

CREATIVE IN DUSTRIES IN ESTONIA

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CREATIVE ESTONIA

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WE WOULD LIKE TO BE IMPORTANT IN ESTONIA AND VISIBLE ABROAD

Estonia is a small country in Northern Europe with less than 1.4 m inhabitants, but Estonians have shown that being small does not mean being insignificant, that sustainable ideas can grow in a cleverly planned environment, and that great visions can spring from small communities when ambitions are given a chance.

Creative industries (CI) have an increasing role in strengthening the state's competitiveness and developing a knowledge-based economy. Creativity is becoming the key component in several sectors and

this has a focal role in achieving not only economic objectives, but also improving our environment, quality of life, innovation and competitiveness. As a result, creative industries play a considerable role in regional development, tourism and increasing the state's export capacity.

Although the creative industries are not mapped separately in official statistics, a special study has shown that in 2007 over 5000 companies and institutions operated in the creative industries sector, amounting to 9.4% of the total number of companies in

Estonia. It also revealed that over 28 000 people were employed in the creative industries, accounting for 4.3% of Estonia's working population; and that does not even include professionals!

And the creative sector is growing constantly so that nowadays the sector accounts for 3% of the Estonian economy.

Many of our talented people have been successful in other countries, and there are many more to discover. There really is creativity in Estonia!

ECONOMIC INDICATORS FOR ESTONIAN CREATIVE INDUSTRIES IN 2007

Sector	Number of enterprises and institutions	Number of employees	Total income, millions of EEK	Total income, Millions of EUR
Architecture	861	3049	1836	117,39
Audiovisual sector	225	1050	673	43,03
Broadcasting	81	1670	1399	89,45
Design	334	361	226	14,45
Performing arts	95	2030	623	39,83
Information technology	13	325	305	19,50
Publishing	578	6010	5440	347,83
Art	101	1081	107	6,84
Museums	296	1550	457	29,22
Libraries	1125	3253	627	40,09
Handicraft	165	1403	233	14,90
Music	403	3850	2097	134,08
Advertising	725	2381	3907	249,81
Total	5002	28013	17930	1146,42

*data from Survey and Mapping of the Creative Industries in Estonia, Institute of Economic Research, Tallinn, 2009

SOME IDEAS IN PRACTICE



IT IS GOOD TO BE IMPORTANT,
BUT IT IS EVEN MORE IMPORTANT TO BE GOOD!



JULIA MARIA KÜNNAP

– RED DOT DESIGN AWARD NOMINEE

The Red Dot design award dates back to 1955, being one of the most prestigious design competitions in the world with more than 12,000 submissions from more than 60 countries. Designer and young mother, Julia Maria Künnap, made an impression on the competition jury with her simple innovative child's chair "Mari", was nominated to Red Dot award in the product design category in 2010.

Julia emphasizes the value of time and explains where the creation process steps in: "The days and hours given us can be categorized as quality time and wasted time. Time spent in shopping centres, driving there and back, or time spent looking for a suitable product from the internet is wasted time in my opinion. Instead

I always try to replace this time with creativity – if you can't find a suitable chair from a shop, simply create it yourself."

CREATING "MARI"

When describing the beginning of the "Mari" chair, the designer explains: "Mari" was born of the simple need to position my daughter safely at the table at an appropriate height, while keeping the existing interior design of our home intact." She describes that after some sketches, calculations and tests it became clear that

ALL A GOOD CHILD SEAT NEEDS ARE A SOFT SEAT, A PADDED SAFETY RING AND FOUR STRAIGHT LEGS.



After consulting with different people in marketing, we decided to take the hardest and slowest route – to produce the chair in Estonia and under its own brand – "Mari" designed by Julia Maria Künnap. Our goal was to use quality materials and make the final product really durable. The first chair was purchased for the permanent display at the Estonian Museum of Applied Art and Design. Right now the child seat can be purchased through the homepage and from selected design boutiques, but Julia is looking to sell it abroad.

"The "Mari" chair and the award have been an encouraging push for me to go forward and develop some of my other design ideas and my own design brand" Künnap explains.

Künnap completed a Master's degree in jewellery design at the Estonian Academy of Arts and is working as an independent artist. Several of her works are represented in the permanent display of the Estonian Museum of Applied Art and Design. She has received the international Ruth Reisert-Hafner grant in Germany for young jewellery artists, the annual Estonian Art Journal award and the Roman Tavast scholarship for jewellery art students.

 juliamaria@kynnap.ee





ESTONIAN NATIONAL MUSEUM

ESTONIAN NATIONAL MUSEUM IGNITES CREATIVE INDUSTRIES

The Estonian National Museum (ENM founded in 1909) collects, preserves and studies Estonian culture, the cultures of all nationalities living in Estonia and that of Finno-Ugric peoples. These are a unique part of European cultural heritage, and folk patterns in particular are without doubt an important part of this heritage.

As a result of close collaboration between the museum and enterprises,

PATTERNS FROM THE MUSEUM'S COLLECTION HAVE FOUND THEIR WAY ONTO SHIRTS, GUMBOOTS, JEWELLERY AND SNEAKERS.

These patterns are an important aspect of Estonian history and thanks to creative enterprises the diversity and uniqueness of our cultural heritage is being appreciated by Estonians and foreigners alike. The museum supports this kind of

creative entrepreneurship.

In addition, the museum staff also conduct training sessions; for example, it was as a result of the “Employed through handicraft” (Käsitööga tööle) project that the women of the non-profit association “TuleLoo” established their own business producing a variety of items ranging from jewellery and patchwork quilts to umbrellas and clothing. All of these feature elements of folk art and are made by hand.

THE MUSEUM ENCOURAGES CULTURAL TOURISM

The museum also supports the development of cooperation with tourist enterprises and through this they contribute to the development of Estonian cultural tourism. The issue of a new building for the Estonian National Museum has highlighted the need to entice more culturally minded tourists to the museum, as well as to Tartu and South Estonia in general. This in turn requires more consistent and much more varied collaboration with guides, tourism companies and cultural institutions.

At the instigation of the ENM a cultural tourism conference and package factory (Paketivabrik) was organised. This was a seminar aimed at tourism enterprises to

demonstrate how existing services can be improved and value can be added. By creating synergy between tourism enterprises, accommodation providers, guides and other cultural institutions in Tartu and Tartu County better results can be achieved.

The museum is also active in a number of other areas. For example, they sell products inspired by pieces in the collection, such as their lighter in the shape of a deity from the folklore of Setomaa or their two-year calendar. The latter features pieces from the silver and textiles collections. By using collections this way the museum can provide items for the visitors to buy that have real



Parking clock design
Photo: Liisi Toom

value since they celebrate our cultural heritage in a meaningful way through quality products.

Above left:
Laptops with ethnic pattern given to Estonian National Museum by Elisa were perfect for the collectors of folklore who attended the Song and Dance Celebration to capture the visitors and their emotions.
Photo: Marika Raiski.

MUSEUM OF PUPPET ARTS

A UNIQUE PUPPET CENTRE

In the Old Town of Tallinn there is a place ruled by puppets – although people are merely visitors, they are nevertheless much awaited visitors to the only centre for puppet arts in Estonia.

The Museum of Puppet Arts forms the core of the centre where the history of puppetry in Estonia and the rest

of the world is presented to visitors with the aid of puppets, text and pictures. Familiar characters from the stage and television are on display along with exotic puppets that have travelled from many thousands of kilometres away.

The Museum of Puppet Arts is not a traditional museum. The walk and

look concept has been taken a little further. For example, in the cellar there is a device with 160 buttons that when pressed reveals audiovisual information about famous actors, directors and artists connected with the Estonian Puppet and Youth Theatre. This is an open and living archive.

EXCITING INFORMATION AT YOUR FINGERTIPS

The centre has touch-sensitive screens that reveal diverse information about the exhibits and the history of puppetry. For example, on one screen it is possible to take a tour of all the theatres in Estonia. You can peak into the make-up room, go back stage and of course view the auditorium.

For the first time in Estonia you can use the unique QR-code ticket system. At each of the displays a sensor reads your ticket, identifies who you are and displays the information accordingly. This means you only have to introduce yourself to the system once.

According to Meelis Pai, the director of the puppet centre, the aim has been to establish an extensive Centre for

Puppet Arts with a theatre, museum and workshop. “We have united playfulness with innovation.

OLD FASHIONED PUPPETS HAND-IN-HAND WITH MODERN INFORMATION TECHNOLOGY CREATE A UNIQUE WORLD TO PROVIDE MANY HOURS OF ENTERTAINMENT”,

adds Pai. According to Pai, the museum has plans for further expansion and so it is fast becoming one of the few places in the world that focuses on puppetry in such an innovative way.

The centre’s creative approach is already apparent to passers-by from the small window display on the street.

This is known as the “steam punk theatre”. Anyone can activate the mechanical display with their mobile telephone and experience some of the adventure, even before entering the building.



The museum opened on 7 March 2010 as a collaborative work between The Museum Construction Foundation and Enterprise Estonia (EAS) and European Regional Development Fund.



ANNKRIS-GLASS

– THE MAGICAL WORLD OF GLASS ART

Annkris-Glass is a glass studio founded by two glass artists – Kristi Ringkjob and Anne-Liis Leht. They both graduated from the Estonian Academy of Arts specializing in glass art.

Annkris-Glass specializes in designing different glass items including awards, gifts, jewellery, lamps, clocks, applied art items and so on. The designs are always original and every piece is made by hand. The studio's primary focus is one-off orders and small series. Many projects involve collaboration with metal artists, glass blowers, interior designers and other people in creative fields.

FINDING NEW PERSPECTIVES

The designers recently took part in the national design competition to find an “Ethical Estonian Souvenir”. “The aim of the competition was

to find sustainable solutions and challenge designers to discover new perspectives on the design of national souvenirs,” Leht explains. They definitely hit the mark and took home the main prize for a traditional women's brooch made from the broken foot of a wine glass. “We wanted to create new value and beauty out of something which would have been otherwise thrown into the garbage bin,” Leht says, explaining the basis for their idea.

Both artists are convinced that

OVER TIME PEOPLE WILL HAVE MORE AND MORE APPRECIATION OF ORIGINAL ART OVER MASS-PRODUCED ITEMS.

