

[Quadrennial periodic report on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#)

Response ID: [330](#)

Submitted Date: 07/09/2024 07:52:54 AM

Completion Time: 3 hr. 32 min. 10 sec.

**(Page 1 /16)**

**Welcome to the online Quadrennial Periodic Reporting (QPR) form for the UNESCO 2005 Convention on the Promotion and Protection of the Diversity of Cultural Expressions.**

**PLEASE TAKE NOTE OF THE FOLLOWING GUIDELINES BEFORE YOU START.**

**STRUCTURE OF THE ONLINE FORM**

This online form is divided into the following sections:

- General information (p. 1-2)
- Policies and measures articulated around the 4 Convention goals and aligned with the [Monitoring Framework](#):
  1. Support sustainable systems of governance for culture (p. 3-6)
  2. Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals (p. 7-9)
  3. Integrate culture in sustainable development frameworks (p. 10-11)
  4. Promote human rights and fundamental freedoms (p. 12-13)
- Measures and initiatives reported by civil society organizations (p. 14)
- Emerging transversal issues (p. 15)
- Challenges and achievements (p. 15)
- Annexes (p. 16)
- Submission (p.16)

**HOW TO NAVIGATE THE ONLINE FORM**

Saving a draft:

- Click on the button labelled "Save my draft and resume later"
- Enter your email address and password.
- Click the "Save" button

- You will receive an automatic email containing a link to access your saved draft.
- Double-check your SPAM folder for this email.

\*Note: Remember your login details (email and password) as you will need them each time you want to save or resume your draft.

### Resuming your draft:

- To continue working on your report, please click on the link contained in the automatic email you received when you last saved your draft.
- Enter your email and password
- Click on the button “Resume this form”

## HOW TO REPORT POLICIES AND MEASURES

For each of the 11 monitoring areas pertaining to the four Convention goals, you are invited to:

- Answer the **Key Questions** by ticking as many boxes as appropriate (more than one answer is possible);
- Add **statistical data** whenever such data is available and indicate its source.
- Provide a narrative presentation of the most **relevant policies and measures** implemented in your country concerning each area of monitoring. The examples you provide should serve as evidence to illustrate your answers to the key questions. The measures reported by your country will be featured on the 2005 Convention’s [Policy Monitoring Platform](#)

A civil society form is downloadable under the section “Measures and initiatives reported by civil society organizations” in order to collect information on how CSOs implement the Convention. Relevant examples are to be selected from the civil society form and included under the same section for submission as part of your country’s periodic report.

## HELP & SUPPORT

For guidance and information, you can consult our dedicated [webpage](#) on quadrennial periodic reports. If you have any questions, please do not hesitate to contact us at **reports2005@unesco.org**

(Page 2 /16)

EXECUTIVE SUMMARY

This one-page summary should present an overview of the Party's periodic report, outlining the main priorities and measures taken to implement the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The summary is presented to the Intergovernmental Committee and the Conference of Parties.\* Please limit the summary to 750 words and focus on the current reporting period.

**The summary outlines main priorities and new measures during the current reporting period (2020-2023) that are relevant to the implementation of 2005 Convention. An important milestone for Estonia is the adoption of new Culture Development Plan (Culture 2030 in short) that establishes the strategic goals in the field of culture for 2021-2030 and is closely linked to SDGs. The document that was adopted after a substantial, open, and inclusive process involving close dialogue with the cultural sector, CSOs and other stakeholders, corresponds to a large extent with the objectives of the Convention. The principles of artistic freedom, respect for cultural diversity and the power of culture and creativity in the development of society have been important considerations in formulating this policy document. Culture 2030 sees Estonian culture as vibrant, evolving, and open to the world and underlines that participation in culture is a natural part of everyone's life. The state's task is to ensure that everybody can participate in the cultural activities and creative fields they are interested in as spectators or creators. Access to culture must be guaranteed regardless of special needs, place of residence, age, nationality, language skills, interests, abilities, and other conditions. Another important process focused on the livelihoods of freelance artists and their access to social guarantees. Ministry of Culture launched a multi-stage consultation process in 2022, mapping the problems and seeking solutions with the sector. In addition to inclusive consultation process, two detailed studies were commissioned on this topic: "Remuneration of creative work in Estonia and impact assessment of creative salaries instrument" (by Civitta Eesti AS) and "Freelance creators, their models of livelihood and the availability of social guarantees" (by think tank Praxis). The artists themselves took several initiatives. For instance, the Estonian Artists' Association launched an open-ended campaign "Health insurance for all!" that was very visible in society and highlighted the widespread problem of poor social guarantees associated with freelance work. The present report in its further sections details some of the proposals that have been implemented or are in the pipeline. This work will continue with preparing amendments to Creative Persons and Artistic Associations Act. Development of Cultural and Creative Industries (CCI) is a part of Estonian Business Growth Strategy. Several measures and grant systems have been introduced or renewed during the reporting period. The Estonian Business and Innovation Agency is an important partner for the Ministry of Culture in this context. The main objective is to bind the potential of CCI with entrepreneurship and the rest of the economy in order to increase the number of companies and institutions with new, ambitious and viable business models in CCI, increase the export potential and capacities of CCI companies and institutions, increase the value-added and productivity of CCI companies and institutions, and increase the value provided by CCI to the rest of the economy and society. Looking ahead, the Government's intention is to put more focus on creating supportive conditions to trigger private investment in culture that would allow the CCI sector to be less dependent on government funding, as well as to conduct initiatives in partnership with private companies.**

Name of Party (Country)

**Estonia**

Title First Name Family Name

**Ms Liina Jänes**

Email

[liina.janes@kul.ee](mailto:liina.janes@kul.ee)

Telephone

**3726282326**

Organization

**Ministry of Culture**

Street City Postcode

**Suur-Karja 23 Tallinn 15076**

DESCRIBE THE MULTI-STAKEHOLDER CONSULTATION PROCESS established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations:

**This report has been compiled by the different departments of the Ministry of Culture and Estonian National Commission for UNESCO. The other relevant ministries and Government Offices have been consulted, such as Ministry of Foreign Affairs, Ministry of Economic Affairs and Communication, Folk Culture Centre, Estonian Development Cooperation Centre, Estonian Business and Innovation Agency. Oral and written dialogue on the content was held with 10 relevant CSOs working in areas covered by the Convention. We translated the CSO form into Estonian, distributed it, consolidated the received written responses from NGO Mondo, Estonian Literary Society (focal point of Creative City of Tartu in the category of City of Literature, NGO Creative Estonia, Estonian Artists' Association and integrated them into the report.**

Contact details of the stakeholders involved in the preparation of the quadrennial period report (QPR). Please include the contact details of the civil society organizations (CSO) if they have contributed to the QPR drafting, including through the CSO form.

Organisation Email

Website Type of Stakeholder

(Page 3 /16)



**GOAL 1. SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**



## CULTURAL AND CREATIVE SECTORS

### INTRODUCTION

---

### KEY QUESTIONS

1. A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:

**YES**

2. Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:

**YES**

3. Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:

**YES**

a. If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):

**YES**

4. Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

- **a. Digital literacy programmes for creation and experimentation**
- **b. Technical and vocational education and training programmes in:**
- **c. Tertiary and university education degrees in:**

4a. Digital literacy programmes for creation and experimentation:

- **Cinema/Audiovisual Arts**
- **Design**
- **Media arts**
- **Visual Arts**
- **Cultural Management**
- **Music**

4b. Technical and vocational education and training programmes:

- **Design**
- **Media arts**
- **Performing Arts**

- **Publishing**
- **Visual Arts**
- **Music**

4c. Tertiary and university education degrees:

- **Cinema/Audiovisual Arts**
- **Design**
- **Media arts**
- **Performing Arts**
- **Publishing**
- **Visual Arts**
- **Cultural Management**
- **Music**

5. Specific measures and programmes have been implemented over the last 4 years to:

- **Support job creation in the cultural and creative sectors**
- **Encourage the formalization and growth of micro/small and medium-sized cultural enterprises**

6. Statistical offices or research bodies have produced data during the last 4 years:

- **Related to cultural and creative sectors**
- **Evaluating cultural policies**

## **STATISTICS**

Share of cultural and creative sectors in Gross Domestic Product (GDP):

Data

**1,9**

Year

**2022**

Please provide whenever possible disaggregated data by sector:

**Percentage of gross Domestic product (GDP), in cultural sector, by general government expenditure (COFOG classification) 2 Year 2020 /2021/2022 Total (Recreation, Culture and Religion, GF08) 2.0% 2,1% 1,9% Recreational and sporting services (GF0801) 0,6% 0,7% 0,5% Cultural services (GF0802) 0,9% 0,9% 0,9% Broadcasting and publishing services (GF0803) 0,2% 0,2% 0,2% R&D Recreation, culture and religion (GF0805) 0,1% 0,1% 0,1% Recreation, culture and religion n.e.c. (GF0806) 0,2% 0,2% 0,2%**

Share of employment in the cultural and creative sectors:

Data

**4,5**

Year

**2022**

Please provide whenever possible disaggregated data by sector, age, sex and type of employment:

**Cultural employment by age (% of total employment in 2022, source Eurostat) 15-29 yrs 5,11% 30-39 yrs 4,3% 40-49 yrs 4,1% 50-59 yrs 4,1% 60-64 yrs 3,4% 65 and over 7,7% Cultural employment by sex (% of total employment in 2022, source Eurostat)**

**Males 3,9% Females 5,1% Cultural employment by NACE Rev. 2 activity (% of total cultural employment in 2022, source Eurostat) Printing and reproduction of recorded media 8% Publishing activities 8% Motion picture, video and television programme production, sound recording and music publishing activities 5% Programming and broadcasting activities 5% Creative, arts and entertainment activities 15% Libraries, archives, museums and other cultural activities 14% Other professional, scientific and technical activities 10% Other Nace activities 35%**

Total public budget for culture (in USD):

Data

**721 million**

Year

**2022**

Please provide whenever possible the share allocated by cultural sectors/domains (in %):

**Public cultural expenditure is 2,2% of total expenditure (2022) General government expenditures on different cultural domains, in 2022 (million of USD) Total (Recreation, Culture and Religion, GF08) 721,0 Recreational and sporting services (GF0801) ) 200,9 Cultural services (GF0802) ) 342,1 Broadcasting and publishing services (GF0803) ) 64,6 R&D Recreation, culture and religion (GF0805) ) 33,6 Recreation, culture and religion n.e.c. (GF0806) ) 64,8**

#### RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

#### ADD A MEASURE?

**YES**

Name of policy/measure:

**Supporting cultural projects through Cultural Endowment of Estonia**

Related goal and area of monitoring of the 2005 Convention:

**Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**

Area of Monitoring

**Culture and creative sectors**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Cultural Endowment of Estonia**

Cultural domains covered by the policy/measure

**- CINEMA / AUDIOVISUAL ARTS**

DESIGN

**- DESIGN**

MEDIA ARTS  
- MEDIA ARTS

MUSIC  
- MUSIC

PUBLISHING  
- PUBLISHING

VISUAL ARTS  
- VISUAL ARTS

PERFORMING ARTS  
- PERFORMING ARTS

Website of the policy/measure, if available:  
<https://www.kulka.ee/en>

Describe the main features of the policy/measure:

