

# COMPENDIUM

## CULTURAL POLICIES AND TRENDS IN EUROPE

### COUNTRY PROFILE

# ESTONIA

**Last profile update:** September 2014

This profile was prepared and updated by  
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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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## 1. Historical perspective: cultural policies and instruments

During the 20th century, Estonia experienced several crises and arrived at several junctures in its development. These included the creation of an independent state in 1918, two occupations during the Second World War and the destruction of social structures by the Soviet regime. The forty-six year period of Soviet rule lasted from 1945 until independence in 1991. An important milestone in the history of Estonia was the entry to the European Union on 1 May 2004 and most recently the entry to the Euro zone in January 2011.

In cultural life and cultural policies, as well as in many other fields of politics, a distancing from patterns of the Soviet regime began in 1988, when representatives of the cultural field voiced their views for the first time in public against environmental and nationality problems. That year also marked the beginning of several organisational changes in the administration of cultural policy in Estonia (then still a Soviet republic). Formally divided between the Ministry of Cultural Affairs, the Committee of Cinematography, the Publishing Committee, and the Television and Radio Committee, cultural policy was regrouped under

During the Soviet *ancien régime*, the state was both the main financier of most cultural activities, and an ideological, moral and aesthetic censor.

the responsibility of a Culture Committee, which was later renamed the Ministry of Culture in 1990. From 1993 to 1996, there was a single Ministry of Culture and Education, which has since then been separated into two individual ministries.

These organisational changes have accompanied important changes in the objectives and instruments of cultural policy. During the Soviet *ancien régime*, the state was both the main financier of most cultural activities, and an ideological, moral, and aesthetic censor. However, prior to the proclamation of Estonian independence in 1991, cultural policy had already taken steps towards privatisation and decentralisation of cultural life. Privatisation had started already in 1987 when the first non-governmental publishing house was set up. Censorship of the media ceased officially in 1990, but had in fact been practically abolished by 1989.

The first years (1991-1995) of the new independence were characterised, above all, by the privatisation of many previously state-run cultural institutions and an overall change in the role of the state. During that period, almost all state-owned cultural institutions changed

The first years of independence were characterised above all by a privatisation of many previously state-run cultural enterprises.

ownership and / or organisational form, either through privatisation or municipalisation. The privatisation process has had the greatest impact on the fields of books and publishing, film and broadcasting, and cultural heritage (through a denationalisation process, many of the previously state-owned

historical buildings were returned to their previous private owners or their heirs). Private organisations have taken over much of the concert life, which was previously dominated by state agencies; despite the integration of new forms of sponsorship, the organisations of visual arts have yet primarily remained state financed.

In 1995-96, there was a relatively vivid public discussion on cultural policies, initiated and led by the Ministry of Culture and Education. The standpoint taken by the Ministry at the time was that the process of privatisation of cultural life had come to its end. A new feature

Introduction of arm's length bodies as a new feature in cultural policy.

in the cultural policies of the mid-1990s was the establishment of various arm's length bodies, i.e. state-owned cultural foundations which received a fixed sum of money

from the state budget. The most important of them, the *Cultural Endowment of Estonia (Kultuurkapital)*, was founded in 1994 according to the model of a similar body that existed between 1925 and 1940. The foundations distribute grants for specific purposes, independently from the Ministry of Culture. The other main instruments of cultural policy are legislation, licensing, and distribution of budget resources.

Since the mid-1990s, a recurring theme in the debate on cultural policies has been the scheduled construction of several major cultural buildings. Of these construction projects, the Musical Academy, the restoration of the Department at Foreign Art of the Museum of Arts, and the new building of the Museum of Modern and Contemporary Art have already been completed. The reconstruction of the Estonia Theatre was completed in 2006. An architectural competition for the new building of the National Museum (hosting an ethnographic collection, to be located in Tartu) took place in 2006. Although the application for funding from the European Commission's Regional Funds was declined, the construction work started in April 2013. In 2013 a long dispute over the Estonian Academy of Art's location was settled and instead of a new building, a former industrial venue will be renovated for its purposes by 2016. Recent years have seen a new wave of public discussion on cultural policy and its objectives. The establishment of the NGO Estonian Cultural Chamber (2011) has contributed to this debate, through research and surveys on the development of cultural policy. A major task of cultural policy has continued to be the defence of the existing network of cultural institutions against budget cuts. The latest major administrative change took place in June 2009, when the previous *Bureau of the Minister of Population Affairs* was abolished and issues concerned with cultural diversity and ethnic integration were delegated to the Ministry of Culture (see chapter 4.2.7).

In February 2014 a new document defining the new aims and objectives of cultural policy was adopted by the government. In the drafting of *Directions of Cultural Policy 2014-2020* civil society as well as experts in separate fields of culture were consulted.

## 2. General objectives and principles of cultural policy

### 2.1 Main features of the current cultural policy model

Estonian cultural life has, for a long time, been characterised by its close connection to identity politics. The re-building of an independent state started in 1991 and was preceded by a mobilisation of the whole society in order to regain the country's independence. In Estonia, professional culture is perceived as representative of the nation, both outwards and for its own citizens. This creates a certain pressure to prioritise well-established, heavily institutionalised forms of cultural expression. The wish to preserve unity can also, partially, be seen as a legacy from the Communist past, when both cultural life and civil society had to stand united against pressures from the repressive state. Thus, cultural policy was originally based on a defensive strategy.

On the other hand, the cultural workers themselves feel they must jointly defend themselves against the invasion of mass culture, against the insecurity created by a dependence on market mechanisms, and guard their interests vis-à-vis other policy spheres competing for budget resources. The Ministry of Culture has initiated public discussion in order to encourage feedback on documents concerning cultural policy; a means to unite the established cultural institutions in a common "front", to guard their share of the state budget against cuts. However, cultural policy is also made by other actors, including municipal governments and an important arm's-length body, *The Cultural Endowment of Estonia* (see below).

The maintenance of an established set of cultural institutions has remained the basis of cultural policy in independent Estonia. In 2011, around 46% of the state cultural budget of 252 million EUR consisted of expenses for professional theatres, museums, libraries, sports schools and centres, and state-run concert organisations. This share of the budget has somewhat increased in comparison to the corresponding figure of 39.7% in 2006. Due to the adoption of the European common currency in 2011, and an on-going rise in the domestic price level, it is hard to compare the development of actual state cultural expenditure. Nevertheless, there has been a growth in the relative share of cultural expenditure in the overall state budget. Culture has been less influenced than other policy sectors by the monetarist principles that have prevailed in designing the state budget since the early 1990s, and especially after the financial crisis around 2010. This is very much due to the fact that Estonians continue to define their nation in terms of culture, rather than political citizenship; accordingly, the financing of culture from the state budget can be successfully legitimated with reference to the needs of the nation. From this also emerges a central aim of Estonian cultural policy: that of "preserving" the nation through a web of national institutions (most of which were already established during the Soviet period or before that).

An important exception to this institution-directed approach was the foundation of the Cultural Endowment of Estonia (*Eesti Kultuurkapital*) in 1994. In 2011, this institution received a fixed share from gambling, alcohol and tobacco excise taxes, together with income from invested assets amounting to 20.2 million EUR; i.e. 8.0 % of all government expenditure on culture), which was given as support for various projects in culture and sports. The income was higher than in 2010 (18.4 million EUR). The "newer" principle of granting support to projects departs from the typical institution-focused Estonian cultural policy. There is, however, a clear political wish to encourage the Cultural Endowment to finance the regular activities of cultural institutions. The overall share of the Cultural Endowment within government expenditure has fluctuated slightly (2000 – 10.7%, 2005 – 13.8%, 2007 – 11.9%, 2009 – 9.1%, 2011 – 8.0%). The *Gambling Tax Act* of 2002 prescribes that the Cultural Endowment will participate in the financing of the construction of

cultural buildings. The cultural expenditure of local governments currently amounts to about 46% of all public expenditure on culture (see chapter 6.2.2).

In general, the cultural policy model is still *moderately centralised*, rather than decentralised. Representation of civil society has however become more frequent in decision making practices involving state cultural policies.

## 2.2 National definition of culture

The Preamble of the Estonian Constitution of 1992 states "the preservation of the Estonian nation and culture" among the main functions of the independent state. In a similar vein, the Ministry of Culture's developmental plan for 2011-2014 starts by stating the mission of the Ministry "to support the maintenance and sustainability of the Estonian national cultural space", which is said to be "a far larger concept than creative arts and folk culture only. It is the living space of Estonian-ness, along with its every component and attribute". Further on, it defines national identity as "joint cultural belonging" and stresses the need for handing over the nation's cultural "values, traditions, behavioural patterns and elements of life style" to the next generations and to "recent immigrants". Largely due to its important role in nation- and identity-building processes, cultural life has been able to establish itself as a visible policy area. The prevailing definition of national culture has also been instrumental in offering a certain guarantee of financial stability.

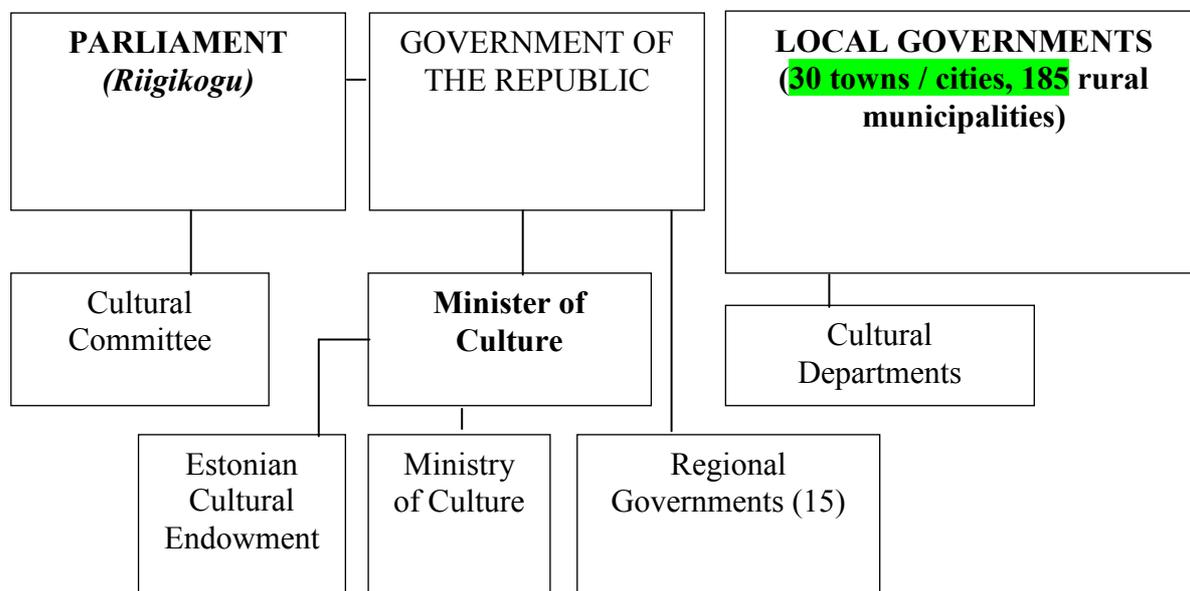
## 2.3 Cultural policy objectives

Since Estonia's participation in the European Programme of National Cultural Policy Reviews in 1995/6, the Council of Europe priorities in cultural policy have been well-known and accepted. Official reference to them is being made, e.g., in the Developmental Plans of the Ministry of Culture (see also chapter 4.1). Support for *identity*, and the *openness for cultural influences* from other parts of the world, support for *creativity* and concern for *participation* in cultural life have all become a part of Estonian cultural policy. At the same time, the present stress on culture as an identity-building factor and on the preservation of the institutional structure of cultural life has not supported other aspects of the principles of *diversity* and *decentralisation*. One could, of course, argue that the small size of the Estonian society (in 2012, 1 290 483 inhabitants) sets some natural limits to any efforts towards decentralisation. In general, the principal outlines of cultural policy have been formulated in discussion with a large amount of experts and professional institutions. This can also be seen as a strategy of mobilising the public to defend the share of culture in the overall state budget. Until recently, the most comprehensive document stating the objectives of cultural policy has been the document *Foundations of the Cultural Policy of the Republic of Estonia*, adopted by the Parliament in 1998, but it has been replaced in 2014 by a new, more up-to-date document (see also chapter 4.1).

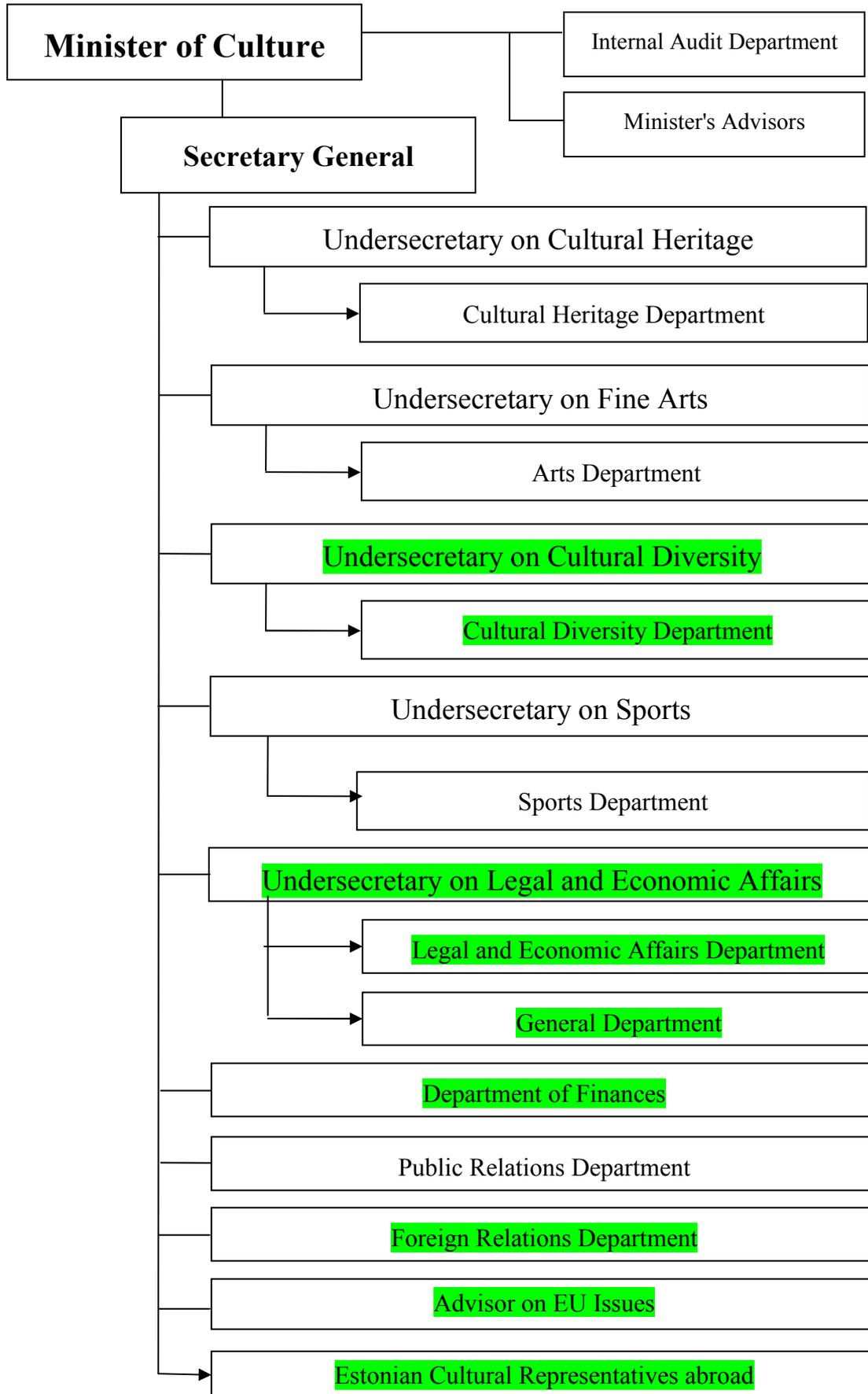
### 3. Competence, decision-making and administration

#### 3.1 Organisational structure (organigram)

Administration of culture on different levels of government



Organisation of the Ministry of Culture



### 3.2 Overall description of the system

Legislative power belongs to the Parliament (*Riigikogu*) who decides on:

- the allocation of budget resources for cultural purposes;
- on specific laws regulating the functions of state cultural institutions; and
- on other legislation having an impact on cultural life.

