

# *How a small country can be big: Artistic and economic aspects of promoting Slovenian cultural heritage<sup>1</sup>*

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## ABSTRACT

Slovenia's cultural heritage is not well known. Its artistic potency can be "translated" into a modern promotion policy, based on an economic prosperity theory. Artistic and economic values and knowledge and political willingness lay the foundation for this (inter)national marketing strategy, with positive economic results in the long term.

## KEYWORDS

Cultural heritage, Slovenia, Arts, Prosperity theory, Cultural management

## Introduction

Coming from a relatively small country with a rich cultural heritage, it is interesting to look at an even smaller country, half as big as The Netherlands, that also has a broad cultural history and tradition. Through regular visits over the last ten years I've become acquainted with Slovenia: I've delved into Slovenian culture, especially its artistic expression, and I've investigated facts and figures concerning promotion of Slovenian cultural heritage.

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Slovenia has a rich cultural heritage going back 15 centuries. It can also be proud of a series of political, social and economic achievements during the last 16 years. However, the large majority of European inhabitants know nothing about the richness and beauty of Slovenian visual arts, literature, poetry, theatre, music, film and dance, today or in the past. Awareness of artistic and economic values on the one hand, and knowledge and political willingness in the field of cultural management on the other, are necessary conditions for developing a marketing strategy for Slovenian culture domestically and abroad, with important economic benefits in the long term. Slovenian culture has artistic potency that can be “translated” into a modern marketing policy based on an economic prosperity theory. Slovenia is a small country that should think big.

After briefly outlining how contemporary Slovenia is built on 15 centuries of developing cultural heritage, I will describe the value of some examples of Slovenian cultural heritage. To that end it is necessary to be aware of the artistic value of Slovenia’s culture, past and present. In order to underpin my suggestions for promotion of Slovenian cultural heritage at the end of this article, the economic aspects of this facet of cultural management also have to be taken into consideration. For this I will summarize the prosperity theory of the Dutch economist Arnold Heertje. His most recent book deals extensively with cultural heritage in general, as one of the underpinnings of the future economy.<sup>3</sup> The concept of *cultural* heritage is very broad, and space is limited, so I will mainly restrict myself to the promotion of *artistic* heritage.

### **Slovenia’s present situation**

In the last 16 years Slovenia has seen enormous developments in the fields of politics, economy and security, social and cultural life: developments of which the Slovenes can be proud. In 1991 the Slovenes were first among the federal republics of the former Republic of Yugoslavia to establish an independent state with a democratic system. The Principles of Human Rights and a market economy were introduced in 1992. Membership of NATO followed in 2004. In May of the same year Slovenia became a member of the European Union, along with nine other countries, and in January 2007 it was the only one of the new EU countries that received permission to use the euro as the common currency. During the first half of 2008 Slovenia is

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<sup>3</sup> Heertje, *Echte Economie*, pp. 55–107.

the first former communistic country to hold the presidency of the European Union. Economic growth increased from minus 9,3% in 1991 to 5,7% of the gross domestic product per head in 2006, rising to 7,2% during the first three months of 2007.<sup>4</sup> Inflation fell from 200% in 1992 to 7,5% in 2002 and 2,5% in 2006.<sup>5</sup> In 1995 Slovenia's purchasing power was 68% of the EU countries' average; in 2007 this was 80%! International business increased and Slovenes attained important international political positions. Developments in the field of education resulted in 66% of Slovenes gaining a secondary school diploma in 2007.<sup>6</sup> Slovenia receives the highest credit rating of all transition economies within the European Union. Some of the "cultural" legacies of the communist period, such as bureaucracy and hierarchy, have still not totally vanished, but democratic principles are gaining more and more ground. All these achievements from the last 20 years or so have resulted in a country with a stable economy, a secure social life and a position within European and international society which has never been stronger.

The present prime minister Janez Janša attributes the Slovenes' increased prosperity to many factors: social and economic reforms, taxes, and investments in infrastructure (roads and purification plants for instance). He doesn't mention anything about culture as the oil of economy and prosperity.<sup>7</sup> Hasn't he read the publications where it is pointed out that it is mainly artists who created the Slovenian national identity? Čopič and Tomc argue that despite centuries of economic, political and military influence from neighbouring countries, Slovenia maintained its identity through language and culture.<sup>8</sup> It was "the people's poet" Oton Župančič (1878–1949), who delivered the first speech after World War II to the Slovenian people at Kongresni trg in Ljubljana 9 May 1945, not a government or army representative!

I will return later in this article to arts and culture as an essential part of the economy.

Outside the borders of this beautiful country familiarity with Slovenian culture is rather limited. This is not only because the large

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<sup>4</sup> *Statistični letopis 2007*, p. 446. Compared with average developments of EU countries: economic growth from 1,2% in 1991 to 3% in 2006. *Statistical Yearbook 1992*, pp. 208–213, and *Statistični letopis 2007*, p. 598.

