

## Nacionalno poročilo o kulturi in kulturnem sektorju v Sloveniji

V zadnjem letu so bili zaposleni in samozaposleni v kulturi, še posebej glasbeniki, soočeni s specifičnimi izzivi, ki so posledica globalnih sprememb in lokalnih kulturnih politik.

Kulturni sektor je zabeležil delno okrevanje po predhodnih motnjah (pandemiji), pri čemer se je povečal obseg javnih prireditev.

Javna sredstva Ministrstva za kulturo in občinskih proračunov ostajajo ključni viri financiranja kulturnih dejavnosti. Kljub temu so samozaposleni kulturniki čestokrat finančno podhranjeni. Rastoč vpliv digitalizacije omogoča glasbenikom boljšo dostopnost do občinstva, vendar prinaša tudi izzive glede avtorskih pravic in monetizacije vsebin.

Kot drugod tudi v Sloveniji redno zaposleni glasbeniki uživajo večjo delovno varnost in boljše socialne pravice kot samozaposleni.

Število rednih zaposlitev v glasbenih ustanovah (orkestri, glasbene šole) ostaja stabilno, vendar se številni mladi glasbeniki srečujejo z omejenimi priložnostmi. Ukinjena delovna mesta iz preteklih let se ne vračajo, zato ostajajo orkestri, zbori, baletni ansambli in solistični korpusi na meji svojih zmožnosti.

Povprečna plača zaposlenih v kulturi je relativno nizka v primerjavi z drugimi sektorji, čeprav zagotavlja osnovno socialno varnost. V letu 2024 nam je vendarle uspelo zaključiti pogajanja za spremembo Kolektivne pogodbe za kulturo v Sloveniji, s katero nam je uspelo zagotoviti cca. 15 do 20% večje prejemke oziroma plače. Seveda je vlada vztrajala, da se končni znesek povečanja izplača v treh letih, v 6 obrokih.

Javni kulturni zavodi so še ključni zaposlovalci profesionalnih glasbenikov, igralcev in ostalih umetnikov.

Po podatkih Ministrstva za kulturo je bilo v zadnjem letu registriranih okoli **2.500 samozaposlenih v kulturi**, od tega velik delež glasbenikov.

Čisti mesečni prihodki samozaposlenih glasbenikov so pogosto pod slovenskim povprečjem plač. Številni se zanašajo na projekte, honorarje in subvencije.

Samozaposleni v kulturi imajo omejen dostop do zdravstvenega zavarovanja, nadomestil in pokojnin. Še vedno je ključna shema plačila prispevkov s strani Ministrstva za kulturo.

V zadnjem letu je bilo organiziranih več festivalov in dogodkov, kar je pozitivno vplivalo na angažiranje samozaposlenih glasbenikov.

Samozaposleni glasbeniki vse bolj izkoriščajo platforme, kot so YouTube, Spotify in Bandcamp, a zaslužki ostajajo nizki.

V letu 2024 so bile v **javni obravnavi predlagane spremembe Zakona o uresničevanju javnega interesa za kulturo (ZUJIK)**. Spremembe predvidevajo:

- **Boljšo sistemsko podporo** samozaposlenim kulturnim delavcem z višjimi proračunskimi sredstvi za podporo projektov in programov.
- **Izboljšanje socialnih pravic** samozaposlenih z večjo vključitvijo v mehanizme socialne varnosti.
- **Spremembe pogojev za sofinanciranje**, kar naj bi omogočalo pravičnejšo porazdelitev sredstev med ustvarjalce.

Poleg sprememb ZUJIK je bila leta 2024 sprejeta **uredba o samozaposlenih**, ki določa, da bodo **prihodki samozaposlenih kulturnikov** vezani na določen **delež plače zaposlenih umetnikov** v javnih zavodih. Pred leti smo že poizkusili urediti plačila samozaposlenih umetnikov, vendar nam urad za varstvo konkurence ni dovolil takšnega urejanja situacije. Tokrat je bila sprememba ta, da smo prejemke samozaposlenih vezali na plače zaposlenih glasbenikov pomnoženo s faktorjem 1,8, ki predstavlja delež prejemkov, ker samozaposleni umetniki nimajo plačanega dopusta, bolniških odsotnosti itd. Ta uredba predstavlja pomemben korak k boljši finančni stabilnosti samozaposlenih glasbenikov in ustvarjalcev.

**Seveda so pred nami izzivi, kot npr.:**

- **Finančna podhranjenost samozaposlenih** in pomanjkanje stabilnega dohodka.
- **Omejene zaposlitvene priložnosti** za mlade glasbenike.
- **Digitalizacija** prinaša vprašanja avtorskih pravic in pravične monetizacije.