A Parliamentary Cultural Committee, which has members from both the governing and opposition parties, and a Financial Committee respectively have the tasks of reviewing legislative proposals and setting the budgetary limits.

The Ministry of Culture is responsible for:

- the organisation of national cultural, athletic, sports and heritage activities and the advancement of arts. This is carried out by governing a set of state institutions and by granting support to other cultural activities;
- participation in the planning of national media activities;
- supervising the enforcement of copyright legislation;
- coordinating policies for cultural diversity and for the integration of ethnic and immigrant minorities; and
- the compilation of corresponding draft legislation.

The state-run institutions offering arts and culture education are administered by the Ministry of Education, which accredits, grants licenses and sets the educational standards for all institutions including those which are independent or privately run.

Outside the Ministry of Culture, the main institution distributing state money for cultural purposes is the *Cultural Endowment of Estonia*. It was founded by the Parliament in 1994, based on the model of its predecessor originally established in 1925, but abolished by the Soviet authorities after Estonia's occupation in 1940. It receives a fixed share of alcohol, tobacco, and gambling duties and uses them for the benefit of culture and sports. The Endowment is divided between departments for Architecture, Film, Fine Arts, Theatre, Music, Literature, Folk Art, Sports, and Inter-disciplinary Culture. The Councils of the different departments are free to decide how to allocate their share of the resources and have adopted different practices in dividing the grants. In addition, a certain share of the money is distributed by the regional expert groups that work in every one of the 15 counties (*maakonnad*). Among the activities supported are studies, travels, specific projects, in the form of individual grants that are given four times per year. In addition, prizes for outstanding creative activity have been given (since 1997, eight prizes yearly), as well as additional pensions for retired artists. The Endowment's total income in 2013 amounted to 23.4 million EUR. The Board of the Endowment is chaired by the Minister of Culture, but it lacks any other form of official subordination to the Ministry or to other political bodies. Another arm's length body is the *Council for Gambling Taxes*, which is, however, smaller. It distributes grants to other fields besides culture and does not have an elaborate administrative structure.

The *Law on Local Self-Governance* gives the 30 towns and 185 municipalities the responsibility for the educational and cultural needs of their inhabitants. They are, however, essentially dependent on support from the state budget, from which their main resource requirements are received as subsidies. The small financial resources of most towns and municipalities do not leave them much freedom in designing their own cultural policies. Plans to reform the system of local administration have been discussed actively for several years. This reform would, among other things, include a decrease in the number of local governments and a corresponding growth of their average size (at present, their number is 215, of which 111 had less than 2 000 inhabitants on 1 January 2014). Hopefully, that would en-

hance the functioning capacity of the remaining municipalities. The reform plan has also aroused opposition as it would lead to some of the municipal services to be geographically located further away from the smallest localities.

There are 15 counties (*maakonnad*) which are representatives of the state in different regions. Their primary function is to control the work of the local self-governments. The 15 county museums are governed by the county governments.

On the state level, decision-making in cultural policy has remained relatively centralised within the Ministry of Culture. The Parliament has not played an active role here; on the other hand, the local governments' share of cultural expenses amounted to as much as 52.2% of the total public expenditure on culture in 2012. The institutional structure of cultural life has remained quite heavy, which leaves little room for new initiatives. The *Cultural Endowment of Estonia* was originally designed as a channel for supporting separate cultural projects. However, starting from 2002, the Endowment also financed the construction works of the Art Museum of Estonia (*Kumu*) and the National Museum. In practice, it has also participated in the financing of regular activities by established cultural institutions and the pressure for doing so is continuing, perhaps even growing.

### 3.3 Inter-ministerial or intergovernmental co-operation

Although the educational institutions offering cultural programmes are governed by the Ministry of Education, there is co-operation with the Ministry of Culture. Other areas of co-operation between the two ministries include language politics and a recently initiated programme to reconstruct schools located in historically valuable manor buildings. Along with other regional programmes, the latter has also involved municipalities in the co-operation both as financiers, and beneficiaries. Other fields of inter-ministerial co-operation include copyright issues and broadcasting in which the Ministries of the Interior, Economy, and Finances are involved. A new policy field that has emerged in the mid-2000s is concerned with the creative industries. A report on design was launched in 2005 by the Ministry of Economics and Communication and it has been followed by the creation of a working group on the culture industries at the Ministry of Culture, with participation from different experts and stakeholders (see also chapter 4.2.3). The governmental agency *Enterprise Estonia* (EAS) coordinates several programmes for the development of the creative industries.

The creation of Estonian cultural institutes in Finland, Sweden, and Hungary has involved co-operation with the Ministry of Foreign Affairs. Both ministries are involved in preparing and implementing such international agreements on cultural co-operation, as well as with the EU and the Council of Europe. The Ministry of Culture has cultural attachés in Brussels and since 2003, in Berlin. These representatives are chosen in agreement with the Ministry of Foreign Affairs and they work in the embassy buildings. The Ministry of Foreign Affairs is kept up to date on events that are organised for the presentation of Estonian culture abroad.

The Ministry of Justice is consulted when draft legislation is being prepared.

## 3.4 International cultural co-operation

### 3.4.1 Overview of main structures and trends

There are two main aims of international cultural co-operation: to bring international cultural life to Estonia and to introduce Estonian culture abroad. Estonia's cultural co-operation with the EU started well before the country's membership in May 2004. Since the accession, new dimensions, and instruments have been added. Estonia is a member and an active participant in the main international organisations responsible for the field of culture, such as UNESCO, the Council of Europe, WIPO, ICOM, and Eurimages and has joined several international networks. In December 2010, Estonia became a member of the OECD.

One of the main instruments of international cultural co-operation is bi- and multilateral agreements and cultural co-operation programmes. The implementation of these agreements should, in principle, be financed from the state budget. As of 2013, Estonia had more than 40 agreements on cultural co-operation with foreign countries. In addition to these agreements, the Ministry has concluded more detailed protocols, or initiated co-operation programmes, with some of the countries.

While projects listed in international agreements are to gain priority in decisions on financing, it can happen that agreements on cultural co-operation are sometimes signed without prior calculations of their financial costs. This puts great strain on the cultural budget and may render their implementation more difficult. Obviously, long-term planning is needed in order to make ends meet.

### 3.4.2 Public actors and cultural diplomacy

In terms of the EU, the task of the Ministry of Culture is to co-ordinate participation in the decision-making processes on issues of pan-European cultural co-operation, audiovisual policy, cultural heritage and copyright. The Ministry is directly responsible to prepare Estonia's participation in the EU cultural and media programmes, to train programme coordinators in co-operation with the Estonian Bureau of European Integration, and to advise those wishing to apply for project funding from the EU programmes. In general, Estonian co-operation with European institutions has been developing since the late 1990s. For example, participation in the EU cultural programmes *Raphael*, *Kaleidoscope*, and *Ariane*, was opened to Estonians, and since 2001 the *Culture 2000* programme.

In 2004 Estonia joined *Eurimages*, a European fund to support film production; Estonia also participates in other European media programmes, such as *Media Plus*, *Media Training*, *Minerva*, *the Audiovisual Observatory*. As a result of these programmes, Estonia has supported the establishment of the Baltic Media School at Tallinn University (see chapter 8.3).

Estonia continues to participate in the regional co-operation programme *Ars Baltica* with the countries surrounding the Baltic Sea. Some instruments facilitating official co-operation among the three Baltic countries - Estonia, Latvia, and Lithuania – are: the biennial Conference of Ministers of the Baltic Sea Region; the Cultural Committee of the Council of Ministers of the Baltic Countries; and regular meetings between the Ministers of Culture. One example of a concrete co-operation project among the three countries is the jointly financed *Kremerata Baltica*, a concert music ensemble consisting of young musicians from all three countries.

In addition to the work of the Ministry of Culture, the main institutional network presenting Estonian culture abroad is the Estonian Institute, established in 1989 initially as an

NGO, but now financed mainly by the state. The Estonian Institute currently has three offices located in Helsinki, Budapest and Stockholm (previously also in Paris). The presentation of Estonian culture abroad has been greatly extended and a specific programme for music has been created. Support is also provided for Estonian participation in international art exhibitions (e.g. the Venice Biennial), for local artists' solo-exhibitions abroad and for film co-productions. It has been estimated that Estonian NGOs participate in the work of around 100 international cultural networks.

The role of foreign cultural institutes has been an active one in Estonia. Although the principal financier of traditional art forms continues to be the state, the means for newer art forms such as contemporary art and contemporary dance, as well as electronic music, and support for organising festivals and inviting foreign performers, is often provided by foreign cultural institutes and private funds. The Goethe Institute, British Council, French Cultural Institute and Nordic Council of Ministers have been visible financing bodies in providing support to various events on the Estonian cultural scene, and in organising cultural exchange.

### **3.4.3 European / international actors and programmes**

Since Estonia joined the EU in 2004, multilateral cultural cooperation between member states including on the international level has grown, but no systematic research on the impact of the existing networks has been completed so far.

In 2006, the Ministry of Culture joined the International Network on Cultural Policy and the CULTURELINK network. Previously, Estonia has joined networks of cultural cooperation at the European level, such as ELIA (The European League of Institutes of the Arts) and EIPCP (the European Institute for Progressive Cultural Policies); and on the international level - ICCM (the International Centre of Culture and Management) and IFACCA (the International Federation of Arts Councils and Culture Agencies).

During the last years, Estonia has stepped up its activities related to UNESCO. The Estonian National Commission for UNESCO has been reformed efficiently and applications have been submitted for entering objects into various UNESCO programmes and lists. Estonia has also been selected, for the first time, as a member of intergovernmental committees of two conventions: the World Heritage Convention in 2009 (and previously, the Convention for the Safeguarding of the Intangible Cultural Heritage in 2006), which allows Estonia to contribute to joint efforts, while emphasising and developing the corresponding fields at home (e.g. mapping of Estonian intangible cultural heritage and the creation of a web-based register available to the public). Estonia is renewing the Estonian Official Development Cooperation and Humanitarian Aid Strategy to include cultural and creative industries in priority areas and also to place UNESCO activities at the heart of the Strategy. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions is implemented and monitored by the Cultural Heritage Department of the Tallinn City Government.

In 2011, Tallinn was the European Capital of Culture, along with Turku (in Finland). The active programme was launched on New Year's Eve 2010 and ran until 22 December 2011; it involved events in various cultural institutions and the city space. Supporting creativity that would enable cultural encounters in public spaces was one of the focuses of the programme of events. The programme was received positively, and according to the foundation *Tallinn2011*, the events held during the year were visited by approximately 1.9 million people. Different events were also prepared in collaboration with Turku, the co-nominated Finnish city during the same year (see also chapter 3.4.5).

### 3.4.4 Direct professional co-operation

In October and November 2011, an Estonian cultural festival was held in Paris featuring a variety of musicians, theatre makers, artists, and directors work in the French capital and its suburbs. In September 2011 a similar but smaller cultural festival *BEstonia* was held in Antwerp, Belgium and in February 2011 the Estonian music festival *Eesti Fest* was held in London.

Estonian culture has received international recognition when the Estonian (and Latvian) song and dance festival tradition as well as the cultural space of the island Kihnu, were included on UNESCO's World List of oral and intangible heritage. The organising of the Eurovision Song Contest in Tallinn in 2002, hosted by Estonian Television, is still remembered as a benchmark event requiring international co-operation on a large scale and making Estonia further known among European audiences.

Numerous national and international theatre festivals take place, some of which are organised every second year. One of the oldest festivals, *Baltoscandal*, that takes place biannually in Rakvere, gathers the newest and most innovative theatre troupes throughout the world. Seven dance festivals take place in Estonia, two of which are international. The yearly contemporary dance festival "August Dance Festival" is organised by the NGO *Second Dance* in Tallinn, for which the ticket sales continue to provide an important source of income next to the project-based governmental support.

Cooperation and exchange between Baltic States has also grown during the past years in several fields e.g., most recently through events such as the Estonian and Latvian Urbanists' Summer Days in Kabli, South Estonia in August 2011, that was supported by EU funds, and the exhibitions such as *After Socialist Statues* and *So on and So forth* were organised by an Estonian curator in the Contemporary Art Center KIM in Riga, respectively in autumn 2011 and 2012.

### 3.4.5 Cross-border intercultural dialogue and co-operation

In promoting trans-national intercultural dialogue, foreign embassies and foreign cultural institutes (see also chapter 3.4.3), based in Estonia, have played an active role. Non-governmental organisations (NGOs), with links to ethnic minorities and diaspora communities, usually receive modest, but regular support from the state and the municipalities.

Addressing the youth, as a target group of governmental cultural policy, is a relatively recent initiative, since, traditionally, funding and organising leisure time schools, as well as cultural and leisure clubs, have been the responsibility of local governments. However, during the last years, the Culture Ministry has become more actively involved in designing the leisure time of young people and initiating new projects in this field. Since 1998, Estonia has been a part of the European Union programme *European Youth*, designed for international cooperation between groups of young people between 18 and 25 and providing possibilities for voluntary work abroad, which has been increasingly popular.

Different festivals are also important for cross-border cooperation. During 2011, much of the efforts by cultural managers were concentrated on Tallinn as a part of the European Cultural Capital. The European Cultural Capital jointly organised with Turku, included among other events a jointly organised exhibition, *Curated Expedition of the Baltic Sea*, held in Turku. The competition New Baltic Drama 2011, which had been running for three years, concluded with the staging of the best selected scripts at the end of 2011. Jointly organised by the Estonian Drama Agency, Turku City Theatre, the *Riksteatern* in Stockholm, *Baltiski Dom* in St Petersburg and Mayerhold Centre in Moscow, it fostered collaboration between the younger generation of theatre makers in Estonia, Finland, Russia and Sweden.

Since 2001 The Nordic poetry festival is a yearly meeting point of literary circles, introducing not only Nordic (i.e., Danish, Finnish, Icelandic, Norwegian, Swedish, Greenland, Faroese, and Aaland Islands), but also Estonian, Latvian, Lithuanian and Russian writers. The Festival is organised by the Nordic Council of Ministers (NCM) in Tallinn, Estonia. In September 2007, an Estonian delegation was invited to the Göteborg Book Fair as the main guest of the event. The event was held alongside the Foreign Estonian Cultural Festival. Related to this, approximately 20 books by Estonian authors were translated into Swedish.

In June 2008, the 5th World Congress of Finno-Ugric Peoples was organised in Hanty-Mansiysk, Russia, with the participation of 50 delegates and observers from Estonia, including the President of the Republic.

### **3.4.6 Other relevant issues**

Estonian cultural associations exist in numerous countries all over the world – Argentina, Belgium, Brazil, Netherlands, Great Britain, Latvia, Lithuania, the Republic of South Africa, Luxemburg, Norway, Portugal, France, Germany, Switzerland, Denmark, Czech Republic and Belorussia. Especially active are the historical communities formed by the Estonian emigrants of the Second World War, which are located in Sweden, Finland, Canada, Australia, the USA, and Russia. Some of these communities continue to organise literary and visual arts events and publish books, as well as magazines and newspapers. Active Estonian migrant communities that meet regularly and organise cultural events to sustain their traditions exist for instance in bigger European capitals such as Brussels and London. In Helsinki, Finland, a newly opened Estonian cultural centre acts as a hotbed for events making Estonian culture visible. According to a research report published in January 2012, the more than 30 000 Estonians residing in Finland continue to follow Estonian cultural and social life keenly by means of the Internet, Estonian television, and visits to their home country.