<sup>5</sup> In the average European country inflation fell from 4,8% in 1992 to 2,7% in 2007. *Thomson Datastream 1992* and *Statistični letopis 2007*, p. 592.

<sup>6</sup> In the average European country in 2007 this percentage is 56. *Statistični letopis 2007*, p. 116.

<sup>7</sup> Janša, *Slowenien im Eurogebiet*, pp. 5–6.

<sup>8</sup> Čopič and Tomc, *Threat or opportunity?*, p. 42.

majority of Europeans is convinced that Bratislava is Slovenia's capital, nor because Slovene is a difficult language for most Europeans, but also because arts and culture are not seen as an essential aspect of prosperity. This is not only the case in Slovenia. It is also reflected in current Dutch cultural policy where not even 1% of the gross domestic product per head is spent on culture. Yet the houses along the canals in Amsterdam are living proof of how trade and culture went hand in hand during the Golden Age (17<sup>th</sup> and 18<sup>th</sup> century), and show how cultural awareness can stimulate artists to express the feelings of the people around them and of how this in turn can stimulate sciences and economy. I will therefore first look at the question of the importance of cultural heritage before turning to some remarks about awareness of artistic and cultural values, and economic values in general, in order to focus on promotion of (Slovenian) cultural heritage later on.

### **Why is cultural heritage so important?**

All traces of civilized history form part of cultural heritage, goods as well as non-material aspects. Monuments such as churches, palaces, farms and bridges, but also squares, landscapes, gardens can be rated as examples of cultural heritage. Historical archives as well as archives relating to the arts (music, literature, theatre, visual arts, film, photography etc.), all kinds of archaeology, even museums and the art of a special handcraft are covered by the term cultural heritage. And what about the cultural heritage of minorities? Because civilization is dependant on the free possibilities of expression by human beings, cultural heritage cannot be generally defined in terms of time, discipline or size. Moreover, objects of cultural heritage are defined differently in various times by various people. For example the Dutch slave trade during the 19<sup>th</sup> century is nowadays not generally considered cultural heritage, whereas those cruelties perpetrated by my ancestors in the colony of Dutch Guiana were considered a means of developing prosperity by the slave traders themselves. After seeing the impressive exhibition on the impact of the slave trade at the Royal Museum of Tropics in Amsterdam, we become aware that we also carry negative cultural heritage with us. The everlasting question is: how to interpret history, civilization, arts and other expressions of human beings? Formerly it was not done to say anything positive about the culture of Papuans because they weren't Christians and – even worse – they were head-hunters. They were regarded as primitive. Nowadays western scientists understand their art and way of living much better. By organising exhibitions and publishing books with ex-

planations and wonderful photos of a Polynesian culture from which we can learn something, they are able to translate their appreciation of the Papuans' art and positive way of thinking to many people in Western Europe and America. Thus we can see that civilization includes elements that contribute to positive developments later on.

Here we touch on the thematic core of this article. Continuously interpreting cultural heritage can lead to exchange of knowledge, education (or better: learning for life) and inspiration of the daily life of mankind today. There is only one very important criterion to apply to this process: the quality of the "translation", which is to a large degree dependant on analysis of the transferable cultural heritage on the one hand, and analysis of the potential interests of the receiving party, the public, on the other. Here we enter the field of cultural heritage marketing, with general marketing techniques such as external analysis (of long term external factors, competition, support and clients), internal analysis (SWOT and goals) and marketing instrument policy (product and programme, communication, price, distribution and service). Cultural marketing, which incorporates promotion of cultural heritage, should create common ground between various cultural / artistic initiatives on the one hand and the conscious and unconscious needs of the (potential) public on the other. We are thus dealing with questions of supply and demand, economic terms.

In my opinion economics and marketing should be more widely utilized in promoting cultural heritage. Artists and other people from the so called "soft sector" are often afraid of terms like economy and marketing, believing that the money principle alone would then dictate the selection and distribution of their artistic products. I understand those feelings, because the quality of the "translation" of the artist's product by cultural managers or companies is of vital importance in respecting the artist's intention. That this is not always respected is illustrated in the following example of deceptive marketing by a CD company. A wonderful recording of a great young female violinist was put on the CD market. The cover shows a glamour photo of her in a low-cut red dress, standing in light blue rippling water, playing in an exaggerated way, and smiling in a fashion common to covers of magazines like Playboy and Penthouse. In this example money has won out from ethical marketing principles. The audience is betrayed - they assume they are buying a so-called sexy something (or somebody?), whereas they actually have purchased a recording of the violin concerto of Karl Hartmann, whose works were a protest against the Nazi regime in Germany during the 1930s. The CD company is sailing under false colours, because the political implications of the violin concerto cannot be neglected. Marketers who only think about

making money, think in the short term. Sincere marketers of cultural *heritage* find a means of cultural translation that results in a broader public in the long term. This leads me to the following subject:

### **Awareness of the economic value of culture**

In order to underline my earlier statements and to discover the economic value of culture I'll summarize Heertje's explanation of shortage and prosperity, as well as introducing his prosperity theory.