**Outside of the Ministry of Culture, the main institution distributing state money for cultural purposes is the Cultural Endowment of Estonia - a legal person governed by public law. It supports mainly creative individuals, artistic associations and project-based initiatives in literature, dramatic art, music, audio-visual art, visual and applied arts, folk culture, architecture, and sport. Additionally, it also funds the construction and renovation of cultural buildings of national importance. The Cultural Endowment operates with a minimum of bureaucracy under its own regulations and independently from political interests as the biggest share of the funding is automatically allocated from tax revenues. The detailed breakdown of the income of the Cultural Endowment is as follows: - proceeds in the state budget from the excise duty on alcohol and tobacco 3.5% - proceeds in the state budget from gambling tax 47,8% (whereof 60,6% is allocated to finance cultural buildings which are of national importance and 39,4% is allocated to award grants and support and for administrative expenses) - property donations and bequests made in favour of the Cultural Endowment - income received from investment of the assets of the Cultural Endowment -income from other economic activities The structure of the Cultural Endowment of Estonia includes eight endowments and fifteen county expert groups. An endowment is a structural unit of the Cultural Endowment with the function to distribute financial support allocated by the supervisory board of the Cultural Endowment to a specific field of culture. Funds are distributed through application rounds or based on the endowments' initiative. The activities are organized by an endowment panel consisting of seven persons who are active in the corresponding field of culture and who are nominated by organizations representing this field of culture. The Minister of Culture approves the membership of an endowment panel. The mandate of a panel is two years and one person may serve two consecutive mandates. A county expert group is a structural unit of the Cultural Endowment, which acts in every county with the function to distribute financial support allocated by the supervisory board of the Cultural Endowment to the fields of culture within the county. Funds are distributed through application rounds or based on the expert groups' initiative. An expert group consists of five members that are persons active in the cultural field at the county level, the supervisory board of the Cultural Endowment approves the membership for two years. One person may belong to two consecutive memberships of an expert group.**



Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**The funds that Cultural Endowment of Estonia distributes through its independent expert bodies to a wealth of different projects play a significant role in the overall finances of the culture sector. This makes the Cultural Endowment one of the most important sources of income for many creative individuals in Estonia. More than 17 000 applications are submitted yearly and due to limited budget, approximately 64-70% of them get financial support.**

Financial resources allocated to the policy/measure in USD:

**2020- 31 715 067; 2021- 34 572 740; 2022- 4 2450 764; 2023- 4 4318 430**



Partners engaged in the implementation of the policy/measure:

Name of partner:

**Creative individuals**

Type of entity:

**Private sector**



Partners engaged in the implementation of the policy/measure:

Name of partner:

**cultural associations**

Type of entity:

**Civil Society Organization**



Partners engaged in the implementation of the policy/measure:

Name of partner:

**other NGOs advancing cultural activities**

Type of entity:

**Civil Society Organization**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Estonian state**

Type of entity:

**Public sector**

Has the implementation of the policy/measure been evaluated?

**Yes**

What are the main conclusions/recommendations?

**While it has been evaluated before, no external evaluation has been conducted in the period of 2020-2023. The Cultural Endowment operates under public law that has not been changed during the reporting period. Like all undertakings operating in Estonia, the Cultural Endowment is obliged to submit an annual report that confirms to the form established in legislation. It consists of management report and the annual accounts and is reviewed by auditors.**

#### RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

#### ADD A MEASURE?

**YES**

Name of policy/measure:

**Development of Cultural and Creative Industries**

Related goal and area of monitoring of the 2005 Convention:

**Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**

Area of Monitoring

**Culture and creative sectors**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Enterprise Estonia <https://eas.ee/en/>**

Cultural domains covered by the policy/measure

**- CINEMA / AUDIOVISUAL ARTS**

DESIGN

**- DESIGN**

MEDIA ARTS

**- MEDIA ARTS**

MUSIC

**- MUSIC**

PUBLISHING

**- PUBLISHING**

VISUAL ARTS  
- VISUAL ARTS

PERFORMING ARTS  
- PERFORMING ARTS

Website of the policy/measure, if available:

<https://kul.ee/en/arts-and-creative-economy/creative-economy>

<https://eas.ee/toetused/loome-tugiteenuste-toetus/> (in Estonian)

<https://eas.ee/toetused/loomeettevotete-arenguplaani-elluviimise-toetus/> (in Estonian)

<https://eas.ee/toetused/loomeettevotjate-eksporditoetus/> (in Estonian)

Describe the main features of the policy/measure:

**Development of cultural and creative industries (CCI) is part of the Estonian Culture Development plan 2021-2030 (Culture 2030). Under the third objective it is stipulated that the role of culture and creativity in the development of society is valued. Culture and creativity shall contribute to Estonia's competitiveness, to the growth of economic and social well-being and country's international image. The main objective of the measure is to bind the potential of CCI with entrepreneurship and the rest of the economy in order to increase the number of companies and institutions with new, ambitious and viable business models in CCI, increase the export potential and capacities of CCI companies and institutions, increase the value-added and productivity of CCI companies and institutions, and increase the value provided by CCI to the rest of the economy and society. The CCI development measure includes six activity lines: 1) Grant for implementation of development plans of ambitious SMEs with growth potential; 2) Grant for supporting the growth of export capacity of CCI SMEs with growth potential; 3) Grant for providing incubation, accelerator and development services to startups and SMEs in CCI; 4) Support for facilitating cooperation within CCI and with other sectors; 5) Support for raising awareness about creative economy; 6) Support for developing entrepreneurial, export, innovation, etc knowledge and skills.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**SMEs who have received monetary or non-monetary support have more sustainable business models, they enter new export markets or expand in existing ones and increase their export revenues, are innovative users of digital solutions and other technologies, increase their value-added per employee, have better access to different funding options, and have more crossovers and spillovers with other sectors.**

Financial resources allocated to the policy/measure in USD:

**Ca 11,9M USD (11M EUR) for 2021-2027**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Enterprise Estonia**

Type of entity:

**Public sector**



Partners engaged in the implementation of the policy/measure:

Name of partner:

**Estonian Chamber of Trade and Commerce**

Type of entity:

**Private sector**



Partners engaged in the implementation of the policy/measure:

Name of partner:

**Tallinn Creative Incubator**

Type of entity:

**Public sector**



Partners engaged in the implementation of the policy/measure:

Name of partner:

**Tartu Centre for Creative Industries**

Type of entity:

**Public sector**

Has the implementation of the policy/measure been evaluated?

**Yes**

What are the main conclusions/recommendations?

**The activities of CCI development measure have contributed to the productivity of workforce and the growth of value added. The highest increase (on average 2,8 times) in value added per employee was demonstrated among beneficiaries who used incubation services. Linking the CCI with other sectors also had a significant impact on the growth of added value. These activities did not result in employment growth, as the purpose of the support was primarily to increase the value added of products and services and to increase the resource efficiency of economic activity. Also, the activities on CCI development measure had a statistically significant positive effect on the growth of corporate sustainability. Almost all respondents (91%) of the companies surveyed during the evaluation in 2020 found that export development project supported by the grant helped to increase their competitiveness and according to 77% of the respondents it helped to increase their turnover. 60% of the respondents mentioned the increase in value added and 57% increase in profit.**

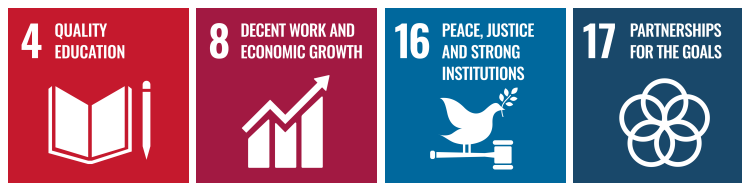
**Export turnover increased on average for every other company responding to the survey. 68% of the respondents used the support to start their exports and 85% to export to new target markets. As a conclusion, CCI development measure activities have proven to be relevant, efficient and effective and have had a positive impact on the sector's employment, total income and other economic indicators. It is necessary to encourage and guide CCI companies and organisations to use other financing options than the state budget, including guarantee measures and private funding.**

---

**(Page 4 /16)**



## **GOAL 1. SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**



### **MEDIA DIVERSITY**

#### **INTRODUCTION**

Parties shall provide information on the efforts made to protect free, independent and pluralistic media, uphold regulations on media concentration, and support production, distribution and access to diverse contents for all groups in society. They are also required to report on the policies and measures adopted to support the diversity of cultural content in all types of media (public, private and community-based).

#### **KEY QUESTIONS**

1. Public service media has a legal or statutory remit to promote a diversity of cultural expressions:

**YES**

2. Policies and measures promote content diversity in programming by supporting:

- **Regional and/or local broadcasters**
- **Linguistic diversity in media programming**
- **Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)**
- **Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)**

3. Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):

**YES**

4. Regulatory authority(ies) monitoring media exist:

**YES**

a. If YES, please provide the name and year of establishment of the regulatory authority(ies):

**The Consumer Protection and Technical Regulatory Authority (TTJA) was established in 2019 by joining the Consumer Protection Authority and the Technical Regulatory Authority. The former Consumer Protection Authority was involved with media issues also before 2019. However, it would not be appropriate to use the year of establishment of the former Consumer Protection Authority in this context, as its functions related to media have changed over the years. These functions vary from the organisation of TV and radio frequency contests (early 2000s) to compliance with the revised requirements of the EU Audiovisual Media Directive (2022).**

b. If YES, these regulatory authority(ies) monitor:

- **Public media**
- **Community media**
- **Private sector media**
- **Online media**

c. If YES, these regulatory authority(ies) are responsible for:

- **Issuing licenses to broadcasters, content providers, platforms**
- **Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.**
- **Monitoring cultural (including linguistic) obligations**
- **Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)**

## RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

## ADD A MEASURE?

**YES**

Name of policy/measure:

**Supporting the creation and dissemination of journalistic content which balances the Russian-language information space and shapes a common media sphere by Estonian independent private media**

Related goal and area of monitoring of the 2005 Convention:

**Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**

Area of Monitoring

**Media diversity**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Ministry of Culture**

Cultural domains covered by the policy/measure

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

**- PUBLISHING**

VISUAL ARTS

PERFORMING ARTS

Website of the policy/measure, if available:

**<https://www.kul.ee/eesti-soltumatu-erameedia-poolt-venekeelset-inforuumi-tasakaalus-tava-ja-uhist-inforuumi-kujundava> (in Estonian only)**

Describe the main features of the policy/measure:

**The aim of the measure is to strengthen the editorial teams of existing Estonian private Russian-language publications in order to make the content of Estonian Russian-language journalism more professional, balanced and diverse. Private legal entities eligible for support provide media services throughout the territory of Estonia and must be Estonian journalism code of ethics-compliant. The produced and published media content is entirely local in nature, i.e. aimed exclusively at the Russian-speaking population living in Estonia and is available to the public free of charge. The need to bring Russian-speaking Estonian residents into a common communication and information space has become especially urgent since 2022 when Russia intensified war against Ukraine. Due to incitement of war and propaganda, several Russian TV-channels and access to a number of Russian websites has been banned following the full-scale invasion and war of aggression against Ukraine, but there are still people in Estonia who are following Russian propaganda channels despite their ban. Therefore, high-quality Russian-language journalism free of propaganda needs to be provided for Russian-speaking Estonian residents as an alternative. The described measure helps Estonian independent private media to create and disseminate journalistic content which balances the Russian-language information space and shapes a common media sphere, in so doing supporting the cohesion of Estonian society. The funding for 2022 totalled €1,300,000 and for 2023 €1,000,000, while grants to any one entity were capped at €300,000. Four media houses received the financial support in 2023. After the grant period, recipients will submit a report to the ministry detailing how the funds were used.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**As a result of the support, Estonian private Russian-language media companies have increased their capacity to create and broadcast information that balances the Russian-language information space and shapes the common information space. The journalistic content is more diverse, balanced and better meets the needs of different target groups.**

Financial resources allocated to the policy/measure in USD:

**The funding for 2022 totalled 1 389 180 USD and for 2023 1 068 600 USD . It is planned to continue the measure until 2027.**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Estonian Media Enterprises Union**

Type of entity:

**Civil Society Organization**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Private independent media entities**

Type of entity:

**Private sector**

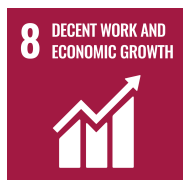
Has the implementation of the policy/measure been evaluated?