“Handmade items are much more valuable than mass produced ones,” say the artists, adding –

“Our products value the client because the value of an art piece grows over time.”

MAKING AND TEACHING ART

But making art is not enough for Kristi and Anne-Liis. They also want to share the joy and secrets of the creative process by offering short courses to people interested in glass art. Teaching such glass techniques are fusing, slumping and stained glass, they have introduced the magical world of glass art to many who are searching for their creative side.

The designers are open to international collaborations, currently developing contacts with Nordic designers to co-create shows and exhibitions in different countries. Anne-Liis and Kristi aim to make their brand known abroad as well as in Estonia, and they are definitely on their way.



• Brooch made out of a base of a broken wine glass by Annkris Glass won the award of the Sustainable Estonian Souvenir
• Business Card holder. During my past life I used to be granny's jam jar. Now I am a cardcase.
Photos: Kristi Ringkjob and Anne-Liis Leht.



Brand Manual office

BRAND MANUAL

– BUILDING BRANDS INSIDE OUT

Thursday mid-afternoon, in an elevator, somewhere...

He says: “So where do you work?”

“I work at Brand Manual.”

He: “What’s that?”

“It’s a branding and service design company.”

“You do logos?”

I take a deep breath and explain:

“We help define a company’s competitive advantage and bring this advantage to the attention of both employees and customers through a common and unique identity, applied throughout the business from communication through signage to information systems. We develop

new ways to deliver services and products and help lower business risk providing you with a more stable income in times of turmoil and faster growth in times of prosperity.”

“That’s interesting. So you don’t do logos?”

“Here’s my card. Yes, we do logos, but only if this solves your business problem,” and I get off.

Brand Manual is a branding and service design consultancy established in 2009 by four partners, each with a decade or two of experience from the advertising and design industries.

“The decision to build our own company was motivated by our frustration with our existing jobs in large design and advertising agencies“, admits one of the founders, Markko Karu. “We became increasingly aware of the large gap between client and customer expectations, as we were often hired to cover up underlying product problems with a cool campaign or sleeker package.

We were rarely involved at the front-end, where we could have solved the problem and made customers happy without wasting marketing support.“

DOING THE RIGHT THING

The founders state that their goal with Brand Manual is to build brands from the inside out. “Working with the client we start by clearly defining the point of competitive advantage, or inventing it if necessary, and we go from there to develop the look, the feel, the way the service is delivered,” explains Karu, adding –

“FROM OUR PERSPECTIVE, ONLY BY DOING THE RIGHT THING INSTEAD OF JUST DOING THINGS RIGHT WILL WE BE GROWING OUR CLIENTS’ BUSINESSES AND OUR OWN.

Our recommendations are never just theoretical or channel-centric.

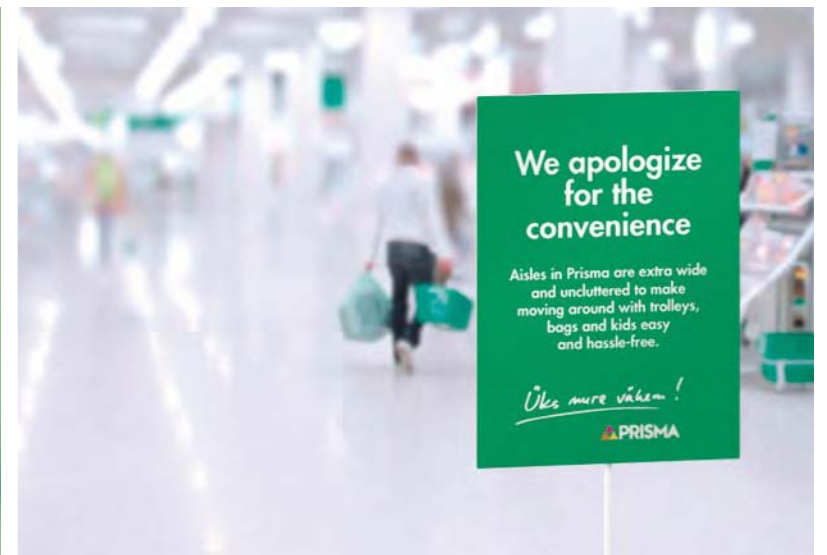
In 2010, Brand Manual submitted four works to the ADC Estonian Design Awards. Three of them claimed prizes in different categories.



Viu re-branding



Internal campaign teaser / In-store communication





Kristo Kõo

GUITAR SCHOOL FOR 100 000 STUDENTS

NO LIMITS IN GEOGRAPHY OR NUMBERS

The Guitar School (Kitarrikool) project is a complex system for teaching a musical instrument that is concentrated on the acquisition of practical skills. Unlike music schools where the instruction takes a long time and the goals are therefore more distant and vague, Guitar School teaches its students to play the instrument in a very short time. Each course has a specific goal and a fixed deadline for achieving it.

In addition to teaching the guitar both online and in live groups, the Guitar School project publishes innovative tutor books, releases guitar CDs and organises concerts. They also have an online guitar shop. Some of the school's activities are strictly local and take place in Estonia, but as the largest field of work is the online school, students from all corners of the world are able to join these courses.

BEING PART OF THE SCIENCE

The Guitar School's online project is based on founder Kristo Kõo's PhD research at the department of educational technology, University

of Tartu. To put it briefly in Kristo's own words: "Music education over the internet is very new and even if you can find programmes that have good quality materials, the way the materials are presented still needs to be researched. So, the way the material is presented here changes over time as the science in this field progresses. As for our study materials – you can be sure they are top quality, as they are all prepared by university tutors in guitar pedagogy."

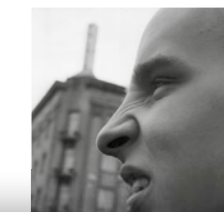
NO LIMITS IN GEOGRAPHY OR NUMBERS

Currently there are more than 6 000 students all over the world learning to play guitar with the help of Guitar School. The founder, manager and leading teacher Kristo Kõo, says that their goal is to attract up to 100 000 students.

PUTTING THE INTERNET AND NEW TECHNOLOGY TOGETHER CAN OPEN UP NEW WAYS OF TEACHING many students while still giving individual feedback to each one of them. In cooperation with

the Technology Development Centre, Technopol, and Tallinn Technical University, the Guitar School is developing an innovative teaching tool – the electronic guitar sticker with LED-lights, which transfers the student's performance data into the computer and from there via the internet to the teacher. This means that while playing the guitar in front of their computer students can obtain immediate personal feedback on performance and analyse this later to learn more.

ADAM



ANTON KOOVIT

NEW FONTS COME TO LIFE FROM THE HAND OF ANTON KOOVIT

The typeface called **ADAM** by Anton Koovit, visiting lecturer at the Estonian Academy of Arts and type designer, **WAS THE FIRST TYPEFACE BY AN ESTONIAN TO BE INCLUDED IN THE FONTSHP LIBRARY**, an international company selling thousands of fonts.

Having studied graphic design at the Estonian Academy of Arts and typography at the Royal Academy of Arts, The Hague, Koovit set out to design a font that would be suitable for printing an art manifesto. Over time it developed into a typeface that works everywhere – as both large or small text.

Like many he began his career with smaller projects, designing logos and offering typographical consultations. From there he began to produce finished typefaces that could be sold

separately. According to Anton Koovit studying and presenting his ideas abroad have been a great help. "You need to show your designs to others, speak to people and make contacts. You need to find people who know more than you, who can advise and influence. It is also important to be open and share your own knowledge and expertise along the way." According to Koovit one of the keys to success is synergy.

OWN FONT FOUNDRY

His future goals include the creation of more typefaces and as their number increases maybe he will even open a font foundry.

Koovit finds inspiration from everyday environment and from experimenting. "Some of my typeface families are very research based, for example U8 is based on hundreds of photographed signs, digging in

archives, books. Another typeface may be born from playful experimentation – I might discover an interesting scribble /curve and take it further," describes Koovit.

WHY IS TYPOGRAPHY IMPORTANT?

First of all to achieve good usability. "For the reader there should be no obstacles in a text. If fluent readability is achieved on technical basis then the next priority is individuality, even exclusivity. Text has a subliminal effect, something akin to colour and smell, which conveys ambience," explains Anton and adds that "a tailored suit always fits better, similarly this applies to a typeface that is crafted for a specific purpose. If it is good, then entire visual communication can be based on it. Working like this is better for the user and the workers who use the typeface, eventually everyone."

ÀWXYZabcdefghijklmnopqrstuvwxyz1234567890
 UWXYZabcdefghijklmnopqrstuvwxyz1234
 2RSTUWXYZabcdefghijklmnopqrstuww



KEHA 3

– FROM URBAN DESIGN TO ELECTRONICS

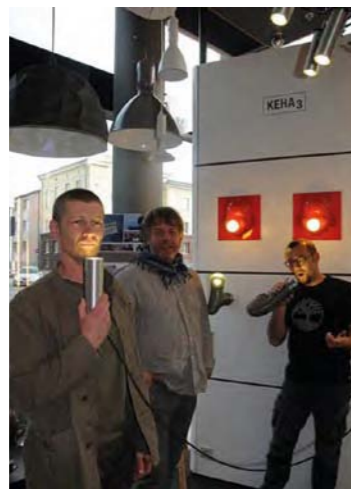
Keha 3 (founded in March 2009) is a product design and design management company that carries out both tailor-made product design and product portfolio development. Some of their main goals are to offer comfort and technological sophistication.

Keha 3 was founded by three men – product designers Margus Triibmann, Tarmo Luisk and entrepreneur Ville Jehe, whose

IDEA WAS TO CREATE THE FIRST DESIGN COMPANY IN ESTONIA TO HANDLE THE

ELECTRONIC SOLUTIONS

In the field of electronic devices, Keha 3 designers are developing in-depth solutions using LED-technology. In addition to a design education, two of their partners also have degrees in the field of technology. This is invaluable when developing electronic products. One of their remarkable solutions is an adjustable power source for light diodes called the UTVA1 or Wannabe lamp. This lamp is small, but has good illumination characteristics. Therefore, it is a long-life energy efficient LED lamp, which can be used both indoors and outdoors.



PRODUCTION CHAIN IN ITS ENTIRETY.