Heertje points out that shortage is objective and "fed" by the need for consumables such as goods, services, spare time, nature, open space, environment, quality of life and culture, which take up scarce resources. The science of economy deals with the law of the eternal shortage, a natural phenomenon since the Fall of man in Paradise.<sup>9</sup> Culture is a scarce consumer good and thus forms part of the economy.

Prosperity is a subjective concept. The economic aspect of human behaviour is focused on subjective satisfaction of personal needs. People use alternative resources if they wish. This means that prosperity is not limited to material production, income or profit: in other words to actions which can be related to money. For example one can choose to have more free time instead of a higher income. After all it is the mental income which counts and not the nominal money income.<sup>10</sup> So a cost-benefit analysis actually requires an intellectual budget besides a monetary one.

Prosperity doesn't have a fixed value. The aim of growth in quantity exists side by side with the aim of growth in quality. This subjective and formal concept of prosperity does not allow for defined standards of action. People's normal subjective economic behaviour presents analytical risks for economists and others who only believe in objective financial rules of thumb.<sup>11</sup> Ultimately the satisfaction of subjective feelings is the aim of buying goods or services, not the amount of money involved. Money is actually the biggest abstraction people have introduced, because communication over money masks people's subjective feelings.<sup>12</sup> "We are so much accustomed to the language of wages and prices that we have forgotten to exchange thoughts about essential subjects." "Price is an instrumental feint objectivity which

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<sup>9</sup> Heertje, *Echte Economie*, pp. 35–36 and 51.

<sup>10</sup> Heertje, *Echte Economie*, pp. 26–27, after Pieter Hennipman.

<sup>11</sup> Heertje, *Echte Economie*, pp. 27–32, after Pieter Hennipman.

<sup>12</sup> Heertje, *Echte Economie*, pp. 43–44, after J. E. Vleeschhouwer.

relaxes transactions, but it distracts attention from subjective satisfaction of needs. [...] There is no quantity without quality and there is quality without quantity.”<sup>13</sup> “No advantage can be bought without a disadvantage, although they can not be expressed in terms of money.” Economy involves more than the financial aspect.<sup>14</sup> So money is subordinate to the satisfaction of people’s subjective feelings.

Unique natural areas, historic buildings and other non-reproducible goods are an essential part of prosperity, although their significance is not measurable. If we set them aside as irrelevant or irrational, we threaten the quality of present and future generations. Nature and culture, just like employment, are not only production factors but also consumer goods. They increase prosperity now and in the future.<sup>15</sup> Non-reproducible goods, such as culture, also stimulate prosperity.

Prosperity theory is the heart of the science of economy, Heertje argues, because it concerns the connection of prosperity with the use of scarce resources of individuals, groups and society.<sup>16</sup> The traditional prosperity theory of Vilfredo Pareto (1848–1923) tells us that only the consumer counts in the “game” of allocation. Heertje extends this theory with four elements, two of which are important in our plea for promotion of cultural heritage:

- 1 an identification postulate, which means that the present allocation of product resources also can be connected with the indefinable satisfaction of needs by future generations, cultural heritage, nature, rubbish and pollution;
- 2 non-reproducible goods, for instance memories, Rembrandt’s painting *The Night Watch* or a concert.

Heertje attests that the non-reproducible economy is an economy of preservation, which cannot be reconciled with price setting within the production economy. How much should you pay for Rembrandt’s *Night Watch*, for example, or for a wonderful memory or for the experience of an impressive theatre performance?<sup>17</sup> So besides price-setting in economic terms a country has to pursue an economy of preservation for the value of non-reproducible goods from past and present in the longer term.

According to Heertje these economic explanations lead to the conclusion that culture should be considered a non-reproducible, scarce good, which is an essential stimulating factor of prosperity, now and in the long term. This process is a result of the need for satisfaction

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<sup>13</sup> Heertje, *Echte Economie*, pp. 36.

<sup>14</sup> Heertje, *Echte Economie*, pp. 51–53.

<sup>15</sup> Heertje, *Echte Economie*, pp. 37–38 and 52.

<sup>16</sup> Heertje, *Echte Economie*, pp. 55.

<sup>17</sup> Heertje, *Echte Economie*, pp. 55–107.

of people's subjective feelings. Money is subordinate to this. Pursuing an economy of preservation for the value of non-reproducible goods like culture is therefore at least as essential in attaining prosperity as pursuing a price-setting policy.

