

FROM NATIONAL PRESENTATION TO INTERNATIONAL COOPERATION

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Exploring Cultural Cooperation in the Finnish and Estonian Theatre Festival fields

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ABSTRACT

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Title From National Presentation to International Cooperation - Exploring Cultural Cooperation in the Finnish and Estonian Theatre Festival fields	Number of pages 106 + references and appendixes
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Abstract <p>Estonia and Finland have a unique relationship sharing economic interests, Finno-Ugrian roots and cultural connections of tens of years. In this thesis I ask, how is this relationship portrayed in the cultural cooperation occurring between the nations today. My operational setting are arts organizations, and more specifically the theatre festival fields in both countries.</p> <p>I have conducted a mixed method desk research by gathering and analysing both qualitative and quantitative data from 15 Finnish and 13 Estonian theatre festivals. The theory section presents the concepts of Cultural Policy and Cultural Diplomacy to offer a more governmental viewpoint, and Cultural Cooperation and Strategic Management, to present the organizational aims of the theatre festival field.</p> <p>The first chapter presents the introduction and background to the subject. The second chapter presents the theory and the third discusses on the research methods and design. The fourth chapter presents the analysis and findings of the desk research as well as the analysis of the cultural policies of Finland and Estonia. The fifth chapter presents conclusions derived from the findings and the sixth discusses the conducted study and further research.</p> <p>The Estonian and Finnish theatre festival pools have similarities but are different in their international actions, funding schemes and in the booking of their programme. The Estonian festivals are highly international in their booking, and the cultural policy of Estonia as well as the offered funding schemes support international actions. The Finnish theatre festival field is more focused on domestic programming, which can also be reflected from their funding schemes. The Estonian festival pool books more, and more versatile Finnish programme compared to the Finnish festivals that do not focus on Estonian offering in general. The festival organizations between the two pools had not conducted cooperation, and other traces of a special connection between Finland and Estonia were also not found from the chosen sample. From the results, the performing arts groups have conducted the most cultural collaboration and would be an interesting target group for further research.</p>	
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1. INTRODUCTION

Estonia and Finland have a unique relationship sharing economic interests, Finno-Ugrian roots and cultural connections of tens of years. The official embassy websites of Finland and Estonia praise the relationship and the cultural cooperation between the countries, but specific information of the current cultural cooperation is difficult to find, as it seems that it is not actively measured or presented.

The cultural cooperation between Finland and Estonia is a relevant topic due to especially three factors: the enhancing Estonian economy is changing the relationship of Finland and Estonia as it is effecting the former power-relation of Finland being the more established nation; the cultural revitalization projects such as the former industrial area Telliskivi in Tallinn and socially challenging city of Narva, and the rising interest of cultural institutions (such as Fotografiska from Sweden) to invest to Estonia, are making Estonia a more interesting actor in the art and culture landscape for Finns; and the 100 years of independence celebrations of both countries in 2017 and 2018 have brought to the surface questions of the relationship of Estonia and Finland and its current affairs.

In this thesis I ask, what is the current situation of cultural cooperation occurring between Finland and Estonia, specifically in the theatre festival fields of both nations. The aim is to offer more information on the matter, as a starting point to the discussion of the current cultural cooperation occurring between Finnish and Estonian arts organizations.

I have chosen to examine the theatre festival fields of Estonia and Finland partly due to the highly active attendance to theatre productions in both countries. Theatre is a form of art that is very much bound to the local, due to the language, and in its ability to also critically examine its environment. Festivals are chosen due to their nature: festival is a celebration, incubator of new ideas and showcases developments in the field. My research sample represents mostly independent organisations, which also brings a focus on grass-root level cultural cooperation instead official and institutions-based diplomacy.

I will begin my work with shortly introducing the aim of the study, problem formulation and research approach to build the reader a basis of what my work is about. Then I will move on to introducing the relationship of the countries by making a comparison of Finland and Estonia through economic, social and cultural factors. Then, I will present the fields of theatre and theatre festivals in Finland and Estonia. In the end of this chapter I will discuss of my own ethical considerations as a researcher.

After the introduction I will present my theory section, which consist of short literary reviews of the concepts of Cultural Policy, Cultural Diplomacy, Cultural Cooperation and Strategic Management.

I will conduct a mixed method desk research, using webpages, social media sites, email discussions and brochures of the chosen sample, to collect and analyse information related to their strategical and programming choices as well as funding schemes. The aim is to understand how much cultural cooperation in general occurs in the theatre festival fields of both nations, and especially between Finland and Estonia, and what are the potential reasons for conducting cultural cooperation and what might hinder it. In my methodology chapter I explain the design of the research and present the different phases of choosing my sample and conducting the desk research with qualitative and quantitative data. I will analyse the collected data using a mixed method content analysis.

Finally, I will present the findings of my analysis and conclusions and discuss of possibilities for further research.

1.1. Aim of The Study and Research Questions

In this thesis, I aim to understand how a unique socio economic and cultural connection between Finland and Estonia is shown today in the cultural cooperation between these countries. More concretely, the aim is to understand how much such cooperation is currently conducted in the Finnish and Estonian theatre festival fields.

Although Finland and Estonia have claimed to have a long and warm relationship, there is not much data or information of the current situation of the cultural cooperation occurring between the two nations. My aim is to research how much of such cooperation occurs specifically in the theatre festival field, to form an opinion and to offer more information about Estonian and Finnish cultural cooperation to public knowledge.

With a high personal interest on the matter of the Finnish-Estonian relationship, I wish to also discover if Arts Managers can and how could they, contribute to the promotion or management of cultural cooperation between the Finnish-Estonian actors in the field of theatre and especially theatre festivals. With this research I wish to personally gain new vital information of the Estonian-Finnish relationship, of Estonian society and of the concepts of Cultural Policy, Cultural Diplomacy, Cultural Cooperation and Strategic Management.

The research question of this thesis work is:

“What kind of cultural cooperation can be found in the theatre festival fields in and between Finland and Estonia during three years of operation?”

Other questions taken into consideration when conducting this research are:

What kind of cultural relationship do Finland and Estonia have?

What is the level of international cultural cooperation in general (in the specific sample) and are there significant differences among the countries?

What are the possible stakeholders that influence such cultural cooperation?

What kind of governmental actions are made for this to happen?

What affects the grass-root level cultural cooperation?

1.2. Research Approach

I have chosen to conduct a mixed method desk research of qualitative and quantitative data that will be collected mainly from the websites, social media sites, and brochures of the festivals. I will additionally analyse relevant cultural policy documents. I have chosen to analyse my data by qualitative and quantitative content analysis. This will be presented in more detail in the methods chapter.

The operational setting of my research are the theatre festival fields in both Estonia and Finland. I have used experts in both countries, such as the website of Theatre info Finland (Tinfo.fi), the main producer of performing arts festivals Baltic Circle in Finland, and the Estonian Theatre Agency's representative to gather my research sample. With the help of these above-mentioned experts and sites, I selected 27 Finnish and 21 Estonian theatre festivals for the first round of my research, which was later narrowed down to 15 Finnish and 13 Estonian festivals.

To relate the discussion to Arts Management theories, I introduce the readers shortly to the concepts of Cultural Policy, Cultural Diplomacy, Cultural Cooperation and Strategic Management. Cultural Cooperation is the core action I am to investigate. In the theory section, I am to explain the nature of cultural cooperation and the effect that different levels of cultural cooperation can have to the development of the sample field. Cultural Diplomacy is more strongly linked to both the official governmental actions of maintaining certain relationships between nations, and also to an art form's capability of acting as a mediator between nations and cultures. Both concepts refer to the questions of what kind of affects can cultural cooperation in the field of theatre festivals have in national and grass-root level. Strategic Management is strongly linked to the organisations and their goals, vision and mission and their aims of internationality, and is related to the development of their organisation and the market. Cultural Policy discussion explain the ways governmental funding and national strategies affect the actions of these organisations.

I am aware of the ethical considerations I should take into account when conducting this research. I should be careful not to be tempted to portray the occurring cultural cooperation more active than it might be, as I wish to professionally promote it also in the future. In addition to this aspiration, I have to understand also the fact that my perception is very much Finnish. I look at Estonia as a Finn, not from the inside, though have short experience of four months living in Tallinn, the capital of Estonia. This Finnish perception could portray itself when trying to find materials: it is easier as a Finn to search information about Finland than from Estonia. In the Estonian context, my Estonian language skills are not good enough to truly understand the

meanings of the text and the English versions can be quite short and simply put. Additionally, the Finnish perception might make me a bit blind to the Finnish society, as it is so close to me.

A fact that might affect my findings is the 100 years celebration of both countries in 2017 and 2018. This might have prompted cultural cooperation between Finland and Estonia, and this should be kept in mind when analysing the results. Additionally, I have to bear in mind to keep a critical eye to the realisation that the official national policies and papers hope to possibly portray more ideal picture on the matter. Also, other related websites might be hoping to promote theatre, theatre festivals or Estonian-Finnish relationships.

One topic I will not dwell too deeply into but need to mention at this point, are the minorities of Estonia and Finland. In my research I will not separately concentrate on the different minorities living in both countries, such as the Russians, Sámi people, Iraqis and other immigrants, as this would make this subject too wide. In my research, I will include these groups as part of either Estonian or Finnish groups, when classifying and analysing my data, depending on their country of origin. To add, in my research I have decided to call an artist residing in Finland Finnish, although they would be originally from another country. In other words, international in this research means a project or a group that has been booked outside the country in question.

1.3. Background of the study

As explained on the webpages of the Finnish embassy of Estonia and the Estonian Embassy of Helsinki, Finland and Estonia have a long-lasting economic, cultural and political relationship (Suomen suurlähetystö, Tallinna, n.d.; Embassy of Estonia Helsinki, n.d.).

The former status of Finland being “the big brother” and Estonia the smaller one, is changing, as are the economies. The traditional industries are declining and the service industries with inclusion of the creative fields, form the majority of the GDB in both countries (Statistic Estonia, 2017; Statistics Finland, 2019b). Estonia is

becoming a role model of cultural revitalization: the Telliskivi Creative City district has transformed from industrial area to a cultural hub, and the Tallinn Music Week showcase festival and conference is successfully inviting creative industry professionals around the world to Tallinn (tmw.ee/about; Lunny, 2019).

In general, the wellbeing of Estonia is on the rise and the net movement from Finland to Estonia is for the first time bigger than the other way around (“Estonian workers increasingly head home as salaries catch up with Finland,” 2019; Kooli, 2019). In 2018, Estonians were the biggest foreign group living in Finland with over 50 000 residents (Statistics Finland, n.d.), as there were over 7300 Finns living in Estonia, making it the 4th largest group of immigrants (Statistics Estonia, 2018). Although the tourism from Finland to Estonia has dropped significantly, more and more Finns find Estonia attractive to live in (Massa, 2018; Kunnas & Teivainen, 2015), and the economic impact of Finnish tourists and the export to Finland are still significant in the Estonian economy (Statistics Estonia, 2019a; Arhinmäki, 2019).

One of the biggest future endeavours between Finland and Estonia is the building of a tunnel between the countries (€15bn Chinese funding deal for Helsinki-Tallinn tunnel, 2019). Arhinmäki (2019) from the foreign ministry of Finland suggests that the two nations form a joint economic area that are naturally and closely linked and should join forces to export their knowhow in ICT, school systems, Cleantech and Bio economy.

1.3.1. Describing the setting: Finland and Estonia in a nutshell

As shown in table 1, Finland is bigger in its population, wealthier in the Gross Domestic Product (GDP) and has higher average salaries. Due to gaining independence already in 1917 (and remaining independent since) Finland has had the possibility develop and be part of European union and other alliances from earlier stage than Estonia. Although, after regaining their independence in 1991 from the Soviet Union, Estonia has rapidly grown to be a sustainable society, and in approx. ten years after regaining independence, reached the European Union status and alliance with NATO. The unemployment rate of Estonia is lower at the moment

than in Finland. The economic landscape in both countries are similar, as the service industry has grown to be the biggest GDP provider (table 1).

	Finland	Estonia
Location	Northern Europe, part of the Nordic Countries	Northern Europe, Baltic region
EU/NATO/Schengen etc.	EU member country since 1995 Part of EURO since 1999 Schengen area 2001 Not part of NATO	EU member country since 2004 Part of EURO since 2011 Schengen area 2007 Part of NATO 2004
Population	(2019) 5 518 752	(2019) 1 324 820
GDP GDP per PPS (living standards)	(2018) 233,6 billion euros (2017) 109 (average in EU 100)	(2018) 26 billion euros (2017) 79 (average in EU 100)
Governance	Parliamentary republic with central governance in Helsinki and 113 local governments. Prime minister head of government. President head of state. 13 members in the EU Parliament	Parliamentary republic. Prime minister nominated by president and approved by government. President is the head of state. 6 members in the EU Parliament
Tourism	(2017) over 5 million overnight stays	(2016) 6,33 million overnight stays
Unemployment rate Average salary	(2018) 7,4 % (2018) 2600 €	(2018) 5,4 % (2019) 1341 €
Economy	(2016) % of gross value added: 70 % Services 27,3 % Industry and construction 2,7 % Agriculture, forestry and fishery	(2016) % of gross value added: 70 % Service sector 27 % Industry and construction 3% Agriculture
Independent since	1917 declaration of independence	1918 declaration of independence 1940 -> Soviet occupation 1941-1944 German occupation 1944-1991 Soviet occupation 1991 regaining independence

Table 1. Estonia and Finland in a nutshell. (“Estonia celebrates the independence day,” 2018; European Union, n.d. -a, n.d. -b, n.d. -c; Statistics Finland, 2018, 2019a, 2019b; Elinkeinoelämän keskusliitto, n.d.; Business Finland, Visit Finland, 2018; Estonia.ee., n.d.; Republic of Estonia Ministry of Foreign Affairs, 2019; Statistics Estonia, 2017, 2019b, 2019c, 2019d; Kivilaid, Servinski & Tischler, 2017).

Since the 1950's Finland has adopted the welfare state ideal of offering social security to its citizens. Although, a recent research suggests that Finland has given up on this principle in the 2015 government (Liukas, 2017). After regaining their independency in 1991, Estonia's then prime minister Mart Laar led the country to free market economy (De la Horra, 2018). Finland is ranked one of the most corruption free countries as Estonia ranks high in digital society and as an entrepreneur-friendly state (Transparency International, 2019; Vabamäe & Lilles, 2017; e-estonia.com).

1.3.2. About the Finnish-Estonian relationship in culture and the arts

The Finno-Ugric connection of Finland and Estonia is claimed by the Finnish-Estonian Cultural Foundation to be more than a special connection; it's a base of common values (Suomalais-virolainen kulttuurisäätiö, n.d.). Finland and Estonia together with Hungary (and several other smaller languages) belong to the small Finno-Ugric language family, have the same national hymn by Fredrik Pacius and the Estonian national story Kalevipoeg was done due to inspiration of the Finnish national epic Kalevala (Study in Estonia, n.d.; "Tiesitkö, miksi Suomella ja Virolla on sama kansallislaulu?," 2014; Lukin, 2016). Finnish-Estonian authors Aino Kallas and Sofi Oksanen have worked and are highly appreciated in both countries (Estofilia 100, n.d. -a, n.d. -b).

Behind the official cultural cooperation between Finland and Estonia is a governmental agreement or a pack of "mental cooperation" made in 1937, prevailing also the occupational times of Estonia from 1940 to 1991 (Suomen suurlähetystö, Tallinna, n.d.). In addition to the Embassies, Cultural Institutes present Estonian and Finnish culture in both countries (Eesti Instituut, n.d. -a). The task of the Estonian institute in Finland is to bring Estonian culture available to Finns and strengthen the relationship by showcasing art expression, organizing seminars, exhibitions and other events (Eesti Instituut, n.d. -b). The Finnish Institute in Estonia promotes Finnish culture and aims to create educational, cultural and economic connections between Finnish and Estonian operators (Finnish Institute in Estonia, n.d. -a; Suomen Viron-instituutti, n.d. -a). Additionally, several other actors work to strengthen the Finnish-Estonian relationship, such as the Finnish

Estonia Association's Union (svyl.fi) and Tuglas Association (tuglas.fi) that both are located in Eesti Maja in Helsinki (the headquarters for many Estonian-related organizations in Finland).

During the 100 years of independence celebrations (2017 and 2018), the nations showcased each other's cultural offering with events and festivals such as the UUE Estonian Contemporary (performance) Art Festival held in the modern art museum Kiasma in Helsinki (Kiasma Finnish National Gallery, n.d.). In 2017, 24 private persons and 15 corporations and associations established the Finnish-Estonian Cultural Fund, "Suvi-Säätiö" that was awarded with governmental money (FIN 6 million euros and EST 700 thousand euros) with the aim to support joint Finnish-Estonian projects (Suomalais-virolainen kulttuurisäätiö, n.d.; Embassy of Estonia Helsinki, n.d.). Cultural Cooperation occurs also in between theatre groups, festivals showcasing their offering in neighbouring countries or in promoters booking performers to music festivals or venues (Suomen Viron-instituutti, 2019; Havukainen, 2018; Eesti Instituut, n.d. -c).

Beyond the official cultural cooperation, the former Ambassador of Estonia in Finland, Margus Laidre, hopes for more warm relationships, genuine friendships, to be born between the citizens of Estonia and Finland ("Estonia 100: Finland flies flag, sends love for neighbour's centennial," 2018). The Finnish actors dedicated to the Finnish-Estonian relationship are arguing that the relationship is deepening, as Finns are more interested in Estonian culture and language. Also, Estonians are learning more Finnish. Overall, they estimate that with over 10 000 visits to Eesti Maja in Finland, the cultural cooperation is more active than ever ("No longer just a source of cheap booze: Are more Finns getting to know the real Estonia?," 2015).

1.3.3. Shortly about theatre, festivals and theatre festivals in Estonia and Finland

As shown in table 1 (page 8) and table 2 (pp. 11-12), compared to the number of residents in both countries, Finns with 5,5 million population (2019) and 3,7 million theatre visits (2017) to theatres, and especially Estonians with 1,3 million residents (2019) and 1,16 million annual visits (2017) to theatres, are highly active theatre attendees. As Brauneck (cited in Fülle, 2017, p. 307) states, Finland's theatre

network is “extraordinary dense”, which could apply to Estonia as well.

As seen in table 2, Estonian theatres present more foreign texts, as in Finland the domestic plays are more popular. Finland seems to be the most popular market for Estonian performances, as in Finland, Sweden is the biggest market. The amateur scene in both countries is strong, and the theatre network very dense. Theatres in both countries are highly subsidised by state or local governments.

To give a few examples, Estonian theatre has been highlighted in Finland at the afore-mentioned UUE Festival, and at the “Estonian weeks” of the Espoo City Theatre (Espoon Kaupunginteatteri, n.d.). In 2018, the Finnish theatre group Jalostamo2 collaborated with the NO99 theatre in Estonia to create a joint performance of immigration called Ship of Fools (Havukainen, 2018) and 2015, the Finnish director Akse Pettersson directed a play in the Estonian theatre Von Krahle (Von Krahle, n.d.; Hytti, n.d.). To add, in 2018 the Finnish Institute in Estonia set a goal to work in collaboration with Theatre Info Finland (tinfo.fi) to invite more Finnish theatre professionals to Estonia, and in 2019 a residency program for performing arts professionals was established (Suomen Viron-instituutti, n.d. -b; Suomen Viron-instituutti, 2018).

	Finland	Estonia
Theatre visits	(2017) Over 3,7 million visits to performing arts venues	(2017) Over 1,16 million visits to performing arts venues
Government and local support to theatres	(2017) Government over 110 million euros Municipal over 74 million euros Own income over 77 million euros	(2017) State over 51 million euros Local over 2,3 million euros Own income 18 million euros
Theatre companies/ theatres	47 drama theatres, 11 dance groups and the National Opera are subsidised by the state 74 not directly subsidised theatres Approx. 150 groups in independent field In total approx. 210 professional groups and theatres	50 companies, of which 26 receive public funding
Amateur groups	Over 500 amateur theatres who are	Approx. 500 amateur groups

	part of the Amateur theatre union of Finland (shtl.fi/esittely), altogether about 800 (harrastajateatterit.fi)	
Funding	<p>(2017)</p> <p>57 theatres were included to state-subsidy system</p> <p><u>Large and mid-size theatre income:</u></p> <p>32 % state subsidies</p> <p>36 % local governments</p> <p>28 % self-generated</p> <p><u>The smaller theatre/group income:</u></p> <p>34 % state subsidy</p> <p>18 % local government subsidy</p> <p>43 % self-generated income</p> <p>Additionally, 44 theatres received an additional lottery-based funding</p>	<p>(2017) Estonian theatres were supported directly by the state (70 % of all income) and local governments (3 %) as ticket sales comprised 16 % of all income.</p> <p>Additional funding can be applied from the Cultural Endowment of Estonia and the Gambling Tax council</p>
Programming stats	<p>(2017)</p> <p>511 drama theatre premiers of which 61 % of sold tickets in the state funded theatres and 91 % in the non-governmentally funded independent field to domestic plays</p> <p>Estonian performances in Finland: 8 with 1122 tickets sold. If opera performances included 5 more performances and 4 426 more sold tickets</p>	<p>(2017) From plays performed in Estonian theatres, 58 % are from foreign origin</p> <p>Finnish performances from state funded theatres in Estonia were 6 with 1583 tickets sold and from independent field 12 with 488 tickets sold (performances, not productions)</p>
Visits abroad	<p>(2017)</p> <p>132 performances abroad by Finnish drama theatres in 20 countries, most in Sweden, Japan and Great Britain</p>	<p>(2017)</p> <p>59 Estonian productions were performed abroad in 24 countries, Finland being within the most visited countries</p>

Table: 2: theatre statistics of Finland and Estonia. (Tinfo – Teatterin Tiedotuskeskus, 2018, p. 6-14, p. 24-31, p. 89, p. 124; Eesti Teater Agentuur, n.d.; The Ministry of Education and Culture, n.d. -c; Kroonika, 2017; Republic of Estonia Ministry of Culture, 2019l; Tinfo – Teatterin Tiedotuskeskus, n.d.)

Festivals are recognized as socially, economically and culturally important hubs, where artists can present new material and create new networks, audiences find new

experiences, access different domestic and global arts expressions and get socially included. Festivals create new operational modes for all industries to come together from different standpoints (Silvanto, 2016). Festivals present works of art that are more unconventional and the festival attendees are more open to unexpected encounters and presentation (Silvanto, 2016, p. 14). Klaic (2012) adds, that publicly funded locally based theatre festivals can act as creators of interesting content that presents local issues entwined with global happenings and are development agents of the theatre field when nurturing new talents, expressions and audiences (pp. 137-138).

In 2017, there were 23 festivals in Estonia presenting performing arts in forms of theatre, dance, opera and musical theatre (Kroonika, 2017). The representative of Theater Agency Estonia (L. Aibel, personal communication January 11, 2019) presented altogether 31 festivals of professional, semi-professional and amateur festivals with performing arts content. From the webpage of Theatre Info Finland (Tinfo.fi), Finland Festivals (www.festivals.fi), and with help of the Managing Director of Baltic Circle International Theatre Festival (H. Nyman, personal communication December 12, 2018), I managed to make a list of 28 Finnish festivals comprising of theatre and performing arts festivals, art festivals with strong theatre presence and theatre seasons by a performing arts house with both professional and amateur content.

2. THEORETICAL FRAMEWORK

In this chapter, I will present the concepts of Cultural Policy, Cultural Diplomacy, Cultural Cooperation and Strategic Management. Related to my research, Cultural Policy and Cultural Diplomacy offer a more governmental viewpoint as Cultural Cooperation and Strategic Management are focused on the organizational side of the topic.

I will start with the notion of culture, as it is a complex concept, and then move on to the governmental viewpoint by presenting the concepts of Cultural Policy and Diplomacy, to the notion of organizational collaboration through the concept of Cultural Cooperation and finally present the Strategic Management viewpoint of the organizations.

2.1. Defining Culture

As Williams (1983) explains, the word “culture” is one of the most complicated words in the English language. He introduces three most common meanings to the word: “general process of intellectual, spiritual and aesthetic development”, “a particular way of life” or “the works and practices of intellectual and especially artistic activity” (pp. 87-90). Mulcahy (2006) explains, that the definitions still vary from viewing culture as a self-civilizing form of action to a more anthropological statement of culture being everything humans do, create, the way they behave inside a group of people (pp. 319-320) - “everything we don’t have to do to survive – but are compelled to do to feel human” (Matarasso, 2001, p. 3). Thus, the concept of culture can be viewed as a socially integrated all human actions entailing phenomenon, the “wide conception” - or encompassing solely art expression, “the narrow conception” (Landry & Matarasso, 1999, p. 12).

Culture should not be viewed as separate entity from the human society. Matarasso (2001) ties culture as an essential part of identity, development and thus society - and suggests that the collective experiences we share among our social environments, define who we are and who the others are (pp. 1-3). Gould (2001)

roots culture integral to our society and calls it a “social operating system which influences attitudes, behaviour and responses to change” and which gives birth, or blocks access to social capital (p. 71). Matarasso (2001) adds, that due to this, culture should never be viewed as a separate discipline but as core in shaping the values and actions of the society – and is been constantly shaped by society and its actions (p. 4). Vestheim (2009) explains that the autonomy of arts and sciences is an indicator of a society’s democratic state (p. 38).

In their joint literary review on cultural value, British Council and Goethe Institute present, that strict definitions of culture and related concepts are “neither possible nor desirable” (British Council, 2018, p. 13). However, culture is seen as an “unifying, mediating and supporting element” that can help to understand one another and cross borders of stereotypes and prejudice (Goethe-Institute, cited in Hampel, 2017, p. 89). Historically, art has served as a gateway to freedom in closed, restricted societies (Schneider, 2006, p. 192). Additionally, arts offer a mean of dealing with experiences, also traumatic ones, and ease explaining them to others, i.e. art can make a difference in opinions and emotions by “resonating” with people (Mokre, 2017, p. 68; Schneider, 2006, p. 200). Foucher (as cited Dragičević Šešić, 2017) adds, that arts act as a critic of the current, as artists tend to “formulate their visions of the world”, representing a grass-root level viewpoint (p. 13). In that sense, arts “play a political role” in societies, being highly related to the mutual understanding of existence and identity (Mokre, 2017, p. 64).

To conclude, the concept of culture, due to its linkage to the everchanging society, developing nature, and altering definitions seems to be a concept constantly developing to new forms and understandings. This should be taken into account when discussing the following concepts.

2.2. Cultural Policy

A policy is a way of governance, a political guideline of how to act or not to act in the society and in regard to its citizens: it is concrete, regulates actions, sets goals and guidelines, organization and monetary limitations - and measures outcomes (Mulcahy, 2006, p. 320; Pyykkönen, Simanainen & Sokka, 2009, p. 11). As defined

by Vestheim (2009), cultural policies are instrumental and have “always been informed and guided by ideas of societal aims beyond culture or art itself” such as “education and personal growth, enlightenment, aesthetic cultivation and preparation for democratic participation” (p. 51). As stated by Cliche (2001), the “promotion of national identity” has been vital for the past 50 or so years in national cultural policies and thus given legality to national and regional cultural institutions, cultural administration and preservation of heritage (p. 24). Today, economic and development aims as well as tourism are linked to culture and are taking more foothold in the policy discussion (Vestheim, 2009 p. 51).

Culture has become an important factor in policy discussions due to its strong relation to economic, social and development benefits. While the traditional product-based economies are declining, the cultural and creative industries are becoming strategically significant factors to the economic development locally, regionally and nationally (Matarasso, 2001, p. 3; Mercer, 2009, p. 182). Mulcahy (2006) adds that culture and arts have a strong impact to the attraction of cities (p. 327).

The social aspect of culture and arts is seen vital when dealing with social and health issues, such as exclusion (Vestheim, 2009, p. 51), but more strongly, arts and culture are related to the creation of social capital, as joint customs and celebrations bring people together to find “a common purpose” (Gould, 2001, p. 71). Karim and Wayland (2001) add, that arts and culture seek to create harmony by creating safe spaces to engage in dialogue (p. 47). However, culture and arts are not easy to control, as the outcomes are unpredictable and the impacts “even harder to measure” (Mulcahy, 2006, p. 320). Matarasso (2001) continues, that culture and arts can also be used as a manipulative tool, “a permissive or restrictive force” (p. 9).

Every policy maker has to define whether to take the narrow or wide concept of culture (or something in between the spectrum), i.e. what to include to their policy: if the concept of culture in the society is “almost synonymous with the arts”, the policy might focus on supporting art forms and their institutions and artists – and if the state sees culture as a way of life, the support system might take in also manifestation of cultural actions from creative industries, to fashion and folk art

(Landry & Matarasso, 1999, pp. 11-12; Mulcahy, 2006, pp. 321-322). In other words, policies are choices to support or not to support and reflect the state's, city's or region's values (Mulcahy, 2006, p. 320).

The governance models and the way the policy is implemented in practice, vary in different societies. As explained by Chong (2010) there are two kinds of subsidies offered by the state: *direct* or *indirect*. The direct being those that are directly given from a state or state agency to the art institution, organization or artist, and the indirect meaning “a form of influence that makes giving money easier”, like tax deductions to supporters of art (p. 34). In practical level, policies are about setting goals and aims and measurable instruments: if the policy promotes access and participation to all citizens, money should be allocated to creating such spaces and ways of attendance and of spotting obstacles preventing participation (Baltà Portolés & Dragičević Šešić, 2017, p. 170).

Varbanova (2013) presents three most used models of cultural policy: (A) a model of primarily government support for the arts, (B) a model of arts and culture development based on market principles and (C) a mixed model (pp. 93-95).

- In the A model, the state acts *directly* as the “main financial source” for most actions in cultural organisations, offering high subsidies and stability to the organisations with a focus on offering access - with the risk of the state becoming a censor of the offering, the diversity of the offering and cultural workers being minimised, the audience having little power to what is offered and the independent sector is scarce while the arts markets non-existent.
- In the B model the state offers its funding to arts through *indirect* frameworks and has minimal direct support. The field of arts organisations and makers of arts (incl. intermediates) is versatile, the arts markets well developed and self-generated income significant. Due to the need of new audiences and constant development, mobility of artistic works and constant exchange of knowhow is high, business and marketing plans are common, and the audience needs affect policies and plans. The income levels of performers and cultural workers vary, and many are working in financially unsure situations.
- The mixed model C highlights the best of the previously mentioned models:

the funding schemes of the organisations are mixed coming from the state directly or through frameworks and indirect instruments, as well as through various other sources such as foundations, businesses and from ticket sales. The state subsidised organisations are accompanied by a vivid art market and the creative and cultural industries thrive. The third sector is meaningful to the whole field. The arts offering is diverse and ticket pricing varies from state funded more affordable productions to commercial projects.

As a public policy, it's actions and lack of actions are publicly debated and justified: the supporters of using public money on culture defend the notion with "public benefits" i.e. collective identity, access to culture, social and economic effects, also known as *ancillary* effects. The opponents criticize government involvement to arts of "knowing best", of supporting wealthier citizens by subsidizing prestige institutions such as the opera houses, and also of the "uncritical nature" of cultural economics, where arguments and decisions are often based (Chong, 2010, p. 34; Mulcahy, 2006, pp. 326-327).

