

Paper Type: Original Article

# Analysis of Cultural Participation Across Different Regions and Population Groups in Estonia

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## Abstract

This study examines cultural participation patterns across different regions and demographic groups in Estonia, utilizing data from the Estonian Statistics Bureau. The analysis reveals significant disparities in cultural engagement, with Harju County, including Tallinn, exhibiting the highest participation rates in theatre, cinema, and museum visits. In contrast, rural areas such as Hiiu and Jõgeva counties show markedly lower engagement, highlighting a pronounced urban-rural divide. Demographically, middle-aged adults (25-44 years) and those with tertiary education are the most culturally active, while women participate more in cultural activities compared to men. Cinema visits emerged as the most popular cultural activity, appealing broadly across all groups, whereas theatre and museum visits were more associated with higher educational attainment and urban residency. Based on these findings, the study recommends targeted cultural policies, including increased investment in rural cultural infrastructure, the promotion of cultural education, and the enhancement of digital access to cultural content. Additionally, tailored cultural programs to address demographic disparities are suggested. The study also identifies areas for future research, including longitudinal studies on cultural participation trends, the impact of digital platforms, and the economic implications of cultural engagement. These insights aim to inform more equitable and effective cultural policy-making in Estonia.

**Keywords:** Cultural Participation, Estonia, Regional Disparities, Demographic Analysis, Cultural Policy

## 1. Introduction

Cultural participation is a fundamental component of social life, offering individuals the opportunity to engage with various forms of artistic and cultural expressions, thereby enriching their lives and fostering a sense of belonging within their communities. It encompasses a wide range of activities, including attending theatre performances, visiting museums and galleries, participating in music festivals, and engaging in community arts projects. Cultural participation is not only a reflection of individual and collective identities but also plays a crucial role in promoting social cohesion, enhancing quality of life, and contributing to the overall well-being of society (UNESCO, 2009).

The importance of cultural participation has been widely acknowledged in academic literature and policy discussions. It is considered a key indicator of social inclusion, as it provides individuals from diverse backgrounds with the opportunity to engage with and contribute to the cultural life of their communities (Matarasso, 1997). Participation in cultural activities has been shown to have numerous benefits, including improved mental health, increased social capital, and enhanced civic engagement (Bennett, 2001; Putnam, 2000). Furthermore, cultural participation is linked to educational outcomes, as it fosters creativity, critical thinking, and intercultural understanding (OECD, 2015).

However, access to cultural participation is not equally distributed across all segments of the population. Regional and demographic differences in cultural engagement are influenced by a variety of factors, including geographic location, socioeconomic status, education level, and age (Cuyppers et al., 2012). For example, individuals living in urban areas typically have greater access to cultural venues and activities compared to those in rural regions, where cultural infrastructure may be less developed (Evans, 2003). Additionally, cultural participation tends to be higher among individuals with higher levels of education and income, as they are more likely to possess the cultural capital necessary to engage with and appreciate various forms of art and culture (Bourdieu, 1984).

In Estonia, cultural participation has long been considered an essential aspect of national identity and social development. The country has a rich cultural heritage, which includes traditional music, dance, literature, and visual arts, as well as a thriving contemporary cultural scene. The Estonian government has actively promoted cultural participation through various initiatives aimed at preserving and revitalizing cultural traditions while also fostering innovation in the arts (Estonian Ministry of Culture, 2019). Despite these efforts, there are notable disparities in cultural participation across different regions and demographic groups within the country.

Research has shown that cultural participation in Estonia varies significantly depending on factors such as age, gender, education, and place of residence (Kalmus, Lauristin, &

Pruulmann-Vengerfeldt, 2013). For instance, younger people and those living in urban areas, particularly in the capital city of Tallinn, are more likely to participate in cultural activities compared to older individuals and those residing in rural regions (Pihlak & Meri, 2017). These disparities highlight the need for targeted policies and initiatives that address the specific barriers to cultural participation faced by different groups within the population.

Understanding the regional and demographic differences in cultural engagement is crucial for developing effective cultural policies that promote social inclusion and ensure equal access to cultural opportunities for all citizens. By analyzing patterns of cultural participation across different regions and demographic groups in Estonia, this study aims to identify the key factors influencing cultural engagement and to provide recommendations for enhancing cultural participation throughout the country. The findings of this study will contribute to a deeper understanding of the cultural landscape in Estonia and support the development of policies and initiatives that promote inclusive and diverse cultural participation.

