

ClustersMeetCulture

NEWSLETTER

december 2013



editorial

Facing a new phase

The CMC Project actions are strongly related to the new focus on Audience Development concept introduced by the European Commission in the framework of the new Creative Europe Programme 2014-2020. Audience Development is a 'strategic, dynamic and interactive process of making the arts accessible. It aims to engage individuals and communities in experiencing, enjoying, participating in and valuing the arts through various means, including arts marketing and synergies with customer relations. Audience development embraces the long-term process of attracting and engaging diverse and new audiences, as well as retaining them by establishing and maintaining strategic, dynamic and sustainable relationships' (DG Culture, European Commission).

The European Commission Communication (COM2012/537) - Promoting cultural and creative sectors for growth and jobs in the EU moreover states that: 'Cultural and artists institutions and services need to strengthen their audience development capacity, seize new opportunities and respond to changes in audience behaviour and expectations. New services exploiting the possibilities offered by ICT and on line service delivery are emerging offering ways to better address consumers demand for access to a wide variety of contents and products and for a greater participation in the creative process.'

The CMC Project is now facing a new phase where concrete private-public partnerships pilot cases between culture and industry will be created and supported. Innovative approaches and bottom-up strategies to build consensus and involve the public will be therefore put into action by all partners. Cultural associations and tourism operators will be more directly involved and the role of 'culture' will be better focused and introduced in the project. It is a matter of creating new opportunities both for tourism operators to reach new unexploited destinations and targets and to clusters/industry sector to enhance the competitiveness of their own products. The new challenge will be to find effective communication approaches and promote sustainable ICT tools able to promote the project's involved territories. The active participation of all stakeholders and the capacity of the partners to stimulate the dialogue at local level will be key elements of the successful outcome of this action.



Stakeholder's point of view

the player, an interview with Janez Krnc



Janez Krnc, BA in Ethnology and Professor of Theology
Director of the Marianum Institute Verzej
[continue reading - pg 2](#)

the player, an interview with Janko Mlakar



Janko Mlakar, RUSTIKA - Arts and craft gallery at
Ljubljana Castle
[continue reading - pg 3](#)

the player, an interview with Mirjana Koren



Mirjana Koren, Director of Regional Museum Maribor
[continue reading - pg 2](#)

the player, an interview with Janja Viher



Janja Viher, Manager
Maribor - Pohorje Tourist Board, Public Institution
[continue reading - pg 3](#)

the player, an interview with Janez Krnc

The DUO Centre in Veržej has a short but a diversified history, so we can speak about a wider regional recognisability?

Since 2006, the organisational unit DUO Centre – the arts and crafts centre – has been operating within the framework of the Marianum Institute Veržej. The educational centre for arts and crafts heritage of Eastern Slovenia passes such knowledge on to the younger generations through various workshops and research camps.

Its main activities include the preservation of Slovenian cultural heritage, promotion of development of arts and crafts and professional development of new forms of education for handicraft professions.

Since 2008, within the partnership between the Municipality of Veržej and the Marianum Institute Veržej and within the framework of the DUO Centre the Tourist Information Center (TIC Veržej) has been established with the purpose of facilitating cultural tourism, creating arts and crafts products and organizing public events and promotion.

Could the latter be understood also as the origin of the integration of cultural heritage and creative industry?

In the gallery in Veržej the DUO Centre as the initiator and the founder of the Craftsmen Association of North-eastern Slovenia introduces as much as fifty craftsmen, who are being joined by many others as we speak.

Through the inclusion into the network of craftsmen, which is being formed in our centre, we are promoting the offer of every individual and group.

Because we are striving towards the highest possible quality and artistic value of products, we nurture a special attitude towards products labelled "Rokodelstvo Art & Craft Slovenija".

This way extensive cultural heritage of the craftsmanship of the Pomurje region crosses from the traditional average to the area of creative industry through the creativity of craftsmen and modern designers.

How do visitors of Marianum respond to your offer of products and educational workshops?

A genuine presentation of craftwork is taking place in craft workshops.

For example, blacksmith's workshop and pottery workshop are functionally equipped and allow the participants to come into contact with natural materials and turn them into useful products under the vigilant eye of craftsmen.

But we also carry out other occasional workshops (straw-plaiting, bast-weaving, wicker-plaiting, making of gingerbread hearts, felting, and what not).

Since 2011 the Ecomuseum has also established an open documentation of craftsmanship, which is further complemented and will in the future quench the thirst of everyone eager to learn more about traditional techniques and skills in processing raw materials.

As of this year the Ecomuseum also houses a professional library for crafts and tourism, which supports research work and also facilitates the recognisability of Pomurje among tourists, who visit north-eastern Slovenia for a shorter or longer period of time. All these activities have been warmly welcomed by visitors, whose number is also visibly increasing.