The Slovenian National Programme of Culture for 1992 shows that the Slovenian government at that time understood the essential importance of cultural activities for the national economy, when they wrote: "In view of the great importance of cultural services for overall economic life, as well as the growing importance of communication industries (the audio-visual sector, computer industry, etc.), cultural activities are for the first time regarded as the core (and not only a part) of the national development policy."<sup>18</sup>

### **Awareness of cultural / artistic values**

Geographically, commercially and historically Slovenia occupies a very central and favourable location in Europe. Major European commercial routes have crossed here for centuries and history has created and preserved a rich and diverse cultural heritage. Who in Europe can say that his ancestors have played important roles in the Roman, German and Austrian empires, that his language has survived as one of the most archaic Slavic languages since the 6<sup>th</sup> century (especially the dialect from Pannonia) despite successive foreign domination throughout the country's history, and despite the fact that the Slovenes never had their own state until 1991? Already in the 13<sup>th</sup> century existing political, social, cultural and linguistic connections between different regions caused Oswald von Wolkenstein to create poems with a mixture of Slovene, French, German, Hungarian, Italian, Latin and even Dutch texts.<sup>19</sup> Where do we find a more international oriented European people during so many centuries – except within the always-changing borders of Poland and Lithuania between the 14<sup>th</sup> and the 18<sup>th</sup> century – than in the region of the Slovenes?

Slovenian cultural heritage has been built up since the 6<sup>th</sup> century. A Slavic people, coming from the plains north of the Carpathian Mountains, settled in the region of the present Slovenia and in the areas of Carantanes and Carnioles from that time up to ca. 1550.<sup>20</sup> This people later came under the Habsburg's monarchy (1278–1791),

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<sup>18</sup> National Programme of Culture for 1992.

<sup>19</sup> Strutz, *Slowenische Kultur in Kärnten*, pp. 27–28.

<sup>20</sup> Although we only can speak about Slovenes in the early Middle Ages as a retrograde nationalisation of history. Peter Štih in: *Europäische Rundschau* 1/2001, 83.

they lived in the Illyric Provinces of Napoleon's empire (around 1800), in the Austrian-Hungarian Empire (ca. 1816–1918), in the kingdom of the Serbs, Croats and Slovenes (1918–1929) and in the kingdom of Yugoslavia (1929–1941). They became part of the Federal Folk Republic of Yugoslavia (1945–1991) until the final independence of Slovenia in 1991.

For those who are not familiar with the cultural history of Slovenia, here is a brief and random selection of various cultural highlights from Slovenian history, which show the quality *and* international dimensions of Slovenian cultural heritage nowadays:

- The earliest known Slovene text dates back to the end of the first millennium and is known as the *Freising Manuscripts (Brižinski spomeniki)*. They contain three Slovene religious liturgies which are the oldest texts written in any of the Slavic languages.
- The Duke's Throne (Knežji kamen) in Carantania (7<sup>th</sup> century) with its significance for legal history. The text on this throne inspired early American democracy and its jurisprudence, and had its influence on the Declaration of Independence (1776), issued by the third president of the United States, Thomas Jefferson (1743–1826).
- The works by Primož Trubar (1508–1586), reformer and author of *Cathechismus* and *Abecedarium* (1550), and more than 20 other books in Slovene, including a translation of the New Testament, which had a large impact in his day.
- The clear and colourful compositions by Jacobus Handl Gallus (1550–1591), which have inspired even Johann Sebastian Bach (1685–1750), who used Gallus's motet *Ecce quomodo moritur iustus* as a kind of meditation or reflective encore after the performance of his *Matthew Passion*.
- The pioneer of studying Karst phenomena, Janez Vajkard Valvasor (1641–1693), was also a polymath and the author of *Die Ehre des Herzogthums Crain* (1689). This description of the Slovenian regions of the day can be considered a contribution to the promotion of Slovenian cultural heritage.
- The romantic poems by France Prešeren (1800–1849), reaching a summit in *Sonetni Venec* (A crown of sonnets) which has been translated into many languages, and his *Zdravljica* (A Toast), which became the national anthem of the new republic of Slovenia.
- Ljubljana's architectural pride: Jože Plečnik (1872–1957), who exported his unique style with elements from Byzantinism, as

well as from the classical and renaissance periods to Prague, and whose exhibitions toured throughout Europe and in the U.S.A.

- Ivan Grohar (1866–1911), the impressionist landscape painter of Sežalec (*The Sower*; 1907), which portrays the subject sowing powerfully with large movements of his right arm, almost blending in colour with his surroundings.
- Ivan Cankar (1876–1918), whose works are the most widely translated in Slovenian literature. Cankar stimulated the national emancipation of the Slovenes and tried to unify them in the culture of the Southern Slavic peoples.
- Dane Zajc (1929–2005), the poet who inspires with his powerful expression of the emptiness of life and even of language.
- Many popular customs, such as the carnival rituals in Ptuj, or distilling your own viljamovka.

