

# STRATEGY OF SUPPORT FOR THE ARTS IN THE CZECH REPUBLIC 2015–2020

MINISTRY OF CULTURE CZECH REPUBLIC  
PRAGUE, 2015



MINISTRY OF CULTURE  
CZECH REPUBLIC

For the Ministry of Culture compiled  
by the Arts and Theatre Institute

PRAGUE, 2015



MINISTRY OF CULTURE  
CZECH REPUBLIC

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# DRAFT RESOLUTION OF THE GOVERNMENT OF THE CZECH REPUBLIC

of December 7, 2015 No. 1009

Strategy of Support for the Arts 2015–2020

The Government of the Czech Republic

I. takes note of the Strategy of Support for the Arts 2015–2020 that is presented in Part III of this document (hereinafter 'the Strategy');

II. calls on

1. *the Minister of Culture*

a) a) to implement the Strategy and to do so in cooperation with other members of the Government in the 2015–2020 term and in accordance with the actual resources of the state budget of the Czech Republic,

b) to ensure that the content of the Strategy is brought to the attention of the chief executive officers of the regions, the mayors of statutory cities, the Mayor of the City of Prague, the Union of Cities and Municipalities, and representatives of churches and religious societies,

2. *the members of the Government and the heads of other central bodies of state administration to cooperate with the Ministry of Culture on the implementation of the Strategy;*

III. recommends that the chief executive officers of the regions, the mayors of statutory cities, the Mayor of the City of Prague, the mayors of municipalities, and other members of regional and municipal representative bodies inform themselves of the content of the Strategy, and in compliance with European Union regulations governing public funding refer to the Strategy when they draw up materials and take action towards fulfilling objectives aimed at the support and development of the arts.

**Responsible Parties:**

members of the Government,

heads of other central bodies of state administration

**Copy to:**

Regional chief executive officers, mayors of statutory cities, Lord Mayor of the City of Prague, heads of regional authorities, Director of Prague City Hall

**Mgr. Bohuslav Sobotka,**  
Prime Minister

# 1. INTRODUCTION

*The Strategy of Support for the Arts 2015–2020* (hereinafter ‘the Strategy’) is a follow-up to what was historically the first strategic document devoted to the arts in the Czech Republic, *The Concept of More Efficient Support for the Arts 2007–2013*, which was adopted by the Government of the Czech Republic in Resolution No. 676 of 31 May 2006.

This Strategy, unlike similar materials in the past, does not deal with the field of cinematography and film. In Resolution No. 871 of 1 December 2010 the Government of the Czech Republic adopted a separate *Strategy for the Support and Development of Czech Cinematography and the Czech Film Industry 2011–2016*, and these two fields are adequately addressed there.

Similarly, the Strategy does not deal with museums or galleries in any detail. In 2010 the Government of the Czech Republic acknowledged the first strategic document in this field: *The Strategy for the More Effective Care of Tangible Cultural Heritage 2010–2014* (Strategy for Museum Development). In 2015 the second strategic document, *The Strategy for Museum Development in the Czech Republic 2015–2020*, will be submitted to the Government of the Czech Republic.

Although the Strategy of Support for the Arts touches on a number of issues that are common to other branches of the cultural sector, it leaves the specific solutions to the strategic documents drawn up for those areas – such as *The Strategy for the Development of Libraries in the CR 2011–2015* and *The Strategy of Improved Care for Traditional Folk Culture in the CR 2011–2015*. This Strategy deals only with matters concerning the arts and cultural sector and the various branches of this sector.

In conformity with the objectives of the Policy Statement of the Czech Republic of 12 February 2014, the Strategy is adopted in Government Resolution No. 96/2014<sup>1</sup> and Order No. 13/2014 of the Ministry of Culture,<sup>2</sup> which sets out the tasks that need to be performed for the fulfilment of Government Policy Statement No. 96/2014.

In its Policy Statement the Government undertakes (among other things) the following:

- 2) *The Government shall pass a law on culture, a law on a public institution in the arts which eliminates the shortcomings of today’s organisations partly funded by the semi-budgetary organisations, depoliticises them and ensures their stable funding and it shall adopt a new law on state monument care, and amendments to the Copyright Act and new media laws.*
- 3) *The Government shall promote a new model for the presentation of the Czech Republic abroad, based on part in exports of Czech arts and Czech culture.*
- 4) *The Government shall make access to public cultural institutions easier, e.g. by introducing a day of free admission and family discounts, and shall advocate a more effective model for the development of children’s creativity in the form of art activities and cultural experiences.*
- 5) *The Government shall support the amateur art activities, regional culture and public cultural services provided by non-profit organisations.’*

In its Policy Statement the Government also pledges to make more effective use of information and communication technologies in public administration and to support the online economy. Here consideration must also be given to newly emerging sectors in the digital economy and cultural and creative industries.

