



QUADRENNIAL PERIODIC REPORT

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

General information

Technical Information

Name of Party:

Estonia

Date of ratification:

11/11/2006

Officially designed Point of Contact:

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Organization(s) or entity(es) responsible for the preparation of the report:

Estonian Ministry of Culture

Describe the multi-stakeholder consultation process established for the preparation of this report:

During the preparation process of this report Estonian Ministry of Culture consulted with the representatives of following institutions and organizations: Estonian Ministry of Foreign Affairs (External Economic and Development Cooperation Department), Estonian Ministry of Education and Research, Estonian National Commission for UNESCO, NGO Mondo, etc. These institutions provided relevant input to the report by describing their activities and projects related to the implementation of the Convention.

Executive Summary

Please summarize in max 3500 characters the main achievements and challenges in implementing the Convention and the outlook for the future. Please note this is not an introduction to the report or an annotated table of contents.:

Since the ratification of the Convention in 2006 Estonia has been implementing its principles through different national policies, strategies and Action Programmes of the Government, etc. There are no separate action plans or measures for implementing the Convention. In 2014 “The general principles of cultural policy until 2020” (Culture 2020) were adopted by the parliament. Principles of the Convention provided framework for structured policy discussions and became impeded into all levels of the policy. Monitoring and reporting process of the implementation of the Convention on national level is rather complicated. First, it is difficult to assess and measure the evolution of the diversity of cultural expressions in Estonia as well as in EU because of the lack of relevant statistical matrix. Second, national policies, strategies and action programmes do not set specific targets related to the Convention. Core principles and concepts of the Convention (ie. diversity, cultural expressions) are better understood in the context of national policies and strategies. Therefore there is a need for capacity building and awareness raising for making the implementation of the Convention through national policies more flexible and visible.

Overview of cultural policy context

Parties shall describe the key objectives and priorities of their current cultural policy and the impact the Convention has had in their formulation or reformulation. They will also report on the opportunities and challenges to promote the diversity of cultural expressions in a digital environment.:

At a government sitting on 21th of November 2013, "The general principles of cultural policy until 2020" (Culture 2020) were adopted outlining the promotion of Estonian culture during the years 2014-2020. Culture 2020 as the main policy document on culture contains the principles of how the cultural policy is formed and carried out and what are the priorities by each field. During the preparation process a couple of hundred propositions were considered, and professional associations and government institutions were involved. Culture 2020 was adopted by the parliament on 12th of February 2014. Culture 2020 contains three different frameworks or viewpoints. First is the horizontal level that addresses the wider field of culture and refers strongly to principles of the Convention (Creation – Production – Dissemination and Distribution – Access value chain, the essence of cultural diversity etc.). The horizontal level also contains postulations about centralisation or decentralisation, the growing role of the third sector and communities, transparent financial mechanisms, intellectual property etc. The second group of directions addresses different policy areas that are dependent on the developments in cultural sphere. These discussions analyse the cultural impacts in sustainable development, education, economy, regional developments, foreign affairs etc. The idea of these postulations is to make cultural policies more visible and explain the wider value of cultural richness and creativity. The third part describes general trends and factors in every subsector (arts, heritage, and cultural diversity).

Therefore the main principles of the Convention are impeded into all levels of the cultural policy. Culture 2020 also draws on the national strategy for Estonia's sustainable development "Sustainable Estonia 21" which states four main goals and the first goal is the viability of Estonian cultural space.

In 2005 "The National Strategy for the Digital Preservation of Estonian cultural heritage 2004-2007" was adopted along with the action plan for 2004-2007. The Council for Digital Preservation of Cultural Heritage was set up to implement the strategy with the aim to coordinate digitisation and digital preservation of cultural heritage in Estonia. The first national programme for digital preservation of cultural heritage covered the period 2005-2010. Later the programme has been updated several times and the newest programme covers the period 2016-2020. The strategy for the digital preservation of cultural heritage is interdisciplinary covering of all main memory institutions in state and public sector, including the national radio and television.

Development on cultural and creative industries is a part of "Estonian Entrepreneurship Growth Strategy 2014-2020" which is the most important strategic document on the Estonian economy for the years 2014-2020. Strategy focuses on three main challenges in order to increase the wealth of Estonia: increasing productivity, stimulating entrepreneurship and encouraging innovation. In drawing up the strategy, Estonian Ministry of Economic Affairs and Communication consulted extensively with partners from public as well as private sector and non-profit bodies, including from cultural and creative sector. As a result the development of creative industries became a part of the strategy under the section of competitive position.

a) It is (or has been) the basis for changing one or more policies?: No

b) It is (or has been) a tool to promote policy discussion?: Yes

How:

Principles of the Convention (for example the value chain of creation–production–dissemination and distribution-access, international cultural co-operation, etc) provide framework for the structured policy discussions.

c) It is (or has been) a reference for ongoing policy development?: Yes

How:

Principles of the Convention (for example the value chain of creation-production-dissemination and distribution-access, international cultural co-operation, etc) provide framework for the structured policy discussions.

MEASURES TO IMPLEMENT THE CONVENTION

CULTURAL POLICIES AND MEASURES

| Name of the measure | Scope of the measure | Nature |
|---|----------------------|--------------------------------------|
| Measures and activities based on Culture 2020 and Action Programme of the Government of Estonia | National | regulatory, financial, institutional |
| Continuing the functions of Cultural Endowment of Estonia | Regional, National | financial |
| Initiating thematic years | National | financial, institutional |
| Continuing the implementation of measures to value cultural diversity | Regional, National | regulatory, financial, institutional |

INTERNATIONAL CULTURAL COOPERATION

| Name of the measure | Scope of the measure | Nature |
|---|----------------------|--------------------------|
| Bilateral cultural co-operation agreements and programmes | International | financial, institutional |

PREFERENTIAL TREATMENT

| Name of the measure | Scope of the measure | Nature |
|--|----------------------|-----------|
| The Strategy for Estonian Development Cooperation and Humanitarian Aid 2011-2015 | International | financial |

INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT NATIONAL LEVEL

| Name of the measure | Scope of the measure | Nature |
|------------------------------------|----------------------|---------------------------|
| Sustainable Estonia 21 | National | regulatory, institutional |
| Development of Creative Industries | National | regulatory, financial |

EMERGING TRANSVERSAL ISSUES: Resolution 5.CP 9b

| Name of the measure | Scope of the measure | Nature |
|--|----------------------|-----------------------|
| Emphasising the importance of digitalization | National | regulatory, financial |

YOUTH

| Name of the measure | Scope of the measure | Nature |
|--|----------------------------|-----------------------------|
| Activities targeting children and youth under different initiatives and measures | National, International | financial, institutional |

List of measures

CULTURAL POLICIES AND MEASURES

Measures and activities based on Culture 2020 and Action Programme of the Government of Estonia

b. Key objectives of the measures:

The national cultural policy Culture 2020 is based on constitutional aim of ensuring the preservation of the Estonian nation, language and culture. This objective is viewed 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. Culture 2020 is the basis for the state's decisions in the field of culture up to 2020. In this document, Estonian culture is defined as both the creation of Estonians as well as creation of all other nationalities living in Estonia. All members of society take part in the process of culture either as creators or as persons interacting with the results of the creation. Estonian culture along with its unique regional cultural spaces is a part of world culture. Culture 2020 is closely interlinked with several other national policy areas including educational, economic, social, environmental, employment, integration, regional, tourism and foreign policy.

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.

Implementation of Culture 2020 is based on Development Plan of the Ministry of Culture, annual work plans of the Ministry of Culture, and coalition agreement and Action Programme of the Government of Estonia.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

financial

institutional

c.3. the main feature of the measure:

Each measure based on Culture 2020 and described in Action Programme of the Government focuses on specific field and/or topic. The Action Programme of the Government of the Republic 2011-2015 set seven priority areas for 2015, covering 55 objectives in 18 different fields of policy. Among other priorities following guidelines were stated:

The cultural policy of the government coalition aims to ensure the preservation of the Estonian nation, language and culture through the ages. To this end, we will pursue a cultural policy that provides a free and creative environment for both creators and consumers of culture and thereby contributes to the preservation of the nation and the state. Maintaining the existing effective framework for culture, preservation of traditions and heritage, a new and broader view of the future, and working with young people will be the priorities of the cultural policy in the coming years. Globalisation puts pressure on all national cultures; the mission of Estonian culture is to balance mass international culture with outstanding Estonian culture.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

In order to improve access to culture, the development of the film sector was fostered, availability of professional arts (cinema, theatre, visual arts etc.) in small towns and communities was enhanced, online availability of cultural magazines was improved, etc.

For treatment of creative industries as part of Estonia's new economy, measures were taken to help bring together creative people and businesses, contribute to the creation of curricula combining economic and artistic disciplines, help support creative complexes and train culture managers. Also the development of an environment favourable for creative industries, incl. investments in creative complexes was supported.

The programme has been updated annually: once initial goals have been met, follow-up actions required to fulfil the coalition's objectives have been added to the programme.

f.1 Name of agency responsible for the implementation of the measure:

Estonian Ministry of Culture

f.2 Financial resources allocated to implement the measure:

Financial resources are allocated in the yearly budget of Estonian Ministry of Culture.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Regional

National

i.2 What were the main conclusions?:

As there is no unique evaluation system or process for evaluating the impact of the implementation of Action Programme of the Government, the main conclusions are related to the scope of the activities implemented and whether the initial goals are achieved or not.

i.3 Which indicators were used to determine impact?:

Actions completed

CULTURAL POLICIES AND MEASURES

Continuing the functions of Cultural Endowment of Estonia

b. Key objectives of the measures:

In the Action Programme of the Government of the Republic 2011-2015 it is stated that the basic principles of the Estonian Cultural Endowment will remain unchanged. Subject to budgetary capacity support for professional creative activities will be increased.

Cultural Endowment of Estonia 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 accumulation of funds and distribution thereof for specific purposes. The functions of the Cultural Endowment are to:

- support projects which promote, introduce and popularise the arts and sport, artistic associations, research related to culture and sport, and to further the development of the arts, folk culture, physical fitness and sport;
- support outstanding figures in the arts and sport, and their families upon their death;
- support talented persons with development potential in various areas of culture and sport and to facilitate their individual development;
- support the commemoration of deceased figures in the arts and sport;
- support the construction and renovation of cultural buildings which are of national importance

c.1. the scope of the measure:

Regional

National

c.2. the nature of the measure:

financial

c.3. the main feature of the measure:

Cultural Endowment of Estonia is providing financial support for cultural activities and for establishing and renovating cultural facilities. There are eight sub-endowments (literature, music, visual and applied arts, architecture, performing arts, audiovisual arts, folk culture, sport) and fifteen county expert groups in the structure of the organisation. Open calls for applications take place four times a year which allows to support different initiatives in a quick and flexible way. Regional expert groups provide regional expertise and input for making the financing decisions.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Distributing the financial resources available for the foundation allows to fulfil the mission and objectives of the Cultural Endowment of Estonia.

f.1 Name of agency responsible for the implementation of the measure:

Cultural Endowment of Estonia

f.2 Financial resources allocated to implement the measure:

The budget or income of the Cultural Endowment of Estonia is comprised of:

- 3,5% of alcohol and tobacco excise received to the state budget
- 46% of gambling tax received to the state budget (of which 63% is allocated for cultural buildings and 37% is distributed as scholarships and grants and operating costs)
- donations and heritages
- income from investments made by the foundation

- other income from economic activities

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

Increase in number of applications received by the Cultural Endowment of Estonia indicates the viability of Estonian cultural field and recognition of foundation's role in supporting the culture. The reason might be that other resources and measures available for supporting the culture have not increased sufficiently or have diminished. Financial decisions are more focused, total costs or budgets of the projects have increased.

i.3 Which indicators were used to determine impact?:

Number of applications, amount of support per project.