And let us not forget so many other artists from past and present who are fantastic cultural ambassadors for Slovenia everywhere. I mention only a few of them who are still working today: the singers Marjana Lipovšek, especially significant for the 19<sup>th</sup> century opera repertoire, and Bernarda and Marko Fink, specialists in early music and all kinds of chamber music, who delight audiences worldwide with their concerts and CD's; the painter Andrej Jemec (1934–) with his clear blue and yellow energetic paint strokes, his refined graphics of winding lines in perspective, his coloured glass and aquarelles taking the eye into the depths of artistic emotions, who has exhibited his work from Ljubljana and Venice and many other places in Europe, to Brazil and Japan; and Lojze Lebič (1934–) who composed among other works *Ajdna – Glasba o času* (Music about time), a piece based on texts by Gregor Strniša, in which Slovenian texts, folk songs sounds, dances and archaeological sites are incorporated in a refined contemporary expression.

Several important Slovenian cultural institutions – concert halls, theatres, opera houses, museums and festivals – have put both well-known and little known Slovenian artistic works on their programmes. They attracted a lot of people and are true promoters of Slovenian cultural heritage. My plea for more intensive promotion of Slovenian cultural heritage intends to help these and other institutions to intensify their activities.

The artistic and economic impact of this Slovenian intellectual baggage can be “translated” into cultural entrepreneurship and a modern promotional policy, based on an economic prosperity theory, in order to obtain a mutual process of connecting national and regional cultures, inspiring people to prosperity of mental income.

## **Marketing Slovenian cultural heritage (at national and international level)**

A full description of a complete marketing master plan for promotion of Slovenian cultural heritage would be too extensive for the scope of this article. Therefore I'll confine myself to the very beginning and to the central part of such a plan:

- 1 the mission statement and
- 2 marketing strategies development.

My description will not be more than an overview of possibilities, seen through the glasses of a foreigner with some experience in this field. A complete marketing master plan should consist of a variety of external and internal analyses leading to detailed descriptions of marketing instruments.

Every marketing plan starts with a mission statement, in which the basic goal and reason for existence are described. We can take the most important elements from the *Strategic Development Programme of Cultural Policy in Slovenia*, which was issued in 1992 by the Ministry of Culture, as a mission statement:

- 1 Culture and the arts are significant underpinnings of national existence and the development of social and economic life in the country.
- 2 Culture and the arts should reach all Slovenes and citizens of the Republic of Slovenia.
- 3 The Republic undertakes to spend 1,5% of its gross national product for culture and the arts.
- 4 "The key issues of cultural policy in Slovenia are creation of suitable conditions for artistic creativity, decentralisation, increasing participation in culture and protection of cultural heritage."<sup>21</sup>

The contents of this mission statement show that the Ministry of Culture in 1992 had a clear vision on the basis of national existence and development of social and economic life in terms of culture and the arts (1). The target groups are defined (2) as well as the financial effort of the government (3). The instruments are also pointed out (4).

Part of the mission statement in Slovenia's *Strategic Development Programme of Cultural Policy* is the promotion of Slovenian culture abroad and the presentation of foreign culture at home. The valuable

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<sup>21</sup> <<http://www.culturelink.org/culpol/slovenia.html>>, § 6.

aspects of Slovenian culture and arts are worth being “consumed” outside the Slovenian borders. Foreign countries are so close to this small country. Moreover, the international vision for Slovenia’s economy includes an international approach to culture and the arts. Through this policy people abroad will be increasingly drawn to enjoy Slovenian culture.

This mission statement presumes a high priority for culture on the Slovenian political agenda, because “product”, price, communication and distribution policies are targeted at a high level. Priorities have to be made visible not only in the budgets for culture at the national, regional and local governments, but also in the sponsoring budgets of major self-respecting companies and – last but not least – in the minds of the majority of Slovenian people, manifested as awareness of the artistic and economic values of their national cultural heritage. The educational process which can lead to this desirable situation of artistic and economic awareness, is not only a task for the Ministry of Education and for Slovenian teachers at all levels of education. It is also a wonderful objective for all Slovenian cultural institutions to implement suitable marketing strategies and instruments and thereby attract new audiences and visitors to enjoy Slovenian and other cultures. In other words: marketing instruments should not only be used top-down, but also bottom-up. Moreover, the Ministry of Economics can stimulate sponsorships by companies, endowments by individuals and – in a joint venture with the Ministry of Foreign Affairs – promotion of Slovenian culture abroad. The benefit of these efforts will be an economy with a demand for more Slovenian culture (because of cultural shortage, because of cultural awareness) – a unique, non-reproducible good which grows in terms of value, and results in less criminality and less war, thus allowing more space, time and money to realise what mankind is about: to develop and inspire, to create.