1. Government of the Czech Republic (Vláda ČR). *Programové prohlášení vlády České republiky*. (online). Prague: Vláda ČR (c) 2009–2015 (vid. 2015-04-17). (Policy Statement of the Government of the Czech Republic) Available at: <http://www.vlada.cz/cz/media-centrum/dulezite-dokumenty/programove-prohlaseni-vlady-cr-115911/>; for the English version: [http://www.vlada.cz/assets/media-centrum/dulezite-dokumenty/en\\_programove-prohlaseni-komplet.pdf](http://www.vlada.cz/assets/media-centrum/dulezite-dokumenty/en_programove-prohlaseni-komplet.pdf).

2. Ministry of Culture of the Czech Republic (MK ČR). *Příkaz ministra kultury č. 13/2014, kterým se stanoví úkoly k naplnění Programového prohlášení vlády podle usnesení vlády č. 96/2014*. (Order of the Minister of Culture No. 13/2014 Establishing the Task for the Fulfilment of the Policy Statement of the Government of the Czech Republic No. 96/2014) (online). Prague: MK ČR. (vid. 2015-04-17). Available at: <http://www.mkcr.cz/assets/kulturni-politika/Prikaz-ministra-kultury-c13-2014.pdf> (Czech only).

The Strategy is also formulated in reference to the recently adopted the *State Cultural Policy 2015–2020 (with a view to 2025)*, which the Government expressed note of in Resolution No. 266/2015 of 15 April 2015. The six priorities of the *State Cultural Policy* are:

- 1) supporting cultural identity, cultural diversity, and intercultural dialogue;
- 2) supporting creativity, cultural activities, the creation of cultural goods, and the provision of cultural services, and work with the public, and promoting access to culture and a participatory form of culture that encourages social integration;
- 3) promoting the conservation of cultural heritage;
- 4) making use of cultural heritage and cultural activities, services, and goods for economic development, increased competitiveness, and improving mobility;
- 5) using e-Culture tools for the development of culture;
- 6) creating a more effective environment for the support of cultural activities, the provision of public cultural services, the creation of cultural goods, and the conservation of cultural heritage.

## 2. BACKGROUND ANALYSIS

### 2.1. An Assessment of the Concept for More Efficient Support of the Arts 2007–2013

The Government of the Czech Republic took note of the *Concept for More Efficient Support of the Arts 2007–2013* (the 'Concept') in Resolution No. 676 of 31 May 2006. With the adoption of this resolution the Government assigned the Ministry of Culture with implementing the Concept *'in cooperation with other members of the Government, heads of other central state administration bodies, regional chief executive officers, and the director of Prague City Hall'*. The Government also assigned the Ministry of Culture *'in full cooperation with the 1st Deputy Chair of the Government and the Minister of Finance to secure in preparation of the state budgets in 2007–2013 the requisite financial resources for the implementation of the Concept..'*

The aim of the Concept was *'to provide for and establish the conditions that are necessary for creative expressive and the presentation of artistic works, for their critical reflection, for working with and interpreting the arts, and for the preservation of these works as the nation's cultural wealth and the heritage of future generations. Another objective... is to provide for the continued development of artistic activities and the activities of the cultural entities that manage and oversee the country's cultural heritage.'*

The Concept then outlined five objectives and the specific tasks that need to be performed to meet each objective. Some of the objectives laid out in the Concept could not be fully accomplished owing to the economic situation in the Czech Republic in 2007–2013 and the cutbacks to public budgets during that period.

Annex 1 of this document outlines the extent to which individual tasks were fulfilled. The table below sums up the degree of progress:

**Table 1. Specific tasks outlined in the Concept for More Efficient Support of the Arts 2007–2013**

	Accomplished	Yes	Partially	No
1	A methodology of cooperative financing			x
2	A methodology for subsidy programmes and their evaluation		x	
3	Optimising subsidy programmes		x	
4	Optimising extra-budgetary sources of funding		x	
5	Science and research		x	
6	Formulating a concept for arts and education		x	
7	Creating and operating information databases	x		
8	Better economic statistics		x	
9	The cultural industry as an economic resource		x	
10	Activities of the Arts Council		x	
11	Support for the media and critical reflection of the arts		x	
12	Methodological guidelines for architecture and the public space	x		
13	Programme of support for the contemporary arts and architecture			x
14	Strategic support for audio-visual work (cinematography)	x		
15	Programme of artistic residencies and scholarships		x	
16	Continuing educations for people working in the arts		x	
17	Improving access, digitisation		x	
18	Optimising the acquisition work of museums and galleries			x
19	Criteria for year-round exhibition functions			x
20	Arts projects and the integration of foreign nationals		x	
21	Methodology for the management and evaluation of semi-budgetary organisations		x	
22	Analysis of the cultural services of semi-budgetary organisations			x
23	Mapping the needs and criteria for investment projects		x	
24	Support for new activities of not-for-profit organisations		x	
25	Presenting Czech arts abroad		x	
26	Support for international exchange projects		x	
27	Initiating new forms of international cooperation			x
28	Support for international not-for-profit organisations		x	
29	Promoting awareness and the good reputation of the Czech arts		x	
	<b>TOTAL</b>	<b>3</b>	<b>20</b>	<b>6</b>

Three tasks were accomplished in full, six were not accomplished at all, and twenty tasks were partially accomplished or only a very small part of the task was accomplished. The tasks set out in the previous Concept that were only partially or not at all accomplished were reassessed and integrated into the proposal section of this Strategy.



