing to greater visibility and recognition. Also included in intercultural cooperation are individual artists, academics, professionals and other cultural groups. However these, compared to the government in cross-cultural relations, are predominantly not seeking commercial or political gains, but instead pursue personal goals,

such as the promotion of their work abroad, learning about the work of foreign artists, academics and professionals and the establishment of intercultural contact (ICD 2010). This does not mean however, that they cannot contribute to the achievement of the objectives of cultural diplomacy of the country which they come from. As an example, we can look at the student who decides to study abroad through the EU programme *Erasmus*. In doing so, s/he may have been led by either the desire for accumulation of knowledge in another country, or the wish to learn about new environments and people. This can be said to be mainly for personal gain, upon which the state did not have much impact, apart from through their membership or other links with the EU to enable its own citizens' participation in such programmes. The ways in which this Erasmus student in the host country acts as a "cultural ambassador" of his home country however, are numerous.

The involvement of private enterprises and businesses who engage with the promotion of their home country abroad in order to improve their own business success will be discussed later.

4.3 Tools

Putting the intercultural understanding among the public of different countries in practice (which is the basis of the cultural diplomacy), is conditional on the usage of the right tools. Based on the facts presented so far, we can see that cultural diplomacy promotes direct contacts between people from different countries in which the national authorities in principle do not interfere directly. The main task of state authorities is to sign bilateral or multilateral agreements in the field of culture, education and science, as they provide a legal basis and coordinate the use of tools of cultural diplomacy.

Among the most important tools of cultural diplomacy are cultural institutes or state centers abroad, and libraries that a home country opens in another country. Among the tools of cultural diplomacy we can also add, are institutions that deal with native language teaching abroad (such as departments of the native language and literature in foreign universities), or academic courses related to the country (e.g. the U.S. studies). In the case of the Faculty of Social Sciences (FDV) at the University of Ljubljana, the presence of the influence of U.S. cultural diplomacy can be felt through the American studies course, as well as the recently opened (March 2010) American corner of U.S. newspapers and literature.

Remaining in the educational realm, we can also add the educational and cultural exchanges of people to the list of tools for cultural diplomacy. Exchange of scholars and artists has historically encouraged rapprochement between different cultures. It was used by the ancient Greeks who, as cultural ambassadors sent their best philosophers and poets to foreign countries. In the middle ages a similar practice was also carried out among European courtyards.

Intercultural understanding can be also promoted through one-off events such as international conferences, seminars, workshops and exhibitions, performances and other cultural events. For example, during the Slovenian Presidency to the EU Council, Slovenia organised the Slovenian Philharmonic Orchestra concert in Brussels, which was held as a part of an official ceremony of the Slovenian EU Presidency.

5. Cultural Diplomacy in Slovenia

5.1 Main Actors

Slovenia, with its 20,273km² of land and 2 million inhabitants, is one of the smallest countries in the European region. Since 1991 Slovenia has been an independent democratic republic, before which it was a part of the Socialist Federal Republic of Yugoslavia as the Socialist Republic of Slovenia.

Slovenia is a member of the following major international organisations: the United Nations (UN), the Organisation for Economic Co-operation and Development (OECD), the Council of Europe (CE), the North Atlantic Treaty Organisation (NATO) and the European Union (EU). It was also the first of the new EU member states to hold an EU Council Presidency in the first half of 2008. Today, Slovenia has 43 foreign embassies and 17 consulates, where diplomats operate under different ranks in charge of the field of culture. They do however lack a cultural attaché, the latest of which performed his duties in Berlin during the Slovenian EU Presidency.

Given the fact that Slovenia has no state institutes abroad, the Ministry of Foreign Affairs and its departments are the main actors in the field of cultural diplomacy. The Division for International Relations in Culture at the Ministry of Foreign Affairs is in charge for bilateral and multilateral cooperation in the field of culture and education, which is a part of the Directorate for Economic Diplomacy and Development Cooperation. The Committee plans and coordinates the activities of foreign cultural policy, and monitors the preparation of bilateral agreements in culture, education, science, and is after the signing of agreements in charge of their implementation. The committee's duties include the monitoring of teaching the Slovenian language at foreign universities, and to assist in promoting Slovene abroad. The Office of the Republic of Slovenia for Slovenes Abroad, working under the Ministry of Foreign Affairs has the task of connecting with expats, in order to promote international economic cooperation. This division operates within the Department of Economic Diplomacy, whose basic mission is to protect and promote the interests of the Slovenian economy abroad. The Service for public relations informs about implementation of Slovenia's foreign policy, political and other processes in foreign countries, and among other things also prepares and leads informative activities in the country's representative bodies abroad.