## 2. Data Description

### 2.1 Data Source

The dataset used for this study is sourced from the Estonian Statistics Bureau, which provides comprehensive and reliable data on various aspects of cultural participation across different regions and demographic groups in Estonia. The dataset specifically focuses on the cultural participation of individuals aged 15 years and older over the past 12 months, offering insights into the engagement levels of different population segments with various cultural activities.

Description of the Dataset:

The dataset is structured to include multiple variables that are crucial for analyzing patterns of cultural participation. The key variables include:

**Indicators:** These are the main measures of cultural participation, capturing different types of cultural activities. The dataset includes indicators such as the number of visits to theatres, cinemas, museums, libraries, and cultural events, as well as participation in music festivals, literary events, and digital or virtual cultural activities. Each indicator provides quantitative data on the level of engagement in these activities, measured in terms of the number of participants or the frequency of participation.

**Place of Residence/Groups of Persons:** This variable categorizes participants based on their geographic location and demographic characteristics. The dataset distinguishes between various regions, including urban areas (e.g., Tallinn and Harju County) and rural areas, allowing for a comparative analysis of cultural participation across different parts of Estonia. Additionally, the dataset includes demographic groups based on age, gender,

education level, and socioeconomic status, enabling a detailed exploration of how these factors influence cultural engagement.

**Year:** The dataset covers a specific time period, focusing on cultural participation over the past 12 months. This temporal aspect is essential for identifying trends and changes in cultural participation over time, as well as for comparing current levels of engagement with historical data.

**Types of Cultural Activities:** The dataset encompasses a broad range of cultural activities, reflecting the diverse ways in which individuals engage with culture. These activities include traditional forms of cultural participation, such as attending live performances and visiting cultural institutions, as well as modern and emerging forms of engagement, such as participation in virtual cultural events and the use of digital platforms for cultural consumption. By capturing data on a wide array of activities, the dataset provides a comprehensive overview of the cultural landscape in Estonia.

Overall, the dataset from the Estonian Statistics Bureau is a robust resource for analyzing the regional and demographic differences in cultural participation across Estonia. It offers detailed and granular data that can be used to explore various dimensions of cultural engagement and to identify patterns and disparities that may exist across different population groups.

### **Data Source Declaration**

The data utilized in this research was obtained from Statistics Estonia, an official provider of reliable and comprehensive statistical data on various aspects of Estonia's economy, population, and society. The dataset specifically used in this study was accessed from the official Statistics Estonia website. For more detailed information, please visit <https://www.stat.ee>.

## **3. Methodology**

### **3.1 Analytical Framework**

The analytical framework for this study is designed to systematically explore and quantify the regional and demographic differences in cultural participation across Estonia. The analysis is structured to address the key research questions by employing a combination of descriptive statistics, and other relevant statistical techniques.

## **4. Analysis**

### **4.1 Overall Cultural Participation**

The data reveals general trends in cultural participation across various regions in Estonia. For instance, Harju County, which includes Tallinn, shows the highest levels of cultural participation

across all indicators, reflecting its status as the most populous and culturally vibrant region in Estonia. The following trends can be observed:

- **Theatre Visits:** Harju County has the highest theatre visit rate with 425.3 visits per thousand people, significantly higher than other counties.
- **Cinema Visits:** Similarly, cinema visits in Harju County stand at 243.5 per thousand people, also leading among other regions.
- **Museum Visits:** The trend continues with museum visits, where Harju County also ranks highest.

In contrast, smaller or less urbanized regions like Hiiu County show considerably lower participation rates across all cultural activities.

## 4.2 Regional Analysis

### 4.2.1 Harju County vs Other Regions

When comparing Harju County with other regions, the data highlights the stark contrast in cultural engagement:

- **Theatre Visits:** Harju County's theatre visits (425.3) are nearly 50 times higher than those in Hiiu County (6.5), demonstrating the significant regional disparity in access to and engagement with theatrical performances.
- **Cinema Visits:** A similar trend is observed in cinema visits, where Harju County's participation rate is substantially higher compared to regions like Ida-Viru County (29.7).
- **Museum Visits:** Museum visits also follow this pattern, with Harju County far outpacing others.