In 2010 a large exhibition "Estonian Art in Exile" was organised in collaboration between the Kumu Art Museum and Tartu Art Museum, which introduced art of the Estonian diaspora communities in Sweden, Canada and US which aimed to reinterpret the diaspora identity from a new perspective.

The Ministry of Culture also supports cultural activities of minority communities and the diaspora communities. The Ministry of Education has established special scholarships (Compatriots programme) to support studies of the Estonian language and culture for second-generation émigrés from Estonia, which are facilitated by the Archimedes Foundation.

## 4. Current issues in cultural policy development and debate

### 4.1 Main cultural policy issues and priorities

During the year 2013 a new document that updated the previous policy priorities, *Directions of Cultural Policy 2014-2020* was drafted. The Ministry of Culture made attempts to make the preparation process of the document a public process, engaging experts and opening a call for proposals, more so than with earlier similar documents. It was adopted by the government in February 2014, replacing an earlier policy document from 1998 (see chapter 2.3). The document considers the priority of the Ministry of Culture to be the continuation of the Estonian nation, its language and culture. Compared to earlier corresponding documents, there is more emphasis on diversity and on the promotion of innovation in culture. Furthermore, the creation of a society that values creativity is set as the goal for the next seven years. The priorities of cultural policy are stated as:

- to enable the development and access to cultural facilities for the creators as well as audiences across the country, which includes improvement of cultural education;
- to adjust higher education in cultural field with the needs of society and demographical changes and to make it internationally competitive;
- to co-opt professional associations to the decision making process in the cultural field;
- to establish transparent funding and responsible usage of the architectural infrastructure;
- to support creative enterprises and technological services with international and private funding;
- to improve the legal conditions of independent cultural workers (including access to public health insurance);
- to enable international cultural collaboration and participate in work of international cultural organisations;
- to support the preservation of Estonian and other local national identities and support Estonian migrant-communities connecting with Estonia;
- to support creative and cultural industries as a part of a knowledge based economy,
- to continue to protect authors' rights by adjusting laws with technological developments;
- to digitalise cultural heritage in correlation with international standards;
- to specify responsibilities and tasks between local governments and the state; and
- to improve access to cultural participation for people with special needs.

This extensive list reflects the main areas of the Ministry of Culture's planned activities. Separately from the overall principles that will act as bases of priority for future political decisions, specific goals and objectives are set in the document for the following fields: architecture, design, performing arts, film, sound art, literature, visual arts, cultural journalism, cultural diversity, preservation of cultural heritage, museums, libraries and folk culture. As stated in chapter 2.3, while the earlier central priority was the maintenance of the established network of cultural institutions, the new focus has moved to cultural practice, enabling its internationalisation and export, as well as development of collaborations. Compared to earlier development plans, the document pays more attention to the working conditions of independent cultural workers. The document also stresses sustainability and envisions culture as a constituent part of other fields of society and government.

Several programmes targeting the development of non-profit organisations and enterprises have been designed and launched by the state-owned foundation *Enterprise Estonia* (EAS) in cooperation with the Ministry of Culture. The programmes for NGOs and the public sector target mainly regional and local development, while the programmes targeted at the

private sector provide support for participating in international fairs in order to improve the image of Estonian cultural goods and services, and to foster collaboration with partners abroad. The programmes receive funding from the EU Structural Funds.

Media visibility has recently accompanied some major instruments of cultural financing. This is mainly due to the budget constraints caused by the economic recession. Several recent plans for centralisation introduced by the Minister of Culture have been met with fierce public criticism. In August 2011, the Minister of Culture announced plans for merging the second largest art museum, Tartu Art Museum, with the Art Museum of Estonia in Tallinn. The plan was publicly protested against by the staff of Tartu Art Museum (*Sirp* 23.09.2011), the Association of Estonian Art Historians and Estonian Artists' Association (*both in Sirp* 21.10.2011) who accused the Minister of a lack of transparency, unnecessary centralisation and for endangering an institution with a strong identity. As an outcome of this criticism the idea of turning Tartu Art Museum into a branch of the Art Museum of Estonia has been dropped. Instead a new director was appointed by the Ministry to lead the museum in Tartu since March 2013, the organisation has been restructured.

Vivid public discussion has also continued about construction of new infrastructure. The year 2013 saw the initiation of construction works for the National Museum in Tartu and the Estonian Academy of Arts in Tallinn, for which international architectural competitions have been organised in recent years. A former industrial building in the edge of the city centre will be converted for the purposes of the Estonian Academy of Arts (due by 2016). The State Audit's statement of December 2010 criticised the Ministry for not having included the maintenance costs of new buildings in their budget plans for the coming years. The Minister of Culture responded to the criticism by referring to the principles of cultural policy adopted by a parliamentary document in 1998, then still officially in force. In that document, construction activities have high priority.

## **4.2 Specific policy issues and recent debates**

### **4.2.1 Conceptual issues of policies for the arts**

Media debates concerning cultural policies generally have grown considerably due to the budget cuts, in which the principles of the centralised cultural policy model as well as the means of its implementation have been questioned. A controversy over the chief editorship of a state-owned cultural weekly (see chapter 4.3) triggered a wider discussion over the factual independence of arm's length bodies in cultural policy. Another continuous issue is the lack of monitoring on the existing cultural policy measurements by the Ministry.

### **4.2.2 Heritage issues and policies**

In 2012, there were 245 museums in Estonia. During the past two decades, their number has grown considerably (in 1990 there were 77). Some of them belong to the state, some to the local governments, and some are private non-profit entities. Around 2.2 million visits to museums are made yearly and attendance levels have been increasing slightly. In 2012, investments in real estate and new infrastructure still remained as priorities of the Ministry of Culture. Museum buildings are old and often in poor condition, resulting in problems with depositories, exhibition halls, and working premises. The central museums with large depositories require rapid restoration. The construction works of a new Museum of Arts, Kumu began in 2002 and were finished in 2006.

Educational programmes (BA and MA curricula; ISCED97 5A level) in restoration have been established at the Estonian Academy of Arts; there are no other educational pro-

grammes specifically concerned with heritage protection. A council for the preservation of cultural heritage in libraries, museums, and archives was established in 1999. Among other things, it has the responsibility of awarding licenses for professional restaurateurs.

In the field of the built environment, an important challenge to heritage protection has been posed by the denationalisation process that began in 1993. The new owners of historic buildings sometimes lack the resources, competence, and motivation to preserve the historical uniqueness of their property.

The *Heritage Conservation Act* of 2002 (see also chapter 5.3.3) distinguishes between different types of historical monuments, which are registered by the National Heritage Board (*Muinsuskaitseamet*). Their use is subject to relatively strict regulations in order to guarantee the preservation of their historical value. According to the law, the responsibility for specifying, controlling, and administering regulations concerning cultural monuments lies with local governments, which are controlled and supervised by the National Heritage Board. In 2006, an agenda *Estonian Museums of the 21 Century* was adopted by the Ministry, which considers establishing stable networks between museums as one of its main policies. As part of implementing the agenda, a bilingual webpage <http://www.muuseum.ee> was launched by the Estonian Museum Association.

Within the Ministry of Culture, a National Heritage Council (*Muinsuskaitse nõukogu*) functions as a counselling body. Registration, inspecting and licensing functions are left to the National Heritage Board, while local governments are expected to inform it of any activities in the locality which may be of relevance regarding cultural monuments. The division of responsibilities has been a subject of some controversy. In comparison with the previous *Heritage Conservation Act* of 1994, the provisions of the present legislation (and already those of an amendment in 1997) entrust the local governments with more responsibility. It is feared that the scientific expertise required may not always be available when needed. The need for ensuring the development of basic research in heritage is stressed by the Ministry of Culture.

Both legislation and the administration for the protection of the cultural heritage are, to a great extent, geared toward monuments - archaeological, historical, artistic, architectural, and industrial. There are clearly stated regulations on the use and care of monuments, and even some resources for their restoration and renovation. However, the situation created by the processes of privatisation and denationalisation calls for a broader and more flexible view of the objectives and devices for the protection of the cultural heritage. The restoration and care of relatively few, although historically unique, monuments cannot compensate for the damage caused by the lack of care of the historic everyday environment. As one would expect, it is in the field of built-up areas where heritage protection and financial interests clash most visibly. In order to resolve the situation, the protection of the cultural heritage should, in fact, influence city planning from an early stage. In some cases, e.g. in Tallinn, the existence of districts with so-called environmental value (*miljööväärtus*) have been officially recognised in developmental plans, however, have not been integrated into practical city planning (see also chapter 5.3.5). At present, plans for heritage sites in towns are being adopted on an *ad hoc* basis, mainly on the initiative of the owners and prospective builders of these sites. As a result, planning fails to appreciate the need to preserve the unique character of historical city districts.

The digitalisation of heritage is another emerging issue. Due to the development of information technology, earlier recoded data is rapidly becoming impossible to use. The *Estonian Social Sciences Data Archive*, located in Tartu, was established in 1996 and has now converted to the PC format and been made available to researchers in the form of data bases containing social research projects from 1975 on. Within the Ministry of Culture, a council of experts dealing with the preservation of digital heritage was formed in Novem-

ber 2013. The Ministry has participated in *MichaelPLUS*, *MinervaEC*, *MICHAEL Plus*, *Athena*, *DC-NET*, *Linked Heritage* and *CARARE* projects and is currently participating in *DCH-RP*, *Athenaplus* and *Europeana Space* projects. The speedy outdateding of digital technology for storing information presents a constant challenge for museums as well as libraries.

#### 4.2.3 Cultural / creative industries: policies and programmes

The term "culture industry" has since mid-2000s been adopted across different policy areas. A report on design was launched in 2004 by the Ministry of Economics and Communication, and it has been followed by the creation of a working group on culture industries at the Ministry of Culture, with participation from different experts and stakeholders. The year 2010 saw the start of a media debate about the content and meaning of the term creative industry in a local context. The art critic Anders Härm argued that the rhetoric of the creative industry is not based on existing art practices, while a growing adaptation of cultural policies to a creative industry model could instead lead to further commercialisation of the arts (*Päevaleht* 13.12.2010). On the other hand, the focus of cultural policies on the creative industries was seen to be coupled with a growing bureaucratisation, and becoming an important danger for government funding of the arts. According to Andres Laasik, *Päevaleht*'s editor of culture, the concept of creative industries is currently appropriate only when discussing the local cinema sector (*Päevaleht* 14.12.2010). The media theorist Indrek Ibrus concluded the discussion by asserting the necessity for various forms of cultural expression – high culture as well as incubators of creative industries (*Päevaleht* 21.12.2010).

In 2013, the Ministry published the third report on the creative industries, based on research carried out by the Estonian Institute for Economic Research (*Eesti Konjunkturiinstituut*). The report estimates that the creative industries' share of GDP has diminished after the economic crisis (from 2.9% in 2007 to 2.7% in 2011). At the same time, the number of enterprises has grown in the field (in 2011, 11.4% of the total number of enterprises), and also the number of people working in them (in 2011, 4.8% of all employed). The average number of people employed in one enterprise or organisation has decreased from 5.7 in 2007 to 4.1 in 2011. The previous reports have resulted in proposals for the state budget strategy, for the development plan of the Ministry of Culture, and for the government's strategy for the use of the EU structural funds for the years 2007 to 2013.

Educational programmes in cultural management and arts offer training in skills required by professionals in cultural industries (see chapter 8.3).

Hitherto, direct state intervention into cultural industries has mainly taken one of two forms:

- the government has established a practice of granting support to specific projects instead of subsidising the industry on a permanent basis. Project support has above all been given through the Estonian Cultural Endowment, but also through the Estonian Film Foundation, established in 1997, and the Ministry of Culture; and
- state intervention in the cultural market has been maintained through continued state ownership of some companies such as the foundation *Kultuurileht* (until 2004, *Perioodika*), a publishing house for cultural periodicals; or the public broadcasting companies. A comparison between the different branches of the culture industries shows that the juridical status of the companies is not the most decisive factor. What matters is what they do. By means of project support, private-owned companies can also be made more independent from the laws of the market. It is important that the *raison d'être* of state enterprises be explicit and that they specify more clearly their future role.

#### 4.2.4 Cultural diversity and inclusion policies

In Estonia, there are about 404 000 people who are not ethnic Estonians by origin, representing 31% of the country's population (see Table 1).

**Table 1: Ethnic composition of the population in Estonia, 1934-2012**

Ethnicity	1934		1989		2000		2012	
	Total	%	Total	%	Total	%	Total	%
Estonians	993	88	963	61	930	68	890	68
Russians	93	8	475	30	351	26	321	26
Germans	16	2	3	0.2	2	0.1	1.5	0.1
Swedes	8	1	0.3	0	..	..	0.4	0
Jews	4	0.4	5	0.3	2	0.1	2	0.1
Finns*	..	..	17	1	12	1	8	1
Ukrainians	..	..	48	3	29	2	22	2
Belarusians	..	..	28	2	17	1	12	1
Others	13	1	30	2	27	2	37**	3
<b>Total</b>	<b>1 126 000</b>	<b>100</b>	<b>1 566 000</b>	<b>100</b>	<b>1 370 000</b>	<b>100</b>	<b>1 294 000</b>	<b>100</b>

Source: population censuses.

\* Incl. Ingrian Finns.

\*\* Incl. 20 416 persons with unreported ethnicity.

A vast majority of this group are Russians. However, not all of them are legally described as members of national minorities; the *Law on the Cultural Autonomy of National Minorities* defines national minorities as consisting of those people who have Estonian citizenship. Estonia re-established its independence in 1991, and the *Citizenship Act* of 1992 defined Soviet-time settlers into the country legally as immigrants. As a consequence, a considerable minority of its present population are either citizens of other countries or stateless. Those Soviet immigrants and their descendants who have not naturalised themselves are either citizens of other countries (according to the 2012 census, 6.4% of the country's population are citizens of Russia, 1.2% of other countries) or stateless (6.5%). However, most non-citizens are holders of long-term residence permits, which grant them the same economic and social rights that are guaranteed for Estonian citizens. They have a vote in municipal, but not in national elections, and are not themselves eligible as members of Parliament or municipal councils; non-citizens cannot hold certain public offices. According to the latest census, the country's total population on 1 January 2012 was 1 294 455 persons, of whom 1 103 000 were Estonian citizens and 6 800 citizens of other EU countries. 98 800 persons were citizens of third countries, and 86 000 were stateless. According to information from the Police and Border Guard Office, 22 600 persons held on 1 January 2014 a temporary and 174 800 a long-term residence permit. (The number of valid residence permits is, thus, larger than that of the non-EU and stateless residents, indicating that not all residence permit holders longer reside in the country.)

The *Law on the Cultural Autonomy of National Minorities*, enacted in 1993, designs bodies that can organise the cultural and educational life of national minorities, governed by a Cultural Council that is elected by citizens who register as belonging to the relevant minority group. The government institution responsible for the implementation of the Law is the Ministry of Culture. Due to a previous lack of by-laws necessary for the implementation of the Law – they were introduced only in 2003 – the first effort to implement the law did not take place before 2004, when Finns were the first minority group to establish a minority council. In 2007, the Swedes followed their example. The two cultural autonomies received financial support from the Ministry of Culture. However, their legal status is undefined and they have had to establish separate NGOs in order to run their activities. Several applications on the establishment of cultural autonomy for the most numerous of the coun-

try's ethnic minorities, the Russians, have been filed since 1996, but they have all been turned down by the Ministry of Culture, based on various motivations. The Chancellor of Justice has at least once intervened in order to oblige the Ministry to process an application in due time. The Ministry's negative decisions have led to several court cases.