CULTURAL POLICIES AND MEASURES

Initiating thematic years

b. Key objectives of the measures:

One of the measures for introducing various cultural landscapes in order to value cultural richness and access to culture is to organise thematic years. This is a sector led initiative with an aim to place one field of culture under the spotlight and use that focus throughout one calendar year. The role of Estonian Ministry of Culture is to announce thematic years, find leading partner for the activities and provide financial resources to implement the initiatives.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

financial

institutional

c.3. the main feature of the measure:

Estonian Ministry of Culture has announced thematic years since 2000, the first thematic year was the Year of Estonian Books. 2005 was the Year of Art with the aim to draw the society's attention to the role and possibilities of art in Estonia. In 2006 Estonia celebrated 100 years of professional theatre and thus the idea was to extend the event and introduce local drama in a long-term programme. Using the same model 2007 was introduced as a Year of Design, 2008 as a Year of Architecture, 2009 as a Year of Museums and 2010 as a Year of Reading. In 2011 Tallinn was together with Turku the European Cultural Capital. In 2012 Estonia celebrated the 100 years of film-making, so 2012 was nominated as a Year of Film. As the concept of the thematic years became well accepted and popular there were number of ideas in the waiting list for the period 2013-2016. 2013 became a Year of Cultural Heritage (<http://www.parandiaasta.ee/>), 2014 a Year of Sports (<http://www.liigume.ee/>) and 2015 a Year of Music (<https://www.facebook.com/muusika2015/>). 2016 was announced as a Year of Maritime Culture (<http://merekultuur.ee/?lang=en>) and 2017 will be a Year of Children's and Youth Culture.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Launching thematic years allows different cultural sectors to come up with different and innovative initiatives in order to promote their field of culture throughout one year. Through close co-operation with other sectors and institutions thematic years help to illustrate the horizontal and crosscutting nature of culture.

f.1 Name of agency responsible for the implementation of the measure:

Estonian Ministry of Culture together with different partners nominated for each thematic year

f.2 Financial resources allocated to implement the measure:

Approximately 200 000 euros is allocated for each thematic year in the yearly budget of Estonian Ministry of Culture. Additional financial resources are made available by giving a special focus to the projects' applications submitted under different measures.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

CULTURAL POLICIES AND MEASURES

Continuing the implementation of measures to value cultural diversity

b. Key objectives of the measures:

Estonia with the population of less than 1,4 million is a multicultural country with 192 different nationalities (69% of the population are Estonians) and a strong cultural identity. The cultural diversity springs from a wealth of diverse regions, languages and cultural heritage – diverse cultural expressions and mores. The Estonian Ministry of Culture and Estonian Ministry of Education and Science seek to secure equal opportunities for language and cultural minorities and special-needs groups to participate in culture and express their creativity. The task of the Estonian Ministry of Culture is to ensure 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. Therefore in the context of cultural diversity one of the activity areas of the Ministry of Culture is integration and another relevant priority area deals with folk culture.

c.1. the scope of the measure:

Regional

National

c.2. the nature of the measure:

regulatory

financial

institutional

c.3. the main feature of the measure:

In 2008-2013 the Estonian Ministry of Culture co-ordinated the activities of the “Estonian Integration Strategy for 2008-2013” as well as was the implementing body of the programme “European Fund for the Integration of Third-country Nationals for the Years 2007–2013”. Today, the ministry is in charge of the coordination of the strategy of integration and social cohesion in Estonia “Integrating Estonia 2020” (https://www.kul.rik.ee/sites/kulminn/files/23748_en_proofreading_le2020_eng.pdf) and the integration measures of the European Social Fund for the period of 2014–2020. The Ministry of Culture is the representative of the state that exercises the founder’s rights of the Integration and Migration Foundation Our People (MISA).

In addition there are several state programmes that support regional activities to promote and protect cultural diversity in various areas of Estonia. The period of the programmes is usually four years and they are updated on regular basis. The task is to ensure that our intangible cultural heritage is valued, preserved and developed, and to maintain the long tradition of song and dance festivals. Popularity of folk culture guarantees the survival of ancient customs also in modern times.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

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.

Through culture programmes the state helps with the preservation and continuation of cultural heritage and with community efforts in the field. Cultural space programmes are regionally significant as they generally support communities on the periphery, where the heritage culture has been preserved better.

f.1 Name of agency responsible for the implementation of the measure:

Integration and Migration Foundation Our People (MISA)

f.2 Financial resources allocated to implement the measure:

For the integration measures there are 10 million euros allocated from the European Social Fund for the period 2014–2020. For regional support programmes each year approximately 550 000 euros is allocated in the budget of Estonian Ministry of Culture.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Regional

National

i.2 What were the main conclusions?:

Since 2008 Estonian Ministry of Culture is monitoring regularly the integration of the society by in-depth surveys carried out after 3-4 years. Last survey was conducted in 2015 and all the reports are available at the website <http://www.kul.ee/et/uudised/uuringud#16imumisuuring>

From regional support programmes currently there are more than 200 NGOs that benefit from the programme. These organisations carry out different projects e.g. folk culture festivals, educational activities, seminars, work-shops and many other events related to popularise their ethnical roots. To make these initiatives more visible and spread best practices there is a website <http://etnoweb.ee/en/>

i.3 Which indicators were used to determine impact?:

Increase in number of citizens from other nationalities, social and political participation, reliability and attitudes towards the state, Estonia's identity, level of language skills, contacts, education, work, media.