**No**

**(Page 5 /16)**



**GOAL 1. SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**



**DIGITAL ENVIRONMENT**



## INTRODUCTION

Parties shall provide information on policies and measures that support digital creativity and competencies, local cultural industries and markets, for instance by promoting fair remuneration for creators or by modernizing cultural industries in the digital environment. They shall also report on initiatives to improve access to and discoverability of diverse cultural expressions in the digital environment.

## KEY QUESTIONS

1. Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):

**YES**

2. Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):

**NO**

3. Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):

**YES**

4. Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):

**YES**

5. Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:

**YES**

## STATISTICS

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):

Data:

**63**

Year:

**2023**



## RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

## ADD A MEASURE?

YES

Name of policy/measure:

**The Plan of Action for the Digitisation of Cultural Heritage 2018-2023**

Related goal and area of monitoring of the 2005 Convention:

**Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**

Area of Monitoring

**Digital environment**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Ministry of Culture, Ministry of Education and Research, Ministry of Economic Affairs and Communications.**

Cultural domains covered by the policy/measure

**- CINEMA / AUDIOVISUAL ARTS**

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

**- VISUAL ARTS**

PERFORMING ARTS

Website of the policy/measure, if available:

**<https://www.kul.ee/en/node/41>**

Describe the main features of the policy/measure:

**The Plan of Action for the Digitisation of Cultural Heritage 2018-2023 was created in the cooperation of Ministry of Culture, Ministry of Education and Research and Ministry of Economic Affairs and Communications. There are over 900 million objects that are significant for Estonian culture and deserve digitisation. However, only about 10% was digitized by 2018. The aim of the action plan was to make up to a third of the cultural heritage of Estonia's memory institutions available digitally. We achieved the goal and made 42% of our heritage available digitally. In addition to resource-efficient 2D digitisation of cultural heritage (printed materials, documents, films, photos, museum artefacts), we developed the Estonian Museum Information System**

**and an e-lending platform for Estonia, Estonian Public Broadcasting and Estonian National Archives mirrored their tape drives in another geographical location. The action plan was coordinated by the Ministry of Culture. Memory institutions applied for funding and carried out the digitisation and development projects.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**42% of the cultural heritage of Estonia's memory institutions is available digitally. Thanks to the action plan, anyone interested has access to a comprehensive overview of our heritage across different types of heritage. The coordinated digitisation, preservation, and accessibility of cultural heritage is more resource-efficient and has reduced duplication. Thanks to the action plan, Estonia has an e-lending platform (e-books, audiobooks) for everyone who has Estonian ID. The action plan has laid the foundation for strong cooperation between memory institutions not only in the field of cultural heritage digitisation, but also starting different innovative projects across heritage fields, for example the creation of shared ontologies across memory institutions, but also learning from each other's best practices.**

Financial resources allocated to the policy/measure in USD:

**The total cost of the action plan was €9.7 million, of which the EU Structural Fund investment was €6.9 million.**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**National Library of Estonia**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**National Archives of Estonia**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**National Heritage Board of Estonia**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Estonian Literary Museum**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**University of Tartu**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Estonian Public Broadcasting**

Type of entity:

**Public sector**

Has the implementation of the policy/measure been evaluated?

**Yes**

What are the main conclusions/recommendations?

**The action plan has laid the foundation for strong cooperation between memory institutions. To further strengthen and take advantage of the cooperation and best practices, Ministry of Culture is preparing a new Plan of Action for Digital Cultural Heritage 2024-2029. We are focusing now more on the user and their needs, also the accessibility and usability of cultural heritage. In addition to the heritage types we digitised in the previous action plan, we will start 3D digitizing objects, buildings, monuments and archaeological sites to keep up with the European Commission Recommendations on a common European data space for cultural heritage. We will also further develop the Estonian Museum Information System, also the user interface of the Digital Archive of the National Library, use AI for automatic cataloguing and adding keywords, acquire one library system for all Estonian libraries, etc. In the previous action plan, less emphasis was placed on the long-term preservation of digital cultural heritage. However, this is more important than ever, whether due to war in Europe, climate change, or other man-made threats. Estonia has included digital long-term preservation into our EU Policy 2023-2025 priorities. According to this, we are considering an idea of a common solution in the EU for all member states to be able to store their digital cultural heritage content outside their borders. In our opinion, this is a topic that has a pan-European dimension. While we feel the urgency and would be poised to act also on our own, it might be that acting together as EU might be more reasonable and more sustainable in the long term. Surely, we are not the only ones who would like to secure a safe storage space for our digital heritage outside our borders. We feel that this should be analyzed, and all**

**member states be included in the process to arrive at the best possible solution. Estonia has started to map the best practices of the member states as to the long-term storage of digital cultural heritage. Estonia has received input from 8 member states thus far. Some of these member states mirror their digital cultural heritage or maintain copies of it outside their territory, although this is typically not nationally organized and varies based on the capacity and interest of cultural heritage institutions. All member states providing input have expressed interest in a unified solution for storing the digital cultural heritage of all EU members in the long term.**

## RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

## ADD A MEASURE?

**YES**

Name of policy/measure:

**The year of Digital Culture 2020**

Related goal and area of monitoring of the 2005 Convention:

**Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**

Area of Monitoring

**Digital environment**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Ministry of Culture**

Cultural domains covered by the policy/measure

**- CINEMA / AUDIOVISUAL ARTS**

DESIGN

**- DESIGN**

MEDIA ARTS

**- MEDIA ARTS**

MUSIC

**- MUSIC**

PUBLISHING

**- PUBLISHING**

VISUAL ARTS

**- VISUAL ARTS**

PERFORMING ARTS

**- PERFORMING ARTS**

Website of the policy/measure, if available:

<https://medium.com/the-story-of-digital-culture-in-estonia>

Describe the main features of the policy/measure:

**The Ministry of Culture named the year 2020 the year of Digital Culture. The activities of this thematical year were organised by The National Library of Estonia, The National Heritage Board of Estonia, the Estonian Film Institute and Estonian Public Broadcasting. The goal of the year was for new generations to embrace our living culture and heritage, and for digital solutions to support this. In addition to various discussions, events and competitions that took place all over Estonia, several initiatives were launched whose long-term impact extends far beyond the borders of a calendar year. Due to Covid-19 pandemic, the Year of Digital Culture could not have taken place at a better time, as the society was forced to test in a very short time many ways of creating and consuming digital culture. Lots of new ways to reach the audience were discovered and some of them are here to stay. E-book loan numbers grew 20 times, the planned introduction of audiobooks was given fresh impetus. Exhibitions, galleries, theatres and festivals had to discover innovative ways to share their art and performances online.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**The "Digital Culture Report" was published, which described the current state of digital culture. The "Digital Culture Manifesto" was published, which brings together 20 essays on digital culture. Due to the special situation caused by the pandemic, 2020 became a year when digital culture was almost the only available cultural form in the whole country. Commercial audiobook offering was all but non-existent until 2020, but when the Spring lockdown set in, a list of 50 books by Estonian authors for all age groups was assembled, rendered into audiobooks by professional actors who had little to do during the closure. The audiobooks have since been launched by two commercial publishers, and two platforms – <https://www.digiread.ee/> and <https://mybook.me/ee/> - have been launched. The number of audiobooks on sale has doubled during the year and we are looking forward to strong long-term growth in the sector in the years ahead. Although we have world-class museums, a digitally extended museum experience, and joint digital marketing has been missing. We commissioned a study on the business prospects of creating a joint digital Estonian museum card for visitors that provides live statistics, allows the creation of joint digital marketing campaigns, and adds new layers to the country's digital museum experience. The card launched in 2023. All festivals and event organisers were stranded with the COVID lockdown and had to quickly realign their plans for the year. We experimented with new forms of hybrid festivals, including the Intsikurmu music festival and the A-list Black Nights Film Festival or 'PÖFF', which duplicated their live content and international industry events online. The main takeaway from the experience is that hybrid festival formats are here to stay for a long time, and this may not be so bad after all.**

Financial resources allocated to the policy/measure in USD:

200 000

Partners engaged in the implementation of the policy/measure:

Name of partner:

**The National Library of Estonia**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**The National Heritage Board of Estonia**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**the Estonian Film Institute**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**the Estonian Public Broadcasting**

Type of entity:

**Public sector**

Has the implementation of the policy/measure been evaluated?

**No**

---

**(Page 6 /16)**



**GOAL 1. SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**



## PARTNERING WITH CIVIL SOCIETY

### INTRODUCTION

Parties shall provide information on measures targeting civil society organizations\* (CSO) involved in the promotion of the diversity of cultural expressions and providing, inter alia: public funding to achieve the objectives of the Convention; opportunities for networking with public authorities and other civil society organizations; training opportunities to acquire skills; spaces for dialogue with government authorities to design and monitor cultural policies.

\* For the purposes of this Convention, civil society means non-governmental organizations, non-profit organizations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities (see paragraph 3 of the Operational Guidelines on the Role and Participation of Civil Society).

### KEY QUESTIONS

1. Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers' unions, etc.):

- **Cinema/Audiovisual Arts**
- **Design**
- **Media arts**
- **Music**
- **Performing Arts**
- **Publishing**
- **Visual Arts**

2. Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:

**YES**

3. Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:

**YES**

4. Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.)



YES

a. If YES, please provide up to 2 examples:

Example 1:

**CSOs were included in the process of drafting the Culture Development Plan 2021-2030 (Culture 2030 in short). This important document establishes the strategic goals in the field of culture until 2030. The development plan has taken into account, inter alia, the results of public consultations and involvement events. Public discussion days were held in all counties in Estonia. In 2019-2021, close and regular interaction with sectoral organisations, CSOs and other stakeholders gave people ample opportunities to provide their input. CSOs (artistic associations bringing together artists of various disciplines, representatives of NGO-s in the field of folk culture and libraries and representative of the Union of Towns and Municipalities of Estonia) were also included in the steering committee of Culture 2030. The advisory role of the Steering Committee has continued in the implementation and monitoring of the development plan after its completion. The Steering Committee can also make proposals for amending Culture 2030.**

Example 2:

**Multi-stage consultation process for improving the situation of freelance artists To understand the full range of issues around the livelihoods of freelance artists and their access to social guarantees, Ministry of Culture launched a multi-stage consultation process in 2022, mapping the problems and seeking solutions with the sector. A large number stakeholders contributed to the process, a total of 210 individuals and organisations: freelance artists, representatives of artistic associations, cultural managers, experts from professional organisations, employers in the field of culture, as well as officials and politicians. A summary of the process, with all the solutions proposed, was finalised in the summer of 2023 and was in turn sent to all participants for their feedback and comments. Two detailed studies commissioned by Ministry of Culture were also part of the process: "Remuneration of creative work in Estonia and impact assessment of creative salaries instrument" (by Civitta Eesti AS) and "Freelance creators, their models of livelihood and the availability of social guarantees" (by think tank Praxis). At the time of preparing the report (June 2024) one of the solutions proposed during the process has been implemented (amendment of the Cultural Endowment Act, according to which the Cultural Endowment has the opportunity to pay creative workers a creative salary together with all social guarantees in addition to the existing system of tax-free scholarships and grants). The second is in the pipeline (rolling social tax calculation) and the third (amendment of the Creative Persons and Artistic Associations Act <https://www.riigiteataja.ee/en/eli/507032022001/consolide>) is in the planning stage. The work now continues by discussing specific issues with a smaller circle of experts and stakeholders.**

5. Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:

YES

**RELEVANT POLICIES AND MEASURES**

In this section, you are requested to provide examples of relevant policies and measures to

illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

**ADD A MEASURE?**

**YES**

Name of policy/measure:

**Grant of support for creative work**

Related goal and area of monitoring of the 2005 Convention:

**Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**

Area of Monitoring

**Partnering with civil society**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Ministry of Culture**

Cultural domains covered by the policy/measure

- **CINEMA / AUDIOVISUAL ARTS**

DESIGN

- **DESIGN**

MEDIA ARTS

- **MEDIA ARTS**

MUSIC

- **MUSIC**

PUBLISHING

- **PUBLISHING**

VISUAL ARTS

- **VISUAL ARTS**

PERFORMING ARTS

- **PERFORMING ARTS**

Website of the policy/measure, if available:

**<https://www.riigiteataja.ee/en/eli/507032022001/consolide>**

Describe the main features of the policy/measure:

**The aim of the measure is to support cultural creativity and the development of the fine arts at a professional level, and to improve the conditions necessary for the creative activities of creative persons through creative associations and to create relevant guarantees. The measure is based on the Creative Persons and Artistic Associations Act. Under the Act, freelance creative persons who are engaged in creative activities as authors or performers and whose creative activities result in a specific work - the subject of copyright - can apply for creative support. The measure is funded from the state budget, but its distribution is organised by the artistic associations. An artistic association is a non-profit organisation the purpose of which**

**is to promote one artistic field and support the creative activities of its member creators. There are 17 recognised artistic associations in Estonia, covering the creative fields of architecture, audiovisual art, design, performing arts, sound art, literature, visual arts and stenography etc. The artistic association's grant is paid once a year to recognised artistic associations on the basis of the number of members. The artistic association will use the grant to pay grants to its members, where possible, bursaries for creative activities and related training and to cover the costs of organising related activities. An artist is eligible if she/he has been engaged in creative work for at least the last three years and her/his works have been published or have been made available to the public during that period. A freelance artist can apply for a grant in two ways: members of an artistic association apply to their association; freelance artists who do not belong to any association, apply to the Ministry of Culture.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**As social and employment policies tend to be reactive in the cultural sector, it is important for freelancers in the cultural sector to increasingly provide grants to support creative activities. In 2020 in particular, creative support was vitally necessary for freelancers and helped to compensate for the lack of work because of pandemics. The grant has strengthened the message to society that creative work by freelance artists should be considered as an activity equivalent to work and this work is as important as anyone else's.**

Financial resources allocated to the policy/measure in USD:

**For the period 2020-2023 the total sum was 11 766 883 USD, including extra support for mitigating the impact of COVID-19.-19**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Artistic associations in different creative fields**

Type of entity:

**Civil Society Organization**

Has the implementation of the policy/measure been evaluated?

**Yes**

What are the main conclusions/recommendations?

**Policy recommendation: Expand the range of activities that may be supported with a grant of support for creative work. Art forms and their importance are constantly changing and emerging. Naming more general fields of activity instead of individual activities makes it possible to treat creative areas more equally and to keep pace with the emergence of new art forms. Policy recommendation: Ensure that current and new grants and scholarships provided by the Ministry of Culture, the Cultural**

**Endowment and other institutions would always cover the social tax paid on them. By paying the social tax, it is ensured that the recipient also receives - health insurance, pension qualifying period, parental benefit. Depending on the nature of the specific benefit, consideration should also be given to taking into account unemployment insurance premiums for seniority in office in the event of unemployment.**

## RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

## ADD A MEASURE?

**YES**

Name of policy/measure:

**State support for Central Folk Culture Associations as a tool for organisational development and a way to engage CSOs in shaping cultural policy in their respective fields.**

Related goal and area of monitoring of the 2005 Convention:

**Goal 1 SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**

Area of Monitoring

**Partnering with civil society**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Estonian Folk Culture Centre**

Cultural domains covered by the policy/measure

DESIGN

**- DESIGN**

MEDIA ARTS

MUSIC

**- MUSIC**

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

**- PERFORMING ARTS**

Website of the policy/measure, if available:

Describe the main features of the policy/measure:

**The delegation of a number of tasks from the national institution - Estonian Folk Culture Centre - to the Central Folk Culture Associations and the substantive**

development of their respective fields is ensured through streamlining the allocation of operating grants from the State. A Central Folk Culture Association is a non-profit association of public interest with a nationwide membership and network, whose activities are based on traditional culture (choirs, wind instruments, folk music, folk dance, folklore, crafts, and drama). 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 operate as umbrella organisations and bring together legal and natural persons engaged in similar leisure and hobby activities. They function as a forum for cooperation and advocacy work for their volunteer members' interests by developing and increasing the network and its organisational capacity. The associations work to increase the quality of their traditional as well as innovative activities, by commissioning new projects, organizing national and international events for different age groups, holding courses, and issuing professional certificates. Central Folk Culture Associations are important partner organisations for various national institutions in the field of culture. They are regularly involved in shaping cultural policy and engage in forums for dialogue between the government and civil society.

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**With the help of the measure, a long-standing partnership between the state and the central associations has been further strengthened and optimized. More tasks have been entrusted to Central Folk Culture Associations, thus contributing to the better engagement of civil society in the field of folk culture. The development potential of the sector, its impact on society and international cooperation have been improved, the continuity of hobby and leisure activities linked to traditional culture has been ensured. The sector has received mentoring and professionals have acquired new skills. From 2024 onwards, the yearly operating support for central associations comes from a single source - Estonian Folk Culture Centre - that improves transparency and avoids duplication. The main source of financing projects and activities of central associations is the Cultural Endowment.**

Financial resources allocated to the policy/measure in USD:

**The total sum for the period 2020-2023 is 1 467 737 USD.**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Ministry of Culture**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**7 Central Associations of Folk Culture**

Type of entity:

**Civil Society Organization**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Members of Central Associations**

Type of entity:

**Civil Society Organization**

Has the implementation of the policy/measure been evaluated?

**Yes**

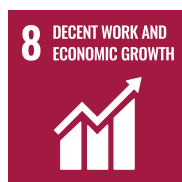
What are the main conclusions/recommendations?

**The Ministry of Culture conducted a study in 2023 on the role and impact of Central Folk Culture Associations as developers of their respective fields. The study concerned the activities of the Estonian Choral Society and the Estonian Folk Dance and Folk Music Society. The study found that the two central associations in question are recognized as developers, spokespersons and advocates of their respective fields and good partners for the state, but more work remains to be done in smaller regions. Similarly, the awareness of the functions of central associations among local authorities should be improved.**

**(Page 7 /16)**



GOAL 2. ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

## INTRODUCTION

Parties shall provide information on policies and measures, including preferential treatment as defined in Article 16 of the Convention\*, aimed at promoting the inward and outward mobility of artists and other cultural professionals around the world. They shall also report on operational programmes implemented to support the mobility of artists and cultural professionals, particularly those moving to and from developing countries, including through programmes for South-South and triangular cooperation.

\* Article 16 of the Convention stipulates that “developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries”. Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support- on a non-reciprocal basis- to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

## KEY QUESTIONS

1. Please indicate if the following policies and measures exist in your country:

**- Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)**

**- Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)**

2. Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

**- Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries**

**- Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries**

3. Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

**- Public funds supporting the outward mobility of national or resident artists and other cultural professionals**

**- Public funds supporting the inward mobility of foreign artists and other cultural professionals**



## RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

### ADD A MEASURE?

YES

Name of policy/measure:

**Estonian Culture in the World**

Related goal and area of monitoring of the 2005 Convention:

**Goal 2 ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS**

Area of Monitoring

**Mobility of artists and cultural professionals**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Ministry of Culture**

Cultural domains covered by the policy/measure

- **CINEMA / AUDIOVISUAL ARTS**

DESIGN

- **DESIGN**

MEDIA ARTS

MUSIC

- **MUSIC**

PUBLISHING

- **PUBLISHING**

VISUAL ARTS

- **VISUAL ARTS**

PERFORMING ARTS

- **PERFORMING ARTS**

Website of the policy/measure, if available:

**<https://www.kul.ee/eesti-kultuur-maailmas> (in Estonian)**

Describe the main features of the policy/measure:

**For Estonia, it is important that Estonian culture is visible and active at the international level, both in form of cultural exchange and co-operation as well as cultural export. One of the tasks of the Estonian Ministry of Culture is to promote the internationalization of Estonian culture, to develop cultural relations and diplomacy between countries facilitating this with different measures. In this specific grant mechanism, the state provides money for international projects from the Estonian**



**Culture in the World programme. This programme supports projects that promote the internationalisation and export of Estonian culture, the introduction of Estonia to the world through culture, and the creation of opportunities for Estonia's creative people. The grant scheme supports music, literature, performing arts, film, visual arts, museums, folk culture, architecture, design and high-level cultural events related to Estonian communities abroad. Support can be asked for participation in high-level cultural events important for Estonia and major international events with an Estonian focus, organization of high-level cultural projects, including concerts, performances, exhibitions, etc., organization of and participation in Estonian culture days and Estonian festivals abroad; participation in international networking events, residencies abroad, showcase festivals, and other events promoting the internationalization of Estonian culture. Legal persons registered in Estonia, state or local government agencies, and self-employed persons may apply for the support. The maximum share of the grant in the eligible costs of the project is 80%. At least 20% of the eligible costs of the project must be covered by non-repayable or non-refundable grants from the state, local authorities or other European Union institutions or funds.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**The programme has helped various Estonian creative persons, cultural groups and creative enterprises enter the international stage. The grant mechanism has enabled activities and projects each year in ca 30-40 different countries.**

Financial resources allocated to the policy/measure in USD:

**The total sum for the period 2020-2023 is 2 330 000 USD**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Various partners are eligible**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Various partners are eligible**

Type of entity:

**Private sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

## Various partners are eligible

Type of entity:

**Civil Society Organization**

Has the implementation of the policy/measure been evaluated?

**No**

(Page 8 /16)



GOAL 2. ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



FLOW OF CULTURAL GOODS AND SERVICES

## INTRODUCTION

Parties shall report on policies and measures, including preferential treatment, as defined in Article 16 of the Convention, that facilitate a more balanced exchange of cultural goods and services globally. Such policies and measures include, inter alia, export and import strategies, North-South and South-South cultural cooperation programmes and aid for trade programmes as well as foreign direct investment for the cultural and creative industries.

## KEY QUESTIONS

1. Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

- **Cinema/Audiovisual Arts**
- **Performing Arts**
- **Media Arts**
- **Visual Arts**
- **Design**
- **Publishing**

- **Music**

- **Cultural Management**

2. Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:

- **YES, My country has granted preferential treatment**

\*Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support - on a non-reciprocal basis - to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world.