Cultural policy is an exceptionally complex policy in its interdisciplinary nature, i.e. bringing together a variety of different actors across markets, while simultaneously engaging in discussion with emerging visions of culture (Mulcahy, 2006, p. 322; Matarasso and Landry, 1999, p. 7). Matarasso and Landry (1999) explain, that Cultural Democracy, i.e. how much the different communities take part to the realization and implementation of policies, is linked to the sustainability of the governance system (p.14). Mulcahy (2006) adds that democratic ideals are achieved with "bottom-up" policy that gives the possibility to take part to art forms citizens themselves find relevant and these are taken into account when planning cultural policies (Mulcahy, 2006, pp. 324-325). Karim and Wayland (2001) add, that "equal socio-political" access for all groups of the society requires the governments to open up to new voices and actors (p. 49). In the 2005 Convention Global Report by United Nations Educational, Scientific and Cultural Organization (2017) (later UNESCO) a goal is set to enhance diversity of access in all of "the stages of the cultural value chain: creation, production, distribution, dissemination, participation and enjoyment" (p. 20). In relation, one of the key goals in national policies is the ability to take part to arts and cultural offering – to offer access (Mulcahy, 2006, p. 323).

On European level, the Council of Europe identified in their report “In from the margins” four broad objectives of cultural policy: “cultural identity, cultural diversity, creativity and participation” (Cliche, 2001, p. 24). Cliche (2001) adds, that in the national level, heritage, new financing schemes, decentralization of national government to local and private actors, development of arts legislation, freeing media industries from “state intervention”, and education, have been some of the main objectives (p. 27). In the UNESCO report (United Nations Educational, Scientific and Cultural Organization, 2017) one of the most interesting new phenomenon is the digital world that is constantly changing and evolving in rapid speed, changing the creation stages from “a pipe-like configurations to a network model” (p. 14).

The future of cultural policy seems to imply to arts creation that should less and less be dependent on governmental subsidies. As Matarasso & Landry (1999) state, the public funds will be even more competed due to crises to come and the value that culture brings will increasingly monitored and debated (p. 17). However, the development role in economic and social contexts that culture has gained, will give tools for the cultural sector to state their legality in years to come. As the need of creativity enhances in the society, so would the education and appreciation of arts subjects (Matarasso and Landry, 1999, p. 17; *ibid*, pp. 7-8). However, the Director-General of UNESCO, Audrey Azouley argues, that the national financial aid for cultural development endeavours does not match the aims. Simultaneously, the cities are exploring with sustainable development via cultural and creative industry actors (United Nations Educational, Scientific and Cultural Organization, 2017, p. 15). The diminishing of public funding also affects the artists, that are losing their “immunity from public inquiry” and have to be able to “defend their work in the wider context of democratic policy-making” (Matarasso & Landry, 1999, p. 19).

With the upcoming challenges of mass-immigration, environmental crises and rise of xenophobia in the European nations, the importance of expressing one’s feelings and giving recognition and voice to the “negative past” experiences to all segments of the society is vital, and so, cultural policies should aim to create participation with this discussion (Dragićević Šešić, 2018, pp. 175-177; Dragićević Šešić, 2018, p. 185).

Mercer (2009) adds, that decisions of policies should better match the needs of the “actual patterns of cultural activity” (pp. 195-196). Azouley adds (United Nations Educational, Scientific and Cultural Organization, 2017), that in the future the governmental and non-governmental actors should come together to create more sustainable models for cultural policies, including the enhancement of artist mobility (p. 3). Baltà Portolés and Dragićević Šešić (2017) emphasize the role of cultural organizations being vital to the whole “diverse cultural ecosystems” and sustainability, and thus the cultural rights of the citizens to be truly fulfilled (p. 171).

Klaic (2012) adds, that with a lack of internationalization emphasis in cultural policies in many European nations, the theatre “networks and festivals play a key interface function among the organizations belonging to different national systems” in interpreting the “European cultural citizenship” (pp. 143-144). Thus, we could state that the function of theatre festivals in Europe and their activation should be important in now and in the future for the European cultural imaginary.

2.3. Cultural Diplomacy

The concept of cultural diplomacy, its shortcomings and reasons to exist are actively discussed by scholars. Cummings (2009) defines it recognizing citizen actions as “the exchange of ideas, information, art, and other aspects of culture among nations and their peoples in order to foster mutual understanding” (p. 1). British Council (as cited in Nisbett, 2017) presents its aims to make people “love a country rather than fear it” (p. 112). As a governmental action, Cultural Diplomacy has national goals such as increasing understanding, maintaining good relations, gaining respect, fostering and exploring common values, especially in times of crises, generating income from tourism and cultural business, and taking foothold in global competition (Schneider, 2006, pp. 195-196; Nisbett, 2017, pp. 109-113; Hocking, 2017, p. 63).

Cultural diplomacy can be seen as a one-way action of “telling a story of a nation” (Cummings, 2009, p. 1). Schneider (2006, p. 196) and Mokre (2017, p. 65) argue, that it should be a two-way street, as the aim is not to create one unified culture, but to negotiate cultural differences. Hampel (2017) adds, that the “copy and paste”

approach can be disrespectful and ineffective, and even result to conflicts (p. 95).

Cultural diplomacy is related to the concept of “soft power”. Political scientist Nye (as presented in Nisbett, 2017) has defined soft power as a way of a nation to influence the “preferences of another” without forced actions, by appealing attractive (pp. 107-108). Ada (2017) calls it the “persuasive force” (p. 51). Though it is soft and persuasive instead of coercive, there is still a national goal or a force that can be recognized. For example, the power in soft power can be the authority state holds to its citizens – seeing citizens as targets instead of conducting inclusive actions and encouraging dialogue (British Council, 2018, pp. 12-13).

Cultural diplomacy can also emerge from grass-root level civil actors. “Civil diplomacy” is viewed to be more powerful than the official governmental routes, as it’s founded on mutual trust, genuine need to co-operate and freedom of choosing partners, which can result to “building good trade relations and managing shared global problems” (British Council, 2018, pp. 12-13). Practitioners have a need for reciprocal collaboration, when diplomacy “bears connotations of instrumentalism and self-interest” (British Council, 2018, p. 5). Also, actions are based on values of “cultural change-makers” who are actively taking part to the “socio-cultural, political and economic context”, being aware of actual issues and needs (Dragičević Šešić, 2017, p. 18; Kjulavkovski, 2017, p. 223). Kjulavkovski (2017) suggests, that the present ideal of representation should be changed to a dialogue, based on cultural co-operation, to avoid cultural policies to become an instrument of exclusion (pp. 221-225). However, Hocking (2008) explains, that the complexity of taking in multiple stakeholders and voices is a challenging form of diplomacy, as it affects the formal global policies, and communication between nations (pp. 63-64).

A global shift is occurring, as the environmental crisis, rapid development of technology and immigration flows are changing the traditional borders, affecting also cultural diplomacy issues. In a study by the European Commission and the EU Delegation to China, the present situation of the world is described as a “paradigm shift”, as new emerging voices are challenging historical power-relations (Christensen-Redzepovic, 2018, p. 3). Cultural diplomacy has been used since the days of colonialism to “culture-wash” oppressive actions, and during the world wars

it was a form of propaganda: The United States “armed itself with jazz, abstract expressionism, and modern literature” (Ada, 2017, p. 54; Schneider, 2006, p. 193).

The focus should be on how money is divided, as western actors are often the funders of co-operations with third world countries, and thus have more say (Hampel, 2017, p. 89). Another question is, if actions are targeted to, or conducted by, wealthier groups of influential people, or are all “socio-economic classes” included (British Council, 2018, p. 10). Christensen-Redzepovic (2018) concludes, that today’s challenges cannot be solved with closed societies but with fostering dialogical approach across nations and continents (p. 3), a “culture of dialogue” not “dialogue of cultures” (Berger et al., cited in British Council, 2018, p. 11). Nisbett (2017) argues, that the change will be slow and hard due to the “long established networks of influence” (p. 117).

Cultural diplomacy has been seen powerful throughout centuries, but its actual effects are hard to showcase and are witnessed only in personal testimony. Nisbett (2017) criticizes cultural diplomacy and related concepts to be vague and lacking clear and shared understanding (p. 108-112). The outcomes are difficult to measure due to their qualitative nature, and the causality of actions and changed perceptions is hard to prove (Schneider, 2006, p. 196; Nisbett, 2017, p. 111). Due to this problem, many of the results are displayed again with “quantifiable outcomes”, i.e. amounts of visitors and media hits, instead of really following up on the actual feelings of participants (Nisbett, 2017, p. 111). Due to this notion, cultural diplomacy is seen as “a lesser tool” of foreign policy (Nisbett, 2017, p. 109). Though money flows are gathered for cultural diplomacy purposes, the budgets can be scarce: cultural programming and exchange programs in the United States are “1 percent of the military affairs budget” (Schneider, 2006, p. 201). However, national visits and presentations of different cultures can be powerful in changing viewpoints: the former South African president F.W. DeKlerk, who released Mandela from prison and created a multiracial democracy, visited the United States and explained how his perception of white and black people living together was changed during the trip (Cummings, 2009, p. 15).

2.4. Cultural Cooperation

As coined by Klaic (2006), cultural cooperation is not merely about exchanging cultural representation among nations, but of the “exchange of approaches, models, strategies and policies with the goal of learning from each other’s experiences” (p. 46), encompassing a pervasive set of different actions of organizations such as searching for joint finances, exchanging knowledge, discussions and gatherings and “in its most complex forms” the creation of a new common work (ibid). He continues, that if one aims to really collaborate and act in cooperation, it enquires them to open up to changes and modifications to truly engage into discussion with their partner (Klaic, 2006, p. 46).

Klaic (2006) defines different levels of international cultural cooperation, of which the weakest form is exchange, for example when theatre groups visit each other with ready-made performances. This level of engagement can lead to neglect to one another and disappointment on the presentation of the visiting party. A more developed form is offering a residency to an artist in a close proximity to other artists (possibly leading to international cooperation), or to offer artistic groups a possibility to develop their work in a long-term relationship in international setting. The most impactful involvement comes from the creation of new works in co-production with international actors, when organizations or groups put their resources into common creation (pp. 51-66).

Often, international cultural cooperation is supported by governmental money and public actors lead or initiate these projects. Much related to cultural diplomacy, these actions have nationalistic or economic aims (Klaic, 2006, p. 9-10; ibid, pp. 41-42). However, Klaic (2006) argues, that in today’s globalized world these national labels of performers or artists are not effective representations of a nation anymore. And thus, the role of the government is more and more in the background as the financier, as the cultural practitioners take more initiative and the field grows more versatile (pp. 52-59).

The operators on the field of arts, often organizations and groups, are elemental in the development of the field. Especially in countries with low public funds to

promote diversity of cultural presentation, the NGO's, such as festivals, cultural centres and galleries, have created multicultural representation of different expressions - and furthermore have often aims of internalization to develop their own processes and artistic presentation (Klaic, 2006, p. 24). International cooperation can bring organizations more recognition and respect in their field and additionally offer new resources and finances (Klaic, 2006, pp. 40-42). Klaic (2012) claims that the reason to enter international collaboration with multiple partners can also be related to the funding, as for example EU funding requires a minimum of three EU member countries for application (pp. 139-140).

Klaic (2012) presents that the international actions of theatres and festivals are more complex than those in music and dance fields, as often the performances are based on (local) language. The smaller groups, festivals and theatres are more flexible and eager to experiment with foreign groups and partners as it is also related to the artists needs to test their boundaries and skills with others in new environments. These projects create trust among the partners and bring new information and a foundation to the cultural cooperation of the field – and the longer and multilateral the productions, also new insight of the European state of affairs to its spectators and creators (pp. 140-141).

This willingness to work internationally has given birth to numerous new gatherings of cultural practitioners in Europe, in the aim of meeting partners and learning of the practicalities and understanding the common climate of European arts creation (Klaic, 2006, p. 60). The aim is also to give back to the community, “contributing to the professional development of the field on an international scale” (Klaic, 2006, p. 40). This also mean offering the audience constantly something new and interesting to experience (ibid., p. 47). To conclude, for artists and artistic groups internationality often means more recognition, more possibilities and opportunities and “creative stimuli” (ibid, p. 39).

To enter to an international cooperation with a partner, the organization should take steps to raise interest in the international sphere. Klaic (2006) states that this requires an effective “communication strategy” that also ensures in finding the right partner to work with (p. 52). This strategy might entail activities such as nurturing

international press relations, changes in language policies, joining and actively participating in professional networks, inviting foreign critics and professionals to performances and taking part to showcases (Klaic, pp. 52-53). Klaic (2006) concludes that international co-productions are born in circumstances where “personal vision, talent and expertise work in conjunction with institutional and systemic capacities” (p. 10). He adds, that globalization is also affecting the performances themselves becoming more adaptable to travel – taking in consideration language, visuality and understandability globally (Klaic, 2012, p. 139).

2.5. Strategic Management in the arts

To continue with the organizational viewpoint, strategic management is about the steps the organisations take. As explained by Poisson-de Haro and Menot (2013), “strategic management is a process that seeks to help managers to make value-enhancing decisions” (p. 2). Bryson continues (in Varbanova, 2013, p. 41) that these decisions should be about and based on the mission, vision and values of the organisation (p. 41). As explained by Varbanova (2013), mission is the purpose of existing, “the fundamental value system of an organisation that expresses its essence and unique characteristics”, while vision is the future image of what the organisation aims to be and achieve in a “longer time period if it follows its mission” (p. 60). Bryson (cited in Varbanova, 2013, p. 41) adds, that planning strategically can help to communicate the offering and understand and implement the needs and values of different stakeholders to processes.

Varbanova (2013) continues, that reasons to conduct strategic management in arts organisations include: financial and fundraising needs from various sources by seeking “innovative programs which increase the revenues in long term”; marketing and communications by considering “the potential to start new programs”, “enter new markets” and to maintain the relationships with existing partners, including funders; and organisational and managerial needs to better understand the resources in use, the mission and vision of the organisation and the possibility of making strategic longterm decisions (p. 35).

Varbanova (2013) divides arts organizations to three main groups: non-profit organizations, businesses (commercial, profit making) and state-subsidized (state or public) organisations (p. 2). Poisson-de Haro and Menot (2013) make a further division, calling performing arts organisations as “arts organizations”, visual arts companies (including museums) as “cultural organisations”, while “cultural enterprises” include media industry organisations and cultural industries, encompassing film, live shows and such (p. 1). He shortens the non-profit arts and cultural organisations to ACO’s (ibid). These divisions are important to understand, as the motives and reason to exist vary significantly from another, which naturally affects the strategic planning and processes of these organisations (ibid).

Poisson-de Haro and Menot (2013) explain that the role of ACO’s is to act as an intermediary that takes the artistic production or the artists into the organisation to “conceive, produce, reproduce, disseminate or conserve” their works (p. 1). Varbanova (2013) explains, that the reasons that strategic management of ACO’s is different from business-oriented companies come from the complexity and the different needs inside the organisations. Artistic creativity has to coexist with managerial needs. ACO’s are often also most focused on the artistic production and its echo around the community, although the results of the experiences audiences have is hard to measure. The level on uncertainty and risk-taking is also much higher, as there is no way to actually test the production until they premiere. Simultaneously, finances are scarce and hard to lean on (pp. 36-37).

Poisson-de Haro and Menot (2013) define six managerial issues of ACO's: “Artist/manager relationship, declining attendance and funding sources, increased competition, organizational flexibility and performance assessment”. They are linked to three challenges of the ACO's which are the “synergy between artistic activities and the organization, viability and sustainability of arts organizations, and audience retention and development” (p. 6). These organisations benefit from strategic planning in finding these extra finances to be able to produce also costly productions that can’t be funded only by ticket sales (such as opera) and to answer to all the needs from the public, community and inside the organisation while following their aims by executing their mission (Varbanova, 2013, pp. 36-37). Poisson-de Haro and Menot (2013) summarize, that the strategic planning of ACO’s

must “promote the creation of artistic, cultural, community and educational value for all of the stakeholders”, which in turn “adds an extra dimension of richness and complexity to their strategic management” (p. 2).

Poisson-de Haro and Menot (2013) introduce a six-step strategic decision-making process that includes conducting external analysis of the environment of the organisation as well as internal investigation of the resources and capabilities available, and then focusing on the internal governance structure and the values of the organisation. The fifth step is about starting the strategic process of making a decision, to evaluate if it is suitable to the organisation, doable and acceptable to the strategy. And then finally follows a decision (pp. 2-3). Varbanova (2013) divides the external environment into two: macro-external and micro-external, of which the macro-external are indirect impacts to the organisations, such as political decisions or global shifts, that either offer possibilities or restrict actions. This also includes the cultural policy framework. Micro-external environment analysis focuses on the industry viewpoint, as in what are the possible future shifts, how the market develops, as in what kind of offerings other ACOs are promoting and what kind of potential and innovation lays in these transformations (pp. 86-87). Internal environments are the processes inside the organisation, such as “artistic programmes, management methods, organisational culture, structures, policies, resources, capacity and others” (Varbanova, 2013, p. 87).

Cultural policies are important external factors that influence the organisations' actions. A thorough analysis of the policies of the nation or region offers the ACO a possibility to understand their possibilities, and restrictions better, as well as gives an overview of the context they operate in, and a position to understand future guidelines of governmental funds (Varbanova, 2013, p. 93). Poisson-de Haro and Menot (2013) present, that currently the public funds for arts are diminishing and this will force the ACOs to rethink their priorities (p. 8).

When considering international cooperation, the examination of the national and international cultural policies gives a possibility to find new resources and guidelines of how to conduct collaborative projects (Varbanova, 2013, p. 93). As stated by Varbanova (2013), international projects are desirable due to their

development nature of educating and stimulating artists and art professionals through interactions and creating new networks, new audiences and funding possibilities (p. 52). The international sphere is a one way of creating new programs. Varbanova (2013) explains, that a “programme strategy” (or “creative programming”) aims to create new offering and services to the organisation, by considering the quantity and the quality of the of performances offered (p. 169).

Today, ACO’s are facing many challenges, which one of is the competition of audiences, who are consuming at the moment also social media offering, in addition the before-scary competition of home and tv, and leisure offering in general is “diluting audiences” (Varbanova, 2013, pp. 8-9). To find new audiences or strengthen the existing ones, organisations engage themselves with audience engagement, audience outreach and arts marketing.

Marketing in the arts is about offering the audiences new experiences and so, shaping their tastes and wants to be able to receive new offering. In comparison to the traditional marketing ideals, the arts marketing aims for a “mutual exchange” where the organisation creates offering that reflects their mission and the audience offers their recognition (Varbanova, 2013, p. 157). Again, the focus is to support the creative process, which is the core action of the organisation. The main objects are educating and engaging audiences, developing tastes and involving to new experiences, increasing diversity in audience, affecting the public image of the organisation, increasing incoming cash flows and finding new funding strategies and supporters (Varbanova, 2013, p. 159). Audience development is about the ways of understanding the existing audience and offering them what they need now, and in the future. The organisations invite the audiences to take part and engage to their creative processes. The ideal is to invite members to the offering, get them to come back and then become more engaged and devoted, so that they become supporters of the organisation (Varbanova, 2013, pp. 162-163). When an element of education is added, this is normally called “audience outreach” (Varbanova, 2013, p. 162).

2.6. A Short Summary

The actions of both state and organizations have goals, although seem different: the

nations aim to use the ancillary effects of culture to enhance the wellbeing of their citizens or to reach economic aims. The cultural diplomacy viewpoint is about offering a positive national imaginary to other nations, so that the relationships can be either maintained (or changed to) positive. Cultural cooperation is an organizational attempt of finding new partners, viewpoints, deep collaborations and to move forward as an organization. Strategic management is a systematic way for the organization to make decisions that offer an analytical viewpoint for the organization to thrive by finding alternative funding and developing audiences.

In all of these concepts, the notions of development and communication are brought up: in cultural policy the motives are national, and discussion is done within the society, as cultural diplomacy aims to develop relationships with other nations and so start a discussion or maintain one. In cultural cooperation and strategic management, the development aims are related to the content and their field of art, and the discussion are going on with multiple stakeholders, such as funders, audiences, partners and the organization and its actors. All and all, the movement is constant, back and forth, always reacting to the shifts in global, national or regional sphere.

3. RESEARCH METHODS

O’Leary (2014) states, that “scientific research is about systematically finding out something not known in the wider world” and to “contribute to a body of knowledge” (p. 2). The purpose of this research is to contribute to the knowledge of the current situation of the cultural cooperation occurring between Finland and Estonia, in the operational setting of the theatre festival fields in both nations. The aim is to offer new data to feed a discussion of the situation and possibly offer new viewpoints.

The foundation of a research is based on the researchers’ “understanding of knowledge production and truth” (Watkins & Gioai, 2015a, p. 11). Thiel (2014) presents the two main philosophies of empirical-analytical (of positivist paradigm) with the belief of an “objective reality”, predictability and of answering a hypothesis (quantitative tradition), and interpretive (of post-positivist paradigm) as the more qualitative tradition of a subjective standpoint, interpretation of knowledge and of building an understanding on the matter (pp. 32-36). As the starting point of my work is to understand the current situation of cultural cooperation in said sample, the point of view of my research is more to the interpretive paradigm.

As Watkins and Gioia (2015a) present, exploratory research is used when “little is known about the area, and we are often studying a particular phenomenon because we want to discover which concepts about the phenomenon are relevant”, compared to descriptive research that aims to provide more quantifiable data of the participants (p. 9). Although the background of the work is based on more of exploratory research design, it also contains elements of descriptive design, taking into account also numeric data. Thus, my research is more a mixed method design.

3.1. Methodological Approach of the Study

As Watkins and Gioia (2015a), define, “methodology is a lens through which research is examined” (p. 3). If the tradition is qualitative, the researcher aims to expose non-objective truths that create deeper understanding on matters, and “values depth over quantity” (O’Leary, 2014, p. 130) and if the research methodology

is based on quantitative tradition, the belief-system is based on objective truths and positivist traditions of that also human behaviour can be measured by numbers and presented as generalizable information (ibid, pp. 121-122).

As presented by O’Leary (2014), mixed method research is useful in taking the best part of the two traditional methods, being able to use simultaneously both “inductive and deductive reasoning”, to be able to use numeric alongside qualitative notions to gather more rich data, thus offering also more “generalizable” results (pp. 146-147). Watkins and Gioia (2015a) define deductive as the “top-down, quantitative approach” and inductive “bottom-up qualitative approach” (p. 12). Peirce (in Walton, 2005) brings forth a third form, abduction, an intuitive form of research that especially “comes into play when a new phenomenon is observed” (p. 9). In this research all three forms play a role. Theory is taken into consideration when building the template for data collection, but the emphasis is more on inductive thinking of finding the results during the investigation. Abductive thinking is the starting point of not having a clear view of what I am to find.

O’Leary (2014) presents three perspectives of building a mixed method research: quantitative perspective with acceptance of qualitative data, qualitative perspective with acceptance of quantitative data and questions-driven perspective (p. 149). Watkins and Gioia (2015b) present that most often the qualitative and quantitative data is either merged, connected or embedded (p. 10). My research leans more on the “question-driven perspective”, as it is most concerned in using all possible elements in answering the question in hand.

3.2. Data Collection

“...if methodology is the theory behind the research, then methods are the tools used to collect the information needed to understand (either confirm or contradict) the research...”

(Watkins & Gioia, 2015a, p. 3)

In my research, I am using a mixed data collection method by conducting a desk research of collecting both quantitative and qualitative data. I collect numeric data,

such as how many visitors a festival has had and how many visits by Finnish theatre groups in Estonian festivals, but also qualitative information such as what are the strategic aims and values of the festival. I will conduct a desk research of online materials available, including websites and Facebook pages of the festivals and other relevant data such as culture policy documents and festival brochures and leaflets, that have been separately asked via email from the festivals (that did not provide online material of all of the years in question).

Thiel (2014) describes desk research as an “alternative approach” that uses data made for other purposes, such as annual documents or other reports, to form a “efficient and cost-effective” research strategy (p. 102). She adds that this sort of data collection enhances credibility as the researcher is not actively involved when data is gathered like in interviews or focus groups (Thiel, 2014, p. 102). O’Leary (2014, p. 246) argues that also in desk research one can have assumptions and biases that can affect how the materials are interpreted. I’d like to add, that the researcher analyses the content from their perspective: if the information one searches is not available directly, they might interpret some other information offered to be related. For example, when I am searching for the mission of the organization, it might not be announced straightforwardly on the webpage as “our mission is...” but “we aim to...”.

Desk research is often chosen when researcher wishes to know of a period of time (how things have developed) or when discovering a background or a base of the research question in hand (Thiel, 2014, p. 106). In this sense, I find my strategy of using desk research works well, as a cost-effective way of providing a base of knowledge of the matter from a certain time period (three festivals organized in time frame from 2014 to 2019) to start a discussion and conduct further research.

Traditionally, data collection from documents and online sources has been called “secondary”, as “primary” data is derived from of surveys, interviews and observation (O’ Leary, 2014, pp. 201-243). Thiel argues (2014), that primary data in desk research is all material that “has not been produced for research purposes”. Secondary data in desk research refers to previously gathered data for previously done research or the results found from previous research available for use (pp. 102-

104). Hence, all the festival data of my research is primary.

Of six different text types one can look information from (by O’Leary, 2014, pp. 245-246), my research focuses on the first four types: “the official data and records” by examining cultural policy documents of both nations, “organizational communication, documents, and records” by focusing on the websites, social media sites, press releases and brochures available online by the festival organizations, “personal communication, document, and records” by using email discussions I’ve had with some of the festivals and “media/contemporary entertainment” by using news articles by local and national media if needed.

3.2.1. The Operational Setting and sample

The operational setting of my research are the theatre festival fields in both Estonia and Finland. There are several reasons why I’ve decided on this particular sample.

When the idea of researching the cultural cooperation between these two nations came in mind, my first aim was just to know “what is going on between Finland and Estonia”, to somehow reach more clarity about the occurring cultural cooperation. I decided to choose one art form that would be easier to research as a whole. As the initial interest of the music field seemed too wide (with multiple different genres, forms of presentation from festivals to clubs, online streaming services etc.), I decided to investigate the theatre field. My initial idea was to make a survey to theatres both in Finland and Estonia and compare these results to one another. However, after starting to collect the festival information, I was overwhelmed already by the amount of theatres in Finland and was again facing an issue of wide offering. At this point, choosing the theatre festival field seemed logical for several reasons: festivals are presenters of topical issues, they can be narrowed down to a group, festival organizations have presentable online sites as they promote their offering actively before and during the festival, and as I have not been involved in the theatre field professionally, I could provide some sort of outsider perspective.

To gather my sample I used experts in both countries: the website of Theatre info Finland (tinfo.fi) and Finland Festivals (festivals.fi) and the main producer of

performing arts festivals Baltic Circle (H. Nyman, personal communication December 12, 2018) in Finland, as well as the Estonian Theatre Agency and their representative (L. Aibel, personal communication January 11, 2019) to gather my research sample. With the help of these above-mentioned experts, I finally selected 27 Finnish and 21 Estonian performing arts and theatre festivals to the first round of my research (see the full list in appendix 1).

To be able to understand the situation of this specific field, I decided to narrow out the purely dance, circus, opera and community arts -based festivals, and focus on the festivals that define themselves as a theatre or performing arts festival. I wanted to concentrate on festivals that mentioned themselves that they are a theatre and/or a performing arts festival with theatre arts as their focus, as this helped me to avoid all definitions of “what is theatre”, as the question would have been too wide to cover in this already quite extensive research.

From this standpoint, I examined the chosen 27 Finnish and 21 Estonian festivals in the first round to find the most suitable candidates for data collection and analysis. I had three-fold criteria:

- 1) *Being a theatre or performing arts festival*: the festival has to mention they are a theatre or performing arts festival (contain in their info text or name) – disclosing for example solely dance, opera and circus festivals from the pool to narrow the sample and to avoid definitions such as “what is theatre”.
- 2) *Professional and/or amateur*: I wanted to have both amateur and professional festivals as part of the pool due to strong amateur theatre presence in both countries.
- 3) *An active festival with minimum three (3) years of operation and available material*: I wanted to add a time frame to my studies, to build a more coherent picture of the phenomenon. My criteria to that was that the festival has operated over 3 years, has been active in the past years and offers information about their program online or can send their materials via email.

After setting the criteria, I went through my festival listing again, and in this first circle eliminated all festivals that did not fit said criteria, so that 16 Finnish festivals

and 14 Estonian festival remained to be examined further in the second circle of the research. However, after collecting the data of all of the festivals, I decided to leave out two more festivals that had a vague performing arts or theatre emphasis. In picture 1, you will finally see the final selections of my research, also from now on known as “pools”, which form the base of my data collection and analysis.

1st circle:: ones that do not fit categories cleared	
FINNISH FESTIVALS	
15	
OFFICIAL name of festival	Where
Baltic Circle	Helsinki, FIN
Hailuoto Teatterifestivaali	Hailuoto, FIN
Hangö Teaterträff	Hanko, FIN
Harrastajateatterikesä	Jyväskylä, FIN
Helsingin Juhlaviikot - Theatre, Dance and Circus programme	Helsinki, FIN
Kansainvälinen ART-MASTER-festivaali	Jyväskylä, FIN
Lainsuojattomat	Pori, FIN
Mustan ja Valkoisen Teatterifestivaali - Black and White Theatre Festival	Imatra, FIN
New Performance Turku	Turku, FIN
Oulun teatteri: Lasten ja Nuorten Teatterifestivaali	Oulu, FIN
READ-lukudraamafestivaali	Helsinki, FIN
Tampereen Teatterikesä	Tampere, FIN
Turku Int. Puppetry Festival TIP Fest	Turku, FIN
Työväennäyttämöpäivät	Mikkeli, FIN
Ylioppilasteatterifestivaali	Yearly in different locations
ESTONIAN FESTIVALS	
13	
Name of festival	Where
Balto Scandal	Rakvere, EE
Estonian Theatre festival DRAAMA	Tartu, EE
Golden Mask in Estonia	Tallinn, EE (and also Russia)
Improv Festival Tilt!	Tallinn, EE
International Street Performance Festival TaDaa!	Tallinn, Narva, Jõhvi, Tartu, EE
International Theatre Festival A-Festival	Tartu, EE
NoTaFe	Viljandi, EE
NU Performance Festival	Tallinn, EE
NuQ Treff Festival	Tallinn, EE
Student Theatre Days	Viljandi, EE
Talveöö unenägu - Midwinter Night's Dream	Tallinn, EE
Teater Kohvris "THEATRE IN SUITCASE" (for puppet theatres)	Viljandi, EE
UNIFest (puppet festival)	Tallinn, EE

Picture 1: The finalized festival pool to be analysed

3.2.2. Tools of the Research and collecting the data

The tools of the research are the “devices” of collecting data (O’Leary, 2014, p. 11). My software in data gathering and analysis for both qualitative and quantitative data is Excel, and the records of sources are kept in that excel, and also some which I

received via email are stored in a file in google drive. While collecting and categorizing the data, I've already made some notes along the way.

Following both traditions of the inductive and deductive reasoning, I have made a template (in picture 2) based on arts management theory (deductive), but as I progress, I hope to find emerging phenomenon to study further and analyse (inductive) (Thiel, 2014, p. 105). Before entering the data collection phase, I created a set of variables, that were linked to the theories. For example, strategic management related variables were questions of the mission, vision and strategical choices such as aims of internationalisation and the programming choices. Cultural policy and Diplomacy related variables rose from the examination of partners and funding, and cultural cooperation was linked to the programming. O'Leary (2014) presents two natures of the variables: dependent and independent. As I am trying to understand why international and especially Estonian-Finnish programme is booked, my dependent variables would be those concerning the programme directly. The independent variables are those that might affect my dependent variables, such as the cultural policies or mission and visions of the festival (p. 280).