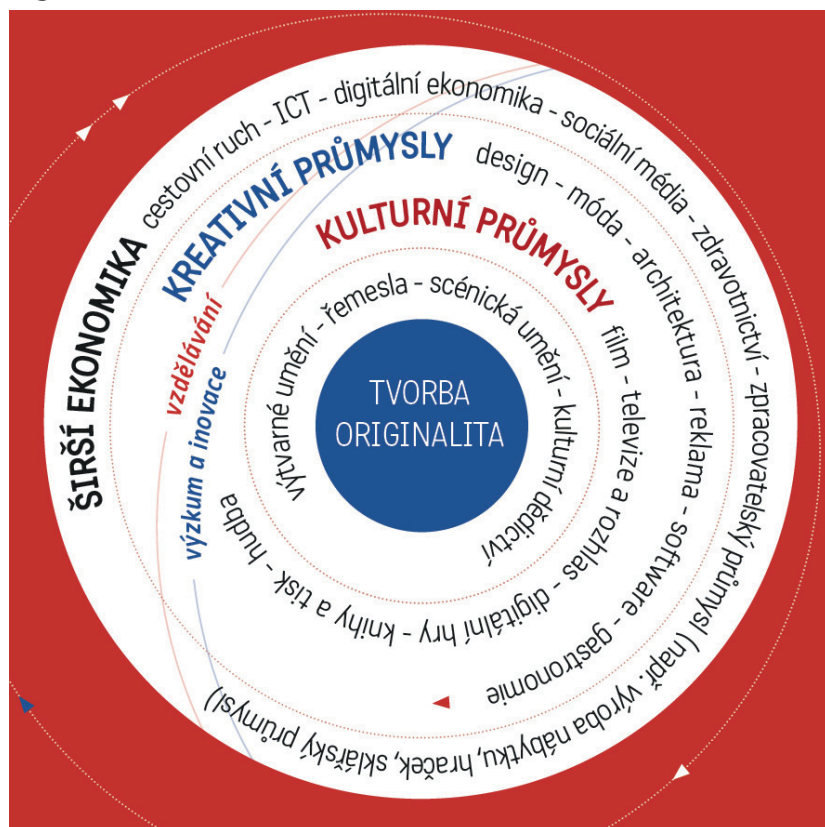
## 2.2. Czech Arts and Culture Today

### 2.2.1 The arts as a part of Cultural and Creative Industries

Artistic activities (services, works of art, performances) are an integral part of the concept of cultural and creative industries (hereinafter 'CCI'), which moves beyond the divided perception of not-for-profit or market-oriented cultural activities and makes it possible to approach the cultural sector comprehensively and irrespective of the type of cultural organisation or its method of funding. The arts form the foundation and very heart of the CCI concept and they are the source from which related activities emerge and develop that then contribute to economic growth and employment.

Artistic activities abound in the Czech Republic (hereinafter 'CR') and there are many groups and organisations operating in the arts that were not established for the purpose of profit, whether this means they function instead as semi-budgetary organisations of the state or a municipality or as not-for-profit organisations, which can assume various legal forms, such as public benefit organisations (now institutes), associations, or some other legal form. These organisations offer services in the arts, be music, dance, theatre, the visual arts, or literary work, which fall within a category defined as the 'traditional arts'. David Throsby,<sup>3</sup> in his 2001 publication *Economics and Culture*, describes the traditional arts as the 'core creative arts', which are based solely on creativity and originality. Cultivating original work is the basic foundation for the development of all other related activities in the cultural and creative industries.

Figure 1. The traditional arts and the cultural and creative industries



Source: Arts and Theatre Institute, 2015.

3. Throsby, David C. *Economics and Culture*. Cambridge: Cambridge University Press, 2001, xv, 208 pp. ISBN 05-215-8639-9.

### 2.2.2 The arts as part of the nation's cultural heritage and artistic diversity

The *UNESCO Convention for the Safeguarding of Intangible Cultural Heritage* was ratified in 2008 and addresses care for the intangible forms of cultural heritage – folk music, theatre, dance, rituals, traditional arts and crafts. In May 2009 the Convention came into effect in the CR. It was incorporated into the Czech legal code and has assumed legislative form, and this represents the first time in history in which the intangible component of Czech cultural heritage has been granted explicit support. The Ministry of Culture of the CR submits regular evaluation reports on its adherence to the Convention, is responsible for the implementation of the Convention, and makes financial contributions to the International Fund attached to this Convention.

In January 2011 the Government of the CR approved the second *Strategy of Improved Care for Traditional Folk Culture in the CR 2011–2015*. In 2015 a proposed new strategy was submitted to the Government.

In 2008 the Arts and Theatre Institute, a semi-budgetary organisation of the state, became the main organiser behind the national project 'Together Across Cultures' (Společně napříč kulturami), which focused on:

- the promotion and dissemination of information on issues connected with intercultural dialogue in an effort to change the way of thinking in Czech society and among minorities, communities, and immigrants, with an emphasis on the education of youth in and outside the education system;
- the integration of foreign nationals and the Roma community by means of cultural and artistic activities.