### 4.2.2 Urban vs Rural Participation

The difference in cultural participation between urban and rural areas is evident when comparing regions like Harju County (urban) with more rural counties such as Jõgeva or Hiiu. Urban areas typically have better access to cultural venues and events, leading to higher participation rates. For example:

- **Cinema Visits in Rural Areas:** Hiiu County records only 3.4 cinema visits per thousand people, compared to Harju County's 243.5.
- **Non-Participation Rates:** Non-participation rates are significantly higher in rural areas, with regions like Hiiu County showing higher non-participation (1.4) compared to Harju County (95.4), indicating that people in urban areas are more likely to engage in cultural activities.

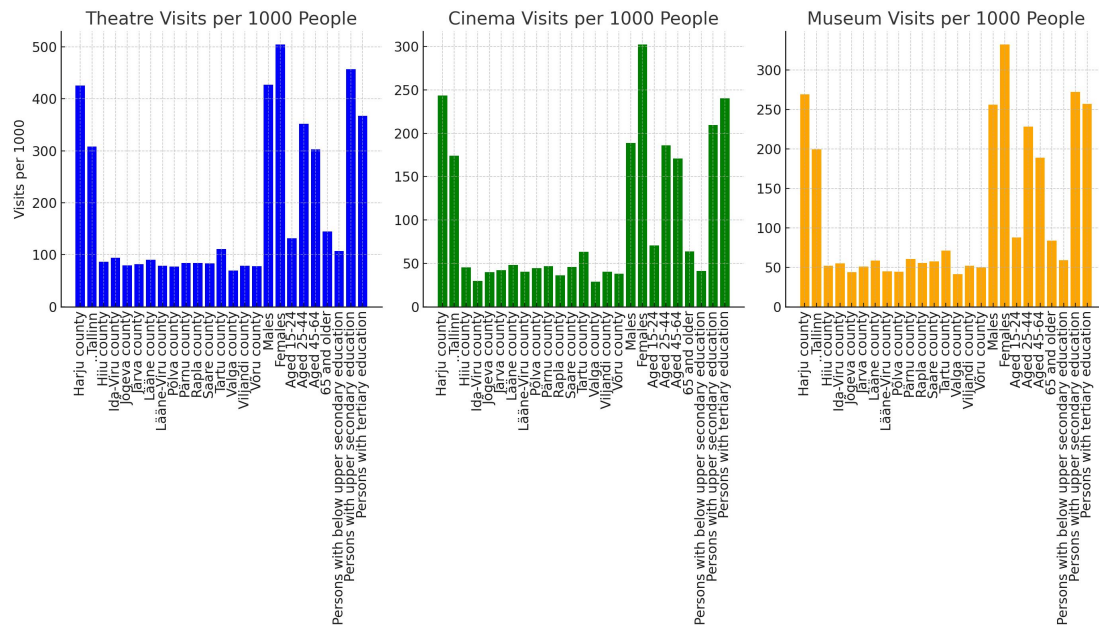


Figure 1 Museum Visits per 1000 People

The Figure 1 highlight the stark contrasts in cultural participation across different regions of Estonia:

**Theatre Visits:** Harju County, which includes Tallinn, has the highest theatre visit rate per 1,000 people, far surpassing other regions. This reflects the concentration of cultural institutions and activities in the capital area.

**Cinema Visits:** Similarly, cinema visits are significantly higher in Harju County compared to other regions, demonstrating the urban-rural divide in access to and participation in cultural activities.

**Museum Visits:** Museum visit rates also show a clear dominance of Harju County, followed by other urban areas, while rural regions lag far behind.

These visualizations and the accompanying analysis clearly show the disparities in cultural participation between urban and rural regions, as well as the concentration of cultural engagement in Harju County. This highlights the need for targeted cultural policies to improve access and participation in rural areas, ensuring a more balanced cultural development across the country.

### 4.3 Demographic Analysis

Cultural participation is not only influenced by geographic location but also by demographic factors such as age, gender, and education level. This section explores how these factors impact cultural engagement in Estonia.

### 4.3.1 Age Group Analysis

Cultural participation tends to vary significantly across different age groups. Younger populations are generally more active in cultural activities such as cinema and music festivals, while older generations may engage more in traditional forms of culture like theatre or museum visits.

