

Country Profile

Estonia

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1. Cultural policy system

1.1. Objectives, main features and background

Objectives

The General Principles of Cultural Policy of Estonia up to 2020 (adopted by Riigikogu (the Parliament) 12th February, 2014):

The objective of the cultural policy is to form a society that values creativity by maintaining and improving the national identity of Estonia, researching, storing, and transferring cultural memory, and creating favourable conditions for the development of a vital, open, and versatile cultural space and for participating in culture. General principles have been set, stating that cultural policy is based on the constitutional aim of ensuring the preservation of the Estonian nation, language, and culture in perpetuity. The national culture policy views this aim as the harmony between the preservation and continuation of culture on the one hand, and the innovativeness and openness of culture, on the other hand.

[The General Principles of Cultural Policy](#) adopted by the Parliament of Estonia are the basis for the state's decisions in the field of culture up until 2020. This strategic document is a continuation of the former General Principles of the Estonian cultural policy adopted by the Parliament in 1998.

This document also draws on the national strategy for Estonia's sustainable development (*Sustainable Estonia 21*), which has the viability of the local cultural space as one of its objectives. In this document, Estonian culture is defined as both the creation of Estonians as well as of other nationalities living in Estonia. The cornerstone of Estonian culture is the Estonian language. The state has agreed on the objectives of the language policy and activities of the development plan of the Estonian language, which is why the general principles do not address the language policy separately.

The cultural policy is closely interlinked with several other national policy areas including educational, economic, social, environmental, employment, integration, regional, tourism, and foreign policy. The many-faceted cultural life has a significant impact on the well-being of the Estonian people, the quality of the local living environment, and the international competitiveness of the country. The general principles are based on the conviction that culture is one of the key factors in achieving many goals both on a local and national level.

According to the Estonian Constitution, all issues related to local life are decided by local governments who operate independently based on the applicable legislation. The General Principles of Cultural Policy are activity directions for shaping and realising the cultural policy for the Government of the Estonian Republic, at the same time considering that local governments have an important role to fill in organising local cultural life, sustaining cultural establishments, and supporting cultural activities.

Main features

The General Principles of Estonian Cultural Policy up to 2020 state that the development of the society and communities, and the quality of local sustainable life, depends on accessibility to culture, active/passive

participation and diversity of culture.

The preamble of the Estonian Constitution states that to "form a pledge to present and future generations for their social progress and welfare, which must guarantee the preservation of the Estonian people, the Estonian language and the Estonian culture through the ages" are among the main functions of the independent state.

The Ministry of Culture stresses that its mission is to retain the national identity of Estonia as well as to develop and ensure a vital cultural space. In order to achieve this, the Ministry of Culture values, retains, develops, acknowledges, and spreads Estonian culture, the rich heritage, and cultural diversity as well as the sportive lifestyle both in Estonia and abroad. The Ministry also supports both professional and amateur creative and sporting activities. This shows a wide concept of culture, broader than the arts and heritage alone.

Since 1997, Estonia participates in the European Programme of National Cultural Policy Reviews and the cultural policy priorities of the Council of Europe have been accepted by the Ministry of Culture. Support for identity and creativity, openness for cultural influences from abroad and concern for participation in cultural life are all part of Estonian cultural policy. At the same time, culture is an identity-building factor. On the preservation of the institutional structure, the definition of culture has been instrumental in guaranteeing a sustainable support system for a large number of culture organisations. So, that part of cultural policy model in Estonia is moderately centralised.

The arms-length-principle of cultural policy is represented by the Cultural Endowment of Estonia (*Kultuurkapital*) as well as in the fact that funding proposers of support programmes in the Ministry of Culture are committees of experts. The same system of experts' and stakeholders' involvement is used in other public funding cultural programmes, such as the Estonian Folk Culture Centre, the Estonian Film Institute etc. Thus, the representation of umbrella organisations, NGOs and wider civil society has become more frequent in decision making processes involving state cultural policies.

However, the Minister of Culture is free to make funding decisions without consulting the expert advisory bodies or partners. Thus, since 2014, the last three ministers have increased the number of cultural organisations that receive direct support from the Ministry of Culture.

The Ministry of Culture is also responsible for sport, media and integration policies. Since the early 2000s, the 'creative industries' appear in the Ministry's policies and a support to creative industry development organisations were established in Enterprise Estonia, and later in the Ministry of Culture.

Background

During the last century, Estonia has survived a number of pivotal times and events. These included the creation of an independent state at the end of the First World War (on 24th February 1918), two occupations during the Second World War and the destruction of social as well as cultural structures by the Soviet regime. The fifty-one-year period of Soviet rule lasted from 1940 until reindpendence in 1991 (Estonia was occupied by Nazi-German regime during the period 1941-1944). An important milestone in the history of Estonia was the entry to the European Union on 1st May 2004, NATO on 2nd April 2004 and to the Euro zone on 1st January 2011.

In the 1990s, the Estonian government and its citizens built a democratic and liberal society with an open economy. The state as well as local authorities closed, restructured or created new institutions, also in cultural

field. A désetatisation process started in a few fields of culture (for example, in 1998 the organisation of the traditional song and dance celebrations was transferred from a state agency to the state-owned foundation Estonian Song and Dance Celebration Foundation). Several fields of culture, like architecture, design and film, survived the privatisation and the institutions found themselves in totally new circumstances.

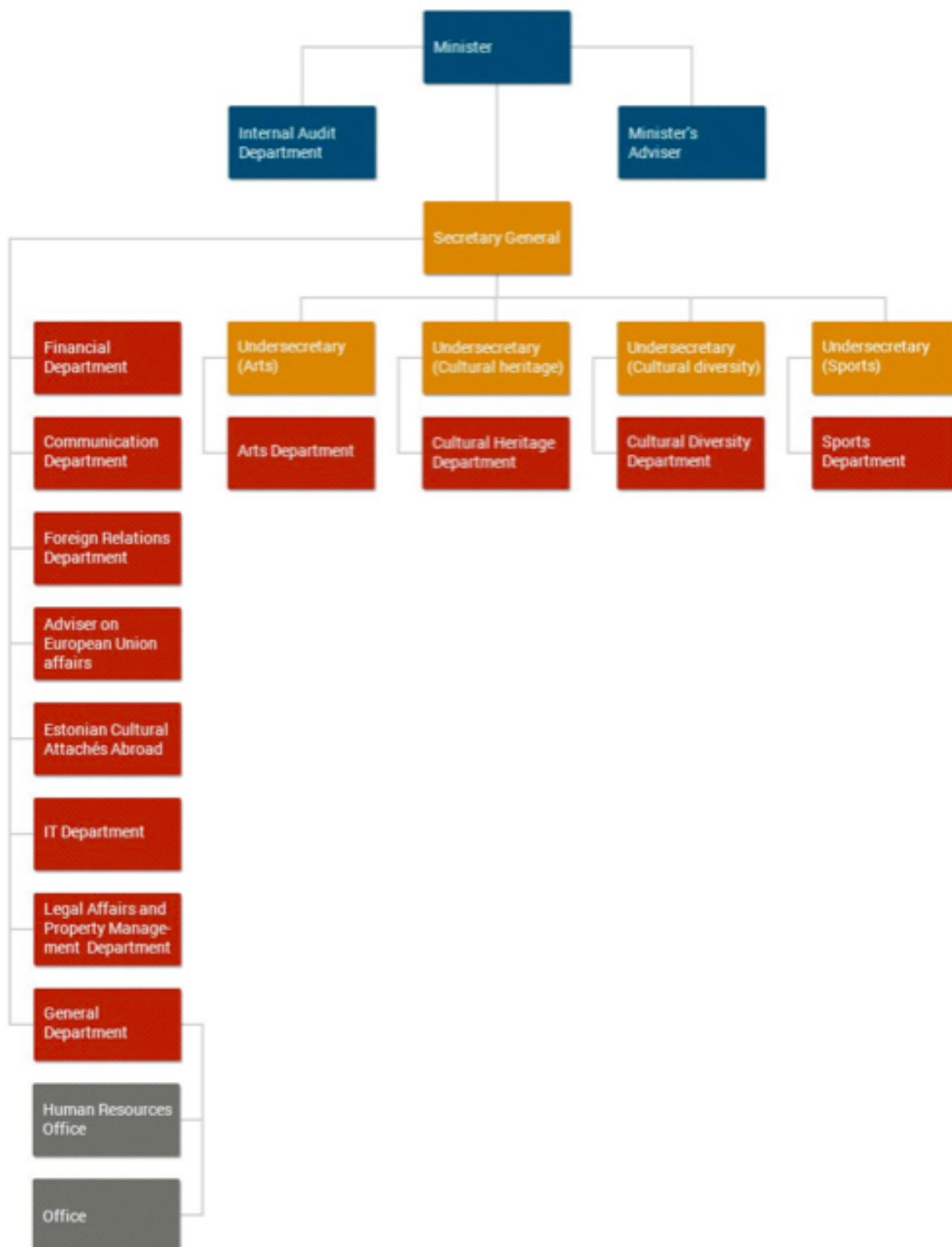
In the 1990s, legislation in the cultural sector developed with great speed, important laws such as the *Copyright Act* (1992) and the *National Minorities Cultural Autonomy Act* (1993) were passed. In 1994, the main arms-length-principle financing instrument in the cultural field was re-established with the *Estonian Cultural Endowment Act* (1994) (see chapters 1.2.2 and 4.2.1).

Debates about a cultural policy document started and the General Principles of Estonian Cultural Policy passed in the Parliament in September 1998.

Estonia became a member of UNESCO in October 1991, joined the European Cultural Convention in 1992 and became a member of the Berne Convention for the Protection of Literary and Artistic Works in 1994.

1.2. Domestic governance system

1.2.1. ORGANISATIONAL ORGANIGRAM



The Ministry of Culture of Estonia

1.2.2. NATIONAL AUTHORITIES

Estonia is a democratic parliamentary country. Under Article 59 of the Constitution of the Republic of Estonia,

the legislative power in Estonia is in the hands of the Parliament (*Riigikogu*). *Riigikogu* is the representative assembly of the Estonian people. In addition to passing legislation, the Constitution imposes other functions on the *Riigikogu*: adopting the state budget and enforcing budgetary compliance, exercising a review of the activities of the government, appointing senior state officials and representing Estonia in international organisations.

Among other tasks, *Riigikogu* -

- decides the allocation of budget resources for the cultural sector;
- regulates sectors with specific laws (*Performing Arts Institutions Act, Museums Act, Heritage Conservation Act* etc.);
- regulates the state, but through legislation also the non-governmental sector, which includes also state-owned foundations;
- as to the General Principles of Estonian Cultural Policy, the Parliament reviews the report of the Minister of Culture once a year;
- decides about other Acts having an impact on cultural life.

Riigikogu has the Parliament Cultural Committee, which has members from all political parties represented in the parliament. The committee is debating over laws and the state budget, it also nominates the candidates to the boards of public law cultural organisations, such as the Estonian National Opera, the National Library of Estonia and Estonian Public Broadcasting.

Executive power is vested in the Government of the Republic. Executive power is divided over two functions – governance and administration. The Government of the Republic coordinates the agencies in the executive branch and performs oversight of the agencies.

The Ministry of Culture is responsible for national culture, sport and heritage conservation. It promotes arts, and coordinates the state's media policy, audiovisual policy, and the implementation of the integration strategy. It is coordinating policies for cultural diversity and for the integration of ethnic and immigrant minorities.

The only governmental authority under the Ministry of Culture is the Estonian National Heritage Board. The objective of the National Heritage Board is to value cultural heritage and culturally valuable environments and ensure their preservation. For this purpose, the organisation is carrying out surveillance, counselling the owners of monuments, provides support for renovation, and maintains the national registry cultural monuments (see chapter 3.1.).

Outside of the Ministry of Culture, the main institution distributing state money for cultural purposes is the Cultural Endowment of Estonia. It was originally established in 1925 and re-established by the Parliament on 1994.

[The General Principles of Cultural Policy](#) up to 2020 state: "In addition to the other state budget funds, culture is supported under public law through the Cultural Endowment of Estonia. The basic operating principles of the Cultural Endowment — the organisation of the budget in a manner specified in legislation as well as independent foundation capital and expert groups formed from specialists of different fields — are not changed. The Cultural Endowment of Estonia mainly supports creative individuals and project-based initiatives, while the budget of the Ministry of Culture is used for funding the main activities of state-supported institutions and long-term activities that are important from the aspect of national culture."

The Cultural Endowment receives monthly a fixed share of alcohol and tobacco excise duty (3,5%) and gambling tax (7,8%) (whereof 60,6% is allocated to finance cultural buildings of national importance, 35,6% is allocated to award grants and support, for administrative expenses and 3.8% through the public universities for arts and culture teaching staff to develop and promote arts' creative work).

The supervisory board of the Cultural 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, which makes it arm's-length-principle body. Through the Minister, information flows directly to the government, but funding decisions are free from any political influence.

Other members of the supervisory board are: a representative designated by the Minister of Culture, a representative designated by the Minister of Finance, 8 representatives designated by each sub-endowment panel. The term of authority of the supervisory board is two years. The membership of the supervisory board shall be approved by the Government of Estonia. The supervisory board also has a quarterly budget to support interdisciplinary or crossover cultural projects.

The activity of the Cultural Endowment is managed and represented by the director, who is appointed by the supervisory board for up to four years.

The structure of the Cultural Endowment of Estonia includes eight sub-endowments and fifteen county expert groups. The sub-endowments are: literature, dramatic art, music, audio-visual art, visual and applied arts, folk culture, architecture and sport.

A sub-endowment is a structural unit of the Cultural Endowment, the function of which is to distribute the money appropriated to a specific field of culture by the supervisory board of the Cultural Endowment on the basis of submitted applications and on its own initiative. The activity of a sub-endowment is organised by a sub-endowment panel consisting of seven persons active in the corresponding area of culture and who are nominated by organisations of this field of culture.

A county expert group is a structural unit of the Cultural Endowment, which acts in every county and distributes funds in similar manner as the sub-endowments. An expert group consists of five members that are persons active in the cultural fields or sport of that county.

1.2.3. REGIONAL AUTHORITIES

The county (*maakond*) is an administrative subdivision of Estonia. Estonian territory is composed of 15 counties: Harju County, Ida-Viru County, Jõgeva County, Järva County, Lääne County, Lääne-Viru County, Põlva County, Pärnu County, Rapla County, Tartu County, Valga County, Viljandi County, Võru County on the mainland and Hiiu County and Saare County as islands. The primary function of counties is to coordinate the work of the local self-governments within the region through the county local governments unions (NGOs). After administrative reform since October 2017 these counties, however, do not have any county government or administrative staff, so these counties are not a administrative division similar to federal states in some EU countries and do not play any role in cultural life. Counties also do not play any part in national cultural policy.

1.2.4. LOCAL AUTHORITIES

Each Estonian county is further divided into local municipalities of two types: urban municipalities – cities (*linnad*) and rural municipalities – parishes (*vallad*).

In line with the *Local Self-Governance Act*, Estonia has 79 municipalities divided over 15 cities and 64 parishes. They are responsible for the educational and cultural needs of their inhabitants. Municipalities are, however, essentially dependent on support from the state budget, from which their main subsidies are received. The local governments' share of cultural expenses amounted to as much as 52% of the total public expenditure on culture in 2016 (see chapter 7.1.2.).

1.2.5. MAIN NON-GOVERNMENTAL ACTORS

In 1996, the Parliament approved *The Act on Non-Profit Organisations and Foundations*, which gives NGOs, associations and foundations a clear legislative framework. The adoption in 2002 by the Parliament of the document *The Conception for the Development of Civil Society in Estonia* was 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. The law requires for a NGO to have at least two founders or members. Since the 2000s, the number of NGOs started to grow rapidly and a non-governmental organisation is the most popular form in the field of culture, sport or social sphere. During last 15 years, non-governmental organisations have got credibility and visibility in Estonian society.

Main non-governmental partners in the field of the arts are the Creative Artistic Associations, which have been officially recognised by the Ministry of Culture. The General Principles of Cultural Policy state that the shaping and realising of cultural policy is open and transparent, involving artistic associations, development centres and other partner organisations of both the field as well as representing communities and the third sector. The objectives in the field of culture are formulated as cooperation between the field and the state, based on strategies that are updated on a regular basis.

The *Creative Persons and Artistic Associations Act* was adopted in November 2004. An artistic association is a non-profit association that is recognised by the Ministry of Culture as pursuant to the procedure provided for in the Act, the purpose of which is to promote one artistic field and support the creative activities of creative persons who are members of the artistic association. These 17 artistic associations have been officially recognised by the Ministry of Culture: Estonian Writers' Union, Estonian Performers Association, The Estonian Artists' Association, Estonian Filmmaker's Union, The Estonian Association of Architects, Estonian Association of Designers, Association of Estonian Scenographers, Association of Estonian Professional Musicians, Association of Estonian Actors, Estonian Graphic Designers' Association, The Estonian Society of Art Historians and Curators, The Estonian Theatre Directors' Union, Estonian Ballet Union, Estonian Landscape Architects' Union, Estonian Association of Interior Architects, Estonian Dance Art and Dance Education Union, and Estonian Composers Union.

An artistic association shall comprise of at least 50 natural persons, who have been engaged in creative activities in the corresponding artistic field for at least the last three years and whose works have been published during the period or performed publicly. The unions have increasingly started to act as trade unions too, representing social and financial interests of their members.

The *Conception for the Development of Civil Society in Estonia* was adopted by the Parliament on 2002. This document is aimed at highlighting good practices between public and non-governmental sectors. It has served as a basis for the planning of governments' policies towards the non-governmental sector. These policies are coordinated by the Ministry of Interior Affairs.

In 2011, the Estonian Cultural Chamber was established, whose aim is also to cooperate with and consult the Ministry of Culture.

Since the second half of 2000s, creative industries development centres in several cultural fields were established and supported by Enterprise Estonia first and the Ministry of Culture thereafter. These development centres are private legal entities (NGOs) active in the creative industries. They aim to boost cooperation between creative companies and their joint projects with other sectors of the economy. These centres are in the fields of architecture, audiovisual (including film and video, broadcasting), design, performing arts, publishing, visual art, entertainment software (including games and entertainment environments) and music.

One key issue is how to involve different organisations of civil society in policy-making. There are no united practices on how to consult with non-governmental partners (including artistic associations and development centres), what the procedure is and to what extent these organisations are to be involved in policy-making. There is, however, a tendency among ministries as well as local governments to involve those organisations in various discussions, meetings and seminars. For example, the creation of the document *General Principles of Cultural Policy up to 2030* began in 2019 with broad-based seminars and meetings involving more than 100 non-governmental organisations, local community centres and creative persons.

1.2.6. TRANSVERSAL CO-OPERATION

The educational system (including pre-school, basic and secondary education, universities and vocational education) is governed by the Ministry of Education and Research. Especially in the field of vocational education there is a cooperation with the Ministry of Culture. In organising the field of education, it is important to start accumulating culture-related knowledge and skills from an early age in order to ensure a new generation of participants in culture. In cooperation with the state and local governments, opportunities must be created in education as a whole, including hobby education and recreational activities (see chapter 5.1).

Language policy is also governed by the Ministry of Education and Research and has a separate *Estonian language development plan* (see chapter 2.5.4). The Ministry of Justice is responsible for issues related to copyright legislation (see chapter 4.1.6). The Ministry of Culture works together with the Ministry of Foreign Affairs on issues related to international cultural diplomacy and co-operation (see chapter 1.4).

The policy for the creative industries sector is governed by the Ministry of Culture, but is supported partly from several programmes in the governmental agency Enterprise Estonia. The agency is the largest institution with a support system for entrepreneurship by providing financial assistance, counselling, cooperation opportunities and training for entrepreneurs, research institutions, the public and non-profit sectors, under the Ministry of Economic Affairs and Communications. 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 3.5.1).

In 2007, the Ministry of Culture took over responsibility for integration from the Ministry of Internal Affairs.

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

1.3. Cultural institutions

1.3.1. OVERVIEW OF CULTURAL INSTITUTIONS

Estonia has four public law cultural organisations, which have their own Acts: the Estonian National Opera, the National Library of Estonia, the Estonian Cultural Endowment and Estonian Public Broadcasting. These are supervised and financed directly by the Parliament (cultural committee).

After the re-independency in 1991, there have been two waves of *désertisation* in cultural organisations: one in the early 1990s and one since 2013. Those institutional changes mainly mean that the Ministry of Culture closes state organisations and establishes (with the same assets, property and more or less the same aims) state-owned foundations (*SA - sihtasutus*). Foundations are preferred over state institutions as this form gives the organisation more flexibility in management and more opportunities to take regional or professional specifics into account.

Starting from 2012, the network of museums has been rearranged and the legal status of museums has been changed on the basis of the specifics of a museum and local circumstances. The state still manages seven state museums, and since 2012 the Ministry of Culture has established thirteen new museum foundations. Local governments now manage five former state museums.

A large number of public cultural institutions is owned and managed by local municipalities: cultural and community centres, public libraries, some professional city theatres and orchestras, and also local music-, dance- and visual arts schools. Fields like architecture, design, film and publishing are part of the private business sector.

There are numerous NGOs advancing cultural activities. There is a trend of establishing concert and festival organisations, museums on local history etc. as NGOs.

1.3.2. DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Table 1: Data and trends of public and private cultural institutions

Domain	Cultural institutions	Public sector		Private sector	
		Number (2019)	Trends last 5 years (comparison to 2014) (in %)	Number (2019)	Trends last 5 years (comparison to 2014) (In %)
Cultural heritage	Cultural heritage sites	26 485	- 0,3%	N/A	
Museums	Institutions	20	- 24%*	170	N/A
Archives	Institutions	N/A		N/A	
Visual arts	Public art galleries/exhibition halls	75**		75**	
Performing arts	Scenic and stable spaces for theatre	10	0	N/A	
	Concert houses	N/A		N/A	

	Theatre companies	10	- 9%	48	N/A
	Dance and ballet companies	2***	0	10***	N/A
	Symphonic orchestras	6	0	4	0
Libraries	Libraries	895	- 8%	N/A	
Audiovisual	Cinemas	1	0	49	N/A
	Broadcasting organisations	1	0	21	+50%
Interdisciplinary	Socio-cultural centres / cultural houses	450	N/A	N/A	

Sources:

Ministry of Culture, Statistics Estonia, Estonian Theatre Agency

* As a result of the museum reform, several museums have been merged into a single institution, the total number of branches is 249.