In 2008, as part of the 'Together Across Cultures' project, the Portal of Intercultural Dialogue was set up (<http://www.mezikulturnidialog.cz>), which serves as an open platform that is primarily intended for organisations operating in the not-for-profit sector and for the activities they pursue in the fields of culture and education that are directed at intercultural dialogue and are designed to address the objectives of the migration and integration policies of the CR.

In July 2010 the CR ratified the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005) and in 2014 the CR submitted its first regular evaluation report. The Ministry of Culture is responsible for the implementation of this Convention in cooperation with semi-budgetary organisations and not-for-profit organisations operating in the cultural sector. In connection with the implementation of the Convention, an international conference was held in Prague in the autumn of 2013 which focused on methods and a system for implementing the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* in the countries of Central and Eastern Europe. Each year the CR also makes financial contributions to the International Fund for Cultural Diversity.

### 2.2.3 The non-professional arts

In the CR the non-professional (amateur) arts have a history that in some branches stretches back several centuries. The demographic situation in the country (which is dominated by settlements with 5,000 or fewer inhabitants) means that this form of artistic activity is an essential part of local culture, influences the local quality of life, and becomes part of the image of a place or region. Some branches of the arts have almost no professional sphere, or the professional sphere is of just marginal significance (e.g. vocal music, brass bands, folkloric dance). Non-professional arts groups act as important representatives of the CR abroad and they have been praised for the quality of their work (e.g. children's choirs, amateur theatre). These groups are supported at every level of public administration. The National Information and Consulting Centre for Culture (Národní informační a poradenské středisko pro kulturu – NIPOS) is a semi-budgetary organisation of the state that operates as a nationwide service that supports and advises on the non-professional arts.

## 2.3. Economic Statistics

### 2.3.1 The Culture Account of the Czech Republic

One of the tasks established as part of the implementation of the *Czech State Cultural Policy 2009–2014* (*Státní kulturní politiky ČR 2009–2014*) was to create the Culture Account of the Czech Republic. NIPOS, a semi-budgetary organisation of the state, was assigned with fulfilling this task. The Culture Account was created to map all the funding that flows into culture from different sources and all the funding that flows out of the cultural sector. The Account should also provide information on the level and effectiveness of economic management in individual areas, employment rates and investment resources, and wage levels, and, finally, it should also use financial indicators to describe the contribution the cultural sector makes to the economy.

The most recent results published by the Czech Statistical Office and the Culture Account of the Czech Republic for 2013<sup>4</sup> indicate that household expenditures on culture were down from 2012 and in 2013 amounted to a total of 42.8 billion CZK, which is almost 6% (2.7 billion CZK) less than in the previous year. Nevertheless, given the substantial decrease in the number of businesses and not-for-profit organisations operating in the cultural sector, the contribution of households increased slightly from the previous year.

The majority of household expenditures on culture went to media and the press (television, radio, cinema, books, and the press, etc.), with 30.8 billion CZK being spent on these industries, which represents 72% of all household expenditures on culture. A much smaller share of household resources were spent on cultural heritage, the live arts (performing and visual arts), and education in the arts (5.8 billion CZK). Most household expenditures on culture are spent on admission tickets, license fees, and other fees for services, the payment of tuition, enrolment fees, and the purchase of cultural goods (books, magazines, pictures, antiques, etc.). Household expenditures on culture amounted to approximately 3.2% of total net monetary household expenditures.

Of the other sources of funding for culture (which make up almost two-thirds of total resources) the most important were financial and non-financial businesses (137.2 billion CZK) and not-for-profit institutions (2.5 billion CZK). Resources from abroad represent more of a secondary form of funding (2.3 billion CZK). Other sources of funding were down from the previous year by more than 14 billion CZK (9.1%). And the continuing economic decline in 2013 meant that there was a significant decrease in resources from not-for-profit institutions and the business sector.

In terms of the distribution of other sources of funding, most of it went to advertising (61.5 billion CZK), the media (27.8 billion CZK), and the press (20.8 billion CZK). By contrast, much less funding went to the performing arts, where public sources of funding predominate. (Culture Account of the CR for 2013 – see Annex 2).

### 2.3.2 Cultural participation in figures

Statistics on cultural participation are collected by NIPOS, a semi-budgetary organisation of the state authorised by the Ministry of Culture to perform this task. Table 2 below shows that between 2009 and 2013 figures on cultural entities in the professional stage arts (theatre, music) remained relatively steady and attendance levels increased slightly. Festivals witnessed some dynamic changes and a surge in attendance figures. By contrast, the number of exhibition galleries has remained around the same, but attendance figures have fallen considerably.

4. Czech Statistical Office and NIPOS (Český statistický úřad a NIPOS). *Výsledky Účtu kultury ČR za rok 2013* (online). (Results of the Culture Account of the CR for 2013) Prague: Český statistický úřad and Národní informační a poradenské středisko pro kulturu, 2015. Available at: <http://www.nipos-mk.cz/wp-content/uploads/2010/01/Výsledky-úctu-kultury-ČR-za-rok-2013.pdf> (in Czech).