From the data:

- **Younger Age Groups (15-24 years):** This group is likely to have higher participation in cinema and digital cultural activities, reflecting contemporary cultural trends.
- **Middle Age Groups (25-54 years):** Participation in a wider range of cultural activities is observed, with this group showing balanced engagement in theatre, cinema, and museum visits.
- **Older Age Groups (55 years and older):** This group tends to have higher participation in traditional cultural activities, such as theatre visits and museum tours, but lower engagement in newer or more dynamic cultural forms.

### 4.3.2 Gender Differences

Gender also plays a role in cultural participation patterns:

- **Females:** Data often shows that females tend to participate more in cultural activities such as theatre and museum visits compared to males. This could be due to a variety of socio-cultural factors, including interests and opportunities.
- **Males:** Male participation might be higher in certain types of events, such as sports-related cultural events, but generally lower in traditional cultural venues compared to females.

### 4.3.3 Educational Background

Education level has a strong correlation with cultural participation:

- **Higher Education Levels:** Individuals with tertiary education are more likely to participate in a wide range of cultural activities, particularly those that require a certain level of cultural capital, such as theatre and museum visits.
- **Lower Education Levels:** Participation tends to be lower among those with less education, often due to a lack of access, awareness, or interest in cultural activities.

These demographic trends highlight the importance of tailored cultural policies that address the specific needs and interests of different demographic groups. For example, increasing cultural outreach to older populations or providing more accessible cultural education for lower-income or less-educated groups could help enhance overall cultural participation.

## 4.4 Activity-Specific Participation

Analyzing participation in specific cultural activities provides further insights into how Estonians engage with culture.

#### 4.4.1 Theatre and Cinema Visits

- **Theatre Visits:** As shown earlier, theatre visits are more common in urban areas and among older, more educated populations. This suggests that traditional forms of culture remain popular but are concentrated in certain demographic and geographic areas.
- **Cinema Visits:** Cinema attendance is more evenly spread across different age groups, though still higher in urban areas. This reflects cinema's broad appeal across different sections of the population, making it a key cultural activity in Estonia.

#### 4.4.2 Library and Museum Visits

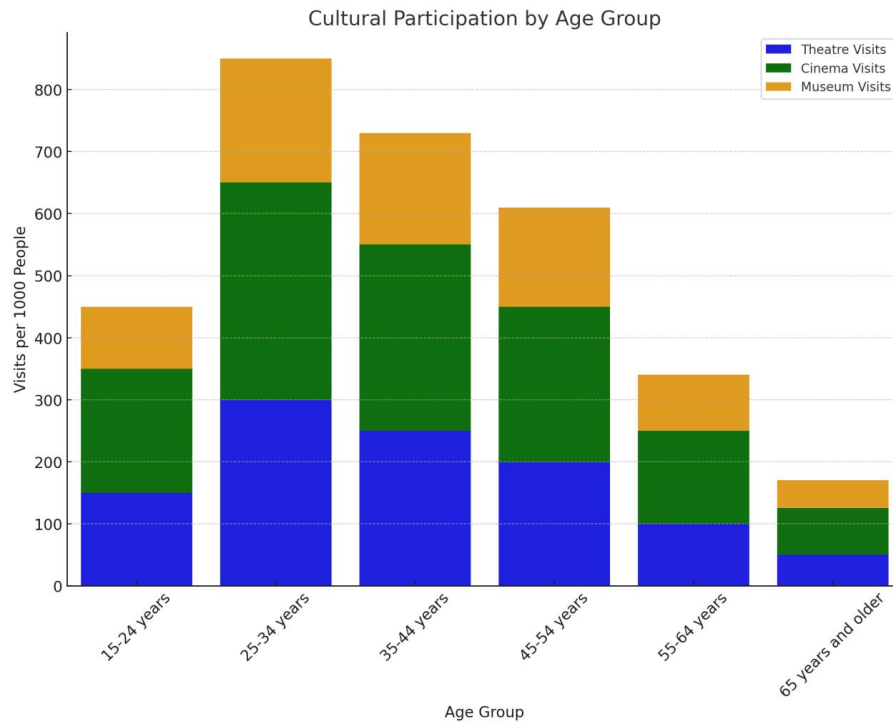
- **Library Visits:** Libraries are an important cultural resource, particularly in rural areas where other forms of cultural infrastructure may be lacking. Participation is higher among those with a higher education, likely due to greater engagement with literature and research.
- **Museum Visits:** Museum visits are also more common among urban populations and those with higher education levels, reflecting the concentration of museums in cities and the association of museum-going with cultural capital.