### **Some proposals to promote Slovenian cultural heritage (national and international)**

To make this vision more concrete I will set down some propositions for these top-down and bottom-up agendas. They are divided into four categories:

- 1 vitalising elite;
- 2 stimulating and developing education and research;
- 3 practical application to the public; and
- 4 political policy.

These propositions are meant as general examples; sometimes

they are applied to a specific Slovenian situation. They are not limited and can be “translated” to other disciplines, if applicable, and are the start of marketing strategies development.

*1 Vitalising elite:*

Elite doesn't refer to a small, closed group of privileged people here, but to people who are best in their profession.

Culture is the result of the elite's functioning. Therefore: focus on the intelligent and people of genius, who are curious and interested in development, who have energy and ambitions. Attract and cherish gifted pupils, give them the opportunity to develop and teach them not to be afraid of renewal. Then this elite will become visible. Then this elite will reflect education of a high quality. Passing on culture to other people, in one's own country or abroad, is an elitist concern.<sup>22</sup>

*2 Stimulating and developing education and research:*

- a Heertje argues: “Interaction of teachers and pupils is the fourth dimension which transforms local education from former times into the global education of tomorrow.” Without this helping hand for the elite a country misses the cultural advantage of being a member of the European Union.<sup>23</sup> Create relatively small organisations with highly qualified teachers who have an interdisciplinary and global vision. Use energy and money where it belongs: in coaching pupils of all levels in the subjects in which they excel and spend as little as possible money on management.
- b Especially when you are a country with only two million inhabitants: recruit external experts from abroad for academic examinations (quality control and process evaluation) and for regular academic education, and let them teach in English. Otherwise you'll create a continuous intellectual deficit (Heertje's expression) with the risk of “intellectual incest”, which diminishes the level of education and cultural heritage of a whole country.
- c Introduce and develop long life learning in the education system. “Long life learning is the oldest discovery of Judaism”<sup>24</sup> and has been revitalised by the founder of the folk high school, the Danish priest, historian, politician and poet Nikolai Frederik Severin Grundtvig (1783-1872). The Jewish school (synagogue) and the folk high school system teach us to learn in continually broadening spheres. “Knowledge interpreted as an overview of

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<sup>22</sup> Heertje, *Echte Economie*, pp. 129–131.

<sup>23</sup> Heertje, *Echte Economie*, p. 131.

<sup>24</sup> Heertje, *Echte Economie*, p. 113.

the non-known, is the result of unparalleled learning without limits.”<sup>25</sup> Learning is not only getting knowledge of something, but also asking questions, researching and discussing, exploring and moving borders, creating new thoughts.<sup>26</sup> This is a long life process, which can be stimulated by a kind of folk high school system. Here is the place for adult education in providing a broad base for the elite in the pyramid of education, certainly in the field of culture.

- d Establish a study cultural management, for example at the Faculty of Social Sciences in Ljubljana, where interdisciplinary experts with an international outlook and reputation are already present and are well-versed in education and research. Training of students in national and international cultural management broadens the scope of cultural heritage for young people and ensures research and promotion in the field of Slovenian cultural heritage in the future.
- e Concentrate education and research in arts and culture according to the Anglo-Saxon model, as generally happens with architecture. This means for example, that a scientific study like musicology is offered together with the artistic study of music and with applied components like music management and writing programme notes. In this way students obtain an interdisciplinary insight into their future career and can specialize in subjects in which they do well. It also means that professors continually need to accommodate another discipline than their own traditional one, be it research, playing/singing or managing. This triangle model of scientific, artistic and applied education and research in the field of music(ology) was introduced outside England and the United States at the Sibelius Academy in Helsinki in the 1960's and 90 kilometres from Ljubljana on October 1<sup>st</sup> 2007: in Klagenfurt at the Alpen-Adria University.

The existence of three institutions for professional music education and research in the capital of a country with only two million people creates insular thinking within each institute and is largely a waste of personal and financial resources. The Institute of Musicology at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana uncovers and edits wonderful music from the Slovenian areas at a high level, but a regular ensemble for early music to perform this cultural heri-

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<sup>25</sup> Heertje, *Echte Economie*, p. 11.

<sup>26</sup> Heertje, *Echte Economie*, p. 111.

tage will only start in 2008.<sup>27</sup> This ensemble will have 30 to 40 years of catching up to do in the field of historical performance practice in Slovenia. The Academy of Music in Ljubljana doesn't offer education in this subject. So, students who are interested in early music have to study abroad. Students of musicology at the Philosophical Faculty in Ljubljana lack first and foremost a connection with the reality of professional concert life. Their colleagues at the Academy of Music risk a monomaniac preparation for their future careers. Here is a wonderful opportunity to think about quality instead of quantity, calculating within the cultural market, shortage and needs. Here is the possibility to behave ethically towards the students (with regard to their careers) as well as towards society (with regard to development and promotion of culture).