**Table 2. Cultural entities and attendance figures 2009–2013 (public and private institutions)**

	2009	2010	2012	2013	2013
<b>Music ensembles</b>	No. of music ensembles	29	30	39	44
	No. of music groups in them	44	47	68	67
	No. of concerts in total	2 196	2 166	2 546	2 739
	No. of concerts abroad	403	346	323	364
	No. of visitors	429 686	439 331	426 164	455 096
	Percentage of attendance at all performances	72.9	74.8	76.3	77.1
	No. of tickets sold as seasonal tickets	56 258	65 391	46 478	49 505
	Percentage of compositions by Czech composers in repertoires	26.1	26.3	27.5	30.4
<b>Theatre</b>	No. of theatres (not incl. stagione)	137	151	153	152
	No. of permanent theatres	150	160	166	174
	Size of permanent theatres (no. of seats)	36 033	36 648	36 789	39 616
	per 1000 inhabitants	3.4	3.5	3.5	3.8
	No. of visitors (thousands)	5 657	5 805	5 699	5 846
	per 1000 inhabitants	539	552	542	556
	No. of performances in the CR	26 921	26 883	27 526	27 500
<b>Exhibitions</b>	No. of exhibition halls/galleries	405	411	412	433
	No. of exhibitions total	2 682	2 719	2 716	2 642
	No. of exhibition visitors	3 116 181	2 324 445	2 249 067	1 971 400
	No. of creative symposia	138	93	328	285
	No. of participants at these symposia	7 843	2 945	7 426	8 677
	No. of exhib. catalogues published	245	229	212	237
<b>Festivals (including film)</b>	No. of festivals total	330	348	417	494
	No. of performances, concerts, and films	8 411	11 087	10 281	15 105
	No. of accompanying programmes	2 019	2 194	2 240	2 795
	No. of visitors attending performances, concerts, and films at festivals	1 381 539	1 762 355	1 884 693	2 142 578
	No. of visitors attending accompanying programmes of festivals	471 706	470 742	528 356	503 271

Source: Based on statistics from NIPOS.<sup>5</sup>

No official statistics are maintained on the non-professional arts. Expert estimates can only be provided for those branches of the non-professional arts in which the unique Czech multi-level system of talent competitions (participants compete in the regional round of the competition and the winners proceed to the next level and compete in the national round of the competition). This does not, however, provide a true picture of what is going on each branch of the non-professional arts, as a certain portion of individuals or groups in each branch of the arts do not take part in or submit work to these competitions. The talent competition system exists in 16 fields (stage drama and musical theatre, rural theatre, adult theatre for children, recitation and stage poetry, puppet theatre, children's theatre, student theatre, alternative theatre, pantomime and movement theatre, children's school choirs, student choirs, films by adults, films by children, children's stage dance, youth and adult stage dance, children's folk dance). In other branches of the arts there are just single-stage national competitions (photography, brass bands, chamber and symphonic music, children's auditioned choirs, adult folk dance, visual arts by children and youth, seniors' theatre).

5. NIPOS. *Základní statistické údaje o kultuře v ČR, II. díl. Umění: Divadla, hudební soubory, výstavní činnost a festivaly.* (Basic Statistics on Culture in the CR, Volume 2: The Arts: Theatre, Music Groups, Exhibitions, and Festivals) Prague: NIPOS, 2014. p. 105. ISBN 978-80-7068-282-1.

The estimated figures for the numbers of non-professional groups in selected branches of the arts are: 3,000 groups in amateur theatre, of which approximately 500 productions enter the talent competition system; 1,500 choral ensembles of every type (children's, men's, women's, mixed, chamber choirs with up to 25 members, and large ensembles). For a fuller picture, each year approximately 200 children's choral ensembles with more than 5,000 singers in total take part in the 14 regional talent competitions, and there are approximately 40 secondary-school choral ensembles with a total of 1,500 singers that take part. There are approximately 100 adult stage dance ensembles, roughly 80 of which enter the talent competition system (approximately 1,000 dancers), and approximately 300 children's dance ensembles of which 290 enter the talent competition system each year (approximately 2,500 children). Each year approximately 300 films are made in each category of film and 40 of them are children's films. More than 1,000 photographs are submitted each year to the national amateur photography competition.

### 2.3.3 State expenditures on the arts 2007–2014

The main volume of the Ministry of Culture's expenditures on the arts go to supporting the operations of the state's semi-budgetary organisations – national cultural institutions that operate in the field of the traditional arts, whether as providers of public cultural services in the arts or as intermediaries in the arts – of which there are two: the National Information and Consulting Centre for Culture (NIPOS) and the Arts and Theatre Institute (ATI).