What would you propose for tighter integration of culture, tourism and creative industry?

Through project activities the DUO Centre keeps realizing its goals at faster

continue reading-pg3

the player, an interview with Mirjana Koren

How did the Regional Museum Maribor experience the European Capital of Culture (ECC) project in 2012?

For the Regional Museum Maribor the key challenge of time is the integration with various publics. We encourage enthusiasm over heritage and we focus on its development potential. We endeavour for the mobility of museum collections and knowledge and our further professional training and education. Due to our strategic guidelines we immediately noticed the opportunity in the ECC project. We joined the project already back in 2007, when the city was preparing for its candidacy. We prepared three complex projects and in 2012 we actually managed to realize two of those. Our museum is one of the oldest museums in Slovenia. The permanent exhibition is conceived so as to depict the city as the heir of the European tradition, so it actually represented a historical platform of all projects that were prepared for ECC.

Was the museum actively involved in programme events of this project and in what way?

With the purpose of identifying the quantity and quality of museum materials we opened new furniture storage for the public. In order to facilitate the process of enthusiasm of citizens to explore the city's history we selected a model of ambient museum exhibitions. In the church tower we prepared a museum reconstruction of the residence of the last city fire guard, and along the furniture storage we reconstructed a joiner's workshop. We used the ECC brand for the beginning of the systematic cooperation with European museums from our influential cultural circle. We designed the project Museoeurope and within the permanent exhibition we hosted selected museum exhibits and their responsible curators from museums in Austria, Germany, Italy and Poland. We will guarantee the project's sustainability with the Gallery of European creativity, which will be established within the following years. ICOM Europe has agreed to become the long-term sponsor of the project.

Has the museum obtained any funds in relation to the ECC project and did the museum profit in this respect?

Yes, for the realization of projects in 2012 the museum obtained additional funds from the institution the city founded for the purposes of producing the ECC programme. However, at the same time the institution adopted a decision to make all events they financially supported available to visitors for free. This political decision was against the business logic. In the name of public success we said no to any financial success. I think it was about the fear of not having enough visitors. But in general it is about the lack of self-esteem, which probably originates from our smallness (there's only 2 million of us).

Has the project contributed to a greater recognisability of the museum?

The Regional Museum Maribor is located in the city castle. The country and the city did not manage to complete the reconstruct and renovation of the castle, so a great part of the castle was closed in 2012. I see this as the major programme deficiency of the whole ECC project, because the city castle and the Regional Museum Maribor are the main historical entities and protocol opportunities of the region. So, instead of the whole story visitors only experienced its individual sequences. But nevertheless, the ECC project contributed to the museum's greater appeal. With the programme we covered domestic and foreign public, amateurs and experts, children, youth and adults. Despite the lack of earmarked funds the promotion of the museum was effective. For example, our partners contributed to its promotion in their national environments. Further, the number of visitors quadrupled in comparison to previous years. The meaning of the project Museoeurope has also

continue reading-pg3

Stakeholder's point of view

pace – to introduce the craftsmanship of Pomurje to the general public, offer it as an attractive tourist addition, and above all to educate the young people in the spirit of rich cultural heritage.

As a result of this concept young craftsmen seem to develop a more and more creative attitude towards work and towards arts and crafts products, which may become a part of the creative industry on a long term.

We attempt to join together all three segments (culture – ecomuseum, tourism – TIC, and craft – shop) and to look for synergy effects – which is the concept that is gaining its full shape thanks to the DUO Centre.

What would you like to convey or propose to local authorities?

Ever since the establishment the Marianum Institute Veržej has attempted to welcome any cooperation, which is confirmed by the projects we are implementing. At the foreground, of course, is the Municipality of Veržej that has been supporting us and our ideas. From the very beginning we have tightly cooperated with the Pomurje Museum Murska Sobota, which supported our professional aspects. Together we can do more and we can do it better.

It is important for the local community to recognize the potentials in the environment and integrate them and give them the opportunity to be creative. Private public partnership can be a great contribution to the local community, if relations among people are honest and oriented towards the benefits of all.

been recognized by the highest national expert body, so the museum was awarded a national recognition.

Was clustering in the area of the integration of heritage, tourism and creative industry a challenge for the museum?

The heritage stored in the Regional Museum Maribor has been connected to creative people for several years. We have designed a traditional project Gugalnik idej (Rocking chair of ideas), which is being implemented within the furniture storage project. To the museum we invite artists to tell us how the heritage speaks to them, how it encourages them and how it changes them. So far the tourist segment has not joined us. There are a lot of individual foreign guests that we address via our marketing tools, but there are practically no groups visiting us via "tour operators".

Do you have any content-related proposals for a greater integration of participators in the before-mentioned areas?