I collected data from the past three operative years (some festivals operate biennially and some annually). In practise, I chose the most recent festival that had already been organized, and the previous two before that. This means that in general from both of the pools, I have examined festivals from years 2014, 2016, 2017, 2018 and 2019.

I decided in the data collection phase to keep the Estonian and Finnish festival data in separate sheets, so I can more easily create a comparison in the later phase of the research. First, I collected data of the festival's background, such as the year they started operating, their type of organization, if they provide amateur or professional program etc. After his I moved on the template in picture 2.

As explained before, I collected both qualitative and quantitative data, that can be seen in picture 2, where questions can be answered either YES, NO, with a number (QUAN) or with a comment (QUAL). That makes the festivals more comparable with each other with both quantifiable and qualifiable variables and gives also a broader

view to the researched phenomenon.

LABELS/CATEGORIES
A. strategic mgmt
What kind of
Strategy/goals (latest) - HOW mission will be realized and achieved
Vision/mission (latest) - WHAT are the AIMS, the PURPOSE - WHY
Values (latest) - WHAT are the values that guide the actions
Do they have goals on Internationalization: yes/no
Do they have regional cooperation yes/no
How many people working past 3 years from xx to xx
Do they have annual reports: yes/no (transparency)
What is their annual budget from 3 years from xx to xx
If they have a board, is it international yes/no
B. programming & festival policy
Total number of performances/workshops from Estonia booked the last 3 years
Total number of domestic (from Finland) performances/workshops booked the last 3 years
Total number of international (outside Finland) performances/workshops booked last 3 years (excluding the Estonian & FIN-EST programs)
Total number of collaborative (FI- other countries) performances the last 3 years
Total number of collaborative (EE-FI) performances the last 3 years
Total number of "Side Program" of all places the last 3 years (clubs, openings, closing, talks and discussions, conferences)
What is the target audience (if they have definition)
How many audience members per year - average of 3 years or from xx to xx
Any other signs or forms of collaboration between Finland and Estonia
C. Cultural policy
Publicly funded yes or no
Funding from insitutions or embassies of Finland and Estonia yes/no
Privately funded: Sponsorship & foundations
Other

Picture 2: the template for data collection of the festivals

When collecting the data of the festival programme, I used a separate excel sheet to list all of the programme of a festival, one festival at a time, to classify them to the right variable. As seen in picture 3, the programme of one festival is listed under the same variables as in picture 2 (programming & festival policy section).

During the collection of the data from all of the festivals, I adjusted the excel template and classified the data in a unified way, to more easily compare the festivals among each other. For example, I discovered that many festivals presented core and additional, supportive programme. I decided to make a classification of the festival programme to “core” and “side” programme. As festivals had different emphasis of what is core and what is side programme, I made my own classification: core programme included performances booked to festivals, workshops and lectures held

by professionals and all other programme that could be interpreted to be part of the essential offering of the festival. The side programme included all the programme the festival itself called for example “off” or “side” programme and also all seminars, discussions, clubs and afterparties and others that could be interpreted to not include to the main programme.

NU Performance Festival					
NU DOMESTIC (EE) CORE PROGRAM: PERFORMANCES & WORKSHOPS etc.					
2018	3	2018: 3, 2016: 3, 2014: 2			
kadrinoormets (Tallinn) “MAANDATUD TÖÖTUS” (EST)					
Kristjan Suits (Tallinn) “Waiting for the future” (EST)					
Laivi (Tallinn) “Mystifying mundane”					
2016	3				
DJ Maria Minerva (EST/LA)					
Helena Keskküla (Tallinn) “+1” (EST)					
Kris Lemsalu (Tallinn-Berliin) “Veenuse sünd” (EST/GER)					
2014	2				
ALISSA ŠNAIDER (Tallinn) “Island of Everything” (EST)					
KRÕÕT JUURAK (Viin/Tallinn) “Internal Conflict” (EST/AUT)					
NU INTERNATIONAL PROGRAM (outside Estonia) CORE PROGRAM: PERFORMANCES & WORKSHOPS etc.					
2018	7	2018: 7, 2016: 8, 2014: 8			
Gisèle Vienne, Peter Rehberg (Pariis, Viin) “Jerk, the radioplay” (FRA-AUT)					
Juliá Rodríguez (Mexico City-Berliin) “Later” (MEX/GER)					
Lawrence Malstaf (Tromsø) “SHRINK 01995” (NO)					
Mårten Spångberg (Stockholm-Berliin) “Digital Technology” (SWE/GER)					
Nanna Nordström ja Gideonsson Londré (Stockholm) “Thin Man: chapter I” (SWE)					
Nanna Nordström, Gideonsson Londré (Stockholm) “Thin Man: chapter II” (SWE)					
Üle Heli festival: BLYPKEN (Iaşi-Bukarest) live					

Picture 3: Example of how programme data was handled in the template

Another decision I needed to make during the collection, was about nationalities. As seen in picture 2, I collected information from the domestic and international performances of both Finnish and Estonian festivals pools. I decided to call *domestic* all groups and artists booked from that nation, and *international* all groups/artists booked from outside that nation. With the exception of calling Estonian programme in Finnish festivals Estonian and Finnish programme in Estonian festivals Finnish (not international).

To add, unlike with the domestic and international programme, I did not divide the Estonian programme in Finnish festivals (and vice versa) to side and core programme but included all Estonian programming (core and side) to the results of

the Estonian programme in Finnish festivals, and the other way around. This means, that the comparison of the Estonian and International programme (in the Finnish festivals), might not be accurate, but more likely directional. This was done due to the need to understand all of the bookings of Estonian groups happening during the three years of the Finnish festivals (and vice versa). Also, collaborative groups of the nation and other nation (FIN-other) and the Finnish Estonian collaboration (FIN-EST) were presented as separate entities.

3.2.3. *The analysis of the data*

“Whether you are working with qualitative or quantitative data, the main game of any form of analysis is to move from raw data to meaningful understanding.” (O’Leary, 2014, p. 304).

As stated by O’Leary (2014), in analyses phase the researcher “needs to work strategically, creatively and intuitively” to understand the data, to “cycle between the data and existing theory, and to follow the hunches that can lead to significant findings – both expected and unexpected”. The key is not to lose focus and the main reason to conduct the research in the first place (p. 275). She presents a process that starts from the initial collection of data and ends to the conclusions drawn from the process, where after the assortment and coding of the pool, the researcher enters to a loop of statistical and/or thematic analysis and interpretation that finally leads to findings (O’Leary, 2014, pp. 275-300). She also suggests staying focused on the research questions and overall aim of the study when entering the analysis phase and to be critical of the findings and interpretations of them (O’Leary, 2014, p. 276).

As Thiel (2014) adds, content analysis is used for finding answers or presenting viewpoints or to examine a text to form new arguments based on it. The researcher looks at the data and starts giving values to the gathered material: either a quantitative “score”, i.e. “how often” something appears, or a “code” to qualitative information of similar contents arising from text (p. 110). To understand the importance of arising codes or scores one can again use either deductive (based on a frame build using literature to understand what is important) or inductive (generating new assumptions or arguments) reasoning (Thiel, 2014, p. 110). To add,

the abductive reasoning “links an observation with a hypothesis that reasonably accounts for or explains the observations” (Reichert in Drisko & Maschi, 2015, p. 12). Drisko and Maschi (2015) argue, that content analysis always combines techniques from both quantitative and qualitative traditions (p. 11) and O’Leary (2014) adds that likely one ends up in “engaging in cycles of inductive and deductive reasoning” (p. 306).

In my analysis, I have aimed to categorise, present and compare my festival pools via the different variables. For example, in the strategical management part while talking about values, mission and visions, it was quite difficult to create a coherent comparison. So, I decided to examine the texts provided by the festivals, and find common attributes, such as “Societal impact” or “freedom/independency of the festival” in one pool. After finding different notions, I calculated how many such notions were given and made a table that could be also presented in diagram form (see for example diagram 7 and table 3).

I collected my festival program data from the three last operative years. Meaning, that I chose the programs of three years of the festival, the latest (the festival had already been organized that year), and the two previous years before that. While going through my data of the programs, I decided to name these years: Third, Second and First. As all the festivals were not held during the same years, the categories in the Finnish festival pool were Third: 2018-2019, Second: 2017-2018, and First: 2016-2017. In the Estonian Third: 2018-2019, Second: 2016-2018 and First: 2014, 2016, 2017.

For the statistical part of my studies, I have presented more descriptive statistics, such as counting the central tendency, i.e. means and medians of the programs of the three years, presenting mostly the medians in this paper. Mean is the mathematical average and median is the midpoint of the range (O’Leary, 2014, p. 281-282). While presenting my analysis, I am using charts, diagrams and tables with an explanation for the reader to understand the analysis as clearly as possible. As O’Leary (2014) states, “a good graph can go a long way in communicating” the findings (p. 290).

In my research the focus of analyses seems to be more on the qualitative thematic interpretation, although I do present a lot of diagrams and charts and numeric data, making it a quite mixed method data analysis. In my case, in the analysis phase I will lean more on the inductive, or even abductive reasoning, trying to find emerging patterns and themes of under-researched subject, later comparing the found themes and figures to the concepts of cultural policy, cultural cooperation, cultural diplomacy and strategic management.

3.3. Critical Reflections on the Research Process

When choosing such data to interpret, I have kept in mind that the offered data is produced mainly by organizers of festivals who aim to promote their work and the existence of the festival. In such sense, as Thiel (2014) points out, the researcher should be aware of “the context”, “quality” and the producers of the data, as they all affect the “reliability and validity” (p. 106). Additionally, as I do not have a direct informant through interviews, my own ideals on the matter could strongly affect the way the data is seen and explained and even classified.

To add, when presenting the data of the festival’s values, mission and strategies, I discovered that the findings are very much vague, or at their best directional. This is the reason to the amount of interpretation I’ve put in already in the data collection phase (not clear statements on the festival’s website or other materials about these matters). Additionally, many of the organisation behind the festival, also operate as theatres. These statements from the theatres and the festivals could be easily mixed, as some of the webpages did not give specific division of the two.

Furthermore, desk research gives a rather narrow point of view of the chosen subject. Although, it offers the base or a set of knowledge that might help the next researcher go further in the subject, it leaves out the confirmation on the matter. In a way, desk research offers a point of view on the matter, and leaves some questions hanging in the air. This been said, I can only state that due to the wideness of the stated sample and the interpretation put in, the conclusions derived from the analysis phase, are as put, directional, offering a viewpoint to the discussion of cultural cooperation between Finland and Estonia in the theatre festival field.

4. ANALYSIS AND RESULTS

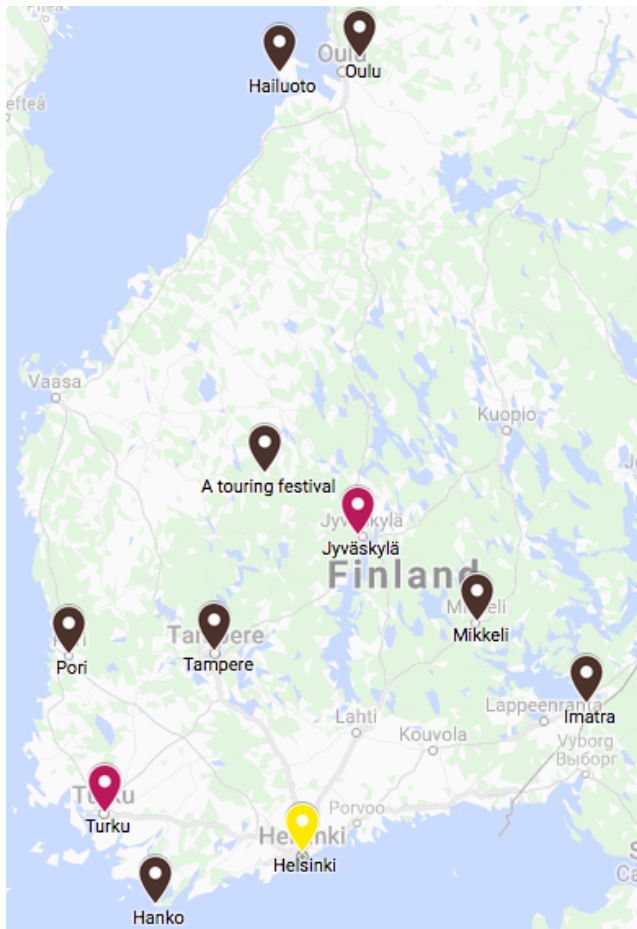
To start with, I have made a decision to handle all the festival data as two separate bulks, meaning that all the data from the Estonian festivals are combined in the analysis phase, as well as are all the Finnish festivals and their data. This means, that following the statements and then actions of a single festival is not possible, but the aim is to offer an overview of the whole field in one nation as such. In relation, I would like to emphasise, that there were a lot of differences inside one festival pool: one festival could be highly internationally active, as one could have been only focused in the domestic offering in very small scale. In such, the findings give a broad overview on the matter.

4.1. Presenting the festival pool

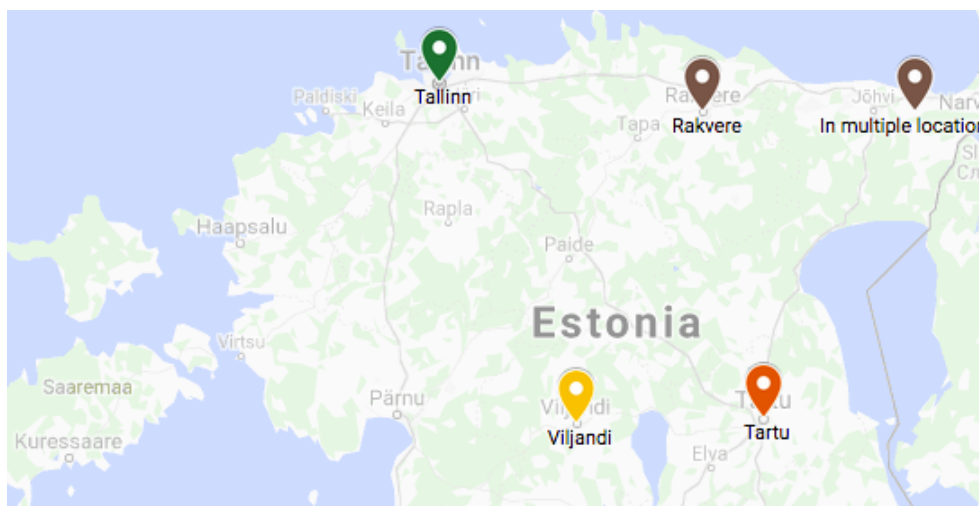
In this chapter, I will present the background information of my sample, i.e. the festival pool's basic information.

Geographical location of the sample

In picture 4, you can see the locations of theatre festivals examined in Finland. As you can see, the 15 festivals selected to the pool are scattered around Finland, and are located in municipalities of Oulu, Hailuoto, Jyväskylä, Mikkeli, Imatra, Tampere, Pori, Turku, Hanko and Helsinki. Oulu being the most Northern festival, that makes this investigation more focused on the southern and central part of Finland. Additionally, the festivals examined represent a quite broadly the Finnish theatre festival scene, as the capital Helsinki hosts only three of the total 15 and the cities of Turku and Jyväskylä each host two of the 15 festivals.



Picture 4: Geographical locations of the theatre festival pool in Finland. Yellow: 3 festivals, Pink: 2 festivals, brown: 1 festival in the municipality. The “Touring festival” changes location annually.



Picture 5: Geographical locations of the theatre festival pool in Estonia. Green: 6 festivals. Yellow: 3 festivals. Red: 2 festivals. Brown: 1 festival. One of the festivals occurs in multiple locations: Narva, Tallinn, Jõhvi and Tartu. The pin is put to Narva.

In the Estonian theatre festival map (picture 5), the division among bigger cities is

more centred. There are altogether five municipalities where the 13 festivals are located. The theatre festival pool of Estonia is highly focused in the bigger cultural cities of the country, as Tallinn has six, Viljandi three and Tartu two of the whole amount of 13 festivals.

Other demographics of the festivals

Other background information from the festivals are the time of year they are organized, the years of operation, the density how often the festivals are organized, amounts of employees and type of organisation. Also, diagrams will be presented of the level of professional or amateur programming and the field of theatre the festival claims to represent.



Diagram 1: The time of year festivals are organized in the sample (first Finland, then Estonia)

As presented in the diagram 1, the biggest seasons of theatre festivals in Finland, seem to be in Summer (May-August) and in November, as in Estonia the peak season starts in July and ends after October.

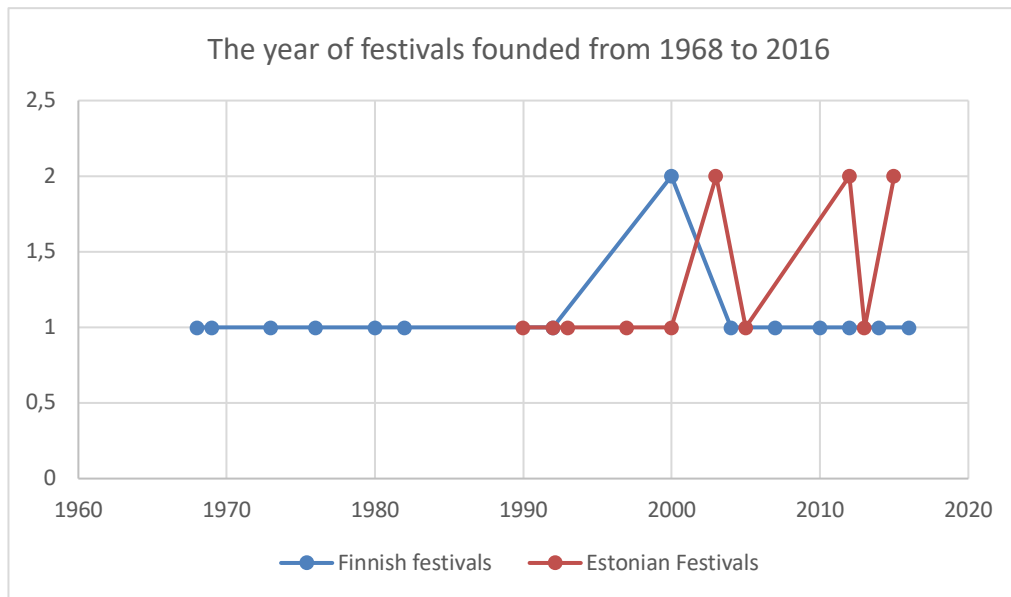


Diagram 2: the year of both Finnish and Estonian festivals founded starting from 1968 to latest 2016

In Diagram 2, you can see the time when Finnish and Estonian Festivals have been founded. The first festivals from Finland are from 1968 and the latest from 2016, as the earliest Estonian theatre festivals are from 1990, one year before the regaining of independence in Estonia, the latest was founded at 2015. All the festivals from Finland (15) are organised annually, as four out of 13 Estonian festivals are organised biennially, while nine annually.

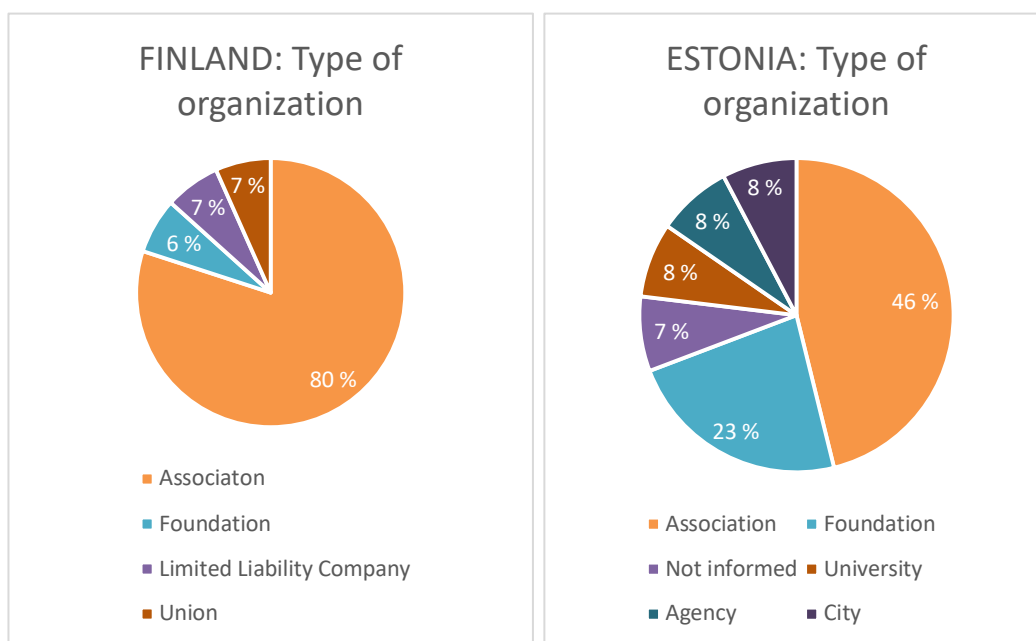


Diagram 3: the types of organization of Finnish and Estonian theatre festival sample

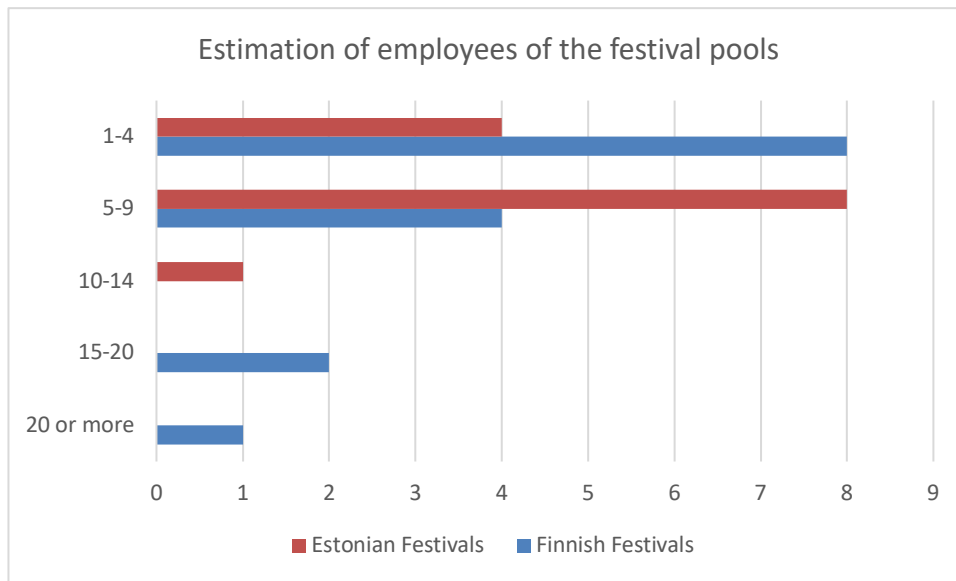


Diagram 4: Estimation of the amounts of employees in both Finnish and Estonian festivals

In Finland, the most common type of organisation in the sample is by far association. Also, other not-for-profit forms of foundations and unions are present. In Estonia, the dispersion is bigger with more forms of organisations, although also there most of them are associations (see Diagram 3). Diagram 4 presents that most of the organizations in both Finland and Estonia fall between 1-9 employees per organization. This figure is debatable, as many of the festivals had scarce information on the employees, and how many actually work during the festival and how many throughout the year. If both numbers were presented, I decided to choose the amount of the permanent staff.

As presented in diagrams 5 and 6, the focus of the programming varies somewhat. The Finnish festivals offer more amateur programme, and in addition to the student festival, there are two more festivals focusing on purely amateur theatre performances. Many festivals offer both, but the majority of offering is interpreted professional. It is more difficult to present a particular field of theatre as many festivals are reluctant in defining a specific form. However, a very general assumption-based definition is made in the diagram 6, that tells us, that there are many definitions, but what stands out the presentation of puppet theatre, contemporary theatre and performing arts and the afore-mentioned amateur theatre.

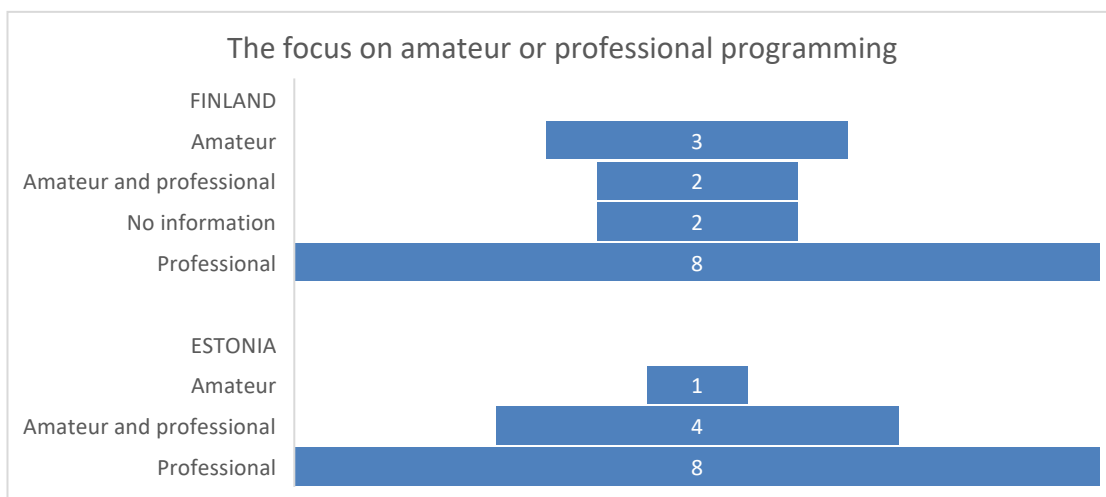


Diagram 5: The type of program in festivals, professional, amateur or something else.

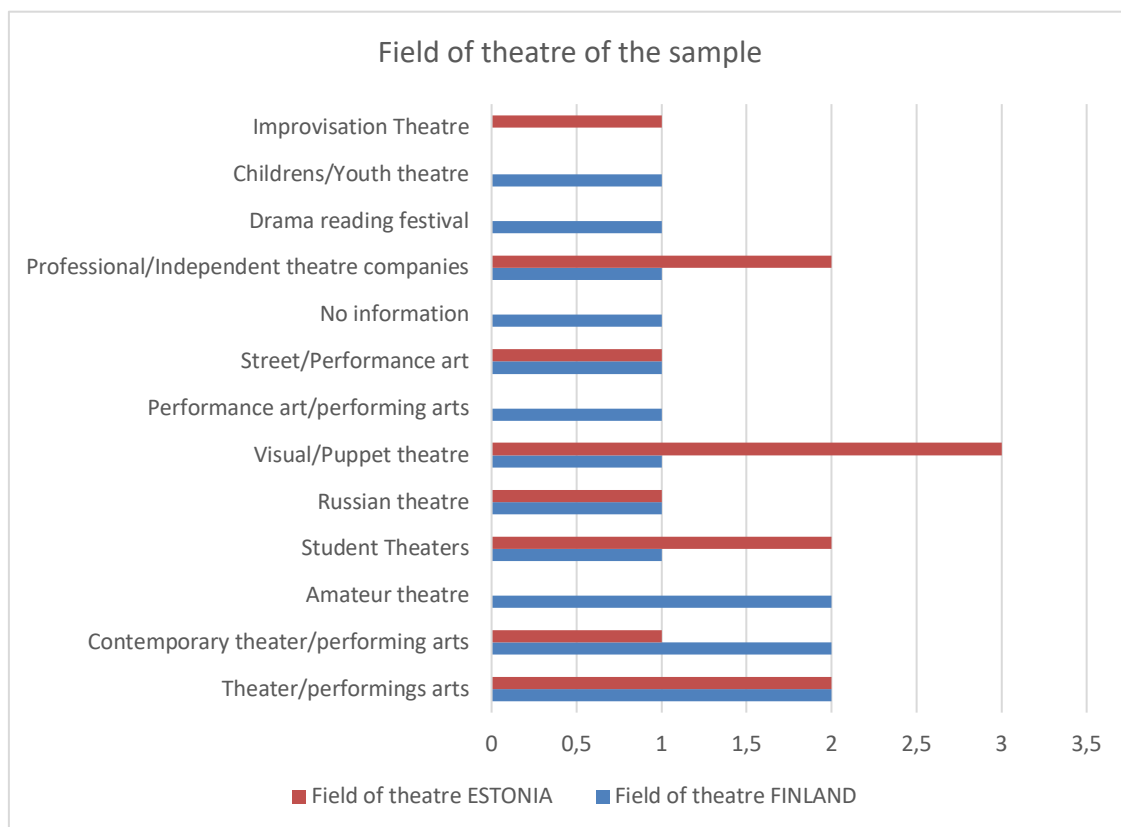


Diagram 6: The field of theatre presented in the festivals of the sample

4.2. Values, Mission, Vision and Strategy

When examining the festivals, I have collected the vision and mission, values and strategic plans that they mention, or that I have interpreted to be such, from their websites, brochures or Facebook pages and events. I've made a thematic analysis, trying to categorize the findings to presentable diagrams.

When analysing the festival pools, I discovered that quite often it was not clearly stated which of the statements represents the values, the mission or the vision. In that sense, I have had to make my own interpretations of the content provided by the festivals.

4.2.1. Vision, Mission and Strategies of the Finnish Festivals

In the diagrams 7 and 8, and table 3, I have gone through the mission and vision, values and strategic plans of the Finnish festival pool, and selected key words that emerged from their written statements. With a process of creating categories and giving value on each category based on all of the statements, I created a system that provides a unified view of the Finnish pool as a whole. In this way, one festival might have more than one value, i.e. festival X might have stated that they aim for internationality but also wish to remain locally important actor. Then I have added a score on both categories of “Mentions international/focus on global issues” and “Mentions local”.

As presented in the diagram 7, a bulk of the festivals do not provide an explanation of their values. As can be also seen in diagram 8 and table 3, some of the values, visions and mission are quite vague, some quite specific and some very strong. For example, in the values of one festival they believe “in the aesthetic and affective powers of the arts” and aim “to encourage social justice, solidarity and gender equality”, as another might state that they are “one of the main events within the Swedish-language theatre of Finland” or one aims to offer “art accessible for all” (see more in appendix 2). In general, a strong emphasis is on the freedom of expression, or freedom of the arts, the community point of view, the power of the arts and using theatre to promote social equality and offering experimental offering with professional responsibility. International actions or global issues are brought up by three of the 15 festivals.