** Total number in public as well as in private halls.

*** The number includes in the total number of theatre companies, because part of them are multi-genre theatres.

1.3.3. PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

There are fields of culture, where the désetatisation process has been completed: the eight state-owned theatres of the 90s are now state foundations and in 2013-2014 three state-owned music organisations (National Symphony Orchestra, Estonian Philharmonic Chamber Choir and *Eesti Kontsert*) were changed to foundations. In the field of museums, the trend of désetatisation is in process. Several museums were already or will be consolidated in the near future. Foundations are preferred to state institutions as this form gives the organisations more flexibility in management and more opportunities to take regional or professional specifics into account.

In February 2019, the Parliament passed the new *Heritage Conservation Act*. The new legislation balances the rights and obligations of the state with those of the owners of cultural monuments, creating for the first time a compensation system for monument owners. From now on, the activities of the National Heritage Board will include both heritage conservation and museum fields. The owners of cultural heritage sites often come from the private sector (see also chapter 3.1).

The General Principles of Cultural Policy up to 2020 state: "The state will create supportive conditions for involving private funds in the cultural field, recognising those entrepreneurs, NGOs and individuals who support culture, as well as conducting initiatives in cooperation with private companies. The state considers it important that legislation does not impose unnecessary limits on the private sector's opportunities for supporting culture. In addition to the existing models for the funding of culture, in cooperation with the field and the private sector the state is going to search for alternative financing schemes for culture." However, the private business sector has not still shown any major interest in sponsoring culture (see chapter 7.3).

Non-governmental organisations (NGOs) have powerfully enhanced the diversity of cultural life in Estonia. Their activities comprise the organisation of music festivals, theatre and dance companies, information and development centres etc. All those festivals, theatres and centres can apply for grants from the Ministry of Culture, the Cultural Endowment and local authorities (see also chapter 7.2.1).

1.4. International cooperation

1.4.1. PUBLIC ACTORS AND CULTURAL DIPLOMACY

The General Principles of Cultural Policy up to 2020 contain the priorities of cultural cooperation: "The state will create opportunities for the internationalisation of culture. Culture has an important role in external relations, export and the country's public image. The network of representatives of culture is going to be widened, cooperation will be increased with the different ministries and export-promoting organisations, support for the development of cultural exports and cooperation is going to be increased significantly. More than before, the state will increase its efforts to network on target markets outside Europe, for which cultural organisations and creative enterprises have expressed their interest and where they have the capacity to enter the market."

The main institutional structures involved in the processes of internationalisation and cultural cooperation are the Ministry of Culture, the Ministry of Foreign Affairs, the Estonian Institute and Enterprise Estonia with its representatives abroad.

The task of the Ministry of Culture is to promote the internationalisation of Estonian culture, to develop cultural relations and diplomacy between countries, and to participate in the formation of cultural and sports policies in international organisations.

Estonia has signed nearly fifty bilateral cultural cooperation contracts and joint programmes with countries all over the world. Estonia also participates in fifteen international organisations, forums and cooperation programmes.

In cooperation with the Ministry of Foreign Affairs, eight cultural attachés from the Ministry of Culture work in Estonian embassies. Estonia has cultural attachés in Brussels, Berlin, Moscow, Helsinki, London, Paris and New York. The cultural representative in Brussels also represents Estonia's interests in the European Union in matters within the competence of the Ministry of Culture. In addition to developing bilateral relations, the cultural representative in Paris has to represent Estonia in UNESCO. The creation of Estonian Institutes in Finland and Hungary has involved cooperation with the Ministry of Foreign Affairs. Both ministries are involved in preparing and implementing bilateral as well as international agreements on cultural co-operation

The Ministry of Culture supports the internationalisation of Estonian culture, cultural exports and introduces Estonia through culture via the supporting programme Estonian Culture in the World. The programme helps various Estonian creative persons, cultural groups (mainly NGOs) and creative enterprises to enter the international stage, take part in festivals, organise tours and exhibitions etc. The Ministry of Culture also secures co-financing for the projects supported by the EU programmes, for example for cultural co-operation projects submitted by Estonian cultural organisations to Creative Europe.

The Ministry of Culture provides project-based assistance to large scale international music and performing arts festivals, international exhibitions, to ensure their quality, and the persistence of international relations in the field. International projects are funded through the Ministry's grant programme Estonian Culture Abroad. The programme assists projects that enhance the internationalisation of Estonian culture into the world, the introduction of Estonia globally through culture, and the creation of wider opportunities for Estonian creative persons. It also helps various cultural groups and creative enterprises to enter the international stage.

Activities under cultural cooperation bilateral agreements are supported by both parties to the agreement – the host country covers the costs of receiving guests and the visiting country takes care of the travel expenses. Grants from the Ministry of Culture are combined with other public sector sources of financing, for example from the Cultural Endowment and local authorities.

Enterprise Estonia supports development centres in different culture fields, including their activities that are related to cultural exports.

The Ministry of Culture finances Estonia's representation at major international events such as the Venice Biennial of Art, Venice Biennial of Architecture, Helsinki Book Fair, Frankfurt Book Fair, and Gothenburg Book Fair.

The Estonian Institute spreads information about Estonian society and culture abroad and was established in 1989. During its first years, the Estonian Institute partly fulfilled the role of a hotbed for the Ministry of Foreign Affairs and the future Estonian diplomats. The Institute's information and culture points operated in various places in Western Europe and Scandinavia, and quite a few developed into an embassy of the Republic of Estonia in the course of restoring diplomatic relations. Soon things took their normal course and the Institute focused on conveying information about Estonia and promoting its culture. The Institute currently employs twelve persons, who work either in the Tallinn main office or branches abroad in Finland (founded in 1995) and Hungary (1998); previously, the Institute had offices in Sweden (1999-2011) and France (2001-2009).

The legal form of the Estonian Institute is NGO. The Estonian Institute is supported by the Ministry of Culture. Their support is supplemented by targeted financing from various sources for specific undertakings. In introducing Estonia abroad, the Institute's long-time partner has been the Ministry of Foreign Affairs. The teaching of Estonian language and culture is organised in close cooperation with the Ministry of Education and Research. The Estonian Institute is member of the European Union National Institutes for Culture EUNIC.

Since Estonia's reindependency, international cooperation is becoming stronger and more diverse. Closer cooperation is established with countries who have their cultural representatives in Tallinn: for example the Finnish Institute, British Council, the Danish Culture Institute, Goethe Institute and The Nordic Council of Ministers' Office.

Municipalities have their own international culture cooperation activities mainly as part of cooperation agreements with partner cities (i.e. "twin-towns" etc.).

Since 2009, the Baltic States are contributing partners to a Nordic-Baltic Mobility Programme for Culture. In 2018, the Ministries of Culture of Baltic States decided to establish the Baltic Culture Fund, which partner is Cultural Endowment of Estonia.

1.4.2. EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

Estonia became a member of UNESCO in 1991, joined the European Cultural Convention of the Council of Europe in 1992, and became a signatory to the Berne Convention in 1994. Since Estonia joined the EU in 2004, multilateral cultural cooperation between member states has grown, also on an international level. The Ministry of Culture started to compile the internationalisation strategy in 2019.

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). On the international level Estonian universities, institutes or organisations are members of ICCPR (the International Conference on Cultural Policy Research) and ICCM (the International Centre of Culture and Management).

The Estonian National Commission for UNESCO applications has been submitted for entering objects into various UNESCO programmes and lists. Estonia has also been selected as a member of intergovernmental committees of two conventions: the Convention for the Safeguarding of the Intangible Cultural Heritage in 2006 and the World Heritage Convention in 2009-2013, which allows Estonia to contribute to joint efforts, while emphasising and developing the corresponding fields at home (mapping of Estonian intangible cultural heritage and the creation of a public web-based register). 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). In 2024, the title of the European Capital of Culture will be awarded to three cities, including Tartu from Estonia.

The co-operation of three Baltic States — Estonia, Latvia and Lithuania — constitutes of two frameworks: the Baltic Assembly and the Baltic Council of Ministers. The parliamentary co-operation takes place within the Baltic Assembly, but all matters related to practical co-operation are being dealt within the format of the Baltic Council of Ministers. Some cultural initiatives take place within this official cooperation format, like the Annual Baltic Assembly Prize.

The cooperation in the Baltic Sea area is led by the Council of the Baltic Sea States, an inter-governmental cooperation form. It includes an initiative in the cultural field: *Ars Baltica*, an international cultural network (established in 1991).

The cultural cooperation agreement between Estonia, Latvia and Lithuania was concluded in 1994. Based on the agreement, cooperation programmes lasting for up to four years are carried out. This agreement ensures joint support for *Kremerata Baltica* (chamber orchestra conducted by maestro Gidon Kremer) and the international education project *The Baltic Museology Summer School*, which started in 2004. The aim of the School is to develop and strengthen museological thought in the Baltic States, by linking theory and practice, in order for Baltic museums to become more professional, contemporary and accessible to society. Currently, the programme is designed for the period 2019-2022. Estonia, Latvia and Lithuania participated jointly as the Baltic Market Focus countries at the London Book Fair, with the exhibition *Wild Souls. Symbolism in Baltic Art* at the Musée d'Orsay in Paris, one of the most renowned museums in Europe, attracted a great deal of attention and was visited by almost a quarter million art lovers. In addition, a joint presentation will be made at the Trieste Film Festival.

1.4.3. NGO'S AND DIRECT PROFESSIONAL COOPERATION

Since the 2000s, Estonian cultural organisations got involved in more international cooperation networks and got awarded more EU and other European grants to get engaged in cultural and humanitarian cooperation projects. The main funders have been Creative Europe and Erasmus+ programmes. However, successful

international cultural projects are initiated mainly by individuals and private organisations (NGOs) based on personal contacts rather than as a matter of governmental policy.

Estonian culture has received international recognition when the Estonian (together with Latvian and Lithuanian) song and dance celebration tradition was included on the UNESCO's World List Intangible Heritage (2008). Included on the list as well are the small Kihnu island as cultural space (2008), *Seto Leelo* - Seto polyphonic singing tradition (2009) and the Smoke sauna tradition from South-Estonia, Võromaa (2014).

The organisation of the Eurovision Song Contest in Tallinn in 2002, hosted by the Estonian Television, as a benchmark event for popular culture, required international cooperation on a large scale and made Estonia further known among European audiences.

Numerous national and international music festivals take place in Tallinn as well as in marvellous places outside of the capital, mainly during summer season. International theatre festivals — the oldest one being Baltoscandal, which takes place biannually in Rakvere — gather the most innovative theatre ideas and troupes throughout the world. Seven dance festivals take place in Estonia, three of which are international. All these are mainly organised by NGOs and use international networks of organisations in their field and personal contacts.

External theatrical relations are conducted by the Estonian Theatre Agency in cooperation with the performing arts institutions active in the field. Many of the performing arts centres, which are NGOs (including Sõltumatu Tantsu Ühendus, Kanuti Gildi SAAL), plan their programmes in collaboration with international partners.

Foreign tours by theatres, which require years of planning, also serve to introduce Estonian theatre. Estonia's local theatrical life is enriched by international theatrical festivals with many different focuses and styles.

Estonia has integrated very much into international architectural networks and policy forums; architecture bureaus participate in major international architectural events and in setting development trends in European architectural policy. A valuable partner for the state in international activities is the Estonian Centre for Architecture (NGO), which mostly focuses on introducing Estonian architecture abroad.

Estonia has participated in the world's largest architecture festival in Venice since 2000. Estonian participation is handled by the Estonian Centre for Architecture and financed by the Cultural Endowment of Estonia, the Ministry of Culture and private donors. The curators of the Estonian exposition are selected through an open competition.

The Tallinn Architecture Biennale is an international forum of architecture and city planning, which is organised by the Estonian Centre for Architecture. The architecture festival has a diverse programme to enhance synergy between Estonian and foreign architecture, and architects and the public, by offering a chance to make contact and share ideas.

The Estonian Publishers' Association organises the participation of Estonian publishers in international book fairs (Frankfurt, London, Leipzig, Helsinki and Bologna) and is the Estonian partner organising the Baltic Book Fair. The association is a member of the Federation of European Publishers.

Film institutions develop multilateral international cooperation, especially valuing partnership among Baltic and Nordic countries. In 2015, three film institutions — the Estonian Film Institute, the Latvian National Film Centre

and Lithuanian Film Centre — signed an agreement to boost co-productions of films and to organise joint events for promoting the film industry. In the framework of the 100th anniversary of three Baltic countries, the Baltic Film Days were organised in August 2019 to raise the audience's interest of films from their neighbouring countries.

Numerous non-governmental institutions and galleries operating in the field of contemporary arts and design prepare and manage international cooperation projects. The Centre for Contemporary Arts (NGO founded in 1992) is an expert institution in international cooperation projects with a role to activate and develop the Estonian contemporary art scene, conceptualising the current tendencies of visual culture and participating in a critical dialogue in society. Since 1997, Estonia has continually participated in the Venice Art Biennale. The Estonian pavilion is organised by the Centre for Contemporary Arts. In 2016, Estonian artists were represented at 75 exhibitions or art events abroad. A total of ninety artists or groups participated. About fifteen Estonian artists are being actively represented by galleries operating in the international art market. The Centre for Contemporary Arts is also the organiser and partner of the Baltic Triennial, the major regional international art event. Since its foundation in 1979, the Baltic Triennial takes place in the three Baltic countries.

The Ministry of Culture introduces Estonian design abroad in close cooperation with the NGO Estonian Association of Designers and Estonian Design Centre. In order to enhance the field of design, the Estonian Association of Designers has founded the Estonian Design House, which promotes the sale of work by Estonian designers on domestic and foreign markets, initiates new product development, and exports high-quality product design. Estonia cooperates actively with Finland and France in a number of design projects.

In 2014, the Estonian Association of Designers has developed a concept for introducing Estonian design abroad (Size Doesn't Matter), which is based on the juxtaposition of the smallness of Estonia and the abundance of designers and their achievements. The overview exhibition includes high-quality and limited release products, mostly the best examples of designers' work plus innovative industrial products. More than sixty designers are represented at the exhibition.

2. Current cultural affairs

2.1. Key developments

From April 2007 to April 2015, the Ministry of Culture was led by the liberal Reform Party. In 2012, the Minister of Culture started the process of compiling a new general principle of cultural policy. This process ended in February 2014, when the Parliament approved the General Principles of Cultural Policy up to 2020. These principles became the basis for the state's decisions in the field of culture (see chapter 1).

From 2015 to 2019, the Minister of Culture was a leading politician of the social-democratic party. During this period, the Ministry of Culture paid great attention to improve the social problems (health insurance, pension) and salaries of creative persons. The wages of cultural workers in the state sector increased every year, low-paid employees (in museums, etc.) were a priority in this development. Freelance visual artists and writers were given the opportunity to apply for artists' and writers' wage through the corresponding artistic associations. In 2019, the process of drafting the new general principles of cultural policy up to 2030 began. At the same time, the Ministry began to deviate from the arm's-length-policy by providing financial support, thereby bypassing the principles of support programmes.

Since April 2019, the Minister of Culture is a representative of the conservative party *Isamaa*. At the end of 2019, the drafting of a document outlining the new cultural policy general principles has been stopped. The Government Office of Estonia (in charge of strategic planning on a governmental level) steered at first completing the preparation of sectoral development documents (including the general principles of cultural policy) in different ministries and to consolidate all in one national strategy document.

The ruling Minister of Culture has initiated discussions on what kind of cultural and sportive venues should be built over the next decades, the construction of which will be funded through the Cultural Endowment (see chapter 1.2.2). The previous three cultural buildings financed through Cultural Endowment with such an instrument are finished. Various organisations and municipals have made proposals for the construction of new cultural objects with the funding of the Cultural Endowment. Funding decisions will be made by Parliament in 2021. Currently, there are active debates in society about the priority of objects.

Several creative business organisations and associations have put pressure on the Ministry of Culture to reduce VAT on theatre and concert tickets from 20% to 9%. So far, it has been decided not to make tax differences, as nightclubs and other commercial entertainment would also benefit from that tax benefit.

The Ministry of Culture is updating *The Public Library Act*. As the law is being drafted, new forms of cooperation will be taken in use to develop the library network and services, so that the library service as a whole will be up-to-date and meet the needs of the reader. The act must be completed by the end of 2020.

The Ministry of Culture has initiated the updating of *The Performing Arts Institutions Act*. It has received significant feedback from the coordination round along with supplementary proposals from partners.

In order to strengthen the language policy under the authority of the Ministry of Education and Research, a draft law has been completed to establish the Language Board from September 2020, which will deal with language

policy implementation activities instead of the Ministry and the Estonian Language Institute.

2.2. Cultural rights and ethics

Main rights, connected with culture, are stated in the Constitution of the Republic of Estonia:

- § 38. Science and art and their teachings are free. Universities and research institutions are autonomous within the limits prescribed by the law.
- § 39. The rights of an author in respect of his or her work are inalienable. The national government protects authors' rights.
- § 49. Everyone has the right to preserve his or her ethnic identity.
- § 50. National minorities have the right, in the interests of their culture, to establish self-governing agencies under such conditions and pursuant to such procedure as are provided in the *National Minorities Cultural Autonomy Act*.
- § 51. Everyone has the right to address government agencies, local authorities, and their officials in Estonian and to receive responses in Estonian. In localities where at least one half of the permanent residents belong to a national minority, everyone has the right to receive responses from government agencies, local authorities and their officials also in the language of the national minority.

The General Principles of Cultural Policy (see chapter 1.1) define Estonian culture as both the creation of Estonians as well as that of other nationalities living in Estonia. These principles also declare that all Estonian residents must have a chance to create culture and to partake in it regardless of their regional, social, cultural, ethnic, age, gender-related or other individual characteristics and needs.

In October 1993, the Parliament passed the *National Minorities Cultural Autonomy Act*. The main objectives of the minority cultural self-government are: organisation of mother language learning, establishment of national cultural institutions, organisation of cultural events, establishment and awarding of funds, scholarships and awards for the promotion of national culture and education, etc.

According to the act, minority cultural self-governments may consist of German, Russian, Swedish and Jewish citizens of the Republic of Estonia and nationalities of which more than 3 000 representatives live in Estonia.

In May 2003, the government approved the Rules for the Election of the Cultural Council of National Minorities. The Cultural Council is the supreme body of the cultural self-government, which is elected by direct and uniform elections. The Ingrian Finns were able to elect their Cultural Council in June 2004. Estonian Swedes were granted cultural autonomy in 2007. The rights of other national minorities are guaranteed by the Constitution and other laws. Non-citizens may also participate in the activities of cultural and educational institutions and religious communities of national minorities, but may not be elected, elected or appointed to the governing bodies of cultural self-governing bodies.

Estonia ratified the Framework Convention for the Protection of National Minorities (Council of Europe, 1995) in 1997.

2.3. Role of artists and cultural professionals

Support for freelance creative persons and creative unions is regulated by the *Creative Persons and Artistic Associations Act*, which entered into force in January 2005. The purpose of this Act is to support cultural creativity and the professional preservation and development of fine arts, and to improve and create the conditions necessary for the creative work of persons through creative associations.

According to the Act, a freelance creative person is an author or performer, whose main source of livelihood is professional creative work in the fields of architecture, audiovisual, design, performing arts, sound, literature, visual arts, or shorthand, not under employment or similar obligations. An artistic association is a non-profit association that is recognised pursuant to the procedure provided for in this Act, the purpose of which is to promote one artistic field and support the creative activities of creative persons who are members of the artistic association.

The artistic associations unite and represent persons working in one creative field: architecture, audiovisual arts, design, performing arts, sound arts, literature, visual arts or scenography. More than 40% of the members of an artistic association may not belong to another creative association recognised in the same creative field. An artistic association must have at least 50 persons who have been active in the relevant creative field for at least the last three years and whose works have been published or made available to the public.

The statutory purpose and profession of an artistic association, which it unites and represents, cannot coincide with another statutory aim and profession recognised in the same creative profession. The artistic association may not impose any restrictions on its membership or activities that are of a regional, ethnic, gender, racial or other nature, other than those arising out of their trade or profession.

A freelance creative person who is a member of one of the recognised artistic association and fulfills the conditions laid down in the *Creative Persons and Creative Associations Act*, is entitled to receive support for six months through the artistic association. The amount of this support is the national minimum wage established by the Government of the Republic and the recipient is also guaranteed health insurance.

To be eligible for funding, a freelance creative person must apply to their creative union. In case the creative person belongs to several artistic association and has not applied for support for only one association, the application must be submitted to all creative unions of which he or she is a member.

A freelance creative person who does not belong to a recognised artistic association but who meets the conditions specified in *Creative Persons and Artistic Associations Act*, is eligible to apply for creative support to the Ministry of Culture. The Ministry of Culture forwards the application of the creative person to the association representing the respective field, which evaluates the compliance of the creative person with the requirements of the *Creative Persons and Creative Associations Act* and decides on granting the support.

The Ministry of Culture and the Confederation of Estonian Employees' Unions (TALO) have traditionally negotiated in autumn during the past 15 years to raise salaries for cultural workers in the public sector. With some exceptions, an agreement is usually signed by the Minister and the TALO. The state sector cultural workers minimum monthly wage (with higher education) started in 2014 from level EUR 700 (average salary in Estonia was EUR 1 005 monthly) and reached EUR 1 300 in 2019 (average in Estonia EUR 1 407 monthly).

In December 2019, the Minister of Culture and the Chairman of the Management Board of TALO signed the 2020 salary agreement for cultural workers. The agreement calls for increasing the wage fund for people working at Ministry of Culture institutions by 2,5%. The distribution of the wage fund depends on the decisions of the heads of cultural institutions. The wage agreement applies to all cultural workers receiving a salary from the Ministry of Culture budget, but is also recommended for all cultural institutions regardless of their administrative jurisdiction or form of ownership. In 2020, the minimum salary for cultural workers, receiving a salary from the Ministry of Culture budget, is EUR 1 300. The national minimum salary also forms the basis for determining the artists' and writers' wage.

According to the agreement based on the General Principles of Cultural Policy up to 2020 (see chapter 1.1), the minimum wage of cultural workers should at least equal the projected average gross earnings. The agreed upon wage agreement covers those receiving a salary from state institutions, public institutions, foundations and county libraries. The cultural workers that are covered include those with higher educations, higher vocational qualifications or specific specialised knowledge equivalent to the higher education requirement, of whom there are almost 4 000. The same amount of additional funds will be added to the wage fund for coaches, the total amount for 2020 is EUR 2,3 million.

2.4. Digital policy and developments

The General Principles of Cultural Policy up to 2020 (see chapter 1.1) deals with digital policies in different chapters:

Cultural heritage

“The more valuable parts of cultural heritage will be digitalised by 2018, so that its long-term survival is ensured in compliance with international standards and quality requirements. The interoperability of culture-related information systems is ensured with harmonised descriptions and web services. Works digitalised by institutions funded and managed by the state are as a rule, if such rights are established, made freely available. The use of digitalised cultural heritage in e-learning and in the provision of e-services in the field of the media and creative industries is promoted.”