The designers at Keha 3 deal with interior design elements as well as street furniture and outdoor design elements. The product portfolio currently in production now includes two main product series and about 20 ready-to-use products. A good example is the furniture collection Elementaar created by Tarmo Luisk, which is aimed at youth and children. It is intended to solve various needs, especially in smaller homes, without compromising on ergonomics or user comfort.

Keha 3 is also prepared to manufacture all of its products in bulk. The company creates products for the Estonian market as well as for export, and deals with tailor-made design solutions for special projects as well as inventing new products on a daily basis.

In cooperation with different architectural bureaus, the company has vast experience designing cityscapes. An example of this is the Rotermanni quarter in Tallinn or Tartu Town Hall Square, where by developing the whole space, the designers could handle technologically complex lighting solutions and visually compact urban furniture.

Keha 3 has also won various Estonian design awards on numerous occasions.



DER TANK.



DER TANK – THE TETLEY TEA CASE

Tank is a full-service advertising agency that has operated for 15 years. From the very beginning, the agency has been independent of international chains and is now ranked as the market leader (Marketing TOP 2010 by the business newspaper Äripäev). The success stems from its creative focus and ability to develop concepts for the local as well as international market.

Tank has devised and conducted campaigns in the Baltic States, Scandina-

via, Germany and Great Britain. The geographically most distant campaign by Tank was launched in 2010 in the United Arab Emirates and Saudi Arabia when their long-standing customer Tetley decided to involve Tank in a large-scale invasion of the Arabian Peninsula in order to establish the Tetley brand as international brand number 2. Today, the market leader is Lipton. Tank was assigned the task of providing solutions for outdoor advertising and print media.

CHALLENGES OF WORKING TO ANOTHER CULTURE

Volkov admits that working to another country with a different culture is quite challenging. „For example some colours and shapes are taboos for Arabs and they are reading from left to right. It is also a very religious country. So you have to take a lot of details under consideration.“

PROFESSIONALS IN TANK ARE DETERMINED TO BREAK OUT TO OTHER MARKETS AND THEY HAVE THE POTENTIAL TO DO SO.

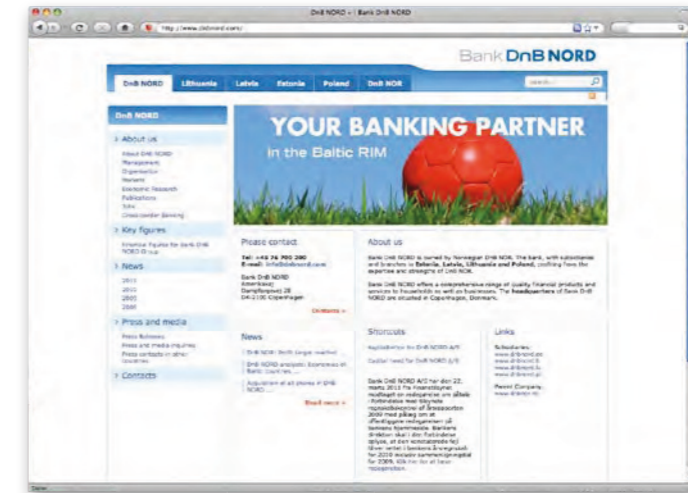
„We are working hard to provide as good quality as Scandinavian agencies. So international corpora-

Arabs like their tea very strong. More often than not, it takes more than a pack of ordinary tea to make a cup of tea. Thanks to Tetley's unique string straw technology, a Tetley teabag provides considerably more taste. „To get it out you don't have to squeeze the bag as with others,“ adds Joel Volkov, the Leading Partner and Creative Director of Tank. Hence, the idea for the solution for outdoor advertising and print media – more flavour, less fuss.

tions can look for excellent solutions to suit their high standards from Estonia as well. We want to be among the first to take that impression to a wider international level,“ concludes the Manager of Tank.

OKIA
intelligent web solutions

OKIA AND BANK DNB NORD



OKIA is one of the first web agencies in Estonia (est. 1996) providing excellent web solutions for public websites, self-service e-shops, advisory tools and all kinds of web-based marketing campaigns. OKIA's team covers strategic planning for websites, focus analysis, usability, graphic design, technical implementation and support and maintenance.

A little more than a year ago one of our key clients, DnB NORD Pank (Estonian subsidiary), was looking for a partner to implement a new platform for their new website.

MARIS HEINARU, HEAD OF MARKETING AND COMMUNICATIONS, DNB NORD PANK:

Changing the web design at the group level tends to be a long process, as international companies mostly require sites in different countries to look the same. This was also the case with DnB NORD. Our aim was to improve the website's functional-

As DnB NORD in Estonia and Poland were both in need of a new website, it was decided that one of the countries should lead the project at the group level.

The initial idea for the design was from Poland. OKIA took a look at it and concluded that it lacked specific purpose – it was too vibrant, difficult to manage, not search engine friendly and most important of all – confusing for the end user. As the client wanted a solution that would better serve their business principles, **OKIA** performed their own general

ity, design, clarity and structure, allow search engine optimisation and increase sales through electronic applications. We are glad that we were able to fulfil these goals and create a completely new site that has already been or is being adopted throughout

and functional audit and, **PRESENTED A SOLUTION THAT FOCUSED ON SIMPLICITY, A CONCRETE GOAL AND CLEAR AESTHETICS** and a solution that was quickly realized. The management at Bank DnB NORD thought the result was good and their design proposal was approved. The next step was to adapt their solution for all-around use in the Bank DnB NORD Group. To date, their solution has been used as the basis for DnB NORD Estonia, Lithuania, Poland and Denmark.



Andres Uibomäe

RENARD

MOTORCYCLES MADE IN ESTONIA



Since the motorcycle has among other things become a luxury item, it offers the designer a great number of new opportunities to approach the task from a completely different angle. This was the basis for Renard.

“Motorcycles are something that we love and like to be involved with. Something exciting from childhood that we never got enough of,” explains one of the creators, Andres Uibomäe.

In the beginning, the Renard design concept was inspired by the beauty of 30-40’s motorcycles, and that is where the girder front suspen-

ENGINEERING INTELLIGENCE

The DNA of the Renard Grand Tourer is engineering intelligence – an ultra-light composite unibody, longitudinally mounted V2 engine and components that represent the cutting edge in the motorcycle industry.

The Renard GT’s carbon-fibre monocoque weighs only 11 kilograms, and is reinforced with Kevlar to make

sion came from. It is a conventional 1930’s double-fishbone solution that has a functional benefit besides its retro appearance – the bike does not “dive” during heavy braking. One main part of Renard’s GT essence is design, so you may say it is a design motorcycle, but it is definitely not a motorised sculpture! It is a bike you want to take to trackday; it is made for cornering.

“During the creative process **IT BECAME OUR MISSION TO PROVE THAT IT IS POSSIBLE TO CREATE AN EYE-CATCHING PRODUCT IN ESTONIA,** one that would be accepted inter-

it resistant to impact and vibration. Thanks to an increased cross-section, the composite body is stiffer than a regular pipe frame, and thus, ensures very precise steering.

The modern air-cooled engine produces approximately 125 hp at 8000 RPM, and the GT has a top speed of 230 km/h.

nationally by experts in the field for its design, innovative use of materials and functionality. At the same time it should be an example to local enterprises to demonstrate that through collaboration between industrial design and the manufacturing industry it is possible to produce an internationally competitive product,” explains Uibomäe.

The further success of the motorcycle relies on what happens next. “Personal contacts and communication are the key to good business,” says Uibomäe. The next step for them is to show their work at moto fairs and make contact with potential customers.



Photo of Andres Uibomäe: Jüri Kübarsapp
Motorcycle photos: Kalle Vesaar



Urban furniture Extery

ISEASI

– STRATEGIC DESIGN AGENCY

Design means giving form and soul to ideas and creating a platform for sustainable business success. It all starts with seeing problems as opportunities and turning them into winning solutions that people will love. Creating a better life in step with better business.

ISEASI is a fresh breeze in the Estonian design scene established in January 2010, but already strong since it

COMBINES THE DRIVE AND EXPERIENCE OF ESTONIA'S LEADING DESIGNERS.

Partners Martin Pärn, Edina Dufala-Pärn, Sven Sõrmus and Pent Talvet have all had successful independent careers as design entrepreneurs or

INTERNATIONAL AWARDS

“As proof of our success our work has won international awards such as Red Dot Best of the Best, Adex Platinum, Estonian BRUNO Design Award and the Braun Prize. The results of long-term partnerships with clients have also been acknowledge with a European Design Management Award,” concludes Pärn.



Bath Rego for Estonian Company Balteco, designed by Pent Talvet

in-house designers, forming a unique multidisciplinary design force able to work seamlessly over different disciplines to offer their clients a strategic partnership.

Their work includes furniture and product design, bathroom equipment, electronics, medical devices and machinery as well as interior design and graphic design. Besides product development skills they are also competent design managers and consultants for business and brand development.

Their design assignments often start small, but after winning their client's trust they develop into long-lasting partnerships, creating distinctive,



Hook Loodetel

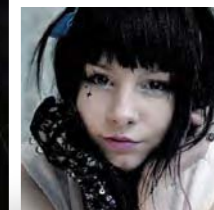


Konesko Tuge

desirable and long-lasting design platforms. “We believe in a holistic and strategic approach where all the different areas of design are amalgamated with the business concept and conditions – this is the only way to maximise the potential of design,” explains Martin Pärn, Executive Partner at Iseasi.



The first assignment at Iseasi for urban furniture brand Extery succeeded in delivering furniture for Helsinki, the World Design Capital in 2012.



TOOMAS OLLJUM: BREAKING OUT WITH ESTONIAN MUSIC

In 2009, Bedwetters released their debut album under Swedish label “I Can Hear Music”. Besides Estonia, singles from the album received airplay in Sweden, Finland, Latvia and Lithuania. The music video for the track “Long.Some.Distance” was #1 on MTV Baltics and was aired on MTV Sweden and Finland as well. During the last couple of years, the band has been performing at the festivals and clubs in Sweden, Finland, Latvia and Lithuania.

In autumn 2010, Ewert and The Two Dragons signed a deal with Latvian label I Love You Records. The second album for the group, and their first international album, will be released at the beginning of 2011.

IIRIS is also currently negotiating recording and publishing deals.