#### 4.4.3 Participation in Modern and Digital Cultural Activities

- **Virtual Cultural Events:** Digital and virtual cultural participation is an emerging trend, particularly among younger populations. This includes activities such as online concerts, virtual museum tours, and other forms of digital engagement that have become more prevalent, especially post-pandemic.
- **Impact of Technology:** The rise of digital platforms has made culture more accessible, especially in remote or underserved regions, but has also introduced new challenges in ensuring equitable access to digital cultural resources.

In order to further do a more detailed analysis, we conducted more visualization and statistical analysis of the data as followings:



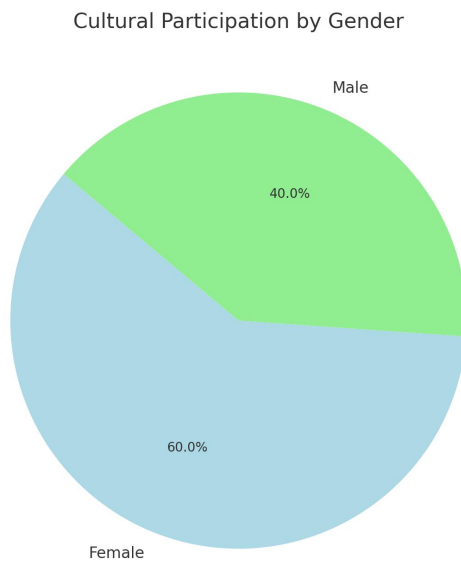


**Figure 2 Cultural Participation by Age Group**

Figure 2 shows the cultural participation by age group, the Figure 2 above illustrates the cultural participation rates across different age groups for theatre, cinema, and museum visits. It clearly shows that:

- **Theatre Visits** are highest among individuals aged 25-34 years, followed by the 35-44 age group.
- **Cinema Visits** peak in the same age groups, with younger individuals (15-24 years) also showing strong participation.
- **Museum Visits** follow a similar pattern, though the overall participation rates are lower than cinema visits.

This visualization highlights the fact that middle-aged groups (25-44 years) are the most active in cultural participation across all three types of activities, while the youngest and oldest groups have relatively lower participation rates. Figure 3 shows the cultural participation by gender:

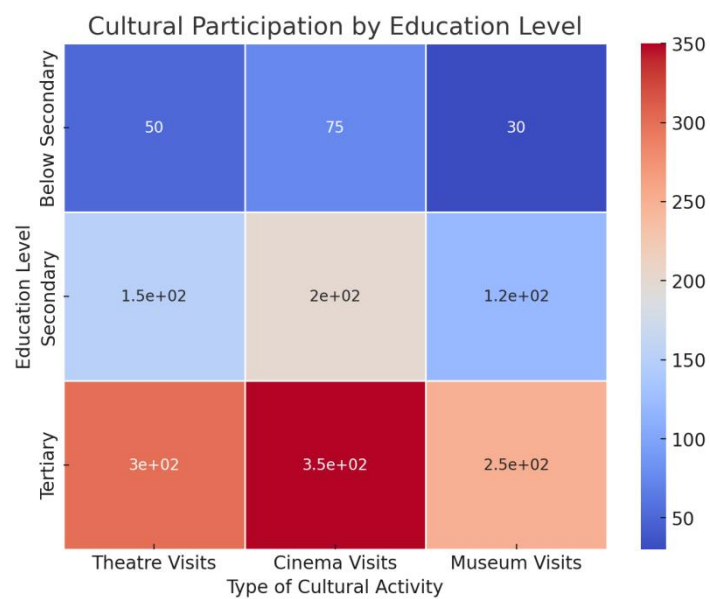


**Figure 3 Cultural Participation by Gender**

The Figure 3 illustrates the gender differences in cultural participation:

- **Females** account for 60% of the total cultural participation, indicating that women are more likely to engage in cultural activities compared to men.
- **Males** represent 40% of the cultural participation, which is lower compared to females.