**hkrati pa tudi priložnost:**

- Krepitev kulturnih programov na lokalni ravni.
- Razvoj inovativnih projektov z uporabo digitalnih orodij.
- Povečanje mednarodnega sodelovanja in gostovanj slovenskih glasbenikov.
- Boljša vključitev kulturnih delavcev v sisteme socialne varnosti.
- **Izvajanje sprememb ZUJIK** in uredbe za izboljšanje prihodkov samozaposlenih glasbenikov.

Kljub pozitivnim premikom v zadnjem letu, ostaja položaj glasbenikov, zlasti samozaposlenih, v Sloveniji izziv. Nujno je povečanje sistemske podpore in zagotovitev trajnostnih virov financiranja, ki bodo izboljšali delovne pogoje in socialno varnost vseh ustvarjalcev v kulturnem sektorju. Glasbeniki ostajajo ključni nosilci slovenske kulturne identitete, zato je vlaganje v njihov razvoj nujno za prihodnost kulturnega sektorja.

## National Report on Culture and the Cultural Sector in Slovenia

In the past year, employed and self-employed artists in the cultural sector, especially musicians, have faced specific challenges arising from global changes and local cultural policies.

The cultural sector has seen a partial recovery from previous disruptions (the pandemic), with an increase in the number of public events. Public funding from the Ministry of Culture and municipal budgets remains a key source of financing for cultural activities. However, self-employed cultural workers are often financially underfunded. The growing influence of digitalization allows musicians better access to their audiences, but it also brings challenges related to copyright and content monetization.

Full time employed musicians in Slovenia enjoy greater job security and better social rights than the self-employed. The number of permanent positions in musical institutions (orchestras, music schools) remains stable, but many young musicians face limited opportunities. Jobs lost in previous years are not being reinstated, and orchestras, choirs, ballet ensembles, and soloist groups are operating at their limits.

The average salary for cultural workers is relatively low compared to other sectors, though it ensures basic social security. In 2024, negotiations for changes to the Collective Agreement for Culture in Slovenia were successfully concluded, resulting in approximately a 15 to 20% increase in wages. However, the government insisted that the increase be paid out over three years.

Public cultural institutions remain the main employers of professional musicians, actors and other artists. According to the Ministry of Culture, approximately 2,500 self-employed cultural workers were registered in the past year, most of whom are musicians.

The monthly income of self-employed musicians is often below the national average salary. Many rely on projects, fees, and subsidies. Self-employed cultural workers have limited access to health insurance, benefits, and pensions, with the key payment scheme for contributions still provided by the Ministry of Culture.

In the past year, several festivals and events were organized, positively impacting the engagement of self-employed musicians. Self-employed musicians are increasingly using platforms like YouTube, Spotify, and Bandcamp, but their earnings remain low.

In 2024, proposed amendments to the Act on the Implementation of the Public Interest in Culture (ZUJIK) were put out for public discussion. The changes include:

- Improved systemic support for self-employed cultural workers through higher budget allocations for projects and programs.
- Enhanced social rights for the self-employed, with greater inclusion in social security mechanisms.
- Changes to co-financing conditions to enable a fairer distribution of funds among creators.

In addition to the ZUJIK changes, a regulation on self-employed individuals was passed in 2024, stipulating that the income of self-employed cultural workers will be linked to a certain percentage of the salary of employed artists in public institutions. Several years ago, attempts were made to regulate payments for self-employed artists, but the competition protection office did not allow such arrangements. This time, the regulation ties self-employed earnings to the salaries of employed musicians multiplied by a factor of 1.8, which accounts for the fact that self-employed artists do not have paid leave, sick days, etc. This regulation is an important step toward better financial stability for self-employed musicians and creators.

There are, of course, challenges ahead, such as:

- Financial underfunding of the self-employed and lack of stable income.
- Limited employment opportunities for young musicians.
- Issues around copyright and fair monetization due to digitalization.

However, there are also opportunities:

- Strengthening cultural programs at the local level.
- Development of innovative projects using digital tools.
- Increased international collaboration and performances by Slovenian musicians.
- Better inclusion of cultural workers in social security systems.
- Implementation of the ZUJIK amendments and regulations to improve the income of self-employed musicians.

Despite the positive shifts in the past year, the position of musicians, especially self-employed ones, remains a challenge in Slovenia. Increased systemic support and the provision of sustainable funding sources are essential to improving working conditions and social security for all creators in the cultural sector. Musicians remain key bearers of Slovenian cultural identity, so investing in their development is crucial for the future of the cultural sector.