WHAT DOES IT TAKE TO BREAK AN ESTONIAN ARTIST ABROAD?

“I would like to start off by saying that an event like Tallinn Music Week

has gotten us so much nearer to the dream of breaking an Estonian artist into foreign markets – **THE VERY HEAVY DOOR TO THE MUSIC INDUSTRY HAS BEEN OPENED FOR ESTONIAN ACTS,** and for the first time we are considered cool enough to play with,” describes Toomas Olljum, owner of Made In the Baltics Management.

Here's where the work really starts. Helen Sildna and the entire TMW team has managed to get the attention of the hottest players in Scandinavia and the rest of Europe, so that at the beginning of every spring, Tallinn is flooded with industry professionals coming here to check out the “Estonian sound”. How can we take advantage of that?

It always starts with a song. “If an artist does not have the songs that labels want to release, that radios and TV want to play, and people want to listen to – then no agent will pick you up and put together a tour, and to cut a long story short – we have no

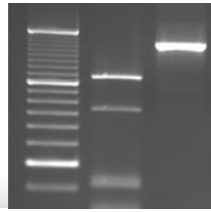
business. I'm not the first one to quote this legendary saying that “first get your songs right and then get a haircut”,” explains Olljum. Fortunately, young Estonian musicians have understood that three chords are not enough any more, and the level of professionalism is growing rapidly.

“On a more personal level, I think that so far I've only just prepared myself for all the work that lies ahead. The future will bring us international albums by Iiris, Bedwetters and Ewert & The Two Dragons. There are also young songwriters on the roster who will be taking part in international song writing camps and writing international hits by 2013,” adds Olljum.

If we want music exports – we must start to educate and support young managers, booking agents and so on. “And don't expect an overnight success. At the end of the day, a new era in Estonian music has definitely begun, a lot has been done, but a lot needs yet to be achieved,” concludes Olljum.



DNA ART DEVELOPMENT



DAD – TURNING DNA INTO ART

Once upon a time, 8 months ago to be exact, a professor, who appreciates Pärt, Picasso and Rembrandt was wandering the narrow corridor of a biology institute considering what should decorate these empty walls. Passing a lab he saw the simple black

and white gel images used in DNA testing and wondered if this was it?

He got on Skype and called an artist friend from whom he had purchased some paintings for his home and some as gifts for his friends. They discussed

COMBINING DNA AND ART and this has initially resulted in large colour field paintings potentially based on the client's own DNA. At the time they had no idea of the business potential of DNA Art Development.

IMMEDIATE SUCCESS

The first six months of DNA Art Development (DAD) have yielded very positive feedback as well as the first customers globally. "The DAD platform is now used by genomics companies in Scandinavia and Italy, who are now in the process of making the DNA Art services available to

their existing customers," says Indrek Kask, founding father of DAD.

"Selected printing houses focusing on large canvas prints are preparing to offer this highly personalized form of modern art as a new product line both for their corporate design customers

and end users," adds Oliver Kennik, the Design Coordinator at DAD, "In addition, we have our team working hard in the background to make sure everything runs smoothly and to develop the services and products further."

WHAT'S THE FUTURE?

Mass production is here to stay. "Perhaps this is why so many are interested in something more, something special, something personal. Personalization is the theme of the millennium," enthuses Taavi Einaste, General Manager at DAD.

DAD is trying to take personalization as deep as possible. To take it

to its "roots" as they say. They are planning to develop the product line by working closely with visionaries, haute couture designers and supercar creators. "Those who can, have ivory in their cars, but no "optional" feature makes a product or a service more personal than the code of life – DNA. It's truly yours, and it's unique," explains Neeme Praks, Technology

Adviser at DAD. New winds in the world of art come in combination with science.



KOKO ARCHITECTS

KOKO Architects was founded in 2000 by Andrus Kõresaar and Raivo Kotov. The inspiration for creating the bureau came as a result of designing the Estonian pavilion and exhibition at EXPO 2000 in Hannover. Today this endeavour has developed into an architecture bureau with about

15 employees and its achievements are characterised by contemporary style, exciting use of materials and the courage to experiment with shapes and volumes. Over the years there have been periods with quite different directions. They started out designing homes and

offices, and then when Estonia joined the European Union they focused on designing SPA Hotels. This was followed by a period working on the reconstruction of historical buildings and now the bureau's main focus is museums and visitor centres.

ONE OF KOKO'S BEST-KNOWN PROJECTS IS ANDRUS KÕRESAAR AND RAIVO KOTOV'S PAVILION AT THE WORLD TRADE FAIR EXPO 2000 WITH ITS FAMOUS „MOVING FIR TREES AND CARROTS“



KOKO ARCHITECTS HAVE ALSO RECEIVED MANY OTHER INTERNATIONAL AWARDS

Another example of their work is the Fahle building in Tallinn, which according to the architects is a union and symbiosis of the old and the new. In 2008, the director of the Swiss Architecture Museum, Francesca

Ferguson, nominated the building for the architecture category of a competition of the world's best design objects, where it made it into the top five. In 2008 the building was selected to eleven best architectural designs of

the year by London Design Museum. In 2009 the building Carpenters Workshop in Rotermanni Quartier was chosen to the official selection of the year by Mies van der Rohe Fond.



TEA PUBLISHING

TEA Publishing, one of the private first private enterprises in re-independent Estonia, started out as a language school in 1988. Very soon a publishing house was added to the language school because at that time the need for contemporary language textbooks was acute. Today TEA is one of Estonias biggest publishers.

TEA IS A WELL-KNOWN NAME AMONG LANGUAGE STUDENTS IN ESTONIA, AS WELL AS ABROAD.

Language textbooks, grammar textbooks and dictionaries written by authors working for TEA are published in many countries, including Russia and China.

In total, TEA has published close to 1000 titles and in the last decade 1.5 million copies have been sold in Estonia. Subscribers to TEA's books come from more than 60 different countries with 75 000 in Estonia alone.

The main field of TEA's publications includes dictionaries, language textbooks, encyclopaedias, phrase-books, travel guides, children's books etc. These are competitive with similar publications from the world's best-known publishers. An increasing number of books are being published as eBooks on CD-ROM, DVD and the internet etc.



Photos: TEA Design



PLAY ESTONIA

Play Estonia was established by socially active computer games start-up founders in late 2009. The aim of Play Estonia is to promote gaming as a lucrative business sector, establishing and building relations with neighboring countries industries' and promoting sharing know-how among Estonian gaming start-ups.

Estonian gaming sector dates back to 1989, when Jaan Tallinn, Ahti Heinla and Priit Kasesalu published a game called Kosmonaut. Although it is almost certain that several games had been developed before by unknown authors, the fact remains that Kosmonaut was the first game to be published internationally.

Over the next 10 years, the team behind Kosmonaut developed several titles. In 2000, the same team went to develop Everyday.com portal and later ended up founding Skype. It took 8 long years before Estonia could see

A NEW WAVE OF HUNGRY ENTREPRENEURS ENTERING GAMING BUSINESS.

In the last two years, Estonia has seen the initiation of over 20 gaming projects / start-ups that focus on mobile casual games (Candy Cane, Yrgel Entertainment, Indilo, etc) and

browser based massively multiplayer games (IronCurtain Entertainment, E-Society, etc). This far Candy Cane has been most successful in publishing and marketing their iPhone based casual games – in 2009 Candy Cane earned over 140 000 Euros in net profit.

For 2011, Play Estonia awaits several on-going projects to emerge from stealth mode, publishing of Utopia Revolution and E-Society browser strategy games and the initiation of several new projects that take more use of Estonia's existing rich and unique cultural heritage.



VABA LAVA (OPEN STAGE) CREATES NEW OPPORTUNITIES FOR THE PERFORMING ARTS

SA Vaba Lava (Open Stage Foundation) was brought to life in May 2010 with the goal of providing a platform for independent companies active in all areas of the performing arts – a platform of the finest quality. In Estonia, there are many top companies that do not have the opportunity to perform on the big stages of the capital, use professional sound and lighting equipment, build sumptuous stage sets or even rehearse properly. Vaba Lava would like to grant them that opportunity. To offer a home for independent companies and to function as a support organization to project theatres that have proven their artistic merit.

In order to achieve all this, the plan is to establish a theatre facility with two stages and rehearsal halls at the Telliskivi Loomelinnak, due to open at the beginning of 2012. According to Kaarel Oja, chief executive of Vaba Lava, this in the long run could

go on to create similar organizations to provide venues and technical equipment as necessary in other parts of Estonia. “In many countries in Europe and Scandinavia these types of theatre facilities exist and operate well. In the future, the plan is to move beyond Estonia and invite companies from other countries,” explains Oja.

VABA LAVA IS AN EXCELLENT MEANS FOR FUTURE CROSS-BORDER CO-OPERATION.

“For example, a director from Bergen could come and realize his or her idea at a Vaba Lava venue using Estonian actors and actresses,” says Oja, illustrating the desire to provide the scope for international encounters. In his opinion, the performing arts are becoming more and more international. “Culture is viable if

it is in constant development and a prerequisite for development is international mobility. Observe what your neighbour is doing and invite your neighbour here to see you. This is certainly part of our plan at Vaba Lava” he continues.

To completely realise the Vaba Lava success story, there is a plan to pay more attention to the appearance and public image of the venue itself. “Vaba Lava’s own brand has to be strong, because its repertoire will be diverse,” explains Oja. Sufficient investment right from day one will guarantee that we are visible to everyone.

The capacity of Vaba Lava is intended to be at least 200 events a year, which would entail an estimated 30 thousand visits. The theatre venue will offer new opportunities for existing companies and theatres, but also to those yet to be born.

Photo: Johannes Veski

United dancers of ZUGA, contemporary dance piece „Old Buddies“
Photo: Magus Terasmees



WHERE TO FIND MORE?



ESTONIA OFFERS MORE THAN MEETS THE EYE –
THERE IS MORE TO EXPLORE!

WHERE TO FIND MORE?



DESIGN NIGHT

Every year at the end of September designers and design enthusiasts gather in Tallinn for Design Night, which has grown into an international event lasting 12 days.

The Estonian Association of Designers began organising the Design Night festival five years ago.

THE RATIONALE WAS SIMPLE – TO MAKE ESTONIAN DESIGN VISIBLE AND RAISE AWARENESS OF DESIGN AMONG THE GENERAL PUBLIC.