Providers of public cultural services in the theatre arts include the National Theatre in Prague (Národní divadlo – ND), the Prague State Opera (Státní opera Praha – SOP; until the end of 2011 it was a semi-budgetary organisation itself) and Laterna magika (LM; it too was a separate semi-budgetary organisation until the end of 2009), and in the field of music include the Prague Philharmonic Choir (Pražský filharmonický sbor – FS) and the Czech Philharmonic (Česká filharmonie – ČF), and in the visual arts include Rudolfinum Gallery (Galerie Rudolfinum – GR), part of the Czech Philharmonic.<sup>6</sup>

The National Institute of Folk Culture in Strážnice (Národní ústav lidové kultury ve Strážnici – NÚLK), which focuses on research, publishing, and exhibitions and provides visibility to work in this field, is a semi-budgetary organisation operating in the field of traditional folk culture (music, song, dance, and crafts).

Since 2006 the Ministry of Culture, in reference to the Act on Certain Types of Support of Culture, has been able to take independent decisions on whether to split, consolidate, or merge semi-budgetary organisations of the state and on the establishment or dissolution of such organisations. The MC most recently exercised this authority when, on 1 January 2010, it merged Laterna magika with the National Theatre in Prague, and on 1 January 2012, when it merged the Prague State Opera with, again, the National Theatre.

Between 2010 and 2011 the Ministry of Culture detached Rudolfinum Gallery from the Czech Philharmonic, both in terms of authority over and the administration of the gallery within the framework of the CP as a semi-budgetary organisation, and incorporated it within into the Museum of Decorative Arts in Prague. In January 2012 the gallery was transferred back to the Czech Philharmonic, where it remains today.

6. Other providers of public cultural services in the arts that are semi-budgetary organisations of the MC include the National Gallery in Prague (Národní galerie v Praze) and the Museum of Arts in Olomouc (Muzeum umění Olomouc). Only Rudolfinum Gallery is presented as an example in this Strategy because the other examples are collections-based institutions in the museum and gallery sector and these are dealt with in the Strategy of Improved Care of Tangible Cultural Heritage.

**Table 3. Expenditures of the MC on semi-budgetary organisations in the arts 2009–2014 as of 31 December of the given year (CZK in thousands)<sup>7</sup>**

	ND	SOP	LM	PFS	ČF	IDU	NIPOS	NÚLK
2009	505 596	147 725	21 850	29 243	91 616	45 968	34 647	38 323
2010	477 088	139 194		27 270	70 202	35 445	31 392	35 848
2011	436 801	120 702		28 656	81 271	52 981	31 446	35 569
2012	607 044			28 696	147 152	31 734	29 945	37 041
2013	626 847			30 096	143 282	30 581	31 740	34 015
2014	606 179			34 726	148 567	37 800	31 035	39 411
<b>TOTAL</b>	<b>3 259 555</b>	<b>407 621</b>	<b>21 850</b>	<b>151 417</b>	<b>682 090</b>	<b>234 509</b>	<b>190 205</b>	<b>220 207</b>

Source: Based on data from the MC.

The Ministry of Culture also provides support for the semi-budgetary organisations of cities and municipalities through two programmes: the Programme of Support for Professional Theatres and the Programme of Support for Symphony Orchestras and Choral Ensembles; and one year, in 2008, it also provided support through the Programme of State Support for Contemporary Art and Architecture in Galleries and Exhibition Halls – Table 4.

**Table 4. Real expenditures of the MC under individual programmes of support for the arts (CZK in thousands)**

	Programme of Support for Symphony Orchestras and Choral Ensembles	Programme of Support for Professional Theatres	Programme of State Support for Contemporary Art and Architecture in Galleries and Exhibition Halls
2007	19 000	64 716	0
2008	18 125	65 800	4 500
2009	16 726	65 000	0
2010	13 736	55 000	0
2011	7 100	56 000	0
2012	6 627	55 100	0
2013	12 253	59 377	0
2014	19 000	64 900	0
<b>TOTAL</b>	<b>112 567</b>	<b>485 893</b>	<b>4 500</b>

Source: Based on data from the MC.

The Ministry of Culture provides support to non-governmental not-for-profit organisations operating in the field of traditional professional arts from several sources. Foremost are the grant programmes of the MC in support of theatre, music, dance, the visual arts, and literature. Further support is directed at the non-professional arts,<sup>8</sup> which encompasses the cultural activities of the disabled and seniors, traditional folk culture, non-professional arts activities, cultural activities of national minorities, support for projects aimed at the integration of the Roma community, and special cultural projects to commemorate certain occasions or milestones in individual years (e.g. 2014 was the Year of Czech Music), which also are largely occasions for showcasing amateur arts activities.

7. Data for the CP include support for the operations of Rudolfinum Gallery, which organisationally is part of the CP. In 2010 and 2011 the gallery was removed from the organisational structure of the CP. In 2011 the Prague Quadrennial took place, and the budget of the ATI increased by 25,000,000 after it received a ring-fenced grant from the state earmarked for organising the PQ.