Currently (2014) the Department of Cultural Diversity at the Ministry of Culture consists of 6 staff members.

Estonia has ratified several international conventions concerned with the cultural rights of minorities such as the United Nations' *International Covenant on Economic, Social and Cultural Rights*, and the Council of Europe's *Framework Convention for the Protection of National Minorities*. However, Estonia has *not* ratified the *European Charter for Regional and Minority Languages*.

Estonian is the sole official language of the country. However, the state provides its inhabitants with some cultural services in Russian, also. In certain municipalities, where a majority of resident citizens are ethnic Russians, the local administration is legally obliged to offer services in both languages. Even in other localities, basic public services and information are usually available in Russian also. As for other minority languages, the state or the municipalities do not provide any language services. However, there are a number of civil society organisations which help to promote the cultures of other national minority groups. These organisations receive financial support from the Ministry of Culture. On the local level, a part of the governments' support for cultural organisations is granted to those promoting minority cultures.

At the same time, statistics and surveys show that the participation of ethnic minorities and immigrants in cultural activities has remained on a lower level than that of native Estonians. This may be related to their income and socio-economic status, which are, on the average, lower than those of native Estonians. Moreover, these differences seem to have been growing, rather than decreasing during the last ten years. According to survey research, there were, however, three cultural activities more common among people belonging to minority groups: purchasing books, purchasing art, and visiting cinemas. It is important from the point of view of overall political development, that members of minority communities would not be alienated from the country's cultural life. In the long run, the objective of cultural policies towards immigrants and national minorities should be to support the development of such institutions and forms of culture that help them integrate into society, while at the same time preserving and developing their national identities.

#### 4.2.5 Language issues and policies

The country's only official language is Estonian. Recently, there has been a lively debate over the needs and possibilities to protect the national language from foreign influence. Exposure to foreign mass culture is sometimes seen as having an adverse effect on the structure and vocabulary of the spoken and even written language. The *Estonian Language Institute* (EKI) has organised public competitions in order to find new Estonian equivalents for new words, which have seen active participation. Several popularly adopted Estonian words such as *taristu* for "infrastructure"; *lõimumine* for "integration" and *üleilmastumine* for "globalisation" result from it. *The Language Inspection* is responsible for enforcing the *Language Act*, which regulates the use of Estonian and other languages, and defines the proficiency in the state language that is required from different categories of employees.

Russian speakers comprise about 30% of the country's population, but the language has no official status. There are some cultural institutions operating in Russian, notably the state-owned Russian Drama Theatre and the municipally run (since 2001) Russian Cultural Centre in Tallinn. One radio channel of the public broadcasting company is broadcasting in

Russian; in 2014 a debate about establishing a public TV channel for service in Russian resurfaced. Non-governmental organisations of ethnic minority groups receive regular financing from the Ministry of Culture and also from the local governments. In practice, business organisations and municipalities with a large number of Russophone inhabitants offer services both in Estonian and Russian, and occasionally in other languages, such as English. In cultural policy, the stress has nevertheless been on the development of Estonian-language cultural services, while cultural life in minority languages has been more dependent on non-governmental initiatives.

#### **4.2.6 Media pluralism and content diversity**

In 1998, the majority shares of the two largest corporations of printed media were bought by Scandinavian-based international corporations. Likewise, the major private TV channels are in foreign ownership. In order to prevent media concentration, the *Broadcasting Act* obliges the Ministry of Culture not to grant broadcasting permission to an enterprise or group of enterprises that could result in the emergence of a monopoly in a certain region, or if the same enterprise is also a publisher of printed daily or weekly newspapers.

The political role and (perhaps lacking) objectivity of the media have recurred as discussion themes during the past few years. The major dailies are all politically independent, but it has been argued that the inexperience and youth of many journalists have caused them to accept, uncritically, the tendencies prevailing in Estonian politics.

Broadcasting legislation guarantees the independence of broadcasters from the state and prescribes political balance. It also specifies quotas for the share of domestic and European programming, and for the share of programmes produced by the broadcaster itself (see also chapter 5.3.7). Estonian Television (ETV), which is the biggest producer of original programmes in the Estonian and Russian languages, has largely succeeded in fulfilling its role as a public broadcaster.

The possibility of launching a separate National TV-channel showing programmes and news in Russian has every now and then become the topic of an intensive public debate, usually triggered by political crises such as the "Bronze Soldier" crisis in 2007 and again, the Ukrainian crisis in 2014. In November 2008, a sister channel to the National TV-channel was opened under the name ETV2, which combines broadcasts in Estonian and Russian (incl. 2.5 h Russian-language programmes a day).

Several private Radio channels in Russian are also regularly aired in Estonia, such as Radio 4, Radio100FM, DinamiteFM, and EuroFM. However, due to geographical proximity and the reach of new media, it can be estimated that channels aired from Russia are popular among the Russian speaking communities in Estonia too (see also chapter 4.2.8).

There are several regular cultural programmes aired on the National TV channel and radio which have increased their variety of programmes recently – for instance the weekly Op!, the Russian speaking Batareja and the daily Cultural news.

#### **4.2.7 Intercultural dialogue: actors, strategies, programmes**

The discourse on migration and immigrants has so far been intertwined with the debate on the issues of integration of minorities, citizenship policies and language policies. The number of migrants to Estonia from countries outside the former Soviet Union has remained very small. In fact, the need to develop a policy towards new immigrants has become apparent only very recently, partly due to Estonia's membership in the European Union. Accordingly, the discourse on migration related issues has until recently been primarily concerned with the Soviet-time settlers to the country.

At the same time, some problems have remained unsolved and continue to be debated. They are related both to symbolic and practical aspects of the relations between the majority and minorities. In 2007, the symbolic controversies showed their latent conflict potential. A Soviet-time monument for the victims of the Second World War that was located in the centre of Tallinn became a subject of occasionally heated public debate. During the parliamentary election campaign, Prime Minister Andrus Ansip and his reform Party made a promise to relocate the monument to the Military Cemetery. After the elections, and the appointment of Ansip's new Government Cabinet, this line of action was followed. However, removing the monument triggered protests by Russian-speakers, which eventually degenerated into violent street riots on 26-27 April, 2007. The press discussion following these events has shown that there still exists widely differing views about the goals and possibilities of policies towards the diverse Russian-speaking minority groups in Estonia.

Within minority organisations, the future of secondary education in Russian is debated actively; even for people with non-Russian ethnicity, the Russian language and culture may (sometimes, but not always) be closer to their own experiences than the Estonian culture. The minority activists sometimes say that the integration process should be "two-sided", implying that the Estonians should pay more attention to the Russian language and culture. The future of Russian-language secondary education is among the most crucial practical issues. According to the official policy, Russian-language gymnasiums should adopt Estonian as the language of instruction, of at least 60% of the lessons. After having been postponed several times, this change is now mandatory since the autumn term of 2012. The *Law on Basic Schools and Gymnasiums* actually provides for the possibility of schools applying for the use of another language of tuition, but the government has hitherto turned down all such applications on behalf of the Russian gymnasiums.

Since 2000, state policies towards non-citizens and ethnic minorities have been formulated in general action plans, the current one entitled the *Estonian Integration Strategy 2008-2013*. The proposal for a new strategy document for 2014-2020 has been presented by the Ministry of Culture to the Government of the Republic and awaits parliamentary debate and adoption (as of September 2014). The integration programmes are coordinated by the quasi-governmental *Integration and Migration Foundation of Our People* (until 2008 known as *Non-Estonians' Integration Foundation*), established in 1998. The current programme stresses two simultaneous goals: firstly, a need for the country's permanent residents to share "a feeling of belonging in Estonian society", based on "common values" and knowledge of the Estonian language, which is to be the common language of communication in the public sector; and secondly, an opportunity to maintain ethnic differences, based on the recognition of the cultural rights of ethnic minorities. The objectives have been classified under three sub-programmes, which include educational and cultural, social and economic, and legal and political integration. These objectives should be accompanied by the spread of positive attitudes towards integration among both the minorities and the majority population. When the various integration programmes since 2000 have been assessed, the very fact of their existence has been regarded as a significant achievement in itself. However, certain shortcomings have been raised; firstly, the implementation has concentrated on the education and language sectors, which have received a lion's share of the total financing of the programmes, leaving the fields of legal-political and socio-economic integration dependent on their inclusion in other government programmes. Although the programme stresses the objective of combining integration with the maintenance of strong minority identities, and the minority citizens' competence in their ethnic cultures, its implementation has been accused of being rather assimilationist in practice.

Roma minority representation in local media was an issue in 2010, partly due to the international controversies surrounding the repressive policies towards Roma minorities in France, due to the release of a film "Mission of a Rom" (2010) by Estonian director Vahur

Laiapea and due to a recent criminal case. The rather small minority (estimates range from 400 to 1500 persons) has not received much attention since. In the same year, the *European Commission against Racism and Intolerance's (ECRI)* report on Estonia pointed at a practice of placing Roma children with no disabilities in the special schools for disabled people. In 2012, ECRI noted that no new such cases had come to its attention.

The number of refugees and asylum seekers is small; between 1997 and February 2012, altogether 301 persons applied for asylum, which was granted to only 55 persons, some of whom no longer reside in Estonia. Their number is smaller than in any other EU country. In public debate, even usually well-informed debaters have difficulties in making a conceptual difference between asylum and migration policies. The public perception of asylum seekers has largely remained negative and stigmatising. The only refugee centre operates since 2000 in rural Illuka in eastern Estonia, largely isolated from the rest of society.

#### **4.2.8 Social cohesion and cultural policies**

During recent years, developments in Estonian society have, in general, not been conducive to social cohesion. The state's relative inability to balance the effects of market mechanisms with social political measures has created wide disparities between social classes and different regions (as witnessed by the yearly published *Estonian Human Development Reports*). However, the powerful development of the non-profit sector, since the late 1990s, is a sign of change in this respect. In 2014, the number of registered non-profit voluntary associations amounted to around 18 000 – a high figure in relation to the size of the country's population. Not all of the registered organisations are, however, active and they tend to operate with very few resources. Their average size of membership has diminished during the past five years. Around 31% of the population are members of a sports, leisure, cultural or other association, while 16% are members of a religious organisation, 8% of a political party and 7% of a labour union.

In cultural policies, there is a tendency to present culture as part of a common, "national" cause, which can, in some respects, have the effect of enhancing social cohesion. At the same time, it may have the opposite effect when seen from the point of view of those people who have difficulties in identifying with and seeing themselves as a part of the national "grand narrative". In explicit terms, social cohesion has become a cultural policy issue in the specific field of integration of national minorities and immigrants.

The Constitution, which was adopted in 1992, recognises the right of national minorities to express their identity and develop their cultural traditions. The state administration is, in principle, mono-lingually Estonian. However, in practice, society has continued to function bilingually in Estonian and Russian, especially in such ethnically mixed localities as Tallinn, the capital and the larger cities in the North East. Even if Tallinn itself does not organise cultural services in Russian, or in other minority languages, it finances the activities of a number of NGOs dealing with minority cultures, and provides them with space in the *Russian Cultural Centre* and in other cultural and community centres. Similar pragmatism can be seen from the language strategies adopted by larger businesses: even if public advertising in other languages than Estonian is restricted by legislation, clients are offered services in Estonian and Russian (and eventually English or even Finnish) as a matter of daily routine. The same can be said of most public services such as education, health care, police, communications, etc., and also of many types of activities of the non-profit organisations. In its opinion of 2001, the *Council of Europe's Advisory Committee monitoring the Framework Convention for the Protection of National Minorities* was pleased to note that the use of Russian was widely accepted in contacts with authorities, but deplored the lack of legislation that would guarantee that right. In these respects, the situation has not changed.

The legislative measure most directly concerned with minority cultures is the *Law on the Cultural Autonomy of National Minorities, (1993)* (see, however, the discussion in chapter 4.2.4 on the difficulties in implementing it). To a large extent, the Act has remained a dead-letter; minorities continue to organise their cultural life through voluntary associations and non-profit foundations, in accordance to the general legislation on non-profit organisations

Even if the number of different organisations for minority cultures is large, they have remained very small in size, and their ability to reach out to the members of minority groups is limited. On the other hand, there are some events and institutions that remind Estonians about the existing diversity in the country – the Slavonic Song festival, the Russian Drama Theatre, the Swedish and Armenian churches, or the radio and TV programmes in minority languages. The cultural policies of the state and local governments towards ethnic minorities have mainly consisted of direct and indirect support to the activities of non-profit organisations and amateur cultural groups. However, these organisations and groups cannot, by themselves, have much influence on one of the most acute problems faced by cultural policy today: the minorities' lower level of cultural participation, consumption and access to pursuing a career in culture.

#### 4.2.9 Employment policies for the cultural sector

According to labour force surveys conducted by the Statistical Office, the share of persons employed (or self-employed) in the fields of entertainment, sports, and culture amounted to around 2.9% of the labour force in 2013. The average monthly net wage of this group corresponded to 715 EUR, which was 75.3 % of the average of all employees.

**Table 2: Number of persons employed within arts, entertainment, and leisure, according to labour force surveys from 2000, 2005-2012\***

Year	Persons employed
2012	15 500
2011	14 300
2010	14 700
2009	14 200
2008	14 800
2007	17 700
2006	18 300
2005	15 000
2000	14 100

Source: Statistics Estonia.

\* The category includes the following sub-categories: Creative, artistic and entertainment activities; Activities of libraries, archives, museums and other cultural institutions; Organising gambling and betting; Sports and leisure activities.

In the case of theatres, employment has been used as an argument in favour of preserving the existing institutional structure, especially in the provinces. As a way of decentralising theatre policies, decisions on subsidies for theatres and dance theatres are directly based on their employment figures, since 2004. This model was taken from the Finnish system of financing theatres. It can also be pointed out that the programme of restoring schools located in historical manor buildings will enable their future functioning as multi-functional community centres and thus will also be able to create a number of new working opportunities related to library services, concerts, tourism, etc.

In practice, many cultural creators continue to find themselves forced to work in fields not related to their profession in order to provide for social and health insurance.

#### 4.2.10 Gender equality and cultural policies

The issue of gender equality has not been consciously addressed by cultural policies, nor are there any specific strategies for the support of women as professionals in the cultural labour market. However, culture and education have for long belonged to those spheres of economic activity, in which a majority of employees are women. This issue also concerns the Ministry of Culture, in which most civil servants are female.

During recent years, the geographical position of Estonia, with its proximity to the Nordic countries, as well as membership of the European Union, has had some positive influences on introducing the debate on gender discrimination. Cultural predictions and stereotypes continue to reproduce the existing gender discrimination in society, but there has been little research carried out on gender distribution in the cultural sector. Some of the discussion over gender and sexual discrimination has moved to social media, where active communities continue to act as watchdogs with respect to discrimination for instance in employment and advertising.

A *Law on Gender Equality* has been enacted in Estonia since 2004. It prohibits discrimination on the basis of gender and obliges public bodies and employers to promote gender equality. However, the *ILO Convention No. 111 Concerning Discrimination in Respect of Employment and Occupation* has still not been ratified by Estonia.

#### 4.2.11 New technologies and digitalisation in the arts and culture

Since the mid-1990s, the enhanced use of new information technologies has belonged to the top priorities of the government. This has been one of the factors behind Estonia's early high position in comparison to other Central and Eastern European countries concerning the number of Internet connections per capita, or the density of cellular phones. The introduction and development of new information technologies in the public sphere (e.g. schools, libraries and museums) has managed to receive financial support from private businesses. In order to secure such programmes, the state provides approximately one third of the necessary resources which are managed by a state-owned foundation. The remaining funds are derived from loans and from other foundations and private businesses.