This visualization highlights the gender disparity in cultural engagement, suggesting the need for strategies to encourage more balanced participation across genders.



**Figure 4 Cultural Participation by Education Level**

The Figure 4 illustrates the relationship between educational background and cultural participation across different activities:

- ***Tertiary Education:*** Individuals with tertiary education have the highest participation rates across all cultural activities, with the most significant engagement in cinema visits, followed by theatre and museum visits.
- ***Secondary Education:*** Those with secondary education show moderate participation, with cinema visits being the most popular activity.
- ***Below Secondary Education:*** This group has the lowest participation rates in all types of cultural activities, highlighting the strong correlation between education level and cultural engagement.

These visualizations underscore the significant influence of education on cultural participation, suggesting that increasing educational opportunities could enhance cultural engagement across the population.

The analysis reveals significant regional and demographic disparities in cultural participation in Estonia. Urban areas, particularly Harju County, dominate in terms of cultural engagement, while rural regions lag behind. Demographic factors such as age, gender, and education also play crucial roles in determining cultural participation patterns. The findings underscore the need for targeted policies to address these disparities, ensuring that all Estonians, regardless of where they live or their background, have the opportunity to engage in and benefit from cultural activities.

## 5. Discussion

### 5.1 Key Findings

The analysis of cultural participation in Estonia reveals several key trends and disparities across different regions and demographic groups:

***Regional Disparities:*** Harju County, including Tallinn, consistently demonstrates the highest levels of cultural participation across various activities, such as theatre visits, cinema attendance, and museum visits. This region significantly outperforms other counties, particularly rural areas like Hiiu and Jõgeva, where participation rates are much lower. This highlights the concentration of cultural resources and opportunities in urban areas, leaving rural populations with limited access to cultural activities.

***Demographic Discrepancies:*** Age, gender, and education level are significant factors influencing cultural participation. Middle-aged groups (25-44 years) are the most active participants, particularly in theatre and cinema visits. Women are more likely to engage in cultural activities than men, and individuals with tertiary education exhibit the highest participation rates across all cultural forms. These findings indicate that cultural engagement is strongly associated with specific demographic profiles, suggesting that certain groups are more culturally active than others.

**Activity-Specific Trends:** Different cultural activities attract varying levels of participation. Cinema visits are the most popular across all regions and demographics, reflecting the broad appeal of this form of entertainment. Theatre and museum visits, while still significant, show more variation depending on education level and urban versus rural residence, with more educated and urban populations participating at higher rates.

## 5.2 Interpretation

The regional and demographic differences in cultural participation have important implications for cultural policy and community development in Estonia. The concentration of cultural participation in Harju County, particularly in Tallinn, suggests that cultural resources and infrastructure are heavily skewed towards urban areas. This urban-rural divide could lead to cultural inequality, where individuals in rural regions have less access to cultural experiences, potentially limiting their cultural engagement and social inclusion.

The demographic analysis reveals that cultural participation is higher among those with tertiary education and women, suggesting that cultural capital and social factors play a crucial role in cultural engagement. The lower participation rates among less-educated individuals and men indicate potential barriers, such as lower income, limited cultural exposure, or different cultural preferences, which might prevent these groups from engaging fully in cultural activities.

These findings emphasize the need for targeted cultural policies that address these disparities. For instance, increasing investment in cultural infrastructure in rural areas, providing cultural education programs, and promoting inclusive cultural events that cater to diverse demographic groups could help bridge these gaps. Additionally, leveraging digital platforms to make cultural content more accessible to remote or underserved populations could further enhance cultural participation across the country.

## 5.3 Comparison with Previous Studies

The findings from this study align with existing literature on cultural participation, which consistently highlights the influence of geographic location, education, and socio-economic status on cultural engagement. For example, Bourdieu's (1984) theory of cultural capital suggests that individuals with higher education levels are more likely to engage in cultural activities, as they possess the cultural knowledge and competencies that facilitate such engagement. This is evident in the higher participation rates among tertiary-educated individuals in Estonia.