8. Indicated in Table 5 as *Grant programme for the non-professional arts*.

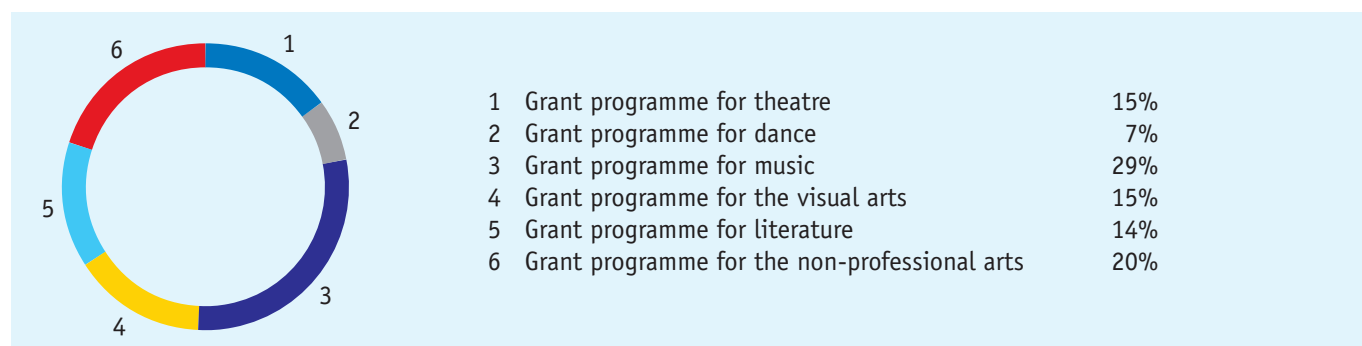
Other support from the MC in this area goes to international cultural cooperation, which is provided for the arts in general in the form of grants for international cooperation abroad. The field of literature is also supported through national booths at international book fairs, and non-professional arts ensembles are provided with support for developing international contacts.

**Table 5. Real expenditures of the MC under individual grant programmes in support of the arts (CZK in thousands)**

	Grant programme for theatre	Grant programme for dance	Grant programme for music <sup>9</sup>	Grant programme for the visual arts	Grant programme for literature	Grant programme for the non-professional arts
2007	37 190	15 591	55 570	25 236	28 720	47 047
2008	42 875	19 285	59 609	33 379	34 403	56 166
2009	32 080	13 350	63 048	32 009	25 451	46 202
2010	28 865	11 344	50 093	27 980	29 289	41 017
2011	35 035	12 543	71 162	28 150	29 264	43 545
2012	28 315	12 345	56 155	42 070	32 300	38 472
2013	22 610	9 850	61 125	25 588	31 264	34 600
2014	33 281	18 860	86 174 <sup>10</sup>	43 503	36 564	42 009
<b>TOTAL</b>	<b>260 251</b>	<b>113 168</b>	<b>491 027</b>	<b>257 915</b>	<b>247 255</b>	<b>349 058</b>

Source: Based on data from the MC.

**Figure 1. The real expenditures of the MC on grant programmes in the arts**



Source: Based on data from the MC.

The MC supports the not-for-profit sector of the arts across genres and branches through the Programme of Grants for Creative or Study Purposes (pursuant to Act No. 203/2006 Coll.); the exact figures for this support are given separately for the professional arts and for the non-professional arts and traditional folk culture ('Study/Creative Scholarships') in Table 6.

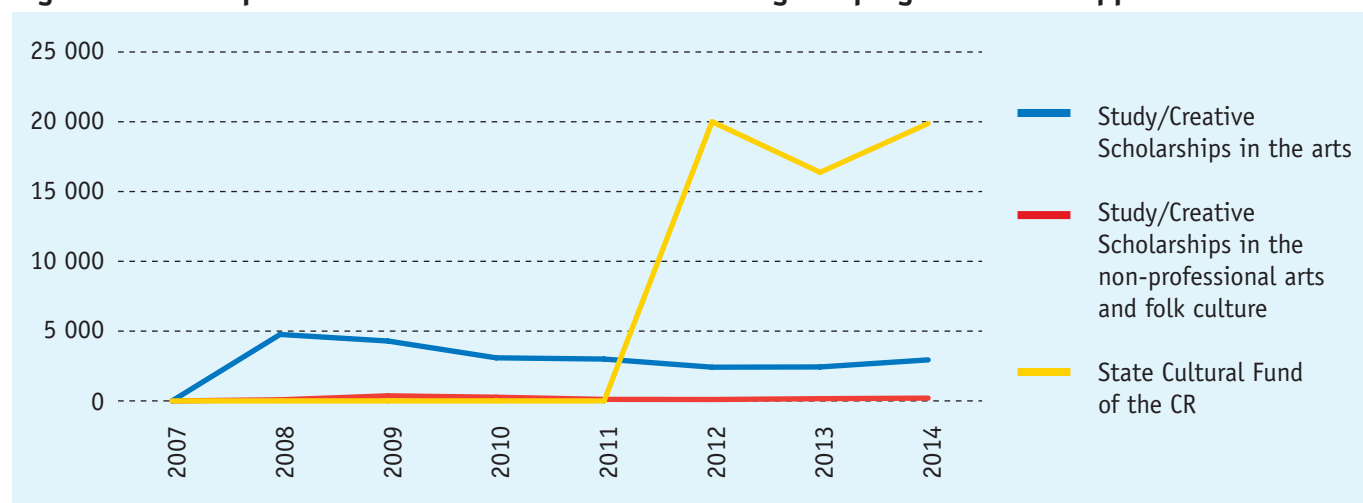
The State Cultural Fund is a source of funding that was reintroduced in 2012 and is open to all state and non-governmental organisations operating in the arts. Table 6 and Figure 2 present real expenditures by individual grant programmes as of the 31 December of the given year.