In 1995, an Information Network of Estonian Libraries was founded by seven scientific libraries. They have been followed by public libraries. In May 2002, the Ministry of Culture agreed with a private firm and a state-owned foundation to start a programme of uniting as many public libraries as possible in an internet-based information network. The programme includes an information campaign aimed at library users. Internet connections have been made available in most Estonian public libraries.

Another example of public-private partnership in the field is the *Centre for Contemporary Arts, Estonia*. Founded in 1992 as *the Soros Center of Contemporary Arts in Estonia*, it played an important role in supporting the introduction of new technologies in artistic creation during the 1990s. Since 2000, the centre is no longer financed by the Open Estonia Foundation (a private foundation financed by George Soros). Its administrative expenses have been covered by the Ministry of Culture, and the programmes and events have received external financing (e.g. from the *Cultural Endowment of Estonia*, which has a department for inter-disciplinary cultural projects).

In the field of digital cultural heritage, coordinated strategies have existed since 2004. The present strategy document, third in order, addresses the period 2011-2016. Documentation on cultural heritage monuments has been made available to the public via the Internet through a single portal to access Estonian museums, libraries, archives and other memory institutions (<http://www.e-kultuur.ee>), and via specific portals for museums, archives and the national broadcasting company. Separately from this initiative, the Art Museum of Estonia has opened its own digital database cataloguing its art collection, which is constantly

updated (<http://digikogu.ekm.ee/>). In 2012 a digital database on Estonian Film (<http://www.efis.ee>) was launched, as an initiative between numerous state and private organisations and NGOs.

### 4.3 Other relevant issues and debates

Public debate on cultural policy has widened and grown considerably over the past years, involving representatives of different generations and different positions. Cultural policy often figured as an issue of debate in Estonian newspapers also in 2014.

Whereas the budget cuts appeared in public discussion often through scandals, more recently debate has taken a more constructive turn, partly due to the Ministry of Culture's willingness to enter into discussion and open the starting points for reform initiatives. Recently the document outlining policy directions for 2014-2020 has generated much debate both within disciplines such as arts and film, but also across disciplinary boundaries.

The most visible controversy over cultural politics during 2013 was concerned with the editorial staff of the cultural weekly *Sirp*. The magazine is published by a state-owned foundation which has its own governing board. Following a failed competition for a new editor-in-chief in 2013, the board invited the writer Kaur Kender to take up the position. As an outcome of this leadership change, six well-known members of the editorial staff were either fired or left their positions. Thus politics became a target of wide-scale public resistance pointing to what was seen as a lack of democratic decision-making and neglect of professional associations in the process. Following these controversies, Kender stepped down from the position. The process did, however, also bring to the limelight the way in which the Minister of Culture, Rein Lang (Reform Party), had intervened politically in the decision making of the theoretically independent board. On 20 November professional cultural associations expressed their distrust of the Minister of Culture. Eventually, Lang resigned his position. A new minister, Urve Tiidus from the Reform Party was appointed on 4 December 2013.

Active public discussion in the cultural field has been raised by a preparation of the so-called *Percent Law* by the Ministry of Culture that was adopted in 2010, and came into force in January 2011. The Law was actively lobbied by the local intelligentsia and members of the Estonian Artists' Association in the local media as well as internationally, calling it a "way out from the highway of mediocracy" and "the law of saving art". The Law (actually an amendment to the *Law on Public Tenders*) regulates the design of spaces in and around public buildings and aims to engage artists in these activities through competitions that public bodies will organize. According to it, one per cent of investments made for new public buildings should be earmarked for objects of art or interior design (the maximum cost is regulated by the law at 65 000 EUR).

According to a recent tradition, the Ministry of Culture organises thematic years dedicated to particular fields in the arts. The year 2010 was the National Year of Reading aimed at promoting reading and valuing Estonian literature. The Year of Reading was celebrated in Estonia and outside Estonia. A wider aim of prioritising literature is to introduce and mediate Estonian literature through supporting participating at international book fairs, organising national literature festivals and translating Estonian literature into foreign languages. In 2011, the cultural offering throughout different fields of culture remained focused on the European Cultural Capital and no specific thematic year was announced. 2012 was announced the Year of Cinematography, with a special focus on local film production. In autumn 2012 the Film Museum was opened as part of the Estonian History Museum, and the Baltic Media and Film College acquired a new building at the University of Tallinn. A digital database of Estonian Film (<http://www.efis.ee>) was launched at the end of the year. 2013 was announced as the Year of Cultural Heritage by the Ministry, 2014 is the Year of Sports, and 2015 has been announced as the Year of Music.

## 5. Main legal provisions in the cultural field

### 5.1 General legislation

#### 5.1.1 Constitution

The Estonian Constitution, adopted in 1992, states that "the preservation of the Estonian nation and culture through the ages" is one of the central aims of the Republic. The Constitution guarantees freedom of speech and self-expression, while the incitement of national, racial, religious or political hatred, violence or discrimination is prohibited. As to the cultural rights of national minorities, the Constitution refers to the *Law on Cultural Autonomy of National Minorities* (see, however, chapter 4.2.4). Right to education is guaranteed for everyone. An artist is guaranteed the inalienable right to his or her work, and the state has the obligation of protecting the rights of an author.

#### 5.1.2 Division of jurisdiction

The Estonian system of public administration is divided between three levels, i.e., those of the central government, the county, and the municipality. However, the regional (county) authorities are in principle mere local representatives of the central government and do not develop cultural policies of their own. The *Ministry of Culture* is the primary body that coordinates cultural policies on the level of the central government; its functions are defined in the *By-Laws of the Ministry of Culture* (1996; latest amendment in 2013, with an update of the Ministry's internal organisation). The municipal authorities are responsible for providing their populations with services, including general education and cultural services. Whereas the state government finances municipal schools according to the number of registered inhabitants within the age of obligatory education, the ability of municipalities to offer cultural services are more varying and dependent on their overall economic situation.

#### 5.1.3 Allocation of public funds

Public funds for culture are allocated during the general decision-making processes which define state and municipal budgets (see also chapter 3.1 and chapter 3.2). The Ministry of Culture prepares a budget proposal, which includes the expenses of different institutions and programmes administered by the Ministry. The budget proposal is presented by the Minister of Culture to the Government Cabinet and will, after political negotiations, be presented to the Parliament as a part of the *Bill on the State Budget*. In the Parliament, the Cultural Committee, political factions or individual MPs may suggest changes. After approval of the budget, the specified budget proposals of individual institutions will be approved by the Minister of Culture, in accordance with the sums defined by the state budget. Regarding the administration of grant programmes for activities outside state institutions, the Ministry has formed specific committees, which may include experts from outside the Ministry. In addition to these general principles of administering the cultural budget, legislation on alcohol, tobacco and gambling taxes, and excise duties earmarks a fixed percentage of this income for two governmental arm's length bodies, *the Council of Gambling Taxes* and *the Cultural Endowment of Estonia*. These two bodies grant money for cultural purposes, the former one also for other social purposes (see also chapter 8.1.1 and chapter 8.1.3).

#### 5.1.4 Social security frameworks

An individual artist may work either as an employee, as a registered individual entrepreneur, or as a freelancer. The *Act on Creative Artists and Creative Artists' Unions* adopted in November, 2004, offers the latter two the right to tax deductions of documented expenses related to their creative activities. There are eight major creative artist unions (visual artists, writers, theatre workers, cinema workers, composers, architects, interior decorators, and performing musicians), which, apart from other activities, also function as labour unions. The new legislation (see also chapter 8.1.4) includes an outline of the role of the unions. On one hand, cultural workers are part of the general unemployment insurance scheme introduced in 2002, which – depending on the past insurance period – grants a payment of 40-50% of the previous average income (no higher than three times the national average wage) for a period of 6 to 12 months, provided that the employee has not left his or her previous employment voluntarily or due to his or her own misconduct. On the other hand, the *Act on Creative Artists and Creative Artists' Unions* introduces a scheme of monthly supports for creative work, which can be applied by freelance artists who lack other sources of income. The amount corresponds to the official minimum wage plus social and health insurance fees, and will be granted for a period of six months (since 2009, it can be extended for another six months). The support can only be granted once in any two years. The Creative Unions are responsible for the administration of the support schemes in their respective fields of culture.

#### 5.1.5 Tax laws

As was noted in chapter 5.1.3, legislation on alcohol, tobacco and gambling taxes, and excise duties earmarks a fixed percentage of this income for two governmental arm's length bodies, *the Council of Gambling Taxes* and *the Cultural Endowment of Estonia*. These two bodies grant money for cultural purposes, the former one also for other social purposes (see also chapter 8.1.1 and chapter 8.1.3).

Registered non-profit organisations (NPOs), including those active in the cultural field, have the right to apply for a special status that allows private enterprises to deduct donations from their taxable income to an amount not exceeding 3% of the total payments subject to social tax (except fringe benefits), or 10% of the profit made in last year. A private individual making such donations may deduct a sum that does not exceed 5% of his or her taxable income. This is similar to the status given to churches and religious associations, political parties, state-run universities, and governmental bodies. It should be noted however, that not many NPOs and potential donors are aware of this possibility and that the Ministry of Finance who decides upon granting this status has not clearly announced its criteria of decision-making.

Since 2009, the general Value Added Tax (VAT) is 20%. However, according to the relevant Law, VAT on books and periodicals is 9% and teaching materials are exempt from VAT altogether.

#### 5.1.6 Labour laws

Artists in Estonia are subject to the same labour laws as all residents. See also chapter 5.1.4.

#### 5.1.7 Copyright provisions

The *Estonian Copyright Act* entered into force in December 1992. Section 12 of the *Act* provides a substantial list of moral rights that authors enjoy. The Estonian copyright-system is based on the European approach – author's rights / *droit d'auteur*.

In 1999, anti-piracy measures were added to the *Copyright Act*, *Administrative Code*, *Criminal Code*, *Consumer Protection Act* and *Customs Amendment Act*.

The *Copyright and Related Rights Amendment Act* was adopted by the Parliament in December, 1999, and entered into force from 2000. The main objectives of these legal amendments were:

- to harmonise the copyright-related legislation in Estonia with a number of international legal acts, including the relevant EU directives;
- to fill in some essential gaps in the existing legislation; and
- to specify and amend the Act with regard to certain issues relevant for practical activities in the copyright field.

Piracy issues were further addressed by a new *Copyright Amendment Act* adopted in September 2000 and by the *Copyright Act*, *Commercial Lease Act* and *Consumer Protection Act Amendment Act* from May 2001. The latest amendment to the *Copyright Act* from 2013 specifies the right of a musical performer to receive royalties from the publisher of a phonogram during a period of 50 years from the first-time publication of a performance.

The *Act on Prevention of Importation and Exportation of Goods Infringing Intellectual Property Rights* which provides for measures to be applied on the Estonian border entered into force on 1 September 2001.

The Rome Convention and the Geneva Convention were signed by Estonia in 2000. The WIPO agreements were acceded to in 2003.

There are certain other legal reforms which effect copyright and related rights:

- introduction of *Article 14 of the Penal Code* on offences against intellectual property passed in 2001; and
- a new *Law of Obligations Act* was introduced in 2001; the law includes regulations on certain aspects of contracts relevant to authors.

Since 1995, a blank tape levy system has been in effect in Estonia. It was updated in 2002. Levies are set by the Ministry of Culture by December 1, each year, after negotiations with organisations representing authors, producers, and importers of recording devices and equipment. Payment is to be collected by the *Estonian Authors' Association*, an organisation representing authors and authorised to do so by a resolution of the Minister of Culture. The organisation is obligated to distribute the collected levies to beneficiaries (authors, performers and producers of phonograms) according to a scheme approved by the Ministry of Culture. The scheme is set by March 31, each year. According to the government resolution it is possible (in case beneficiaries agree) to redistribute some of the collected levies for the development of the fields of music, video- and audio-culture, radio and television, and also for educational or scientific purposes etc. However, the amount thus redistributed is not allowed to exceed 10% of the total of collected levies under the private copying regime. At present, the *Estonian Authors' Association* has shown interest towards increased control over photocopy machines.

Section 13 of the *Copyright Act* states that remuneration is to be paid to authors to compensate them for the lending of their works from public libraries. The payment procedure makes the payments directly dependent on the number of times a book, musical recording, etc. has been borrowed from a public library. The payment is not made automatically, but follows an application by the author or his / her representative.

### 5.1.8 Data protection laws

In 2001, Estonia ratified the Council of Europe's *Convention for the Protection of Individuals with regard to Automatic Processing of Personal Data*. Other relevant legislation includes the *Law on State Secrets* (1994), the *Law on the Protection of Individual Data* (1996) and the *Law on Public Information* (2000). According to these legislative acts, everybody has right of access to any public documents, as far as they do not include information classified as state secrets, or information that is concerned with issues of private nature on other individuals. A body called the *Inspection of Data Protection* was established in 2001, within the Ministry of Internal Affairs and has, among other things, the task of controlling, supervising and regulating the use and eventual dissolution of databases including information on private individuals. Information from different databases may not be combined without prior permission from the Inspection.

### 5.1.9 Language laws

The *Estonian National Broadcasting Act* (2007) mentions the support of the Estonian language and culture as the first among the functions of the public broadcasting company. The *Language Act* (2011) requires that in most cases, with the exceptions of foreign-language radio service, language courses and directly transmitted news reports, a transmission, or a film performance in a foreign language must be accompanied by a translation into Estonian. In television programmes for an adult audience the most common form of translation is sub-titling. Dubbing is a rather uncommon practice. The law includes no statement on this issue.

### 5.1.10 Other areas of general legislation

Information is currently not available.

## 5.2 Legislation on culture

The most comprehensive treatment of cultural policies can be found in a parliamentary declaration called *The Foundations of the Cultural Policy of the Republic of Estonia*, adopted in 1998. This document mainly outlines the plans and overall situation and seeks to express and establish general consensus on some central issues. It is not, however, legally binding. It will be soon replaced by the recently drafted, updated document, *Directions of Cultural Policy 2014-2020*.

In practice, cultural policy making relies on a number of specific acts, some of which are relevant for many areas outside the sphere of cultural policy. Generally speaking, legislation has moved towards a greater differentiation between the tasks of different governmental agencies. It seems that in addition to domestic discussion, international contacts and influences have played an important role in the development of legislation, either through international conventions ratified by Estonia (copyright legislation in particular), or through the use of foreign countries' practices as models when designing domestic legislation.

The acts regulating the functions of different institutions do not usually include explicit provisions on their financing. *The Cultural Endowment of Estonia Act* (1994) is one of the exceptions, making the state-owned Endowment independent of the overall cultural budget.

The following major legislative acts regulate the cultural field.