In the Regional Museum Maribor we store around a hundred thousand items of cultural heritage and we can respond to nearly any contemporary initiative. Diverse museum collections and their stories enable intensive and direct experience. Integration of heritage and modern creativity is logical and necessary. Every segment on its own is less effective. Heritage is the inspiration of creativity, because the cause for creativity lies in heritage. A quality and creative individual work crowns the efforts of all institutions that deal with heritage. The search for answers to fundamental questions of life represents the basis of all dynamic social structures. Properly communicated heritage and sincerely presented modern creativity deepen the experience of tourists. For this reasons tourist economy should be the first generator of the integration of heritage and creative industries. And since it can ensure quick responsiveness to the activity of other two segments it can also enable the development of both industries.

the player, an interview with

Janko Mlakar

Considering your gallery is located within the castle premises, do you see this as an advantage?

The location, including our offer, which introduces DUO products with the quality label, is very important. We have used this model years ago in the preparation of the business plan for important tourist points throughout Slovenia, because it embodies our heritage and also serves as an exceptional promotional effect for our tourism. The project is the result of tight cooperation and mutual understanding of MOL and the castle's management.

How do visitors of the castle respond to your offer?

The response of visitors (tourists) is excellent, but there is the issue of guides, which was also stressed in Maribor. This problem represents a huge critical point in the tourist offer. But what's also important is the structure of tourists – expected upper middle class.

Could we also see the latter as the origin of the integration of cultural heritage and creative industry?

Integration of culture, tourism and creative industry is the foundation, along with our focus on the upper middle class and the accompanying offer.

What else would you like to convey or propose to local authorities?

[continue reading - pg 4](#)

the player, an interview with

Janja Viher

Are there any integrations (clustering) visible in the area of culture and tourism in Slovenia?

An example of clustering could be seen within the ECC (European Capital of Culture) project, but it should be upgraded with appropriate contents in the future. The Maribor – Pohorje Tourist Board is the trademark holder; however, cultural institutions, independent cultural workers and others must be our key partners in the implementation of programmes and in the promotion of cultural tourism in Maribor, in the area of the tourist destination, and in partner cooperation with other cities included in the ECC project and with other interested parties. Of course, the key issue is the marketing of cultural tourism, which must be interesting to agencies and other partners, who have a decisive role in marketing.

Is the local mentality inclined to such and similar integrations, which might contribute to a greater recognisability and effects in the area of tourism?

From a local point of view integration and cooperation in the area of tourism is still in early stages, because participants have not yet adopted the concept of effective integration of ideas, strengths and finances, which might bring positive results.

During the last year the Maribor – Pohorje Tourist Board has placed a lot of emphasis on the integration of various tourist entities (such as, in organizing events, publication of promotion materials, etc.), however, it is clear that much more effort has to be invested in this area.

Events, such as the Old Vine Festival, St. Martin's Day celebration in Maribor and Magical December, are also a good example of cooperation.

As regards the latter I can confirm with certainty that such a positive experience gives a clear vision for the future, so that next year we will start the programme early enough to be able to support it in terms of promotion, and offer it to agencies and other participants.

[continue reading - pg 4](#)

The local and national authority should be aware that tourism is a very important economic activity for Slovenia. This means that we expect from our visitors to spend and create added value, and we help them achieve this with the state-of-the-art offer on all levels. Quality offer – satisfied tourist. This is also confirmed by our work in Rustika, but unfortunately that's as far as it goes.

What would you propose for tighter integration of culture, tourism and creative industry?

I think that Slovenia needs a tourist cluster, which would combine various activities in the spirit of a high-quality offer, and which would generate an economic effect that would produce good results in a short period time with the support of efficient performance.

Are there any local entities visible in the area of creative industries (such as, DUO, Soven, etc.)?

Creative industry is the future of cultural tourism; the term "industry" might be somewhat inappropriate, because in tourism we don't want any emphases on industry; "industry" in our heads still calls for unwanted associations and leads to beliefs that tourism is also industrial, which extinguishes the flame of innovativeness before it's actually been kindled. If we want to be creative, innovative, different from competitive destinations, this should be a creative destination, a creative place. Potential players of clustering in the area of Maribor tourism are: artists and craftsmen, food growers, organizers of eating habits, fashion designers in relation to the school of textiles and design, schools for tourism and catering, and other tourist institutions and companies. We already have excellent potentials and providers, both institutions and consortiums as well as private undertakings (ArtMar, Akademija samooskrbe kmetij (Academy for Self-sufficiency of Farms), Višja šola za gostinstvo in turizem Maribor (Vocational College for Catering and Tourism Maribor), Srednja šola za gostinstvo in turizem Maribor (Secondary School for Catering and Tourism Maribor, etc.).

Do you think there are any solid links between the production sector and culture in your region?