So alongside the usual exhibitions and fashion shows, the festival programme also includes seminars, lectures and workshops. The aim is to demonstrate how creativity and design can be employed to create a better physical and social environment. The keyword at the festival is synthesis, which leads to increasingly progressive processes where the different fields of the arts merge, so in the end it is difficult to tell where one starts and the other ends.

The Estonian **BRUNO** Design Award has been awarded on Design Night

for the last three years, and this has provided encouragement for many of our designers. The international judging panel chooses winners in three categories – the best Estonian product design, the best design project and the most outstanding design management. The best products and projects are then exhibited for the public to admire.

The festival is organised by hard-working Estonian designers and is supported by the Estonian Cultural Endowment, the Tallinn Culture and Heritage Department and to a lesser extent other collaboration partners.



Photos: Marilis Heinisalu

Photos: Mats Örn, Rasmus Jurkelain



TALLINN FASHION WEEK

No one can live without fashion. This was already confirmed when our forebears decided to gird their loins with a piece of animal skin and hang the fangs of a freshly caught tiger around their neck.

TALLINN FASHION WEEK, inaugurated by the Estonian Fashion Association, BRINGS ONTO THE STAGE ESTONIAN FASHION DESIGNERS WITH THEIR FABRIC DREAMS. The best local designers

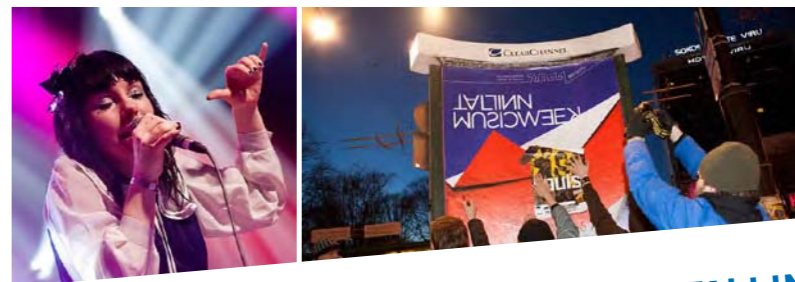
- Piret Ilves, Britt Samoson, Diana Denissova, Katrin Kuldma, Liivia Leškin, Liina Stein, Oksana Tandit, Riina Põldroos, Aldo Järvesoo, Ketlin Bachman-Põldroos and Natalja Lille and others are taking to the stage with their collections.

One of the triumphs of Estonian fashion is original party-wear, and it is with these latest collections that the brightest stars of Estonian fashion will wow the public – a truly glamor-

ous parade of red-carpet dresses is expected.

In addition to such fashion spectacles, the week also includes various other events all in some way connected with fashion. During Tallinn Fashion Week many designers will open their studio doors so the curious can become intimately acquainted with what local fashion has to offer.

www.estonianfashion.eu



TALLINN MUSIC WEEK

TALLINN MUSIC WEEK IS A MUSIC INDUSTRY NETWORKING EVENT AND SHOW-CASE FESTIVAL.

The festival is a music export platform for Estonian and the neighboring countries' talent, as well as a tool to encourage professionalism and growth of our region's music business. Tallinn Music Week welcomes around 100 international delegates to the festival each year, to build profes-

sional contacts with local industry and get acquainted with the local artists and music scene.

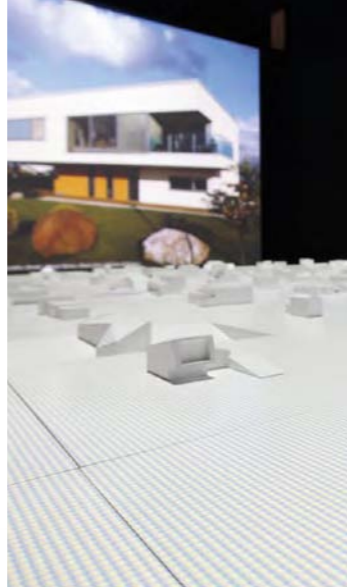
TALLINN MUSIC WEEK COMPRISES

- Seminar panels and discussion groups with panelists consisting of top professionals from Estonia and abroad and topics ranging from music business to cultural politics and technological innovation.

- Showcase-programmes on three nights that stage around 80 best Estonian/regional bands and artists from different music scenes and genres. Showcases are held in the central venues and clubs in Tallinn and each of them is promoted and presented by a key-festival or event in Estonia.

www.tallinmusicweek.ee

TALLINN ARCHITECTURE BIENNALE



The Tallinn Architecture Biennale (TAB) is the foremost international architecture event in Estonia. This architecture festival, held every two years, has a new theme each time and provides excellent opportunities for dialogue with other countries.

During the Biennale,

TOP ARCHITECTS FROM AROUND THE WORLD WILL COME TOGETHER, SEE ESTONIA FOR THEMSELVES AND MEET LOCAL ARCHITECTS.

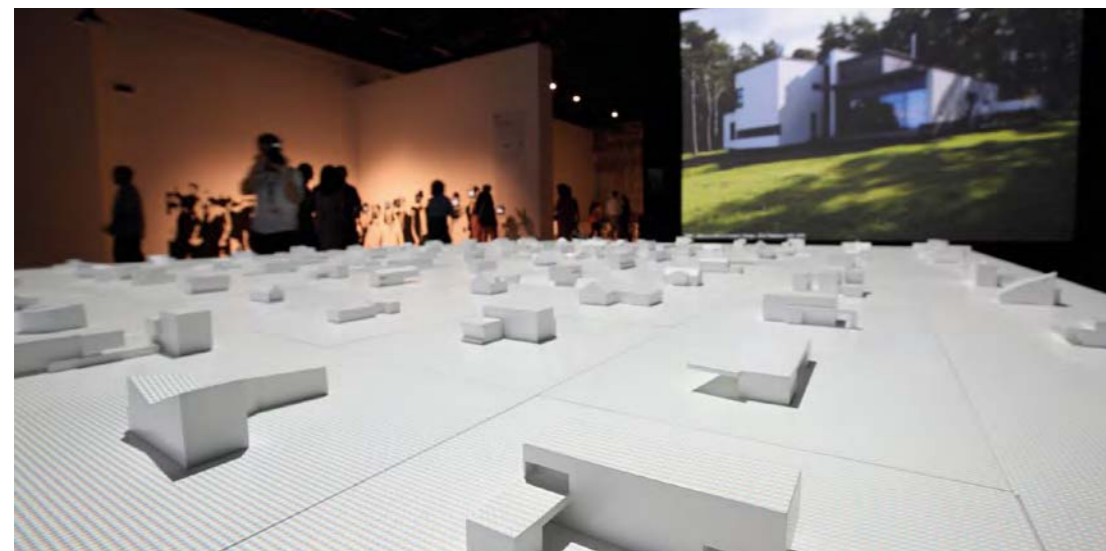
Discussions, workshops and excursions held in a free creative environ-

ment will help build a foundation for new relations. The resulting network of contacts will in turn help showcase Estonian architects and their work abroad.

The focus of the TAB programme is a one-day, active exchange of ideas on the theory of architecture, offering an excellent forum for practising architects. There will also be an exhibition where models, installations and audio-visual displays will present current architectural theory and finished buildings from Estonia and abroad. The third event at the Biennale is the “Tallinn Vision” competition.

Most of TAB will be held in Tallinn, but there will also be exhibitions, lectures and workshops in other cities and towns, focusing on local architecture and the development of urban planning.

TAB is organised by the Estonian Centre of Architecture. The organising committee will comprise people from the Union of Estonian Architects, which includes most of Estonia’s architects, and people from the Estonian Academy of Arts, which is the home of local architectural theory and provides higher education in the field.



Photos: Reio Alaste, Biennial in Venice

www.arhitektuurikeskus.ee, www.arhliit.ee

 Tallinn Treff Festival

TALLINN TREFF FESTIVAL



Tallinn Treff Festival, held by Estonian Puppet and Youth Theatre since 2006, is an international festival that celebrates all art forms.

DRAMA, DANCE, PERFORMANCE ART, PUPPET THEATRE AND MUSIC CONCERTS ATTRACT DIFFERENT KIND OF ARTISTS AND AUDIENCES TOGETHER AT ONE FESTIVAL.

The programme consists of contemporary visual and puppet theatre and the very best shows by performing arts students. Festival has also a special street programme that includes performances, puppet making workshops, dance and drumming workshops.

The main objective of the festival is to introduce the magnificent world of performing arts in its full diversity, bring together great performances from the European Union and elsewhere at one festival and create a possibility for dialogue between West and East. Tallinn Treff Festival wants to encourage communication between different fields of performing arts.

A very important part of the festival is to promote and introduce puppet theatre to a wider audience as Estonian State Puppet Theatre is the only professional puppet theatre in Estonia. The best way to do it is to show the great puppeteers of Europe where many countries have a long and strong tradition of puppet theatre.

All in all – Tallinn Treff Festival is all about breaking borders, between different art forms and East and West.

Many cooperative arts projects have taken place within the framework of the Tallinn Treff Festival and these have strengthened cooperation in the area of performance between different countries. One of the aims of the festival is to develop cooperation between theatre schools and provide students with the opportunity to meet theatre professionals and teachers at workshops and lectures exploring a range of themes.

 www.nuku.ee



Photos: Margus Raid



ESTONIAN THEATRE FESTIVAL FOUNDATION

The underlying aim of the activities of the Estonian Theatre Festival Foundation is to support good Estonian theatre. In the spiritual and cultural life of a small nation, theatre plays a very important role.

EVERY YEAR IN ESTONIA THERE ARE OVER ONE HUNDRED NEW PRODUCTIONS AND THE TOTAL NUMBER OF THEATREGOERS EXTENDS BEYOND ONE MILLION, AND THIS FIGURE IS GROWING.

A team that has high ambitions ensures the best organisation for the foundation and also manages to reinforce the importance of good theatre.

In addition, there have been a number of other important cultural events organised by the foundation including, the Year of Estonian Theatre, The 125th anniversary of the Estonian Flag in Otepää, the night song festival Märkamisaeg (Time to notice), the Estonian national day at EXPO 2010, Shanghai and others.