“Estonian Film Institute is responsible for the restoration and digitalisation of the heritage in their possession, collects statistics on the topic and carries out activities related to in-service training and raising awareness of filmmaking. Estonian audio-visual heritage is digitalised and made available to the public.”

Printed media

“The state ensures the opportunities for the foundation Kultuurileht for the flexible use of the new technological potential to digitalise and make public those issues having cultural significance from past years and to reach new readers online.”

Broadcasting

“The public broadcasting organisation has an important role in the commemoration of Estonian history and culture in sound and vision and the preservation, restoration and digitalisation of recorded material.”

Museums

“The state supports the interpretation of the knowledge that has been accumulated in a museum to bring it to

public use, through, amongst other methods, contemporary e-solutions and by digitalising the collections.”

Libraries

“The Estonian National Library is one of the central institutions for digitalising, storing and making available Estonian cultural heritage.”

During the Estonian Presidency of the Council of the European Union in 2017, in the area of culture the main focus was on the accessibility of culture at a time when digital technologies are developing more rapidly than ever before. Cultural institutions have been created to fulfil public tasks and making culture accessible is one of their most important responsibilities.

The Ministry of Culture has organised so-called theme years since 2000. The year 2020 is dedicated to digital culture. The aim is to make digital culture part of the success story of e-Estonia. The aim is to improve Estonia's image as an e-state (digital administration with state agencies and local governments, digital recipes, e-tax office, etc.) with various forms of digital culture. It is important that new generations embrace their own living culture and heritage and that digital solutions support it. The activities and events of the year are organised by the National Library of Estonia, the National Heritage Board, the Estonian National Broadcasting and the Estonian Film Institute. Topics that will shape the digital culture year include the re-use and rethinking of the digitised cultural heritage, copyright and open data issues, programmes that bring digital creativity to youth, and the analysis of better policies of cultural data. Attention is also paid to the downside of digital culture, i.e. smart addiction, identity theft, cyber security, etc.

In Estonia, cultural (heritage) objects have been digitised for years already, but currently still less than 10% of it is available for the public. The field of culture will continue to lag behind the private sector and other fields when it comes to the uptake of digital technologies. The problem is that cultural institutions are more traditional and even conservative in the way they operate. However, the lack of resources in the field also has a role.

In February 2018, the *Action Plan for Digitisation of Cultural Heritage 2018-2023* was adopted by the Minister of Culture. The main goals and elements of this plan are:

- to make digitally available one third of cultural heritage preserved in memory institutions (libraries, museums, archives);
- to develop the infrastructure for archiving, long-term preserving and backup of data and connected services was adopted;
- the whole cost is EUR 9,16 million, of which EUR 8,28 million comes from the investments of EU structural funds;
- mainly focussed on heritage from 1900-1940 (except film);
- by the end 2023 the goals are – documents 3%, objects 32%, film 60%, photos 60%, art 55%, printed heritage 28%;
- cooperation between public/private sectors, promote the reuse of digital heritage, especially in education and creative industries;
- main coordinator and implementer is the Ministry of Culture, partners are the Ministry of Economic Affairs and Communication, and the Ministry of Education and Research;
- other partners involved: Estonian Literary Museum, Art Museum of Estonia, Estonian National Museum, National Library of Estonia, Estonian Public Broadcasting, National Archives of Estonia, University of Tartu.

There are certain platforms, developed by the state:

MuS – a web-based work environment to manage museum collections, to make the information accessible to the public. Sixty museums have joined and it contains information on more than 3,2 million items and 1,2 million digital images.

DIGAR – e-library environment of the National Library of Estonia, which contains books, newspapers, magazines, maps, music sheets, photos, postcards, posters, illustrations, audio books, and music files.

e-Varamu – joint information portal of Estonian museums, libraries, archives, etc.

Other relevant platforms are VAU Virtual reading room and Ajapaik (platform for crowdsourcing geotags and rephotographs for historic view images).

2.5. Cultural and social diversity

2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

Representatives of about 194 nationalities live in Estonia. The population consist of 69% Estonians, 25% are Russians, 2% Ukrainians, 1% Belarusians, 0.8% Finns and other are smaller national minority groups.

The task of the Ministry of Culture is to ensure the integration process within Estonian society between Estonians and the representatives of national minorities, and support the cultural life and societies of the Estonian minorities to preserve their cultures and languages in Estonia.

The Estonian Constitution states:

- § 49. Everyone has the right to preserve his or her ethnic identity.
- § 50. National minorities have the right, in the interests of their culture, to establish self-governing agencies under such conditions and pursuant to such procedure as are provided in the *National Minorities Cultural Autonomy Act*.

In October 1993, the Parliament passed the *National Minorities Cultural Autonomy Act*, determining the main objectives of the minority cultural self-government: organisation of mother language learning, establishment of national cultural institutions, organisation of cultural events, establishment and awarding of funds, scholarships and awards for the promotion of national culture and education, etc.

According to the Act, minority cultural self-governments may consist of German, Russian, Swedish and Jewish citizens of the Republic of Estonia and nationalities of which more than 3 000 representatives live in Estonia.

In May 2003, the government approved the *Rules for the Election of the Cultural Council of National Minorities*. The Cultural Council is the supreme body of the cultural self-government, which is elected by direct and uniform elections. The Ingrian Finns were able to elect their Cultural Council in June 2004. Estonian Swedes were granted cultural autonomy in 2007. Non-citizens may also participate in the activities of cultural and educational institutions and religious communities of national minorities, but may not be elected or appointed to the

governing bodies of cultural self-governing bodies. In order to preserve their distinctive cultural and national identity (customs, practices, language), people of different national groups belong to associations of national culture in Estonia. By 2019, there are more than 300 such kind of associations. Most of them are interconnected through umbrella organisations.

The Ministry of Culture is in charge of the coordination of the strategy of integration and social cohesion (*Integrating Estonia 2020*) and the integration measures of the European Social Fund for the period of 2014–2020. The Ministry of Culture is the founder of the Integration Foundation.

The purpose of integration is to foster a situation where other nationalities living in Estonia, as well as Estonians themselves, are ensured a cohesive and tolerant society where everyone can feel comfortable and safe – to work, study, develop their culture, be a full member of the society.

Integration is a broad-based societal process involving many different areas of life. Besides the Ministry of Culture, other ministries also contribute to the pursuit of a more cohesive society, mainly the Ministries of Education and Research; Interior Affairs; Justice; and Social Affairs.

The preparation of a new national integration plan for 2021-2030 is underway at the Ministry of Culture, which will formulate the objectives of the integration policy of the Republic of Estonia and the activities needed to achieve them.

The state wishes to recognise the value of everyone in society, and thereby also support cultural diversity, promote a behavioural space in which the Estonian language and culture can be developed. This allows the Estonian identity to be preserved and its culture to be cultivated by people who speak different languages and have different cultural backgrounds.

The new sector-based development plan will provide the basis for the planning of the implementation and financing of the national integration policy for 2021 to 2030. To prepare the development plan, a series of research studies, consultations, discussion seminars, and inclusion meetings will be conducted. Related state institutions, scientists, representatives of civic associations and all interested Estonian residents will be able to participate online as well as by attending inclusion events.

Foundation Innove, local municipalities and civil society organisations (NGOs) play a central role in the integration activities. Foundation Innove implements the state supporting measure “Creating opportunities for less integrated permanent residents living in the Estonian society for increasing active participation and social activity as well as for supporting the adaptation and integration of new arrivals”, and monitors and controls the related projects. Most of integration activities are carried out by the Integration and Migration Foundation ‘Our People’ (MISA) on the basis of the directive of the Minister of Culture. Although all activities are nationwide, it should be taken into account that the representatives of the target group (less integrated residents) mainly live in two cities and two major regions: Tallinn and Tartu, Ida-Virumaa and Harjumaa.

One major activity supported by the related measures is the shaping of attitudes. Support is provided for those media and outreach activities, which increase tolerance in Estonian society. Attitudes are also shaped by means of cooperation activities, which take place at the level of ministries, local governments, and civil society. This helps to increase the awareness of people residing in Estonia about various cultures, traditions, and values, which in turn improves attitudes towards other ethnic groups.

2.5.2. DIVERSITY EDUCATION

In the field of integration, diversity education is one important topic. It must be possible for Estonian-speaking children and children whose native language is not Estonian to study together in Estonia's schools, to learn the Estonian language, while also preserving their own cultural identities. Due to the segregation of kindergartens and schools based on language, there are insufficient communication means, friends from different ethnic groups and joint activities developing in society.

The national curricula for basic schools and upper secondary schools contain important themes related to fundamental human values and social values, such as freedom, democracy, respect for native language and culture, patriotism, cultural diversity, tolerance, solidarity, responsibility, and gender equality.

Estonian as a second language gained relevance as an important part of the government's policy after Estonian re-independency. Versatile activities financed by the state and the European Social Fund are aimed at integrating children, adolescents and adults whose mother language is other than Estonian into the Estonian society.

Estonia has a unified education system, which means that the same national curricula apply equally to all Estonian schools in basic and upper secondary schools. However, there are some differences in the curricula due to the learning of the first and second languages.

In basic schools, the language of education is decided by the school owner in accordance with the *Basic Schools and Upper Secondary Schools Act*, which means mostly that the language is chosen by the local government. The Ministry of Education and Research has prepared analysis and proposals for improving the teaching of Estonian in basic schools. The level of Estonian language proficiency among young people has increased significantly, but there are still many challenges in this area. The Language Inspectorate found in 2019, that in about 33% of Russian elementary schools, the level of teaching the state language is such, that students can only say a few phrases in Estonian on graduating the school.

The language at all upper secondary schools is Estonian. Exceptions can only be made by the Government of the Republic. In most Estonian upper secondary schools, all subjects are taught in Estonian. There are also secondary schools where classes are held in both Estonian (60%) and Russian (40%). Additionally, the International Baccalaureate (International IB) curriculum and the European School curriculum are in use, the specifications of which are the *Gymnasium Act*.

2.5.3. MEDIA PLURALISM AND CONTENT DIVERSITY

The offering of media services is regulated in Estonia by the *Media Services Act*, the *General Part of the Economic Activities Code Act* and the *Audiovisual Media Services Directive 2010/13/EL*. According to *Media Services Act*, a television or radio channel needs to apply for a activity license to offer its services. A license is not needed to offer on-demand audiovisual media services.

The state supervisory authority is the Consumer Protection and Technical Regulatory Authority, which is operating in the administrative area of the Ministry of Economic Affairs and Communications. Its one goal is to regulate the market in the field of communications and media.

In the first decade of the 2000s, the European Union has urged that media licenses have to be issued and

monitored by an independent regulator and instead of a political body, i.e. the Ministry of Culture. Thus, it was decided in 2013 to move the activities out of the Ministry of Culture and introduce the Consumer Protection and Technical Regulatory Authority as an independent regulator. However, the Ministry of Economic Affairs and Communications didn't take from Ministry of Culture over more general media policy-making. The Ministry of Culture is responsible for broadcasting policy and participates in a number of trans-European policy making processes.

The major private television channels have mainly foreign ownership and, as well as major newspapers, are all politically independent. Broadcasting legislation guarantees the independence of media organisations from the state and requires political balance. It also specifies quotas for the share of news and programmes produced by the broadcast organisation itself.

The entire Estonian broadcasting industry includes the Estonian Public Broadcasting, private television and radio stations plus companies that produce television programmes and series for several channels.

Estonian Television and Estonian Radio are united in the Estonian Public Broadcasting (EPB) since June 2007. It is a legal entity governed by public law: the *Estonian Public Broadcasting Act*. EPB is funded directly from Estonia's state budget and supervised by the Parliamentary Cultural Committee as well as the Broadcasting Council. This council is made up of a panel of independent members as well as one for each political party represented at the *Riigikogu*.

This means that both bodies have a multi-party line-up, and that they are neither appointed nor instructed by the Estonian government. Their task is to supervise EPB in terms of the use of its finances and resources as well as its mission to inform the Estonian people.

EPB broadcasts three television (one in Russian) and five radio (one in Russian) programmes plus a number of specialised web-portals.

The General Principles of Cultural Policy 2020 (see chapter 1.1) state the following regarding broadcasting:

- The EPB, operating under public law, is an independent and reliable media organisation that reports on a regular basis to the public and to the cultural committee of the Parliament, which evaluates whether the operations of the national public broadcasting organisation are in compliance with the law, the development plan and the public interest. With their activities, the EPB promotes the development of Estonian language and culture, the preservation of cultural diversity, and contributes to the commemoration and preservation of Estonian history and culture;
- The state considers it important that the EPB takes an active part in the creation of culture, among other things resulting in the production of television films and series of historic value on the basis of the works of Estonian authors, recording radio theatre programmes and participation in the co-production of cinema films;
- The EPB has an important role in the preservation of Estonian history and culture in sound and vision and the preservation, restoration and digitalisation of recorded material. The state supports the efforts of the public broadcasting organisation in making public the audio and visual materials available in the archives of the EPB as well as other institutions of historic memory. It is important for the state that people interested in Estonian life, either at home or abroad, have access to the information stream of the public broadcasting

organisation. The state supports the development of the public broadcasting organisation on a contemporary level and electronic media platforms.

The [Media Pluralism Monitor of 2017](#) concludes the following for Estonia: “There is major concern in relation to the aspects of social inclusiveness and market plurality. The highest potential risk within the area of social inclusiveness is related to the sustainability of the regional media. For an independent regional newspaper, it is very hard to maintain itself by producing local news in a market where the audience for traditional media is shrinking. There is, basically, one major media outlet serving the most populated areas of the country (i.e. Eesti Meedia). Only a few regions in Estonia have their own independent newspaper or radio station which is not part of a bigger media organization.” (Andres Kõnno; CMPF 2017). The report brings out three aspects which need to be stressed. Firstly, the horizontal and vertical concentration of media ownership has been growing, especially as far as the regional media are concerned. Secondly, the tradition of municipal media is strong all over the country and it offers the ruling parties the opportunity to spread their messages by using public money. And thirdly, municipal media, as a rule, also sell advertising, and this tends to create market distortions.

2.5.4. LANGUAGE

The only official language in Estonia is Estonian. The *Language Act*, which is in force now, was passed by the Parliament in 2011. The purpose of the act is to develop, preserve and protect the Estonian language and ensure the use of the Estonian language as the main language for communication in all spheres of public life. It regulates the use of the Estonian language as well as foreign languages in oral and written administration, and public information and services. It also regulates the use of Estonian sign language, the requirements for and assessment of the proficiency in the Estonian language, and the exercise of state and administrative supervision over compliance with the requirements provided in the *Language Act*.

Russian speakers comprise about 30% of the country's population. There are several cultural institutions in Tallinn as well as in Eastern Estonia, which are operating in Russian, such as the Russian Cultural Centre, the Russian Drama Theatre and the Russian Museum (part of Tallinn City Museum). One television and one radio channel of the Estonian Public Broadcasting are broadcast in Russian. Several NGOs of ethnic minority groups receive regular financing from the Ministry of Culture.

The Language Inspectorate is a government agency operating in the area of government of the Ministry of Education and Research. The main tasks of the Language Inspectorate are the implementation of language policy, state supervision over compliance with the requirements of the *Language Act* and legislation providing for the use of languages.

Strategic planning for the development of the Estonian language started in 1998. The strategy covers four areas:

- Estonian as the native language;
- Estonian as the second language;
- Estonian abroad; and
- Multilingualism, including foreign languages.

The current Estonian language development plan was used as a basis for the sustainable development of the “Estonian Language Development Plan 2011-2017”. The strategy is used as a blueprint for planning and financing all four areas covered with a special focus on Estonian as the native language. In March 2018, the

Government decided to extend the development plan until the end of 2020. In September 2018, the Ministry of Education and Research was tasked by the government, in cooperation with the Government Office, to develop new basic principles of Estonian language policy. In October 2019, the Parliament ordered the Government to prepare the draft of Estonian Language Development Plan 2021-2035.

Estonian as a second language gained relevance as an important part of the government's policy after Estonia's independence in 1991. Versatile activities financed by the state and the European Social Fund are aimed at integrating children, adolescents and adults whose mother language is other than Estonian into the Estonian society.

The National Compatriots' Programme supports the study and use of the Estonian language by the Estonian community that resides temporarily or permanently abroad. The programme supports the expatriates when they want to return to Estonia and offers information about Estonia and Estonian communities abroad. The Programme of Academic Studies of the Estonian Language and Culture Abroad supports the teaching of Estonian in higher education institutions abroad.

The government's language policies and related plans are developed and implemented in consultation with the Estonian Language Council, a substructure of the Estonian Ministry of Education and Research established in 2001. The language policy department of the Ministry of Education and Research is responsible for the development of language policies. The department coordinates the implementation and upgrading of language legislation and the allocation of funding.

2.5.5. GENDER

The Estonian Constitution § 12 states: "Everyone is equal before the law. No one may be discriminated against on the basis of nationality, race, colour, sex, language, origin, religion, political or other views, property or social status, or on other grounds."

In Estonia, there is an independent public official: the Gender Equality and Equal Treatment Commissioner. The Commissioner provides advice and assistance to people that feel discriminated on the basis of their gender, nationality, ethnic origin, religion or other beliefs, age, disability, sexual orientation, domestic responsibilities, family-related duties, belonging to a trade union or duty to serve in defence. Moreover, the Commissioner actively advocates for equal opportunities and possibilities as well as monitors compliance with the *Equal Treatment Act* and the *Gender Equality Act* both in public and private sector.

The *Equal Treatment Act* entered into force on 1st January 2009 and specifies eight characteristics, discrimination on the grounds of which is regarded as unlawful. These are: nationality (ethnic origin), race, colour, religion or other beliefs, age, disability, sexual orientation and gender.

The purpose of the *Gender Equality Act* is to ensure equal treatment of men and women as provided for in the Constitution and to promote equality of men and women as a fundamental human right and for the public good in all areas of social life. The Act applies to all areas of social life. It provides for:

- the prohibition of discrimination on the grounds of gender in the private and public sectors;
- the obligation of state and local government authorities, educational and research institutions and employers to promote equality between men and women; and

- the right to claim compensation for damage.

The Ministry of Social Affairs is responsible for the coordination of equal treatment (concerning gender, sexual orientation, age, disability) and the preparation of the respective draft legislation. Gender equality means that equal rights, obligations, opportunities and responsibilities are ensured for men and women to participate in all aspects of social life. The prevention of violence against women is an important prerequisite for achieving equality. The Ministry of Social Affairs designs the appropriate policy for the achievement of gender equality and implements policies that directly promote gender equality.

Since January 2016, the *Registered Partnership Act* entered into force. A registered partnership contract may be entered into between two natural persons (regardless of their gender), of whom at least one resides in Estonia. However, the Parliament has not passed any implementing legislation, i.e. provisions that specify the implementation of the *Registered Partnership Act* in everyday life. The NGO Estonian Human Rights Centre helps to ensure the implementation of the *Registered Partnership Act*. They are monitoring the overall human rights situation in Estonia and publish bi-annual independent reports. The Centre also coordinates the Estonian Diversity Charter - a voluntary agreement by which a company, NGO or public organisation confirms that they respect human diversity and value the principle of equal treatment among their employees, partners, as well as clients.

2.5.6. DISABILITY

The General Principles of Cultural Policy up to 2020 (see chapter 1.1) state that the state shall ensure better opportunities for people with special needs to take part in culture: by taking into account their needs while building and renovating the cultural infrastructure; and by supporting initiatives and programmes for involving people with special needs (mobility related, mental, intellectual or other disabilities) at the cultural establishments.

Estonia adopted the UN Convention on the Rights of Persons with Disabilities and its Optional Protocol on 13th December 2006.

A cooperation memorandum on principles of cooperation between the Estonian government and representatives of organisations of persons with disabilities was signed in 2012. The idea of the memorandum is to promote social integration and value the civil society of persons with disabilities. The memorandum also aims to involve such representative organisations in national decision-making processes more, not only in jurisdiction of Ministry of Social Affairs, but also in areas of other ministries, including the Ministry of Culture. The memorandum agrees that both sides promote an accessible society in all areas of policies, however, with a predominant focus on education, constructed environment, employment, transportation and social protection.

The Ministry of Social Affairs is responsible for the development of policy for persons with disabilities, but the Ministry of Culture makes sure that supported cultural organisations ensure better opportunities for people with special needs to take part in culture, both passively and actively. There have been seminars for heads of cultural organisations and the Tartu University's Viljandi Culture Academy has special courses for cultural administrators about organising cultural events and the participation of people with special needs.

Since 2007, the Estonian sign language had been included in the *Language Act* and the state promotes its use and development alongside the Estonian language.

Since 1998, interpreters have been translating Estonian Television's main news programme *Aktuaalne Kaamera* into sign language. Hearing impaired viewers still didn't want to accept a small window with a translation in the bottom corner of the screen. Since August 2009, the Estonian National Broadcasting started broadcasting separate news in sign language on Estonian Television's 2nd Channel, thereby improving access to information for people with hearing disabilities and increasing their social inclusion.

In 2017, all dances of the Estonian Youth Song and Dance Celebration were accompanied with a description translation and drawings of the dances were in Braille. In 2019, a Song Celebration special area was made for the hearing impaired with sign language interpretation.

Since 2014, all Estonian films supported by the state-owned Estonian Film Institute are provided with subtitles for people who are hearing impaired or visually impaired. All feature films, animated films and documentaries longer than 50 minutes must have specialised subtitles and the obligation is set out in the film support agreements.

For ministries, the partner in these activities is the NGO Estonian Chamber of Disabled People. It is the umbrella organisation for disabled people's organisations operating in Estonia, a network of 16 regional disability chambers and 32 nationwide disability-specific unions and associations. The organisation is a partner for the state, local governments, the private sector and other non-governmental organisations on disability issues.

The state-owned company *Hoolekandeteenused* has organised the Disabled People Song and Dance Celebration since 2009, where all songs are translated to sign language.

The Estonian Library for the Blind services people with vision impairment or other disabilities, disorders or diseases that prevent them from reading regular writing. People can order audio books to be delivered at home and use the web-library, which holds about 4 000 audio books, newspapers and magazines in Estonian and foreign languages. The library and association for the blind also has DAISY (Digital Accessible Information System) books.

2.6. Culture and social inclusion

Representatives of about 194 nationalities live in Estonia. The population consist of 69% Estonians, 25% Russians, 2% Ukrainians, 1% Belarusians, 0.8% Finns and other are smaller national minority groups.