INTERNATIONAL CULTURAL COOPERATION

Bilateral cultural co-operation agreements and programmes

b. Key objectives of the measures:

Estonia has bilateral cultural cooperation agreements and joint programmes with more than 50 countries from all over the world. More than half of these have been concluded with non-EU countries. In regard to bilateral co-operation with developing countries (see also point Preferential Treatment), three of the Estonian priority partner countries in development co-operation are involved in these activities as well: Georgia (cultural agreement is ratified 12.10.2004), Moldova (cultural agreement is ratified 03.04.1996 / 19.10.2011), Ukraine (cultural agreement is ratified 01.04.1996). Cultural agreements are also ratified with Armenia, Belarus, Kazakhstan, India and Indonesia.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

financial

institutional

c.3. the main feature of the measure:

Development of co-operation in the field of culture by supporting (financially as well as the exchange of know-how) bilateral co-operation between cultural institutions.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Creation of a favourable environment for international co-operation, including exchange of know-how and activated cultural exchange. On a wider scale, enhancement of mutual understanding and friendship between the countries.

f.1 Name of agency responsible for the implementation of the measure:

Estonian Ministry of Culture

f.2 Financial resources allocated to implement the measure:

Certain amount of money is allocated in the yearly budget of Estonian Ministry of Culture each year.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Involvement:

Different NGOs and private or state co-operation partners in the status of legal person can apply for the support and within the frames of active bilateral co-operation agreements and programmes.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

International

i.2 What were the main conclusions?:

Usually, bilateral agreement shall remain in force for a certain period of time and thereafter shall be automatically renewed for successive period of equal duration, unless either of the Parties should express its opposition thereto, which must be notified in writing through diplomatic channels.

In addition to a bilateral agreement, Parties may agree upon and in accordance with the agreement a separate cultural co-operation programme for a certain time period. Such programmes can be prolonged by means of exchange of corresponding notes sent through diplomatic channels, unless either of the Parties should express its opposition.

Before prolonging the programme for the next period, both Parties evaluate the projects carried out within the previous period as well as the necessity to continue with the programme. So far, the general conclusion has been to continue with the agreements and programmes which have been active, effective and/or have been signed with our priority countries in international as well as developing co-operation.

i.3 Which indicators were used to determine impact?:

The quantity and quality of the projects, visits and exchange of experts.

PREFERENTIAL TREATMENT

The Strategy for Estonian Development Cooperation and Humanitarian Aid 2011-2015

b. Key objectives of the measures:

The Strategy for Estonian Development Cooperation and Humanitarian Aid 2011-2015 created a strategic platform for our development cooperation. The priority partner countries for Estonia were: Afghanistan, Armenia, Azerbaijan, Moldova, Georgia, Ukraine and Belarus.

The main focus is on education, health, good governance etc. Supporting culture is rather a subsection of world education and supporting traditional handicraft is part of supporting microenterprises.
<http://www.vm.ee/en/taxonomy/term/55>

c.1. the scope of the measure:

International

c.2. the nature of the measure:

financial

c.3. the main feature of the measure:

Support for developing countries.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Young Palestinian dancers

Afghan singers

local traditional handicraft makers in Ghana

encouraging women entrepreneurship in Tajikistan (preservation of Pamir handicraft and art traditions)

e. What are the results expected through the implementation of the measure?:

Support for developing countries, world education and awareness raising.

f.1 Name of agency responsible for the implementation of the measure:

Estonian Ministry of Foreign Affairs

f.2 Financial resources allocated to implement the measure:

A very small percentage of our ODA money goes for projects that are in some way connected with cultural activities as that is not a focus area.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

Mondo

Type of Entity:

NGO

Type of Involvement:

Carries out the projects in target countries.

Name:

Peipsi Center for Transboundary Cooperation

Type of Entity:

NGO

Type of Involvement:

Peipsi Center for Transboundary Cooperation is an international non-profit institute participating in public involvement related projects in target counties.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Local

i.2 What were the main conclusions?:

Based on the information received from local reports the impact has been small but relevant to the target groups.

i.3 Which indicators were used to determine impact?:

Number of people targeted.

Sustainable Estonia 21

b. Key objectives of the measures:

Sustainable Estonia (SE21) is a strategy for developing the Estonian state and society until the year 2030 with the aim of integrating the success requirements arising from global competition with the principles of sustainable development and preservation of the traditional values of Estonia. The main task of the strategy is to answer the question of what should be done to ensure successful functioning of the Estonian society and state also in the longer term. SE21 is designed as a feedback-based and periodically self-correcting societal process, in a way a mechanism of self-management of the society. The core of SE21 consists of (commonly valued) development goals, which are expected to be realised with contribution from a broad range of actors and with funds from a variety of sources.

Among four main goals stated in the strategy viability of the Estonian cultural space is the first goal. The Estonian cultural space is defined as an arrangement of social life based on Estonian traditions and the Estonian language.

SE21: https://riigikantselei.ee/sites/default/files/content-editors/Failid/estonia_sds_2005.pdf

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

institutional

c.3. the main feature of the measure:

Estonia has considerable experience in advancing sustainable development. The Sustainable Development Act was adopted by Parliament already in 1995. In 2005, the Parliament adopted the Estonian Sustainable Development Strategy „Sustainable Estonia 21“, which states 4 main goals for sustainable development in Estonia. Number one of them is the viability of Estonian cultural space. The Estonian national sustainable development strategy is implemented by governments' sectoral and thematic strategies and action plans. The national sustainable development strategy is one of the main horizontal strategies that has to be taken into account when designing governments' strategic development plans. In 2016 Estonia was among the first countries that submitted a national voluntary review on implementation of the 2030 Agenda to the UN.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Sustainability of cultural space is assessed using the following three criteria (sub-goals) along with their indicators:

1. Extent of the Estonian cultural space.
2. Functionality of the Estonian culture.
3. Temporal continuity and plasticity of the Estonian culture.