Since Slovenia, as already mentioned, has no cultural institutes abroad, this makes other "cultural channels" even more important. At this point it is also worth mentioning lectureships of Slovene language operating in sixty-five universities around the world. With Slovene lectureships the focus is on language teaching, but teachers can also include other areas in their work, for example Slovenian literature and culture. A number of Slovene lectureships also organize Slovenian film and literary evenings, translation workshops and cultural events in cooperation with Slovenian Diplomatic and Consular Representative Bodies.

Since 1992, Slovenia has signed around 40 general international agreements on cooperation in culture, education and science, and four special agreements²⁸³ that were taken over through their inheritance. Slovenia also exercises its international cultural participation by taking part in regional initiatives and institutions, such as the Forum of Slavic Cultures, the Central European Initiative (CEI) and the Anna Lindth Foundation. In 2009, Slovenian investment in culture was €204,040.642 which represents €102 per capita (MK Republic of Slovenia, 2009). Other Slovenian actors in the field of cultural diplomacy are shown below:

²⁸³ These are two agreements with the U.S. (cultural heritage, the Fulbright exchange programme) and the Agreement on Functioning of the cultural centers of France and Great Britain.

5.2: Other Actors

Actor		Actions in the field of Cultural Diplomacy
Ministry of Education and Sports		The Office of International Cooperation participates in the preparation and conclusion of bilateral agreements, programmes and protocols on international cooperation in education. It is a part of a body of international institutions (EU, UNESCO, CE, La Francophonie, etc.), whose activities include education, the coordination of certain projects and programmes in the areas of learning and foreign language teaching, and cooperating with Slovenians Abroad.
Ministry of Higher Education, Science and Technology		This service for international relations and European affairs is responsible for forming international policies of international relations in the field of higher education, science and technology. It is a part of relevant bodies and EU institutions, OECD etc. It cooperates with the Ministry of Foreign Affairs and the Office for Slovenian national commission for UNESCO.
Ministry of Economy	Directorate for economic relations abroad	It represents a range of Slovenian co-funds, as well as joint exhibition performances of Slovenian companies abroad. The directorate promotes and markets Slovenia as a favourable location for direct foreign investments, guarantees foreign investors qualitative information about the country, and co-funds Slovenian business clubs abroad.
	Directorate for tourism	Directs and supervises activities to promote Slovenian tourism abroad, exercised by the Slovenian Tourist Board.
Agency of the Republic of Slovenia for Entrepreneurship and Foreign Investments		Running programmes in the field of promoting direct foreign investment, maintaining the website <i>Invest Slovenia</i> and <i>Slovenia Partner</i> , this publishes all important information on the Slovenian economy and provides assistance to foreign companies and investors. Co-finances 11 Slovenian business clubs abroad, among whose activities is also the promotion of Slovenian economy, and Slovenian companies with assistance in entering foreign
Slovenian Tourist Organisation		Plans and implements the promotion of the country as a tourist destination, represents Slovenia at fairs and markets abroad, maintains the official Slovenian Tourism portal www.slovenia.info , and coordinates the work of 10 Slovenian information centres abroad.
Slovenian Film Fund		Supports the promotion of Slovenian film abroad.
Radio Slovenia International		Preparing the radio content in three foreign languages, provides information on current political, economic, sports and cultural events in the country.

6. Application of Cultural Diplomacy by the Government and Public Sector

6.1 Co-projects under the EU Culture Programme (2007-2013)

The Ministry of Culture this year restored the system of financing projects which were selected from the call for applicants within the EU Culture Programme (2007-2013). Between 2006 and 2007, the European co-financing of projects was carried out through public competition. In 2011, the Ministry of Culture wanted to minimize the procedures for project applicants, who had been professionally evaluated and selected by public competition of the EU Culture Programme. In accordance with the first article of the Law on Public Finance, the Ministry of Culture can undertake direct contracts with successful applicants, upon the submission of all necessary information and documents.