The foundation also produces stage productions that otherwise would not see the footlights and is generally involved in enriching Estonian cultural life as a whole.



Photo: Teet Mälross

BALTIC BOOK FAIR

The tradition of the Baltic Book Fair began in 1995 and the first book fair was held in Tallinn.

NOW THE EVENT TAKES PLACE EVERY YEAR, HOSTED IN ROTATION BY THE THREE BALTIC COUNTRIES.

In 2010 Estonia had a pleasant opportunity to welcome book lovers in

Tallinn, in the Nokia Concert Hall.

2010 was a Year of Reading in Estonia. This brought along many events for readers of all ages in order to understand the importance of reading as the source of enriching one's native language and as the tool of widening the world of the reader.

The Baltic Book Fair as an advocate of literature will be further magnified

by two simultaneous events – the Tallinn Literature Festival in the capital and the Prima Vista literature festival in Tartu.

Participation in the Baltic Book Fair will afford you an excellent opportunity to present your products and services to both local and international customers and, of course, to forge new and successful partnering relationships.



Performance by Leena Riiva Koskinen "Dedicated to mud"
Photo: Aita Mölder

ART FLOURISHES IN HAAPSALU

The rocky shoreline of Haapsalu is surprisingly fertile. Fertile, as a place for creative ideas and creative processes. Maybe this is why you meet so many of Estonia's creative people here.

Haapsalu is known for being secretive and shrouded in myths, and once she has you she won't let you go. The Epp Maria Kokamägi Gallery, the Okas Family Museum, Ilon's Wonderland and atmospheric cafes have all found a home here. And there is more on the way.

ARTS TOURISM?

The Haapsalu Creativity Centre has sown the art "seed" and in summer 2010 it bore fruit in the form of an international creativity camp, an art summer school, the international arts festival Seanahk ("Pig Skin") and a festival called Avatud Uksed ("Open

doors") showcasing creative environments. The aim was to bring together creative people from a variety of fields to instigate totally new ideas.

ONE THING IS SURE – ARTISTS LOVE HAAPSALU.

The sea, the greenery, the lacework on the wooden houses and the castle walls are all a source of inspiration. Next summer has already been booked and many camps are having to settle for dates outside the season. Arts tourism?

FESTIVAL TOURISM?

In 2011, Jaan Toomik will be joined by the world-renowned performance artist Johannes Deimling from Germany as curator of the Seanahk art festival. Deimling will bring a list of famous participants to Haapsalu.

Anyone who is in the slightest way connected with art will be at the Seanahk festival. Festival tourism?

THE PARTICIPATION EXPERIENCE?

The old building housing the Creativity Centre is located at the gate of the dignified old Bishop's fortress and has been revamped by architect Peeter Pere. If this art "seedling" grows well, there will be open studios, galleries, workshops and a creativity chamber, Jaan Toomik's studio-museum, a food laboratory and an energy efficiency centre. But before this can happen the building will be earning its keep as a gallery, camp rooms and guest studio awaiting a time when a temple of art will materialise next to the castle gardens. The participation experience?



Performance of Jaan Toomik's art festival "Seanahk" at Haapsalu airfield.
Photo: Priet Hallik-Sass



Art on promenade in Haapsalu
Photo: Aita Mölder

WHO SUPPORTS CREATIVITY?



WHO GUARDS THE GARDEN
OF CREATIVITY?

WE SUPPORT CREATIVITY

KULTURIMINISTERIUM
ESTONIAN MINISTRY OF CULTURE

MINISTRY OF
ECONOMIC AFFAIRS AND
COMMUNICATIONS

EESTI KULTUURKAPITAL

ESTONIAN MINISTRY OF CULTURE

ESTONIAN MINISTRY OF ECONOMIC AFFAIRS AND COMMUNICATIONS

IN ESTONIA, CULTURAL AND CREATIVE INDUSTRIES POLICY IS COORDINATED IN CLOSE COOPERATION BETWEEN THE MINISTRY OF CULTURE AND THE MINISTRY OF ECONOMIC AFFAIRS AND COMMUNICATIONS.

Creative industries were included in the National Strategy for European Structural Funds for 2007–2013. The Operational Programme for the Development of the Economic Environment supports entrepreneurship through raising the innovation and growth capacities of enterprises. Supporting creative industries is one of seven priority areas within that strategic goal alongside supporting internationalisation, innovation, access to capital, the creation of new businesses, knowledge and technology transfer and the development of tourism.

The main focus areas supporting creative industries in Estonia for 2007–2013 include the growth and sustainability of enterprises within creative sectors and enhancing creativity in the business community through synergies between creative people and companies and the rest of the economy. The role of cultural and

educational institutions is to focus on the early stages of the creative industries value chain (including the creation phase) through educating creative professionals and mediators and supporting the core arts fields and cultural industries. In addition Estonia uses the EU structural funds to invest in the cultural infrastructure to strengthen regional competitiveness and strengthen tourism. There is also a number of programmes for developing human resources (e.g. training unemployed in product development and entrepreneurship in handicrafts) and the digital society (e.g. digitalizing cultural heritage and granting public access to the digital content).

The Estonian Ministry of Culture and Estonian Cultural Endowment also support the cultural and creative industries and preserve unique cultural expressions through several regional programmes. In 2010, the Estonian Parliament approved a law allowing

1% of the public buildings budget for the acquisition of art and design objects to enrich the public space.

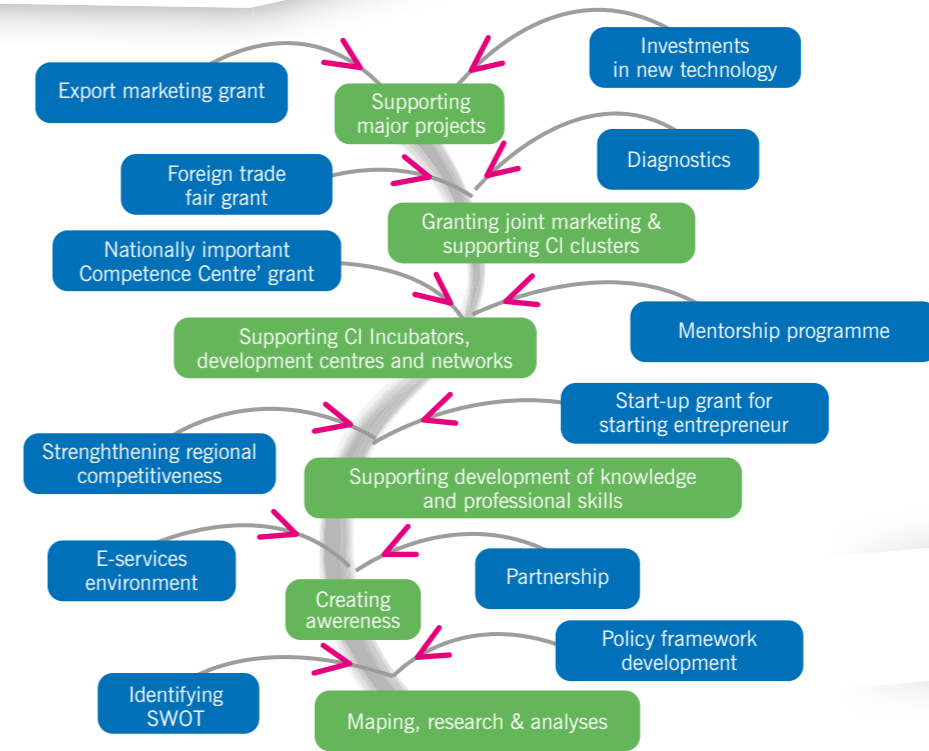
Ministry of Economic Affairs and Communications
Phone +372 625 6342
info@mkm.ee
www.mkm.ee

Ministry of Culture of the Republic of Estonia
Phone +372 628 2250
Phone +372 628 2222
www.minkul.ee
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Cultural Endowment of Estonia
Phone +372 699 9150
kulka@kulka.ee
www.kulka.ee

THE VALUE-CHAIN BASED APPROACH



EAS
Enterprise Estonia

ENTERPRISE ESTONIA

Enterprise Estonia is the primary contributor of support and development programmes targeted towards entrepreneurs including creative businesses. In 2007, the Ministry of Culture and the Ministry of Economic Affairs and Communications agreed to open the Creative Industries Development Programme under Enterprise Estonia to encourage creative communities in entrepreneurship and help them apply for available EU Structural Funds.

Different measures in support of creative industries fall under two main categories. The first set of measures is not specific to the creative industries and is open to general applications. In recent years these measures have been analysed, and through awareness raising and competence building, funds have been used to successfully finance creative businesses and networks. Funds have been used for cluster support (e.g. audiovisual industry cluster), export

and joint marketing (e.g. “Tallinn Music Week” – an event to showcase Estonian music, “Black Market” – a film co-production), skills and knowledge development (e.g. training in design management), promoting entrepreneurship and raising awareness of CI (e.g. the Creative Estonia initiative) and innovation and product development (e.g. virtual fitting rooms for online clothing retailers – www.fits.me)

In addition to these general measures for creative entrepreneurs, a sector-specific measure has been launched to fund different CI support structures like creative business incubators, hubs and development centres. The measure aims to strengthen structures through which many creative businesses can grow in the coming years and cooperation between different sectors can be developed. The overall budget for this measure until 2013 is 6.3 million euros.

The strategic goal of supporting the creative industries includes, first of all, more sustainable and fast-growing start-ups. Cooperation with the CI sector will also contribute to increasing exports and internationalisation for Estonian companies. Additionally, the higher R&D capability of Estonian companies in the CI sector is expected, thus, resulting in increased revenues from creative clusters and balanced regional development.

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INCUBATORS



TALLINN CREATIVE INCUBATOR

The (ESA) Tallinn Creative Incubator, one of the three enterprise incubators run by the Business Support and Credit Management Foundation (Estonian acronym ESA), was officially opened in September 2009, though it had already begun to provide support for creative enterprises in 2008. In 2010, the incubator was awarded second place in the Best Science Based Incubator 2010 awards organised by The Technopolicy Network (www.technopolicy.net) and the Centre for Strategy and Evaluation Services (CSES) (www.cses.co.uk).

The mission of the Tallinn Creative Incubator is to provide a supportive environment for creative enterprises by initially providing them with incubation services. The main emphasis is to improve the business expertise of creative enterprises and to establish a soft infrastructure by developing mechanisms of inclusion, cooperation and participation and to help enterprises become international.