Key mechanisms for achieving the goal are education, reflexivity, communication and innovation.

f.1 Name of agency responsible for the implementation of the measure:

Different ministries and agencies as SE21 is implemented through governments' sectoral and thematic strategies and action plans.

f.2 Financial resources allocated to implement the measure:

Financial resources are allocated through different ministries according to their yearly work plans for implementing their strategies and long-term action plans.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

First evaluation regarding the implementation of SE21 was carried out in 2008 in order to define topics that are important for sustainable development. As a result the list on sustainable development indicators has been constantly improved and currently there are 69 indicators used. Understanding the problems, statistics and trends remains in the circle of experts and is not widely spread. In order to have a dialogue with the society it is important that information and knowledge about bottlenecks and key aspects of sustainable development are delivered to the society and policy makers. Based on the survey carried out in 2010-2011 Statistics Estonia recommended to map and analyse the relevance and quality of sustainable development indicators used in Estonia.

i.3 Which indicators were used to determine impact?:

Relevant information is available at the Statistics Estonia website <http://www.stat.ee/sustainable-development>

INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT NATIONAL LEVEL

Development of Creative Industries

b. Key objectives of the measures:

Development of creative industries became a part of the "Estonian Entrepreneurship Growth Strategy 2014-2020" under the section of competitive position. It is stated in the strategy that:

Taking into account the potential of this sector the number of companies operating in the field of creative industries is small among the start-up companies – too many good ideas never find their way to business. The existing companies are usually either micro or small companies who are unable to grow and have not much initiative to do so. The sector lacks opportunities for product development and creating innovative solutions. The domestic market is small and the weak export capacity does not allow entering and staying in foreign markets. Entrepreneurs who do not belong to creative circles do not know much about the possibilities of creative industries and often the added value that could be created in co-operation is overlooked. Due to its innovative approach creative industries have a great potential to create added value for the rest of the economy. Therefore, it is important to facilitate the development of creative industries and to connect it with the rest of the economy. The development of creative industries is based on three pillars: raising awareness and offering training, support for start-ups and their incubation period, support for sectoral development and exports. The companies that need a range of services and a special environment for comprehensive development have the chance to operate in creative incubators. The physical environment of the incubators and their technological basis will be improved and renewed. Competitive companies are provided with sectoral services in order to help them to carry out their product development and marketing and enter foreign markets. We will take special measures to increase exports, use all the potential of creative industries to operate successfully on foreign markets and to develop companies that are able to grow.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

financial

c.3. the main feature of the measure:

Based on the Estonian Entrepreneurship Growth Strategy 2014-2020 and previous experience of implementing measures for the development of cultural and creative industries (CCI), the Creative Industries Development measure was designed focusing on following aspects:

- supporting incubators, business accelerators and CCI development centres;
- increasing the export capacity of CCI enterprises;
- initiating joint development projects between CCI and other sectors' enterprises;
- developing the CCI infrastructure and technological capacity;
- increasing awareness about creative economy and developing knowledge and skills.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

As a result the CCI enterprises shall have increased income generated from different markets, other sectors involve CCI in order to increase their value added, CCI contributes more to the development of regions (employment, tourism, foreign investments) and there shall be bigger tax contribution generated by CCI.

Previous measure implemented during 2009-2014 focused on awareness rising about CCI and for development of CCI support structures.

f.1 Name of agency responsible for the implementation of the measure:

Estonian Ministry of Culture

f.2 Financial resources allocated to implement the measure:

Total budget allocated for the period 2014-2020 is 20 million Euros and the measure is financed from the European Regional Development Fund.

Total budget of CCI development measures implemented during 2009-2014 was 8,1 million Euros and measures were financed from European Social Fund and European Regional Development Fund.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

Implementation of current and previous measures for supporting the development of CCI have been constantly monitored in order to make relevant adaptations for achieving the results and impact of the measures. Studies carried out before drafting the first measure for CCI indicated that there was a low awareness about creative economy, poor co-operation within cultural and creative sectors and lack of appropriate support structures for developing CCI. Before drafting CCI measures for the period 2014-2020 following aspects were highlighted: CCI enterprises have low export capacity, there is a poor co-operation between CCI and other sectors and the services of CCI support structures must become more competitive and sustainable.

i.3 Which indicators were used to determine impact?:

Indicator for the measure implemented during 2009-2014: number of CCI enterprises as final beneficiaries who used the facilities and services of CCI support structures.

Indicators for the measure implemented during 2014-2020: number of exporting companies in CCI, value added per employee in CCI enterprises, income per enterprise and per employee in CCI compared to the average in Estonia.

Emphasising the importance of digitalization

b. Key objectives of the measures:

Modern technologies create the opportunity to multiply different ways how to preserve the cultural heritage and legacy for the future generations. Estonia has developed several digital platforms to meet these possibilities and integrate the modern IT solutions with the cultural services and databases. For instance, there is a special IT tool "MUIS" (http://www.muis.ee/en_GB/) created for museums to digitalize the collections and also make these resources more easily accessible. There are similar developments in action also in the field of cultural heritage and libraries (including the interfacing models to link with worldwide databases, e.g. services provided by *Europeana*). The period 2013-2015 was covered by the National Strategy for Digital Cultural Heritage 2011-2016. The main aims of this strategy were:

- ensuring that digitization becomes a routine, daily activity in memory institutions,
- improving the nationwide co-ordination of digitization and preservation of digital cultural heritage,
- developing a shared framework of services based on digital cultural heritage.

New operational programme for the national digitization strategy of cultural heritage has been prepared for the period of 2016-2020. A national funding programme will be opened in 2017 using the EU structural funds. Estonian Ministry of Economic Affairs and Communications will announce the first call for proposals which will have to be based on the operational programme developed by the Estonian Ministry of Culture.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory

financial

c.3. the main feature of the measure:

The Museums Act (2013) stipulates a deadline for state museums to digitize all their collections by 2018. However, several museums have already applied to prolong this deadline. Individual domains – libraries, archives and museums – are collaborating for defining their own digitization strategies that set targets for the 2-3 year horizon. For archives, standards for formats were established in the Archive Act (2011) and these were implemented during the 2013-2015 period.

The Estonian Ministry of Culture together with the Conservation and Digitisation Centre Kanut developed digitization guidelines for museums in 2015. Implementation of these guidelines has started as best practice. Libraries have agreed on digitization standards for most types of publications and the National Digital Archive DIGAR at the National Library has developed its own guidelines for digitization.