The amount of funding in 2011 is based on information gained from the Cultural Contact Points in Slovenia. It is limited in terms of the number of projects undertaken, and the level of input of applicants. The number of participants approved in each of the years 2008, 2009 and 2010 was more than 50. In the year 2011 the Ministry can therefore cover a 10% stake as co-organizer, or a 15% stake being as leader of the project (in the case of collaborative projects or European cultural festivals). In the case of translation projects, the maximum level of EU support will be €3,000, €5,000 or €10,000, depending on the set of the EU Culture Programme and the role of the contractor.

6.2 Viba Film Studio

Viba Film Studio as we know it today was established in 1994 by the Government of the Republic of Slovenia, as a state institution which operates as the national technical film foundation. It can be said that it has existed for longer (at least from 1956 when the production company Viba Film was established) under different names and under different organisational structures. Today Viba Film Studio is involved in the production and/or post-production of the majority of Slovene films included in the National Film Programme, operating on a strictly commercial basis in the form of international co-productions, commercials, etc.. Viba also cooperates in student productions at the Academy of Theatre, Radio, Film and Television (AGRFT), both during the shooting of films and the post-production.

Since 1994 Viba Film has become a studio serving as a technical foundation for the majority of Slovene films through the use of its studio or/and technical services. Examples of productions include: *Gone With the Train (Ekspres, ekspres, 1995)* by Igor Šterk; *Fortress Europe (Trdnjava Evropa, 1999)* by Želimir Žilnik; *Bread and Milk (Kruh in Mleko, 2000)* by Jan Cvitkovič; *Guardian of the Frontier (Varuh Meje, 2000)* by Maja Weiss; *Spare Parts (Rezervni Deli, 2002)* by Damjan Kozole; *Ljubljana the Beloved (Ljubljana je Ljubljena, 2005)* by Matjaž Klopčič; *Landscape No. 2 (Pokrajina št. 2, 2008)* by Vinko Möderndorfer; and *Slovenian Girl (Slovenka, 2009)* by Damjan Kozole.

Furthermore, Viba Film has also been involved in several international productions that have included (to some extent) Slovene share such as *Lily's Story (Lilijina Zgodba, 2002)* by Robert Manthoulis; *Summer in the Golden Valley (Poletje v Zlati Dolini, 2003)* by Srdjan Vuletić; *I am from Titov Veles (Sem iz Titovega Velesa, 2004)* by Teona Strugar Mitevska; and *Grey Lorry of Red Colour (Sivi kamion rdeče barve, 2004)* by Srdjan Koljević.

6.3 Ministry of Culture in cooperation with "OPEN] ART [SPACE"

The project "Open] art [space" was held from the 7th to the 11th September 2011 in Potsdam, Germany. The event was designed not only as an exhibition, but also as a project exhibition space where artists could create. Organizer, Werkstatt Wort & Bild Berlin, invited artists to participate in the field of painting, drawing, sculpture, video, photography, installations and performance art. The Slovenian Ministry of Culture cooperated with this event and also encouraged and invited Slovenian artists to participate.

Details:

http://www.mk.gov.si/si/aktualno/vabilo_umetnikom_za_sodelovanje_pri_projektu_openartspac_e/

6.4 Call for a scholarship, "Cultural manager of Central and Eastern Europe" for the academic year 2011/12

The Slovenian Embassy in Germany offered a scholarship by the German Robert Bosch Foundation, 'Cultural managers from Central and Eastern Europe' (*aus Mittel Kulturmanager- und Osteuropa*) for the 2011/12 school year. The call was aimed at young people with professional or project experience in arts management, who wished to gain experience in one of the German cultural institutions. The deadline for application was 6 March 2011.

Scholars are active in host institutions throughout Germany, and innovative projects represent a young artistic and cultural scene of their home country. Educational systems that include organizing and planning projects, fundraising, public relations and negotiations management form permanent parts of the programme.