- *Foundations of the Cultural Policy of the Republic of Estonia* (1998);
- *Income Tax Act* (1999, latest amendment 2012);
- *Value Added Tax Act* (2003, latest amendment 2012);
- *Gambling Tax Act* (1995, amended in 1997, replaced in 2002 and 2009);
- *The National Library of Estonia Act* (1990, replaced in 1998 and 2011);
- *The Copyright Act* (1992, latest amendment 2013);
- *Law on Cultural Autonomy of National Minorities* (1993, amended two times in 2002);
- *Law on Media Services* (2010, amended 2011 and 2012);
- *The Estonian National Broadcasting Act* (2007, amended latest 2011). The Act merged the national TV and radio companies into one organisation (see chapter 4.3);
- *The Public Libraries Act* (1994, replaced in 1998, latest amendment 2010);
- *Heritage Conservation Act* (1994, amended in 1997, replaced in 2002, latest amendment 2011);
- *Cultural Endowment of Estonia Act* (1994, latest amendment 2012);
- *The Estonian Language Act* (1995, replaced 2011, amended 2012);
- *Act on Creative Artists and Creative Artists' Unions* (2004, latest amendment 2014);
- *By-Laws of the Ministry of Culture* (1996, latest amendment 2013);
- *Museums Act* (1996, latest amendment 2011);
- *Compulsory Copies Act* (1997, latest amendment 2010);
- *National Opera Act* (1997, amended in 2000, 2002, 2003);
- *Act to Regulate Dissemination of Works which Contain Pornography or Promote Violence or Cruelty* (1997 latest amendment 2011);
- *Sports Act* (1998, replaced in 2005, latest amendment 2012);
- *State Cultural Awards and Cultural Grants Act* (1998, latest amendment 2007);
- *Performance Establishment Act* (1997, replaced in 2003, amended in 2008 and 2009);
- *Law on Return of Cultural Objects Unlawfully Removed from the Territory of a European Union Member State* (2003, latest amendment 2011);
- *Law on the Export and Import of Cultural Objects* (2007, amended 2010 and 2011);
- *Placing Orders for Works of Art Act* (2010, amended 2014); and
- *The Laws on State Budget* (annual).

### 5.3 Sector specific legislation

#### 5.3.1 Visual and applied arts

There are no specific legislative acts concerned with visual and applied arts. According to the *Cultural Endowment of Estonia Act* (1994), the state-owned Endowment is comprised of nine departments, one of which gives grants for visual and applied arts (see also chapter 3.2 and chapter 8.1.3).

#### 5.3.2 Performing arts and music

There are no specific legislative acts concerned with performing arts and music. According to the *Cultural Endowment of Estonia Act* (1994), the state-owned Endowment is comprised of nine departments, one of which gives grants for music and one for drama (see also chapter 8.1.3).

The *Law on Pensions Related to Term of Service* (1992) grants musicians, actors, and other performing arts employees of concert organisations the right to retire after 20 to 25 years of professional activity.

### 5.3.3 Cultural heritage

The *Heritage Conservation Act* of 2002 distinguishes between different types of historical monuments, which are registered by the National Heritage Board (see also chapter 4.2.2). The use of historical monuments is subject to relatively strict regulations in order to guarantee the preservation of their historical value. If the owner of a monument does not follow the regulations, the state and the local government have the option of expropriating it for a "just" price – a provision that has, however, never been implemented. Local governments are expected to inform the Board of any activities in the locality which may be of relevance, regarding cultural monuments. Local governments have the right to impose restrictions on building activities in historically valuable areas. In comparison with the previous 1994 Act, the present one is more explicit in stating the regulations and restrictions for the uses of historical monuments and more detailed in stating the responsibilities of the related offices and civil servants. The 2008 amendment to the Act refers to the possibility of establishing a preserved zone in areas where several monuments are located.

### 5.3.4 Literature and libraries

The *Public Libraries Act* from 1998 puts the responsibility for maintaining public libraries on municipal governments. They receive financing from the state for purchases of books etc., for Internet connection, and for costs related to government-initiated programmes. In municipalities with several public libraries, one will act as a central library. In every 1 of the 15 counties, one public library will be used as a regional library. The salaries of four employees of a regional library will be covered by the state. The Estonian National Library fulfils the functions of the parliamentary library, and its work is regulated by a specific Act.

The authors of books borrowed by the library readers have the right for compensation. The amount of compensation is calculated on the basis of how many times the book has been borrowed.

According to the relevant *Law* (2009), Value Added Tax (VAT) on books and periodicals is 9%, and teaching materials are exempt from tax altogether. Since 2009, the general VAT raised from 18% to 20%.

According to the *Cultural Endowment of Estonia Act* (1994), the state-owned Endowment is comprised of nine departments, one of which gives grants for literature (see also chapter 8.1.3). The Estonian Academy of Sciences may elect eminent writers or artists as its members.

In 2012, the Minister of Culture, Mr. Rein Lang, has introduced a policy of ear-marking 50% of state subsidies to municipal libraries for the purchase of books and journals considered important to Estonian culture. This decision has been widely criticised, as it lessens the libraries' possibilities to respond to their clients' demand for popular literature.

### 5.3.5 Architecture and environment

The *Environmental Planning Act* (2002) defines the terms and procedures of community planning. It specifies more rigid requirements for planning within areas that are protected by the *Heritage Conservation Act* (see also chapter 5.3.3) or by the *Environment Protection Act* (2004).

According to the *Cultural Endowment of Estonia Act* (1994), the state-owned Endowment is comprised of nine departments, one of which gives grants for architecture and research on architecture (see also chapter 8.1.3).

### 5.3.6 Film, video and photography

There are no specific laws concerned with film. Estonia has ratified the *European Convention on Transfrontier Television* and the *European Convention on Cinematographic Co-Production*.

According to the *Cultural Endowment of Estonia Act*, the state-owned Endowment is comprised of nine departments, one of which gives grants for audiovisual arts (see also chapter 3.2 and chapter 8.1.3).

Another arm's length body, *The Estonian Film Foundation*, was created by a *Government Decree in May, 1997*, to support and promote the development of Estonian national film culture.

### 5.3.7 Mass media

The only publishing house remaining in state property is the state-owned non-profit foundation *Kultuurileht*, which publishes 13 different cultural and educational periodicals. During the 1990s, the number of cultural weeklies and magazines did not diminish, but the circulation of most went down. Professionally-edited cultural sections are included in two nation-wide dailies and one weekly magazine. Altogether, there are seven nation-wide daily papers with a total circulation of around 219 200. The major part of the media market – both printed and the privately owned electronic media – is presently governed by large Swedish and Norwegian media corporations.

The basic document regulating the audio-visual media in Estonia is the 2010 *Law on Media Services* (with later technical amendments related to other legislation) with permission for programmes with local coverage, 16 on the basis of a regional licence, 4 were in possession of a national licence, and one was operating on the basis of an international licence. As for television, 14 broadcasters were operating, including the two public service channels and 9 Cable TV networks. The major private TV channels are owned by Swedish and Norwegian companies.

According to the *Estonian National Broadcasting Act* (2007), the main task of the national broadcasting company is to produce and mediate programmes and organise other activities that contribute to the objectives of the Estonian state as defined by its Constitution, such as:

- to support the development of the Estonian language and culture;
- to value the fundamentals of the Estonian nation and point at possible dangers;
- to support social integration;
- to support the economy and competitiveness;
- to support the development of democratic rule;
- to inform the public about the need for environment-friendly and sustainable development;
- to value the social model based on family;
- to contribute to the audio-visual documentation of Estonian history and culture;
- to guarantee access for all to information needed for free self-enactment; and
- to produce primarily informational, cultural, educational and entertainment programmes.

The national broadcasting company's main financing comes from allocations from the state budget. They are planned in advance for a period of three years according to a development strategy approved by the Parliament.

The *Broadcasting Act* applies to all broadcasters established in Estonia. The quotas in the current Act regulate:

- the share of national production: a broadcaster shall ensure that at least 10% of the monthly transmission time of the programme service, excluding the time appointed to news, sports events, games, advertising, teleshopping, and teletext services is filled by national productions. A broadcaster shall transmit at least 50% of the minimum amount of its national production during prime broadcasting time between 19h00 and 23h00;
- a minimum share of European production equal to 51% of the transmission time (with the same conditions above); and
- the share of works by producers independent of the broadcaster itself must be over 10%.

### **5.3.8 Other areas of culture specific legislation**

See also chapter 7.3 and chapter 8.4.1 regarding legislation concerning not-for-profit activities.

## 6. Financing of culture

### 6.1 Short overview

Despite the fact that several state-financed sectors - such as health care, social welfare and education - have recently experienced serious economic constraints, culture has been able to retain its share of the state budget.

Expenditure by the central government on culture is channelled mainly through the Ministry of Culture. In 2011, the total allocation was 135.73 million EUR; together with the expenditure of the regional and municipal levels of government, the total government expenditure on culture was 251.1 million EUR (see Table 4 in chapter 6.2.2). In 2011, Estonia joined the Euro currency zone. In 2012, the public cultural expenditure diminished considerably due to a reorganisation of theatres. In 2012, four formerly state owned theatres were transferred under the administration of a specific state owned, but legally private foundation, which received the theatres' premises and other property. Their income and costs (apart from state subventions) are not any more included in the public cultural budget. Furthermore, the transfer of the theatres' property to the foundation diminished the government's net investments by 17 million EUR in 2012. The apparent dramatic diminution of public cultural expenses in 2012 is, thus, rather statistical than real.

### 6.2 Public cultural expenditure

#### 6.2.1 Aggregated indicators

**Table 3: Aggregated indicators, 2005-2013**

Year	Average population	GDP in million EUR	Public cultural expenditure, in EUR / capita	% of GDP
2013	1 317 997	18 738.8	214.4	1.5
2012	1 322 696	17 636.7	171.2	1.3
2011	1 327 439	16 403.8	189.2	1.5
2010	1 331 475	14 707.5	189.6	1.8
2009	1 334 515	14 138.2	193.9	1.9
2008	1 340 675	16 235.1	234.1	1.9
2007	1 341 672	15 270.3	169.0	1.5
2006	1 343 547	13 104.3	153.8	1.6
2005	1 346 097	11 090.6	139.9	1.6

Source: Statistics Estonia.

Public culture expenditure per capita in Estonia, in 2013, was 214.4 EUR. This figure corresponded to 1.5% of GDP. In 2010, the total public expenditure was 5 811.1 million EUR. Of that, the share of cultural expenditure was 3.21%.

## 6.2.2 Public cultural expenditure broken down by level of government

Table 4: Public cultural expenditure: by level of government, in million EUR, 2009-2013

	Level of government	2009	2010	2011	2012	2013
<b>Total in million EUR</b>	State	133.8	139.5	135.8	107.8	143.5
	Regional	0.7	0.7	0.9	0.4	0.4
	Local (municipal)	124.3	112.2	114.4	118.3	138.7
	<b>Total</b>	<b>258.8</b>	<b>252.4</b>	<b>251.1</b>	<b>226.5</b>	<b>282.6</b>
<b>Share of total in %</b>	State	51.7	55.3	54.1	47.6	50.8
	Regional	0.3	0.3	0.4	0.2	0.1
	Local (municipal)	48.0	44.5	45.6	52.2	49.1
	<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

Source: Statistics Estonia.

## 6.2.3 Sector breakdown

Table 5: State cultural expenditure: by sector, in thousand EUR, 2013

Field / domain / sub-domain	Total		Of which: Direct expenditure** of government or its agencies	Of which: Transfers**	
	in 1000	in%		to other levels of government	to NGO's, companies, individuals
<b>I. Cultural heritage</b>	<b>132 381.4</b>	<b>46.8</b>	<b>52 488.6</b>	<b>79 892.8</b>	<b>0.0</b>
<i>Historical monuments</i>	4 465.2	1.6	3 169.7	1 295.5	n.a.
<i>Museums</i>	50 648.3	17.9	36 859.4	13 788.9	n.a.
<i>Arcives</i>	n.a.	n.a.	n.a.	n.a.	n.a.
<i>Libraries</i>	26 822.8	9.5	6 351.9	20 470.9	n.a.
<i>Intangible heritage / folk culture</i>	50 445.1	17.8	6 107.6	44 337.5	n.a.
<b>II. Fine arts</b>	<b>306.0</b>	<b>0.1</b>	<b>306.0</b>	<b>0.0</b>	<b>0.0</b>
<i>Fine arts / plastic arts</i>	280.8	n.a.	280.8	0.0	n.a.
<i>Photography</i>	n.a.	n.a.	n.a.	n.a.	n.a.
<i>Architecture</i>	25.2	n.a.	25.2	0.0	n.a.
<i>Design / applied arts</i>	n.a.	n.a.	n.a.	n.a.	n.a.
<b>III. Performing arts</b>	<b>38 758.6</b>	<b>13.7</b>	<b>34 209.9</b>	<b>4 548.7</b>	<b>0.0</b>
<i>Music</i>	13 444.6	4.8	11 937.3	1 507.3	n.a.
<i>Theatre, music theatre, dance</i>	25 314.0	9.0	22 272.6	3 041.4	n.a.
<i>Multidisciplinary</i>	n.a.	n.a.	n.a.	n.a.	n.a.
<b>IV. Books and press</b>	<b>6 323.5</b>	<b>2.2</b>	<b>1 727.6</b>	<b>4 595.9</b>	<b>0.0</b>
<i>Books</i>	243.7	0.1	243.7	0.0	n.a.
<i>Press</i>	6 079.8	0.0	1 483.9	4 595.9	n.a.
<b>V. Audiovisual and multimedia</b>	<b>31 738.8</b>	<b>11.2</b>	<b>31 713.7</b>	<b>25.1</b>	<b>0.0</b>
<i>Cinema</i>	3 554.6	1.3	3 529.8	24.8	n.a.
<i>Television*</i>	28 183.9	10.0	28 183.9	n.a.	n.a.
<i>Sound recordings</i>	n.a.	n.a.	n.a.	n.a.	n.a.
<i>Radio</i>	n.a.	n.a.	n.a.	n.a.	n.a.
<i>Multimedia</i>	0.3	n.a.	0.0	0.3	n.a.
<b>VI. Interdisciplinary</b>	<b>72 779.7</b>	<b>25.8</b>	<b>23 084.0</b>	<b>49 695.7</b>	<b>0.0</b>
<i>Socio culture</i>	22 097.2	7.8	1 581.5	20 515.7	n.a.
<i>Cultural relations abroad</i>	n.a.	0.0	n.a.	n.a.	n.a.
<i>Administration</i>	26 956.3	9.5	21 502.5	5 453.8	n.a.
<i>Cultural Education</i>	23 726.2	8.4	0.0	23 726.2	n.a.
<b>VII. Not covered by domain I-VI</b>	<b>333.8</b>	<b>0.1</b>	<b>0.0</b>	<b>333.8</b>	<b>0.0</b>
Not allocable by domain	333.8	0.1	0.0	333.8	n.a.
<b>Total</b>	<b>282 621.8</b>	<b>100.0</b>	<b>143 529.8</b>	<b>139 092.0</b>	<b>0.0</b>

Source: Statistics Estonia.

Note: The statistical data does not allow a breakdown in every domain of cultural expenditure; some are included under other domains.

n.a. - Data not available, expenses are included under other domains.

\* Books include all publishing services.

\*\* Television includes all public broadcasting (incl. public radio broadcasting).

\*\*\* Cultural relations abroad are since 2010 included under division "Not allocable by domain".

**Table 6: Monitoring state cultural expenditure: by sector, in thousand EUR, in %, 2009-2013**

Year	2009	2010	2011	2012	2013
<b>Cultural Expenditure</b>	258 787	252 385	251 136	226 499	282 622
<b>Field</b>	<b>% of total</b>				
Cultural heritage	33.7	34.8	34.5	38.0	46.8
Performing arts	15.5	17.8	15.2	12.3	13.7
Books and press	2.1	2.0	2.1	2.4	2.2
Audiovisual and multimedia	11.0	10.4	10.6	12.1	11.2
Interdisciplinary	25.9	23.7	25.3	27.4	25.8
Not allocable by domain	11.8	11.3	12.3	7.9	0.1
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

Source: Statistics Estonia.

### 6.3 Trends and indicators for private cultural financing

Any taxpayer resident in Estonia, be it an enterprise or a private person, is allowed for deducting the money used for private sponsoring of culture from the taxable income. However, there are upper limits for the tax-exempt donations. As to physical persons, they may not exceed 5% of the tax payer's total taxable income. For legal persons, the upper limit is either 3% of all payments liable for Social Security Tax, or 10% of the year's profits. The organisation to be sponsored should be included in the government's list of public benefit organisations. These organisations are also allowed to pay tax-free grants that are based on a competitive application procedure.