In Estonia digitization has concentrated into larger memory institutions, therefore the number of organisations the Estonian Ministry of Culture works with has narrowed down. This facilitates co-ordination of reporting activities. There are five digitization competence centres for different types of heritage. National Library is the competence centre for printed heritage, National Archives for archival material, photography and video material, the Conservation and Digitisation Centre Kanut is a centre for artefacts, art and photography, Estonian Literary Museum for manuscripts. Collaborative projects between centres do exist. No cross-border initiatives have occurred thus far.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

There is a general target to digitalize Estonian cultural heritage by 2018 in order to make it more easily accessible and reusable. Estonian Ministry of Culture has conducted regular surveys (2010, 2012, 2013) on the progress with digitization and for preparing the operational programme of heritage digitization (2014). The survey covered all memory institutions regardless of their ministerial subordination. Estonian Ministry of Culture encouraged memory institutions to fill in the ENUMERATE surveys and the ministry is highly interested in continuing its participation in the ENUMERATE and other surveys on the European level.

f.1 Name of agency responsible for the implementation of the measure:

Estonian Ministry of Economic Affairs and Communications

f.2 Financial resources allocated to implement the measure:

Initial resources from EU structural funds to be allocated for digitalization of cultural heritage during the period 2014-2020 was 10 million euros. Currently the operational programme will be made for 6 million euros of which 3 millions will come from EU structural funds.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

YOUTH

Activities targeting children and youth under different initiatives and measures

b. Key objectives of the measures:

Working with youth was highlighted in the Action Programme of the Government of Estonia for the period 2011-2015 as one of the priorities of cultural policy.

There were and are several initiatives that are empowering young people and promoting their participation in cultural activities. For example, Estonia has a tradition of Youth Song and Dance Festival taking place every fifth year. The last festival took place in 2011 as this was the year when Tallinn was European Cultural Capital. Total of 251 choirs participated. The next Youth Song and Dance Festival will take place in Tallinn from 30th of June till 2nd of July in 2017 (<http://2017.laulupidu.ee/en/>).

As mentioned earlier in this report in the chapter "Policies and Measures" under the section of "Cultural Policies", Estonia launches thematic years. The year 2017 will be dedicated to children and youth with a programme of variety of events. For example, the Estonian Children's Literature Centre plans a literature project that includes a literature van travelling through different regions of Estonia in 2017. Programme includes introduction of newest children books, workshops, performances etc.

There is a contemporary art triennial for school students Eksperimenta! (<http://www.eksperimenta.net/>).

Under the initiative called "Architecture School" architects organize different workshops for school children of age 7-18 (<http://www.arhitektuurikool.ee/>).

Project for schools in the field of heritage protection include activities for children and youth of age 7-19 with the aim to raise their awareness in local heritage. The project was developed on the basis of a Norwegian project „Improve a heritage site” which also got a Europa Nostra award in 2012. In 2015, altogether 16 schools and 662 school students participated in the project managing to work on 26 heritage sites all over Estonia (<http://oesope.ee/parandivaderid/>).

In the second half of 2015 Estonian Ministry of Culture started to elaborate the concept of the relief system for youth recreational activity.

c.1. the scope of the measure:

National

International

c.2. the nature of the measure:

financial

institutional

c.3. the main feature of the measure:

The main features of different initiatives are described under the section b. "Key objectives of the measures". For more information, please visit the websites also indicated in this section.

In addition, Estonia is also implementing the EU Education, Youth and Sports Programme Erasmus+ during the period 2014-2020. One of the aims is to facilitate international language learning and raise intercultural awareness.

In cooperation with partners and stakeholder organisations Estonian Ministry of Culture has specified the terms of reference of the concept of the relief system for youth recreational activity. The schedule for developing the concept and the circle of those involved was prepared, greater bottlenecks requiring intervention were ascertained, the purpose of implementing additional support by the state was specified and possible support mechanisms were developed. In February 2016 the concept was presented to the cabinet meeting together with a memorandum, which contained a short summary of the terms of reference, more important circumstances and justifications and proposals to the cabinet for decisions.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

To empower children and young people to participate in cultural activities as creators or participants in order to ensure the sustainability and diversity of Estonian culture.

f.1 Name of agency responsible for the implementation of the measure:

Different ministries, institutions and NGOs in Estonia.

f.2 Financial resources allocated to implement the measure:

Certain amount of money is allocated in the yearly budget of Estonian Ministry of Culture or other responsible ministries according to the scope of the activities or initiatives.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

CIVIL SOCIETY

Have you taken or supported initiatives involving civil society in activities::

Promote the objectives of the convention through awareness raising and other activities: No

Please explain how:

Collect data and share and exchange information on measures adopted at local and international level:

No

Please explain how:

Provide spaces where ideas of civil societies can be heard and discussed while developing policies:

Yes

Please explain how:

Civil society organisations and initiatives play an important role in the formulation of cultural life of Estonia. These actors are not seen only as performers or authors but also natural parties in discussions and decision making. Therefore it is a common rule that while developing policies or measures representatives of civil society are involved in the process since the early stage. NGO Eesti Kultuuri Koda (Estonian Chamber of Culture) (<http://www.kultuurikoda.eu/>) was established in 2011 as a new forum of debates uniting creative individuals and organizations who are interested in promoting and developing Estonian culture in all levels of society. Eesti Kultuuri Koda was one of the main partners for the government organizing the discussions on Culture 2020.

In addition, Estonian Ministry of Culture is holding regularly meetings with Eesti Kultuuri Koda in order to have dialogue on different topics. As a result the concerns of creative individuals and associations are brought to public authorities and greater transparency in the cultural governance is achieved.

Implement Operational Guidelines: No

Please explain how:

Other: No

Please explain how:

Is Civil Society contributing to this report?:

Yes

Name of the Organization(s):

NGO Mondo

Contribution from Civil Society

This section is to be completed with information provided by civil society:

Has the civil society taken initiatives to::

Promote the principle and the objectives of the Convention locally and internationally: Yes

Please explain how:

One of the civil Society organizations in Estonia contributing actively to the realization of the Convention is NGO Mondo (<http://www.mondo.org.ee/>). The Global Education Centre that has been created by NGO Mondo is a good example of how NGOs can contribute to the implementation of the Convention in the field of education and awareness raising. The centre works with a large number of schools in Estonia, including also the UNESCO Associated Schools Network, which are active in carrying out the objectives of the Convention. Schools are e.g. exchanging materials with schools in developing countries through a joint blog devoted on food traditions: <https://foodforthoughtmondo.wordpress.com/> The Centre also trains teachers and youth workers about inter-cultural dialogue and understanding and prepares materials and methods on these themes. Schools can get support from the centre in organising special days to celebrate cultural diversity. They can also order workshops on e.g. Islamic culture or school visitors with different cultural backgrounds. An extensive film collection has been set up and is used during lessons and in schools' film clubs.