- f Stimulate research at the Scientific Research Centre of SASA and at the Faculties of Arts, Social Sciences and Economics to discover more Slovenian cultural heritage. And find the right people to market this heritage to a broader public.

### *3 Practical application to the public:*

- a Transfer knowledge in the fields of (international) cultural tourism and digitalisation, present at museums and the National Trust (preservation of monuments and historic buildings), to managers in the fields of architecture and performing arts, so they can use it in their programmes to “translate” cultural/artistic values to the public.
- b Share experiences with people of all ages and reach a culturally diverse public through existing institutions for cultural heritage, for example by introducing the successful formula of “Cultural Sundays”, which has been practiced in the City of Utrecht during the last five years. One Sunday a month a series of performances, exhibitions and other cultural activities is organised around one theme (for example Turkish or Caribbean Festival, Youth Opera, historical buildings). The whole city buzzes with people and festival fever runs high. The municipality uses part of its existing cultural budget to provide free entrance to all visitors and is happy to enjoy culture, together with 4.000 to 10.000 visitors every Cultural Sunday. This event actually saves the municipality money because local initiatives take over the organisation of many of the cultural events, and local government mainly pays for marketing and publicity.

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<sup>27</sup> Harmonia Antiqua Labacensis.

- c Transform the candidacy of Maribor and surroundings for Cultural Capital of Europe in 2012 into a definitive proclamation. The many-sided plans of the initiators provide a wonderful opportunity to promote Slovenian cultural heritage within and beyond the border, and to establish new inspiring international contacts.

#### *4 Political policy:*

- a Stimulate artistic competition by devoting more attention to independent artistic initiatives.
- b Strengthen private initiatives (cultural organisations, financing by sponsors, donors and other sources, tax measures) as well as commercial cultural institutions and stimulate them in their efforts to intensify regional and international cooperation by decentralisation of decision-making and coordination of cultural activities as well as by deregulation.
- c Give space to individuals, and respect it, so they can create changes through fantasy and imagination. For the benefit of the individual's creativity society should offer continuity, stability and structure, but at the same time it should accept that established procedures and patterns may be breached. "Real managers know under which circumstances they can and have to deviate from rules and procedures."<sup>28</sup>
- d Restrict overhead percentage in cultural institutions by decentralizing governmental cultural institutions as much as possible. Appoint qualified cultural managers with their own responsibilities and competences, instead of a hierarchic system with too many rules and too much bureaucracy, which leads to dependency and diminution of creativity. In other words: spend a larger percentage of the culture budget on artists, their cultural products from past and present and on cultural heritage (museums, archives, historic sites, archaeological monuments), and as little as possible on their management (programming, marketing, producing, controlling, ministries).
- e Stimulate a risk-taking and responsible attitude in managers, cultural as well as company, governmental as well as non-governmental, so they can react to the challenges in the market. A risk-avoiding attitude is not in keeping with the reality of life, in which most of things are uncertain. With a risk-taking and responsible attitude it will be possible to produce as many non-reproducible goods as possible for the generations after us. Managers need

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<sup>28</sup> Heertje, *Echte Economie*, pp. 90–91.

- overview, insight (understood as a feeling for quality) and courage. The outcome counts, not the profit.
- f Facilitate people from the various disciplines of arts and culture in the broad sense of the word to share contacts and knowledge about cultural heritage with other countries, so that international exchange of ideas and methods will support the diplomatic work of the embassies in this field.
  - g Create and evaluate a balance between artistic/cultural supply and public demand. For example, reconsider the obligation of RTV Slovenija to broadcast 40% of the classical music programme with Slovenian music. This obligation results in a skewed balance between artistic supply and public demand. The government of Janez Janša tries to grease the wheels of cultural awareness, but in fact the “translation” gets stuck. The Slovenian quota of 40% makes Slovenia smaller instead of bigger. It is proof of thinking on a small scale and it doesn’t give enough space to represent the diverse repertory of high quality professional and amateur music initiatives from all over the world.
  - h When you are aware of the value of culture as an investment in the economy and the future, reconsider the tendency to spend a diminishing percentage of Slovenia’s gross national product on culture (from 1,02% in 1991 down to 0,72% in 1992 with a slight rise to 0,82% in 2002): bring it up to 1,5%, equal to the target of 1,5% in the *Strategic Development Programme of Cultural Policy in Slovenia* from 1992 (absolute budgeting).
  - i Be aware that our economic process stimulates the production of non-reproducible goods with their effects on future generations. In other words: think of your children.

Of course, this list of possibilities not only applies to the promotion of Slovenian cultural heritage. This process of defining the artistic and economic values of culture and translating them to a promotional technique can also be applied in other small countries, such as The Netherlands. The proportions are different in bigger countries like England, France, Germany, Italy and Spain. These countries have attracted the attention of people from all over the world for hundreds of years because of the large quantity and high quality of their cultural heritage. This hasn’t done them any economic harm either.