Among the private organisations funding culture, the most important is the Estonian National Culture Foundation (*Eesti Rahvuskultuuri Fond*). It administers a number of donations made for specific purposes; the total sum granted for 2014 was 122 614 EUR. During latest years, this sum has been on the decline. The *Open Estonia Foundation*, financed by George Soros, has besides its other activities also granted some money on cultural projects.

In addition, there is a number of local and / or more specific cultural foundations, whose own capital, however, tends to be negligible. They act mainly as operational foundations, either as arm's length bodies of local governments, schools and universities, or as financial administrators for private cultural initiative.

## 7. Public institutions in cultural infrastructure

### 7.1 Cultural infrastructure: tendencies & strategies

The most dramatic changes in the re-organisation of culture occurred between 1988 and 1995, when a move towards privatisation or désetatisation of cultural activities took place. While the most well established cultural institutions managed to adapt to the new circumstances and guard themselves against budget cuts, cultural activities in rural areas and small towns were less successful. An overall declining trend in cultural consumption and participation that was visible especially during the 1990s, but during the 2000s, a recovery seems to have taken place in this respect. There are, however, numerous NGOs advancing cultural activities, and there is a trend of establishing museums on local history. At the same time, the business sector has not yet been very active in promoting culture. In a way, the greatest "sponsors" of culture have been the individual artists, who continue their professional work, although they are often forced to finance it by earning an income outside the cultural field.

### 7.2 Basic data about selected public institutions in the cultural sector

**Table 7: Cultural institutions financed by public authorities, by domain**

Domain	Cultural institutions (sub-domains)	Number (2010)	Number (2012)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognised)	5 253	5 256	+
	Museums (organisations)	245	245	-
	Archives (of public authorities)	n.a.	n.a.	
Visual arts	Public art galleries / exhibition halls	n.a.	n.a.	
	Art academies (or universities)	1	1	0
Performing arts	Symphonic orchestras	n.a.	n.a.	
	Music schools	n.a.	n.a.	
	Music / theatre academies (or universities)	1	1	
	Dramatic theatre	25*	34*	++
	Music theatres, opera houses	11**	4**	--
	Dance and ballet companies	5***	9***	++
Books and Libraries	Libraries	562	559	-
Audiovisual	Broadcasting organisations	26****	26****	0
Interdisciplinary	Socio-cultural centres / cultural houses	372*****	454*****	++

Source: Statistics Estonia.

\* Theatres with drama production.

\*\* Theatres with music theatre or opera production.

\*\*\* Theatres with dance production. In Estonia there were a total of 28 theatres that were subsidised by the state or by the municipalities.

\*\*\*\* BO's with broadcasting licenses

\*\*\*\*\* Source: Folk Culture Centre 2013

Legend: ++ = A rise of 10% or more during the last 5 years; + = A rise of 5-9% during the last 5 years; 0 = A change smaller than 5 % during the last 5 years; - = A decline of 5-9% during the last 5 years; -- = A decline of 10% or more during last 5 years.

The figures include both public (state and municipal) and private institutions (profit and non-profit). The rises in the numbers of museums, theatres and broadcasting organisations are mainly due to private initiatives. Over recent years, joint initiatives in the cultural sphere combining public and private funding have increased. EU funding has also often been used to launch new forms of collaboration, such as museums and knowledge centres. This is a trend supported by the Ministry of Culture too.

### **7.3 Status and partnerships of public cultural institutions**

Some of the major cultural institutions have managed to establish themselves as "national" institutions, and thus claim priority positions in the allocation of state resources; for example the National Library, Art Museum of Estonia (Kumu) and the Estonia Theatre (National Opera). Although the Estonian Drama Theatre does not have the official status of a "national" institution, it has nevertheless been financed more favourably than other theatres.

All cultural institutions are affected by budget cuts and the situation is even more difficult for private institutions which lack an official status. To some extent, support is derived from, e.g., the Estonian Cultural Endowment, the Council for Gambling Taxes and the Foundation for National Culture. The latter, founded in 1991, by the government and turned into a private foundation in 1994, has been continuously able to attract funding from domestic private and corporate donors. There has been a considerable reduction in the amount of funding distributed by the Council for Gambling Taxes as a result of the 2002 decision to use a large share of the money to finance the construction of the new Museum of Arts. It is suspected that this decision has reduced the possibilities of non-established artists and institutions to obtain support.

Most of the resources in the cultural sector still come from the state and the local governments. Those resources which are available have been used for the preservation of existing cultural institutions (e.g. libraries, theatres). This has left little resources for public-private co-operation.

A foundation has been established jointly by the Ministry of Education, the Ministry of Culture and three central organisations of amateur arts groups to organise the National Song and Dance Festival – a major cultural event organised every five years (most recently in July 2014).

The private business sector has not yet shown any major interest in sponsoring culture. Nevertheless, private individuals who have come into possession of historically valuable buildings have gradually started to be more conscious about the specific requirements for their renovation and use.

Non-governmental organisations (NGOs) have powerfully enhanced the diversity of cultural life. Their activities have been comprised of international co-operation, the production of festivals, contemporary dance, information centres, and the running of small theatre companies. There are about ten independent theatres in Estonia. Several of them have gained a respected position in the performing arts scene: the theatre groups Von Krahl, VAT, and Theatrum have established themselves as a part of the professional theatre field in Estonia. The dance theatre Kanuti Gildi Saal operates as a space involving numerous artists and performers, without having its own ensemble. All theatres, irrespective of their legal status, may apply for governmental finance.

The NGO cultural sector receives some support from the state and especially from local governments.

## 8. Promoting creativity and participation

### 8.1 Support to artists and other creative workers

#### 8.1.1 Overview of strategies, programmes and direct or indirect forms of support

Support to creative activity has mainly been channelled through arm's length bodies, such as the *Cultural Endowment of Estonia* (which is divided between nine councils, of which eight represent different branches of culture and one is inter-disciplinary) and the Council for Gambling Taxes. They grant both support for projects and individual grants (see also chapter 3.2). A new basic income support scheme for freelance artists lacking other income was introduced in 2005 by the *Act on Creative Artists and Creative Artists' Unions*. The scheme is to be administered by the creative unions (see chapter 8.1.4).

Indirect support is provided through programmes to purchase works of art for museums and public buildings from Estonian artists. Since 2011, artworks commissioned in accordance with *Placing Orders for Works of Art Act*, or the so called 1% tax law contribute to the purchase of artworks, in which the Ministry of Culture holds an advisory role. A visiting artist programme has been launched for a rotating composer-in-residence, with one of the most active interdisciplinary artist-in-residence programme MOKS operating in Mooste, South Estonia, since 2002. The University of Tartu has founded a rotating professorship in the arts.

#### 8.1.2 Special artists' funds

Provisions in the *Act on Creative Artists and Creative Artists' Unions* generates state subsidies for artists unions (see also chapter 8.1.3), and includes a framework for guaranteed income support and social and health insurance for freelance artists.

The current legislation on *Pensions Related to Term of Service* (1992) grants musicians, actors, and other performing employees of concert organisations the right to retire after 20-25 years of professional activity, but does not introduce any specific pensions fund for this purpose.

Compensation is paid from the state budget to authors of books borrowed from public libraries in amounts based on the frequency of borrowing. A non-governmental organisation, the Association of Estonian Authors (*Eesti Autorite Ühing*) has been granted the right of representing composers and songwriters in collecting and distributing the levies for public performance of music. As to the vehicles and mediums for private recording of music and audiovisual materials, a levy of 3% of the net value of recordings and 6% of that of blank cassettes, disks etc. is collected and redistributed between representatives of authors, performers, and cultural industries (see also chapter 5.1.7).

#### 8.1.3 Grants, awards, scholarships

Since 1999, six state cultural awards have been granted yearly "for outstanding artistic accomplishments" in different fields of culture by the Government of the Republic based on proposals made by a separate Committee chaired by the Minister of Culture. Twenty cultural grants are awarded yearly for artistic projects or professional studies by a directive of the Minister. Even legal persons and establishments are eligible for these grants.

Most of the existing grants are administered by state-run foundations – the *Cultural Endowment of Estonia* and the *Council for Gambling Taxes* (see also chapter 3.2). The larger of the two, the *Cultural Endowment of Estonia*, is divided between departments for Archi-

ecture, Film, Fine Arts, Theatre, Music, Literature, Folk Art, Sports, and Inter-disciplinary Culture. The Councils of the different departments are free to decide how to allocate their share of the resources and have adopted different practices in dividing the grants. Among the activities supported are studies, travels, concrete projects, in the form of individual grants that are given four times per year. In addition, prizes for outstanding creative works have been given (from 2002, two prizes yearly), as well as additional pensions for retired artists. The Board of the Endowment is chaired by the Minister of Culture, but it lacks any other form of official subordination to the Ministry or to other political bodies. On the other hand, the Council for Gambling Taxes includes politically nominated representatives and its decisions are prepared by the relevant ministries.

#### 8.1.4 Support to professional artists associations or unions

Currently, there are seventeen national associations for creative artists. The associations have been officially recognised by the Ministry of Culture. The newest among them are the associations for dance artists, arts scholars / curators and landscape architects, recognised in 2012-2014:

- *Eesti Kirjanike Liit* (writers);
- *Eesti Kunstnike Liit* (visual artists);
- *Eesti Lavastajate Liit* (theatre directors);
- *Eesti Kinoliit* (cinema workers);
- *Eesti Lavastuskunstnike Liit* (scenographers);
- *Eesti Näitlejate Liit* (professional actors);
- *Eesti Heliloojate Liit* (composers);
- *Eesti Esitajate Liit* (performing musicians, copyright issues);
- *Eesti Interpreetide Liit* (professional musicians);
- *Eesti Arhitektide Liit* (architects);
- *Eesti Sisearhitektide Liit* (interior decorators);
- *Eesti Kujundusgraafikute Liit* (graphic designers);
- *Eesti Kutseliste Tantsijate Loomeliit* (professional dancers);
- *Eesti Disainerite Liit* (designers);
- *Eesti Tantsukunstnike Liit* (dance artists);
- *Eesti Kunstiteadlaste ja Kuraatorite Ühing* (arts scholars and curators); and
- *Eesti Maastikuarhitektide Liit* (landscape architects).

During recent years, the unions have increasingly started to act as trade unions guarding the economic and political interests of their profession.

The *Cultural Endowment of Estonia* is the main body that distributes public subsidies to professional artists' unions. The *Act on Creative Artists and Creative Artists' Unions* which entered into force on 1 January 2005 introduces an additional source of government funding. It sets the yearly subsidies for the unions to be calculated by multiplying one average monthly wage in Estonia by the number of the members of the respective union. However, the income support for freelance artists provided for by the same Act has to be paid from the same amount; the subsidies then remaining can be used by the union for the financing of other types of grants for study and creative work. The legislation provides tax benefits, a guaranteed minimum income, and social and health insurance for freelance artists for a limited period.

## **8.2 Cultural consumption and participation**

### **8.2.1 Trends and figures**

The introduction of political democracy, freedom of speech, market economy, and political independence during the revolutionary period from 1988 to 1991, profoundly changed the role of cultural life in society. From having been fulfilling political and compensatory functions, cultural life lost some of the appeal it had gained due to the specific circumstances of the Soviet regime. The change was reflected by statistics on the population's participation in cultural life. Most indicators show a sharp decline around 1992-1993, and after that, a stabilisation or slow revival. It should be noted however, that despite the overall decline, the average level of cultural participation in Estonia is still relatively high in international comparison. This is confirmed by the results of a survey commissioned by the Ministry of Culture and conducted in 2003 and 2006, and by similar results from time use surveys regularly conducted by the Statistical Office of Estonia, most recently in 2009-2010. According to the survey respondents, high prices of cultural services and the geographical distance along with problems in organising transportation are the main obstacles for more active participation in cultural life. Around 60% of respondents aged 20-64 years old had participated in amateur cultural activities during the previous 12 months (see Table 8 below). The most usual activities were crafts or construction (48%) and photography (43%). 9% sang and 5% played a musical instrument at least once a week. The findings also suggested that a steep decline in participation has taken place during the last ten years; this conclusion is, nevertheless, not supported by trends in participation data collected from cultural institutions (see Table 9 below). The problem may be, however, that some social groups have become increasingly marginalised both with respect to their participation in cultural activities, and to their consumption of culture products. According to results from other surveys, this particularly concerns elderly people outside the capital and provincial centres. There also seems to be great variance in consumption levels between different income groups. Large communities of non-Estonian people (mainly Russian speakers) have become more alienated from cultural life than ethnic Estonians, with the exception of some fields of culture (see also chapter 4.2.4).

A fragmentation of the population into active and non-active participants in cultural life seems to have taken place. Although this growing inequality of opportunities for participation in cultural life has been recognised by cultural policy decision-makers, they lack the instruments to counteract this trend, which is more a direct result of the overall development of society than a matter of cultural policy.

**Table 8: Participation in at least one cultural activity (except sports) during the last 12 months, percentages**

	At least once a week	Less than once a week	Never
Total in % (in number of persons)	36.1 (430 500)	36.1 (430 600)	27.7 (330 500)
Males	29.8	38.7	31.5
Females	41.4	34.0	24.6
Estonians	38.2	35.8	26.0
Other ethnicities	31.6	36.9	31.5
Aged 10-17	55.5	28.1	16.4
Aged 18-24	44.4	37.3	18.3
Aged 25-44	37.9	40.2	21.8
Aged 45-64	31.2	38.7	30.1
Aged 65-74	30.5	33.6	35.9
Aged at least 75	23.5	22.5	53.9
Persons with below upper secondary education	35.2	29.0	35.7
Persons with upper secondary education	34.1	38.6	27.4
Persons with tertiary education	40.7	39.0	20.2
Employees within lower income quintile	36.1	34.4	29.5
Employees within second income quintile	34.6	33.8	31.7
Employees within third income quintile	33.5	33.7	32.7
Employees within fourth income quintile	36.6	38.9	24.5
Employees within higher income quintile	40.2	40.7	19.0
Full time employees	34.5	42.8	22.6
Part time employees	46.3	38.0	15.8
Unemployed	33.9	37.3	28.8
Retired	26.6	27.7	45.6
Students	54.1	30.5	15.4
Other inactive	48.0	30.3	21.7
White collar workers	42.6	42.0	15.4
Blue collar workers	28.7	42.3	29.1
Household members with one dependent child	40.0	38.4	21.6
Household members with two or more dependent children	44.7	35.0	20.3
Household members without dependent children	30.6	35.6	33.7

Source: Statistics Estonia, Estonian Time Use Survey 2009-2010.

**Table 9: Participation in cultural life: selected indicators, selected years 1990-2011**

Indicators	1990	1995	2000	2005	2010	2011	2011 (per capita)
Registered users of public libraries (in thousands)	417.3	357.5	449.5	439.7	391.2	389.8	0.30
Library loans (in millions)	8.9	13.6	14.0	11.7	12.1	12.3	9.50
Museum attendance (in thousands)	1 940	975.0	1 539	1 762	2 150	2 666	2.06
Theatre attendance (in thousands; from 1996 including private theatres)	1 242	908.6	921.2	843.0	899.9	1 008.3	0.78
Cinema attendance (in millions)	10.9	1.0	1.1	1.1	2.1	2.4	1.85
Publishing of books and pamphlets (in millions of copies)	18.9	7.9	5.9	6.0	5.5	4.4	3.40
Use of Internet, %*	-	-	23.2*	59.2*	70.8**	-	..

Sources: Statistics Estonia; Peeter Vihalemm (ed.) (2004): Meediasüsteem ja meediakasutus Eestis 1965-2004.