6.5 FSC Exhibition at the UNESCO Headquarters in Paris

To document Slavic culture and literature, the International Foundation/Forum of Slavic Cultures, in cooperation with the Slovenian and Russian permanent delegations to UNESCO, organised two exhibitions at the UNESCO Headquarters in Paris. The first was a photo review of monuments and natural sites under the protection of UNESCO entitled 'World Heritage in the Slavic World.' The other exhibition " 'Slavs, Legends Past and Present,' is dedicated to the survey of contemporary Russian artists and Bulgarian icon painters, and included posters and photos of celebrations of traditional Slavic holidays and national costumes. The exhibition was opened on the 31st of May by the Director General of UNESCO, Ms. Irina Bokova, the Chairperson of the UNESCO Executive Board, Ms. Eleonora Mitrofanova, the Slovenian Ambassador in Paris and permanent representative to UNESCO Ms. Veronika Stabej, and the Chairperson of the Forum of Slavic Cultures Ms. Andreja Rihter. The guests evaluated the exhibitions as successful and engrossing. Several opening speakers talked in Slavic languages, numerous Slavic delegations took care of a rich culinary presentation of their countries, while Ukrainian and Russian musicians put on a warm and noteworthy performance.

Other events included a Concert at the UN Headquarters in New York and a Contemporary Drawing Exhibition in Bitola.

6.6 World Book capital Ljubljana 2010

Since 2001, UNESCO has been nominating cities to be the annual World Book Capital City and the city of Ljubljana was already the tenth. World Book Capital Ljubljana 2010²⁸⁴ was launched on the 23rd of April with a spectacle (an encounter of science, art and philosophy through the book) at Križanke, directed by Matjaž Berger. Throughout the year, 500 events transformed the Slovene capital into a lively and cosmopolitan city.

As one of the biggest events the Fabula 2010 " Literatures of the World Festival Festival, offered nearly a month of cultural and literary events throughout the month, including a reading from Nobel Prize laureate Herta Müller. "The World Book Summit", organised by the Chamber of Publishing, Bookselling, Graphic Industry, and Radio & TV Media concluded Ljubljana's prestigious year-long title. Weekly events including readings as well as music events or discussions on current topics took place at a new venue, Trubar Literature House in the city centre.

The activities during the World Book Capital year involved several different projects aimed at increasing readership, developing a culture of reading, improving access to books and literature, and promoting the richness of literary genres and world literature

7. Application of Cultural Diplomacy by the Private Sector

7.1 Animateka International Animated Film Festival

Animateka International Animated Film Festival is organised by '2 Reels - Association for Reanimation of Storytelling'²⁸⁵. It is a specialised competitive festival which focuses on Central and East European animated film production. Although formally established in 2004, its roots go back 6 years earlier to when the Slovenian Cinematheque introduced a special monthly programme (curated by Igor Prassel, who later became the director and the main selector of the Animateka festival) focusing on animated film. Today Animateka is a festival with 9 sections including a rich programme of retrospectives and additional screenings, workshops and events, co-produced by 2 Reels and Kinodvor Cinema. It takes place annually at the Kinodvor Cinema and at the Slovenian Cinematheque in Ljubljana during the second week of December.

Each year an international 5-member-jury, composed of artists, festival curators and/or scholars confers the main festival award, and gives five special mentions, one from each member. The main festival award, the Animateka Grand Prix, goes to one or two selected works from the Competition Programme, whilst each member of the jury is able to confer a Special Mention to another film of his or her choice from the Competition Programme. The films *Four (Štyri)* by Ivana Šebestova, *NightStill* by Elke Groen, *Homeland* by Juan de Dios Marfil Atienze and *Crocodile* by Kaspar Jancis have been among the winners of the Animateka Grand Prix.

An additional jury composed of selected representatives from the audience, bestows the Maestro Audience Award to any film from the whole festival programme, while the children's jury grants the NLB Vita Award for a selected work from the Elephant Children's programme. Recent winners of these two awards include the films *Log Jam: The Snake* by Alexei Alexev, *Vasilisa* by Darina Shmidt, *Tôt ou Tard* by Jadwiga Kowalska and *Land of the Heads* by Cédéric Louis and Claude Barras.