Example 1

**Special Fund established by the Ministry of Culture to support Ukrainian projects in the field of culture and sports**

Example 2

3. Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

- **YES, My country has provided Aid for Trade support**

Example 1

**Digital Transformation Program for Small Tourism Businesses in Mtskheta-Mtianeti Region, Georgia. The aim is to stimulate the growth of the tourism sector in the region by providing assistance, training and networking opportunities for local businesses. Timeframe: 2023, budget 12483 USD**

Example 2

## STATISTICS

Value of direct foreign investment in creative and cultural industries (in USD):

Data:

Year:

**RELEVANT POLICIES AND MEASURES**

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

**ADD A MEASURE?**

**YES**

Name of policy/measure:

**Special Fund for Ukraine in the field of culture**

Related goal and area of monitoring of the 2005 Convention:

**Goal 2 ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS**

Area of Monitoring

**Flow of cultural goods and services**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Ministry of Culture**

Cultural domains covered by the policy/measure

**- CINEMA / AUDIOVISUAL ARTS**

DESIGN

**- DESIGN**

MEDIA ARTS

**- MEDIA ARTS**

MUSIC

**- MUSIC**

PUBLISHING

**- PUBLISHING**

VISUAL ARTS

**- VISUAL ARTS**

PERFORMING ARTS

**- PERFORMING ARTS**

Website of the policy/measure, if available:

Describe the main features of the policy/measure:

**The special measure for Ukraine was created in 2022 to support the Ukrainian cultural sector suffering from the Russian aggression. In particular, projects with a wide impact are supported, and the support is mainly aimed at covering the travel and accommodation costs of Ukrainian artists, transportation of artworks, translation of publications/subtitles etc. This is not a public round, but it is primarily based on the acute needs of the Ukrainian cultural sector and the priorities of the Ministry of Culture of Ukraine.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**Over the course of 2 years, 15 high-impact projects in the fields of visual arts, music,**

**film, performing arts, architecture, photography and sports have been supported. As a result, the international visibility of Ukrainian art has increased, the audience of Estonian art institutions has increased and the visitor segments have expanded, Ukrainian artists have had the opportunity to continue their professional work, the projects have provided an opportunity to keep focus on the problems that Ukrainian cultural sector is facing, etc.**

Financial resources allocated to the policy/measure in USD:

**180 000 USD for the period 2022-2024**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Estonian Centre for International Development)**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Ministry of Foreign Affairs of Estonia**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Ministry of Culture and Information Policy of Ukraine**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Name Embassy of Ukraine in Estonia**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Embassy of Estonia in Ukraine**

Type of entity:

**Public sector**

Has the implementation of the policy/measure been evaluated?

**No**

**(Page 9 /16)**



GOAL 2. ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



TREATIES AND AGREEMENTS

## INTRODUCTION

Parties shall report on the ways in which cultural goods, services and digital products are provided a special status in trade and investment agreements to which they are signatories or which are under negotiation at the international, regional and/or bilateral levels. Parties shall also report on the initiatives undertaken to promote the objectives and principles of the Convention in other treaties and agreements as well as in declarations, recommendations and resolutions. Typically, these measures are implemented by agencies responsible for trade, foreign affairs and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

## KEY QUESTIONS

1. Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

**NO**

2. Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

**NO**

3. Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property,

sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:

**YES**

### RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

### ADD A MEASURE?

**YES**

Name of policy/measure:

**Bi- and multilateral cultural co-operation agreements and programmes**

Related goal and area of monitoring of the 2005 Convention:

**Goal 2 ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS**

Area of Monitoring

**Treaties and agreements**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Ministry of Culture**

Cultural domains covered by the policy/measure

- **CINEMA / AUDIOVISUAL ARTS**

DESIGN

- **DESIGN**

MEDIA ARTS

- **MEDIA ARTS**

MUSIC

- **MUSIC**

PUBLISHING

- **PUBLISHING**

VISUAL ARTS

- **VISUAL ARTS**

PERFORMING ARTS

- **PERFORMING ARTS**

Website of the policy/measure, if available:

**<https://www.kul.ee/asutus-uudised-ja-rahastamine/valislepingud> (in Estonian)**

Describe the main features of the policy/measure:

**Estonia has bilateral cultural cooperation agreements and joint programmes with nearly 50 countries from all over the world, more than half of these have been concluded with non-EU countries. Usually, bilateral agreement shall remain in force indefinitely or 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 cooperation 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. Activities under cultural cooperation agreements/programmes are supported by both parties to the agreement/programme in finalizing projects within the agreement/programme (for example, usual practice is that the host country covers the costs of receiving guests and the visiting country takes care of the travel expenses). Within the frames of active bilateral cooperation agreements and programmes, different NGOs and private or state cooperation partners in the status of legal person registered in Estonia can apply for the support from the Estonian Ministry of Culture. Grants from the Ministry of Culture are combined with other Estonian sources of financing. A five-year cultural cooperation programme between the Estonian and Ukrainian ministries of culture, based on a cultural cooperation agreement signed in 1996, is currently being renewed. The last cooperation programme was valid from 2017 to 2021. We plan to conclude a new cooperation programme in 2024. Since 2022 some bilateral agreements have been terminated. Following Russia's invasion of Ukraine, Estonian Ministry of Culture withdrew from the cultural programme with Russia and Belarus.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**Development of cooperation in the field of culture by supporting (financially as well as the exchange of know-how) bilateral cooperation between creative persons and cultural institutions. Creation of a favourable environment for international cooperation, including exchange of know-how and activated cultural exchange. On a wider scale, enhancement of mutual understanding and friendship between the countries.**

Financial resources allocated to the policy/measure in USD:

**Financial resources correspond to the policy measure "Estonian Culture in the World", e.g. ca 803625 USD yearly**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Different public sector partners**

Type of entity:

**Public sector**



Partners engaged in the implementation of the policy/measure:

Name of partner:

**Different private sector partners**

Type of entity:

**Private sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Different CSO partners**

Type of entity:

Has the implementation of the policy/measure been evaluated?

**Yes**

What are the main conclusions/recommendations?

**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 development cooperation.**

(Page 10 /16)



**GOAL 3. INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS**

**8** DECENT WORK AND ECONOMIC GROWTH



**17** PARTNERSHIPS FOR THE GOALS



**NATIONAL SUSTAINABLE DEVELOPMENT POLICIES AND PLANS**

## **INTRODUCTION**

Parties shall provide information on policies and measures designed to integrate creativity and cultural

expressions as strategic elements in national sustainable development planning and policies. Information shall also be provided on how these policies and measures contribute to achieving economic, social and environmental outcomes and ensuring equitable distribution and access to cultural resources and expressions. Typically, these measures are implemented by agencies responsible for economic growth, environmental sustainability, social inclusion and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

## KEY QUESTIONS

1. National sustainable development plans and strategies recognize the strategic role of:

- **Culture (in general)**
- **Creativity and innovation**
- **Cultural and creative industries**

**2. Please rank from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies:**

**(1= most expected outcome; 4= least expected outcome)**

a. Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development):

**3**

b. Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education):

**2**

c. Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices):

**4**

d. Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support):

**1**

3. Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of national sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):

**YES**

4. Cultural industry-based regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years:

**YES**

5. Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising):

**YES**

## STATISTICS

Latest data on cultural participation rates by socio demographic variables (sex/age

groups/rural- urban/income levels/education levels):

**The cultural participation rate is measured by the Statistics Estonia every 3-4 years. At the moment the latest statistics is from 2020 (there will be the new data available during summer 2024). The overall rate of the Estonian residents (15 and more years old, taking part in cultural activities during last 12 months) is 73,8% (2020). The most active are students (94,9%), followed by youngsters (15-24 years old) (91%), the least active participants are retirees (46%) and people with first level education (64%). There are considerable variation between regions (there are 15 counties in Estonia) in participation in cultural life (between 81% - 58%). Women are more active participants in culture than men (76% vs 72%).**

## RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

## ADD A MEASURE?

**YES**

Name of policy/measure:

**Viability of the cultural space as a separate goal in the Estonian national strategy for sustainable development**

Related goal and area of monitoring of the 2005 Convention:

**Goal 3 INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS**

Area of Monitoring

**National sustainable development policies and plans**

Name of agency(ies) responsible for the implementation of the policy/measure:

**- Ministry of Culture - Government Office**

Cultural domains covered by the policy/measure

**- CINEMA / AUDIOVISUAL ARTS**

DESIGN

**- DESIGN**

MEDIA ARTS

**- MEDIA ARTS**

MUSIC

**- MUSIC**

PUBLISHING

**- PUBLISHING**

VISUAL ARTS

**- VISUAL ARTS**

## PERFORMING ARTS

### - PERFORMING ARTS

Website of the policy/measure, if available:

<https://www.riigikantselei.ee/en/supporting-government-and-prime-minister/organisation-and-planning-work-government/global>

Describe the main features of the policy/measure:

**In addition to the 17 global sustainable development goals, Estonia also monitors the goal of the viability of the cultural space. Viability of the cultural space as a separate goal in the Estonian national strategy for sustainable development is implemented at the level of the Estonian national strategy Eesti2035 as well as at the level of different strategic plans of different sectors. Therefore, when the new policy documents (strategic plans) are elaborated or amended the compliance with this SDG should be analysed as well. The viability of the cultural space has three sub-goals: 1) Estonian culture is well-known and easily accessible in Estonia, as well as (via translation) well-known abroad 2) Estonian language and Estonian cultural patterns are well implemented in everyday life and in performance of the tasks of institutions in society 3) the combination of the national heritage with the innovative means used in culture, the agility of cultural life. The policy of integration is connected with this aim as well with a view to achieving better cohesion in the society.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**The results are measured via different indicators, which are part of the state level strategic planning and budget system. Some of the indicators show decreasing trend, others have been recovered after the COVID (such as visits to the theatres, cinemas and museums).**

Financial resources allocated to the policy/measure in USD:

**Described under goal 1 - all the measures directed to culture and sport**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Various partners through open involvement**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Various partners through open involvement**

Type of entity:

## Private sector

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Various partners through open involvement**

Type of entity:

**Civil Society Organization**

Has the implementation of the policy/measure been evaluated?

**Yes**

What are the main conclusions/recommendations?

**The Estonian Government submits regularly the reviews on the implementation on the implementation of the UN 2030 Agenda and these are published on the website <https://www.riigikantselei.ee/en/supporting-government-and-prime-minister/organisation-and-planning-work-government/global> According last review, Estonia has been quite successful in implementing SDG-s, including ensuring the viability of cultural space.**

### RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

### ADD A MEASURE?

**YES**

Name of policy/measure:

**Cultural backpacks**

Related goal and area of monitoring of the 2005 Convention:

**Goal 3 INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS**

Area of Monitoring

**National sustainable development policies and plans**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Ministry of Culture**

Cultural domains covered by the policy/measure

**- CINEMA / AUDIOVISUAL ARTS**

DESIGN

**- DESIGN**

MEDIA ARTS

**- MEDIA ARTS**

MUSIC

**- MUSIC**

PUBLISHING

VISUAL ARTS

**- VISUAL ARTS**

PERFORMING ARTS

**- PERFORMING ARTS**

Website of the policy/measure, if available:

**<https://www.kul.ee/en/culture-backpacks>**

Describe the main features of the policy/measure:

**This financing measure has been implemented since 2022 to improve access to culture of basic school students (grades 1 to 9) regardless of their special needs, place of residence, financial situation, and other conditions. Schools can use it for study trips (visits to museums, theatres, concerts, cinemas, and exhibitions) that are related to the school's curriculum. The money can be used to buy tickets for cultural institutions and events and to order special programmes, as well as to cover travel expenses. An important consideration is to guide teachers not just to visit cultural institutions, but to choose from the wide variety of available educational programmes that engage young people, to show them things "behind the scenes" and to introduce different professions. The measure helps children and young people to develop both the subject competencies prescribed by the national curriculum, as well as to become creative and versatile individuals. Thereby, the measure contributes to the development of both the creators and the audience. The financial support for municipal schools is allocated through local governments. Support for students attending state and private schools is allocated through the Ministry of Education and Research.**

Does it specifically target young people?

**Yes**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**The measure has been well received by schools and is actively used. In 2023, the evaluation survey was sent to all basic schools, of which 70 % responded. 97.6% of the respondents confirmed that they had made use of the support measure vs 2,4 % who had not done so. The system is simple to manage, flexible enough and gives schools freedom of choice (for example, the performances, exhibitions, museum lessons to be visited, time or organisation thereof is left up to the schools). The measure allows systematic integration of study tours and visits into the studies during the academic year, successfully combining formal and non-formal learning.**

Financial resources allocated to the policy/measure in USD:

**The budget for 2022 was 1 071 500 USD and for 2023 1 607 250 USD**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**local municipalities**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**schools (both public and private)**

Type of entity:

**Public sector**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**cultural institutions**

Type of entity:

**Private sector**

Has the implementation of the policy/measure been evaluated?