In October 1993, the Parliament passed the *National Minorities Cultural Autonomy Act*, which determines the following main objectives of the minority cultural self-government: organisation of mother language learning, establishment of national cultural institutions, organisation of cultural events, establishment and awarding of funds, scholarships and awards for the promotion of national culture and education, etc.

After reindependency, in 1992 the *Citizenship Act* defined Soviet-time settlers into Estonia as immigrants. Soviet-time immigrants and their descendants who have not taken citizenship are either citizens of other countries or stateless (alien passport holders). Most non-citizens are holders of long-term residence permits, which grant them the same economic and social rights as Estonian citizens. They have a vote in local authority level, but not in state or EU elections. Members of the Parliament and local councils may be Estonian or EU citizens, but non-citizens can't work in certain public offices.

In May 2003, the government approved the Rules for the Election of the Cultural Council of National Minorities. The Cultural Council is the supreme body of the cultural self-government, which is elected by direct and uniform elections. The Ingrian Finns were able to elect their Cultural Council in June 2004. Estonian Swedes were granted cultural autonomy in 2007. Non-citizens may also participate in the activities of cultural and educational institutions and religious communities of national minorities, but may not be elected or appointed to the governing bodies.

In order to preserve their distinctive cultural and national identity (customs, practices, language), people of different national groups belong to associations of national culture in Estonia. By 2019, more than 300 cultural associations and 30 Sunday-schools of different nationalities operate. Most of them are interconnected through umbrella organisations.

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.

There are a number of civil society organisations (NGOs) that help to organise and promote the culture of other national minority groups. These organisations receive financial support from local authorities and the Migration Foundation Our People (MISA). The state supports the Russian Theatre, as well as numerous folk-dance groups or choirs. A good example is the song and dance festival "Slavic Wreath", in which various Russian, Ukrainian, Belarusian culture groups as well as Estonian communities take part. The activities are financed by the state and the city of Tallinn.

MISA supports larger events organised by cultural associations of national minorities, including the Novruz Bayramı festival of Eastern people that celebrates the start of the New Year of the Sun, the Ukrainian Flowers international children's and young people's festival held in Tallinn, and the Slavic Wreath international song and dance festival. September is especially rich in national cultural events when National Minorities Day is celebrated in Estonia. The largest traditional events of National Minorities Day include the Ethno Fair, the Under One Sky concert in Tallinn and the National Cultures Creative Pot festival.

MISA also helps to implement cultural activities as part of the 'Integration-based cooperation activities' sub-point of the 'Activities promoting integration in Estonian society' project of the European Social Fund. Cooperation between people and teams from the field of culture is financed for the organisation and its workshops, masterclasses and discussions. Most of these activities are focused on Ida-Viru and Harju counties, where there are a lot of people have Russian as their first language.

See also chapters 2.2 and 2.5.1.

2.7. Societal impact of arts

In 2005, the Parliament approved the development plan *Sustainable Estonia 21*, which contains guidelines regarding the social sphere as well. It points out the increase of the appreciation of local identity as a counter-reaction to globalisation; local and regional attempts to diverge from globally spreading trends; to value the local language and culture. It is also essential for the preservation of cultural memory and the sustainability of the Estonian cultural space that the most important cultural texts — i.e. Estonian music, classical literature,

repository of visual arts, recordings of theatre performances, films, radio and TV archive, cultural history archive, folklore treasury — are made available in the digital environment.

In the educational sphere, *Sustainable Estonia 21* considers it important to ensure that an education in the Estonian language and related to the Estonian culture is provided in Estonia, while being internationally competitive, grounded on developments in modern sciences and technology and connecting the Estonian culture with world culture. Such education will integrate the national identity with professionalism, social skills and the global cultural horizon.

Welfare is defined as the satisfaction of the material, social and cultural needs of individuals, accompanied by opportunities for individual self-realisation and for realising one's aspirations and goals.

The Culture Endowment of Estonia and such state support programmes like Theatre to Rural Areas (a programme helps professional performing arts institutions and dance troupes to hold guest performances in countryside), Support for Music Festivals, Support for Private Organisers and Music Groups help to reduce the social divide, the urban-rural difference and effectively implement the social effects of cultural policy by improving access to the arts.

According to the Ministry of Justice guidelines, an important objective of regional policy is to ensure the sustainable development of all regions, based on their own development preconditions and characteristics. The assessment of the impact of a local legislation or a development plan on regional development must focus on the specific situation and assumptions of the certain region. Legislation or a development plan can affect different regions and places in a variety of ways, depending primarily on their geographical (including location), social, demographic and historical-cultural background.

2.8. Cultural sustainability

Policy-wise, sustainability within the cultural field is a topic within the context of the development plan *Sustainable Estonia 21*. The *General Principles of Cultural Policy up to 2020* also draws on the national strategy as formulated in *Sustainable Estonia 21*, which has the viability of the local cultural space as one of its objectives.

In *Sustainable Estonia 21*, it is formulated that Estonia is sustainable when the preservation of the Estonian cultural space, the growth of welfare of people, the coherence of the society and the balance with nature are all ensured. All of these goals are important, none of them can be substituted with another one. Therefore, the development goals have to be treated as a holistic system which is to be considered and taken into account in an integral manner to ensure sustainability.

Sustainability of the Estonian nation and culture constitutes the cornerstone of the sustainable development of Estonia. The development goal postulating this has a fundamental meaning, as the persistence of 'Estonianhood' is the highest priority among the development goals of Estonia.

2.9. Other main cultural policy issues

In February 2020, in its application for the next four-year state budget strategy, the Ministry of Culture is seeking

extraordinary financing. In order to maintain the Song and Dance Celebration traditions, the Minister wants to implement a national wage subsidy program for folk dance teachers as well as choir and orchestra conductors, which will ensure that these professions are popular in the future.

Because the humanities as a field of research has not received adequate funding from the Ministry of Education and Research in recent years, the Ministry of Culture intends to establish a national support programme for the research and development of the Estonian language and culture in support of Estonian cultural studies. This will be divided into a support programme of the scientific-level research of the Estonian language, history and culture, a programme for the development of language technology solutions, and a programme dedicated to the research and publication of classics of Estonian literature.

The ruling Minister also wants to boost the increase in state funding of Estonian film production as in recent years filmmakers received large sums from commissions for the Estonian centennial programme in addition to annual state funding. In their absence, there would be a setback in funding. To avoid this, state need to increase annual film funding accordingly.

3. Cultural and creative sectors

3.1. Heritage

In the field of heritage conservation, the General Principles of Cultural Policy up to 2020 (see chapter 1.1) state that:

- appreciation of cultural heritage as a whole is a national priority — tangible and intangible heritage are not separate from each other and protection of cultural monuments has expanded to the appreciation of the environment and context;
- other important aspects include specifying the strategy and measures for protecting cultural heritage (what, why, and how is it protected), an inventory and analysis of the list of monuments, and on the basis of the results of the analysis, an update of the lists and the respective legislation;
- state supports the owners of the monuments to ensure the conservation of important objects;
- state creates opportunities for presenting cultural monuments, as a result of which awareness of heritage conservation is raised within society;
- state recognises the role of NGOs in heritage conservation and encourages co-operation with the private sector in the conservation, maintenance, and presentation of national heritage;
- in setting and realising the objectives of heritage conservation, it is important to increase the cohesion of the different areas (incl. museums, environmental protection, spatial planning) and the relevant ministries and establishments.

The heritage field is closely related to museums, about which the General Principles state the following:

- the objective of museums is to develop in line with the contemporary expectations and needs of an institution of memory which, besides the accumulation, maintenance and researching of local cultural heritage would contribute to education, while at the same time being attractive for visitors from in and beyond Estonia. In addition to historic heritage, the state considers it important that natural heritage is researched and presented to the public by appreciating the activities of natural museums, botanical gardens, and zoos;
- based on the principle of the integrity of cultural heritage, the state facilitates close cooperation between and coordinated action of museums, heritage conservation, and research institutions;
- state supports the interpretation of the knowledge that has been accumulated in a museum to bring it to public use, through, amongst other methods, contemporary e-solutions and by digitalising the collections;
- educational programmes at museums are aligned with national curricula and contribute to reaching set study objectives. All school students are ensured the opportunity to visit Estonian museums. In each school year, at least one day is designated for museum visits;
- when designing the network of museums, the state takes into account the sustainability and diversity of the institutions.

During the last decade, the protection of cultural heritage has moved from single objects to whole areas – building complexes, town quarters and settlements. To protect the environment the state has established twelve heritage conservation areas, these mostly include the historic centres of Estonian cities.

Some Estonian objects of cultural heritage are internationally renowned. The historic centre of Tallinn and the Struve Geodetic Arc are included on the UNESCO World Heritage List.

The year 2013 was declared by Ministry of Culture as a cultural heritage year. That same year, the Ministry of Culture, in cooperation with representatives from the field of heritage conservation, started to draft an amendment to the *Heritage Conservation Act*. During the negotiations regarding the strategy for the state budget in the spring of 2017, the government agreed to finance additionally the implementation of the heritage conservation reform with a sum of EUR 1,4 million annually starting in 2019. This amount will be paid out as direct grants to owners that wish to renovate heritage properties.

In February 2019, the Parliament passed the new *Heritage Conservation Act*. The new legislation balances the rights and obligations of the state with those of the owners of cultural monuments, creating for the first time a compensation system for monument owners. As of May 2019, the activities of the National Heritage Board (NHB) will include both heritage conservation and museum fields. It is the competence centre in the field of cultural heritage and it also deals with museums and their collections. NHB is the only state authority to handle heritage conservation. The tasks of NHB include supervision, advice for the owners of monuments, support for renovation, and maintenance of a national cultural heritage registry. NHB has employees in all 15 counties and major towns. Information on monuments is available on the web registry register.muinas.ee.

NHB supports the popularisation of the museum field as well, its strategical development, activation of cooperation between museums and training of museum workers – all through the supporting programme “Development of the cultural heritage field”.

The state provides funding for international heritage projects through the support programme “Estonian Culture in the World”. Projects are also funded by the Cultural Endowment of Estonia and Estonian Folk Culture Centre.

The Heritage Conservation Council operates under the Ministry of Culture and makes proposals on the matters related to the *Heritage Conservation Act* and helps form heritage conservation policies.

The Ministry of Culture helps to implement the European Landscape Convention in Estonia regarding the aspects of cultural heritage and built environment.

With the heritage reform, the state started to pay greater attention to consultation and prevention activities. The competence of heritage conservation inspectors will be focused on consulting and NHB will help owners become knowledgeable clients. More flexibility will be introduced into restoration and construction activities. The special conditions of heritage conservation, which are currently commissioned by the owners of monuments, will hereafter be provided by NHB based on research studies.

As a result of the reform, the state will become more active as a devoted partner who gets owners involved, concerning ca 135 000 owners of objects under heritage protection (incl. natural and legal persons). In addition to owners, the change will affect entrepreneurs and licensed specialists.

Estonia has joined a number of international conventions, the principles of which form the foundation of heritage conservation work. These conventions are UNESCO, First and Second Protocol to the Hague Convention, European Council conventions. Currently, preparations are ongoing to join the UNESCO Convention for the Protection of Underwater Cultural Heritage.

Heritage conservation concerns a lot of people and therefore NGOs are also very actively involved in the field. The oldest and best known is the Estonian Heritage Conservation Society with an active membership of nearly one thousand and many local branches.

Since 2003, the Ministry of Culture has tried to appraise the heritage of different cultural areas and societies, i.e. Estonian cultural heritage regions. A cultural region is a live community with a common identity, whose activities could be classified as intangible cultural heritage. To this effect, cultural region programmes have been a priority for the Ministry of Culture in recent years. Through regional support programmes the state helps with the preservation and continuation of cultural heritage and local society efforts in the field. Cultural region programmes are significant as they generally support communities on the periphery, where the intangible heritage has been preserved better.

The Estonian Folk Culture Centre manages seven cultural region support programmes:

- Setomaa culture programme (region south of Lake Peipus and inhabited by the Seto people, the historic range of Setomaa is located on territories of present-day Estonia and Russia)
- Kihnu Island cultural space programme
- Cultural heritage environment programme of Estonian islands
- Mulgimaa culture programme (an ethnographic and linguistic area in southern part of Estonia)
- Old Võru County culture programme
- Shore of Lake Peipus (the area partly inhabited by Old Believers' descendants who had emigrated from Russian Empire) culture programme
- Viru County heritage culture programme

3.2. Archives and libraries

The main task of the National Archives (NA) is to ensure preservation and usability of society's written memory, documented cultural heritage for today's and future generations. On the other hand, the NA guarantees the protection of citizens basic rights and duties as well as the transparency of the democratic state through the holding and preservation of archival records. NA is a government agency in the domain of Ministry of Education and Research acting on the basis of *Archives Act* and *Archival Rules*. The collections of the National Archives can be found via the Archival Information System AIS using the titles and names of the archives, series and records.

Estonia is covered with a comprehensive network of libraries, which operate on the basis of library regulations. The Estonian library system is used by every second inhabitant of Estonia. The network includes 895 libraries (2019):

- The Estonian National Library;
- 528 public libraries;
- 38 science and specialised libraries;
- 329 school libraries.

The General Principles of Cultural Policy up to 2020 (see chapter 1.1) state the following regarding libraries:

- the Estonian library network, based on the needs and interests of all its users, comprises public, school, science and specialised libraries and the Estonian National Library. The public library service ensures free access to information and is equally available free of charge to all users. All public libraries in Estonia will have broadband internet;
- public libraries have an important role in ensuring that all people living in Estonia have an equal opportunity for self-education and participation in culture. As institutions of local municipalities, public libraries operate as flexible and multifunctional centres for invigorating local life and culture and offering opportunities for lifelong learning;
- books in Estonian are available for all regardless of their format. The state supports the acquisition of quality literature and culture-related periodicals that are significant from the aspect of Estonian language and culture for public libraries;
- state recognises the value of the cultural and literary programmes of public libraries, the realisation of initiatives related to lifelong learning, programmes targeted at encouraging reading and shaping the reading habits of children and youth and activities targeted at people whose native language is not Estonian, and also acknowledging the interests of readers with special needs;
- the Estonian National Library, an entity operating under public law collects, stores, and makes available the majority of books published in Estonia or related to Estonia. The Estonian National Library is also fulfilling the duties of a parliamentary library, ensuring the information service of the *Riigikogu* and other constitutional institutions, and a development centre of library studies.

The Ministry of Culture coordinates the development of the library network as a whole in cooperation with the Ministry of Education and Research. The task of the state is to guarantee equal free access to information for everyone via the library service. Using libraries as well as loaning books and using Internet is free of charge in the libraries.

The activities of libraries in Estonia are regulated by the *Public Libraries Act*, the *Legal Deposit Act* and the *National Library of Estonia Act*. Work is currently ongoing regarding the amendments of the *Public Libraries Act* (see chapter 2.1.).

The Estonian National Library (ENL) is a public institution that is tasked with the collection and preservation of books published in Estonia or containing information on Estonia, making these books available to everybody; with research and development in library studies and related disciplines; and with fulfilling the duties of a parliamentary and scientific library. ENL coordinates and advises the other Estonian libraries, and also serves as a culture centre. The activities of the national library are financed from the state budget.

The task of the Estonian Storage Library is to preserve all seldom used printed works from all over the country, to oversee book exchanges from the exchange collection, and to service people with visual impairment. The exchange collection accepts unwanted books from libraries, organisations and private persons. The activities are financed from the state budget.

Estonian Library for the Blind services people with vision impairment or other disabilities, disorders or diseases that prevent them from reading normal writing and is financed from the state budget.

The Estonian Children's Literature Centre collects, preserves, and offers the opportunity to engage with children's and youth literature for all enthusiasts as part of Estonia's cultural heritage. Its mission is to support a

variety of initiatives, including research, education and entertainment.

Public libraries are local government institutions, the activities of which are coordinated by the Ministry of Culture. Cooperation between public libraries is organised by the Council of Public Libraries under the Ministry of Culture. Each county has a central library, which serves as a distribution, training and advisory centre for the other local libraries. The purpose of public libraries is to ensure free and unrestricted access to information, knowledge, achievements of human thought and culture for inhabitants, to promote lifelong learning and individual development. All public libraries shall operate pursuant to the *Public Library Act* and the UNESCO *Public Library Manifesto*.

The establishing of a network of public libraries shall be based on the following principles:

- at least one public library in every city with more than 10 000 inhabitants;
- at least one public library for every 15 000 inhabitants in cities with more than 10 000 inhabitants;
- at least one public library for a service area with an average of up to 500 inhabitants.

Public libraries are financed from the local and from state budget. According to the *Public Library Act*, local governments shall ensure the remuneration of employees, regular supply of collections with items, rooms, furnishings and management costs. The Ministry of Culture finances acquisition of items, realisation of national programmes, remuneration and maintenance of four employees of the public library serving as a county library and costs to establish connection with the public network.

The task of a science library is to collect, preserve, and process scientific information and to make this available to the general public. Science and specialised libraries include the ENL, libraries of universities and other higher education institutions, as well as specialised libraries of various organisations. The activities are coordinated by the Ministry of Education and Research.

A school library supports the learning process and is thus a component of an educational establishment. Pursuant to the *Basic Schools and Upper Secondary Schools Act*, each school must have a library. In case there is no library in the school, the local public library shall provide library services to students.

3.3. Performing arts

In the field of performing arts, the General Principles of Cultural Policy up to 2020 (see chapter 1.1) state that:

- the field is diversified both artistically and institutionally. The programmes of performing institutions have a good balance of domestic and world culture. The state supports the commissioning and performing of original Estonian drama works;
- state funding of performing institutions is done through three-year funding agreements. Performing institutions with a continuous programme are supported directly from the state budget on principles previously discussed in the field. Project-based performing institutions and one-time projects are funded from the Cultural Endowment. The state also supports the activities of the more important theatre and dance agencies, the organisation of performing arts festivals, and the internationalisation of performing institutions;
- the importance of professional performing arts targeted at young viewers shall be recognised both through

- state financing and greater public attention. The activities of amateur and school theatres are also valued;
- state regards it as important to develop the higher education curricula in the field of performing arts in Tallinn, Viljandi, and Tartu.

The performing arts scene contains both theatre and dance. Music is separately, although the *Performing Art Institution Act* regards all these three sectors.

It is a function of the state to ensure that the theatre arts, in all their diversity, are always accessible for all age groups and for all preferences throughout Estonia. In order to guarantee this, the state maintains both large and small theatres — from ones with permanent staffs and long-ranging traditions to 'empty spaces' providing performance opportunities for various creative people from home and abroad.

Support by the Ministry of Culture is provided for the organisation of various regional and sectoral projects, as well as international theatrical arts festivals.

Grants from the state budget go to the state-owned foundations, local government and private theatre institutions as well as performing arts centres. In total, the Ministry of Culture supports the activities of about 23 performing arts institutions. In accordance with the arms-length-policy, a special Ministry commission will discuss the distribution of money to theatres, which will propose to the Minister of Culture an annual allocation of support to theatres and dance companies.

Project-based institutions and single projects are supported by the Cultural Endowment of Estonia.

In Estonia, theatre performances are locally well accessible. All inhabitants have a chance to attend performing arts at a distance of about 50 km from their home. This is supported by the network of theatres throughout Estonia: there are state owned foundation theatres in Pärnu, Viljandi, Rakvere and Kuressaare. Since 2005 there is a state grant programme called Theatre to Rural Areas ("*Teater maal*"). The programme helps professional performing arts institutions and troupes to hold guest performances in the countryside, including dance performances. Since 2010 a special sub-programme supports children's and youth theatre, supporting also the young audiences' trips to performances outside of their own cultural centres. The support programme is run by the Estonian Folk Culture Centre.

Statistics on theatre are collected by the Estonian Theatre Agency (NGO). It also acts as an authors' right agency in Estonia. The agency is financed by Ministry of Culture.

Main theatre festivals in Estonia are Draama; SAAL Biennale (a two-week-long international performing arts festival in Tallinn, which is the predecessor of Tallinn's oldest contemporary dance festival August Dance Festival); biennial Baltoscandal (presents the inquisitive theatre of Europe and the rest of the world as well as innovative trends in performing arts); Golden Mask in Estonia (includes the best Russian theatre productions of the last couple of seasons, which are nominees or laureates of the Golden Mask award by the Theatre Union of Russia); Tallinn Treff Festival (an international visual theatre festival, which introduces contemporary puppet theatre and novel formats); Winter Night's Dream (international theatre festival that brings to Tallinn diverse theatre performances from all over the world, organised by the Tallinn City Theatre); and NoTaFe (a week-long professional training and educational festival taking place annually in Viljandi).

3.4. Visual arts and crafts

The General Principles of Cultural Policy up to 2020 (see chapter 1.1) state that:

- the internationalisation of Estonian art life is considered important by the state. Artists, curators and critics should take an active part in the world's art life and international exhibitions and art projects should be organised in Estonia. With its national pavilion, Estonia is taking part at the Venice Biennale, with even more focus than before on cooperation projects with other countries;
- state facilitates the mobility of art professionals and their participation in international residency programmes. Art residency programmes operating in Estonia have always been significant in diversifying local art life and networking;
- state supports the activities of exhibition venues in order to create opportunities all over Estonia for people to appreciate the fine arts and for artists to show their work to a wide audience;
- in addition to creative individuals and agents, technical experts of art production and exhibition organisers are valued highly and their professional training and in-service training is funded by the state;
- the role of state-owned art museums is to collect and store mainly artworks related to Estonia and to research, mediate, present, popularise, and exhibit both Estonian and world art to Estonian residents and visitors;
- the Estonian art market is professional, with galleries belonging to international networks, there is joint marketing between the galleries, and the state is creating possibilities for Estonian artists to conquer foreign markets;
- with the application of the *Commissioning of Artworks Act*, the state supports enriching the public space with artworks, involving specialists in the field in the process of commissioning artworks. Amendments will be made to the said act to specify what types of artwork can be commissioned on the basis of the act and how to ensure a high artistic level of the commissioned works.

The art scene is comprised mainly of freelance artists as well as self-organised and private institutions; there are no central state organisations.

The main source of financing for this field is the Cultural Endowment of Estonia (visual and applied arts sub-endowment), the Ministry of Culture finances a total of about one third of the annual grants from the Cultural Endowment.

The Ministry of Culture provides partial financing for the activities of the Tallinn Art Hall (a historically significant exhibition venue in the heart of the city) and the Centre for Contemporary Arts Estonia (the sector's information centre). The galleries of the Estonian Artists' Association and the Contemporary Art Museum of Estonia also receive partial operating subsidies. Support is also provided for the organisation of the Estonian pavilion at the Venice Art Biennale and the development of an art residency in Narva (established by Estonian Academy of Arts).