In 2009, for the second year, the Animateka festival programme also included a special contest for web and mobile device based animations called AnimaWeb

7.2 Art Stays, International Festival of Contemporary Art

Established in 2003, the Art Stays, International Festival of Contemporary Art is organised by Arts Stays Cultural Association²⁸⁶. It is the main summer event of visual arts in the Ptuj region. Since 2009 it is one of the two branches of the Art Ptuj Festival, consisting also of the music part of the festival named Arsana. The Art Stays Festival consists traditionally of a number of days of working sessions and a month-long exhibition, which is featured on several locations in Ptuj, one of the most impressive Slovene towns of medieval and also Roman heritage, on the international map of contemporary arts by inviting protagonists of the art world from abroad.

The 2 Reels - Association for Reanimation of Storytelling was born in 2007 out of the wish to cultivate and to promote storytelling in all its forms. It brings together 2 spheres of activity bound by their mutual aim to cultivate the telling of stories: Animateka International Animated Film Festival and the Radio Student programme *Za 2 groša fantazije* ("A Twopence of Imagination"). A significant part of the association's activities is dedicated to educational Programme for adults and children, as stories " be they in the form of film, written word, sound recording or live storytelling " should come to life and live on among people.

Officially established in 2005, the activities of the Art Stays Cultural Association (Ptuj, Kidričevo) are rooted in the ambitions of young representatives of the local art scene, putting and other parts of Slovenia. Ptuj including the partner institutions: Ptuj " Ormož Regional Museum, Mihelič Gallery, Ptuj, and Art Salon, Ptuj.

The 8th edition of 2010 transformed the colony character of the festival's past events into an academy. Emerging artists participated in a 10-day festival workshop led by international guest professors such as Gary Cass (University of Western Australia, Perth, Australia), S. Chandrasekaran (Head of the Department of Fine Arts at Nanyang Academy of Fine Arts, Singapore), and Raphael Di Luzio (New Media Programme, University of Maine, USA). Artists from 12 countries on 4 continents participated, including those from Italy, Slovenia, Germany, Spain, Slovakia, Hungary, Switzerland, USA, Singapore, Australia, Finland, and Ireland. Beti Bricelj, BridA (Tom Kerševan, Sendi Mango, Jurij Pavlica), Dušan Fišer, and Tanja Špenko represented Slovenia.

7.3 The Big Architecture Festival

The International Big Architecture Festival presented by Zavod Big²⁸⁷ and Hiše Magazine is a one-day architectural conference which has taken place annually in Ljubljana since 2008. Guest architects address thematic issues through presentations of their work, and through dynamic dialogue. The 2010 festival on subject of *Transformation* hosted architects ARX, Portugal

Arquitectos, and NL Architects, among others. The theme for the 2011 Big Architecture conference is 'New Rules, New Responses,' the exhibition features 'Houses of the World, while the 180° Stage presents What is a Way to a Good House?

In 2008 under the title 'Selling Architecture that Sells,' the conference introduced the Nordic perspective on quality commercial design, with internationally renowned architects holding lectures, among them Dorte Mandrup Arkitekter. The 2009 event, entitled 'Sustainable Excellence,' explored the relationship between quality design, innovation, sustainability, creativity, and responsibility.

Since 2009, an exhibition of the world's best residential buildings forms a part of the Big Architecture Festival. In 2010 the exhibition was showcased outside in the old city centre near the river Ljubljanica. The Hiše Awards for Innovative Excellence in Private Housing were granted to the best individual house at the closing ceremony.

7.4 International Festival Druga Godba²⁸⁸

The Druga Godba Festival was established in 1984, to present an alternative to the festivals existing at the time whose Programme failed to include more radical or simply 'different' musical practices. Initially, these aims resulted in a programme which concentrated on alternative rock ('rock in opposition), contemporary jazz and experimental music, and which rediscovered and re-established Slovene traditional music.

²⁸⁷ Zavod Big - Creative Industries of SE Europe is a company that publishes *Hiše* magazine, organises the annual Month of Design with its National Design Awards and, in the last years, also the eminent Big Architecture Festival along with the Hiše Awards exhibition and ceremony.

²⁸⁸ Zavod Druga godba Ljubljana is a non profit cultural organisation, which organizes

International Festival Druga godba and promotes some of the best Slovenian and Croatian musicians. It was established in 1999 to secure the continuation of International Festival Druga godba created in 1984.

Later, the Druga Godba Festival became a musical 'travelling partner' of the legendary WOMAD Festival, with which it collaborated in the 1980s. In the 1980s, when the Slovene concert and festival Programme began to expand and open up to musical practices that previously had been neglected, in particular rock and jazz, the focus of the Druga Godba programme shifted to world in ethno music. The festival kept presenting all other original musical genres however, though in a smaller scope and frequency.