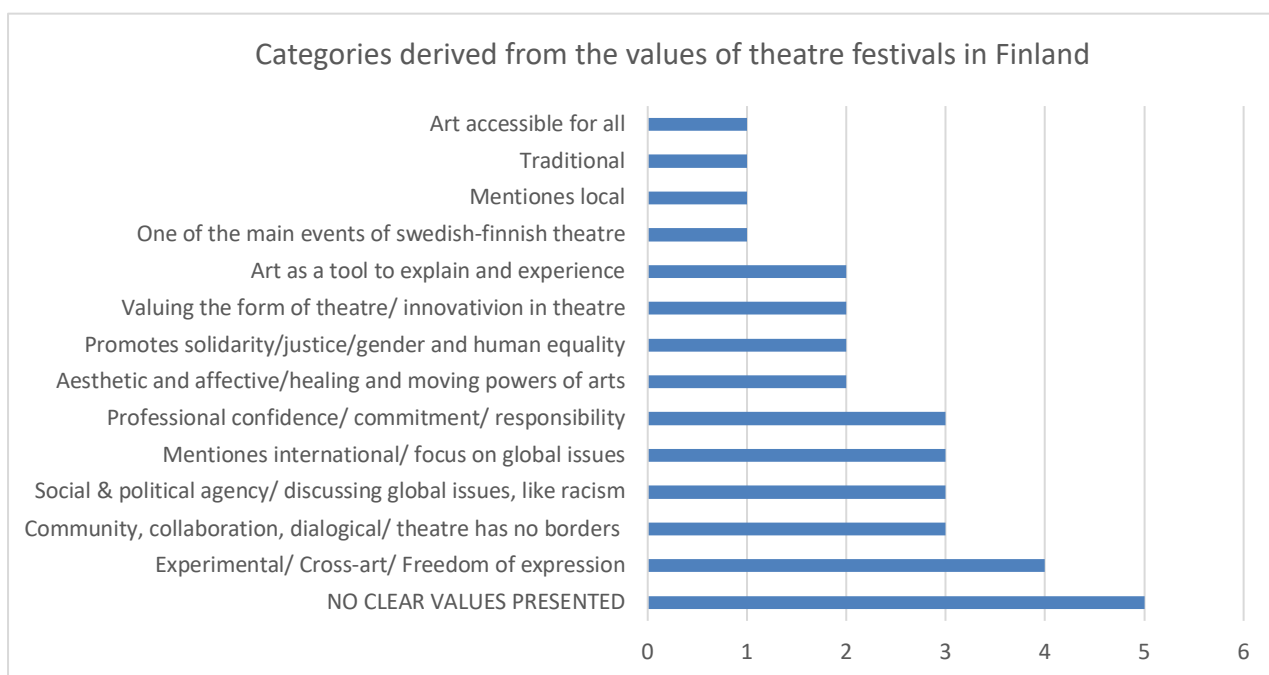


Diagram 7: the values of Finnish theatre festivals

In the mission and vision statements derived from the Finnish festivals (diagram 8), international emphasis is promoted in six statements. From the 15 festivals, there are four statements that highlight development of the field as their mission. Additional five wish to promote new offering and bold performances. Some present very specific target groups, such as the Russian theatre. As shown already in table 2, the Finnish theatre scenery has a lot of local emphasis. In general, we could say that the theatre festivals state to be open to or promote development in the theatre field of Finland (see more on individual statements in appendix 3).

When looking at the table 3, these mission and values are configurated into actions in some statements, such as “festival has presented different theatres from 44 countries”, or “when selecting performances, the amount of speech in the acts should be minimum”, or “promotes bold artists by producing Finnish premiers and through international co-productions” and “The performances are being directed by immigrant theatre professionals”. However, many of the festivals do not have specific aims, or the aims do not seem to reach a strategical point of view (six out of 15). The rest of the statements presented are derived from the nine remaining festivals (in table 3).

Participates in the discussion on arts policy	1
Promotes bold artists by producing Finnish premieres and through international co-productions	1
Have established a strategy of equality	1
The audience will see quality performances in Russian	1
Developing sustainable production and touring structures and working methods	1
When selecting performances, the amount of speech in the act should be minimum	1
High standard of performances	1
Different cultures presented are respectful of cultural traditions	1
All the actions in the theatre are based on the vision and making it become reality	1
The performances are being directed by immigrant theatre professionals	1
The festival is the way of increasing puppet theatre visibility, knowledge and professionalism	1
Festival gathers amateurs and professionals and audiences from Mikkeli and around Finland together	1
Festival has presented different theatres from 44 countries so far	1
The festival is the meeting place concretely, every year	1
NO CLEAR STRAT. AVAILABLE	6

Table 3: Strategic actions voiced by the Finnish theatre festivals

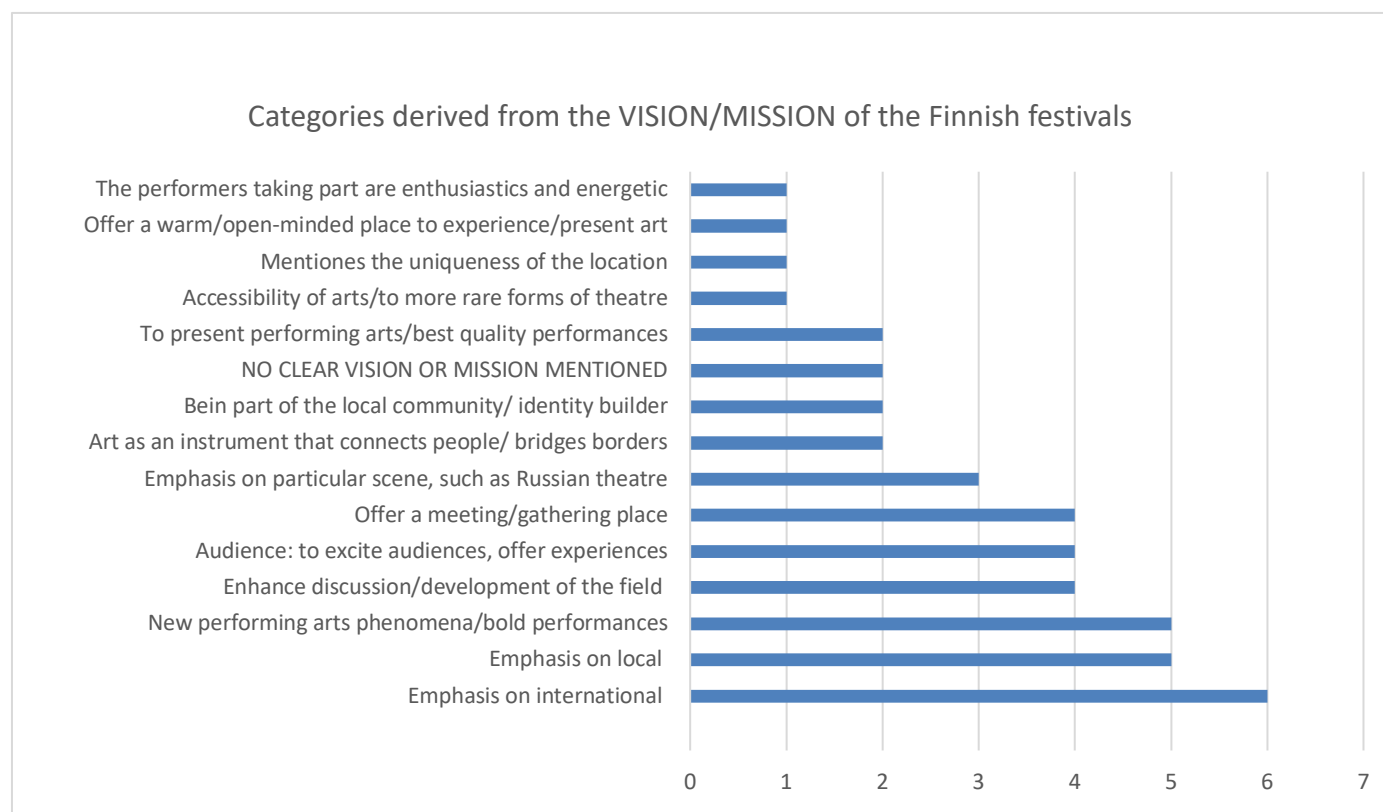


Diagram 8: the mission/vision of Finnish theatre festivals

100 % of the festivals showed regional cooperation of working with local theatres, sponsors or for example Theatre info Finland (see more in appendix 4). When looking for traces of their international goals, 67 % stated some sort of aim of internationalisation (diagram 9). Some mention they are an international festival, some mention that they invite also international guests, or have international programming (see more on appendix 5). What gives an affirmation of that some of

the festivals do have international actions, is the EFFE label, that is a European Union initiative. As stated on their website, “The EFFE Label is Europe’s quality stamp for remarkable arts festivals showing their engagement in the field of the arts, community involvement and international openness” (Europe for Festivals Festivals for Europe, n.d.). Seven out of 15 festivals had been awarded the label. One was also part of the UNIMA network, which “the oldest international theatre organisation in the world” (Unima, n.d.).

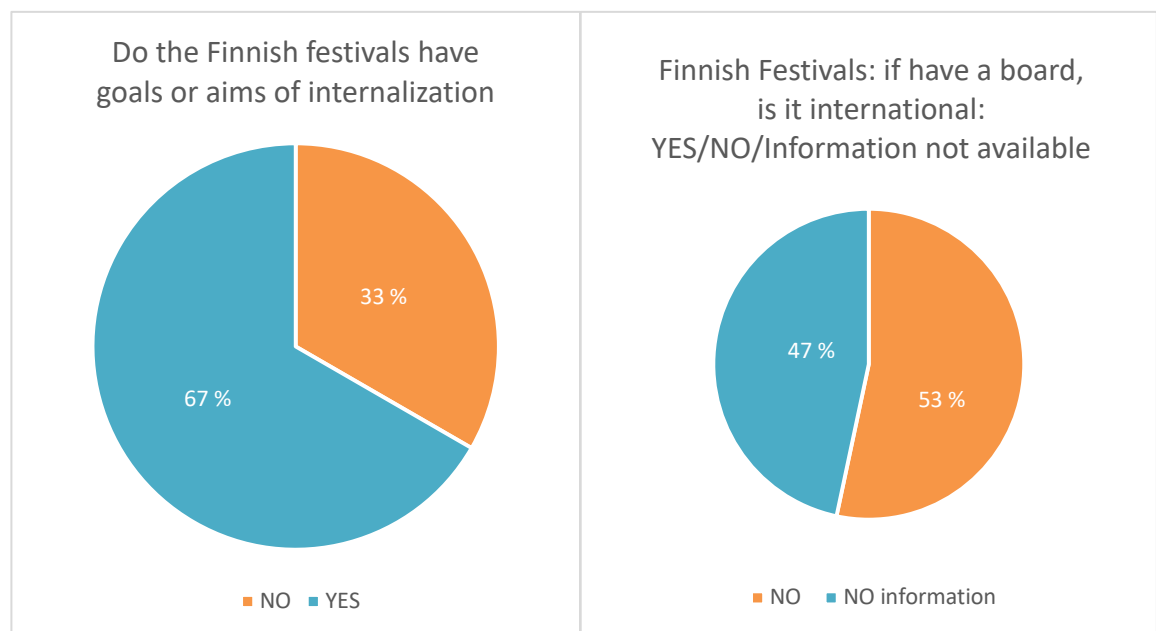


Diagram 9: The Finnish festival pool’s aims of internationalisation and information on their board

However, when examining more carefully their organisation, none of the festivals had international boards. Although, this is really hard to examine for two reasons: I’ve made a decision of including the people originating from outside Finland but working and residing in Finland as Finnish people; and many festivals did not give specific information on their boards. Additionally, none of the festivals (0%) had their annual reports nor budgets available on their websites for further examination.

4.2.2. Vision, Mission and Strategies of the Estonian Festivals

As presented in diagram 10, the biggest scores on the values of the organisations have been given to the themes of content: offering innovative, experimental, contemporary programming. The Estonian festivals also value discussion and bringing professionals and audiences together, which seem to be an important

motivator for their actions. Also, local or national statements are presented, such as “wish to pose questions that deal with day to day”, which I interpreted meaning that the things found important should be also showcased on stage, this can however be local and global (see in appendix 6 the original value statements of the festivals).

When it comes to the mission and visions of the organisations (diagram 11), they again emphasize the content. Either a specific focus such as puppet theatre, or when it is experimental, or innovative or something out of the ordinary. Many stated a certain focus, such as “It's the only festival in Estonia for amateur student theatre groups to come together” or “Presenting the best of Russian theatre in Estonia” (see more in appendix 7). Many emphasised offering a platform or engaging into discussion. Also, many had the word “international” embedded to their statements, either about inviting international guests or promoting their offering to international stages (five out of 13).



Diagram 10: the values of Estonian theatre festival pool

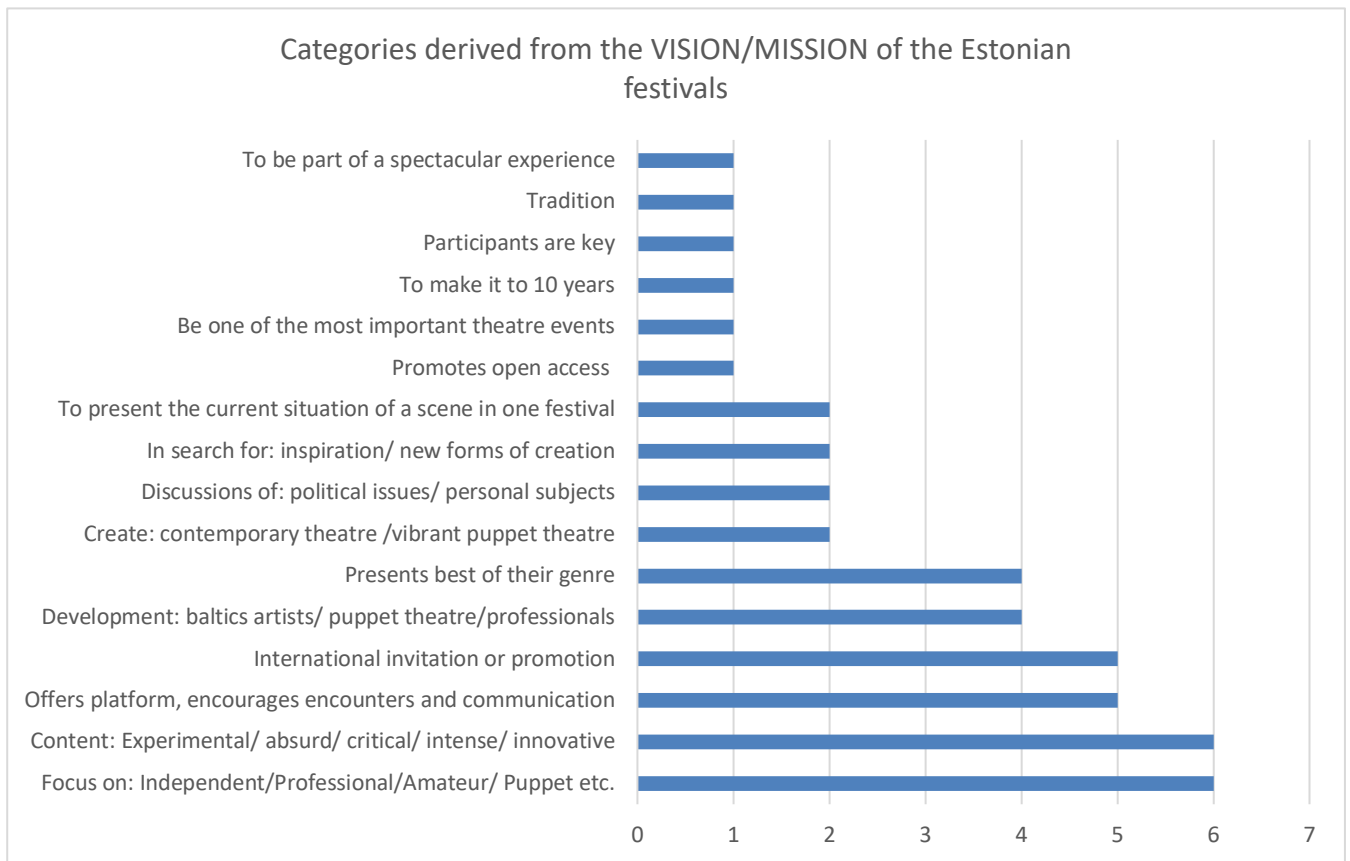


Diagram 11: the vision/mission of the Estonian Festival pool

Through the productions and artists	1
Gives the opportunity to be part of a spectacular theatre experience	1
A contemporary-wise school, a fixed seven-day timetable, freedom of choice included	1
Brings together...for a full week of performances, screenings, lectures, parties and installations	1
Festival curated by an artistic council...keeps a finger on the pulse of contemporary	1
Try to invite productions different from the typical productions touring in Europe to Estonian stages	1
Invite groups that bring along a clearly recognisable element representing their homeland	1
Provide high-quality puppet shows for children and adults	1
Ensure year-round cultural experiences especially for residents of Viljandi city and county	1
Viljandi Puppet Theater can give performances to places groups rarely visit due to the lack of children	1
NO CONCRETE INFORMATION	6

Table 4: Strategical actions voiced by the Estonian theatre festivals

Table 4 presents the actions how these missions are put to action. Again, the strategical actions voiced by the festivals are more difficult to find or some of the actions stated are quite vague, such as “gives the opportunity to be part of a spectacular theatre experience”, or that the mission is executed through “the productions and artists”. Some state a timeframe or schedules such as “a fixed seven-day timetable” or “a full week of performances...”. To give “performances to places groups rarely visit due to the lack of children” is a concrete action that the

festival could conduct. Some wish to offer new perspectives in Estonia when they “try to invite productions different from the typical productions touring Europe”. This fits well with the development aims of cultivating audiences as well as developing the Estonian theatre field.



Diagram 12: The Estonian festival pool's aims of internationalisation and information on their boards

In the Estonian pool, 85 % of the festivals have stated some sort of partnership with local or national actors, such as local theatres and venues, sponsors from the area, centres for arts, unions of arts, museums, broadcasting companies etc. (see more on appendix 8).

As we can see, from the diagram 12, most of the Estonian festivals state of some sort of international aim. Eight of the festivals state it in their name or otherwise call themselves and international festival. Others have also commented on international visitors. In general, the 13 festivals have had three Effe labels, and one is part of UNIMA network (both presented earlier). Balto Scandal, which claims to be “the first international theatre festival in the Baltic countries and is still one of the biggest” is not part of neither but has been in NXTSTP network that has consisted of eight European festivals (www.nxtstp.eu). And one of the festivals is also a member of the circus network Circostrada (www.circostrada.org/en) (See more in

appendix 9).

When examining the board, we can state, that these international aims might not reach the organisational structure. 69 % of the festivals do not inform of their board and they that do, do not have international boards. However, again we run into the categorization of international in the research, which affects this result.

One festival out of the 13, offered on their organisation's website an annual statement and this was the Nuq Treff Festival, a puppet and visual theatre festival, that offered their development plans, 2016 annual report and other materials At NUKU museum site (the organizer of the festival). The same organization was the only one offering an action plan, but otherwise if such plans were conducted and shared, they were not in easily findable form on the festival channels. Also, there was no information available of festival budgets for the operative years.

4.3. Programming of the festival pools

The aim of researching the programme is to understand the level of international actions and to concretely see, if any specific cultural cooperation can be spotted to occur between or inside these festivals that would indicate a strong connection between the Finnish and Estonian theatre festival pools.

As presented earlier, I decided to divide the programme to two main categories: core and side programme. The core programme included all performances, and workshops and lectures held by professionals and all other programme that could be interpreted to be part of the essential offering of the festival. The side programme included all the programme the festival itself called for example "off" or "side" and also all seminars, discussions, clubs and afterparties and others that could be interpreted to not include to the core offering. The core offering was divided into sub-categories based on the origin of the performance. These were: domestic programme, international programme outside said nation (excluding the Estonian or Finnish & FIN-EST collaborative programs), collaborative performances of the said nation and another country (excluding Finnish-Estonian collaboration) and total number of collaborative (Estonian-Finnish) performances. See more in detail

from the template presented earlier (picture 2)

Again, the exception was the Estonian programme in Finnish festivals (and vice versa). All such performances (core and side) were calculated as Estonian or Finnish programme.

To remind the reader, I have decided that the variable “international” should not be a person or a group that is residing in the country in question, although they are not originally from that country. These groups and artists were labelled as “domestic”.

To add, with some festivals I decided to not include all of the programme to the research. These were the Helsinki Festivals, which is a huge Nordic art festival, presenting music, visual arts, street arts, concerts etc. From their programme, I chose to examine only the theatre section. Additionally, the Tampere Theatre Festival (Tampereen Teatterikesä) is one of the biggest theatre festivals in Finland and have hundreds of performances during the event. I decided to choose only the core performances and events, which were chosen by the artistic team.

4.3.1. The audiences of Finnish and Estonian festival pool's

The programming choices can indicate of the festival's development needs. Audience work and the marketing of productions are elemental to the festivals and also part of development work. Audiences in the arts are considered as crucial part of the performance.

One of the variables was target audience. In general, festivals did not specifically define their audience in neither of the pools but were more focused on what they could offer to the audience. Tables 5 and 6 present audience related comments from the Finnish and Estonian festival pools.

Audience to be exposed to new forms of performance
Theatre professionals
General public
A gathering of performing arts
Festivals gathers those of hungry for theatre together
Arts for all
Audience will experience high level and interesting acts
Offers bold wild and adventurous performances
Children and youth
Amateurs
Mikkeli and around Finland
Local audiences

Table 5: definitions of audiences by some of the Finnish Theatre festivals

For the whole family
Estonian theatre audiences
Children and adults
Children, youth and adults
Together with town's people
Residents of Viljandi city and county
Brings together russian and estonian theatre visitors
University groups from Estonia and abroad
Open access to street performance
Theatre visitors, media and also theatre professionals
Theatre amateurs and professionals
A communication environment for practitioners
Reinterpret the role of the audience as a part of the performance
It's made for you

Table 6: definitions of audiences by some of the Estonian Theatre festivals

In the Finnish festival pool, the gathering of audiences and or professionals is mentioned a couple of times. Some notions are focused on municipalities and locality. Notions such as “explosion of new forms of theatre” would imply to more experimental audiences, or at least cultivating the audiences with more experimental offering. Many of the festivals mention to cater either professionals, enthusiasts of theatre, or amateurs. Access is emphasised in notions such as “arts for all”.

Some of the Estonian festivals had a classification of “children’s” program, or program “for the whole family” in their websites. Some were more location-specific, like “residents of Viljandi city and county” or “university groups from Estonia and

abroad”. Many also mentioned a gathering of some sort. Some go for a more philosophical audience aim: “reinterpret the role of the audience as a part of performance” and some talk straight to the audience “it’s made for you”. The notion of access is mentioned in “open access to street performance”.

When looking at the amounts of visitors, I had trouble finding coherent numeric information. In the Finnish festival pool, only six festivals presented some sort of figures as nine did not (minus Helsinki Festivals, where I did not account their whole visitor amount, as it would not be comparable). From diagram 13, we can see that the amounts of visitors vary from over 1000 to approx. 9000 visitors. To be clear, I did not find information from the all operative years of the six festivals but used the information I found from any of the operational years or if found information from two or all three years, counted the average. In that sense, this information is very instructional. The Estonian Festival pool offered even less information, as only three out of 13 festivals presented some figures of audiences from past three operative years. The amount varied from 100 to 6100 visitors among these three festivals with the same principle used than above.

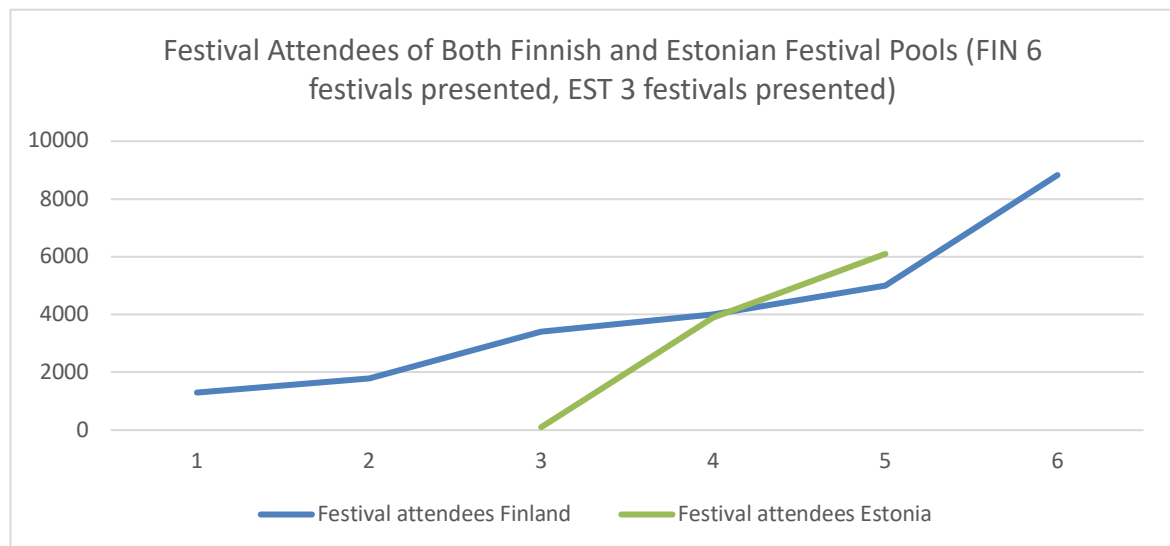


Diagram 13: the average amount of visitors of 6 festivals from Finnish pool and 3 festival from Estonian pool

4.3.2. The Programming of the Finnish festival pool

When looking at the booking choices the Finnish festival pool has made, in diagram 14, we can see a division based on the average of the three operative years of all the

festivals in the Finnish pool.

The diagram was made by first going through all of the programme of all of the mentioned categories: domestic, international, side, collaborative with another country, collaborative between Estonia and Finland, and solely Estonian. What can be seen in diagram 14, is a clear emphasis on domestic programming with 53 % of all programming. Side programme takes the next place (22 %) and after that comes a clearly still big portion of international programming (with 18 %). As we can see, the emphasis is more on the international in general, rather than booking especially Estonian performances, which consists of 2 % of all booking. This means approx. 4,33 Estonian performances booked in one year by all the 15 festivals in the pool.

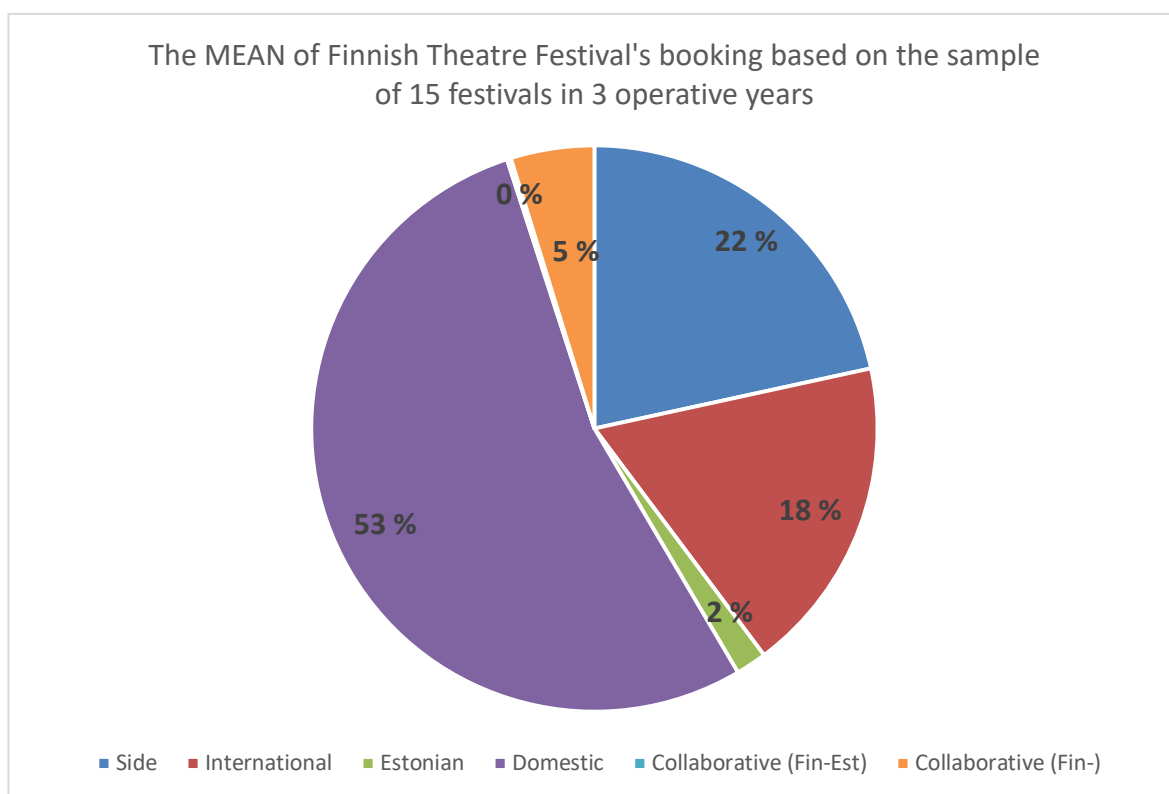


Diagram 14: the average of the booking of the Finnish theatre festival pool in 3 operative years

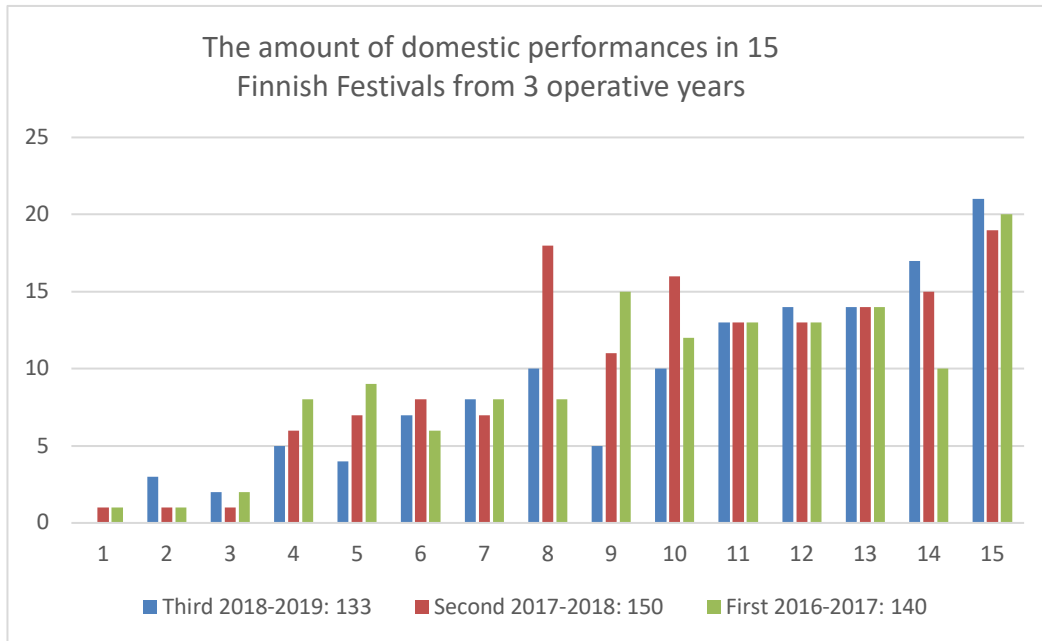


Diagram 15: The amount of domestic performances in 15 festivals 3 years



Diagram 16: Median of domestic performances/per festival three years

Diagram 15 shows the scale of Finnish domestic productions booked to festivals. One festival's maximum booking of domestic projects was 21 per year as the minimum was zero. To add, the division of the domestic programme per festival was quite even, in that sense that from 0 to 20 bookings, the scale is pretty stable (diagram 16). 2017 was the 100th year of independency in Finland, which I think can be shown as the years including 2017 (second and first poles) have higher numbers compared to the third year (in diagram 15).

Year	Performances	Entries	AVERAGE
2016	80	10	8
2017	151	15	10,66
2018	138	15	9,2
2019	54	5	10,8

Table 7: the domestic performances average per year

Although, when comparing the years of the festivals in table 7, it is difficult to make a real comparison, as the years are not exactly the same; there are entries from 2016, 2017, 2018 and 2019, which of the most of the data is from years 2017 and 2018 (2017 had 15 entries, 2018 had 15 entries, 2019 five entries and 2016 ten entries). One can only compare the two more active years, which were 2017 and 2018, and of those, 2017 had altogether 151 domestic performances as 2018 there was 138 domestic performances. Thus, in 2017 there was an average of 10,06 performances as in 2018 it was 9,2 performances. In general, the domestic performances showed a mean of 9,4 domestic performances per festival per year.