**Yes**

What are the main conclusions/recommendations?

**There have been two evaluations of the measure (after 2022 cycle and 2023 cycle). In general, schools regard the measure as much needed and long-awaited support for student development. Visits to cultural institutions are well received and the financial support provides an opportunity to do this in a more systematic way than in the past, shaping the student's cultural experience across the whole basic education curriculum. Schools also appreciate the fact that the measure does not impose any additional application or reporting obligations. A bottleneck in the implementation of the measure is the high transport costs for schools and special needs students in remote areas, which are unavoidable when visiting cultural institutions. Due to rising ticket prices and high fuel and time costs, the support measure would clearly require additional funding (an average of €11 per pupil per year is not sufficient to ensure an annual cultural experience). There is a need to ensure better communication between schools and cultural institutions and to seek further feedback and input from pupils to improve the conditions of the measure in the coming years. It would be good to expand the measure to also cover children in kindergarten and high school students, but it will depend on the possibilities of state budget.**



## GOAL 3. INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



### INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

#### INTRODUCTION

Parties shall report on policies and measures that are designed to integrate culture as a strategic element in international and regional cooperation and assistance programmes for sustainable development, including South-South cooperation, in order to support the emergence of dynamic creative sectors in developing countries. Such policies and measures are generally implemented by international cooperation agencies and/or ministries and agencies in charge of foreign affairs and culture. The measures to be reported should include, where appropriate, the establishment of coordination mechanisms.

#### KEY QUESTIONS

1. Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

**- YES, my country has contributed to the IFCD**

2. Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:

**YES**

a. If YES, please provide the name(s) of the strategy and year(s) of adoption:

**Estonia's Strategy for Africa 2020-2030 (adopted in 2020) has a cultural component that is worded more broadly.**

3. Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

#### STATISTICS

**Value of the total national contribution to the International Fund for Cultural Diversity (in USD)**

Data:



5592

Year:

total sum for 2020-2023

### RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

ADD A MEASURE?

NO

(Page 12 /16)



### GOAL 4. PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



### GENDER EQUALITY

#### INTRODUCTION

Parties shall describe policies and measures taken to promote gender equality\* in the culture and media sectors. Parties shall present, inter alia, policies and measures aiming to support women as creators, producers and distributors of cultural activities, goods and services, as well as women's access to decision-making positions. They shall also report on the policies and measures that support women's full participation in cultural life. Parties shall also report on efforts to generate data on progress made towards gender equality in the culture and media sectors.

\* Gender equality is a global priority of UNESCO. According to Article 7 of the Convention, Parties are encouraged to "pay due attention to the special circumstances and needs of women."

## KEY QUESTIONS

1. Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

**Exist and are relevant for artists and cultural professionals**

2. Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:

**YES**

3. Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):

**YES**

4. Data is regularly collected and disseminated to monitor:

**- Participation of women in cultural life**

## STATISTICS

Percentage of total public funds given to female artists and cultural producers:

Data:

Year:

Percentage of women/men in decision-making/managerial positions in public and private cultural and media institutions:

Data:

Percentage of works from female/male artists displayed/projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):

Data:

Percentage of women receiving art national prizes/awards:

Data:

Year:

Percentage of women participation in cultural activities:

Data:

**75,6%**

Year:

**2020**

## RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

ADD A MEASURE?

NO

(Page 13 /16)



## GOAL 4. PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



ARTISTIC  
FREEDOM

### INTRODUCTION

Parties shall report on policies and measures adopted and implemented to promote artistic freedom\*. They shall highlight actions taken to promote: the right to create without censorship or intimidation; the right to have artistic activities supported, distributed and remunerated; the right to freedom of movement; the right to freedom of association; the right to the protection of artists' social and economic rights; and the right to participate in cultural life.

\* Article 2 of the Convention states in its first guiding principle that "cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed."

### KEY QUESTIONS

1. The constitution and/or national regulatory frameworks formally acknowledge:
  - **The right of artists to create without censorship or intimidation**
  - **The right of artists to disseminate and/or perform their artistic works**
  - **The right for all citizens to freely enjoy artistic works both in public and in private**
  - **The right for all citizens to take part in cultural life without restrictions**

2. Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:

**YES**

3. Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):

**NO**

4. Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):

**YES**

5. Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):

**YES**

6. Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):

**YES**

## RELEVANT POLICIES AND MEASURES

In this section, you are requested to provide examples of relevant policies and measures to illustrate your answers to the key questions above. The policies and measures reported by your country will be featured on the 2005 Convention's [Policy Monitoring Platform](#).

## ADD A MEASURE?

**YES**

Name of policy/measure:

**The creative salaries instrument as a way of supporting artists and writers with a state salary**

Related goal and area of monitoring of the 2005 Convention:

**Goal 4 PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS**

Area of Monitoring

**Artistic Freedom**

Name of agency(ies) responsible for the implementation of the policy/measure:

**Ministry of Culture**

Cultural domains covered by the policy/measure

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING  
- PUBLISHING

VISUAL ARTS  
- VISUAL ARTS

PERFORMING ARTS

Website of the policy/measure, if available:

<https://www.kul.ee/kunstid-ja-loomemajandus/kirjandus/kirjanikupalk> (in Estonian)

<https://www.kul.ee/kunstid-ja-loomemajandus/kunst/kunstnikupalk> (in Estonian)

Describe the main features of the policy/measure:

**The creative salaries instrument was first introduced in 2016 as a way of supporting artists and writers with a fixed-period salary from a state. The funding is allocated by the Ministry of Culture in the form of a grant to the respective Artistic Association. The salary is paid by the Artistic Association for a period of three years to writers and artists at their creative peak who are selected through open competition. Each creative salary will be the 1.1 times the minimum wage for a cultural worker with higher education, including taxes. The number of selected salary recipients has gradually grown. The salary does not impose any obligations on its recipients, they are just asked to provide an annual overview of their creative activities. Awarding the creative salary is a recognition for the recipient. It provides much needed social benefits and sends a clear message to the society that the artists and writers are doing a valuable job that is as important as anyone else's.**

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

**Since 2023, a total of 15 writers and 20 artists receive yearly the creative salary from the state. The measure creates the conditions and security that enables outstanding creators to focus on their creative work for three years. The social guarantees for freelancers in the arts has been a long-standing problem and the measure helps to improve the situation.**

Financial resources allocated to the policy/measure in USD:

**2021— 369026 USD; 2022 - 394832 USD; 2023 - 963424 USD; 2024 - 1069411 USD**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Estonian Writers' Union**

Type of entity:

**Civil Society Organization**

Partners engaged in the implementation of the policy/measure:

Name of partner:

**Estonian Artists' Association**

Type of entity:

**Civil Society Organization**

Has the implementation of the policy/measure been evaluated?

**Yes**

What are the main conclusions/recommendations?

**Final report of the study by Civitta AS "Remuneration of Creative Work in Estonia and Assessing the Impact of Creative Salaries Instrument" was published in 2023 (in Estonian only). The study found that a very large number of the problems are the same across different cultural sectors (notably lack of professional jobs, unstable incomes, lack of market demand, problem of social guarantees). The creative salaries instrument for writers and artists is quite good and effective. Although it does not solve a large number of the problems that exist in the sectors, it does improve the working conditions of creators receiving a creative salary during the time they are receiving it, to a very significant extent. The creative salaries measure should continue to be targeted at the top, i.e. creators who are professionally active and in top form. If the conditions of the measure are changed, this should mean increasing the number of beneficiaries rather than increasing the amount. By extending the measure to areas where there is no creative salary measure today, a similar system to the writers' and artists' salary would be appropriate.**

**(Page 14 /16)**

## MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

### INTRODUCTION

Article 11 and related Operational Guidelines of the 2005 Convention acknowledge the key role of Civil Society Organizations (CSOs) in the implementation of the Convention. Paragraph 14 of the Operational Guidelines on Article 9 "Information sharing and transparency" also states that "Parties ensure the involvement of civil society in the preparation of the reports according to jointly-agreed modalities. The reports shall indicate the way in which civil society participated in the drafting process".

In this section Parties are invited to provide information on:

- How CSOs have been associated to the elaboration of the QPR
- Relevant measures and initiatives implemented by CSOs during the last 4 years intended to implement the 4 goals of the convention
- Priorities identified by CSOs to further implement the convention.

To do so, Parties can:

- Download the CSO form here:  
[https://en.unesco.org/creativity/sites/creativity/files/cso\\_form\\_final\\_en.docx](https://en.unesco.org/creativity/sites/creativity/files/cso_form_final_en.docx)
- Indicate the organization responsible for compiling the CSO responses as well as the deadline for contributions;
- Disseminate the CSO form among identified CSOs working in areas covered by the Convention; and/or CSOs selected on the basis of a call for interest; and/or through an open call for contributions;
- Include the contact details of the CSOs who reported measures and initiatives using the CSO form in the first section of the QPR form “General information”;
- Complete the sections below by:
  - Describing the consultation process with CSOs;
  - Selecting the relevant CSOs measures and initiatives collected through the CSO form;
  - Consolidating the responses of the CSOs regarding their future priorities.

## CONSULTATION PROCESS WITH CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received.

**Oral and written dialogue on the content was held with 10 relevant CSOs working in areas covered by the Convention. We found it very useful that the CSO-form contained also a short overview of the convention itself and an explanatory note about the reporting process. We translated the CSO-form into Estonian, distributed it, consolidated the received written responses from NGO Mondo, Estonian Literary Society (focal point of Creative City of Tartu in the category of City of Literature, NGO Creative Estonia, and Estonian Artists' Association and integrated them into the report. Not all contacted CSO-s managed to send in their written contributions by the agreed deadline, but we communicated with them by e-mail and over phone to find out their views and ideas.**

## MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Please include hereafter relevant measures and initiatives implemented by civil society organizations during the last 4 years to implement the 4 goals of the Convention. There is no limit on the number of measures and initiatives that can be included.

ADD A MEASURE?