\* During the last 6 months, % of population aged 15-74.

\*\* During the last 12 months, % of population aged 10 or older.

As indicated by Table 10, the largest share of private households' cultural expenditure is spent on printed matter (books, newspapers, journals etc.).

**Table 10: Household monthly expenditure on culture, by domain, EUR and percentages, 2010**

Items (field / domain)	Household expenditure on culture, in EUR	% share of total household cultural expenditure
Printed matter	86	37.3
Audio-visual and music	37	16.1
Performing arts	15	6.3
Visual arts	5	2.1
Cultural heritage	2	0.9
Other culture	86	37.3
<b>TOTAL</b>	<b>230</b>	<b>100</b>

Source: Statistics Estonia, Estonian Household Budget Survey 2010.

### 8.2.2 Policies and programmes

Estonian professional theatres have a tradition of organising performances in provincial towns. As theatres have become more economically dependent on income from ticket sales, they make efforts to reach a larger audience by widening their repertoire; especially since 2000 (see also chapter 7.3).

During the past years, several new summer festivals were created outside the large cities. They receive financial support from state bodies.

The programme of renovating schools located in historical manor buildings includes the creation of multi-functional centres for local cultural life. In this case, there are possibilities for co-operation between the state, local governments and local NGOs.

Museums have developed new strategies of attracting visitors, including children and adolescents. On the one hand, they seek to renew their exhibitions and to co-operate with tourism information centres. On the other hand, they have established education and outreach departments and they organise events targeting special audience groups and scientific conferences which are open to the public. Several museums also collaborate with schools.

While several museums enable visitors to have free access on the last day of every month, the Art Museum of Estonia has introduced days on which its branch museums can be visited for one euro.

## 8.3 Arts and cultural education

### 8.3.1 Institutional overview

The educational institutions function either as state bodies, state-owned public bodies, municipal institutions or private (non-profit or for-profit) organisations. They are all supervised by the *Ministry of Education and Research*. Education in culture is available on all educational levels. The Bologna process has, hitherto, mainly been understood within educational policies as suggesting a certain structure of higher education (3 years for a BA, 2 years for an MA, and 4 years for PhD studies; or the so-called "3+2+4 model"). The new examination system was initiated in 2001, and it has, by now, been adopted in all institutions of higher education. It has caused educational planners to advocate two specific objectives that for many university teachers seem difficult to be combined; namely, graduates from the 3-year BA education should on one hand be sufficiently competent in one specific sphere of study in order to possess enough competence to enter the labour market as professionals; while at the same time they should have a wide enough knowledge of other related subjects so as to enable them to enter MA studies in, not necessarily the same subject, but in another subject that belongs to the same wider field of study (e.g., humanities, arts, social sciences, etc). Another problem is that the MA and PhD level of education attracts much fewer students than it was originally expected. The Ministry of Education and Science finances the studies of a certain number of students, specified according to university and field of studies; the universities are entitled to enrol additional fee-paying students.

Besides Tallinn (capital of Estonia), higher arts education is available in Viljandi and Tartu. There are two public universities (Estonian Academy of Arts; Estonian Academy of Music and Theatre) and one public professional high school (Tartu Higher School of Arts) specialising in the education of professional artists, actors and musicians. In addition, there are two public universities (Tallinn University; University of Tartu) that have departments for professional education in the arts and music. Two private universities, the *Euroacademy* and the *Estonian Business College Mainor* have established curricula in fields related to design. Within Tallinn University, there is also an education programme in audiovisual media (The Baltic Media School). Viljandi Academy of Culture – previously called Viljandi Cultural College – was a professional high school until 2005, when it was merged with the University of Tartu as a regional college located in the town of Viljandi. In November 2012, the total number of students on the diploma and applied higher education level (ISCED97 5B) in this field was 1 100; the number of students at BA and MA levels (ISCED97 5A) was 2 431, including 1831 BA and 600 MA students), and there were 98 PhD candidates (ISCED97 6). Compared with the situation five years earlier, the number of BA and MA students has slightly diminished (2007/08: 2 567), while there are more students in the applied higher education (2007/08: 874) and PhD (2007/08: 68) levels.

In recent years, higher education in the field of cultural management has been available in several different institutions in Estonia. Diploma studies (ISCED97 5B level) are available in the Viljandi College (Viljandi Academy of Culture) of the University of Tartu, and MA curricula (ISCED97 5A) at the Estonian Academy of Music and Theatre, and the University of Tartu.

Music and arts are part of the curricula of primary and secondary schools. In 2004, there were 97 amateur schools for children, providing education in music and fine arts outside

the ordinary school curricula. The number includes only municipal schools. Their number is growing rapidly due to an increasing interest from parents. A moderate fee is usually charged; this fee may be deduced from the parent's taxable income. Previously oriented towards the aim of selecting and preparing children for professional musical careers, the children's music schools have increasingly adopted a wider view of their role in the overall development of the children's personality. In general, supplementary education for cultural workers is organised by a separate institution governed by the Ministry of Culture, namely, the *Centre for Development and Education in Folk Culture*.

### **8.3.2 Arts in schools (curricula etc.)**

In basic schools, education in music and arts are compulsory through the whole education. The basic education is started at the age of 7. It is divided between the first (classes 1-3), second (classes 4-6) and third levels (classes 7-9). The weekly number of hours for music tuition on the first, second and third level is 6, 4 and 3, respectively; the number of hours for tuition in arts is 4.5, 3 and 3 on the three different levels, respectively. On the Gymnasium level (classes 10-12), three courses (each comprising of 35 hours) in music, and two in arts are compulsory during the three-year education.

### **8.3.3 Intercultural education**

Intercultural education is part of the civic education course ("individual and society") in Estonian schools, and is aimed at promoting the understanding of cultural differences. The course is obligatory from the 4th grade upwards. The actual content of the course is dependent on the teaching materials, upon which each school makes its own decision, and on the teacher. A 2006 *Government Decree on Educational Standards* is aimed, partially, at furthering and supporting the participation in education of pupils with different mother tongues and cultural backgrounds, and urges schools to create possibilities for the study of their mother tongue. Some cultural institutions, like the Art Museum of Estonia and the Museum of History, have created special units for working on public integration programmes and tackle related issues in heritage interpretation.

Primary education is available in Estonian and Russian. The *Law on Education* states that Estonian is the language of tuition in publicly run secondary schools, and this prescription has been implemented from the year 2012. Some subjects may be continuously taught in Russian (see chapter 4.2.7).

### **8.3.4 Higher arts education and professional training**

On the level of higher education, visual arts are currently being taught in three universities: Estonian Academy of Art (in Tallinn), Tartu University and Tartu Art College. Higher education in the field of music and theatre is provided by the Estonian Academy of Music and Theatre and Viljandi Music Academy; choreography and dance is taught in Tallinn University and Viljandi Music Academy. Presently, the Estonian Academy of Arts is experiencing acute problems with teaching facilities because the construction of its new building has been delayed.

### **8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)**

See chapter 8.4.1 on amateur arts and folk culture and chapter 8.4.2 on cultural houses and community cultural clubs.

## 8.4 Amateur arts, cultural associations and civil initiatives

### 8.4.1 Amateur arts and folk culture

Estonia has a long tradition of associational activities. Some of the most important cultural institutions (notably the Estonia Theatre) were originally launched as private initiatives. During Soviet rule, cultural associations and amateur arts groups played an important role in the preservation of cultural traditions and as an opposition against foreign rule. *The Act on Non-Profit Organisations and Foundations* (1996) provides associations with a clear legislative framework. They have the right to apply for a public benefit status with the corresponding tax benefits (see also chapter 5.1.5). The adoption in 2002 by the Parliament of a document called the *Conception for the Development of Civil Society in Estonia* (see also chapter 7.3) is expected to have the effect of making the project-funding and grant-making practices of the central and local governments more transparent and, thus, reducing the possibility of arbitrary decisions.

It is difficult to calculate the number of arts and cultural associations in Estonia. Research evidence suggests that the NGO sector is less focused on cultural activities than before. On 1 January 2014, a total of 6 081 NGOs (5 946 associations, 135 foundations) dealing with culture, sports, and recreation were registered in Estonia. However, experiences from organisational surveys indicate that the real number of organisations active is much lower. The Cultural Endowment has a separate department to support folk culture. In general, direct state financing for folk culture activities is channelled through 7 umbrella organisations. While the funds are easier to administer via these umbrella organisations, there are questions being raised about the possibility of those "non-member" associations to receive project grants. A possibility that has been recently discussed between NGO representatives and the government is the establishment of an arm's length body, possibly a state-owned foundation, with the task of administering financial support for NGOs.

Estonia's largest cultural event in 2014 was the National Song and Dance Festival held in Tallinn, with the participation of 1 046 choirs and orchestras, more than 33 000 singers and musicians, and 10 082 dancers. Altogether 153 000 concert tickets were sold for the three days of the event. The next National Song and Dance Festival is planned to take place in 2019. A Youth Song and Dance Festival was organised in 2011 as a part of the events in connection with Tallinn's year as European Capital of Culture.

### 8.4.2 Cultural houses and community cultural clubs

The role of community cultural centres is rather unclear at the moment. During the Soviet regime they were mostly maintained by collective farms and state-owned employers. The privatisation of the economy and agriculture in the early 1990s caused some of the cultural centres to be closed down while others were turned over to the municipalities. Local governments have varying economic resources and are not always able to maintain the buildings and furnish them with activities. That means that the cultural centres have been forced to become economically more self-reliant and to introduce higher fees for participation in their activities. They have often adopted the legal form of a foundation or a non-profit association. There is a tendency of establishing "cultural factories" (clusters established in previous factory buildings and run by non-profit organisations, which are transformed into working and performing places for artists, musicians, craftsmen, printing houses, recording studios, etc.), to meet better the needs of interdisciplinary arts and engage young audiences. Two cultural factories, *Kultuurikatel* and Cultural Factory Polymer in Tallinn, are both in their initial phase of development and have been generously supported by the City of Tallinn. Two other cultural factories are planned for Tartu and Viljandi.

As mentioned in chapter 8.3, the state-initiated programme to renovate schools located in historical manor buildings supports the re-creation of multi-functional centres for local cultural life. The practice of creating official co-operation between friendship municipalities in Estonia and the Nordic countries has provided Estonian local governments with new ideas and often with material support.

### 8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

Since the late 1990s, the number of registered non-profit organisations has grown rapidly. In 2014, they amounted to 30 331, of which around 18 000 were non-profit voluntary associations. Despite their generally small number of members and limited resources, they have gained growing visibility and credibility in Estonian society in the last decade.

A document called the *Conception for the Development of Civil Society in Estonia* (reminiscent of for example the British Contracts on Relations between Government and the Voluntary and Community Sector) was adopted by the Parliament in December, 2002. This document is aimed at highlighting good practices in inter-sectoral partnerships. It has served as a basis for the planning of government policies towards the non-profit sector. These policies are coordinated by the Ministry of Interior Affairs.

One of the recent influential developments in the cultural policy domain has been the establishment of the Estonian Cultural Chamber in 2011, which has also collaborated with the Ministry of Culture. In preparing the *Cultural Developments 2014-2020*, the Ministry commissioned research which examined recent developments in different fields and identified issues that are crucial. 12 experts collaborated in the research - *The Central Concepts and Trends in Estonian Cultural Policy* (2012, accessible on <http://www.kultuuripoliitika.ee/>). The research was based on the model of François Matarasso and Charles Landry, focusing on 21 strategic dilemmas in cultural policy making. One of the central problems described by the researchers across disciplines was the homogeneous nature of cultural practices, and orientation towards internationalism in the cultural practices of local minority cultures. The minority cultures are very rarely the target of professional cultural policy on the state level and professional culture is carried out through the Estonian language, sometimes due to the lack of awareness. The focus on institutional and professional culture instead of inclusive cultural practices was perceived as another problem across cultural fields, and consideration of the social impact of culture was perceived to be lacking. Another issue raised in the research was the lack of consideration of culture in the present taxation system. Centralisation was also considered a problem, further aggravated by a lack of involvement in cultural policy making by the local governments.

One of the issues addressed both by the governmental programme and the umbrella organisations is the involvement of civil society in policy making. Within the different branches of government, there is no uniform practice on how to consult with NGOs, or whether, to which extent, and at which phase, they are to be involved in policy-making. Neither are there any general criteria for the selection of such organisations. There is a tendency among governmental agencies (including the Ministry of Culture) to stick to those organisations with an earlier record of smooth cooperation. This could be an obstacle to the engagement of organisations with more innovative approaches.

However, there is a non-binding *Code of Good Practice* in civic involvement, which has to a varying degree been adopted by government agencies.

The decisions of the *Cultural Endowment* (see chapter 2.1), which administers a relatively large share of the cultural expenses by the government, are made by expert panels without political involvement.

## 9. Sources and links

### 9.1 Key documents on cultural policy

Council of Europe: *Cultural policy in Estonia: national report on cultural policy in Estonia and its impact 1988-95 and report by a European panel of examiners*. Strasbourg: Council of Europe Publishing, 1997 (ISBN 92-871-3165-1).

The volume includes an Estonian report prepared by Mikko Lagerspetz and Rein Raud, and the report by a European panel of examiners.

Estonian Ministry of Culture: *Cultural Acts*. Tallinn: Ministry of Culture, 1999. Collection of culture-related legal acts in English, most of which are also available on the Internet site of the Ministry (<http://www.kul.ee>).

An unofficial translation of the Estonian Integration Strategy 2008-2013:  
[http://ec.europa.eu/ewsi/UDRW/images/items/docl\\_3700\\_459328622.pdf](http://ec.europa.eu/ewsi/UDRW/images/items/docl_3700_459328622.pdf)

An Internet portal including English translations of law texts is maintained by the Estonian Legal Language Centre and located in <http://www.legaltext.ee/indexen.htm>.

### 9.2 Key organisations and portals

#### Cultural policy making and advising bodies

Estonian Ministry of Culture  
<http://www.kul.ee>

The English-speaking section of the Ministry's website  
<http://www.kul.ee/en>

Estonian Cultural Chamber (Eesti Kultuuri Koda)  
<http://www.kultuurikoda.eu>

#### Professional associations

Estonian Authors' Society  
<http://www.eau.org/>

Estonian Architects' Union  
<http://www.arhliit.ee>

Estonian Artists' Association  
<http://www.eaa.ee>

Estonian Writers' Association  
<http://www.ekl.ee>

#### Grant-giving bodies

Cultural Endowment of Estonia  
<http://www.kulka.ee/?page=505>

Council for Gambling Taxes  
<http://hmn.riik.ee/>

Estonian Foundation for National Culture

<http://www.erkf.ee>

Archimedes Foundation

<http://www.archimedes.ee/>

### **Cultural research and statistics**

Estonian Institute

<http://www.einst.ee>

Institute of International and Social Studies, Tallinn University

<http://www.tlu.ee/en/institute-of-international-and-social-studies>

Statistics Estonia

<http://www.stat.ee>

### **Culture / arts portals**

Estonica: Culture

<http://www.estonica.org/en/Culture/>

Database for Estonian Museums

<http://www.muuseum.ee/>

Centre for Contemporary Arts, Estonia

<http://www.cca.ee>

Estonian Literature Information Centre

<http://www.estlit.ee>

Estonian Film Foundation

<http://www.efsa.ee/>

Estonian Institute

<http://www.einst.ee>

Estonian Music Information Centre

<http://www.emic.ee>

Database of Estonian Music

<http://www.estmusic.com/>

Database of Estonian Film

<http://www.efis.ee>

Creative Estonia – Meeting Place of Creativity and Business

<http://www.looveesti.ee/en>

Kunstiserver (Arts Server)

<http://www.art.ee>