Alongside its original programme, Druga Godba has initiated and offered a range of parallel events, such as street animation and concerts, musical workshops, events intended for children, exhibitions, film screenings and lectures which formed its accompanying programme. In the 1990s it became the strongest festival with this type of programme in Europe, establishing connections with the majority of other such festivals and becoming also a member of the central international organisation in this field, the European Forum of Worldwide Music Festivals. Bogdan Benigar, director of Zavod Druga Godba, was a board member of this important Forum for two terms, from 1996-1998 and from 2004-2008. The latest annual festival was held from 7th " 14th May 2011. Details: <http://www.drugagodba.si/en>

7.5 Bled Meetings.

Bled Meetings are international meetings of writers held in the town of Bled, Slovenia since 1977, however they originally began in Piran in 1968. Through more than 40 years of existence the traditional Bled Meetings have become one of the most prominent literary gatherings in the world. Since its foundation the Slovenian PEN has stood in defence of those whose freedom of expression was violated, supported the persecuted authors in former Yugoslavia, and paid special attention to Slovenian minorities in neighbouring countries. In the period when Slovenia was gaining independence, the Slovenian PEN was keeping the world informed via the network of International PEN. During the war in Bosnia and Herzegovina it was also gathering and forwarding international aid for writers in that region.

Every year, three round tables are organised, one of them by the Writers for Peace Committee which also holds one of its annual meeting at the Bled conference.

8. Conclusion

This investigation has aimed to convey to the reader an understanding of the meaning of cultural diplomacy and its associated terms, its potential benefits for a country's international relations, and how it is being used by the Slovenian government and private sector as a tool to improve the country's global position.

In looking at the scope of projects as a whole, it can be said that there is a particular focus in Slovenia on showcasing 'alternative' styles of art, literature and film, with world-class projects being undertaken on a regular basis. A strong political undercurrent in such activities is inevitable on account of Slovenia's relative youth as an independent nation, and its people's experiences of struggle and persecution until late in the 20th century. Such experiences may have acted as a catalyst for the embracing of artistic freedom today.

Indeed Slovenia's capital and largest city, Ljubljana is becoming known worldwide as a place which welcomes those of the 'bohemian' persuasion, being home to some 56,650 students²⁸⁹ of Ljubljana University's 20 faculties, three art academies and three university colleges, as well as to a thriving alternative-lifestyle community known as *Metelkova*. Cultural events such as the Druga Godba alternative music festival, the Animateka animated film festival and the Bled Meetings of literary figures are testament to Slovenia's prominence as a country where fresh ideas and rebellious attitudes are valued. It is perhaps this aspect of Slovenia's culture that would be most useful in further developing a competitive nation-brand, similar to Norway's recent exploitation of its 'black metal' music scene.²⁹⁰

Intercultural exchange is also a prominent feature of Slovenia's culturally diplomatic activity, particularly in the visual arts through the Viba film studio, and events such as the Big Architecture Festival and involvement in the OPEN] ART [SPACE exhibition in Germany.

It does seem however that ethnographic events and exhibitions such as the FSC exhibition at the UNESCO headquarters in Paris are lacking on home soil; however it may simply be the case that such activities are seen as commonplace and are therefore poorly documented. It's 'invisibility' as a country, as discussed in the introduction may ultimately stem from a lack of international understanding of such traditions and domestic culture. Either way, despite its slow growth Slovenia has the somewhat intriguing status of being a 'western' Slavic country with a rich history and a prominent geographical position. The country could do well to use what resources it has to exploit these attributes in terms of attracting tourism and foreign investment, as well as in the creation of a stronger nation-brand to secure its future as a compact, yet capable country.

²⁸⁹ Author unknown. (2009). *Introducing Ljubljana*. Available: <http://www.lonelyplanet.com/slovenia/ljubljana>. Last accessed 06.10.2011.

²⁹⁰ Andreas Markessinis. (unknown). *Norway to use black metal for nation branding*. Available: <http://nation-branding.info/2011/06/15/norway-to-use-black-metal-for-nation-branding/>. Last accessed 06.10.2011.