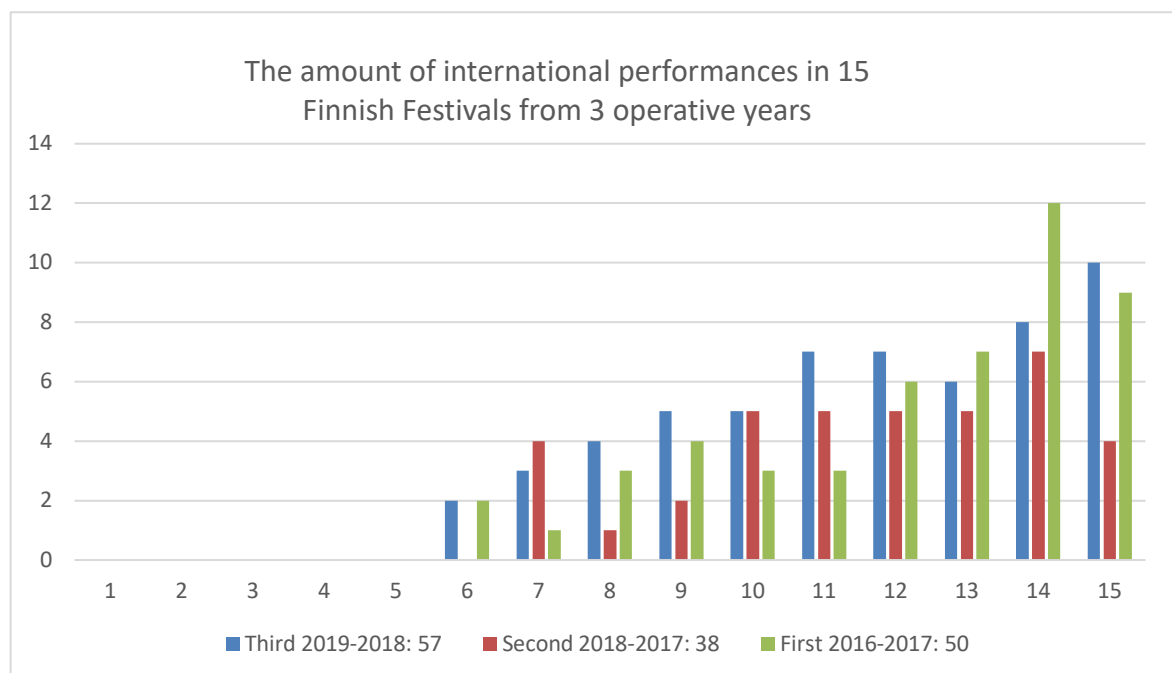


Diagram 17: The amount of international performances in the Finnish festival pool from 3 years

When looking at the same comparison of the international programming on diagram 17, we can see already that the maximum of performances is much lower than in the domestic programme, with maximum of 12 international performances in a festival in one year, the minimum being zero, having a mean of 3,22

international performances booked in one year in a festival. Also, from diagram 18, one can already see a bigger division between the festivals, meaning that quite many have none of international programming, compared to the one that has a median of nine per festival.

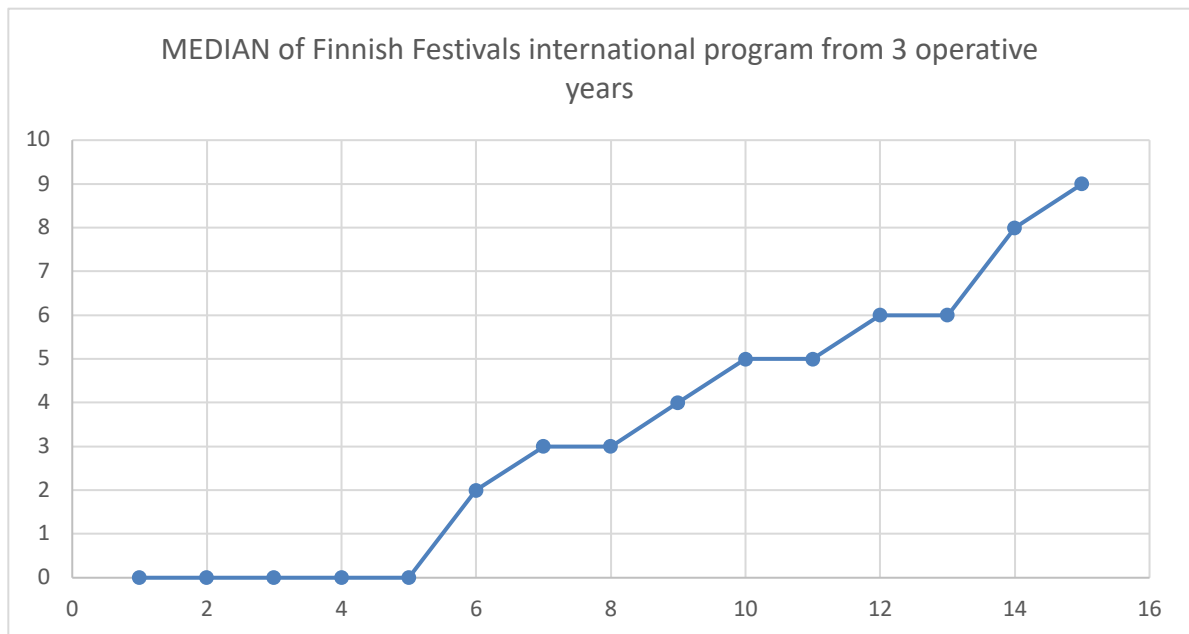


Diagram 18: Median of international performances/per festival three years of time

Maybe here also the 100 years of Finland's independency focus can be seen, as the Third year of 2019-2018 of international programming is much bigger than the 2017-2018 entry, although there are much less entries. From table 8, we can see that the 2018 year has an average of 3,2 international programs, as in 2017 (the celebration of the 100 years of independence) the average was as 2,86.

Year	Performances	Entries	AVERAGE
2016	35	10	3,5
2017	43	15	2,86
2018	48	15	3,2
2019	19	5	3,8

Table 8: the international performances of the Finnish festival pool, average per year

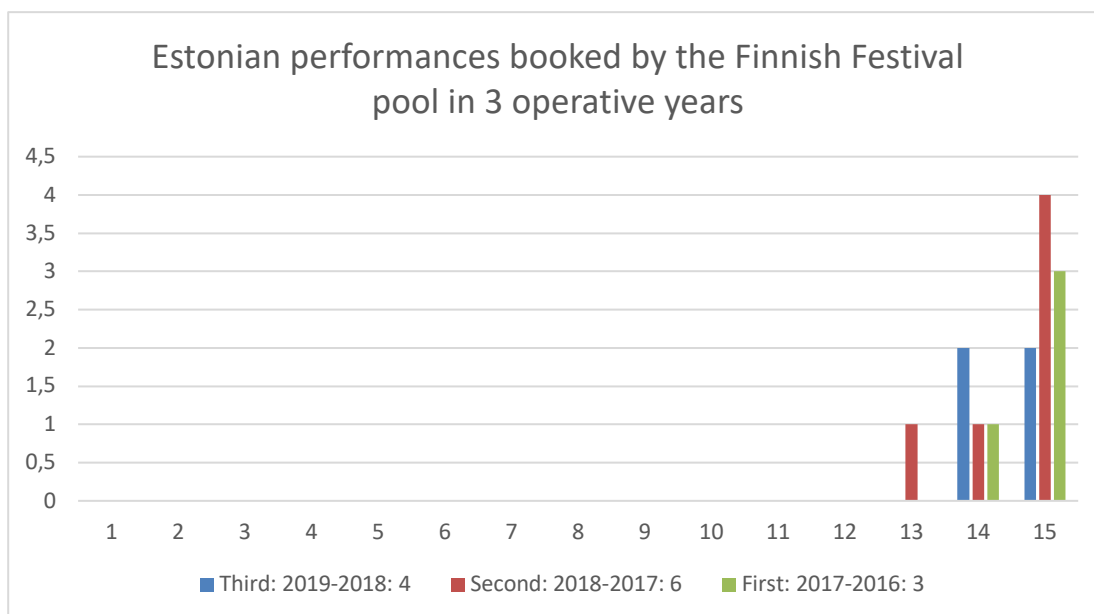


Diagram 19: Estonian performances booked by Finnish Festival pool during three operative years



Diagram 20: Median of Estonian program booked to Finnish Festivals during 3 operative years

When moving on to the Estonian performances booked by Finnish festivals, I have decided to compare the Estonian programming to the whole average of booking choices (presented in diagram 14) but also to the international programming of the Finnish festivals.

To start with the whole picture of Estonian programme booked to Finnish festivals, a reminder to the reader, that unlike with the other domestic and international programs, I did not divide the Estonian programme to side and core but included all Estonian programming to the results. This means, that the comparison to the

international is quite directional. This was done due to the need to understand all of the bookings of Estonian groups happening during the three years of the Finnish festivals.

We can see that the division of booking comes more and more scattered among the Finnish festival pool (diagram 19). The maximum amount of Estonian programme per festival is four per year as the minimum is zero bookings. As the maximum median (in diagram 20) per festival is three performances. Most of the festivals have not booked Estonian performances, making the Estonian performances 2 % of the whole amount of booking. In fact, only three out of 15 festivals had booked an Estonian performance during the three operative years. From those three festivals, one had just one booking in three years, as the rest two had an Estonian performance or several in all three operational years.

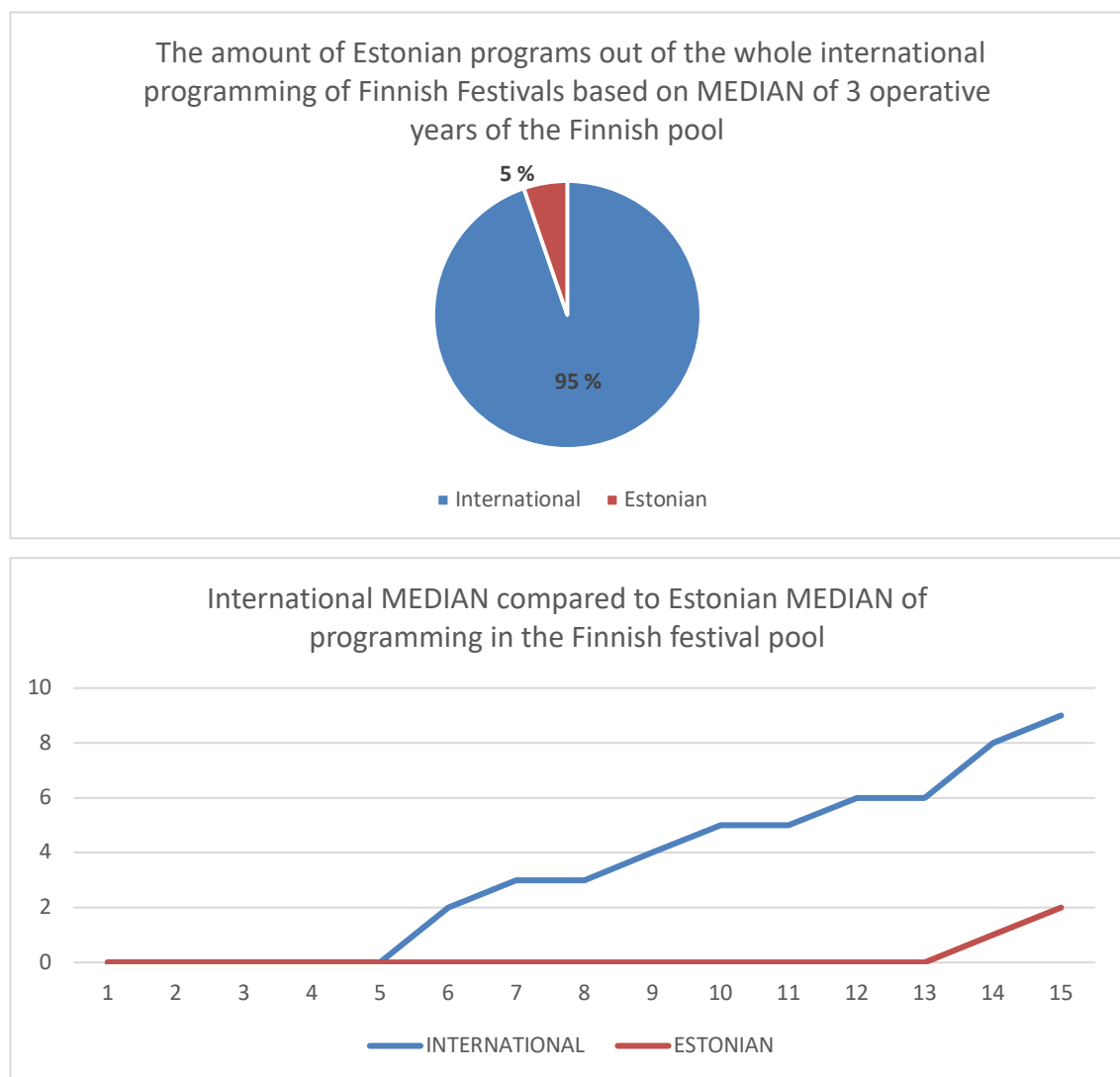


Diagram 21: comparing Estonian programming to the whole of international programs

Estonian programme booked to the Finnish festival pool	
"Ritariromaanin sivuja" /Kuninkaallinen kirahvi –teatteriseura (Giraffe Royal, Narva, EST)	1
Clown Power – clownery laboratory, Giraffe Royal Theatre (EST)	1
Clown-power (Street Theatre), Giraffe Royal -teatteri (Narva, EST)	1
Hourailua kahdestaan (Teine taevasteatteeri, Sillamae, EST)	1
Moraali: Ugala Teatteri (Viro) (EST)	1
MYSTERY, Giraffe Royal (EE)	1
Opening on the Street On the way to the heart "La strada cuore ..." Giraffe Royal theatre (EST)	1
Dreams of a storyteller - Giraffe Royal Theatre, Estonia (EST)	1
Workshops	
Workshop: Kangro/Ulfsak/Epner (EST)	1
WORKSHOP: Klovneria, St. Varkki (Giraffe Royal, Narva, Eesti) (EST)	1
WORKSHOP: Clownery-workshop/ Giraffe Royal, Estonia	1
Concerts/Music	
Slava and Friends (EE) - jazz band	1
TRAD ATTACK! (EE) "SHIMMER GOLD" TOUR - band	1
Side programme	
Lecture - Ugala Theatre (EE)	1

Table 9: Estonian programming booked to Finnish festival pool in 3 operative years

Year	Performances	Entries	Average
2016	1	10	0,1
2017	4	15	0,26666667
2018	7	15	0,46666667
2019	2	5	0,4

Table 10: The Estonian programme in Finnish festival pool divided to years

When compared to the international programming in general, the amount of Estonian programme is 5 % of all of the international bookings (diagram 21). In 2018, when Estonia was celebrating their 100 years since independency, there was a bit more Estonian performances booked (table 10). In 2018, there were all together seven performances of the whole amount of 14 Estonian performances booked to Finnish festivals.

The festivals that had booked the most Estonian performances during the three operative years were the Black and White Theatre Festival with a consistent booking of Estonian performances with nine in total, the ART-MASTER festival showcasing international Russian theatre and the Hango Teaterträff with the focus on Finnish-Swedish theatre. The groups, performers and workshops booked were Kangro/Ulfak/Epner (a workshop), Giraffe Royale (performances and a workshop, all together 8 out of the 14), Teine Taevast theatre from Sillamäe, a lecture and a performance from Viljandi's Ugala Theatre as well as a performance from two Estonian bands: Trad Attack and Slava and Friends (see in table 9).

When viewing the collaborative projects between Finnish and international actors (minus the Estonian-Finnish collaboration at this point), this is a crucial point of discovering whether the organisations have a mindset to enter international cultural cooperation.

When we look at the diagram 22, we can state that less than half of the Finnish festival pool truly engages into, or enables, cultural cooperation by hosting collaborative groups. There are clear distinctions between festivals, as the highest amount of collaborative bookings is done by one festival with the median of 4 such projects. The maximum of projects is five in a year, as the minimum again is zero. The festival that has the most of such projects and hosts them as a core activity (not only books but organizes the projects), is the R.E.A.D Reading European Drama Festival. As presented on their sites, "The festival presents new European drama bringing together international theatre workers and makers that live in Finland." (see more on values of the Finnish festivals from appendix 2).

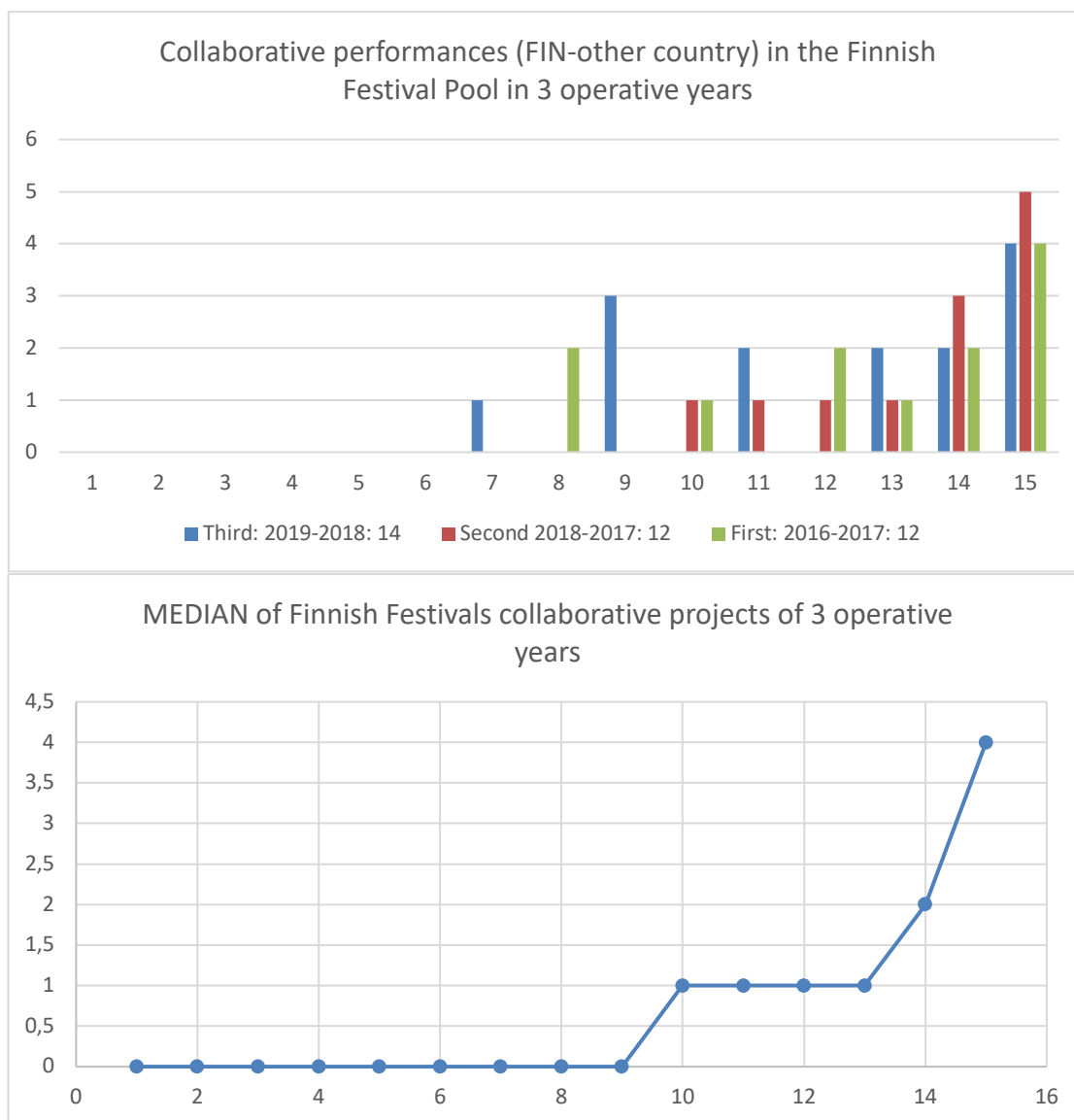


Diagram 22: the collaborative projects in the Finnish festival pool 3 operative years

When looking into the Estonian-Finnish collaboration (in table 11), we can find a total of two projects in the Finnish theatre festival pool. In Lainsuojattomat Festival 2017, a group called Jalostamo2 from Finland and Eesti Draamateater from Estonia presented a joint performance *Kädetõmät* (*Käsist seotud*) which translates to “tied hands”. It was written by the Finnish play writer Anna Lipponen and performed by actors from both theatres (jalostamo2.com). The other performance presented was hosted by Tampere Theatre Festival, called *Just Filming*. It was a Finnish-Estonian-Hungarian collaboration with Finnish director Kristian Smeds, actress Annamária Láng from Hungary and actor Juhán Ulfsak from Estonia (Eesti Institute, n.d. -d).

The Jalostamo2 and Eesti Draamateater play was supported by Estonian Institute

in Finland, as the Filming project was supported by Cultural Endowment of Estonia, Ministry of Foreign Affairs Estonia, Finnagora, Estonian Institute in Finland, Goethe-Institute Finland and Balassi Institute in Helsinki. We can claim that the Estonian institute in Finland serves as a supporter to groups aiming to conduct collaboration between Finland and Estonia.

Total number of collaborative (EE-FI) performances the last 3 years		
0		2018: 0, 2017: 0, 2016: 0
0		2018: 0, 2017: 0, 2016: 0
0		2018: 0, 2017: 0, 2016: 0
0		2018: 0, 2017: 0, 2016: 0
0		2018: 0, 2017: 0, 2016: 0
0		2019: 0, 2018: 0, 2017: 0
0		2018: 0, 2017: 0, 2016: 0
0		2019: 0, 2018: 0, 2017: 0
0		2018: 0, 2017: 0, 2016: 0
0		2018: 0, 2017: 0, 2016: 0
0		2019: 0, 2018: 0, 2017: 0
0		2019: 0, 2018: 0, 2017: 0
1		2019: 0, 2018: 0, 2017: 0
1		2018: 0, 2017: 1, 2016: 0
1		2018: 0, 2017: 1, 2016: 0

Table 11: The Finnish-Estonian collaborative projects in the Finnish Festival pool

When looking more closely into any other signs of cooperation, I found some other remarks of previous cooperation. A play PELKO/FEAR presented at Hango Teatertræff 2019 by Finnish performers Valkeapää and Hoffrén was coproduced with the Estonian contemporary performance venue Kanuti Gildi Saal, and also funded by TeleArt money by the Finnish Institute in Estonia (Finnish Institute in Estonia, n.d. -b). Turku International Puppetry Festival TIP Fest explained they have done cooperation many years with the NUKU (puppet) Theatre, and the organizers of Nuq Treff and the NUKU theatre leaders have visited each other many times (S. Soni, personal communication, March 8, 2018). R.E.A.D Reading EuropeAn Drama festival has hosted an Estonian performance in 2014, it was Piret Jaaks - To See Pink Elephants. This performance was supported by the Estonian Institute (R.E.A.D. Program, n.d.).

4.3.3. The Programming of the Estonian festival pool

When looking at the diagram 23, we can see an estimation of how Estonian theatre festivals book their programme. Surprisingly the biggest wedge goes to international booking with 45 %, as the domestic booking is 31 % of the whole booking average. The side program is the third biggest variable. Finnish bookings are 5 % of the average and the collaborative projects are 0-2 % of all the average booking.

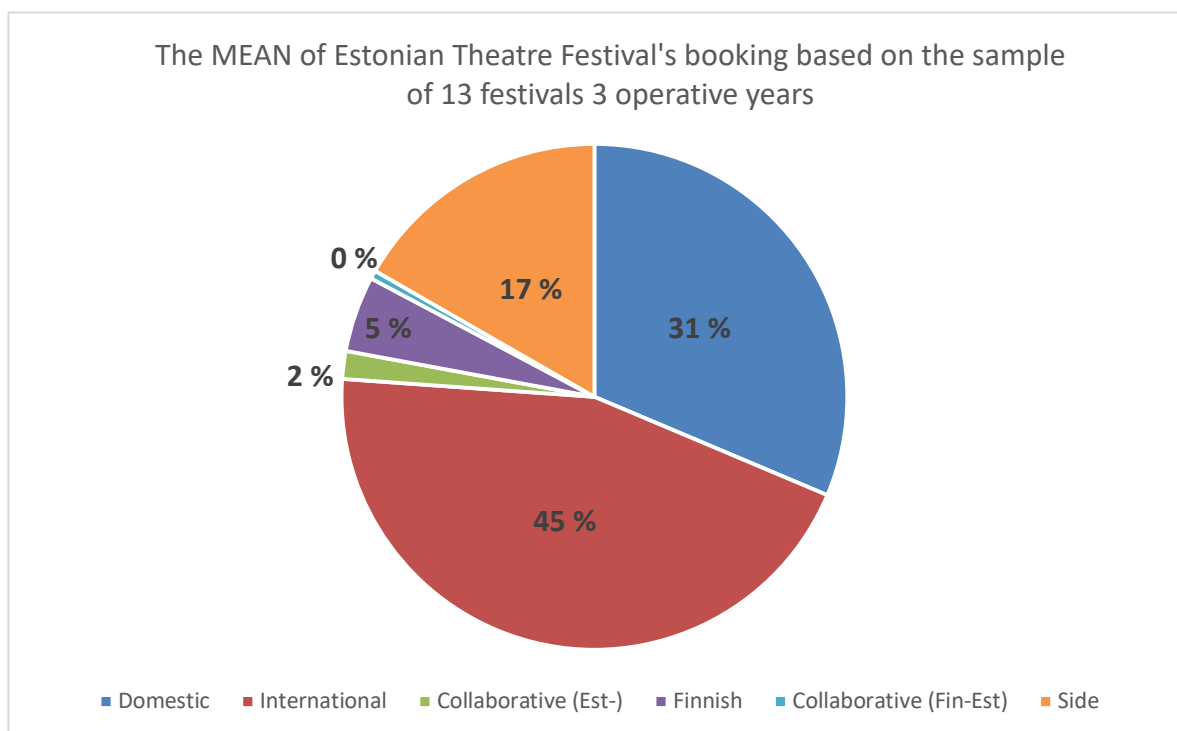


Diagram 23: The Estonian Festival pool's booking based on 13 festival's 3 operative year averages

The domestic booking information of the Estonian festival pool is presented in diagrams 24 and 25. As we can see, there is data presented from years 2014, 2016, 2017, 2018 and 2019, so the dispersion of entries between the years is quite big. The maximum number of domestic programming in one festival per year was 26, and some festivals even had a year with zero domestic programming.

From diagram 25 we can see, that the majority of the Estonian festivals move around five to eleven domestic programmes per festival. The actual average of the median is 5,69. Table 12 shows the difficulty of comparing the years with one another due to the dispersion. We can however state that most of the data collected comes from

years 2017 and 2018, which was also the years of 100 years of independence in both Finland and Estonia.

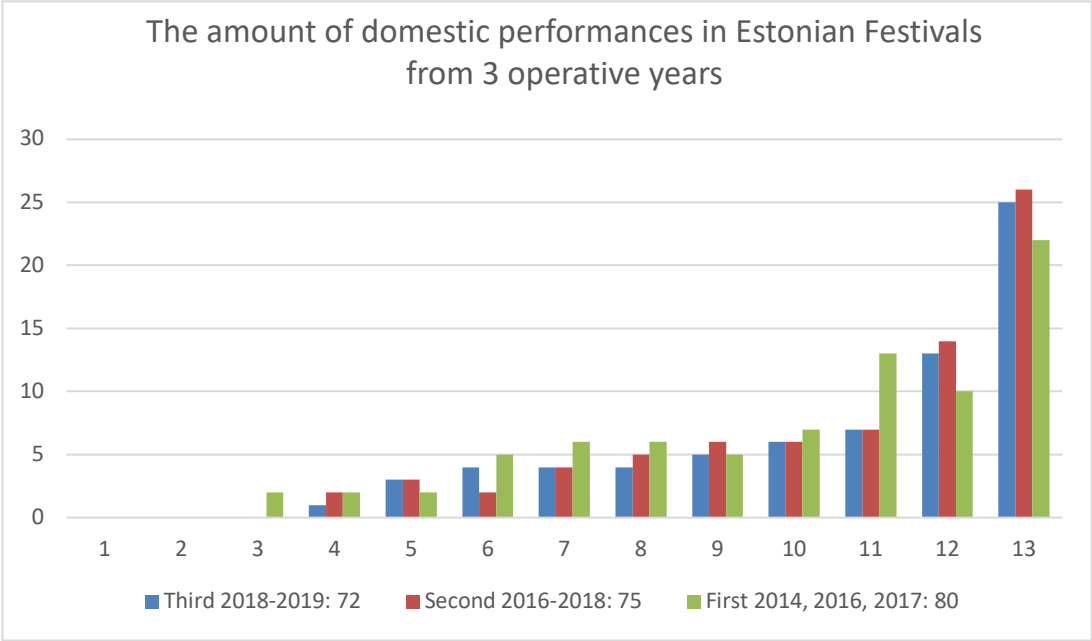


Diagram 24: The Estonian Festival pool’s domestic bookings from 3 researched years

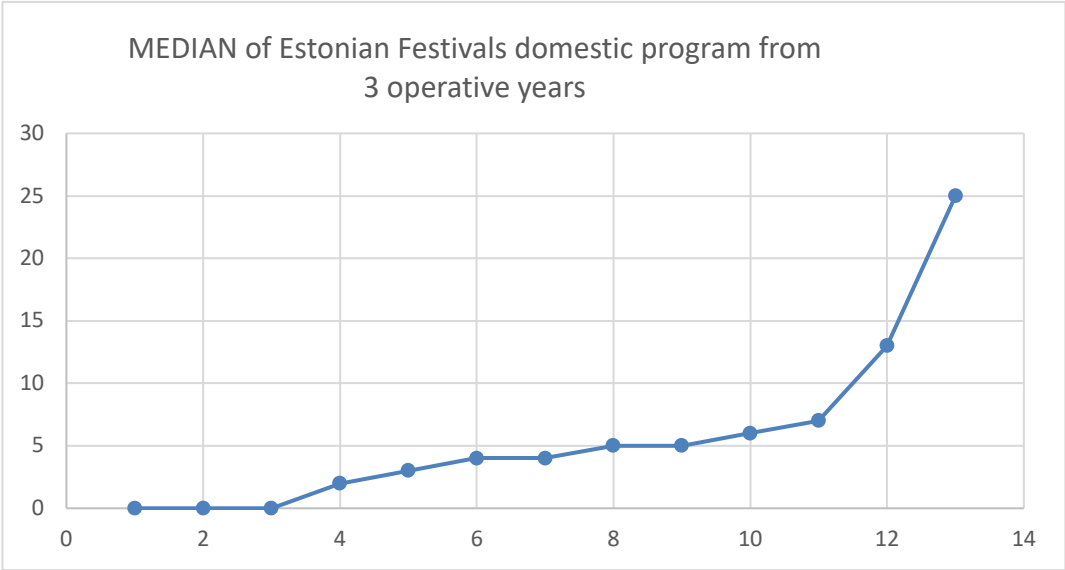


Diagram 25: Median of Estonian Festival’s domestic program from 3 operational years

YEAR	Entries	Performances	AVERAGE
2014	3	7	2,33333333
2016	9	54	6
2017	10	68	6,8
2018	12	70	5,83333333
2019	5	28	5,6

Table 12: The Estonian festival pool's domestic booking by year

The international booking of the Estonian festivals is higher than the domestic, which is highly interesting, especially when compared to the Finnish pool. Diagram 26 presents more closely the international booking by the 13 Estonian festivals. What is quite extraordinary, is that all of the Estonian festivals had at least one international performance in three years, as the Finnish festival pool had festivals that had no international bookings during the three operative years. Also, the amounts of international programme per year in the Estonian pool are significant: when the domestic programme vary from 72 to 80 performances and events altogether (diagram 24), the international bookings go from 101 to 112 altogether. The maximum number of international core program is 26 in one festival, which is the same maximum as the domestic programme of the Estonian festivals. Per year the minimum of international bookings is also zero, so not all festivals are so focused in booking international. However, even these festivals have had one performance in three years that is calculated as international.