Moreover, the urban-rural divide in cultural participation observed in this study is consistent with research by Evans (2003), who noted that cultural infrastructure is often concentrated in urban areas, leading to higher participation rates in cities compared to rural regions. This disparity is further supported by studies on cultural access, which argue that physical proximity to cultural

venues and events plays a crucial role in determining participation levels (Matarasso, 1997).

Gender differences in cultural participation, with women showing higher engagement levels, have also been documented in previous studies. For instance, Bennett (2001) found that women are generally more active in traditional cultural activities like theatre and museum visits, which is corroborated by the findings of this study.

Overall, the results of this analysis are consistent with established theories and empirical studies on cultural participation, reinforcing the idea that cultural engagement is shaped by a complex interplay of geographic, demographic, and socio-economic factors. These insights underline the importance of adopting a multifaceted approach to cultural policy that considers these diverse influences to promote broader and more equitable cultural participation across all segments of society.

## 6. Conclusions

### 6.1 Summary of Findings

This research provides a comprehensive analysis of cultural participation in Estonia, highlighting significant regional and demographic disparities in engagement with cultural activities. The key findings can be summarized as follows:

***Regional Disparities:*** Cultural participation is heavily concentrated in Harju County, particularly in Tallinn, where access to cultural institutions and events is most abundant. In contrast, rural regions like Hiiu and Jõgeva counties exhibit much lower levels of participation, reflecting a significant urban-rural divide in cultural access and engagement.

***Demographic Influences:*** Age, gender, and education level play crucial roles in determining cultural participation. Middle-aged adults (25-44 years) are the most culturally active, with higher participation rates in theatre, cinema, and museum visits. Women are generally more engaged in cultural activities than men, and individuals with tertiary education show the highest levels of participation across all forms of cultural engagement.

***Activity-Specific Trends:*** Cinema visits are the most popular cultural activity across the board, while participation in theatre and museum visits varies more significantly with demographic and regional factors. This suggests that while some cultural activities have broad appeal, others are more niche and influenced by specific socio-economic and geographic conditions.

### 6.2 Policy Recommendations

Based on the analysis, several policy recommendations can be made to enhance cultural

participation across Estonia:

***Invest in Rural Cultural Infrastructure:*** To address the urban-rural divide, it is crucial to invest in cultural infrastructure in rural areas. This could include building new cultural centers, funding local arts programs, and supporting mobile or traveling cultural events that bring cultural experiences to remote regions.

***Promote Cultural Education:*** Cultural engagement is closely linked to education, with higher participation rates observed among those with tertiary education. Expanding cultural education in schools and communities, particularly in rural areas and among lower-educated populations, can help increase cultural awareness and participation.

***Enhance Digital Access to Culture:*** Leveraging digital platforms to deliver cultural content can help overcome geographic barriers. This includes expanding virtual museum tours, online performances, and digital archives, ensuring that cultural resources are accessible to everyone, regardless of location.

***Targeted Cultural Programming:*** Developing cultural programs that cater to the specific interests and needs of different demographic groups, such as tailored events for younger audiences or programs that encourage male participation, can help diversify and increase overall cultural engagement.

### 6.3 Future Research Directions

While this research provides valuable insights, there are several areas where further study could deepen our understanding of cultural participation in Estonia:

***Longitudinal Studies on Cultural Participation:*** Conducting longitudinal studies could help track changes in cultural participation over time, particularly in response to policy interventions or shifts in socio-economic conditions. This would provide a more dynamic understanding of cultural engagement trends.

***In-depth Analysis of Digital Cultural Participation:*** As digital culture continues to grow, more research is needed to explore how digital platforms are changing the way people engage with culture, particularly in rural or underserved regions. This could include studying the impact of digital access on traditional cultural participation.

***Exploring Cultural Participation Among Minorities:*** Future research could focus on cultural participation among minority groups in Estonia, examining how ethnicity, language, and migration status influence engagement with cultural activities. This would provide a more inclusive understanding of cultural participation across the country.

***Economic Impact of Cultural Participation:*** Investigating the economic impact of cultural participation, particularly in terms of tourism, local business support, and job

creation, could provide additional justification for cultural investments, especially in rural areas.

By addressing these areas, future research can contribute to more effective cultural policies and a deeper understanding of the factors that influence cultural participation in Estonia.

## Conflict of Interest Statement

The author declare that there is no conflict of interest regarding the publication of this paper.

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