This includes ensuring the Creative Incubator is an important influence in the creative industries sector.

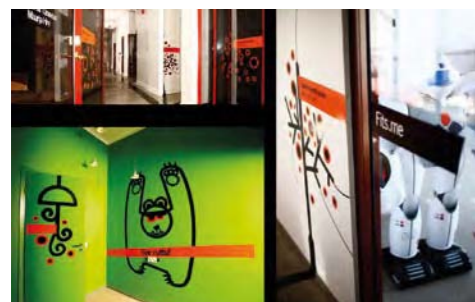
All enterprises wishing to be included in the incubator must undertake a thorough basic business training course and compile a business plan. The business plan is assessed by a group of experts and the business is given thorough feedback on their weaknesses and strengths. The entrepreneur defends their business plan before an assessment committee.

Businesses in the Creative Incubator can compensate for their lack of resources (both material and nonmaterial) with help from the incubator and business consultants to develop their business – this assistance can range from business know-how to do with starting and running a business to studio-style premises rented out below market price. Businesses are included in training sessions, information and network seminars, workshops and educational travel and cooperative

marketing events organised by the incubator. With financial support from the incubator, businesses have also had the opportunity to develop their specialist skills through training courses and workshops.

The most popular services provided are business consultations and training, as well as group events ranging from Creative Mornings to cooperative marketing schemes. The incubator's communal rooms are used to host various events, the meeting rooms for meetings with clients and internal discussions and a receptionist and postal service, large library and other communal resources are also invaluable.

The primary source of funds for the ESA Creative Incubator is the City of Tallinn and Enterprise Estonia. The Creative Incubator generates its own income from the rent of rooms and sales of services and training sessions, and businesses are subsidised by up to 75%.



 **Business Support and Credit Management Foundation (ESA)**
www.esa.ee

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Creative Incubator

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Photos: Aivo Kallas, Külli ja Klaus Staudt

Photos: Priit Laine



TARTU CENTRE FOR CREATIVE INDUSTRIES

The Tartu Centre for Creative Industries was founded on 14 May 2009 and officially opened on 4 September 2009.

The Tartu Centre for Creative Industries is an umbrella organisation that coordinates creative industries in Tartu. It shares information about creative industries and provides education and training in the field as well as legal and business advice to creative businesses and an incubator service. Twice a year the centre organises a creative industries competition for businesses just starting out and seeking incubation services.

To become a resident of the centre it is necessary to undertake a 2-month preliminary incubation period during

which participants learn how to compile a business plan, become familiar with the principles of establishing a business and hear advice from consultants. After successful defence of a business plan it is possible to apply for the incubation service.

Creative businesses can obtain support from the centre in the form of rooms, know-how and various services. Creative businesses can also use the office and studio spaces, fully equipped meeting rooms, Wi-Fi internet and security services. Businesses are continually offered training and an experienced business consultant provides advice about the business plan and overall running of the business. Businesses consider the greatest additional asset to be the inspiring

work environment and the benefits reaped from the cooperative work that takes place between the resident businesses.

The work of the Centre for creative industries is funded by the City of Tartu and Enterprise Estonia.

 **Tartu Centre For Creative Industries**

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VILJANDI COUNTY CREATIVE INCUBATOR




On 28 September 2009 the University of Tartu, Viljandi City Government, Viljandi Metall and Ugala Theatre founded the Viljandi County Creative Incubator. The aim of the incubator is to offer local creative enterprises just getting started a working environment that operates as a single unit and is well equipped with the contemporary production and support services they require. Instead of the usual studio-based creative enterprise opportunities and support services, the incubator focuses on the creation of field-specific production and prod-

uct development environments, as well as the development of production facilities. Centres for product development and the production of metalwork, textiles and woodwork are being established, as well as a visual technology multimedia centre and virtual product development centre.

Viljandi County Creative Incubator has received financial support from Enterprise Estonia's Creative Industries Development Programme to invest and implement activities until

the end of 2011. This will include establishing a centre for product development and manufacturing in metal and textiles and to establish the incubator as a whole for young creative enterprises (for 2010 and 2011).

 **Viljandi County Creative Incubators Foundation**
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DEVELOPMENT CENTRES

KULTURIKATEL/CULTURE CAULDRON

The Kultuurikatel, housed in an old power plant, is a place for artistic creation and production – a cultural breeding ground. It is located close to the medieval Old Town in the harbour area adjacent to new developments along the coast. About 5 to 7 million people pass through this port area every year.

At this point in time, the Kultuurikatel includes enterprises in the fields of electronic music, new circus and performing arts, architecture, design, visual art and new media. The development aims to stimulate partnerships, knowledge transfer and contacts and a broad European network to create synergy between various cultural organizations, creative industries and traditional businesses.



Kultuurikatel/Culture Cauldron

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Loovala is an open studio-space for different artists, their students and clients. It's a wall-less space where artists communicate directly, resulting in exciting collaborations and fresh ideas. Loovala's goal is to bring art closer to people, we are happy to share our knowledge and skills.

Art workshops are an essential part of Loovala — where everything including birthday parties, team-building meetings, seminars or charity events can be held. Come and awaken your creativity!



LOOVALA/CREATIVE AREA

loovala

www.loovala.ee

TELLISKIVI LOOMELINNAK/TELLISKIVI CREATIVE CITY

Telliskivi is a new area for creative activity on the edge of the Old Town, and through a constantly evolving concept it is creating an environment for enterprise, educational and cultural institutions, as well as art and entertainment events.

Telliskivi's guiding principle is cooperation among its tenants and the creation of an open, multifunctional creative centre.



Telliskivi Loomelinnak / Telliskivi Creative CITY
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www.telliskivi.eu

CREATIVITY CENTRE IN HAAPSALU



Haapsalu and Läänemaa are famous by its particularly inspiring environment and exciting cultural space, displaying different eras. Several well-known artists, musicians, writers and film makers have their base here. Their list gets longer and longer year by year.

Our dream is to create a unique cultural environment, which would nourish inspiration and dedication, support creative processes by its particularly well-suited conditions so that one could concentrate undisturbed on his or her art. This environment would be inhabited by exciting creative types, who, by his or her activities, would add something unique to the environment.

To help along those processes and to develop an environment where creative processes could flourish, we have established NPO Loomakeskus (Creativity Centre).

ITS MAIN TASKS ARE:

- Rich cultural district and quality-orientated centre for creativity - high concentration of culturally active persons, favourable conditions. Possibilities to participate, strong connections to the area, focus on values.
- Helping artists into trading and supporting them in the areas where their knowledge is insufficient (marketing, product development, sales, etc)
- Novel subject matters and solutions, cross-over and touch points of different art styles and techniques.



www.loomeskus.ee

ESTONIAN ACADEMY OF ARTS

Estonian Academy of Arts provides creative and innovative professional environment for experimenting with new ideas while being a centre of competency in the field of design, architecture and fine arts. Estonian Academy of Arts takes active role in developing CI in Estonia. They are giving advice on intellectual prop-

erty rights, trademark, patent and utility model property registration and marketing of intellectual property.

The Academy is working on finding opportunities for co-operation and business and helps its students to prepare and enter into co-operation agreements.



ESTONIAN
ACADEMY OF ARTS



**Estonian Academy of Arts
Department of Development**
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ADVERTISING

ESTONIAN ASSOCIATION OF ADVERTISING AGENCIES



The aim of the Estonian Association of Advertising Agencies (ERAL), founded in 1998, is to protect the common interests of its members and organise the Golden Egg Awards, the national advertising prize. It also promotes close cooperation with clients and communications organisations

in the name of better understanding of marketing communication and promoting education in the field of marketing communications. ERAL's vision is a better environment through good ideas.



info@eral.ee www.eral.ee

ARCHITECTURE

ESTONIAN CENTRE OF ARCHITECTURE



Estonian Centre of Architecture
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www.arhitektuurikeskus.ee

The Estonian Centre of Architecture (ECA) focuses on contemporary architecture and its future. The centre's mission is to promote and develop contemporary Estonian architecture and urban planning, increase architectural awareness and collect, exchange, intermediate and distribute architectural information at home and abroad. The objective is to integrate knowledge and competence in the architectural field with society more generally, thereby contributing to developments and innovations in the field.

The ECA cooperates actively and productively with similar centres around the world as well as with private companies and local governments in order to synthesize information and various endeavours to analyse and create new public spaces. The ECA has received financial support from Enterprise Estonia's Creative Industries Development Programme for investing in and implementing its activities.



The Union of Estonian Architects (UEA) is a professional association of architects and architecture theorists that represents architects working in Estonia. The UEA provides architects with professional assistance and advice, organises architecture competitions and works to promote contemporary Estonian architecture. It is a non-profit association that is funded by membership fees and a variety of grants. The union has been involved in organising survey exhibitions of

contemporary architecture and other group events, and has published the journal "Ehituskunst" (Estonian Architectural Review) since 1980. Since 2005, the UEA professional chamber has issued the professional qualification of accredited licensed architect – a professional qualification in architecture that is recognised across Europe.

The UEA is a member of the Baltic Association of Unions of Architects

and The International Union of Architects, and since 2004 has been a member of the Architects' Council of Europe.



The Union of Estonian Architects
Phone +372 611 7430
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UNION OF ESTONIAN ARCHITECTS

DESIGN

ESTONIAN DESIGN CENTRE



The Estonian Design Centre has devoted itself to design and everything connected with the promotion of product development that contributes to the knowledge-based, creative and competitive economic strength of Estonia.

To achieve its mission of creating an inspiring, innovative and cooperative environment for the development of design, the Estonian Design Centre

organises a variety of training sessions in a range of design areas, as well as networking events, think-tanks, seminars, research, workshops and exhibitions, and offers expertise and consultancy services in the field of design. The Estonian Design Centre takes active part in the work of many different international networks and organisations, such as the Design Management Institute, the European Design Training Incubator and

Sharing Experience Europe – Policy Innovation Design. The EDC has received financial support from Enterprise Estonia's Creative Industries Development Programme for investing in and implementing their activities.