Culture cures people. Education mediates this. Education is “fed” by (fundamental) research. The works of artists are also fundamental research, a continual research into renewal, be it composition, water-colour, film, poetry, drama, choreography. And please, don’t worry: the choice for quality always leads to good financial results.

## How a small country can be big

It is interesting to compare the Slovenian situation regarding cultural heritage to that of another small European country that has also been dominated by foreign powers for many centuries: Iceland. Especially since its independence from Denmark in 1944 this country has succeeded in promoting its great cultural heritage on a large scale. The high percentage of artists in a population of only ca. 200.000 people was the result of being homebound during long, dark winter evenings. From this sprung a wide spread cultural life consisting of reading, discussing, writing and improvising poetry. This domestic culture had its main roots in the oral tradition of the stories from the *Edda* and *Heimskringla* by Snorri Sturluson (1178/79–1241), the oral tradition of the gods and heroes songs from the so called poetry *Edda* (end of the 13<sup>th</sup> century) and in the political discussions on local level, in one of the oldest democracies in Europe. There was therefore no lack of intellectual or artistic talent in Iceland at the end of the Danish dominance. In the six decennia since independence, the Icelanders have manifested themselves as talked-about visual artists, composers and musicians in Europe and Northern America. In the meantime they aspire to deserve their worldwide reputation. The first female president in the world, Vigdís Finbogaðóttir, a former theatre director, socialised the national culture of Iceland – and especially the uniqueness of the Icelandic language – during her presidency of 16 years (1980–1996). She stimulated education by consciousness-raising, as well as autonomous and performing arts by establishing cultural grants. This has not been at the expense of this small country's economy, It's a clear example of an intensive cultural investment on the long term with a conscious choice not to join the European Union.

Judging by the quality of Slovenian achievements during the last 16 years and by its rich cultural heritage, Slovenia is already a big country. If the Slovenes think on an even larger scale concerning their cultural baggage, this big country can be even bigger in terms of quality, not only by importing cultural heritage from other countries, but also by intensified communication of Slovenian cultural quality nationally and internationally. This way of inspiring people has the potential to raise the standard of country's prosperity in the broadest economic sense of the word. Moreover, it keeps people away from non-democratic or even aggressive behaviour. The more culture is integrated into human life, the less war we will experience. Let this be one of the leitmotivs for Slovenia as president of the European Union during the first half of 2008. This is a good opportunity to show the

rich cultural heritage of Slovenia, full of artistic and economic power, to other countries. The presidency of the European Union also provides an opportunity to give an even higher priority to culture at the national level, to enable more old and young Slovenian talent to make an impression artistically in Europe, in the world. And lastly, economically motivated promotion of cultural heritage results in prosperity for the people in the long term. Prime minister Janez Janša quotes the famous British politician Timothy Garton Ash, who argues that the extended European Union *needs* small states that think *big*.<sup>29</sup> For Slovenes it will not be at all difficult to unpack their rich cultural baggage, to display it to neighbouring countries, other European countries and even overseas, and to strengthen the economy qualitatively. The potential is in their hands!

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<sup>29</sup> Janša, Slowenien im Eurogebiet, p. 6.

**How a small country can be big:  
Artistic and economic aspects of promoting  
Slovenian cultural heritage**

*Summary*

Slovenia has a rich cultural heritage going back 15 centuries. It can also be proud of a series of political, social and economic achievements during the last 16 years. However, the large majority of European inhabitants know nothing about the richness and beauty of Slovenian arts, today or in the past. Awareness of artistic and economic values on the one hand, and knowledge and political willingness in the field of cultural management on the other, are necessary conditions for developing a marketing strategy for Slovenian culture domestically and abroad, with important economic benefits in the long term.

The author applies the prosperity theory of the Dutch economist Arnold Heertje to the actual cultural situation in Slovenia. For the value of non-reproducible goods from past and present on the longer term a country has to pursue an economy of preservation to stimulate prosperity. Top-down and bottom-up agendas in cultural marketing terms can revitalise the elite and stimulate education. The author advocates the involvement of external experts from abroad for quality control at universities and academies, the introduction of life long learning and of the Anglo-Saxon model for education and research in arts and culture, as well as the establishment of an academic study for cultural management. Cultural institutions can reach a more diverse public by introducing the Utrecht idea of “Cultural Sundays”. In the field of cultural policy, strengthening of private initiatives, intensification of regional/international cooperation, restriction of overheads and stimulation of an enterprising and responsible attitude, are useful instruments for promoting cultural heritage. At the very least Slovenia should reconsider the percentage of its gross national product spent on culture.

*Slovenia is a small country that should think big.*