YES

CSO Measure/Initiative

Name of the measure/initiative:

**Campaign "Health insurance for all!"**

Name of CSO(s) responsible for the implementation of the measure/initiative:

**Estonian Artists' Association**

Related goal of the 2005 Convention:

**Goal 4 PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS**

**Cultural domains covered by the measure/initiative:**

CINEMA / AUDIOVISUAL ARTS

- **CINEMA / AUDIOVISUAL ARTS**

DESIGN

- **DESIGN**

MEDIA ARTS

- **MEDIA ARTS**

MUSIC

- **MUSIC**

PUBLISHING

- **PUBLISHING**

VISUAL ARTS

- **VISUAL ARTS**

PERFORMING ARTS

- **PERFORMING ARTS**

Website of the measure/initiative, if available:

**<https://www.eaa.ee/tegevused-ja-meediakajastused>;**

**<https://www.eaa.ee/eesti-kunstnike-liit-alustas-tahtajatut-meeldetuletuskampania-t-ravikindlustus-koigile>; <https://www.eaa.ee/kohtumised-eesti-erakondadega> (in Estonian)**

Describe the main features of the measure/initiative:

**On August 15th 2022, the Estonian Artists' Association launched an open-ended reminder campaign "Health insurance for all!" with the aim of drawing attention to people without social protection. The campaign highlighted the widespread problem in the creative sector and the changing forms of work, which have made the social problems associated with freelance work very widespread in society. With more than a thousand members, the Estonian Artists' Association is one of the largest creative associations in Estonia, bringing together artists, designers, art professionals and art scholars from many disciplines. It also has 18 sub-associations and is a member of several local and international associations. As an advocacy organisation, it works on a daily basis to address the concerns of artists and art professionals and supports its members on a wide range of issues. The campaign is based on outdoor advertising, social media posts and communication with the media, political parties and politicians. A key part of the campaign is the involvement of freelance creators, people and institutions working in the cultural**



field in raising awareness and finding solutions to the problems. According to various surveys, 86% of the Estonian working-age population has permanent health insurance and the number of freelance artists in Estonia is estimated to be at least 10 000. It is estimated that more than 100,000 people of working age are without permanent social protection due to freelance work and other forms of work that have changed. The number of freelancers, whatever their field, is difficult to estimate. Existing laws and accounting practices treat freelance work differently or not at all. However, the situation with regard to the availability of social guarantees and the livelihoods of freelancers is worrying. Due to dispersed employment and low wages, freelance artists do not have access to health insurance, unemployment insurance, parental benefits and a retirement pension that will allow them to support themselves in the future. The employment situation has changed over time as a result of the various crises, and the forms of employment have also become much more flexible. Freelance work and the problems that go with it are no longer confined to creatives. In the light of ever-changing forms of work and industrial relations, the health insurance system and the system of social guarantees more generally need an urgent change. Wage insecurity is increasing by the day, and the changed forms of work do not guarantee workers health insurance and social guarantees. As a result, tax revenues are falling, and the number of people excluded from the labour market and in need of assistance is increasing. The lack of social guarantees and of preventive and timely access to health care leads to increased medical costs for the sickness insurance funds and livelihood problems for individuals in retirement. The campaign has now been joined by all the creative associations operating in Estonia, many theatres and cultural institutions, as well as cultural magazines. The campaign has received extensive media coverage and its follow-up activities continue to attract attention. The issues raised by the campaign to improve the situation of creators were included as election pledges in the pre-election platforms of the four political parties. At the same time as the coalition negotiations, an creatives' demonstration took place in Toompea, bringing together representatives from many fields. Within the framework of the campaign, the Estonian Artists' Association has also created a special edition to accompany the four issues of the magazine Kunst.ee, which the association also distributes to members of the Riigikogu in the Parliament building in 2024. In 2023, the association participated in the Paide Arvamusfestival (Paide Opinion Festival) by organising a public debate on "The livelihoods of freelance artists". The discussion was attended by Tanel Kiik, Member of the Riigikogu, former Minister of Social Affairs and Minister of Health and Labour; Kaupo Koppel, Senior Analyst at the research company Civitta Estonia, artist Paul Kuimet; Õnne Pillak, Chair of the Social Affairs Committee of the Riigikogu and Riina Sikkut, Minister of Health. Traditionally, major changes in society are only possible when election promises are included in a coalition agreement, so the Estonian Artists' Association started its campaign with seven months to go until the parliamentary elections in Estonia. The campaign, which started in 2022, is open-ended and will continue through various activities until the situation of freelance artists has improved significantly compared to the current situation.

Does this measure/initiative specifically target young people?

No

Does this measure/initiative receive or has it received funding from the International Fund

for Cultural Diversity (IFCD)?

**No**

What are the results achieved so far through the implementation of the measure/initiative?

**Through campaign activities and information, the understanding and awareness of the complex situation of freelancers and the problems associated with the freelance form of work has improved. This applies to the creative sector, politicians and officials, as well as society at large. As a result of the campaign's activities, the biggest change to date is the amendment of the Estonian Cultural Endowment Law, which allows for the payment of existing creative work grants as creative work salaries. Summaries of the problems faced by creators have also been included in the election platforms of the four political parties ahead of the 2023 Estonian Parliament elections. A paradigm shift in the definition of creative activity as work is also important, both with the amendment of the Cultural Endowment Law and in society at large. Defining creators and their activities as work, rather than as hobbies, leisure activities or activities done in the evenings and at weekends after 'real work'. Work that is remunerated and paid for, with taxes that provide the employee with social guarantees, equal rights with other workers and also the opportunity to rest.**

CSO Measure/Initiative

Name of the measure/initiative:

**Mondo Crafts**

Name of CSO(s) responsible for the implementation of the measure/initiative:

**NGO Mondo**

Related goal of the 2005 Convention:

**Goal 3 INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS**

**Cultural domains covered by the measure/initiative:**

CINEMA / AUDIOVISUAL ARTS

DESIGN

**- DESIGN**

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

Website of the measure/initiative, if available:

**<https://mondo.org.ee/shop/poelugu/>**

Describe the main features of the measure/initiative:

**Mondo has been engaged in social entrepreneurship since 2013, when we brought**

the first baskets from Ghana, jewelry from Uganda and Kenya, and beautiful embroidered products from Afghanistan to Estonia, and sold them in the pop-up shop of the Telliskivi Creative Campus during the Christmas period. We received a very positive response and experienced that Estonian people want to buy a product with a story, it is important for them that the products are bought directly from artisans, whom Mondo often even knows by name, and to contribute to their better livelihood through their purchase. Since the first shop, we have come a long way: we have sent Estonian volunteer designers to the communities to develop products, we have supported the concentration of craftsmen in cooperatives in order to manage themselves better and grow - to take on new students and develop quality. We have invested in setting up a shea butter factory and getting basket weavers their own building in Ghana and setting up a shop-sewing workshop in Uganda. Why women? We have focused on women in our business, because research shows that a woman invests 99% of her income in the family, while a man invests 30-40%. We believe and see how a stable income allows artisans to improve their lives, take care of themselves and their family's health, and educate their children longer. All this increases self-esteem and confidence. Mondo supports local artisans both in product development and honing quality, as well as in finding foreign markets for their products. And often the biggest help is having someone believe that they can do it, that they can grow their businesses and be respected in the community for doing so. Our principles: 1. We operate on the principles of fair trade, i.e. we pay fair wages to producers and take care of their good working conditions. 2. A social enterprise must be self-sustaining - therefore the entire price paid for the product does not go directly to the craftsman, but the price also includes costs related to transport and taxes, labelling, sales and marketing. 3. The profit from the sale of the products is channelled back to support the self-sustainability of the communities that made the handicrafts - to expand entrepreneurship and improve the communities' self-sufficiency. Origins of products: Congo village, northern Ghana Yen Pang Basket Weavers cooperative was born in Congo village in 2014, when Mondo offered village women the opportunity to learn basket weaving. The cooperative, which originally started with 8 women under a mango tree, has now doubled in size, and with the help of Mondo, they have adapted a small house where they go knitting together. In 2015, they already sent 350 baskets to Estonia. About half of the weavers are widows, whose position in society is low, the majority of women are illiterate. In the fall of 2014, designer Triin Kordemets was in the village of Kongo as a Mondo volunteer, and a year later Anne-Liis Leht, whose cooperation with local craftsmen resulted in the baskets available for sale. In the shea butter production center built in the village of Kongo, shea butter is made by nearly 100 women who are gathered under the Congo Community Development Widows Association cooperative, this cooperative produces 1.5-2 tons of shea butter per year, which is sold to Germany, Canada and the United States in addition to Estonia. In addition, in 2022, a group of Yakoti weavers with eight members, whose training Mondo contributed to a few years ago, started operations again in Ghana. The cooperation with the latter is smaller than with the main group, but hopefully the skills of the group members will increase in the future - at the moment, the weavers are able to weave only simpler models. Kampala Disabled Initiatives, Uganda Kampala Disabled Initiatives was established in December 2014 with the support of the NGO Mondo as an organization for women with special needs that produces sewing and handicrafts. The Estonian designer Liina Viira helped improve women's sewing

skills, who developed a series of KDI bags to stand out on the local market. A volunteer Eve Kislov also worked with the communities in February-October 2022, teaching group members the basics of entrepreneurship and practical skills. The groups mainly dealt with product development and marketing. Istanbul, Turkey In January 2022, Mondo representatives visited the Small Projects Istanbul organization in Turkey, where the Muhra group of refugees from Syria makes various handicrafts, mainly jewelry. As novelty products, necklaces and macrame wall decorations were brought for resale in Estonia. Afghanistan and Lebanon Due to the deep domestic crisis, the ordering and transportation of goods from the Tahaddi group from Lebanon and the Silk Road Bamiyan Handicrafts group from Afghanistan have stopped at the moment. A Mondo Crafts representative is in regular contact with both groups of artisans and is ready to place new orders as soon as possible.

Does this measure/initiative specifically target young people?

**No**

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?

**No**

What are the results achieved so far through the implementation of the measure/initiative?

**Mondo develops direct trade with its communities, i.e. all products come directly from artisans and their cooperatives, which makes it possible to know the exact origin of the product and to pay the women a fair price. We see every day how the opportunity to earn money with work and provide a better life for your family increases self-confidence and self-esteem. By increasing livelihoods in local communities, we do our part to alleviate global inequality. Thanks to the income, it is possible for women to support their children's education and access to medical care, supporting the sustainability of communities' livelihoods. Empowering women through new knowledge and skills (handiwork, entrepreneurship) helps to increase their independence. Our focus is therefore broadly on achieving sustainable development goals - one side of social entrepreneurship empowers communities in partner countries, while the other side increases awareness of responsible consumption in countries where products are resold (global educational activities).**

CSO Measure/Initiative

Name of the measure/initiative:

**Tartu UNESCO City of Literature residencies**

Name of CSO(s) responsible for the implementation of the measure/initiative:

**Estonian Literary Society**

Related goal of the 2005 Convention:

**Goal 2 ACHIEVE A BALANCED FLOW OF CULTURAL GOODS & SERVICES & PROMOTE THE MOBILITY OF CULTURAL PROFESSIONALS**

Cultural domains covered by the measure/initiative:

CINEMA / AUDIOVISUAL ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

- **PUBLISHING**

VISUAL ARTS

PERFORMING ARTS

Website of the measure/initiative, if available:

**[tartu.kirjandus.ee](http://tartu.kirjandus.ee)**

Describe the main features of the measure/initiative:

**During the recent years, residency programmes for writers and translators have been a rapidly evolving aspect of Tartu City of Literature. In 2017, the Estonian Literary Society as the coordinator and official Focal Point for Tartu UNESCO City of Literature launched its first residency for writers and translators of Estonian Literature. Under the title Tartu UNESCO City of Literature International Residency Programme for Writers and Translators seven writers with different cultural backgrounds have been hosted as a result of global calls for applications: Andrej Tomažin (Slovenia), Darran Anderson (Ireland), Gabi Csutak (Hungary), Ron Whitehead (USA), Andy Willoughby (UK), Olena Huseinova (Ukraine), and Christiane Vadnais (Canada). The global pandemic naturally had an effect on the program and there was a pause in hosting residents during 2020-2022, yet at the same time further developments in the strategic planning took place and in addition to the main residency program, other activities and projects related to supporting the mobility of writers took place. During 2020-2022 a writers exchange program with Norwich UNESCO City of Literature took place: the late Estonian novelist and poet Vahur Afanasjev stayed in Norwich in March 2020; and novelist and poet Penny Boxall went to Tartu in August 2022. In 2022, the Estonian Creative Residencies Network was established, with the Estonian Literary Society as one of the 11 founding members. In 2023, 8 members of LOORE launched a residency program (the project is funded by the Nordic Culture Point) for Ukrainian artists, during which Tartu City of Literature hosted the Ukrainian poet Sophia Lenartovyh. In the same year a residency designed exclusively for the translators of Estonian literature was organised as a result of which, the Hungarian translator Mónika Segesdi spent a month in residency in Tartu. In 2023, a regional residency project was also launched - funded by the Nordic Culture Point, Tartu City of Literature Nordic-Baltic residency includes five 2-month residencies during 2023-2025 for writers connected to Cities of Literature in the Nordic and Baltic countries. Our residency programs aim to enhance international exchange and communication, diversify the local literary scene, and allow local readers, writers, and cultural organisers to become acquainted with new foreign authors and their works. Our goal is to create a nurturing and inspiring environment where writers can focus on their work and generate fresh creative ideas. These programs also enable writers to introduce their work to Estonian readers. Additionally, we seek to establish enduring connections, fostering a willingness for future collaborations beyond the residency period. In**