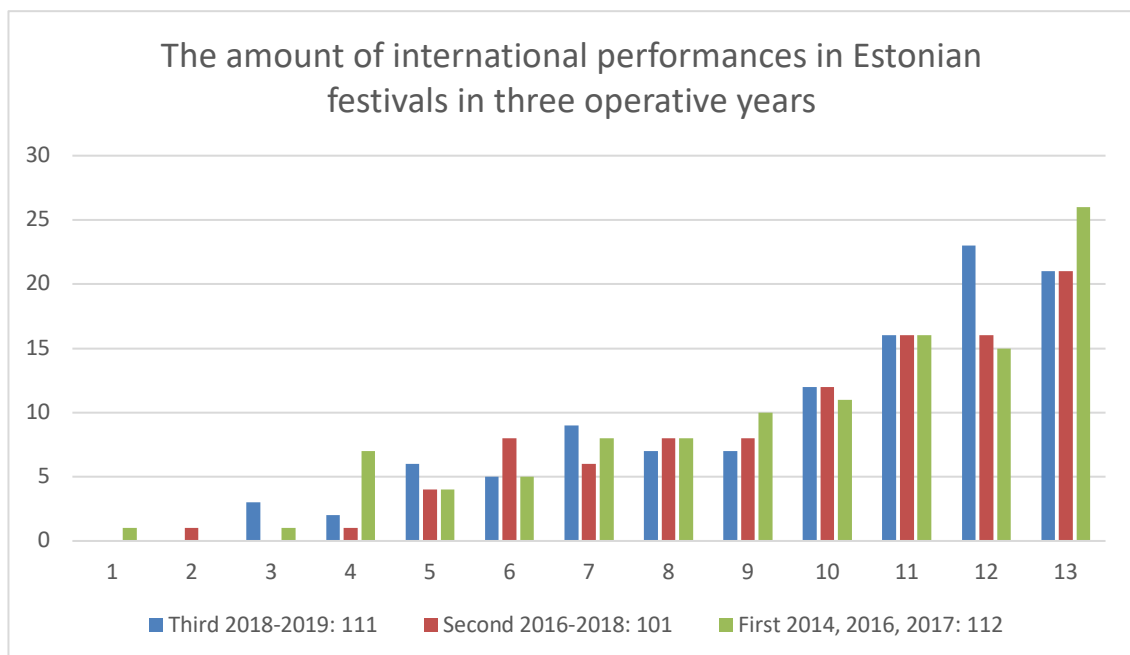


Diagram 26: the Estonian festival pool's international performances in three operative years

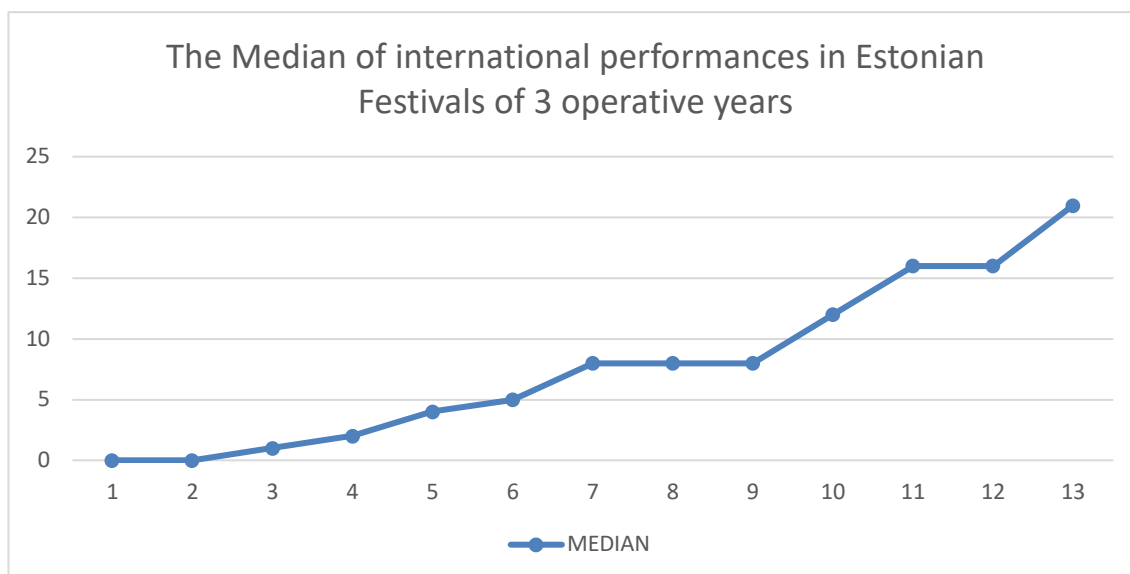


Diagram 27: Median of Estonian Festival's international program from 3 operative years

From diagram 27 we can see that there is a consistency in the international booking of the festivals. To add, the average of the medians is 7,77 international programme per festival, which compared to the domestic programme figure of 5,69 tells us that the international booking of festivals is stronger than the domestic booking in the Estonian pool.

YEAR	Entries	Performances	AVERAGE
2014	3	22	7,33333333
2016	9	65	7,22222222
2017	10	92	9,2
2018	12	91	7,58333333
2019	5	54	10,8

Table 13: The Estonian festival pool's international booking by year

From table 13 we can see, that in 2017 there has been a higher average in booking of international programme with 9,2 (with 10 entries) compared to the most comparable year of 2018 that with 12 entries has the average of 7,58. In 2018, the focus of the festivals has been more to the domestic programming due to the 100th anniversary of gaining independence in Estonia.



Diagram 28: Finnish performances booked by Estonian Festival pool during 3 operative years

The amount of Finnish programme in the Estonian festivals consists 5 % of all programme (diagram 28 and diagram 23). In the Estonian festivals, the maximum of Finnish bookings per year per festival was three, as the minimum was zero. The average of the median of bookings of a festival per year was 0,77. From the Estonian festivals, ten out of 13 had booked a Finnish performance once in three years, as five festivals had Finnish booking two out of three years, and finally two festivals had a Finnish performance or several every year of the researched three years (diagram 29).

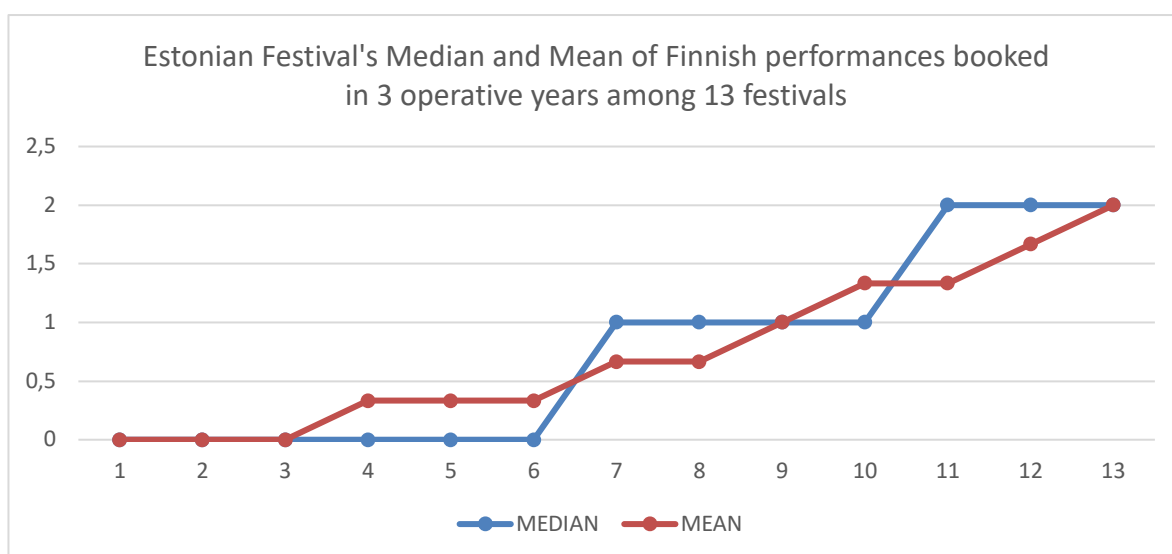


Diagram 29: Median and Mean of Finnish program booked to Estonian Festivals 3 operative years

The FIN groups performing in Estonian Festivals	
Andrius Katinas, Vera Nevanlinna, Salla Salin - working group	1
Block Theatre: Ko-koo-mo	1
Ilves Theatre (amateur)	1
Kaisa Kokko (FIN)	1
Kellariteatteri (partly amateur)	2
Kokkoflava (FIN/FRA) (Kaisa Kokko)	1
Lappeenranta Ylioppilasteatteri ACTL - Lappeenranta Student Theatre	1
Livsmedlet	1
MARIA BARIC COMPANY	1
Metamorfoosi theatre	1
Puppet theatre Kuuma Ankanpoikanen	1
SAMIRA ELAGOZ	2
Taiga-Matto Puppet Theatre	2
Tampere Student Theatre	1
Teatteri Telakka (play written by Antti Mikkola)	1
The Moment (FIN/USA) (with Kaisa Kokko)	1
Trio Wise Fools (FIN) (Circus?)	1
Wauhaus	1
Ylioppilasteatteri - University of Helsinki Student Theatre	2
Workshops:	
Workshop: Kaisa Kokko	1
WORKSHOP: Ken Ma i B U T O H A E S T H E T I C S (FIN/JPN)	1
WORKSHOP: Kauko Uusoksa: Q I G O N G (FIN)	2
Concerts/Music	
Humpsvakar (FIN) (Music)	1
c o n c e r t : P A S T A C A S (EST/FIN)	1
NU meets MÜRK; Huoratron / Last Gang Records (Helsinki/FIN)	1
Side programme	
Conversation: Antti Mikkola and the play queen of "The Queen's Games".	1
Seminar: WHAT IS VISUAL THEATRE? - Merja Pöyhönen (FIN) takes part	1

Table 14: Finnish programme/groups booked to the Estonian festivals in 3 operative years

YEAR	Entries	Performances	AVERAGE
2014	3	2	0,66666667
2016	9	6	0,66666667
2017	10	11	1,1
2018	12	6	0,5
2019	5	7	1,4

Table 15: The Finnish programme booked to Estonian festival pool in 3 operative years

Table 14 presents the variety of Finnish programme booked to the Estonian festival pool. There are altogether 32 performances in 13 festivals. A closer examination in

table 15, shows that most of the bookings were made in 2017, which was the jubilee year of 100 years of independence in Finland. In such, we could state that there is an increase in the figure to the average, although with different entries for the years, it cannot be confirmed.

As shown in diagram 30, the Finnish programming comprises 8 % of all international programming in the Estonian festival pool, based on the Medians of both Finnish and international booking in the Estonian festivals.



Diagram 30: comparing Finnish programming to the whole of international programmes of the Estonian Festival pool

When looking at the collaborative groups of Estonia and another country involved (disclosing Finnish partners, as they are presented later) consists 2 % of all programming average (diagram 24). The maximum of collaborative projects is two per festival in one year, as the minimum is zero.

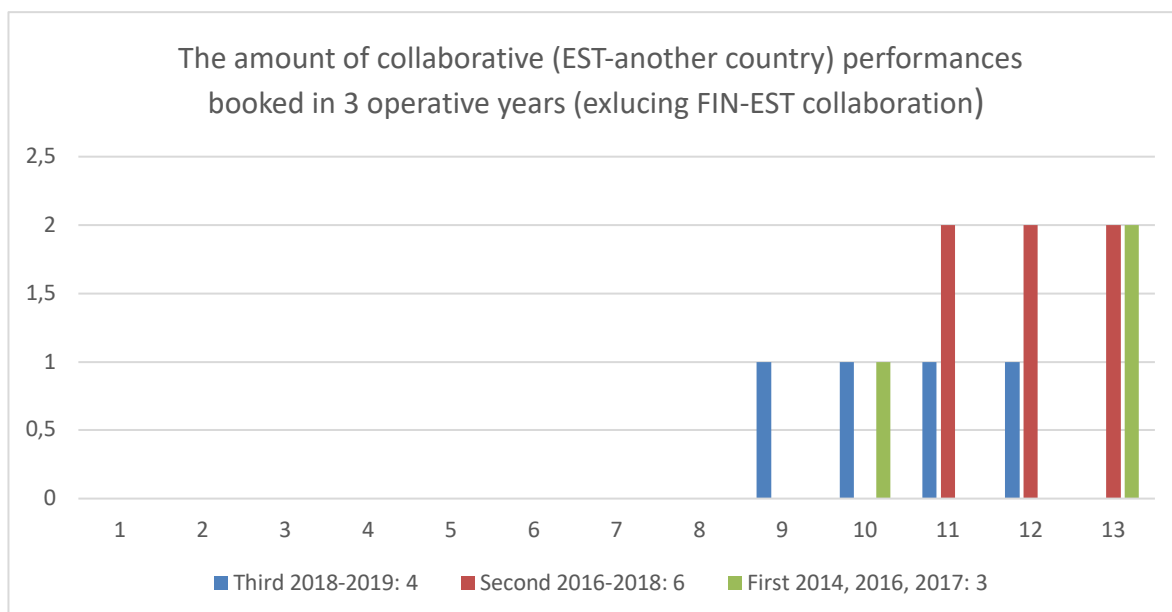


Diagram 31: The amount of collaborative projects Estonia and another country (disclosing the Finnish-Estonian collaborations)

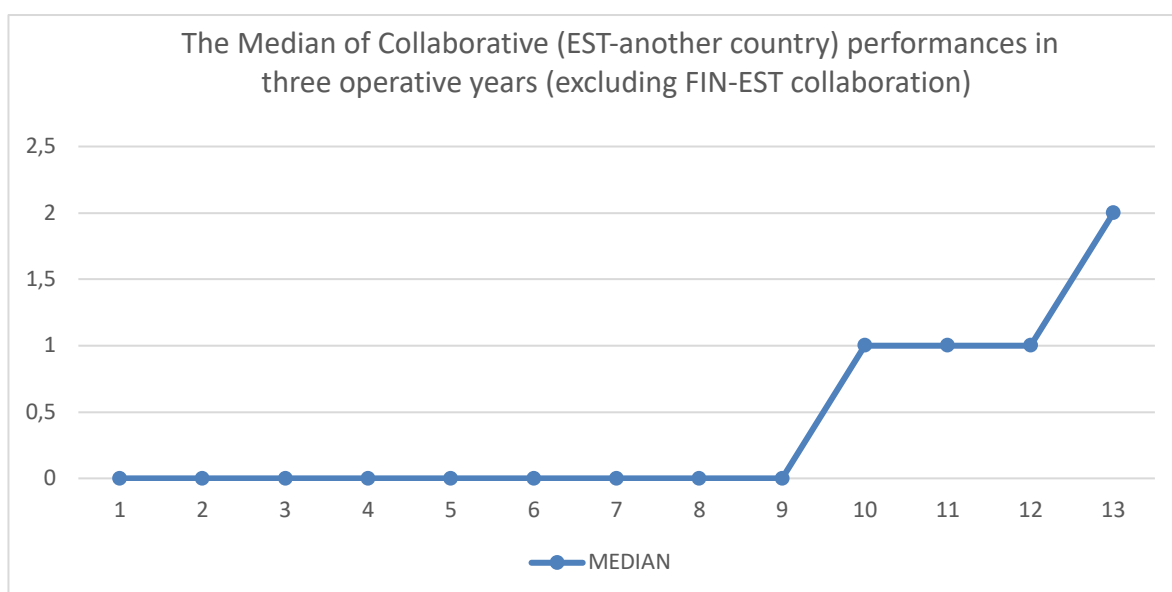


Diagram 32: The Median of collaborative projects in the Estonian festival pool 3 operative years

YEAR	Entries	Performances	AVERAGE
2014	3	0	0
2016	9	3	0,333333333
2017	10	2	0,2
2018	12	7	0,583333333
2019	5	1	0,2

Table 16: The amount of Estonian-another country collaborative projects booked to Estonian festivals

When looking at the figures more clearly, most of the joint projects fall for the year 2018 (in table 16), which was also the 100 years of independence celebrations in Estonia.

Total number of collaborative (EE-FI) performances the last 3 years	
0	2018: 0, 2017: 0, 2016: 0
0	2018: 0, 2017: 0, 2016: 0
0	2018: 0, 2017: 0, 2016: 0
0	2018: 0, 2017: 0, 2016: 0
0	2018: 0, 2016: 0, 2014: 0
0	2019: 0, 2017: 0, 2016: 0
0	2019: 0, 2018: 0, 2017: 0
0	2018: 0, 2016: 0, 2014: 0
0	2019: 0, 2018: 0, 2017: 0
0	2018: 0, 2017: 0, 2016: 0
1	2018: 0, 2016: 0, 2014: 1
1	2019: 1, 2018: 0, 2017: 0
2	2019: 0, 2018: 2, 2017: 0

Table 17: the total number of collaborative Estonian-Finnish projects in the Estonian Festival pool

When looking at the Estonian-Finnish collaboration (in table 17), we can find altogether four projects presented in the Estonian Festival pool. These projects were: a collaboration of Rakvere Teater & Andres Noormets with Finnish theatre Teatteri Telakka called köök/keittiö/kitchen, presented in Balto Scandal in 2014, that was funded an award for international collaboration by the Finnish Art Promotion Centre Taike (Teatteri Telakka, n.d.). Tadaa! street art festival presented in 2018 two collaborations which were Kolm Õde (Three Sisters) featuring solo artist Noora Petronella Pasanen (FIN), Grete Gross (EST) and Lizeth Wolk (EST) who received TelepART money from the Finnish Institute in Estonia (Finnish Institute in Estonia, n.d. -b) and Company Carousel with performers Jaakko Repola (FIN), Ireen Peegel (EST) and Viesturs Melders (LAT) (no information on funding); and NOTAFE festival had booked a collaboration of Andres Noormets (EST) and Esko Salervo (FIN) called Ruth (also no additional info on the funding, but the piece has been a collaboration with local Ugala theatre in Viljandi and Notafe festival) (notafe.ee).

Other signs of Finnish-Estonian collaboration were found from festival partners.

NU Performance Festival presents Finnish partners such as the dance festival Moving in November, Frame Finland and Nordic Culture Point. Additionally, there was a co-production between NU Performance Festival meets Moving in November festival (Helsinki) called DANA MICHEL (Montréal) “Mercurial George” + artist talk. In the Student Theatre Days in 2015, one of the judges was a Finnish University professor of Cultural coordination and a member of the Critics Union of Finland Jussi Kareinen. At Talveöö unenägu - Midwinter Night's Dream festival, a Finnish writer's, Reko Lundán's plays have been showcased before, also it is separately mentioned that festival hosts also Finnish productions. In relation to the flourishing puppet theatre scenery of Estonia, there is also an UNIMA in Finland that is presented on the website of UNIfest Estonia.

4.3.4. The Cultural Policy analysis of the festival pools

In addition to looking for strategical choices and aims of the festivals, I examined the funding of both festival pools to see if the cultural policies, or other actors, have had a remarkable effect on the festivals choices to conduct international actions or book international performances, or especially Finnish or Estonian programme. I have gone through the websites of the festivals and also made notes of the programme leaflets and social media sites when encountering partner logos or other notions of support to the festivals.

In my investigation I have focused in searching information about funders both public, foundation-based or corporate. In this phase I have added all the national institutes, such as the Finnish Institute in Estonia, as public money. Although many of them operate as foundations and are not directly linked, most seem to get their main funding from the Ministries of Culture. Also, we could state that they have aims of presenting national cultural offering and to act as cultural diplomats. Before entering to the results, I wish to emphasise, that as different festivals have different ways of presenting their partners, it might be that all logos found are not necessarily funders of the festivals, but more likely partners. Additionally, the desk research gives a certain viewpoint to the matter and its very much descriptive in that sense, that some festivals might not add logos on their websites at all.

When looking at the Finnish Festivals pool's public funding in diagram 33, we can state that most of the festivals rely on funding from local actors of cities or municipalities. Also, approximately half received funding from the Finnish Arts Promotion Centre (Taike), which receives its budget from the Ministry of Education and Culture of Finland. Some received funding straight from the Ministry, also from Ministry of Foreign Affairs (like the Tampere Theatre Festival). Many had received funding from national institutes, who normally get a bulk of their funding from the state, and many also had applied funds from organizations that promote for example Nordic or Finnish-Russian cooperation. In fact, when combining the six institutes and six other such actors (Finnish-Swedish Cultural Foundation, Nordisk Kultruktakt, Rossotrudnitšestvo, The Finnish-Russian Cultural Forum) and TelepART funding which offers travel funds through the Finnish institutes (www.applytelepart.com), we can state that many of the public funding sources are those that focus on cultural diplomacy, exchange or cooperation between nations, or across borders.

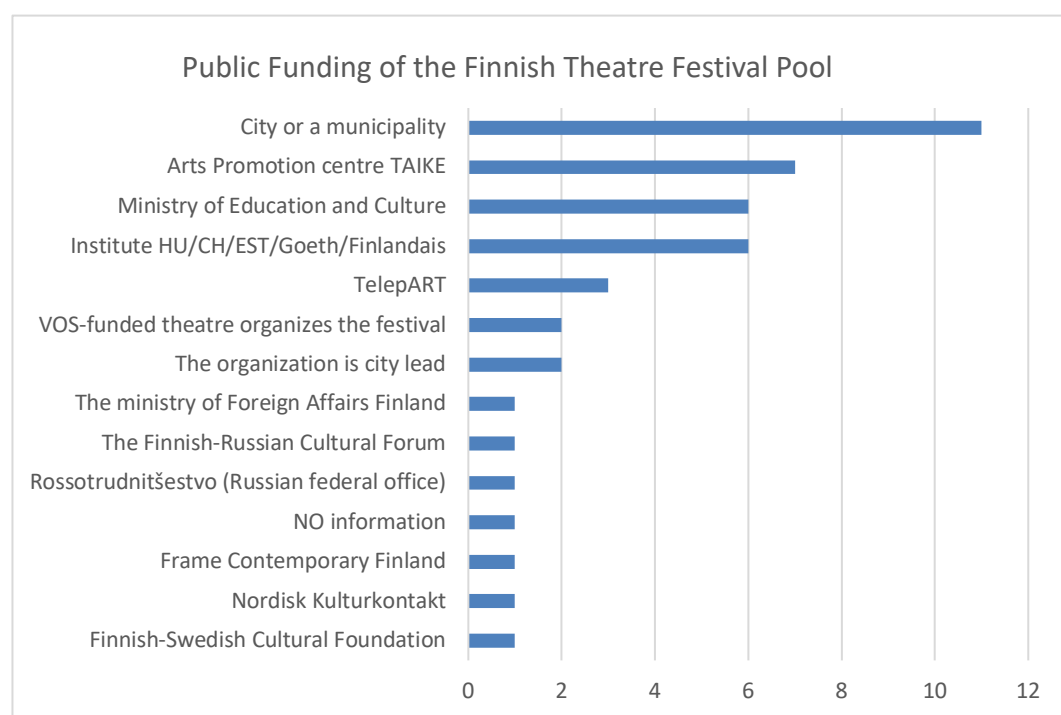


Diagram 33: The public funding presented by Finnish Festival pool

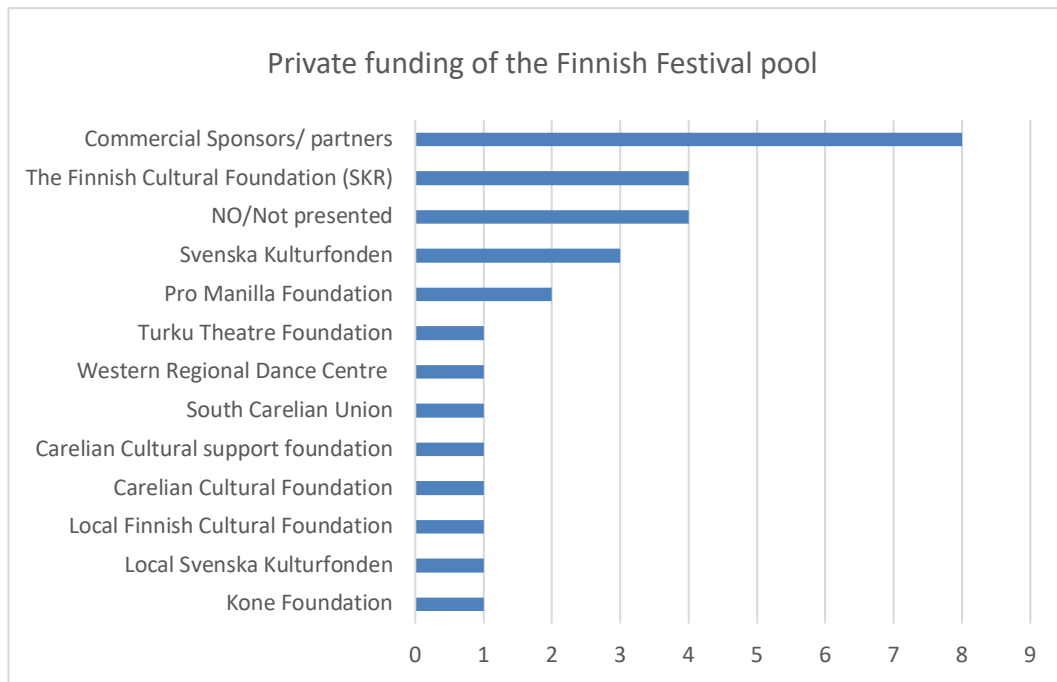


Diagram 34: Private funding presented by the Finnish Festival pool

When looking at the non-governmentally funded foundations or sponsors in diagram 34, we can see that the almost all festivals have received private foundation or union money to fund their actions. The most popular was the Finnish Cultural Foundation. All together 17 entries of different foundations can be detected. Eight out of 15 announce some sort of sponsorship or commercial partnership in their partners section. To add, the amounts between foundations and sponsors in diagram 34 are not comparable, as I did not list all the different sponsors every festival had, but just the information if the festivals had presented commercial sponsors. Instead, I listed all foundations separately to see if some would be more popular in the theatre festival field than others.

Out of the 15 festivals, there was one that had listed the Estonian Institute on their webpage, and that was the Black and White Theatre festival, located in Imatra, Eastern Finland. They were also the festival, who had the most Estonian programme of the Finnish festival pool, hosting altogether nine Estonian performances in their festival. In addition to having theatre performances and workshops, they also had booked bands from Estonia to perform. In year 2018, which was the 100 years of Estonian Independency celebrational year, they had four performances from Estonia.

As can be seen in the Estonian festival pool's diagrams 35 and 36, the public funding of Estonian Theatre festival pool is a bit different from the Finnish pool. Where Finland uses a mixture of public funders alongside with foundations and sponsors, the Estonian pool has used a lot of national institutes, and also almost all of the festivals (12 out of 13) have gained funding from the Cultural Endowment of Estonia, which gets its budget mainly from state funds of tobacco and alcohol taxation and gambling tax (explained more in detail in the cultural policy analysis to come). There is also a quite clear lack of foundation money in Estonia, while in Finland it seems to be very important to the funding of the independent field of the arts. This could direct the Estonian Festival's to find additional fund from other actors, which might also explain the partnerships with the cultural institutes.

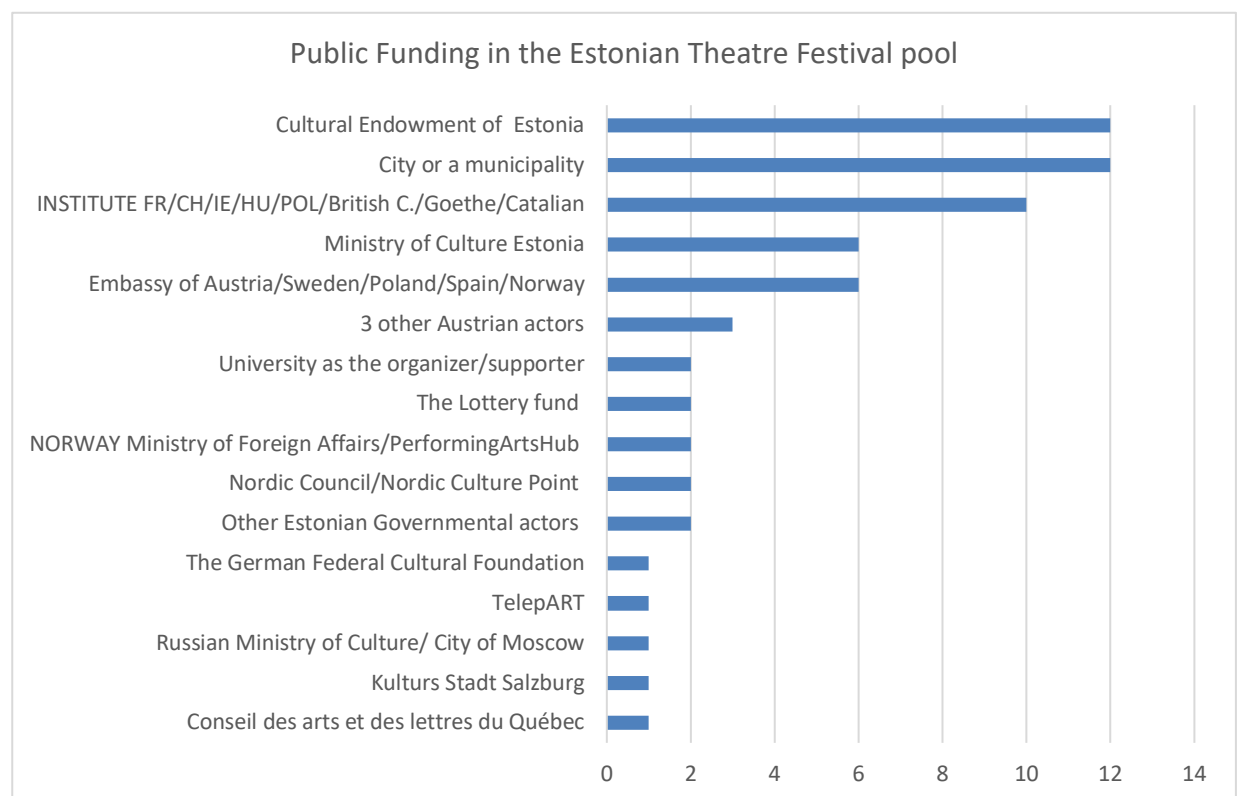


Diagram 35: The public funding presented by the Estonian Theatre Festival pool

For example, in Balto Scandal festival, they have used several institutions to cooperate, such as Institution Francais, The German Federal Cultural Foundation, Culture Ireland, Pro Helvetia (CH), International Netz für Tanz & Performance Austria and The Royal Norwegian Embassy. Nuq Treff puppetry festival presents a handsome list of supporters such as French Institute of Estonia, Embassy of the

Republic of Poland, Adam Mickiewicz Institute, Austria Embassy, Bundeskanzleramt Österreich, Danse-og teatersentrum Norway, Norwegian Ministry of Foreign Affairs, FFUK.NO funds for performing arts in Norway, Austria Estonia 25 project, Kulturs Stadt Salzburg, Catalan Language and culture, Conseil des arts et des lettres du Québec, Spanish Embassy in Estonia and The Nordic-Baltic Mobility Programme for Culture (from Nordic Culture point).