Promote ratification of the Convention and its implementation by governments: No

Please explain how:

Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups:

No

Please explain how:

Contribute to the achievement of greater transparency and accountability and accountability in the cultural governance:

No

Please explain how:

Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression:

No

Please explain how:

Build capacities in domains linked to the Convention and carrying out data collection: Yes

Please explain how:

In collecting and spreading information Statistics Estonia follows the Official Statistics Act. It is stipulated in the law that Statistics Estonia shall prepare the official statistical programme to be presented to the Government of the Republic in cooperation with Eesti Pank (Central Bank of Estonia), representatives of public interest and the Statistical Council. Therefore civil society is directly or indirectly involved both in programming and data collection level as a contributing partner.

Create innovative partnerships with the public and private sectors and with civil society of other regions of the worlds:

Yes

Please explain how:

As mentioned earlier in this report, NGO Mondo is one of the civil society organizations in Estonia contributing actively to the realization of the Convention. NGO Mondo is the largest development co-operation, humanitarian aid and world education organization in Estonia. As stated in their statutes and strategy, NGO Mondo is allocating 95% of the donations directly to the target countries. NGO Mondo is very familiar with the problems and needs of the communities and high quality work must ensure long term impact in sustainable way. NGO Mondo is operating in 7 countries abroad: Ghana, Kenya, Uganda, Afghanistan, Burma, Ukraine and Jordan. Therefore NGO Mondo is playing very important role in private-public partnership.

Challenges encountered or foreseen to implement the Convention:

Solutions found or envisaged:

Activities planned for next 4 years to implement the Convention:

Supporting attachment provided by the Civil Society:

Achievements, challenges, solutions and next steps

Describe main results achieved in implementing the Convention:

Estonia has been actively engaged in implementing the Convention since its entry into force despite the fact that there is no separate strategy or action plan for its implementation. The main principles of the Convention are integrated into different policies and measures in a natural way. Policies have adequately safeguarded and promoted cultural diversity and further ensured the development of the cultural and creative sectors. The contribution of the cultural and creative sectors to the GDP is rising. Furthermore, as a member state of EU, Estonia follows the Work Plans for Culture where as a matter of principle EU pursues a proactive stance regarding the implementation and ratification of the Convention in policy dialogue with partner countries, emerging partners and third countries across the board. For example, Estonia is welcoming the fact of Joint Communication from the Commission and the High Representative of the Union for Foreign Affairs and Security Policy: Towards an EU strategy for international cultural relations. Estonia is actively participating in the discussion of its implementation measures.

Challenges encountered or foreseen to implement the Convention :

There are no separate financial and human resources allocated for the implementation of the Convention as well as cultural sector in Estonia does not benefit from the International Fund on cultural diversity (IFCD). Therefore instead of proactive work the implementation of the Convention is matched with all relevant activities and measures. As a result it leads to rather complicated reporting process. It is difficult to assess and measure the evolution of the diversity of cultural expressions in Estonia as well as in EU because of the lack of relevant statistical matrix. Awareness-raising and advocacy as regards the Convention is essential, but the core principles and concepts of the Convention (ie. diversity, cultural expressions) are better understood in the context of national policies and strategies.

Solutions found or envisaged to overcome those challenges:

There is a need for capacity building in terms of making the implementation of the Convention through national policies more visible. In this matter support from EU and civil society is in high demand as the participation of the civil society in the implementation and monitoring of the Convention is vital.

Steps planned for the next 4 years:

As the main policies and measures including the core principles of the Convention will last up to 2020 Estonia will be focused on achieving the targets and goals set forth in these policies and yearly action plans of the Estonian Ministry of Culture. Preparation of 2020+ policies and development plans will start in the nearest future which means that broad discussions with cultural sector representatives, civil society, policy makers from other ministries, etc are enabling to highlight the principles of the Convention.

SOURCES AND STATISTICS ANNEXES

1. Economy and Finance

When reporting data in this section, it is important to define the "cultural sector" for statistical purposes and apply that definition consistently. For guidelines, please refer to the [2009 UNESCO Framework for Cultural Statistics \(FCS\)](#)

1.1. Total Flows of Cultural Goods and Services

1.1.a Cultural Goods

| | | | |
|-------------------------------|-------------|--------|--------------------|
| (a) Exports in cultural goods | 11653000.00 | 2015 ▼ | Statistics Estonia |
| (b) Imports in cultural goods | 0.00 | ▼ | N/A |

1.1.b Cultural Services


| | | | |
|----------------------------------|-------------|--------|--------------------|
| (a) Exports in cultural services | 36832000.00 | 2013 ▼ | Statistics Estonia |
| (b) Imports in cultural services | 31148000.00 | 2013 ▼ | Statistics Estonia |

1.2. Contribution of cultural activities to Gross Domestic Product (GDP)

| | | | |
|---|----------------|--------|--------------------|
| (a) Total GDP | 22276350000.00 | 2014 ▼ | Statistics Estonia |
| (b) Share of cultural activities in GDP | 1032574000.00 | 2014 ▼ | Statistics Estonia |

Which methodology was used to calculate the share of culture in total GDP?