Since 2016, with grants from the Ministry, the Estonian Artists' Association is paying three-year wages to art professionals, based on a public competition. The association receives funds for paying thirteen wages since 2020. The amount of one wage is equal to of the average monthly salary year of the previous year including all taxes. The differences of the wage compared to a grant for creative work, apart from its long-term nature, are the accompanying social security taxes and greater stability arising from them. The wages for creative persons

will be implemented in fields with a large number of creative persons engaged in liberal professions: literature and art. The creative processes of the named fields are not as widely supported by the state through institutional supports. The artists' wage does not replace the creative person's support paid based on the *Creative Persons and Artistic Associations Act* or grants paid by Cultural Endowment.

In addition, the creative associations in the field — Estonian Artists' Association and the Estonian Society of Art Historians and Curators — mediate the creative grants and scholarships provided under the *Creative Persons and Artistic Associations Act*. The organisers of art events can also apply for grants for foreign activities during the Ministry's calls for applications under the programmes called Estonian Culture in the World, and Transnational Cultural Cooperation Agreements.

The largest exhibition venues besides the state art museums are the Tallinn Art Hall, Tartu Art House, Contemporary Art Museum of Estonia, the galleries of the Estonian Artists' Association, the city galleries in the county centres, and the galleries of the institutions of art education. The activities being organised in self-organised project spaces are also forcefully impacting the exhibition scene. Exhibitions are the central part of the activities in private galleries. Exhibitions of fine art are also organised by Estonian internet galleries. The growing number of residencies is having a noticeable impact on the organisation of exhibitions, providing an opportunity for the emergence and development of collaborations and synergies between artists.

The Ministry of Culture annually awards Edward Wiiralt Scholarships to art students, with funds collected from the fees for the use of artworks.

3.5. Cultural arts and creative industries

3.5.1. GENERAL DEVELOPMENTS

In Estonian cultural policy, the creative economy is defined as an economic field that is based on individual and collective creativity, skills and talent. The creative economy can provide well-being and jobs by creating intellectual property and using this as the primary sales argument. Creative people are at the centre of these processes. Nevertheless, there are artistic areas where the creative economy has remained more synonymous for commercial culture. The creative economy discourse continues to be a politically popular argument to justify funding decisions directed at it.

Creative industries are an integral part of the creative economy. They include the areas of the creative economy that use culture as an input and that have a cultural dimension, but the output of which is mainly functional (i.e. architecture, design, fashion and advertising). In Estonia the term "creative industries" is used to denote the same meaning as the European Union term "cultural and creative industries" or "culture and creative industries".

In 2005, the first mapping of the creative economy was conducted in Estonia; in the course of which an attempt was made to define the concept of the creative economy and determine which fields of activity it encompasses. The definition of the creative economy sector is based on consensus.

Between 2008 and 2013, the development of the creative economy was a responsibility of the Ministry of Economic Affairs and Communication. Since 2014, the development of the creative economy has been the assignment of the Ministry of Culture, based on the principles of cultural policy delineated by Culture 2020, the

Estonian Business Growth Strategy 2014-2020, and the provisions of the implementation plan of the European Union Structural and Investment Funds for 2014-2020.

The General Principles of Cultural Policy up to 2020 state, that the state supports the development of creative industries as part of a knowledge-based economy. The objective is to use innovation and creativity to raise the country's competitiveness, thereby transforming from an agent to a creator of value. Professional agents have an important role in the organisation of cultural life and creative industries.

The main partner for the creative industries is Enterprise Estonia — the organisation that is implementing and carrying out the creative economy development measure. Enterprise Estonia carries out many other programmes that are also available to the representatives of the creative economy sector, including programmes related to awareness, knowledge and skills, clusters and co-marketing.

There are also thematic development centres, such as Creative Estonia, Estonian Centre of Architecture, Estonian Design Centre, Estonian Film Institute, Creative Gate, Music Estonia, Estonian Contemporary Art Development Centre, ARS Art Factory, IGDA Estonia and Digix.

3.5.2. BOOKS AND PRESS

State presence in the cultural media market has been maintained through continued state ownership of some organisations such as the foundation *Kultuurileht* — a publishing house for cultural periodicals and the Estonian Public Broadcasting. A comparison between the different fields of the culture industries shows that the juridical status of the companies is not the most determining factor. By means of project support from the Cultural Endowment or the Ministry of Culture, private-owned publishing houses can apply for public support:

- to translate foreign literature into Estonian;
- to use guesthouses for writers and translators;
- to develop international cooperation between writers' unions.

Due to the limited publishing market in Estonia, it is difficult to issue cultural journals without state aid. An average edition will be less than 2 000 copies a month and if the state did not pay a share the price of a single copy would be extremely high. To prevent this from happening, the state supports cultural magazines and newspapers via the state-owned foundation *Kultuurileht*. It publishes the most noteworthy cultural journals and papers: two weeklies and ten magazines plus the monthly *Diplomaatia* in cooperation with the International Centre for Defense Studies.

The year's issues for the cultural magazines *Looming*, *Akadeemia*, *Vikerkaar*, *Teater.Muusika.Kino*, *Kunst.ee* and *Täheke* have been digitized and are available free of charge, a year after these magazines were printed, in the *Digar* (digital archive of the Estonian National Library).

In the case of books, the Ministry of Culture's priorities have been international promotion. The Ministry supports Estonian publishing houses presence in international book fairs. In cooperation with the Estonian Publishers' Association, the state finances the participation of Estonian publishers in international book fairs such as London, Frankfurt, Leipzig, Gothenburg, Helsinki, Bologna and the Baltic Book Fair.

The issue of books and printed newspapers/magazines is subject to a reduced VAT rate of 9% in Estonia (see

chapter 4.1.4).

3.5.3. AUDIOVISUAL AND INTERACTIVE MEDIA

The audiovisual field in Estonia covers film-making and media services. The Ministry of Culture coordinates the drafting of legislation, strategies, action plans and other documents on media services and film policies. It also analyses developments in the content services and new technologies of media, cinema and information society, and makes appropriate suggestions. The Ministry of Culture coordinates the drafting of legislation and strategies on film policies; however, the general cinema scene is organised by the state-owned foundation Estonian Film Institute.

The General Principles of Cultural Policy up to 2020 (see chapter 1.1) state that:

- the state supports filmmaking in a capacity that meets the prerequisites for ensuring the continuation of professional filmmaking in Estonia and an increase in viewer interest;
- The Estonian Film Institute is the umbrella organisation for all-important activities in the field, supporting the development, production, and marketing of films. The institute is responsible for the restoration and digitalisation of the heritage in their possession, collects statistics on the topic and carries out activities related to in-service training and raising awareness of filmmaking. Estonian audiovisual heritage is digitalised and made available to the public;
- in cooperation with local municipalities and private companies, the state will create better opportunities for digital film screenings at theatres and culture halls in larger county centres. Estonian films are distributed at international festivals, as well as in cinemas and on television abroad and they are made available on new digital platforms;
- in Estonia, the internationalisation of filmmaking and co-production with film companies and filmmakers from other countries is supported. Estonia has the professional specialists and infrastructure for international companies to realise television and film projects in Estonia. Regional foundations are operating in order to offer the services needed internationally for producing audiovisual content in Estonia, as well as an organisation for marketing Estonia internationally as a filming location;
- the state appreciates professional filmmaking as the primary source of media literacy for young viewers and participants, and values the promotion of amateur and school film in Estonia;
- the Tallinn University Baltic Film and Media School will develop into a contemporary international higher education institution for film and media studies, where education in the field of film and audio-visual media can be obtained in Estonian as well as in English. Together with other universities, study and research directions will be developed to address the application of information and communication technologies in the creation of culture, but also cross-media studies, video game development, the digitalisation and re-use of cultural heritage, and the creation of digital learning ecosystems, including educational games. It is important that audio-visual in-service training is provided to teachers of general education schools.

The state-owned foundation Estonian Film Institute (EFI) was established by the Estonian Ministry of Culture in 1997 (then Estonian Film Foundation) with the task to share and distribute the national film budget. In 2013, EFI came to be as its successor, embracing a wider spectrum of activities in the Estonian film industry. EFI is financed by the Ministry of Culture. The institute is divided in three departments: production, development and marketing, and heritage. The production department gives support to the filmmakers at various stages of film making: supporting financially, reading concepts and scripts, analyzing the strengths and weaknesses of the

projects, considering expert opinions from outside, and keeping a beneficial eye on the production process. The task of the development department is to help develop marketing deals for the finished product and to make sure the Estonian films find their way to festivals, audiences on foreign film markets and other important hubs of film executives and institutions.

The EFI heritage department manages films made in the Tallinn film studio in the years 1941-2001, which belongs to EFI. It owns authors rights and manages an arthouse cinema 'Artis'. As there was only one film studio in the Soviet Estonia, it forms the considerable majority of all the films made in Estonia during this period.

EFI is member of the Creative Europe MEDIA Desk, mediating the financing and educational opportunities of European Union. EFI also organises the annual Estonian Film and TV award gala.

To ensure the preservation of more than 15 000 films created throughout a century, the state has supported the restoration, digitisation and systematisation of Estonian film legacy. There is also an ongoing plan of mass digitisation of movies. The Estonian Film Database has the objective of putting together the Estonian national filmography and making it available online for all interested parties.

An overview of the history of Estonian cinematography has been provided in the English-language publication "The World of Estonian Cinema" by EFI.

The state finances Estonian film production mainly through EFI and the Cultural Endowment. In addition, filmmakers can apply for aid from the European Union programmes. The Ministry of Culture gives out activity support to the Estonian Film Institute, the Black Nights Film Festival and the international festival of documentaries and anthropological films in Pärnu.

See also chapters 3.5.6 and 4.2.6.

3.5.4. MUSIC

In the field of music, the General Principles of Cultural Policy up to 2020 (see chapter 1.1) state that:

- the state supports the diversity of the Estonian music scene, creating opportunities for participating in the high-level music life all over Estonia and continuously directing concert experiences at children and youth;
- the state ensures the necessary operational and developmental conditions for institutions and top collectives forming the basis for the music culture. The activities of various private musical collectives and concert organisers are also supported, as well as the organisation of diverse and high-level music festivals;
- the Estonian National Opera is promoting national musical theatre, making available Estonia's and the world's best musical, opera, and ballet works;
- in cooperation between the state and the private sector, instrument funds have been created for acquiring, renewing, maintaining, and renting out musical instruments to ensure the international competitiveness of Estonian musicians;
- the aim of the state is to create better opportunities for the activities of Estonian composers and interpreters and the popularisation of the works. The state supports the commissioning of new musical works from Estonian composers and helping the Estonian composers and interpreters reach the international arena. The state regards it as important to collect, document, publish, and promote the valuable legacy of Estonian composers and interpreters;

- the state supports a wholesome musical education system to prepare competitive professionals for all areas of musical culture. Musical education on all levels of education (i.e. on the level of pre-school, basic, secondary, and higher education) is an essential prerequisite for ensuring the sustainability of professional musical culture. The state also supports the organisation of musical competitions and participation in international competitions supporting the development of interpretation and musical creation and raising the professional level of musicians;
- the state facilitates the development of music-related entrepreneurship and professional support structure (incl. managers, agencies) and supports the export of music in the whole chain of operation, including in-service training and internships abroad, organising performing festivals and concerts in Estonia and the target market and musical collectives taking part in international festivals. Estonian music plays an important role in the development of the country's international image and cultural tourism.

The Estonian National Opera is a legal entity governed by public law (*National Opera Act*). The Estonian National Opera is the main promoter of Estonian musical theatre, with compositions, operas and ballets from Estonia and abroad in its repertoire.

There are three state and three municipal concert organisations in the field of music. The largest concert organiser is state-owned foundation *Eesti Kontsert*, which includes the Estonian National Male Choir and the early music group *Hortus Musicus*. *Eesti Kontsert* manages four major concert halls in Estonia: the concert halls of the Estonia Theatre and Vanemuine Concert Hall in Tartu, as well as halls in Pärnu and Jõhvi. In 2011, St. John's Lutheran Church in Saint Petersburg was reopened and it also serves as a music venue of *Eesti Kontsert* in Russian Federation. As *Eesti Kontsert* is active in all the regions, the availability of professional music is guaranteed to the people all over the country.

The Estonian National Symphony Orchestra is a state-owned foundation, full time orchestra with 100 musicians and the average season includes sixty concerts and a large number of concert tours in abroad. The state-owned foundation Estonian Philharmonic Chamber Choir is one of the best-known Estonian choirs in the world with about thirty singers giving annually about seventy concerts in Estonia as well as abroad.

Mainly local municipals, but also the Ministry of Culture with small annual budgets, support Pärnu City Orchestra, Tallinn Philharmonic Society (together with Tallinn Chamber Orchestra) and Narva City Symphony Orchestra.

Most concerts are organised by private organisers, both non-profit and commercial. Non-profit concert organisers in Estonia are supported with the Ministry of Culture's music programmes (see chapter 7.2.1).

Support programmes of the Ministry of Culture — Support for Music Festivals, Private Organisers and Music Groups — are to ensure the continuity and development of music collectives and festivals that are important to Estonian professional music. The support will improve the opportunities for Estonian musicians and composers to present their creations and opportunities for the public to attend professional music events. With the help of the programme, it is possible to increase the involvement of Estonian musicians in the concert productions' own productions and to promote the development of professional concert organisation all over Estonia.

The Music Subscription Programme's aim is to enrich and diversify Estonian music life through the commissioning of new compositions from Estonian composers.

The Music Publications Support Programme's aim is to support music publishers and to ensure that Estonian music, monographs and other relevant texts to the field of music are published.

The Music Competitions and Young Musician Support Programme's aim is to finance organisers of music competitions and events/festivals for or with young musicians (see chapter 7.2.1).

All those organisers can also apply for support from the Cultural Endowment.

For international projects, the state provides money from the support programme Estonian Culture in the World. This programme supports projects that promote the internationalisation and export of Estonian music and the creation of opportunities for Estonian musicians, orchestras, choirs and ensembles. Access to the international arena for cultural collectives and creative entrepreneurs is also supported.

Main partners in the music field are:

- Estonian Composers' Union – an artistic association, NGO uniting composers and musicologists.
- Estonian Association of Professional Musicians - a non-profit artistic association whose members can be all professional musicians working in Estonia and abroad - soloists, chamber musicians, orchestra and conductors. Main chamber music concert organiser.
- Estonian Performers' Association - a non-profit organisation administers and promotes performers rights, collects remunerations under the *Copyright Act*, and distributes the remunerations among those entitled to them.
- Estonian Music Council – a non-profit organisation uniting fifty Estonian music institutions and professional musicians, gets annual financial support from the Ministry of Culture.
- Estonian Music Information Centre – the main objective of the centre is to introduce and promote Estonian classical music both at home and abroad by collecting and spreading information on Estonian composers and their work, music organisations and events, interpreters and groups. Gets annual financial support from the Ministry of Culture.
- Estonian Music Festivals – unites more than fifty music festivals' organisers, gets annual financial support from the Ministry of Culture.
- Estonian Jazz Union – unites Estonian jazz musicians, organiser of concerts in jazz-clubs all over Estonia.
- Estonian Choral Association – an umbrella organisation for all unions of choirs, wind orchestras, choral conductors and music teachers in Estonia.
- International Arvo Pärt Centre - founded in 2010 by Arvo Pärt and his family to create opportunities for the preservation and study of the composer's creative legacy in his Estonian homeland in his mother language. Opened a new centre in Laulasmaa, near Tallinn in 2018. Gets annual financial support from the Ministry of Culture.
- Music Estonia - a music industry development centre and export office in Estonia, gets annual financial support from the Ministry of Culture.
- Estonian Traditional Music Centre – an organisation that supports and organises long-term courses and a Viljandi Folk Music Festival, also promotes live performances of traditional music, gets annual financial support from the Ministry of Culture.

3.5.5. DESIGN AND CREATIVE SERVICES

Before 2014, design as a separate field belonged to the Ministry of Economic Affairs and Communications. Design policy was part of Estonian business policies for 2007-2013. In 2012-2013, a national action plan for the area of design was implemented. This constituted the first phase of a national support policy that aimed at developing design use. The objectives of the action plan were to increase the use of design among businesses and to foster the development of design as an important sector of the creative industries. In cooperation of various ministries and organisations, activities were carried out to increase design awareness, knowledge and skills; design bureaus were developed and increasing their export was supported; and design education quality was promoted.

Since 2014, design is under the administration of the Ministry of Culture, and it also is a part of the General Principles of Cultural Policy:

- the role of design is to contribute to the development of innovative, functional, environmentally sustainable, user-friendly and attractive products and services and the creation of safe and welcoming environments;
- the state supports the activities of designers and design agencies, because quality design service helps to create added value in other sectors of the economy as well and therefore increases the international competitiveness of Estonian enterprises;
- state support measures are directed at increasing the demand for quality design and product development based on it. This increases the value of design in the conditions of public procurements, raises awareness of design and facilitates cooperation between designers, enterprises, and research institutions through supporting the funding of projects, innovation shares, and entrepreneurship centres. It is important to raise the general public awareness of the cultural, social, economic, and environmental value of design and to continue marketing Estonian design in the international arena;
- in order to raise the quality of designer training, studies need to be international, provide internship opportunities at various enterprises and include joint curricula and projects between universities providing education in design and technology. When devising curricula, it must be ensured that representatives of enterprises are involved.

In 2016-2018, the Ministry of Culture participated in creating a vision document for the field. The process was led by the development centre and strategic partner Estonian Design Centre.

The Ministry of Culture carries out "Design Ladder" studies exploring design implementation among enterprises in the private sector, as well as among the state enterprises and foundations in the public domain. These surveys provide a viable overview of the current situation and opportunities for progression.

The Ministry of Culture cooperates with the Ministry of Social Affairs and other institutions and organisations to advance the inclusiveness of the living environment regarding the aspects of accessibility for all.

[Design Night](#) is a design festival held each autumn in Tallinn with the aim of interpreting different aspects of design and pushing the borders of the discipline. The festival consists of seminars, workshops, exhibitions, competitions, and performances. One of the events at the Design Night is the Estonian Design Awards ceremony. The purpose of the Design Awards is to recognise, praise and promote design work, which offers

aesthetic enjoyment as well as solutions on how to improve our living environment in a nature-friendly and sustainable way.

In addition, within the competition for the Entrepreneurship Award, every other year Enterprise Estonia hands out the title of the Design Implementer of the Year, with the objective of drawing more attention to those businesses whose success has significantly increased as a result of the strategic implementation of design in the development of their goods or services or in the management of their business. The Entrepreneurship Award competition is the highest recognition in the country for outstanding and progressively minded businesses.

3.5.6. CULTURAL AND CREATIVE TOURISM

The General Principles of Cultural Policy up to 2020 (see chapter 1.1) show several links between tourism and the cultural fields:

- “The cultural policy is closely interlinked with several other national policy areas including educational, economic, social, environmental, employment, integration, regional, tourism, and foreign policy. The many-faceted cultural life has a significant impact on the well-being of the Estonian people, the quality of the local living environment, and the international competitiveness of the country.”
- “The state is going to direct external resources into the development of the cultural field in order to strengthen the competitiveness of the creative industry, develop information technology services, support integration, and to invest into a cultural infrastructure which supports tourism and regional development.”
- “The objective of museums is to develop according to the contemporary expectations and needs of an institution of memory which, besides the accumulation, maintenance and researching of local cultural heritage would contribute to education, while at the same time being attractive for visitors from home and abroad, thereby increasing Estonia’s popularity as a destination for cultural tourism.”
- “Estonian music plays an important role in the development of the country’s international image and cultural tourism.”
- “Folk culture events and phenomena of intellectual cultural heritage develop cultural tourism in different areas of Estonia, therefore encouraging the local businesses of the area.”

Developing tourism policy is the responsibility of the Ministry of Economy and Communication, and Enterprise Estonia is the leading institution in the tourism sector responsible for the implementation of tourism policy. The main task of Enterprise Estonia’s Tourism Development Centre is the branding of Estonia as an attractive tourism destination, and it also supports international large-scale culture and sport events.

4. Law and legislation

4.1. General legislation

4.1.1. CONSTITUTION

The Estonian Constitution, adopted by the people of Estonia in the referendum held on June 28th 1992, states in the preamble:

“With unwavering faith and a steadfast will to strengthen and develop the state –

- which embodies the inextinguishable right of the people of Estonia to national self-determination and which was proclaimed on February 24th 1918,
- which is founded on liberty, justice and the rule of law,
- which is created to protect the peace and defend the people against aggression from the outside, and which forms a pledge to present and future generations for their social progress and welfare,
- which must guarantee the preservation of the Estonian people, the Estonian language and the Estonian culture through the ages.”

The Constitution guarantees among fundamental freedoms and rights the freedom of speech, self-expression and self-realisation. People can freely disseminate ideas, opinions, beliefs and other information by word, print, picture or other means. This right may be circumscribed by law to protect public order, public morality, and the rights and freedoms, health, honour and good name of others. There is no censorship.

Everyone has the right to education. Education for school-age children is compulsory to the extent specified by the law, and is free of charge in general schools established by the national government and by local authorities. Everyone has the right to be taught in Estonian. The language of teaching in national minority educational institutions is chosen by the educational institution.

According to the Constitution, science and art and their teachings are free, universities and research institutions are autonomous within the limits prescribed by the law.

The rights of an author in respect of his or her work are inalienable. The national government protects authors' rights.

The Constitution guarantees for everyone to have the right to preserve his or her ethnic identity. National minorities have the right, in the interests of their culture, to establish self-governing agencies under such conditions and pursuant to such procedure as are provided in the *National Minorities Cultural Autonomy Act*.

4.1.2. ALLOCATION OF PUBLIC FUNDS

The preparation of the state budget for culture starts at the Ministry of Culture, which prepares a budget proposal, including incomes, expenditures of institutions and support 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 state budget. In the Parliament, the

Cultural Committee and represented parties may suggest changes. After approval of the budget, the specified budget for institutions, supporting programmes and investments will be approved by the Minister of Culture. For the administration of the Ministry's supporting programmes and according to the "arms-length-principle", the Ministry forms supporting programmes committees, which include Ministry officials and a majority of experts from outside of the Ministry.

Public funds for culture are allocated also in municipal budgets.

The "arms-length principle" of cultural policy is represented also in the Cultural Endowment, which is the main institution distributing state money for cultural purposes. The Cultural Endowment receives a monthly fixed share of alcohol and tobacco excise duty (3,5%) and gambling tax (47,8%)(whereof 60,6% is allocated to finance cultural buildings of national importance, 35,6% to award grants and support, for administrative expenses). With 3.8% of the gambling tax, the Cultural Endowment supports cultural projects through public universities, where teaching staff can develop their arts' works.