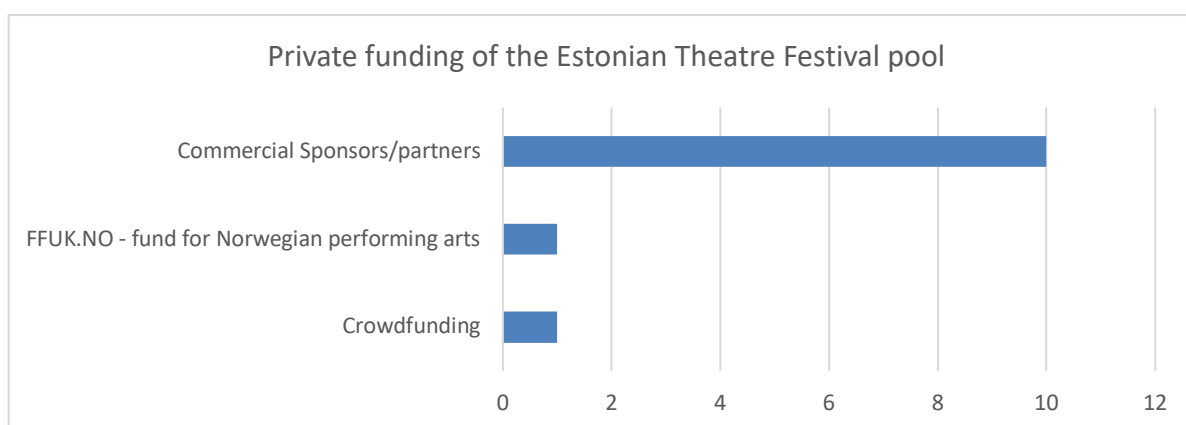


Diagram 36: The private funding presented by the Estonian Theatre Festival pool

As also can be seen in diagram 36, ten out of 13 have presented commercial sponsor logos on their websites, which indicates that the Estonian festivals use three main funding channels: The Cultural Endowment Estonia, different national institutions and commercial money.

Both pools seem to have a lot of sponsorships or other collaboration with commercial actors. A lot of partner venues are listed on the websites of the festivals, also other forms of cooperation, such as local theatres, unions of theatre and information centres is mentioned. Additionally, in both of the pools, the Nordic Council comes up a few times. The task of this official body is to enhance cooperation between the Nordics (members are Denmark, Finland, Iceland, Norway, Sweden, the Faroe Islands, Greenland and Åland) and therefore promote also cultural collaboration (Norden.org). The Estonian festivals have also used this funding, for example Balto Scandal Festival has used the Nordic-Baltic Mobility Programme. NU Performance Festival in Estonia presents also in their 2016 edition Nordic Culture Point a partner.

4.4. Cultural Policy analysis of Estonia and Finland

"Analysing trends in cultural policy development and instruments is an important part of the strategic external analysis in arts organisation. This is because the government's direct and indirect support set up the general context in which the arts and culture sector operates"

(Varbanova, 2013, p. 93)

To recap what kind of instruments there are to support arts, Varbanova (2013) defines direct state i.e. public support as a *subsidy*, directed from “national, regional or local levels by the ministries of culture, national arts councils, city councils, municipalities and national and/or regional state cultural foundations” (p. 251). The distribution can be done through government budgets, via project-based funding, with grants, or from capital subsidy. Foundations and funds give grants for projects or can offer support through for example scholarships and fellowships. The foundations define their own goals and statements and often support more experimental arts. Corporate support’s most common and seen form is sponsorship and is related to the marketing strategies of the corporation and seeks visibility from events that will have more press coverage (ibid).

Additionally, Varbanova (2013) advises the organizations to analyse cultural policies through: the direct and indirect governments support for arts, if policy instruments only include the national institutions or also the independent arts markets (with project funding etc.), is funding directed evenly to both main cities and smaller towns, are also experimental art forms supported, do new arts endeavours have the possibility to get state-funding or are only “well-established” organizations supported, how direct state funding is conducted (provision, i.e. “part of the budget”, subsidies, grants) and how is arts education (of professionals) handled in the policy (p. 93).

4.4.1. The Finnish Cultural Policy

A statement from the Strategy for Finland's Cultural Policy for 2025 states:

“Cultural life is characterised by diversity and it is developed in interaction with international players. Creative work and cultural heritage are highly valued and they are used in a broad range of different ways. Freedom of expression is ensured. Finnish cultural contents are of high quality and they are also successful internationally. Citizens’ linguistic and cultural rights are safeguarded and culture is part of everyday life. The teaching of artistic and practical subjects enjoys a strong position in curricula, and basic art education reaches children and young people across the board. Education and training in the cultural sector supports artists’ employment. Both traditional and new (digital) tools, platforms and approaches are used. The sector can rely on a broad range of different funding sources. Arts and culture have a wide impact on daily life, society at large and the economy. Cultural policy and other policy sectors are treated more equally. There is active cooperation with other sectors and administrative branches and stakeholders.”

(Ministry of Education and Culture, 2017, p. 32)

The vision presented is quite all-encompassing statement of the welfare-state that Finland aims to be, as different stakeholders, and the meaning of arts is quite broadly handled, without taking a strong hold on anything specifically. When looking at the vision from an organizational point of view, what stand out are: aims of internationality (mentioned twice) and the diversity, which can mean both diversity of art forms presented and also of diversity in nationalities taking part to the cultural creation (and the languages used). Also, notions of creative work, impacts of culture in economy and high-quality content are mentioned and are related through the offering that the organizations provide to the citizens. Additionally, the citizen's needs are addressed by using terms of cultural rights and freedom of expression. Education is highlighted in supporting the sector in two ways: by offering professional training and supporting artist employment (through a “broad range of different funding sources”) and also educating future arts audiences in the curricula of schools. Access is brought up in offering different means of reaching arts via new and old platforms. The openness for cooperation with the field is emphasised in the end. What I find quite important is the notion of

“cultural policy and other policy sectors are treated more equally”, that might mean that when economic cuts would happen, the art field would not be the first to take the hit.

To add, the three more specified cultural policy target areas and objectives stated for 2025 are:

1) Creative work and production

- The conditions for artistic and other creative work have improved and the modes of production and distribution have become more diverse.

2) Inclusion and participation in culture

- Participation in culture has increased and the differences in participation between different sectors of population have narrowed.

3) Foundations and continuity of culture

- The foundations for culture are strong and viable.

(Ministry of Education and Culture, 2017, p. 32)

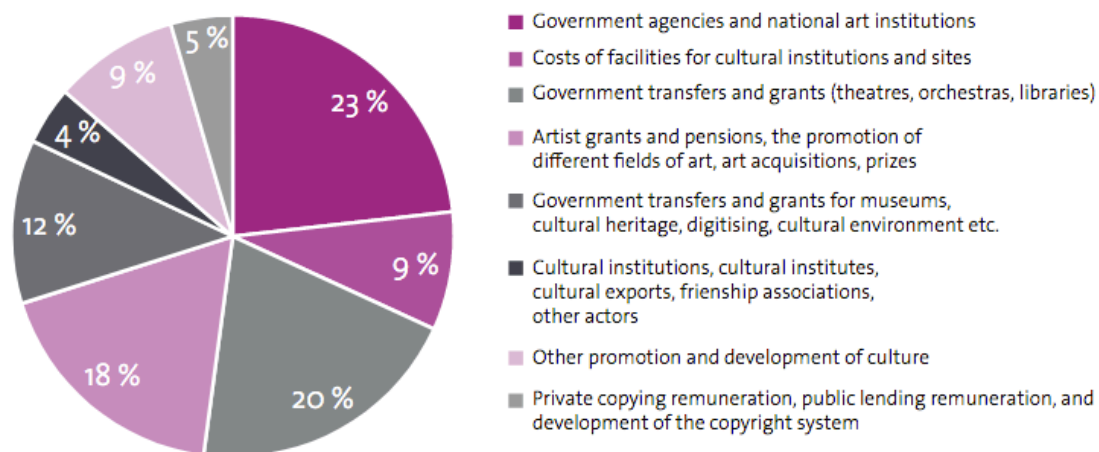
As we can see, the future of cultural policy in Finland is strongly related to creative work, access, inclusion, and the foundation and continuity of national culture. In the organizational point of view, the first notion is the most important one, offering more support to the creative workers. To add, the current Prime Minister of Finland, Antti Rinne, has compiled that “a dynamic cultural life has intrinsic value and as such it creates the foundation for a society where education and culture are highly regarded, strengthens democracy and reinforces the freedom of speech” (Ministry of Education and Culture, n.d. -a), which has been translated to two objectives: “Creative industries will provide more jobs, their ratio to GDP will grow and the conditions for workers will improve” and “cultural services will become more accessible, and the conditions will improve to allow culture to flourish” (ibid).

In practise, the Finnish cultural governance is directed by the Ministry of Education and Culture, which is responsible of the following areas: “daycare, education, training and research; arts, culture, sports and youth work; the archival, museum and public library systems; the Evangelical Lutheran Church, the Orthodox Church

and other religious communities; student financial aid; and copyright” (Ministry of Education and Culture, n.d. -b). In culture and arts, the Finnish cultural policy entails “work in the arts and other creative work, the conditions for the production and distribution of art, the availability of art and cultural services, as well as the conservation of cultural heritage and cultural environments” (Ministry of Education and Culture, n.d. -a). The current Minister of Education, who is also the head of the Ministry, is Li Andersson from the Left Alliance party. The Minister of Science and Culture is Hanna Kosonen, who is from the Centre party (Ministry of Education and Culture, n.d. -e). The Ministry takes responsibility of the “resources needed by the sector and prepares the related legislation” of Finland’s national cultural activities (Ministry of Education and Culture, n.d. -a). The municipalities, i.e. the local governments which are self-governed, are also important in cultural policies, as “promotion of general cultural activities is one of their tasks” (Ministry of Education and Culture, n.d. -b).

As stated in the official website of the Ministry of Education and Culture, they are “the most important central government provider of funding for arts and culture” with the budget of approx. 448 million euros in 2019 budget (Ministry of Education and Culture, n.d. -d). In 2017, the sum was 463 million euros, which makes 0.8% of the total Budget (Ministry of Education and Culture, Finland, 2017, p. 1). Approx. half of the sum comes from the slot machine money (Ministry of Education and Culture, n.d. -d). With altogether a budget of 6,8 billion for the Ministry of Education and Culture in 2020, the aims of culture and arts are defined to “support creative work and production and promote equal access to the arts and culture” (Ministry of Education and Culture, 2019). The public funding of culture and arts comes from the state and from the municipalities. The state funds “the operations of national arts and cultural agencies and institutions” and directs money to municipalities and regional institutions who also with their own budgets facilitate institutions and events and grant access to arts (Ministry of Education and Culture, Finland, 2017, p. 1).

Appropriations for arts and culture



Picture 9: The appropriations for art and culture (Ministry of Education and Culture, Finland, 2017, p. 2)

As can be seen in picture 9, the biggest share of state funds go to the governments agencies and national art institutes, such as the Finnish National Opera and Ballet and the Finnish National Theatre, and an additional 9 % goes to the facilitating of such institutions (ibid). The governmental agencies distributing governmental money are National Board of Antiquities, the Arts Promotion Centre and the National Audiovisual Archive (Ministry of Education and Culture, Finland, 2017, p. 2).

The Arts Promotion Centre (Taike), decides and distributes approx. 40 million Euros for grants (artists and working groups) and subsidies (to legal communities) by an arm's length principle of choosing the artists and groups receiving funds by peer review, without direct governmental influence (Ministry of Education and Culture, Finland, 2017, p. 2; Arts Promotion Centre Finland, 2019a). Taike has 24 "expert bodies", who together with the council make decisions of the grants and "offer expert opinions". The councils are appointed by the Central Arts Council, that is pointed by the Ministry of Education and Culture (Arts Promotion Centre Finland, 2019a).

The next biggest portion with 20 % goes to government transfers and grants, which

are the transfers directed to municipalities to ensure access in all regions, and institutions part of the State subsidies system (in Finland it's called the VOS system) that are determined based on applications (Ministry of Education and Culture, Finland, 2017, p. 2; Ministry of Education and Culture, n.d. -d). The "discretionary" (i.e. separately deliberated, non-mandatory, non-fixed) government transfers are granted based on the "strategic objectives" of cultural policy. Additionally, discretionary transfers are also made to support for example "third sector operators in arts and culture" (ibid). In general, in Finland private foundations have become more significant funders of arts and culture, while other private actors such as donors do not really exist (Ministry of Education and Culture, Finland, 2017, p. 2). In addition to the budget of Ministry of Education and Culture, money to arts and culture is also directed from the Ministry of Finance (libraries), education and training appropriations are linked to arts education, and the national public service broadcasting gains its funding from several sources in addition to the arts and culture budget (Ministry of Education and Culture, Finland, 2017, pp. 1-2).

About the international aims, The Ministry of Education and Culture presents, that the most important partners of international cooperation in the arts and culture are the European Union, the Council of Europe and UNESCO. The regional collaboration is done through the Nordic Council of Ministers (project funding granted through the Nordic Culture fund for joint endeavors) and Finland also has a bilateral cultural fund with all of the Nordic nations. For the Russian Finnish relationship, support is offered through the Russia program in arts and culture and the Finnish-Russian Cultural Forum. Participation to The Northern Dimension's policy, the Barents Euro-Artic Council and the Council of The Baltic Sea States (CBSS) strengthen the culture of the region (Ministry of Education and Culture, n.d. -f). The Northern Dimension Partnership on Culture develop the creative industries by empowering "cross-border cooperation between Nordic and Baltic EU countries, Iceland, Norway and Russia" (Ministry of Education and Culture, n.d. -f; NDPC., n.d.). The 17 Finnish Cultural and Academic Institutes around the world promote Finnish "culture, art and science" and "cultural exchange and cooperation". The institutes are private foundations, but operational costs are provided by the Ministry of Education and Culture. One of the institutes locates in Tallinn. The Swedish-Finnish foundation is the only cultural institute located in Finland (Ministry of

Education and Culture, n.d. -f).

There are some grants for international actions in Taika, such as individual grants for mobility (not for organizations), for promoting “cultural diversity” (artists and working groups and a separate funding for organizations) and “artist-in-residence” program (Arts Promotion Centre Finland, n.d.).

Theatre as a form of art is supported through the central governmental transfers as well as discretionary grants to the Finnish National Theatre with the mandate to “develop Finnish theatre”, and other theatres around Finland, including forms of arts such as drama, dance and circus. The state subsidized theatres consist of “46 professional drama theatre and 11 dance theatres”, as Taika distributes money to “independent professionals” (Ministry of Education and Culture, n.d. -g). Additionally, the ministry supports national “non-profit organizations” by allocating money to support their activities (ibid). The National Council for the Performing Arts (in Taika) gives grants to artists (approx. 53 artists yearly) projects (300 000 euros a year to independent productions and Finnish drama theatre) and also state prizes. They also review applications in the theatre field and make recommendations to the Director of Taika (Arts Promotion Centre Finland, 2019b).

As stated on the website of the Ministry, “arts and culture festivals as regular events have a key role to play in cultural policy, as they provide more opportunities for experiencing, taking part in and creating art and culture” (Ministry of Education and Culture, n.d. -h). As the ministry still supports the major festivals, Taika awards annually approximately 2 million euros to festivals. The first year that Taika granted the money, performing arts festivals received over 600 000 euros and one of the biggest grants went to Baltic Circle festival, that is also in my research pool. The decisions were made based on among other things the artistic quality of the programme and also on the development role of the festival for the whole field (Arts Promotion Centre Finland, 2018,).

4.4.2. The Estonian Cultural Policy

As stated in the Culture 2020 paper by the Ministry of Culture of the Republic of Estonia, the aim of cultural policy in Estonia is described as follows:

“The objective of the cultural policy is to form a society that values creativity by maintaining and improving the national identity of Estonia, researching, storing, and transferring cultural memory, and creating favourable conditions for the development of a vital, open, and versatile cultural space and for participating in culture.”

(Republic of Estonia Ministry of Culture, 2013, p. 1)

In this sense, both the tradition and preservation of culture are blended with the aim of opening up to new things and development. Also, the international aims of the nation is brought up in the following part:

“Estonian culture is defined as both the creation of Estonians as well as that of other nationalities living in Estonia. All members of society take part in the process of culture either as creators or as persons interacting with what was created. Estonian culture along with its unique regional cultural spaces is a part of world culture.”

(Republic of Estonia Ministry of Culture, 2013, p. 1)

To add, the Ministry of Culture announces a set of values on their website. The main statements are: “we stand for diverse culture and active Estonia”, “we value development while appreciating experience” and, “everyone is important” (Republic of Estonia Ministry of Culture, 2019a).

The Ministry of Culture operates under the Minister of Culture, who from Spring 2019 onwards has been Tõnis Lukas. He is a member of the political party Isamaa, which is known as a conservative party (Republic of Estonia Ministry of Culture, 2019b). The Ministry is divided into several sub-categories that are managed by The Secretary General, who “directs the work of the structural units of the ministry and manages the operations of the ministry”. The Undersecretary of Art is Hillar Sein, who manages the arts department in the Ministry, that takes responsibility in “organising the creation of the conditions necessary for the development of

performing arts, music, literature and publishing, visual and applied arts, media services and film” (Republic of Estonia Ministry of Culture, 2019c, 2019d). The Ministry is the national governor of culture, the central government, and the local governments are stated to “operate independently” (Republic of Estonia Ministry of Culture, 2013, p. 1).

The Ministry of Culture’s responsibilities in Estonia include national culture, sport and heritage conservation, promotion of arts, media policy, audio visual policy and integration strategies (Republic of Estonia Ministry of Culture, 2019a). To add, the Ministry is in charge of the financing structure for culture and sports, drafting legislation in the area of culture and sports and, in cooperation with other ministries, of the development of creative industries. In the national aims the preservation of language, nation and culture “in perpetuity” is highlighted and the Ministry states to support “the cultural activities of minorities, kindred nations and expatriate Estonians” (Republic of Estonia Ministry of Culture, 2019a). The innovativeness and remaining open to cultures are mentioned. Access, creation and participation to culture for all Estonian residents is emphasised (Republic of Estonia Ministry of Culture, 2019a).

Cultural policy is stated to very much link with other policy areas such as “education, economic, social, environmental, employment, integration, regional, tourism and foreign policy” (Republic of Estonia Ministry of Culture, 2013, p. 1). The Ministry continues to recognize the meaning that culture has in well-being of the citizens and as a “competitive advantage” of the country (ibid). As stated in their Culture 2020 plan, the Estonian Cultural Policy recognizes culture as “one of the key factors in achieving many goals both on a local and national level” (ibid). As presented in the strategy paper Estonia 21, “a common cultural context acts in a way as a binder in uniting the carriers of culture into a coherent society” (Estonian National Strategy on Sustainable Development Sustainable Estonia 21, 2005, pp. 32-33).

The annual budget for culture in 2019 is 251,3 Million Euros (in comparison the Finnish budget of 448 million euros in 2019). The Ministry had set their main focus for this year’s budget: “salary increases for cultural workers, funding for sports, the initiation of a large investment and additional funding for film productions”

(Republic of Estonia Ministry of Culture, 2019e). A big portion of the funding to the Estonian festival pool was directed from the Cultural Endowment Estonia, in Estonian it's called Eesti Kultuurkapital (kulka.ee). The income base of the Cultural Endowment Estonia is formed from alcohol, tobacco and gambling taxes of the nation and from additional investments or economic activities (Eesti Kultuurkapital, n.d. -a). As stated on the webpage of the Endowment, the objective is "to support the arts, folk culture, physical fitness and sport and the construction and renovation of cultural buildings by the purposeful accumulation of funds and distribution thereof for specific purposes" (ibid). The Endowment supports projects, associations, research, "commemoration" of significant figures in the field of art and sports, individual development, exceptional people in the field of arts and sports and cultural building renovations and construction (Eesti Kultuurkapital, n.d. -a). The Cultural Endowment is directed by a board of 11 members and is led by the Minister of Culture. Other members are a representative stated by the Minister of Culture, a representative stated by the Minister of Finance and finally 8 representatives "designated by each endowment panel". Additionally, there are 15 "country expert groups" (ibid).

Since 2000, the Ministry has set an annual theme for their cultural actions to highlight a field of arts and culture. In 2017, the theme was Children's and Youth Culture, 2018 it was the celebration of Estonia's 100 years of independence but also of Cultural Heritage (due to European Union's initiative) and in 2019 it was the song and dance festival tradition (Laulupidu is the biggest Estonian song and dance festival that is organized every 5 years for already 150 years). 2020 is a year designated to digital culture (Republic of Estonia Ministry of Culture, 2019f, 2019g).

On the webpage of the Ministry of Culture, the focus of performing arts and theatre is about offering the audiences a variety of performing arts by maintaining theatres (small and large) throughout the country (everyone has a chance to take part to theatre performances in 50 km range from their home) and to offer "empty spaces providing performance opportunities for various creative people from home and abroad" (Republic of Estonia Ministry of Culture, 2019h). In the Culture 2020 plan, the field of performing arts had separate sections. The performing arts vision in Estonia aims for diversity (artistically and "institutionally") – with a "good balance

of domestic and world culture”. Also, the state supports the creation of new original Estonian drama. Also, the agencies are supported with the emphasis on “internationalisation of performing institutions”. The youth is one target, with also recognition of the value of amateur and school theaters. The development of higher education arts degrees in the three biggest art cities of Tallinn, Viljandi and Tartu is emphasized (Republic of Estonia Ministry of Culture, 2019j).

The financing of performing arts in Estonia is done through state and local government budgets, through Cultural Endowment of Estonia and also the Gambling Tax Council. The Ministry supports directly 23 institutions (incl. “the foundations with a state share, but also to local government and private theatre institutions and performing arts centres” and agencies such as Theatre Agency Estonia. The project-based support comes from the Cultural Endowment Estonia (Republic of Estonia Ministry of Culture, 2019i). There is also a separate state grants program called “Theatre to Rural areas” which aims to provide extra support for the youth and children to attend theatre performances (i.e. educating young audiences) and to bring more versatile program to the rural areas, such as modern dance (ibid). Internationality is highlighted with a separate program in relation to the theatre festivals, as the Ministry offers project funding to “large scale international performing arts festivals, to ensure their quality, and the persistence of international relations in the field” (ibid).

Additionally, international projects are funded through a state-grant program called “Estonian Culture Abroad” (“Eesti kultuur maailmas”) (Republic of Estonia Ministry of Culture, 2019i). From the Cultural Endowment, the department of Estonia Dramatic Art Endowment awards “grants and benefits and gives awards”, such as support for experimental and cross-art projects and professional development (also travel grants) and development of the field (like contests for new drama literature). Performing arts festivals, such as Draama, Baltoscandal, Treff, Talveöö unenägu and SAAL Biennaal are supported directly. To add, from the internationalization perspective, the Endowment offers support for Estonian theatres to take part to festivals abroad, offer residency programs in Estonia and support studies outside Estonia (for theatre and dance specialties) (Eesti Kultuurkapital, n.d. -b).

About the international cooperation, the Ministry of Culture states, that their task is to “promote the internationalisation of Estonian culture, to develop cultural relations and diplomacy between countries, and to participate in the formation of cultural and sports policies in international organisations”. Thus, the Ministry states to have nearly 50 concluded “cultural cooperation contracts and joint programmes” globally (Republic of Estonia Ministry of Culture, 2019k).

Additionally, Estonia takes part to 15 “organizations, forums and cooperation programmes”. Estonia is represented in the world by seven cultural attachés that work in the Embassies, one of them in Helsinki. Also, the Estonian institutes are located in Helsinki and Budapest. In the Culture 2020 plan, the internalization of culture is highlighted as a state duty as “culture has an important role in external relations, export and the country’s public image” (Republic of Estonia Ministry of Culture, 2019k). One of the aims is that “support for the development of cultural exports and cooperation is going to be increased significantly” and more importantly “the state will increase its efforts to network on target markets outside Europe, for which cultural organisations and creative enterprises have expressed their interest and where they have the capacity to enter the market”. To add for the funding, addition to the international cooperation funds provided by Cultural Endowment Estonia, the Enterprise Estonia (EAS) supports also cultural related export activities (Republic of Estonia Ministry of Culture, 2019k). The Cultural Endowment Estonia also support the Baltic cooperation through the Baltic Culture Fund, that aims to “strengthen the internationalisation” of the three Baltic countries of Estonia, Lithuania and Latvia (Eesti Kultuurkapital, n.d. -c).

5. CONCLUSIONS AND MAIN FINDINGS

In this section, I am to reflect on the main findings of the analysis and try to connect the presented theories to understand the cultural cooperation in and between the theatre festival fields of Finland and Estonia. Throughout the conclusions, I shall focus on the evident findings, reflect on the Finnish-Estonian relationship and of the organizational viewpoint. Themes such as funding, the internationalisation aims and realizations and finally the actual collaboration and cooperation will be brought up.

5.1. The Effects of Funding Possibilities

First, I would like to state, that all forms of grants and subsidies have some sort of aims. With the public money, these aims can be of national presentation, development, building relationships, or of social benefits. With the foundations, the festivals can find most suitable ones to fit their own missions and aims and many of them aim to promote experimental offering that would not be financed otherwise. Still, there are aims for the money to be used for certain purposes. The sponsorship money has a very visible and non-hidden aim: the company wants to be shown in good light, as a supporter of culture. Not to forget the audiences, that are important actors in deciding which productions to support or not. We can thus state that funding of the festival pools comes from various sources with various needs.

The Finnish cultural policy seems to be quite implicit, offering a broad view, and promotes possibilities to a variety of stakeholders. Although there are certain focus areas in the policy papers, the overall ideal of the “possibilities for all” principle seems to be the strongest. The international aims of the policy are highlighted in the vision and the focus in the grants seems to be in conducting cultural cooperation via mobility funds and residencies. There are not many, at least clearly stated, aims of internationalization that would be taken into national program levels.

The Finnish performing arts funding relies much on public subsidies from central (state) or local (municipalities) governments and through the state agency Art Promotion Centre Taika. Additionally, the institutes and embassies offer funds to

the theatre festivals from the viewpoint of national presentation of their culture. A significant portion of the funding comes from a variety of foundations that offer private support to the arts. Also, although not in such detail examined, the sponsorships and commercial partnerships seemed elemental.

The Estonian cultural policy and the instruments for funding and supporting seem more explicit and straightforward. The international aims are highlighted in policy papers, as well as in the funding schemes and programs. The Estonian governance seems to set more tangible goals that are supported actively through monetary means. When compared to the Finnish policy papers, the focus seems very clear: to increase internationalization of the cultural field while maintaining the core of the Estonian national culture.

The Estonian cultural funding leans towards the state and the Cultural Endowment Estonia, the Endowment being quite dominant in the funding of the festival pool. A significant difference to the Finnish public funding is the lack of foundation money used. This can be also explained with the Soviet Occupation time, as Estonia regained their independence only in 1991, and as they had been under Soviet and German regime for decades, the wealthier Estonians would have fled or disappeared, and thus, such long-lasting wealth (that private foundations are many times based on) would not be available. Simultaneously, I was surprised of the amount of official national institutes and embassies of other nations taking part to the funding of the Estonian theatre festival field, with almost 27 institution or embassy logos or other country representatives in 13 festivals. Also, a lot of private funding come from the sponsorship deals and one of the festivals has announced to use crowd funding.

This might also give insight to why the Finnish festival pool as a whole is not that designated to international cooperation compared to the Estonian pool, that is exceptionally engaged. If the funding and programs for internationalization are not available, the already scarce funds of the festivals are not directed to international development, but to focus on the domestic offering (which is also really strong in the Finnish field). In that sense, the emphasis of the Finnish festival field seems to be more on the local development of audiences, regions and the Finnish theatre field.

In the Estonian festival field, there were designated funds and programs aimed for the internationalization of the field.

When so much institution money is present especially in the Estonian Festival field, the lack of usage of the official representatives of Finland and Estonia feels odd (neither Embassies nor the Institutes that operate in both countries, are not mentioned more than once by the festival pool during the three operative years). However, the Finnish institute mobility fund TelepART money has been used in three Finnish Festivals (Baltic Circle, Lainsuojattomat and Turku International Puppetry Festival TIP Fest) and in one Estonian festival (Balto Scandal). In the Finnish pool, out of the 15 festivals, there was one that had listed the Estonian Institute on their webpage, and that was the Black and White Theatre festival, presented earlier.

In that sense, we could state that funding the Estonian performances in the Finnish theatre festival field could have an effect at least on how many such programmes are booked, if not as an initiator of if such programme will be booked at all. I wish to add, although the travel expenses are not that high between Finland and Estonia, the festivals might have scarce travel funds and even the least bit of support might make a difference in the decision of whether to book a performance from Estonia.

In addition to the Estonian and Finnish Institutes and the TelepART money, other funding possibilities or programs of Finnish-Estonian cultural cooperation could not be found through investigation of the policies and festivals. Although the private Finnish-Estonian Cultural Foundation (Suvi-Säätiö) presented in the first chapter, has financed already two theatre co-productions between nations and might be more utilized in the future years.

As there is some funding to be found to enhance the Finnish-Estonian cultural cooperation, but only some of the festivals had used this as an opportunity, we could either state that the festivals have not found these funding options yet, or the Finnish-Estonia collaboration in general is not a significant focus area of the Finnish and Estonian theatre festival pools, but more likely one possibility among other international bookings.

5.2. International Aims of the Festivals in realization

A remarkable finding in the programme analysis was, that the majority of the Estonian festival pools' programme choices go to international presentation (45 % of all programming), as the Finnish festival pool presented 18 % of international programme. Every festival in the Estonian pool had at least one international programme throughout the three years. In the Finnish festival pool, international programming was important, but did not encompass all the festivals in the pool. When looking at the table 2, where Finnish and Estonian theatre statistics were presented, in general the Estonian theatres offer more international plays (58 %), while of the Finnish theatres the amount of domestic plays was 61-91 % depending on the size or independency of the theatre (the independent theatres showed less international programming).

When comparing the mission, visions and values of the festivals to the booking choices, there were differences between the festival pools.

The aims presented by the Finnish festival pool support the development of the field by opening up to international actors and offering a space for gathering and discussion, and many wishes to offer interesting new experiences to their audiences. Concretely, in the Finnish festival pool, while 67 % of the festivals presented some sort of goals of internationalization, only 18 % of an average festival's program was non-domestic. When looking even more closely to the programming, of the 15 festivals, only six had international performances during the three operative years. In that sense we could conclude, that in the Finnish festival pool, the aims of internationalization are more linked to future visions and aims than to concrete realization today.

In the Estonian festival pool, the mission and vision statements emphasize the content or a certain focus (such as Russian or puppet theatre) or offer a platform for engagement. Altogether eight out of 13 festivals present themselves as international either in their name or other statements. However, the programming of the Estonian Festival pool is extraordinary international, with the average of 45 % of international programming. This could indicate that there are possibilities for the

festivals to conduct international actions that they wish to achieve.