**addition to the abovementioned residencies, a special project took place in the recent years, connecting residencies with transversal collaboration between writers and artists of other fields. As part of Tartu International Literature festival Prima Vista, the largest international project undertaken by Tartu City of Literature so far, "Bring Your Own Utopia," was prepared during the years 2022-2024, the results were shown at Prima Vista 2024 Futures Better and Worse. Five UNESCO Cities of Literature - Heidelberg, Lviv, Manchester, Norwich, and Reykjavik - each found a writer willing to dive into the unknown: coming to a residency in Tartu and working here with a local creator so that by the time of the festival, a completely new work could emerge from this collaboration, embodying utopian or dystopian themes in one way or another. The project was also part of the main program of European Capital of Culture Tartu 2024. The results of the project included an installation titled "Once was mire. Siin oli soo" by Norwich poet Penny Boxall, Estonian writer Maarja Pärtna, and musician and (sound) artist Liis Ring; a verbal and musical city walk titled "Walk through the times of you, me and us" led by Heidelberg writer Anne Richter and Estonian musician Argo Vals; an installation called "Crossing" attached to a traffic light in the city centre, created by. Ásta Fanney Sigurðardóttir, a poet, visual artist, and musician from Reykjavik and Estonian artist Timo Toots; an installation called "Safe Place" by the poet and video artist Olga Povoroznyk from Lviv and Estonian artist Eike Eplik, and a storytelling event "The Forest of Ink and Skin" created by Manchester writer David Hartley and the interdisciplinary Estonian artist Henri Hütt.**

Does this measure/initiative specifically target young people?

**No**

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?

**No**

What are the results achieved so far through the implementation of the measure/initiative?

**The residencies have resulted in deepened understanding of the literary heritage and contemporary cultural scene of the cultures the residents have represented and at the same time the programme has increased awareness about the Estonian culture and literary heritage and enhanced further interest in it. Personal connections between the residents and the local creatives have been an important aspect of the residencies and several writers who have participated in the programme have developed further collaborations with writers and cultural managers of Tartu. The Bring Your Own Utopia experiment attracted the attention of both local and international audiences and demonstrated the strong creative impact of collaborative residencies and the potential of possible further projects of the kind.**

CSO Measure/Initiative

Name of the measure/initiative:

**The project of developing digital skills and entrepreneurship based on cultural heritage in Namibia**

Name of CSO(s) responsible for the implementation of the measure/initiative:

## NGO Creative Estonia /Loov Eesti

Related goal of the 2005 Convention:

### **Goal 3 INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS** **Cultural domains covered by the measure/initiative:**

CINEMA / AUDIOVISUAL ARTS

DESIGN

MEDIA ARTS

MUSIC

PUBLISHING

VISUAL ARTS

PERFORMING ARTS

Website of the measure/initiative, if available:

:

<https://www.looveesti.ee/en/creative-estonia/projects/creative-entrepreneurship-academy-namibia-2023-heritage-innovation-finding-business-opportunities-in-our-cultural-roots/>

<https://unesco.ee/en/culture/creative-entrepreneurship-academy-2023/>

Describe the main features of the measure/initiative:

**The aim of the project was to raise awareness of heritage-based and creative economy entrepreneurship while applying digital technologies and engaging young people. Using intangible cultural heritage as an input in entrepreneurship guarantees a distinctive nature of the business and increases competitiveness. The project included the following activities: Conference - Creative Entrepreneurship Academy - "Heritage & Innovation: Finding Business Opportunities in our Cultural Roots", to raise awareness and highlight good practices from both Estonia and Namibia - hacathon - „Hack the Heritage“, workshop in TeamLab format, where young people from Namibia created and developed heritage-inspired ideas with commercial potential - BootCamp workshop to develop startup businessmodels further and acquire pitching skills. - Mentorsession with Estonian experts The project was carried out in collaboration of NGO Creative Estonia (the lead partner), Viljandi Culture Academy, Estonian and Namibia National Commissions for UNESCO and UNESCO Windhoek office.**

Does this measure/initiative specifically target young people?

**Yes**

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)?

**No**

What are the results achieved so far through the implementation of the measure/initiative?

**The young people who participated in the programm acquired knowledge about product development, entrepreneurship, circular economy and digital**

**technologies. It improved their entrepreneurship competencies, which is beneficial for everyday life and forms a good basis for starting with entrepreneurship**

## **MAIN PRIORITIES IDENTIFIED FOR CIVIL SOCIETY ORGANIZATION FOR THE FUTURE IMPLEMENTATION OF THE CONVENTION**

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years:

**1) In times of multiple global crises, it is crucial to focus on activities that highlight the value of culture in building empathy and deepening understanding. CSOs should prioritize increasing cultural dialogue and the exchange of knowledge and ideas. They should also focus on protecting freedom of speech and expression, and promoting deeper analysis instead of superficial judgments. 2) The promotion of culture and the safeguarding of its diversity in the context of the implementation of the Convention will require substantial additional resources to be mobilised in the field of culture, in order to ensure the greater involvement and viability of CSOs. 3) CSOs, in particular creative associations, should cooperate more closely in defending the interests of creators, and jointly press policy makers and politicians to modernise legislation on the work of creators and social security. The everyday activities of creatives still need constant clarification in society to put them on an equal footing with other fields of work. We need committed facilitators for change to improve the situation and to clearly articulate where the problems lie, and also to propose solutions. 4) CSOs should focus on empowering local communities by providing them with know-how, resources and support so that they can actively participate in preserving and promoting the diversity of cultural expressions themselves. This includes, for example, supporting artisans, small entrepreneurs and community activists in developing their capacities so that they can effectively contribute to the preservation and dissemination of their cultural heritage. 5) It is important to promote social justice and equality in all areas of culture. CSOs should focus on measures that ensure equal access to cultural resources and opportunities for all community members, regardless of their background or situation. It is important to support women and vulnerable groups, e.g. disabled people and minority groups, in participating in activities and involving them in crafts or cultural life. 6) CSOs should pay special attention to the promotion of human rights and fundamental freedoms in the cultural and creative sector. This includes measures that support the promotion of gender equality, the protection of artistic freedom, and the protection of endangered or exiled creatives. By ensuring that human rights and fundamental freedoms are respected in the cultural and creative sector, we can create better conditions for all people to participate in cultural life and freely express their creative potential. 7) CSOs should strengthen international cooperation and networks to share best practices, experiences and resources in promoting cultural diversity. This enables organizations to learn from each other, create collaborative projects and act more effectively at the global level to protect and promote cultural expressions. 8) Broad-based cooperation with UNESCO contributes to the sustainability of cooperation and opens up the possibility for CSOs to use the tools and networks of a multilateral international organisation, such as engagement with other sectoral projects, cooperation in the African region, UNESCO networks of Creative Cities, Chairs and ASP-net schools.**



## EMERGING TRANSVERSAL ISSUES

### INTRODUCTION

Parties report on emerging transversal issues identified by the governing bodies of the Convention for each reporting cycle. A [resolution of the Conference of Parties](#) could determine the transversal issue(s) to be reported on for each four-year reporting cycle. This sub-section also enables Parties to present any other policies and measures that directly contribute to the implementation of the Convention and that would not necessarily be covered by one of the 11 monitoring areas of the Convention.

### RELEVANT POLICIES AND MEASURES

ADD A MEASURE?

NO

### CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

**1) Cultural Endowment of Estonia (described under Goal 1) continues to play a significant role in the overall finances of the culture sector. The funds distributed through its independent expert bodies to a wealth of different projects make the Cultural Endowment one of the most important sources of income for many creative individuals and CSOs in Estonia. 2) Grant mechanism Estonian Culture in the World (described under Goal 2) provides state subsidies for projects that promote the internationalisation and export of Estonian culture. 3) Estonia monitors the viability of the cultural space as a standalone goal in addition to the 17 global sustainable development goals. (described under Goal 3). 4) Progress has been made in improving the livelihoods and social benefits of freelance artists (described under Goal 4). Estonia has a strong civil society with many CSOs who contribute actively to the process.**

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

**- The multitude of crisis during the reporting period, such as COVID-19 and its aftermath, war in Ukraine, economic downturn, tightening of public spending and constantly increasing living costs, made the culture sector especially vulnerable. The Ministry of Culture established special support measures that alleviated the COVID-19 impact. The year of Digital Culture in 2020 was a very timely initiative as the society in lockdown was forced to test in a very short time many ways of creating and consuming digital culture. E-book loan numbers grew 20 times, the planned**

**introduction of audiobooks was given fresh impetus. Exhibitions, galleries, theatres and festivals had to discover innovative ways to share their art and performances online. Balancing multiple crises and operating in rapid change demands a fair amount of flexibility from public institutions. - The balanced flow of cultural goods and services, and especially preferential treatment remains a challenge. As a small country, Estonia is not likely to establish special preferential treatment measures that target culture and developing countries exclusively. Rather, the approach is to work through broader support programmes coordinated by Estonian Centre for International Development that focus on selected thematic areas and countries. Estonian Centre for International Development is a government foundation that manages and implements Estonia's participation in international development cooperation and humanitarian aid projects, with the aim of increasing Estonia's contribution to global security and sustainable development. Currently the selected thematic areas are digital transformation, education, entrepreneurship and innovation. Different development cooperation projects (including on CCIs) have been supported by Estonia in EU Eastern Neighbourhood and in African partner countries of Botswana, Kenya, Uganda and Namibia. - It also became clear during the reporting process that the available statistics is sometimes limited.**

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

**- Focus more on the accessibility of culture, especially in smaller regions of Estonia. - Continue the work in improving the livelihoods and social guarantees of freelance creatives, including through amendments to the relevant legal act. - Create supportive conditions to trigger more private investment in culture (from entrepreneurs, CSOs and individuals) so that the CCI sector will be less dependent on government funding. - Transversal issues such as green and digital transformation deserve more focus also in the framework of the 2005 Convention.**

---

**(Page 16 /16)**

## ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.

**You can upload up to 5 files in pdf, doc, and docx formats. Please fill in the "Title of the document" field to upload a file.**

Title of the document:

## Executive summary of Culture 2030

Description of the document:

**Executive summary of the new Culture Development Plan (Culture 2030 in short) that establishes the strategic goals in the field of culture for 2021-2030**

Upload your file here:

**Culture 2030 executive summary.pdf**

Title of the document 2:

Description of the document 2:

**DESIGNATED OFFICIAL SIGNING THE REPORT**

Title:

**Ms.**

First Name:

**Liina**

Family Name:

**Jānes**

Organization:

**Estonian Ministry of Culture**

Position:

**Officially designated National Point of Contact of the 2005 Convention**

Date of Submission:

**07/09/2024**

Electronic Signature:

**Liina Janes.jpg**

Do you want to receive a PDF of your saved report?

**Yes**

If yes, please enter an email address to receive your saved report in PDF format.

**[margit.siim@kul.ee](mailto:margit.siim@kul.ee)**

File List (Protected)

Culture 2030 executive summary.pdf (347Kb.):

**<https://unesco.tfaforms.net/uploads/get/0c448f45ebbd63320d47cf748a5f3de-Culture2030executivesummary.pdf>**

Liina Janes.jpg (29Kb.):

<https://unesco.tfaforms.net/uploads/get/67c7de40d8734c35b83a9692e891f0a6-LiinaJanes.jpg>