See also chapter 1.2.2.

4.1.3. SOCIAL SECURITY FRAMEWORKS

Social protection in Estonia is regulated by general legislation: *Employment Contracts Act* (2008), *State Pension Insurance Act* (2001), *Health Insurance Act* (2002), *Unemployment Insurance Act* (2001) and *Labour Market Services and Benefits Act* (2005).

There is no special system for freelance artists to have separate access to the social security system. Many artists work in other fields connected with their art field: education, cultural administrations, media etc.

The *Creative Persons and Artistic Associations Act* was adopted in 2004. The aim of the law is to provide support to creative persons who do not receive regular income. A freelance creative person, who is a member of one of the recognised artistic associations and fulfils the conditions laid down in the *Creative Persons and Creative Associations Act*, is entitled to receive support for six months through the artistic association. The amount of this support is the national minimum wage established by the Government of the Republic and the recipient is also guaranteed health insurance. To be eligible for funding, a freelance creative person must apply to their creative union. In case the creative person belongs to several artistic association and has not applied for support from only one association, the application must be submitted to all creative unions of which he or she is a member.

A freelance creative person, who does not belong to a recognised artistic association, but who meets the conditions specified in *Creative Persons and Artistic Associations Act* is eligible to apply for creative support to the Ministry of Culture. The Ministry of Culture forwards the application of the creative person to the creative association representing the respective creative field, which evaluates the compliance of the creative person with the requirements of the *Creative Persons and Creative Associations Act* and decides on granting the support (see also chapter 2.3).

Dancers and circus artists are entitled to apply for the superannuated pension, regardless of age, when one has worked for at least twenty years at the National Opera, national, municipal or private theatre or a theatre operating as a foundation.

Vocalists or chorus singers and soloists, brass players and puppeteers are entitled to the superannuated pension, when one has worked for at least twenty-five years at a national, municipal or private theatre, a theatre operating as a foundation or at the National Opera.

4.1.4. TAX LAWS

The *Law on Value Added Tax* (2003) stipulates a standard VAT rate of 20% (since July 2009). A reduced rate is 9% (since July 2009) of the taxable value and it includes printed books, workbooks used as learning materials, printed newspapers, magazines and other periodical publications excluding publications mainly containing advertisements or personal announcements, or publications the content of which is mainly erotic or pornographic. Since April 2020, VAT on e-books is equal with printed books (9%).

In Estonia since 2000, the *Income Tax Act* includes provisions for both individuals and companies. Taxable income for residents includes income from employment (such as salaries, wages and other remuneration), personal business income, interest, royalties, rental income, capital gains, pensions and scholarships except scholarships financed from state budget, paid on the basis of law or Cultural Endowment.

Non-residents pay income tax on their income from Estonian sources. Income taxable in Estonia includes, subject to certain conditions, income from employment or government services provided in Estonia, and royalties. Income of a sportsman or an artist from his activities in Estonia is subject to income tax in Estonia for 10% or as it is agreed in the bilateral tax-contract between Estonia and resident country.

Income tax rate for residents on royalties is 20% and for non-residents 10%.

In Estonia, companies' profits are not subject to tax when they are earned, but the moment of taxation is deferred until the distribution of profits. According to the *Income Tax Act* § 11, the Tax and Customs Board holds the list of non-profit associations, foundations (including cultural and educational) and religious associations benefiting from income tax incentives. An NGO, foundation or religious association (hereinafter association) which meets the following requirements shall be entered in the list:

- the association operates in the public interest;
- the association operates for charitable purposes, offering goods, services or other benefits primarily free of charge or in another non-revenue seeking or publicly accessible manner;
- the association does not distribute its assets or income, grant monetarily appraisable benefits to its founders, members, members of the management or controlling body, persons who have made a donation to the association during the last twelve months or to the members of the management or controlling body;
- upon dissolution of the association, the assets remaining after satisfaction of the claims of the creditors shall be transferred to an association entered in the tax incentives list or to a legal person in public law;
- the administrative expenses of the association correspond to the character of its activity and the objectives set out in its articles of association;
- the remuneration paid to the employees and members of the management or control body of the association does not exceed the amount of remuneration normally paid for similar work in the business sector.

Inscription on the list of associations (the total of such NGOs and foundations was ca 2 500 in January 2020)

benefiting from income tax incentives shall give the association an opportunity to receive income tax incentives from donations and gifts (from business companies who otherwise have to pay 20% income tax), and pay scholarships and grants exempt from income tax under certain conditions.

The legal persons may give tax-free gifts and donations to such associations entered in the list within certain tax exemption limits:

- 3% incrementally of the total of payments that include individually registered social tax from the beginning of the calendar year, or
- 10% of the taxpayer's profit of the last fiscal year ending on 1st January of the calendar year.

Certified gifts and donations can be deducted from a natural person's income, if these are made to the person entered into such list of non-profit associations, foundations and religious associations benefiting from income tax incentives. A natural person taxpayer may deduct gifts and donations (together with in the total amount of EUR 1 200 but not more than 50% of the taxpayer's income during the year of taxation).

The ruling Minister of Culture has made a political statement in January 2020 that he plans to amend the *Income Tax Act* so that the income tax exemption also extends to donations to the Cultural Endowment. Currently, companies pay 20% income tax on the amounts they donate to the Cultural Endowment, and as a result, there are virtually no donations of that kind to the Cultural Endowment.

Employers pay social tax on payments to natural persons, which is 33%.

Gambling tax paid into the state budget is divided as follows: 47,8% shall be transferred to the Cultural Endowment of Estonia; 12,7% shall be allocated for regional investment aid programme; 10,1% for projects related to science, education, children and young people; 15,3% for projects related to families, medicine, welfare, elderly persons, disabled persons and people with gambling addiction; and 14,1% for projects related to culture, sports and Olympic preparation.

4.1.5. LABOUR LAWS

The labour legislation in Estonia is quite liberal and offers a lot of flexibility in agreeing on terms and conditions of employment. Regulations regarding employment and labour contracts are regulated by the *Employment Contracts Act*. An employment contract is concluded usually for an unspecified period, but an exception is stated in the *Performing Art Institutions Act*. A fixed-term employment contract may be entered into with artists for up to five years, if it is justified by the specific nature of their creative work. If more than two consecutive fixed-term employment contracts have been concluded with an artist for the performance of similar work in the same position or if the fixed-term contract has been renewed more than once in five years, his or her employment relationship shall be deemed to be for an unspecified term from the beginning. More than two consecutive fixed-term employment contracts may be entered into with an artist or the fixed-term contracts may be renewed more than once in five years, if such an opportunity has been agreed in the collective agreement and on the condition that it is necessary due to the specific nature of creative work and the total duration is not more than ten years. Upon consecutive entry into or renewal of fixed-term employment contracts with an artistic director or a general manager of a performing arts institution, the employment relationship shall not turn into an employment relationship established for an unspecified term.

A collective agreement is a voluntary agreement between employees and their employer which can establish the terms and conditions for work, and is regulated by the *Collective Agreements Act* (1993). Such contracts are common in orchestras and other bigger cultural organisations.

According to the *Trade Unions Act*, a trade union or an authorised representative of employees (e.g. a trustee of employees) has the right to collective bargaining in the company. The trustee of employees has the right to collective bargaining if no trade union is formed at the company or no employees belonging to a union work at the company.

The *Collective Labour Dispute Resolution Act* regulates the procedure for the resolution of collective labour disputes and the organisation of strikes and lock-outs.

4.1.6. COPYRIGHT PROVISIONS

The Constitution of the Republic of Estonia states: "The rights of an author in respect of his or her work are inalienable. The national government protects authors' rights."

Supervising the enforcement of copyright legislation is under the Ministry of Justice.

The *Copyright Act* (1992) grants authors with protection for their intellectual creations. Copyright protection in Estonia also enables authors to benefit from moral and economic rights. Moral rights cannot be transferred, while the economic rights can be transferred or licensed with fee or without. Copyrights in Estonia are protected for the author's lifetime plus seventy years after his or her passing. The *Copyright Act* creates a legal framework and conditions for authors as well as neighbouring rights: performers, producers of phonograms, broadcasting service providers, producers of first fixations of films and makers of databases. The legislation is harmonised with the EU directives.

Estonia has joined the following conventions: *The Berne Convention* (1994), *The Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms* (1999) and *The International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations* (1999). Estonia is also member of *WIPO Copyright Treaty* (2010), *WIPO Performances and Phonograms Treaty* (2010), *Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations* (2000) and *European Convention on Cinematographic Co-Production* (1997).

4.1.7. DATA PROTECTION LAWS

The *Personal Data Protection Act* came in force in January 2019. It establishes, in conformity with the EU's general regulation, a few exceptions to the general principle of the processing of personal data for journalistic purposes, and also for the purpose of historical and scientific research. Personal data may also be processed without the consent of the data subject for the purpose of academic, artistic and literary expression, in particular disclosed if this does not cause excessive damage to the rights of the data subject.

The Data Protection Inspectorate makes sure that people's personal data is sufficiently protected. The Inspectorate also ensures that information on the activity of institutions, i.e. public information, is sufficiently available. The right to the protection of personal data and the right to public information are constitutional rights in Estonia. The constitution also grants everybody the right to inquire about the data collected about their

person.

4.1.8. LANGUAGE LAWS

Language policy is governed by the Ministry of Education and Research. The first *Language Act* was passed by the Parliament already in 1934. After reindependency, the law was passed in 1989, and the *Language Act* which is in force now was passed in the Parliament in 2011.

The purpose of Act is to develop, preserve and protect the Estonian language and ensure the use of the Estonian language as the main language for communication in all spheres of public life. The Language Act regulates the use of the Estonian language and foreign languages in oral and written administration, public information and service, the use of Estonian sign language and signed Estonian language, the requirements for and assessment of the proficiency in the Estonian language, exercise of state and administrative supervision over compliance with the requirements provided in this Act.

The use of language of legal persons in private law and natural persons is regulated if it is justified for protection of fundamental rights or in the public interest. For the purposes of this Act, public interest means public safety, public order, public administration, education, health, consumer protection and occupational safety. The establishment of requirements concerning use of and proficiency in Estonian shall be justified and in proportion to the objective being sought and shall not distort the nature of the rights which are restricted.

The rights of persons using a foreign language, including the language of national minorities shall be ensured in compliance with other acts and international agreements. The measures to support foreign languages shall not damage Estonian.

4.1.9. OTHER AREAS OF GENERAL LEGISLATION

After the administrative reform in Estonia, cultural work is also a part of the *Local Government Organisation Act* since 2018. It states that the functions of a local authority include organisations in the rural municipality or city: the provision of social services, the grant of social benefits and other social assistance, welfare services for the elderly people, cultural, sports and youth work etc. The Act also obliges the local government to have a development plan that shall stipulate, among other topics, long-term directions and needs for the development of cultural activities and organisation in local authorities.

4.2. Legislation on culture

4.2.1. GENERAL LEGISLATION ON CULTURE

Cultural legislation is prepared by the Ministry of Culture, but not all fields of culture are covered by this. The General Principles of Cultural Policy up to 2020 (see chapter 1.1) state that when drafting legislation in the field of culture, the state regards the development directions of the legal policy in order to avoid over-regulation of the field. However, there are several acts that define the establishment of institutions or operations, governing such institutions, structures and financing principles.

The *Cultural Endowment of Estonia Act* states that the endowment is a legal person in public law, the objective of

the activities of which is to support the arts, folk culture, physical fitness and sport, and the construction and renovation of cultural buildings by the purposeful accumulation of funds and distribution thereof for specific purposes.

The Cultural Endowment shall pay benefits for projects, activities, creative work, life's work, jubilees, medicinal products and funerals, awards and grants which shall be deemed to be state awards and grants paid from the state budget, i.e. these grants and awards are not subject to income or social tax (see also chapter 1.2.2).

The *State Cultural Awards and Grants Act* states the principles, number and types of the state cultural awards and grants. The cultural awards of Estonia are designated for outstanding creative achievements in the field of culture. The award shall be designated to a natural person. Each year, a day before Independency Day (23rd of February), three awards for long-term outstanding creative activity and five awards for outstanding works that have reached the public in the preceding calendar year will be solemnly delivered. In addition, the State F. J. Wiedemann Language Award is granted each year to one natural person for outstanding merits upon study, organisation, teaching, promotion or use of the Estonian language.

The cultural grants of the Republic of Estonia are designated to support the cultural projects and creative orders that are essential from the perspective of the national cultural policy or for study support in foreign higher educational or research institutions. The grant may be designated to a natural person, legal person or authority. Twenty grants shall be designated each year by the Minister of Culture (see also chapter 7.2.3).

Table 2: List of cultural legislation in Estonia

Title	Year
<i>Arts</i>	
Performing Art Institutions Act	2003
Creative Persons and Artistic Associations Act	2005
Commissioning of Artworks Act	2011
State Cultural Awards and Grants Act	1998
Act to Regulate Dissemination of Works which Contain Pornography or Promote Violence or Cruelty	1998
<i>Cultural heritage</i>	
Museums Act	2013
Public Libraries Act	1998
Legal Deposit Copy Act	1997/2017
Heritage Conservation Act	2002/2019
Act on the Return of Cultural Objects Unlawfully Removed from the Territory of a Member State of the European Union	2004
Intra-Community Transport, Export and Import of Cultural Objects Act	2008
<i>Cultural diversity</i>	
National Minorities Cultural Autonomy Act	1993
<i>Legal persons in public law</i>	
Cultural Endowment of Estonia Act	1994
Estonian Public Broadcasting Act	2007
National Opera Act	1998

National Library of Estonia Act	1998
<i>Media and copyright</i>	
Copyright Act	1992
Media Services Act	2011
<i>Other</i>	
Language Act	1989/2011
Archives Act	1998

Table 3: Conventions implemented by Estonia

Convention on the Protection and Promotion of the Diversity of Cultural Expressions	2006
Convention for the Safeguarding of the Intangible Cultural Heritage	2006
Convention for the Protection of the World Cultural and Natural Heritage	1996
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property	1996
Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of their Phonograms	2000
International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations	2000
The Hague Convention of May 1954 for the Protection of Cultural Property in the Event of Armed Conflict	1995
Protocol for the Protection of Cultural Property in the Event of Armed Conflict	2005
Second Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict	2005
Statutes for the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)	2001
Agreement on the Importation of Educational, Scientific and Cultural Materials	2002
Protocol Annexed to the Agreement on the Importation of Educational, Scientific And Cultural Materials	2002
Berne Convention for the Protection of Literary and Artistic Works	1994
WIPO Copyright Treaty	2010
WIPO Performances and Phonograms Treaty	2010

4.2.2. LEGISLATION ON CULTURE AND NATURAL HERITAGE

In February 2019, the Parliament passed the new *Heritage Conservation Act*. The objectives of this Act are the preservation and diversity of cultural heritage, which is ensured with the following activities:

- preservation and protection of cultural monuments, heritage conservation areas and the environments of cultural value surrounding thereof;
- protection of archaeological finds and protected archaeological sites;
- safeguarding of intangible cultural heritage.

The *Heritage Conservation Act* applies to the designation of monuments, heritage conservation areas, protected archaeological sites, organising the protection and preservation of monuments and archaeological finds.

The new Act balances the rights and obligations of the state with those of the owners of cultural monuments, creating for the first time a compensation system for monument owners. In the new Act, the activities of the National Heritage Board will include both heritage conservation and museum fields (see also chapter 3.1).

According to the *Museums Act*, museums are supported directly from the state budget, local government budgets and also from university budgets. In accordance with the General Principles of Cultural Policy, the owner of a museum collection shall ensure the basic financing for fulfilling the main tasks of a museum.

Direct support from the state budget is given to state museums. In addition to the Ministry of Culture, some state museums belong to the Ministry of Defence, the Ministry of the Environment, the Ministry of Economic Affairs and Communications and the Ministry of the Interior.

The basis for financing the activities of foundations with state participation, of museums operated by local governments, and of persons in public law and private persons, is the Regulation by the Minister of Culture entitled "Procedure for the application for and distribution of resources allocated to the Ministry of Culture from the state budget to support the activities of museums". For the decision making about grants such NGOs as the Estonian Museum Society and the ICOM Estonia National Committee are involved in shaping cultural policy and the realisation of activities as well as developing and increasing their network of volunteer members and organisational capacity, increasing their quality of traditional as well as innovative activities, also internationality.

The *Museums Act* enables state museums and museums operating as state foundations to apply for the grant of state guarantee of compensation to cover any material damage caused to the owners of exhibition. When planning a temporary exhibition containing objects of significant artistic or historical value, the museum can apply for this specific grant. The decision regarding the guarantee of the compensation of damage to the exhibition is made by the Minister of Culture.

The scope of the *Museums Act* is to define a museum, but it also provides the bases for the organisation of the museum collection, activities of the museum, the insurance of a museum object and conditions for compensation by the state for the damage caused to the owner of an international exhibition. The *Museums Act* applies to state museums administered by the Ministry of Culture, operating as a museum and a structural unit thereof, and to a governmental authority operating as a museum in the area of government of the Ministry and the structural unit thereof, and foundation type museums - founded by the state and a structural unit thereof.

According to the *Museums Act*, a museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, preserves, researches and communicates the tangible and intangible cultural heritage of humanity and its environment for the purposes of education, research and enjoyment. Upon the performance of its functions, a museum shall, among other, take account of the needs of children and disabled persons.

A museum object is an object of cultural value registered in a museum, for which records are maintained pursuant to the international principles of museum documentation. A museum collection is a collection of museum objects, which may be divided into sub-collections according to the groups or types of museum objects.

See also chapters 3.1. and 6.1.

In 2011, the *Commissioning of Artworks Act* came into force in Estonia, in order to bring more art into the public space. The Act regulates the obligation to commission works of art related to the construction of public buildings with the purpose to improve the public space aesthetically. Such buildings are for instance office

buildings, administrative buildings, schools, healthcare buildings and social welfare buildings. The total price of an artwork without the value added tax shall be at least 1% of the construction price but not more than EUR 65 000.

The *Act on the Return of Cultural Objects Unlawfully Removed from the Territory of a Member State of the European Union* regulates the return to a Member State of the European Union of cultural objects which have been unlawfully removed from the territory of that state and brought to Estonia. In the Act, a cultural object means an object which is classified or defined by a Member State under national legislation, before or after its unlawful removal from the territory, as being among the national treasures possessing artistic, historic or archaeological value within the meaning of Article 36 of the Treaty on the Functioning of the European Union. State supervision upon the return of unlawfully removed cultural objects shall be exercised by the National Heritage Board. The Police and Border Guard and Tax and Customs Board shall assist, within the limits of their competence, in locating these cultural objects within the territory of Estonia.

The *Intra-Community Transport, Export and Import of Cultural Objects Act* provides the processing of export licenses of cultural objects; expert assessments of items and referrals of items or cultural objects to expert assessments; customs formalities upon export of cultural objects and liability for violation of this Act; and the organisation of exercise of state supervision. For the purposes of this Act, cultural objects are defined as having historical, archaeological, ethnographic, artistic, scientific or other cultural value. A few examples are:

- buildings or parts of buildings and architectural details and accessories located in Estonia which are older than 75 years;
- archaeological findings, coin treasures and parts of coin treasures originating from the time before 1721;
- works of sacramental art or sacred objects related to Estonian cultural space made before 1945 and sacred printed matter older than 100 years;
- Estonian ethnographic objects, including national costumes and the accompanying jewellery originating from the time before 1945;
- works of visual arts and applied art of Estonian artists which are unique or of limited edition made before 1945;
- films, sound recordings or other technically recorded material on original carrier media which are older than 50 years and related to Estonian cultural history;
- musical instruments made in Estonia before the year 1950.

For the purpose of this Act, a cultural object can also be something that has been declared a cultural monument on the basis of the *Heritage Conservation Act* or something placed under temporary protection.

A person may transport or export a cultural object out of Estonia on the basis of a license issued by the National Heritage Board, which he or she shall submit to a customs official in case of export of the cultural object. A customs official may, based on evaluation of risks, ask for an export license also in case of intra-community transport of goods. An export license is either permanent or temporary. In the case of temporary intra-community transport or export, a person is obliged to bring the cultural object back to Estonia. A monument or an item under temporary protection may be transported or exported out of Estonia only temporarily.

4.2.3. LEGISLATION ON PERFORMANCE AND CELEBRATION

The activities of theatrical and music institutions are primarily governed by the *Performing Arts Institutions Act* and *National Opera Act*.

This Act regulates the activity of performing arts institutions, which operate as a foundation founded by the state or with the participation of the state or as a local government institution. The Act regulates the activities of the performing arts institutions operating as legal persons in private law only insofar as it is specified in the Act. The Ministry of Culture has initiated the updating of the *Performing Arts Institutions Act*.

The *Performing Art Institutions Act* provides the definition of a performing arts institution, the bases for the organisation of activities, the financing of performing arts institutions and the reporting by performing arts institutions. According to the Act, a performing arts institution is an institution:

- which organises regularly public presentations of the creative work of authors and performers in the form of performances and concerts;
- which is in employment relations with persons engaged in creative activities;
- which has an artistic director and an artistic council;
- which informs the public of performances or concerts.

The *National Opera Act* provides the objective, functions and legal status of the Estonian National Opera (*Rahvusoper Estonia*) as well as the organisation of management and activities. The objective of the National Opera is to advance Estonian national theatrical and musical culture, promote and introduce it in Estonia and abroad and to make the world's achievements of musical and theatrical culture accessible in Estonia. According to the Act, the functions of the national opera are:

- regular organisation of public presentations of works created in the genre of opera, ballet, operetta and music in the form of performances and concerts;
- ensuring the high artistic level of performances and concerts;
- purposeful promotion of the repertoire of the Estonian original musical theatre, ordering new works from authors and the use thereof;
- introduction of valuable works of world's musical and theatrical culture and introduction of high-level guest performers in the form of performances and concerts;
- introduction of its performances, singers, dancers and musicians abroad;
- ensuring the application of singers, dancers and musicians trained in Estonia and enabling the in-service training thereof;
- creation of conditions for the creative development of the artistic personnel of the national opera;
- organisation of the recording of its performances and concerts;
- participation in the international co-operation of musical theatres.

The National Opera is a legal person in public law operating on the basis of this Act, other legislation and its articles of association. The provisions of the *Performing Arts Institutions Act* apply to the National Opera in the cases provided for in this Act.