As presented earlier, many of the festivals were part of some sort of network, that helped them to either receive recognition as an international actor (like the Effe Label), were part of an Europe-wide network, such as Unima for puppet theatres, or were involved in more deep cooperation such as the NXTSTP network. Additionally, many of the websites of both of festival pools were in English and offered a lot of detailed information. The other end of the spectrum offered no English information, or the bare minimum, and the programme was very much intended as local.

In a way, we could say that the festival pool might have development aims of either international or local emphasis. The local meaning a regional development aim of bringing modern theatre and topical texts to a small municipality that can offer its residents a change to be affected by new ways of exploring the world.

5.3. Cooperation and Collaboration in the Festival Pools

To start with the findings of the Finnish pool, only three out of 15 festivals had booked an Estonian performance, which meant that most of the festivals had zero Estonian performances in their programming. The maximum number of performances in one festival was four per year. From the three festivals, one had just one booking in three years, as two had an Estonian performance or several in all three operative years. When compared to the Finnish festival pool's international programme, the amount of Estonian offering is 5 % of all of the international booking. In 2018, when Estonia was celebrating their 100th year since independency, there was a bit more Estonian performances booked, all together seven (of the whole amount of Estonian performances in three years, which was 14), of which four of them in one festival, the Black and White theatre festival. In that sense, the division of Estonian programme booked to Finnish Festivals is very high, as most of the festivals had no Estonian programme and three of the festivals had booked all of the Estonian performances of the pool. To add, one of the Estonian groups, Giraffe Royale, was booked in eight out of the whole amount of 14 entries.

In the Estonian pool, the amount of Finnish programme is 8 % of the whole of

international offering, which, when considering how much more there is international offering in the Estonian festival pool, is a much higher than the 5 % of Estonian performances in the Finnish pool. Additionally, ten of 13 festivals had booked a Finnish performance or workshop during the three operative years. In general, the Estonian festival pool had 32 Finnish bookings altogether. Of the ten festivals, three had a Finnish booking or two in one out of three years, five festivals had a booking or several, in two out of three years as two festivals had a Finnish performance or several every year of the researched three years.

In the Finnish festival pool, less than half promoted collaborative groups in general and there were significant differences in the festivals, with some promoting only domestic performances and some only collaborative projects. Although, altogether the collaborative (FIN-other country, not counting Estonian-Finnish) projects consisted 5 % of the whole of the Finnish festival booking. In the Finnish festivals, there were only two collaborative projects booked with members and partners from both Finland and Estonia, and these were booked to Lainsuojattomat Festival and Tampere Theatre Festival.

In the Estonian festival pool, the average of collaborative projects booked was 2 % of all booking choices, with maximum of two collaborative projects per festival. The Estonian-Finnish collaboration in the Estonian festival pool was presented in altogether four projects, one booked by Balto Scandal, two by Tadaa! Street art festival and one by NOTAFE festival.

We can thus state, that the Estonian theater festival field books significantly more (and more versatile) Finnish offering compared to the Finnish festival pool, that in addition to having less performances, also booked often the same group. In the collaboration part, it seems that the Finnish Festivals are stronger in general in the presentation of collaborative projects, although the Estonian festivals have again promoted more Estonian-Finnish collaborative projects than the Finnish festival pool. The reasons might lay in the fact that Finland is the bigger market when compared the two, and also in the fact that the Estonian international emphasis and the policies of the nation direct the festivals to conduct more international booking.

In spite of the warm official relationships and connections in history, culture and language, none of the festivals claimed to actively promote the Finnish-Estonian relationship. There were no festivals dedicated to such programming, nor were there emphasis or separate sections in the programming presenting exactly this relationship. Any kind of Finno-Ugric emphasis of presentation was not to be found.

The Estonian-Finnish relationship is not highlighted in the theatre festival fields of neither of the nations, nor as presented earlier, is there an established actively used funding by neither of the festival pools for such promotion. Although, with the constantly occurring shift in between Finland and Estonia, the focus might change, and the Finnish market could start to get more interested in the Estonian performing arts offering.

5.4. Final Thoughts

The cultural cooperation of Finland and Estonia have been in the centre of this research. The subject has been viewed through two viewpoints: the organizational viewpoint, i.e. why the organizations would conduct cultural cooperation and what instruments support it; and of governmental standpoint of what could be achieved with cultural cooperation or diplomacy, and how it is supported in national funding schemes.

The main objective of discovering the cultural cooperation between Finland and Estonia has been presented through the sample of theatre festival fields, with the conclusion of not finding a specific Finno-Ugric emphasis or statement of the festivals, although the Estonian festival field had booked much more Finnish programme than the Finnish festivals Estonian programme. As presented, the funding possibilities offered might be one explanation for this, or the fact the Finland is the biggest market for Estonian theatres, as for Finns it is Sweden. However, a deeper investigation to the other international bookings and nationalities could offer more insight if the Finnish programme in the Estonian field is remarkably stronger than the other nationalities, and also in the Finnish festival pool if other nationalities are more in focus in their international choices.

The focus of the research has been in understanding what kind of cultural cooperation occurs inside the festival fields and possibly between the organizations. Inside the field we could find some interest via the bookings and international aims in joining international networks (such as Effe Label), but the cultural cooperation between the arts organizations (the festivals) was non-existent. Meaning, that surprisingly none of the festivals in the pool had found it interesting or elemental to conduct cultural cooperation between the other pool. One exception was found with the NU performance festival in Estonia, as they had collaborated with the Moving in November festival, that was not part of the research. In that sense, the festivals as organizations have not shown active interest to develop their organizations between the Finnish and Estonian theatre festival fields.

However, this does not mean, that no cooperation would be conducted in the theatre fields between Finland and Estonia. As presented before, the Finnish Jalostamo² performing arts groups has conducted cooperation with multiple Estonian groups, such as the NO99, and other examples were also presented earlier. Actually, these groups were the strongest cultural co-operators found from the research, and thus if the emphasis would have been on performing arts groups instead of the festivals, the conclusions might have offered a notion of a deeper collaborative relationship. However, in the context of festivals, such collaborative efforts were not found.

Creating new funding schemes for the Estonian-Finnish cultural cooperation in general would be beneficial in the future, as joint economic endeavours could emerge of the growing creative industry (which was also a focus area for both countries in their cultural policies). As arts and culture are valued as a way of communication, the cultural differences, possible frustrations or prejudices could be addressed via joint cultural projects. This is something that the Finnish-Estonian Cultural Foundation money could be used to promote. The grass-root level diplomacy by the organizations working in the field of arts could offer an influential way of discussing of the needs and views of both Finnish and Estonian societies.

However, this kind of cultural cooperation should emerge from a “genuine need to co-operate” and “freedom of choosing partners” as presented earlier by the British Council (2018, pp. 12-13). In that sense, the solution to offer more possibilities for

joint projects, would be promoting a stronger viewpoint in the cultural policies and visions, that would translate into funding programs and grants that organizations could apply from their own standpoints and initiative. To add, the idea of the Estonian-Finnish Cultural Foundation to offer funding for collaborative projects (by Finnish and Estonian actors) could indicate of the future direction of Estonia and Finland presenting joint ideas, and collaborative viewpoint to other nations.

6. FINAL DISCUSSION

Examining 15 Finnish and 13 Estonian festivals, of all their strategic aims, as well as programmes and funding, and combining this with four different theories with a quite complex mixed method research, has been a long and multifaceted task.

In general, I think I have reached my goal of answering the original research question of the cultural cooperation occurring between the Finnish and Estonian theatre festival fields, and additionally explained the national and organizational viewpoints in relation. Additionally, I have contributed to the knowledge of the cultural cooperation occurring in the Finnish-Estonian theatre fields and furthermore, have managed to gain vital information on the Finnish-Estonian relationship in general.

When thinking about how Arts Managers could contribute in between the field, or in general in between the Finnish-Estonian cultural cooperation, I think I have given tools for the Arts Managers to operate in this field, with the understanding of the current situation, but also have offered information of the cultural policy contexts of both countries. Personally, I believe that there are funding possibilities that the Arts Managers planning such cultural cooperation could use or to fit their operations to, such as the Finnish-Estonian Cultural Foundation, as well as the local funders. The Estonian example of using the cultural institute money could indicate to the Finnish festival pool, that there are still unused funding and partnership possibilities to discover.

To conclude, I have found this research interesting also from the viewpoints of the global shifts occurring and of how cultural diplomacy reacts. Klaic (2006) presents, that the national labelling of the performers in performing arts is diminishing (p. 52). This could also be seen in the programmes, as sometimes the nationalities of the performers were difficult to find. In general, the world is coming closer, meaning that the movement of people due to will or force has expanded and will be a big question in years to come. In this time of the world, it can be a relevant question, if presenting nationalities or national offering is topical anymore. Simultaneously, as people are forced to change their locations and adapt to new cultures, the notion of

cultural diplomacy, especially by grass-root level actors, and arts as a way of explaining cultural differences, is more vital now than ever.

6.1. Limitations and Further Research

The findings and conclusions presented are the result of this complex research and give, which was the aim, a quite general point of view of the subject. The findings are based on the presented information by the festivals. If I would have done a survey or interviews, the results might be different. That been said, I find that how things are presented is also an interesting point of view to the topic, as it might indicate how things are wished to be presented: even if there would be more that reaches the desk researchers eye, not highlighting something, in this case the Finnish-Estonian relationship, is a choice made by the festival.

In general, the theatre festival fields of both countries have been a good choice for a sample, due to the high attendance to theatre productions in both nations. There was a lot of data available on the websites of the festivals and theatre was also well presented on the cultural policy statements. In choosing such a specific sample to research, the findings can be examined solely in this context, and other art forms, or forms of presentation (other than a festival) would need a new investigation.

To add, the cultural cooperation between organizations is not highlighted in this research and quite fast the emphasis moved from examining how much cultural cooperation occurs between organizations (which was the initial idea) to researching what kind of cultural cooperation could be found when researching the theatre festival field.

If I would have the possibility to continue this research, the most natural next step would be to test the findings with the sample in question, by conducting individual or group interviews to discuss of the subjects rising from the research. Additionally, it would be highly interesting to know the thoughts the festivals have regarding to the neighbouring country (here Finland and Estonia) and are there any artistic or other aspirations related to the Finno-Ugric connection.

Another research subject arising from the text, are the performing arts groups, such as often mentioned Jalostamo², Teatteri Telakka, NO99 (that actually does not exist anymore) that have conducted Finnish-Estonian collaboration. These collaborations seem to be fruitful to the groups and it would be interesting to understand their motives to conduct the cooperation. Here the organizational aims would also be stronger, as the groups have inner artistic goals and so, constant search for stimuli and development needs might be stronger.

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8. APPENDIXES

Appendix 1: The original list of Theatre Festivals. 27 Finnish and 21 Estonian Festivals

FINNISH - 27	
Baltic Circle	Helsinki, Finland
Bravo - International Theatre Festival for Young Audiences	Helsinki, Finland
Hailuoto Teatterifestivaali	Hailuoto, Finland
Hangö Teaterträff	Hanko, Finland
Harrastajateatterikesä	Jyväskylä, Finland
Helsingin Juhlaviikot	Helsinki, Finland
Hurraa! -festivaali	Helsinki, Finland
Kansainvälinen ART-MASTER-festivaali	Jyväskylä, Finland
Lainsuojattomat	Pori, Finland
Mad House	Helsinki, Finland
MasQue theatre festival	Helsinki, Finland
Mukamas 2020 – Kansainvälinen Nukketeatterifestivaali	Tampere, Finland
Murros - Youth Theatre Festival	Tampere, Finland
Mustan ja Valkoisen Teatterifestivaali - Black and White Theatre Festival	Imatra, Finland
New Performance Turku	Turku, Finland
NOMADS	Helsinki, Finland
Oulun teatteri: Lasten ja Nuorten Teatterifestivaali	Oulu, Finland
READ-lukudraamafestivaali	Helsinki, Finland
Sampon nukketeatterifestivaali	Helsinki, Finland
Stage - Helsingin teatterifestivaali	Helsinki, Finland
Tampereen Harrastajateatterifestivaali	Tampere, Finland
Tampereen Teatterikesä	Tampere, Finland
Teatteri.nyt -festivaali / Kiasma	Helsinki, Finland
Turku Int. Puppetry Festival TIP Fest	Turku, Finland
Työväennäyttämöpäivät	Mikkeli, Finland
URB	Helsinki, Finland
Ylioppilasteatterifestivaali	Touring, this year in Jyväskylä
ESTONIAN - 21	
"Saaremaa Mini Theatre Days"	Saaremaa, Estonia
Balto Scandal	Rakvere, Estonia
Estonian Theatre festival DRAAMA	Tartu, Estonia
Golden Mask in Estonia	Tallinn, Estonia & Russia
Improv Festival Tilt!	Tallinn, Estonia
International Street Performance Festival TaDaa!	Tallinn, Narva, Põlva and Tartu, Estonia
International theatre festival "NAKS 2018" - For youth and kids	Tallinn, Estonia
International Theatre Festival A-Festiva	Tartu, Estonia
Kultuurifestival SÄRIN	Rapla, Estonia
Monomaffia	Pärnu, Estonia
NoTaFe	Viljandi, Estonia
NU Performance Festival	Tallinn, Estonia
NuQ Treff Festival	Tallinn, Estonia
Pärnu Fringe Festival	Pärnu, Estonia
SAAL Biennaal	Tallinn, Estonia
Student Theatre Days	Viljandi, Estonia
Talveöö unenägu - Midwinter Night's Dream	Tallinn, Estonia
Teater Kohvris "THEATRE IN SUITCASE" (for puppet theatres)	Viljandi, Estonia
Teenifest - youth theatre festival	Laulasmaa, Estonia
UNIFest (puppet festival)	Tallinn, Estonia
Urban Festival UIT	Tartu, Estonia

Appendix 2: Values derived from the Finnish festival pool

...believes in the aesthetic and affective powers of the arts , and in the potential of social and political agency of performance . Baltic Circle highlights communality, collaboration and commitment as key elements in building a festival , and aims to encourage social justice, solidarity and gender equality .
NOT available
The festival is one of the main events within the Swedish-language theatre of Finland , connecting the local, international, traditional and experimental
NO information
art accessible for all, mixing art forms with each other, offering unexpected events in the streets etc.
välitämme teatterista ja uskomme sen parantavaan ja liikuttavaan voimaan (We value theatre and believe in it's healing and moving powers)
"The main themes of this vibrant festival for professional independent theatre companies are immigration, global warming and gender issues ; the festival shows manage to capture the essence of today's society, transforming it into innovative, exciting theatre ."
International & Experimental theatre , dance theatre, mime, comedy, puppet theatre, drama...
Is it possible to use performance art and embodied knowledge to explain and to experience the transitional shifts around us. art and theatre do not have any borders between countries and cultures and this is a great way to connect people.
Vapaus & vastuu, dialogisuus, hyvä ammattillinen itsetunto (Freedom and responsibility, dialogical approach, professional confidence)
Vuonna 2016 esitettäväksi on valikoitunut tekstejä, joita yhdistävät koko Eurooppaa koettelevat ongelmat; rasismi, eriarvoisuus, maahanmuutto, ulkopuolisuus. 2017 Näytelmien teemoina ovat valta, pakolaisuus ja naisten asema Lähi-Idässä ja Euroopassa. [different focuses on different years, such as problems tackling the whole of Europe such as racism, inequality, immigration, feelings of being left out, power, refugees and womens status in Middle East and in Europe]
NO CLEAR VALUES
NO CLEAR VALUES
NO CLEAR VALUES
NO CLEAR VALUES

Appendix 3: the mission and visions of the Finnish festivals, derived from their websites

The mission...has shaped up to be to showcase the newest tendencies of contemporary theatre...offer a meeting place for theatre professionals and the general public
NOT available
Hangö teaterträff is an annual festival where performing arts are presented, experienced, discussed and developed . A gathering of performing arts in the small town of Hangö in the unique archipelago of the southernmost point of mainland Finland.
NO information
Helsinki Festival is a multi-arts festival held annually in late August - early September. It takes in music, theatre, dance, the visual arts, cinema and city events featuring both Finnish and foreign artists of international repute. Arts for all.
Päätavoitteena lisätä Euroopan venäjänkieliseen teatterielämään uuden värikkään tapahtuman, joka sallii teatterikollektiiveille saada itsensä muiden nähtäväksi ja myöskin nähdä muita. (The main goal is to add a new colourful event in to the European Russian language theatre scene, that bring different collectives together to see and to be seen)
"Our audiences can experience bold, wild and adventurous performances that will ignite, excite and delight "
The purpose of the festival is – to represent the international theatre in all its manifestation and genres.... The main idea of the Theatre of Black and White is that art and theatre do not have any borders between countries and cultures and this is a great way to connect people.
The festival showcases the most interesting phenomena in performance art - is an active contributor in the discussion promoting performance and live art, both locally and internationally.
Visionamme on, että teatterimme olisi kaupunkinsa näköinen. Teatteri on osa paikallista identiteettiä ja ihmisten arkea. Haluamme, että oululaiset ovat ylpeitä teatteristaan, siitä puhutaan ja sitä pidetään tärkeänä. (The Theatre of Oulu looks like it's city: being part of the local identity and people's everyday life, making the citizens of Oulu proud of their theatre, a topic that is considered important)
Festivaali esittelee uutta eurooppalaista draamaa tuoden yhteen Suomessa asuvia ja työskenteleviä kansainvälisiä teatterintekijöitä. R.E.A.D. on perustettu areenaksi, joka tarjoaa mahdollisuuden tutustua näytelmiin, joita ei ole aiemmin esitetty Suomessa. [The festival presents new european drama bringing together international theatre workers and makers that live in Finland. R.E.A.D. has been created to serve as an arena for presenting plays previously not presented in Finland]
Tampereella nähdään laaja-alainen kattaus suomalaisen teatterin parhaimmistoa. Festivaali on saanut arvokkaan lisänsä kansainvälisestä ohjelmistosta, jonka osuus on... kolmasosana pääohjelmistosta.

[Festival presents a wide spectrum of the best of the domestic theatre scene and has a valuable addition of it's international program, consisting third of the main program]

presents the best puppet theatre acts from the Finnish and foreign puppetry professionals. Festivaali juhlii 10-vuotista elinkaartaan ja koko ammattimaisen nukketeatteritaiteen kasvua ja kehitystä Suomessa. **(the next edition is the 10th festival, and they celebrate not only the festival, but the whole development of professional puppet theatre scene in Finland.**

Näyttämöpäivien henki on lämmin ja tapahtuman ilme ennakkoluuloton, nuorekas ja rento. Ryhmien teatterin tekemisen henki on sitoutunutta ja innokasta, tämä energia välittyy vuodesta toiseen yleisölle ja palautetta antavalle raadille. **[The festival spirit is warm and the visual (or atmosphere) is open-minded, young and relaxed. The groups are involved and enthusiastic and this energy transmits from one your to another to the audience and the panel of experts giving feedback to performers]**

The festival is a meeting place for the University theater groups to meet eachother in changing location and present to themselves and audiences their latest works.

Appendix 4: The regional cooperation of the Finnish festival pool

Baltic Circle participates actively in both Finnish and international performing arts networks , takes part in multi-level development and education initiatives . TINFO (Theatre Info Finland) is one of their partners, aswell as some Helsinki-based theatres and also the Theatre Academy of Finland
Hailuoto municipality is a sponsor and many groups performing seem to come from the area.
festival is one of the main events within the Swedish-language theatre of Finland, connecting the local, international, traditional and experimental.
The city of Jyväskylä is a partner, aswell the city theatre of Jyväskylä and the association of amateur theatres in Midd Finland
A lot of sponsors and partners, also local
More national aims of social integration in all over Finland
Have the city as a partner and other sponsor and partners from Pori area, such as Radios
Local partners, including the city of Imatra, but also Tinfo (the theater information centre)
Like the Regional Dance Centre of Western Finland
Oulu Dance Centre, Valve Cultural centre etc.
Different local partners from bookstores to the national theatre of Finland
Local festival networks, Theatre info Finland, theatre groups and local partners
Local theatre partners and city of Turku and other local enterprises
The board consists of members from different Mikkeli related (the city of the festival) associations aswell as theater related actors
The festival is yearly held in a different city, where the theatre takes care of organization

Appendix 5: The international aims of the Finnish festival pool

Baltic Circle participates actively in both Finnish and international performing arts networks , takes part in multi-level development and education initiatives, makes publications, organises residencies and artistic exchanges . Throughout its history, Baltic Circle has collaborated with the most relevant European theatre festivals, production houses and cultural institutes . ALSO, part of EFFE
NO
festival is one of the main events within the Swedish-language theatre of Finland, connecting the local, international, traditional and experimental. Also part of EFFE
NOT mentioned, also website only in Finnish
awarded with EFFE "The EFFE Label is Europe's quality stamp for remarkable arts festivals showing their engagement in the field of the arts, community involvement and international openness"
They aim to contribute to the European level of Russian presentation
Part of EFFE and have international program - but no statement of aiming to be international/most texts are in Finnish
Also EFFE label and part of UNIMA (international puppet theatre organization) At the festival we could see the performing of different theatres from 44 countries, so far more than 200 shows and performances; An annual, international theatre festival located in Imatra, Finland.
an international festival for performance and live art
NO
NO
Viiden vuosikymmenen aikana Tampereen Teatterikesä on kohonnut Pohjoismaiden ja pohjoisen Euroopan yhdeksi merkittävimmistä festivaaleista. [During five decades the festival has become one of the most remarkable Nordic and Northern Europe's festivals]. Also part of EFFE.
They call themselves an international festival
Kotimaisten tasokkaiden ryhmien lisäksi Näyttämöpäiville kutsutaan myös kansainvälisiä vierailijoita mahdollisuuksien mukaan [In addition to domestic groups, the festival invites also international visitors to attend if possible]
NO

Appendix 6: The values derived from the Estonian festival pool

Words that come through: innovative, contemporary . It also held in a small city of Rakvere, instead of Tallinn or other bigger cities in Estonia. ALSO: we do not wish to teach anyone anything, we wish to pose questions that interest us, that we deal with from day to day. We, the festival organisers, can do this through the productions and artists we have invited here.
NO INFORMATION
Festival aitab kaasa riikidevaheliste elavate, pidevate kultuurisidemete tugevdamisele ja loomekontaktide edendamisele teatritegelaste vahel. Täie veendumusega võib öelda, et festivalid toimuvad kõrgel riiklikul tasemel ning neil on lai ühiskondlik kõlapind. (Festival helps to join Russian and Estonian cultural connection vivid and strong and enhances the connection between theatre makers. The festival operates on high national level and has a broad societal impact) . From Art Fortius website: Our goal is to create and maintain long-term relations with our audience and partners: excellent level of work, satisfaction of the audience, novelty and originality, expertise, flexibility)
NO INFORMATION from the makers
TaDaa! is for everyone of all ages, shapes, sizes, relationship statuses, IQ's and shoe sizes . The festival always involves a healthy mixture of music, theatre, circus, dance, spoken word and multi-genre collaborations . FB: Sustainability: going paperless, so the best way to know the performance schedule and everything about the performers is to get it all online in
NO INFORMATION
Words that come through are: Freedom, curiosity, contemporary, independency of the festival
Experimental, political, discussive, collective, non-defined
Seems to me that the development of the field and presenting the newest phenomenons is close to their heart . "t is an intriguing paradox that when organising a visual theatre festival, our pivotal question has turned out to be – what is visual theatre? "
The festival is NOT a competition as the quality and possibilities of amateur groups is different and hard to judge. We do, though, give feedback after every performance. That is done by professional theatre directors, actors, technicians or critics of Estonian theatre. ALL PERFORMANCES ARE FREE OF CHARGE
"Together" because unlike many large festivals Midwinter Night's Dream dedicates a lot of attention to creating the opportunity for the performers to arrive and leave at the same time, to see each other's performances and to have a chance to learn from each other.
Values of the Viljandi Puppet Theatre (organizer) are: Professionalism, Collaboration and Modernity (more detailed info in the development plan)
NO INFORMATION

Appendix 7: The missions and vision derived from the Estonian festival pool

Baltoscandal is a festival of various dance forms, innovative music, and audio-visual forms, but its principal aim is contemporary theatre.
Eesti Teatri Festival DRAAMA on 2003. aastast Tartus toimuv festival, mis koondab parimat Eesti teatrit....Eesti Teatri Festival DRAAMA on 2003. aastast Tartus toimuv festival, mis koondab parimat Eesti teatrit. [It is a festival that has been organized since 2003 and gathers the best Estonian theatres in one festival...the biggets theatre event in Estonia.]
Since 2005 the Golden Mask has been developing its activity in the field of international cultural cooperation presenting the best of Russian theatre in Estonia. Festival Golden Mask in Estonia is one of the most important theatre events of the year, interest in which unites Russian and Estonian public.
From FB: when asking for supporters to buy support-passes, they say one of their aims is to make it to 10 years (now 7th festival approaching)
The festival supports the development of Baltic artists whilst also showcasing the best in international professional street performance. TaDaa! Festival is the Baltics largest and only touring professional street performance festival. Promotes open access to all forms of street performance for performers and audience.
A festival of independent and student theatre groups. A-Festival gives the opportunity to be part of a spectacular theatre experience during these 4 days with the internationally acclaimed professional, independent and student theatres
NOTAFE is a week-long festival [professional training, educational event, fruitful holiday, inspiring encounter] taking place annually, where about hundred people dive together into the July in Viljandi, Estonia, all triggered by a common attraction - an active attitude concerning one's body and mind
NU Performance Festival 2016 brings together international and experimental performers and audiences for a full week of performances, screenings, lectures, parties and installations. The aim of NU Performance Festival is to create an intense, occasionally absurd, fun, critical and experimental platform, where important political issues and incredibly personal subjects can be touched upon together
The renewed and henceforth biennial NuQ Treff is a festival curated by an artistic council that keeps a finger on the pulse of contemporary puppet, object and visual theatre, searching for an inspiring dialogue of form and content, tradition and innovation.
Student Theatre Festival is the only festival in Estonia for amateur student (university, school of applied sciences or colleges) theatre groups to come together.

The festival's goal was **to invite companies with similar artistic pursuits**, and to gather the whole event under the same roof, making the best of the theatre building's cosy atmosphere **to encourage communication between participants**...During Tallinn City Theatre's brainstorming conference in 2017 we formulated the goal of the Midwinter Night's Dream once again: **to invite our kindred spirits to Tallinn, to host productions that are close to our heart – not by form, but by spirit.**

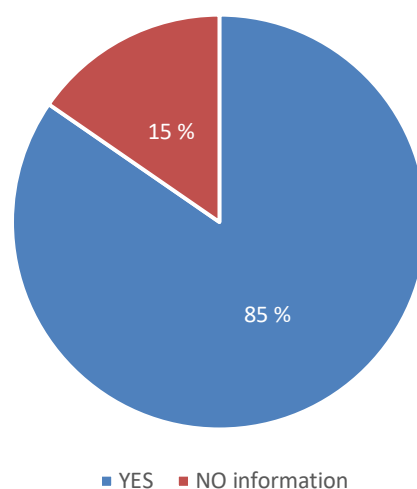
From the development plan of Viljandi puppet theatre (the organizer of the festival): "**Viljandi Puppet Theater is the creator of a vibrant, capable and advanced puppet theater as the most magical theater art.**"

UNIMA Estonia started with the festivals in 2015 and the **purpose was to show each other and also the audience of Tallinn all the puppet shows that any theatre had prepared for the winter and Christmas period.** The main goal of UNIMA Estonian Center is to **develop, value and introduce Estonian puppetry in Estonia and around the world.**

Appendix 8: The Regional Cooperation of the Estonian festival pool

Their partners include the theater of Rakvere as well as some other local actors and Kanuti Gildi Saal (located and active in Tallinn)
The festival spreads around cities, so in a way takes over the whole country for a while
Atleast the sponsors are local cities and companies working in those cities aswell as national actors such as Tallink boat company.
For example with the folk's education program in Estonia
Past couple of years, the festival has shifted from touring only in Tallinn, to also other cities, including Narva in the Russian border
NO INFORMATION
No information, in the contact section of their website, there is only mention of two companies: Raamatubaar Romaan and Valge Saal OÜ (Raamatubaar means a book bar and the other seems like a venue)
Partners include: Center for Contemporary Arts, Estonia, Eesti Kunstiakadeemia, Eesti Kunstnike Liit, ERR Raadioteater, festival Üle Heli 2018, Grupp Trükiagentuur, JCDecaux, Kino Sõprus, Kultuurikatel, Mustpeade Maja, Tallinna Kunstihoone, Sveta Bar
The Estonian tv broadcasted some of their discussions, and also local hotels and venues are their partners, also KUMU
Festivali on aastate jooksul korraldatud koostöös mitmete Viljandi linna asutustega (kolledž/nüüdne akadeemia, linnaraamatukogu, Sakala keskus, noortekeskus), kuid alati on korraldusmeeskonnas olnud Tartu Ülikooli Viljandi Kultuuriakadeemia tudengid. [The festival has done a lot of cooperation with the local actors of Viljandi - the organizers of the festival are Tartu University Viljandi branch students]. Also sponsors and partners from all over Estonia, and unions like Estonian Amateur Theatres Union (Eesti harrastajateatrite Liit)
With Golden Mask Theatre common production in 2018
Like the UNIMA puppet foundation in Estonia, The amateur theatre union (Eesti Harrastusteatrite Liit)
The main idea originally was to call all the Estonian puppet theaters to present their winter production. Now the aim is a bit different, but still regional and national cooperation and communication seems topical.

Stated regional cooperation by the Estonian festival pool



Appendix 9: International aims of the Estonian festival pool

Baltoscandal international theatre festival was first held in 1990 and has since then become a biennial event. It was the first international theatre festival in the Baltic countries and is still one of the biggest. Baltoscandal is part of the network NXTSTP which consists of eight European festivals.
Although: Draama festival is very glad to host many international guests this year! To this end, a number of the shows on DRAAMA 2018 will be translated to English
The festival is originally Russian, and still is, a Russian gala for the best theatre makers in Russia. The Estonian festival is a joint Russian-Estonian endeavour.
International Improv Festival Tilt
Part of EFFE , also international in their name already, and the festival tours around baltics, members of Circostrada Network, Europes largest street arts network
They have international program, and the festival is called international. However, a lot of the posts and news online and texts are in Estonian only.
The festival website is all in English and the guest are also, also the prices are much higher, indicating that not only locals can afford the workshops and tickets. Also this instruction of how to arrive (how to arrive to Estonia? Also have had an effe label best ways are: by bus (from berlin, poland, latvia etc), by ferry (from sweden, finland), by train (from russia) or by plane (from everywhere else)) indicates that guests from these countries are regular
Majority of their program is from abroad and they claim to be an international festival.
They aim to book international productions, last time 2019 21 production from 12 countries, it's even called "international visual theatre festival"
Appendix to their name is: International festival for puppet theatres
"Our very welcomed and expected foreign friends"... They have every year some neighboring countries presentation. The organizer states "The UT Viljandi Culture Academy is open for international cooperation and cross-cultural communication."
In May 2017 the Midwinter Night's Dream Festival received the EFFE Festival Label for the years 2017—2018 . It is an international festival with its booking and aims of bringing international program to Estonians to experience.
The festival itself is based on UNIMA puppet theatre union , that is an international actor. However, the festival has presented only 1 performance in 3 years that is not from Estonia. They state in a letter: "UNIFEST has planned to invite also theatres from abroad to the festival incl from Finland, but the financial problems have not allowed to do it"