<p>Share on cultural activities in GDP is estimation. Cultural coefficients are used for calculations of value added on 2 digit level of economic activities and general value added tax 20% is used for GDP calculation.</p>

 More information about text formats

1.3. Government expenditure on culture (If not available, please use government expenditure on Recreation and Culture)

| | | | | |
|--|---------------|--------|--------------------|--------------------|
| (a) Total government expenditure | 8509526080.00 | 2014 ▼ | Statistics Estonia | |
| (b) Share of culture in government expenditure | 2.78 | 236924 | 2014 ▼ | Statistics Estonia |

2. Books

| | Num | Sales, USD | Year | Source |
|---|------|------------|--------|--------------------------------|
| (a) Number of published titles | 3976 | | 2015 ▼ | National Library of Estonia/ S |
| (b) Number of publishing companies | | | | |
| Total all companies | 833 | | 2015 ▼ | Statistics Estonia |
| Small Size Companies | 0 | | ▼ | N/A |

| | | | |
|-------------|--------------------------------|----------------------|----------------------------------|
| Medium Size | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |
| Large Size | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |

(c) Bookshops and sales

| | | | |
|-----------------------------|--------------------------------|----------------------|----------------------------------|
| Bookstore chains | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |
| Independent Book stores | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |
| Book stores in other retail | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |
| Online Retailers | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |

d) Translation flows

| | | | |
|----------------------------------|-----------------------------------|-----------------------------------|---|
| Number of published translations | <input type="text" value="1585"/> | <input type="text" value="2015"/> | <input type="text" value="Statistics Estonia; 1 390 into "/> |
|----------------------------------|-----------------------------------|-----------------------------------|---|

3. Music**(a) Production / Number of albums produced:**

| | Num | Year | Source |
|-----------------|--------------------------------|----------------------|----------------------------------|
| Physical Format | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |
| Digital format | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |
| Independent | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |
| Majors | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |

(b) Sales / Total number of recorded music sales:

| | | | |
|-----------------|--------------------------------|----------------------|----------------------------------|
| Physical format | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |
| Digital format | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="N/A"/> |

4. Media**Year****(a) Broadcasting audience and share****Source**

| Programme type | Audience share | Type of ownership | Type of access | Remove |
|---|---------------------------------|-------------------------------------|-----------------------------------|--------|
| <input type="text" value="1st Radio, Vikerraadio"/> | <input type="text" value="27"/> | <input type="text" value="Public"/> | <input type="text" value="Free"/> | |

| Programme type | Audience share | Type of ownership | Type of access | Remove |
|---------------------|----------------|-------------------|----------------|--------|
| 2nd Radio, Sky Plus | 23 | Private ▼ | Free ▼ | |
| 3rd Radio, Elmar | 22 | Private ▼ | Free ▼ | |
| 4th Radio, Star FM | 19 | Private ▼ | Free ▼ | |

(b) Broadcasting media organizations

| | |
|-------------|--------------------|
| Year | Source |
| 2015 ▼ | Statistics Estonia |

Number of domestic media organizations providing

Ownership: Radio channels Television channels Both radio & television channels Total

| | Radio channels | Television channels | Both radio & television channels | Total |
|---------------|----------------|---------------------|----------------------------------|-------|
| Public | 0 | 0 | 1 | 1 |
| Private | 16 | 10 | 0 | 26 |
| Community | 5 | 0 | 5 | 0 |
| Not specified | 0 | 0 | 0 | 0 |
| Total | 21 | 10 | 1 | 32 |

(c) Newspapers (excluding online newspapers only)

| | |
|-------------|--------------------|
| Year | Source |
| 2015 ▼ | Statistics Estonia |

Publishing format - printed: Daily newspapers Non-daily newspapers Total

| | Daily newspapers | Non-daily newspapers | Total |
|--------------------|------------------|----------------------|-------|
| Free Only | 0 | 0 | 0 |
| Paid Only | 12 | 0 | 12 |
| Both Free and Paid | | 110 | |

Publishing format - both printed and online

| | Free Only | Paid Only | Total |
|-----|--------------------|-----------|-------|
| 110 | 0 | 0 | |
| | 0 | 12 | |
| | | 0 | 12 |
| 0 | Both Free and Paid | 0 | Total |

| | | | |
|---|----|-----|-----|
| 0 | 24 | 110 | 134 |
|---|----|-----|-----|

5. Connectivity, infrastructure, access

NumYearSource

| | | | |
|---|--------|--------|--------------------|
| (a) Number of mobile phone subscribers per 1000 inhabitants | 1146 | 2015 ▼ | Statistics Estonia |
| (b) Number of households with Internet access at home | 497500 | 2015 ▼ | Statistics Estonia |
| (c) Number of individuals using the Internet | 852800 | 2015 ▼ | Statistics Estonia |

Percentage of people participating in cultural activities at least one time during the last 12 months

6. Cultural Participation

Activity (in %)Female Male Total

| Activity (in %) | Female | Male | Total |
|----------------------------------|--------|-------|-------|
| Cinema | 48.00 | 50.00 | 0.00 |
| Theatre | 51.00 | 37.00 | 0.00 |
| Dance (including ballet) | 0.00 | 0.00 | |
| Live concert/musical performance | 56.00 | 51.00 | 0.00 |
| Exhibition | 30.00 | 19.00 | |
| TOTAL | 46.00 | 22.00 | |

Main reasons for non-participation (in %).Female Male Total

Is there any available data on the reasons for the non participation in cultural events?

No Yes

| | | | |
|---------------------|-------|-------|------|
| Too Expensive | 6.10 | 4.10 | 0.00 |
| Lack of Interest | 19.80 | 23.30 | 0.00 |
| Lack of time | 29.50 | 39.10 | 0.00 |
| Lack of information | 1.50 | 1.80 | 0.00 |
| Too far away | 3.60 | 2.10 | 0.00 |
| Other | 0.00 | 0.00 | 0.00 |

7. Additional clarifications:

Data given in chapter 6 "Cultural Participation" is based on Statistics Estonia. Percentage of people participating in cultural activities indicates the year 2015 and reasons for non-participation is based on 2013.

Additional Annexes (if any):

SUBMISSION

Title:

Mr

First Name:

Hillar

Family Name:

Sein

Organization:

Estonian Ministry of Culture

Position:

Undersecretary for Arts

DATE OF SUBMISSION: 30/11/2016