The purpose of the *Creative Persons and Artistic Associations Act* is to support cultural creativity, the preservation and development of fine arts at a professional level and to improve conditions necessary for the creative activity

of creative persons through artistic associations and to create guarantees therefor. For the purposes of the Act, a creative person is an author or a performer within the meaning of the *Copyright Act*, who acts in one of the following fields as a freelancer: architecture, audiovisual arts, design, performing arts, sound arts, literature, visual arts or scenography. An artistic association is a non-profit association that is recognised pursuant to the procedure provided for in this Act, the purpose of which is to promote one artistic field and support the creative activities of creative persons who are members of the artistic association.

See also chapters 1.2.5, 4.1.3 and 3.3.

4.2.4. LEGISLATION ON VISUAL ARTS AND CRAFTS

The *Commissioning of Artworks Act* came into force in Estonia in 2011. The law establishes the principle that a part of the construction budget of a public building must go into the commissioning of artwork for that building. This Act regulates the obligation to commission works of art related to the construction of public buildings with the purpose to improve the public space aesthetically. For the purposes of the *Commissioning of Artworks Act*, a public building is a building meant for public use to which third persons have total, partial, permanent or temporary access in addition to the members of staff and officials of the agency. The total price of an artwork, which must be commissioned by contracting agency, shall be at least 1% of the construction price (without VAT) but not more than EUR 65 000.

See also chapter 3.4.

4.2.5. LEGISLATION ON BOOKS AND PRESS

The *National Library of Estonia Act* provides the legal status, purpose, functions, management, financing and administrative supervision over the activity of the National Library of Estonia (*Eesti Rahvusraamatukogu*). The National Library is a legal person in public law, operating on the basis of this Act. The purpose of the National Library is to increase the initiative, awareness and responsibility based on knowledge and information in the society, and promote the country, European common values, culture and democracy. According to the Act, upon implementation of its purpose, the National Library shall operate pursuant to UNESCO recommendations for national and parliamentary libraries.

The *Public Libraries Act* provides the bases for the organisation of the activities, collections, service, management and financing of public libraries. The Act defines the purpose of public libraries to ensure free and unrestricted access to information, knowledge, achievements of human thought and culture for inhabitants, to promote lifelong learning and individual development. For the purposes of this Act, a public library is a local government agency, it collects, stores and makes available for readers the publications, audiovisual items and other items and public databases they need. A public library shall operate pursuant to this Act, other legislation, the UNESCO Public Library Manifesto, and its statutes.

The *Legal Deposit Copy Act* establishes the procedure and conditions for submission to a legal deposit copy of a publication published, distributed or made accessible to the public in Estonia. It also applies to the digital dataset used for the production thereof and for preservation and making accessible of a legal deposit copy. The purpose of this Act is to ensure the creation, long-term preservation and consistent accessibility of the most comprehensive collection of publications essential to the Estonian culture and their output-ready files if other copies of the publications are not available. The Act applies to printed publications and other publications on

physical media with at least fifty copies, and to web publications that are publicly accessible.

See also chapter 3.2.

4.2.6. LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

The *Media Services Act* states the procedure and principles for provision of audiovisual media services and radio services and the requirements for providers of media services. It also provides the procedure for issuing activity licenses for TV- and radio-channels and the procedure for the registration of the provision of on-demand audiovisual media services. The Act gives the principles of protection of a person who has provided information to a person for journalistic purposes. According to the Act, audiovisual media services are: television service which is provided on the basis of the programme schedule for simultaneous viewing of programmes, on-demand audiovisual media service which is provided for the viewing of programmes at the moment chosen by the user at the individual choice and request, audiovisual commercial communication and other similar services provided in the course of economic activities, except for services that do not compete with television service.

The *Estonian Public Broadcasting Act* provides the legal status, objective, functions, financing, and organisation of management and activities of Estonian Public Broadcasting (*Eesti Rahvusringhääling*). Public Broadcasting is a legal person in public law. The objective of Public Broadcasting is to assist in the performance of the functions of the Estonian state provided by the Constitution of the Republic of Estonia. For such purposes, Public Broadcasting shall create programme services, produce and mediate programmes and organise other activities which, separately or as a set shall:

- support the development of the Estonian language and culture;
- enhance the guarantees of the permanence of the Estonian state and nation and draw attention to the circumstances which may pose a threat to the permanence of the Estonian state and nation;
- assist in the increase of the social cohesion of the Estonian society;
- assist in the increase of the economic well-being and competitive ability of Estonia;
- assist in the promotion of the democratic form of government;
- explain the need for the economical use and sustainable development of the natural environment;
- enhance the family-based model of society;
- assist in the audio-visual recording of the Estonian history and culture;
- guarantee the availability of the information needed by each person for his or her self-realisation.

The *Act to Regulate Dissemination of Works which Contain Pornography or Promote Violence or Cruelty* states that dissemination and exhibition to minors of works which contain pornography or promote violence or cruelty is prohibited. Transmission of television or radio broadcasts that contain pornography or promote violence or cruelty, by persons who have the right to transmit television or radio broadcasts in Estonia, are also prohibited. An expert committee under the Ministry of Culture determines the content of works in the cases specified in the Act.

4.2.7. LEGISLATION ON DESIGN AND CREATIVE SERVICES

There are no laws for design or creative services.

5. Arts and cultural education

5.1. Policy and institutional overview

This information is currently not available, but will be updated and published in 2021.

5.2. Arts in schools

The national curricula establish the standard for basic and general secondary education. The curricula are implemented in all basic and upper secondary schools of Estonia, regardless of the schools' legal status, unless otherwise stipulated by the law. The curricula and requirements are set by the regulations of the Government.

The subject field of art subjects comprises visual art and music, compulsory at all stages of basic education. Visual art and music are taught from the 1st to 9th grade. The design of required learning outcomes and contents in the subjects of the art field is based on the following division of weekly lessons between study stages and subjects:

- 1st stage (1st-3rd grade) of study: visual art 4,5 lessons and music 6 lessons;
- 2nd stage (4th-6th grade) of study: visual art 3 lessons and music 4 lessons;
- 3rd stage (7th-9th grade) of study: visual art 3 lessons and music 3 lessons.

The national curriculum for upper secondary schools (10th-12th grade) states compulsory subjects in the fields music and visual art. The compulsory courses by subject are the following:

- Visual art – 2 courses: “Visual art and art history” and “Art and visual culture in the 20th and 21st centuries”;
- and
- Music – 3 courses: “Development of modern musical expression”, “Nationality in music”, “Music of the 20th and 21st centuries”.

All three courses include modules of “Musical self-expression: singing, instrument playing, original creation”.

5.3. Higher arts and cultural education

Higher education is primarily regulated by the *Universities Act*, the *Institutions of Professional Higher Education Act*, and the *Private Schools Act*. The Estonian higher education system is binary and consists of universities (*ülikool*) and professional higher education institutions (*rakenduskõrgkool*). All higher education organisations are under supervision of the Ministry of Education and Research. There are six universities under public law, one private university, eight state professional higher education institutions and five private professional higher education institutions in Estonia.

Among the public universities, the Estonian Academy of Music and Theatre, Estonian Academy of Arts, University of Tartu and Tallinn University offer curricula in different fields of arts and culture. The Pallas University of Applied Science (a state professional higher education institution) also offers curricula in the arts and culture.

Since 2012, higher education is free of charge in public universities and state higher education institutions for those, who study full-time and in Estonian language. Students can apply for special study loans from banks.

Higher education in music can be acquired at the Estonian Academy of Music and Theatre and in the Viljandi Culture Academy of the University of Tartu (mainly jazz and folk music). Also, some music related curricula are offered at Tallinn University.

A higher arts education can be acquired at the Estonian Academy of Arts, Pallas University of Applied Sciences, University of Tartu, Tallinn University (art didactics) and Estonian Academy of Music and Theatre (arts management).

The Academy of Arts is the only university in Estonia where one can acquire an academic higher education in architectural conservation, cultural heritage and restoration, as well as the conservation and restoration of art. The aim of the cultural heritage and conservation programme is to provide knowledge and the necessary practical skills for qualified professional work in the field of cultural heritage protection, preservation, conservation and restoration.

Design education can be obtained at the Estonian Academy of the Arts. Master's level programmes are available at the Tallinn Technical University (design and product development), and at the University of Tartu Pärnu College (service design and management). Applied higher education can be obtained at the Tartu Art College, the Estonian Entrepreneurship University of Applied Sciences, and the Tallinn University Haapsalu College.

5.4. Out-of-school arts and cultural education

Out-of-school activities and education is governed by the *Hobby Schools Act* (2007) and the *Youth Work Act* (1999). In 2006, the Government approved the Youth Work Strategy 2006-2013. The objective of the strategy was to devise and implement coordinated and purposeful actions following the actual needs and challenges of young people in different spheres of life. Youth work is one of the activity areas thereof besides education, culture, health care and other fields. In 2013, the Government approved the Youth Field Development Plan for 2014-2020. The general goal of the development plan is for young people to have wide opportunities for development and self-realisation, which supports the formation of a cohesive and creative society.

The Ministry of Education and Research is responsible for youth affairs, planning youth policy, organising youth work and managing the work of the Estonian Youth Work Centre. The Estonian Youth Work Centre develops and organises youth work within the framework of the national youth policy.

A hobby school is an educational establishment operating in the area of youth work, aimed at the diverse development of personal interests, including the cultivation of one's own language and culture, in different areas of hobby education. The uniform requirements for hobby education have been prescribed in the *Hobby Schools Act* and the *Standard for Hobby Education*. These regulations are applicable to all hobby schools, irrespective of their legal status. A significant number among such schools are music, art or dance schools. A network of music and a few dance schools is the basic level in music education pyramid. These schools are mainly financed by municipalities. Since 2017, the state started to finance hobby schools and youth centres through the Estonian Youth Work Centre. A significant part of the funding still comes from the parents of pupils. A number of hobby schools are also private owned. The same type hobby schools unite into NGOs, such as the

Estonian Music Schools Union and the Estonian Art Schools Union.

The most popular hobby activities is participating in choirs, orchestras and folk-dance groups. The Song and Dance Celebration is a unique tradition of the Estonian culture and as an integral part of the people's national identity, the Youth Song and Dance Celebration movement has a nationwide network and an educational programme.

5.5. Vocational and professional training

The vocational education system in Estonia is regulated by the *Vocational Educational Institutions Act (2013)*, which provides the basis for the establishment and maintenance of vocational educational institutions, the basis for the right to provide instruction, management and organisation of studies, state-commissioned education and financing, the rights and obligations of members of schools, and state supervision over the activities of schools.

Vocational education can be acquired either in vocational education or professional higher education institutions. At least one vocational education institution operates in every Estonian county. In 2019, there were 32 vocational educational institutions and six professional higher institutions active in Estonia that offer a range of 160 specialities.

Estonian is the primary language of instruction used in vocational training. Russian is also used as language of instruction in some vocational education institutions.

Vocational education in the arts is given at Tallinn Georg Ots Music College, Tartu Heino Eller Music High School, Tallinn Ballet School and Tartu Art School. Together with Tallinn Music College and Tartu Music High School, the Tallinn Music High School is a medium-level musical education institution. Tallinn Music High School provides professional music education alongside the general primary and secondary curriculum. This system ensures graduates the possibility of a career in music or in any other field. More than 90% of the graduates continue their studies in higher music education establishments in Estonia or abroad.

The aim of the Tallinn Ballet School is to train competitive ballet artists for the international labour market, who can present both traditional classical choreography and creations of different contemporary choreographers at a high professional level. The Ballet School is the only educational institution for professional ballet dancers in Estonia. One can study classical ballet at the basic school level, and classical ballet and contemporary dance at the upper secondary school level. The duration of study at the Tallinn Ballet School is eight years.

In February 2020, the construction of a united schoolhouse for the Tallinn Music High School, Tallinn Georg Ots Music College and Tallinn Ballet School began. The three schools will merge in 2022 as a political decision of the former government.

The Tartu Art School is the mediator of information, ideas and skills concerning design and visual art specialties in Estonia. As a developer in the field of art in Tartu, the school values both innovative approach and cultural consistency.

6. Cultural participation and consumption

6.1. Policies and programmes

The General Principles of Cultural Policy up to 2020 (see chapter 1.1) state the objective of Estonian cultural policy to be: forming a society that values creativity by maintaining and improving the national identity of Estonia, researching, storing, and transferring cultural memory, and creating favourable conditions for the development of a vital, open, and versatile cultural space and for participating in culture.

Participation has become a more important factor and indicator in cultural life for state as well as for local authorities. There are a number of cultural institutions (museums, theatres, cinemas etc.) that have special discounts or membership cards. The Culture Endowment and the Ministry support the programme Theatre to Rural Areas (see chapter 3.3.), which helps professional theatre and dance troupes to hold guest performances in the countryside or school groups to visit performances in theatre-cities. The Ministry's programme Support for Music Festivals and Support Programme to Private Organisers and Music Groups helps to reduce the urban-rural difference and to effectively implement the social effects of cultural policy by improving access to the arts.

According to *Museums Act*, state museums in Estonia upon establishing a fee for tickets shall be take into account that:

- visiting a museum is free of charge for children under 9 years old, disabled persons and their escort;
- a separate and reduced price shall be established for the entrance of up to two adults together with a minor.

The annual Museum Night, when most museums are open free of charge, is very popular and museums get quite crowded.

The digitalisation of museums, archives and libraries increased the accessibility of their cultural services, which resulted in people making more use of the digital opportunities provided by these institutions.

6.2. Trends and figures in cultural participation

Cultural consumption and participation studies are carried out by the Estonian Institute of Economic Research and in some sectors also by Statistics Estonia. The latest study in the form of a survey was carried out by Estonian Statistics in 2017. The survey was commissioned by the Ministry of Culture and its methodological basis is ESSnet Culture, the framework for harmonized European cultural statistics. A sample of 10 000 Estonian residents aged 15 or over who have been randomly selected were invited to participate in the cultural participation survey.

While the population aged 20-64 attending Estonian cultural institutions in 2009-2010 decreased compared to period before the economic crisis, in 2011 it started to increase again. In 2009-2010, museums became the most popular cultural institutions, with 59% of the population aged 20-64 attending, and in 2011 the performing arts took first place.

In 2017, 78.7% of the questioned population participated in cultural activities. Cinema was the most popular activity with 50,6% and the total number of visits was close to 3,5 million a year. Concerts follow with 49,6% and theatre visits with 41,2%. Considering the size of the population (1,315 million in January 1,2017) and the number of theatre visits (in 2017 total 1,163 million theatre visits), Estonia has topped Europe and the entire world for years. In 2017, libraries were visited by 37,5% and art galleries by 17,9% of those questioned in the survey.

In 2018, museums were visited under 3,4 million times.

Especially during the summer season, there are quite a number of summer tours and music festivals in Estonia, which attract many music and culture lovers. According to Statistics Estonia's cultural participation survey, in 2017 every second Estonian attended a concert. One out of four concert attenders visited some folk music festival. The average visitor is a 48 years old women, and one in five attenders is retired.

According to the Estonian Statistics' database, the total number of amateurs participating in permanent hobby groups was 83 205 at the end of 2018. In 2013, these amateurs were members of 2 772 institutions and organisations and they had 4 763 conductors, tutors and coaches (see chapter 6.4 for more information and data).

Table 4: Population and participation of cultural activities during 12 months period at least once (in % of the population), 2015 and 2017.

	2015 (%)	2017 (%)
Persons having participated in cultural activities (excl. sports events)	84,4	78,7
Theatre visits	44,5	41,2
Concert visits	53,4	49,6
Cinema visits	48,7	50,6
Museum visits	45,2	38,2
Art gallery visits	24,9	17,9
Cultural site visits	56,0	38,3
Literary event visits	7,5	5,2
Library visits	40,3	37,5
Handicraft event visits	32,6	15,4
Participation in other cultural events	39,0	6,8

Source:

Estonian Statistics, 2016 and 2018

6.3. Trends and figures in household expenditure

According to Statistics Estonia and their most recent research, in 2013 a visitor to a cultural or sports event spends an average of EUR 14 per visit. A visitor to a cultural or sporting event will spend an average of EUR 6,80 on tickets, EUR 3,80 on food and drinks and EUR 2,50 for transportation and parking.

When attending a concert, an average household cost is EUR 38 per visit. While attending a theatre, the

household spends an average of EUR 36, attending other cultural events (festivals, community gatherings etc.) EUR 33, the museum EUR 22, and the cinema EUR 19.

In 2013, households spent a total of EUR 67 million on cinema, accounting for 27% of total spending on cultural and sports facilities. Concert visitors spent a total of nearly EUR 57 million (23%), theatre, opera, ballet or dance performances around EUR 55 million (22%), museums, exhibitions or heritage sites over EUR 28 million (11.5%), sports and visitors to other cultural events nearly EUR 20 million (8%).

Table 5: Household cultural expenditure by expenditure purpose, 2010 and 2015

Items (Field/Domain)	Household expenditure (in million EUR)	
	2010	2015
I. Books and Press		
Books	49,9	51,8
Press	59,3	73,4
II. Cultural Services		
Cinema, theatre and others	N/A	102,9
Museums, libraries, parks and similar	3,4	14,1
Photographic services and other	N/A	6,6
III. Audiovisual equipment and accessories		
Support for recording image, sound and data	N/A	N/A
Audiovisual equipment and accessories	13,3	11,4
Musical instruments	N/A	6,5
IV. Subscriptions of television, information processing		
Rental and subscriptions of radio and television		
<i>Subscriptions of radio and television</i>	33,3	47,9
<i>Rental of cultural equipment and accessories</i>	N/A	N/A
Information Processing and Internet		
<i>Material for information processing</i>	N/A	N/A
<i>Mobile devices</i>	N/A	N/A
<i>Mobile and Internet services</i>	N/A	N/A
TOTAL	N/A	N/A

Source:
EUROSTAT

6.4. Culture and civil society

According to Estonian Statistics' research, the total number in 2018 of amateurs participating in permanent hobby groups (choirs, folk dance ensembles, hobby theatres and -orchestras etc.) was 83 205 people. These amateurs are members of approximately 2 800 organisations and these organisations have about 4 790 conductors and coaches.

Table 6: Participation in hobby groups, number of people

	2010	2011	2012	2013	2014	2015	2016	2017	2018
TOTAL	83 790	83 487	84 810	87 476	89 968	88 729	88 728	88 342	83 205
Hobby theatres	5 697	6 250	6 244	6 343	6 507	6 496	6 286	6 161	5 442
Choirs	41 619	40 045	40 132	42 349	42 938	40 412	40 437	40 171	37 829
Other vocal music	3 394	3 727	3 863	3 859	4 157	4 354	4 235	4 222	3 962
Wind orchestras	3 057	2 926	2 929	2 941	2 909	2 850	2 836	2 853	2 868
Folks bands	1 916	2 003	2 031	2 013	2 041	2 062	1 971	1 846	1 906
Folk dance	19 867	20 135	20 746	20 828	21 472	22 052	22 890	22 997	21 598
Other folk groups	2 063	1 866	1 871	1 998	2 066	2 168	2 031	1 978	1 899
Handicraft	3 974	3 961	4 078	4 128	4 318	4 453	4 234	4 228	4 064
Other	2 203	2 574	2 916	3 017	3 560	3 882	3 808	3 886	3 637

Source:

Estonian Statistics, 2019

In Estonia, as well as in Latvia and Lithuania, the main cultural event uniting the society is the Song and Dance Celebration. The first Estonian National Song Celebration took place already in 1869 in Tartu, and the history of Dance Celebrations goes back to 1934, when the dance and gymnastics festival of the First Estonian Games took place. The tradition of Estonian, Latvian and Lithuanian song and dance celebrations has been entered into the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Song and dance festivals are organised by the Estonian Song and Dance Celebration Foundation (*Eesti Laulu- ja Tantsupeo SA*), which was founded by the Ministry of Culture. The General Song and Dance Celebration and the Youth Song and Dance Celebrations take place in turns, both once in every five years. Before each festival, the number of aspiring participants reaches new records.

In 2013, the sociological study "[My Song and Dance Festival](#)", commissioned by the Song and Dance Celebration Foundation, indicated that 96% of the more than thousand people who responded to the poll consider song and dance festivals an important event and 63% considered it a very important event. The study showed that 49% of the Estonian population has performed at one of the festivals at least once in their life and 91% has been indirectly linked to the festivals as the audience. Song and Dance Celebrations are one of the most important manifestations of the Estonian identity. The study indicated the importance of Estonian choir singing and folk-dance traditions for the national value orientation and preservation of the Estonian identity.

At the same time, the results show that the continuation of this tradition is not self-evident. The biggest issue is the salaries for choir conductors and folk-dance teachers. There is no song celebration legislation in Estonia, as it is in Latvia, therefore there is no state salary system yet and no social guarantees for carriers of the Song and Dance Celebration tradition. The ruling Minister of Culture has taken a clear political direction to start with state wage subsidies from the year 2020, with a budget of EUR 1.2 million. Governmental support will be increased until half of the wage comes from the state budget and until the salary of these conductors and dance coaches is at the minimum level for cultural workers (see also chapter 2.3).

The Estonian Folk Culture Centre is a national organisation under the Ministry of Culture, whose mission is to support the survival and evolution of Estonian folk culture and to participate in the process of developing and

carrying out cultural policy for communities. Thus, the centre is a state competence centre that gathers specialised information, organises training courses, and supports and advises people and organisations that deal with national culture. Each county has a folk culture specialist who works in the Estonian Folk Culture Centre and handles the field of folk culture, for example curates national folk culture events (e.g. local song and dance celebrations, and folklore festivals).

The main tasks of the Folk Culture Centre are:

- to maintain the specialised database of folk culture;
- to maintain the list of Estonian intangible cultural heritage on the basis of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, which Estonia joined in 2006;
- to organise the application processes of folk culture support programmes, which are financed by the Ministry of Culture;
- to organise trainings and courses on folk culture.

The main creative hobby activities in Estonia have their own non-profit umbrella organisations (central folk culture associations): Estonian Choral Association, Estonian Folk Dance and Folk Music Association, Estonian National Folklore Council, Estonian Folk Art and Craft Union, Estonian Amateur Theatre Association and Estonian Association of Cultural Societies.

The central folk culture associations mainly develop creative hobby activities in the area. They often commission new projects, organise courses, national and international events for different age groups — e.g. festivals, dance- and theatre-days. Through the Estonian Folk Culture Centre, the Ministry of Culture allocates support for these associations yearly and main grants for activities come from the Cultural Endowment.

In 2013, there were 453 community centres in Estonia.

Important organisations from the viewpoint of local societies are also the foundation *Kihnu Kultuuriruum* (Culture Space of Kihnu Island), the NGO *Mulgi Kultuuri Instituut* (Institute of Mulgimaa Culture) and the state institution Võru Institute.