THE STRATEGIC AIMS OF THE CENTRE ARE:

1. To improve the design and entrepreneurial skills of design studios and designers to develop competitiveness in creative industries.
2. To support the effective use of design in businesses and the public sector, and to promote innovation, production and marketing of brands and products to an international standard.
3. To market design in Estonia and abroad, and to create a favourable working environment for people providing design services.
4. To support the development of government design policies, and to encourage the use of design through government regulations.

The Estonian Design Centre was founded on 21 April 2008 by the Estonian Academy of Arts, Tallinn University of Technology, the Estonian Association of Designers and the Estonian Institute of Design.



DESIGN EXCELLENCE ESTONIA



Design Excellence Estonia is a meeting place for skills, opportunities and networking in the area of Estonian design. It encompasses the best design studios, which together are stronger and more versatile, and can therefore offer a better service to clients. Design Excellence Estonia is a good opportunity for clients to find the best design solution from one source. Today, Design Excellence Estonia incorporates 22 of Estonia's recognised design enterprises, offering a full range of design services from handcrafted one-off designs to

strategic communication and industrial design. Most Design Excellence Estonia members have direct or indirect experience of foreign markets. Products and services designed by Design Excellence Estonia enterprises have reached a great variety of foreign markets including North America, Japan, Australia, China, Scandinavia and other Western and Eastern European countries, Russia and Ukraine.

Activity in such a broad range of markets is proof of the potential of

Estonian design to be competitive on a world scale in almost all areas. The aim of Design Excellence Estonia is to become known as a mark of quality in design products and services. The potential for Estonia to become famous for design is entirely achievable.



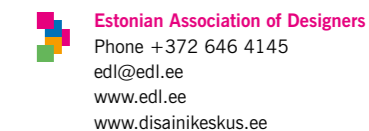
ESTONIAN ASSOCIATION OF DESIGNERS



The Estonian Association of Designers (EAD) is an association uniting and representing Estonian designers, with the goal of representing design in the broader context. Today, 115 professionals in the fields of product, furniture, fashion, textile and graphic design belong to the organisation founded in 1989.

EAD focuses on activities that transcend national borders and complement national activities. The association is committed to stimulating design thinking through conferences, workshops, competitions, exhibitions and websites that communicate the value of design to audiences outside the profession. The Estonian BRUNO

Design Prize and annual Design Night festival (www.disainioo.ee) are their best-known projects.



FASHION

ESTONIAN ASSOCIATION OF FASHION DESIGN



Estonian Association of Fashion Design (EAFD) is dedicated to the business-related development of fashion designers and to presenting their work both at home and abroad.

The Association of Fashion Design annually organises Tallinn Fashion Week and educational seminars for small businesses in the fashion design sector.



Estonian Association of Fashion Design
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www.estonianfashion.eu

ESTONIAN SOCIETY OF FASHION DESIGNERS



Estonian Society of Fashion Designers focuses on educational workshops, conceptual fashion shows and

the development of fashion exhibitions.



Estonian Society of Fashion Designers
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www.hot.ee/emyhendus/

FILM

ESTONIAN FILM FOUNDATION

The Estonian Film Foundation (EF) operates as the umbrella organisation for this field of activity. The EF was founded by the Government of Estonia as a private legal institution in order to create the conditions for the development of Estonia's national film industry, and to support the crea-

tion, production and distribution of professional Estonian films. The EF is the largest financer of film production in Estonia and also functions as an intermediary for contacts in the film industry.



Estonian Film Foundation
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www.efsa.ee

DIGITAL FILM POST-PRODUCTION CENTRE

The Baltic Film and Media School will host a new post-production centre at their new premises in the centre of Tallinn to become fully operational by the end of 2011. The centre will offer a range of digital post-production services including film scanning, colour correction, digital film formatting, film restoration and special effects as well as a Dolby ready sound studio.

The post-production centre will initially be operated by a non-profit organisation providing access to commercial outfits, with a focus on selling audiovisual services for export. Principal target markets include Scandinavia, northern Europe and north-western Russia.

The centre is financed by Enterprise Estonia and the centre itself.



www.bfm.ee

FOLK ART

ESTONIAN FOLK ART AND CRAFT UNION



The Estonian Folk Art and Craft Union is a non-profit organisation that brings together regional folk art and craft organisations as well as individual craftsmen and craftswomen. The aim of the Union is to value, preserve and develop the tradi-

tions of Estonian handicraft and to treasure the regional characteristics of these traditions. The Union works to preserve folk craft as a cultural phenomenon as well as a source of subsistence.



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www.folkart.ee

MUSIC

ESTONIAN MUSIC DEVELOPMENT CENTRE

Membership of the Estonian Music Development Centre comprises various organisations representing musical spheres and genres, as well as the representative organisations of music

businesses. The goal is to prepare a development and marketing strategy, develop entrepreneurship and set up a structure for export.



Estonian Music Development Centre
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The members of the organisation are connected to various international websites:
www.tallinmusicweek.ee
www.estmusic.com
www.emic.ee
www.ema.edu.ee

MUSIC EXPORT ESTONIA

Music Export Estonia (EME) was founded with the aim of promoting Estonian music abroad. During the first year of its existence (2010) EME has found export worthy enterprises, identified existing opportunities for support, been involved in creative

industries development and devised development directions for the coming years.

As a result, it is apparent that there are increasingly more artists in Estonia who have export potential.



www.estmusic.com

But the financial backing necessary for the funding of tours, participation in international music fairs and funding for demo-concerts is lacking.

ESTONIAN MUSIC SEEKS PROFESSIONAL SUPPORT

The founding of the Estonian Music Development Centre is a positive step forward. It is expected to become the umbrella organisation of the music export in Estonia and its first project will be to establish a programme for music managers to help alleviate the shortage of such professionals. The executive director of EME, Juko-Mart Kõlar explains, "In the music world a band's success depends largely on backing and a good manager is the foundation of everything."

EME has already managed one pilot project within the framework of which the determined young pianist Mihkel Poll gave two concerts in the United States (New York and

Washington). As a result, the young pianist was offered two more dates and a recording contract. According to Juko-Mart Kõlar, EME can help artists who know what they want, have a specific export plan and are also willing to contribute financially. The next venture will be to introduce Estonian artists to Japan.

In 2011, to promote Estonian music both at home and abroad, EME plans to open an internet radio station that plays only Estonian music. Radio listeners can select their preferred style and listen to an advertisement-free programme. The music archive of the new radio station will include works and recordings that commercial sta-

tions have probably never played. "So we will be providing opportunities for a wider range of artists and will air music that has until now been hidden away," adds Kõlar.

In the near future EME will focus on concerts of Estonian composers, writers and performers in collaboration with local and international concert organisers. This will help ensure that local talent is seen and reaches the all-important international audiences.

Even though exports are primarily a matter for each individual group themselves, this means that artists with serious ambitions are not alone. Professional help is at hand.

PUBLISHING

ESTONIAN PUBLISHERS' ASSOCIATION

The Estonian Publishers' Association was founded in 1991 to unite the interests of newly emerged private and independent publishers, and to safeguard their fundamental freedom to publish any content worthy of print.

The membership of the association has fluctuated in the past and at present it has 33 members most playing a significant role in the Estonian book

market. The association is a member of the Federation of European Publishers.

The association offers services to their members in many areas, especially promoting books throughout Estonia and abroad at fairs and international gatherings. The association's major goals are to represent, manage, foster and protect the interests of the publishing community.

The association is one of the organisers of the annual touring Baltic Book Fair. Each year a representative of the association sits on the jury for the 25 Best Designed Books in Estonia.



Estonian Publishers' Association
kirjastusteliit@eki.ee
www.estbook.com

THEATRE

ESTONIAN THEATRE AGENCY



The Estonian Theatre Agency was created by the Estonian Theatre Union and Estonian Association of Performing Arts Institutions. The agency deals with theatre copyright

issues, developing Estonian playwrighting, gathering and distributing theatre information, introducing Estonian theatre abroad and collecting and publishing Estonian theatre statistics.



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www.teater.ee

ESTONIAN ASSOCIATION OF PERFORMING ARTS INSTITUTIONS

The main aim of the Estonian Association of Performing Arts Institutions (EAPAI) is the representation of common interests and the creation of favourable conditions for the development of the performing arts. The EAPAI encompasses the most diverse aspects of the performing arts. Symbolically, this is expressed in the fact that the association was founded by the Estonian National

Opera, a state institution and Von Krahl, a small private theatre. The EAPAI focuses on activities and initiatives common to all performing arts institutions, such as the development and application of funding schemes, the organisation of the work environment through collective contracts, communication with other cultural organisations, legal initiatives, dialogue between the state and

employees, practical issues that affect the organisation such as ticketing systems, training and the organisation of festivals.



Estonian Association of Performing Arts Institutions (EETEAL in Estonian)
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CREATIVE ESTONIA

CREATIVE ESTONIA IS A PROJECT LAUNCHED BY ENTERPRISE ESTONIA IN 2009 AND FUNDED BY THE EUROPEAN SOCIAL FUND. THE PROJECT HELPS PROMOTE AND DEVELOP CREATIVE INDUSTRIES AND CREATIVE BUSINESSES IN ESTONIA.

Creative Estonia clarifies the essence and importance of creative industries to all interested parties. Creative Estonia disseminates news and events in the field via mass, social and industry media as well as its own information channels.

The Creative Estonia portal www.looveesti.ee provides information and support material about starting a creative business and guidelines for managing a business. The portal also aims to provide an overview of the creative industry and current events, studies and opportunities for support. Creative businesses are also invited to free marketing seminars organised by Creative Estonia.

To encourage contact between businesses and creative people, Creative Estonia organises various events and seminars, open-coffee style meetings and short lectures where creative businesses and potential investors are brought together. To promote the idea of creative industries, Creative Estonia participates in conferences to do with management, business and innovation as well as other areas, and seeks solutions to problems in the creative industries with input from key figures from local government and members of parliament.

Students are an important target-group for Creative Estonia. The essence of creative business is

explained to them in an attractive fashion and they are given information about study opportunities both at home and abroad.

Creative Estonia conducts its work with advice from a think tank that includes leaders from creative industry support structures and development centres from the various creative associations. All work is carried out by Creative Estonia along with representatives of the target groups and partners.

 www.looveesti.ee/en

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INDUSTRIES
IN ESTONIA**

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