If we refer to the creation of the brand of the Old Vine and the contents we perform in the Old Vine House I believe that in this specific example we managed to achieve superb integration of winegrowers, caterers, cultural workers, gourmet enthusiasts, and institutions of various segments, and to support the production sector and culture through the contents we perform. However, there are plenty more challenges and possibilities. In this segment we want to give a greater emphasis to the wine culture as a part of the culture of our destination.

The other bright example is theme tours in the area of culture – independent and/or in cooperation with cultural institutions. The project MIKROTUR that has been implemented within the TOTI LAS project (by MRA p.o.) also brings results that are appropriate integral tourist packages, which integrate the ethnological treasure trove of countryside into an effective and interpretatively interesting offer of the countryside. Another key factor here is the solid cooperation with the Municipal Tourist Association and the Štajerska Tourist Association, which are key partners in the formation of creative, ethnologically and culturally diverse contents of numerous individuals and associations from the city and villages of a wider area, which greatly contribute to the revival and preservation of culture.

Would a public private partnership represent an appropriate model for a bigger tourist promotion?

Public private partnership can certainly be an effective model, because we all strive towards higher market shares. As can be seen through the intentions of the integration with cultural institutions, the interest of the latter is only the implementation of the programme, which is payable from cultural contents for public needs, while any clear interest for marketing activity is not expressed. In accordance with the Development strategy of the Maribor – Pohorje tourist destination for 2010-2020, the model of public private partnerships is appropriate particularly for investments, such as, the renovation and revival of parts or individual bigger buildings of the old town centre with tourist services, the renovation and revival of castles and mansions and their surroundings with a tourist valuation throughout the area of the destination, the construction or renovation of sports and recreational programmes and facilities, the construction or renovation and extension of buildings intended for cultural activities, the development and construction of bigger, so-called "greenfield" investment projects in the area of tourism connected to required bigger surfaces of lands and infrastructure (which is in fact publicly-owned), and the development and partnership in projects for the development of water surfaces. But, in order to facilitate the development of tourism through public private partnerships, in the first place public sectors (cities, municipalities) must clearly identify potential assets, locations, projects and conditions for their placement in a public private partnership and design initial programmes and cost estimates for private investors in domestic and international capital markets.

What do you expect from the CMC project?

We believe that the Maribor – Pohorje Tourist Board will also be included in the CMC project with its ideas, knowledge and experience, because only networking brings effective results, which might also serve as the basis for the stories of success.

As I gaze out to the future I would like to mention the possibilities provided by the next financial perspective, which will enable such projects and contents, and we believe that with effective partnerships we will be able to make a step forward in this area and a breakthrough of culture in relation to tourism.

Regional Chamber of Craft and Small Business Maribor (OOZ Maribor)



Regional Chamber of Craft and Small Business Maribor (OOZ Maribor) is a person of public law and an independent professional-business organization that works on the region of municipalities: Maribor, Duplek, Hoče-Slivnica, Rače-Fram, Miklavž na Dravskem polju and Starše.

The OOZ Maribor is runned by its members that are elected on the elections. Organs of the chamber are: Assembly, managing committee, supervisory committee, president.

Numeric show of the craft in Maribor:

On the 01.12.2013 there were enlisted in the craft registry: 1767 craft works.

BASIC TASKS:

Execution of public authorizations:

- issuing of craft permissions, resolutions, provisions, running of crafts register, admitting of licence applications, examination for the award of a master's degree
- OOZ Maribor is an entry point of e-VEM (All on one point)

Advisory:

- general, specialist advisory

Education:

- Collaboration at profession education, education of members/ consultation, seminars, courses, ...
- Collaboration in performing of examinations for the award of a master's degree, education of employees

Informing about the financial sources and collaboration with funds and banks.

Promotion of members and of Chamber itself:

- collaboration of members and Chamber on specialized domestic and foreign fairs,
- Abroad business meetings,
- Collaboration with Austrian – Slovene Chamber of Commerce
- Presentation of the chamber on the internet: www.ponudba-obrti.com/maribor
- Internet data base PONUDBA OBRTI – www.ponudba-obrti.com

Informing and reporting:

- monthly magazine "Naš poročevalec"
- branches catalogues and other publication editing

Branches Sections

The OOZ Maribor also links its members by activity. Eighteen professional sections (successors of guilds) have been established for that purpose.

- Car Mechanics Section
- Construction Section
- Hairdressers and Cosmeticians Section
- Domestic Arts and Crafts Section
- Electricians Section
- Electronics and Mechatronics Section
- Energy Installations Section
- Florists and Gardeners Section
- Goldsmiths and Jewellers Section
- Metal Processing Section
- Opticians Section

- Photographs Section
- Retailers Section
- Textile Makers Section
- Tinsmiths and Roofers Section
- Tourism and Catering Section
- Transport Section
- Wood Section