7. Financing and support

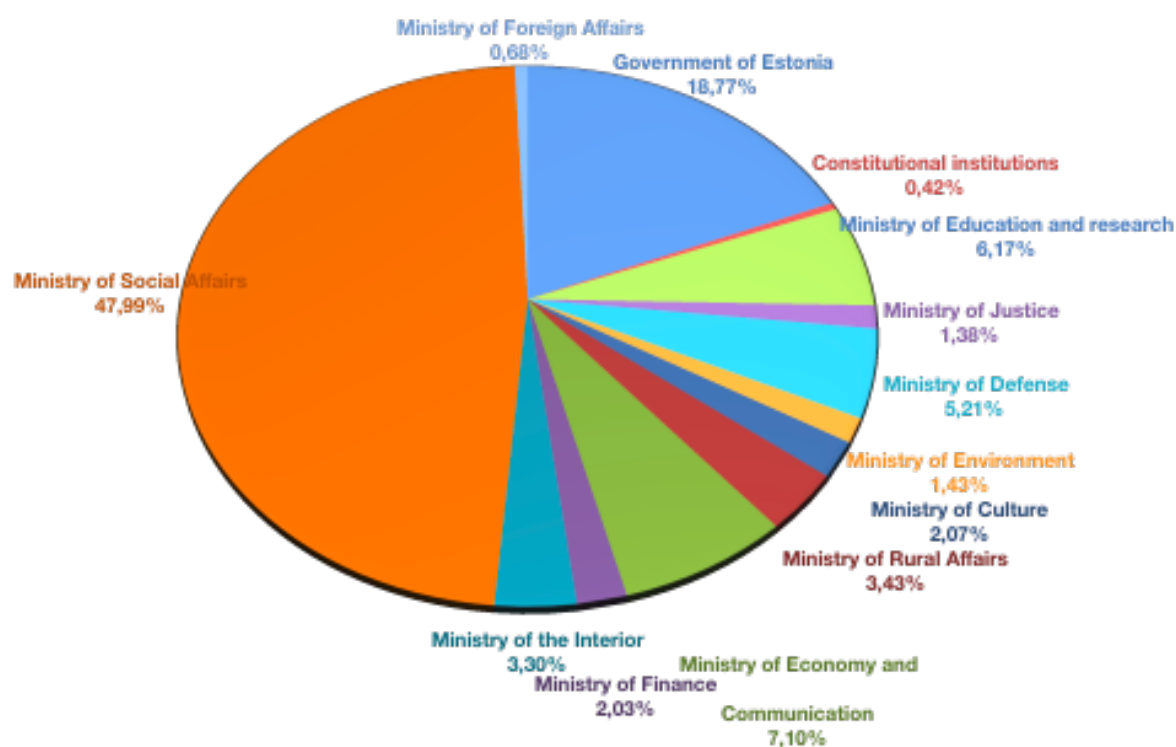
7.1. Public funding

7.1.1. INDICATORS

The Estonian GDP at current prices per capita grew strongly at the beginning of the century and again after the economic depression since 2012 (see Table 7).

In the 2020 Estonian state budget, expenditure and investment is EUR 11,6 billion, of which 1,05 billion is external aid. In the Estonian 2020 State Annual Budget from total expenses, about 2,07% -(EUR 254 million) is the budget of the Ministry of Culture. (*Explanatory Memorandum to the 2020 State Budget*).

Chart 1: Estonian state budget expenditure structure between ministries and constitutional institutions, 2020



Source:

Estonian 2020 State Budget Act

Table 7: Estonian GDP at current prices per capita, Government expenditure to culture and proportion of the budget of Ministry of Culture in Estonian State budget, 2000-2018

Year	Estonian GDP at current prices per capita, EUR	Government expenditure to culture, millions EUR	Share of Ministry of Culture in State budget
2000	4424	73,0	3,57 %
2001	5037	82.5	3,51 %

2002	5675	99.5	3,52 %
2003	6382	106.9	3,40 %
2004	7175	126.7	3,17 %
2005	8368	150.4	3,17 %
2006	10069	157.8	3,16 %
2007	12232	180.6	3,15 %
2008	12444	220.0	2,86 %
2009	10649	179.0	2,69 %
2010	11163	160.9	2,61 %
2011	12678	171.3	2,89 %
2012	13647	172.3	2,55 %
2013	14441	204.6	2,08 %
2014	15351	207.6	2,14 %
2015	15809	213.1	2,48 %
2016	16487	220.6	2,39 %
2017	18049	238.8	2,25 %
2018	19737	242.6	2,24 %
2019	21160	255,9	2,15%

Sources:

Estonian Statistics, 2019; Estonian State Budget Acts 2000-2018; Ministry of Finance; Ministry of Culture

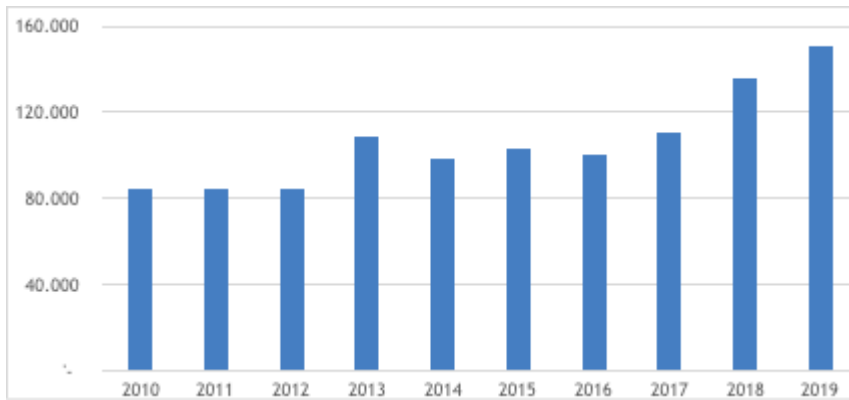
According to OECD Classification of the Functions of Government (COFOG), the Estonian central government expenditures to recreation, culture and religion has been around 2% of GDP in recent years: 2015 – 2%, 2016 - 2,1%, 2017 - 2,2% and 2018 - 2,0% (*Eurostat General government expenditure by function (COFOG) updated 12.02.2020*). It is one of the highest figures in the EU, together with Hungary and Croatia.

7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

See chapter 7.1.1.

There is no clear overview of local governments' spending on culture. In their annual reports, local authorities report the aggregate amount of "leisure, culture, sports and religion", where, for example, the capital Tallinn has also consolidated a zoo, botanical garden and other non-cultural expenditure according to national and international standards. Chart 2 shows local governments spending in this field over the last decade, which filters out sports, zoos, botanical gardens and religion, as well as grants for local hobby schools. At the same time, it should be noted that in Estonia, the Ministry of Culture budget also includes expenditure on sports.

Chart 2: Local authorities spending to free time, culture, professional and hobby culture organisations, thousands EUR, 2010-2019



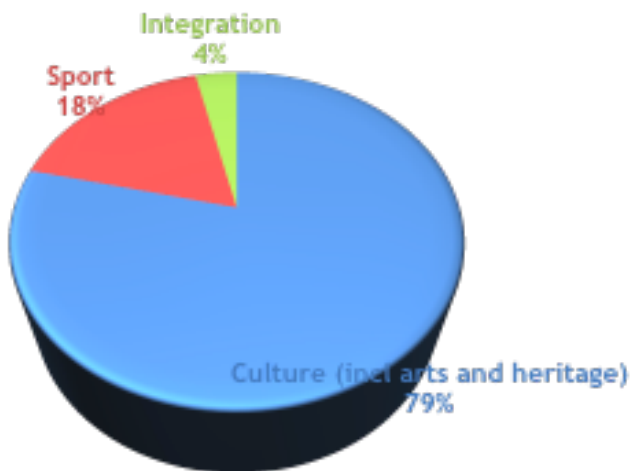
Source:

Local authorities annual reports 2010-2019, Ministry of Finance, www.fin.ee

7.1.3. EXPENDITURE PER SECTOR

The budget of the Ministry of Culture is divided primarily into three main areas, the objectives of which are set out in the State Budget Strategy 2020-2023 and in the sectoral strategy papers: *General Principles of Cultural Policy until 2020*, *Integrating Estonia 2020* and *Basic Fundamentals of Estonian Sports Policy until 2030*. The three areas are culture (including the arts and heritage), sport and integration. The biggest share of the Ministry's budget in 2020 is culture (79%), followed by sports (18%) and integration (ca 4%).

Chart 3: Ministry of Culture budget distribution between three main areas of responsibility, 2020

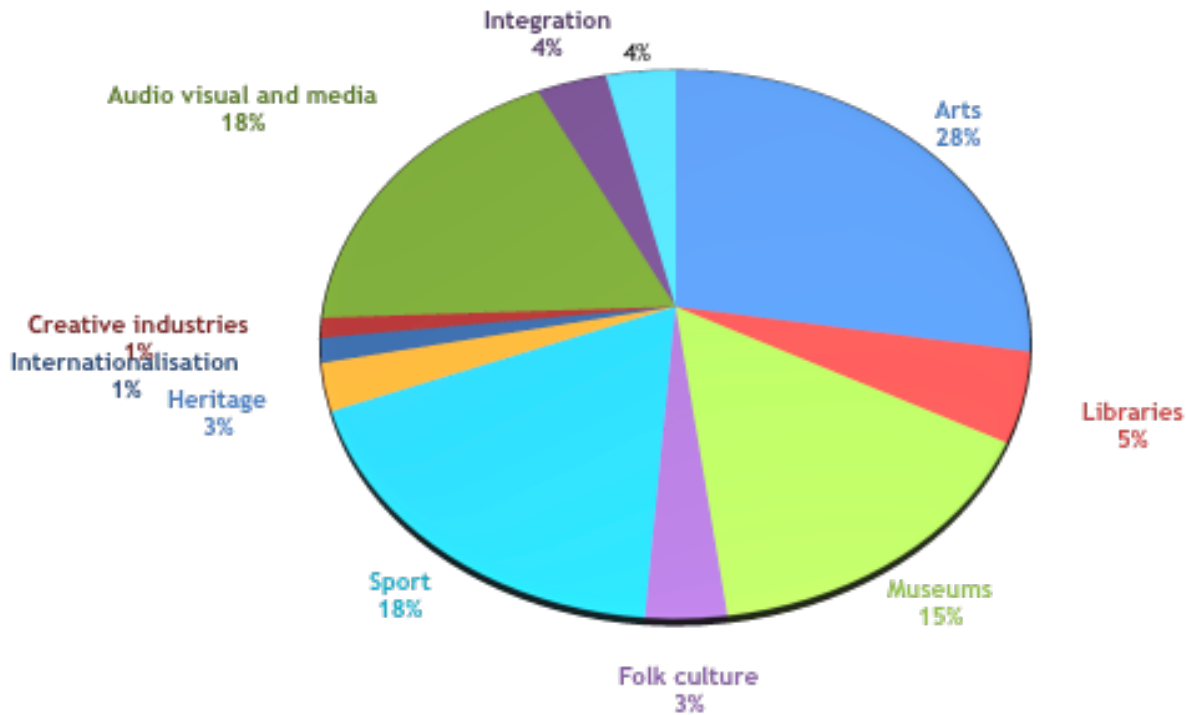


Source:

State Budget, 2020

The Ministry of Culture, for its part, divides the budget into various measures in the field of culture: development and implementation of library policy, literary policy, museum policy, folk culture policy, design and architecture policy, audiovisual and media policy, performing arts policy, visual art policy and music policy.

Chart 4: Ministry of Culture budget distribution by fields, 2020



Source:

Budget of Ministry of Culture, 2020

7.2. Support programmes

7.2.1. STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

Support to arts, folk arts and other creative activities has mainly been distributed through arm's-length-policy bodies, such as the Cultural Endowment of Estonia (see chapter 1.2.2.). The support from the Ministry of Culture is divided over different fields.

For architecture, the Ministry has the grant programme "Development projects in the field of architecture". The programme finances projects that aim to promote and enhance Estonian architecture (including architectural design, planning, interior architecture, landscaping, spatial planning and urban design).

In the audio-visual field, the Ministry of Culture gives out activity support to the Estonian Film Institute, but also directly finances Black Nights Film Festival and the international festival of documentaries and anthropological films in Pärnu.

Grants for performing arts institutions are given out by the Ministry of Culture annually. The aim of the programme is to support the artistic and institutional diversity of Estonian theatres and dance companies, and to support the availability of performing arts to different target groups across Estonia. The applicant must be a legal person registered in Estonia whose main activity is performing arts and the applicant must have been active in the field for at least the three last years. Activities financed by public bodies and foundations established with the participation of the state shall take into account the cost of storing and preserving state property that has been made available to the respective performance agencies. The minimum grant awarded per applicant is EUR 16 000 and the total budget for the 2020 activities specified in the application must exceed EUR 150 000.

There are four grant programmes in the field of music. The purpose of the grant programme “Supporting music festivals and major events” is to ensure the continuity and development of music festivals that are important for the Estonian national culture and professional music, to increase the opportunities for Estonian musicians and composers to introduce their work, and to improve public access to professional music events.

The aim of the support programme “Support for music groups and concert organisers” is to ensure the continuity and development of non-state music collectives and concert organisers in the field of professional music. The purpose of the programme “Music subscription and music publications” is to enhance the value of Estonian composers, to enrich Estonian music life through new compositions and to store and ensure access to nationally significant works of music and musical texts, as well as to publish scores, books, studies, monographs, etc.

Through grants, the programme “Supporting music competitions” ensures the continuity of national and international music competitions that are important for Estonia’s national culture as well as events organised at a professional level for and with young musicians.

Support programmes in the field of folklore are administered by the Estonian Folk Culture Centre (see chapters 3.3. and 6.4).

International projects are supported through the grant programme “Estonian Culture in the World”. The programme assists projects that enhance the international visibility of Estonian culture and the export thereof into the world, the introduction of Estonia globally through culture, and the creation of wider opportunities for Estonian creative persons. It also helps various cultural groups and creative enterprises to enter the international stage.

There is basic income support for freelance artists pursuant the *Creative Persons and Artistic Associations Act*. The support is administered by the artistic associations (see chapter 1.2.5).

7.2.2. ARTIST'S FUNDS

The Cultural Endowment of Estonia supports the creative work of artists by providing scholarships, study and travel grants as well as project support (see chapter 1.2.2).

According to the *Copyright Act*, authors of books (writers, illustrators and translators) loaned from public libraries are compensated based on the frequency of loans. The purpose of the copyright compensation fund is to compensate authors and copyright holders for their loaned works in public libraries. The Authors' Foundation was established in 2004 by the Estonian Writers' Union, the Estonian Publishers' Union and the Estonian Graphic Designers' Union.

Three percent of the net value of recording devices such as VHS, DVD, CD-R and CD-RW and eight percent of blank audio cassettes, VHS, mini-disks, CD-Rs, CD-RWs, DVD-Rs and DVD-RWs is collected and redistributed between representatives of authors and performers. However, the current regulation is rather outdated compared to the fast developments in technology and recording equipment. Authors' and performers' organisations have won a case against the Estonian government, which obliges the Estonian government to update the list of recording devices and recording media. So far, there has been no political will to change the regulation.

7.2.3. GRANTS, AWARDS, SCHOLARSHIPS

The main source of grants and scholarships is the Cultural Endowment of Estonia (see chapter 1.2.2). The Cultural Endowment issues also annual awards in all eight sub-endowments.

In literature, the annual awards ceremony is held on the 14th of March (Native Language Day). The awards are handed out in eight different categories for books published in the last year: prose, poetry, dramaturgy, dissertation, children's literature, translated Estonian literature and translated literature into Estonian.

The ceremony of the music endowments' annual awards is held on the International Music Day, the 1st of October. The ceremony is organised together with the Estonian Music Council. Ten annual awards are being handed out for the most outstanding accomplishments in the field of music. The Estonian Music Council hands out three life-time awards.

The dramatic arts sub-endowment finances the awards handed out by the Estonian Theatre Alliance on the 27th of March (International Theatre Day).

The Cultural Endowments' annual prizes in architecture, audio-visual arts, visual and applied arts, folk arts and sport are handed out every year in January at an annual award-gala. In addition to the sub-endowment's awards each year, sub-endowments nominate one candidate for the grand award and one for life-time award, which are also handed out at the ceremony, but financed by the Board of Cultural Endowment.

The Cultural Endowment county expert groups give out annual prizes for outstanding achievements in different fields of culture and sport. Many local authorities have their own cultural awards and prizes as well.

According to the *State Cultural Awards and Grants Act*, the cultural awards of Estonia are designated for outstanding creative achievements in the field of culture. The award shall be designated to a natural person. Each year on the 23rd of February, three awards for long-term outstanding creative activity and five awards for outstanding works that have reached the public in the preceding calendar year will be solemnly delivered.

The State F. J. Wiedemann Language Award is granted each year to one natural person for outstanding merits upon study, organisation, teaching, promotion or use of the Estonian language.

The Kristjan Raud Art Award is the oldest annual art prize in Estonia: It has been awarded jointly by the Estonian Artists Association and the Tallinn City Government since 1973. The award is presented to artists, art historians or creative collectives for a work, art project or event that was made, exhibited or presented for the first time during the previous year. In exceptional cases, the award can also be awarded for artworks made in the past or for a life-long dedicated practice.

The cultural grants and scholarships of Estonia are designated to support cultural projects and creative initiatives that are essential from the perspective of the national cultural policy or to support study in foreign higher educational or research institutions. Twenty annual grants may be designated to a natural person, legal person or authority (see also chapter 4.2.1).

The Ministry of Culture annually awards Edward Wiiralt Scholarships to art students, the funds for which are collected from the fees for the use of artworks.

The Presidential Cultural Foundation was established in 1993 and centralises donations made by individuals, companies, organisations and associations in support of cultural, educational and research activities in Estonia. The foundation issues the Young Cultural Figure Award, the Young Scientist Award, the Young IT Scientist Award, Education Awards and Special Physical Sciences Award. The President of the Republic's Folklore Collection Awards have also become a tradition, as has supporting the history-based research competition for students organised by the Association of Estonian Teachers of History and Social Studies.

7.2.4. SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS

Support for professional artists and creative unions is regulated by the *Creative Persons and Artistic Associations Act*. According to the Act a freelance creative person is an author or performer, whose main source of livelihood is professional creative work in the fields of architecture, audiovisual, design, performing arts, sound, literature, visual arts, or shorthand, not under employment or similar obligations.

The artistic association unites and represents persons working in one creative field: architecture, audiovisual arts, design, performing arts, sound arts, literature, visual arts or scenography. An artistic association must have at least fifty persons who have been creative in the relevant creative field for at least the last three years and whose works have been published or made available to the public.

A freelance creative person, who is a member of one of the recognised artistic associations and fulfils the conditions laid down in the *Creative Persons and Creative Associations Act*, is entitled to receive support for six months through the artistic association. The amount of this support is the national minimum wage established by the Government of the Republic and the recipient is also guaranteed health insurance.

To be eligible for funding, a freelance creative person must apply to their creative union. In case the creative person belongs to several artistic associations and has not applied for support at only one association, the application must be submitted to all creative unions of which he or she is a member.

A freelance creative person, who does not belong to a recognised artistic association, but who meets the conditions specified in *Creative Persons and Artistic Associations Act*, is eligible to apply for creative support from the Ministry of Culture. The Ministry of Culture forwards the application of the creative person to the creative association representing the respective creative field, which evaluates the compliance of the creative person with the requirements of the *Creative Persons and Creative Associations Act* and decides on granting the support.

7.3. Private funding

Among the private organisations funding culture, the largest is the Estonian National Culture Foundation (established 1991). The foundation is a legal person governed by private law. The objective of its activity is charity aimed at supporting Estonian national culture through the purposeful accumulation and distribution of financial resources. An eleven-member council of the foundation is composed of Estonian cultural persons who direct the activity of the foundation and are independent in their decision-making.

The Estonian National Culture Foundation supports:

- individuals with scholarships for studies and research work, and for creative and athletic activities;

- organisations with grants for charity in launching and financing projects that are important from the standpoint of developing, preserving and transmitting Estonian national culture.

The Estonian National Culture Foundation's main sources of revenue are:

- property donations, gifts and bequests made to the Foundation;
- revenue received from the investment of the foundation's fixed capital;
- revenue received from other economic activities, which is necessary to attain the foundation's objectives.

The Estonian National Culture Foundation is entered in the register of non-profit associations, foundations and religious associations with income tax concessions according to the *Income Tax Act* § 11 (see chapter 4.1.4). This means that legal persons may give tax-free gifts and donations to associations entered in the register within certain limits. The limits for tax exemption are:

- 3% incrementally of the total of payments that include individually registered social tax from the beginning of the calendar year, or
- 10% of the taxpayer's profit of the last fiscal year ending on 1st January of the calendar year.

Certified gifts and donations can be deducted from a natural person's income, if these are made to the person entered into the list of non-profit associations, foundations and religious associations benefiting from income tax incentives. A natural person taxpayer may deduct gifts and donations in the total amount of EUR 1 200, but not more than 50% of the taxpayer's income during the year of taxation.

While in 2008 nearly 38 000 people and 2 000 institutions donated almost EUR 21 million to NGOs for various purposes, in 2018 there were many more donors: 125 000 people and nearly 4 000 institutions donated just over EUR 41 million. This includes the social sphere, as well as culture, education and sport. All kind of congregations and religious organisations are on the list as well.

There are some private prizes and awards donated by private companies.

The Köler Prize is an art award established in 2011 by the Contemporary Art Museum of Estonia. Its main objective throughout the years has been to give recognition to important artists and art collectives that are active in Estonia and to popularise contemporary art in general. Five artists or art collectives of Estonian origin or who reside permanently in Estonia are nominated for the Köler Prize on the basis of their creative work over the past three years. The nominees for the Köler Prize are selected by the board of the museum. From 2016, the Köler Prize takes place biennially. Financial support comes from one logistic company (Smarten Logistics) and a private family.

Since 2016, LHV Bank and the Composers' Association issue the annual AU-Award for a new composition. It will be awarded to a composer that made outstanding new music, which premiered the year before. The prize is designed to value both new and established Estonian composers, focusing on new music that speaks volumes and deserves a wide international presence.

Since 2005, the newspaper *Postimees* has been awarding the Cultural Locomotive, the recipient of which will be chosen by the *Postimees* cultural editorial board. The decision must be unanimous in favor of person or an organisation, whose good influence on Estonian culture is beyond doubt.

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In 1999, the Estonian profile was first prepared by Mikko Lagerspetz in co-operation with Ritva Mitchell. In 2014, it was updated by Mikko Lagerspetz, Margaret Tali and Kutt Kommel.