9. The figures shown include subsidies provided for the Prague Spring International Music Festival: in 2007–2011 this amounted to 15 million CZK each year; 12 million CZK in 2012; 18 million CZK in 2013; and 16 million CZK in 2014.  
10. In 2014 a special grant competition was organised to support projects developed for the Year of Czech Music 2014. This encompassed projects in the areas of music and theatre. In the table these funds are only included under music. In total 11,829,000 CZK were distributed in this grant competition.

**Table 6. Real expenditures of the MC under individual grant programmes in support of the arts (CZK in thousands)**

	Grants for Creative or Study Purposes in the Arts ('Study/Creative Scholarships')	Grants for Creative or Study Purposes in the Non-professional Arts	State Cultural Fund of the CR
2007	0	0	0
2008	4 761	80	0
2009	4 289	365	0
2010	3 086	265	0
2011	2 998	110	0
2012	2 415	100	20 000
2013	2 433	160	16 376
2014	2 940	200	19 875
<b>CELKEM</b>	<b>22 922</b>	<b>1 280</b>	<b>56 254</b>

Source: Based on data from the MC.

**Figure 2. Real expenditures of the MC under individual grant programmes in support of the arts**

Source: Based on data from the MC.

International cooperation in the professional arts is supported through grant funding provided under the Programme of Grants for Creative/Study Purposes in the Arts; through funding for the promotion of Czech literature at international book fairs; through grant funding in support of international cooperation provided on a competitive basis/through calls for applications under the Ministry of Culture's Department of International Relations; and through funding for projects that receive support under the European Union Culture Programme, now called the Creative Europe – Culture Programme, the calls for applications for which are organised by the Independent EU Unit at the Ministry of Culture. Inviting artists abroad to the Czech Republic is a form of international cooperation that is also supported through grant funding and the calls for applications for this form of activity are organised by the Department of Arts, Literature and Libraries at the Ministry of Culture.

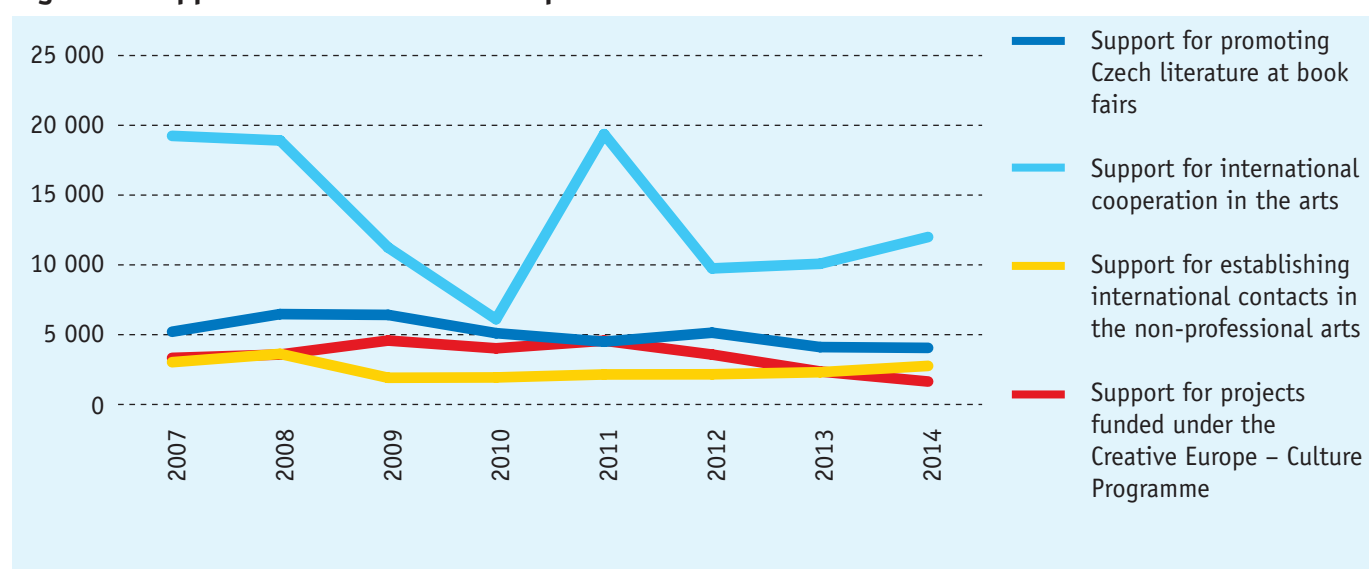
International cooperation in the non-professional arts also receives support, which is provided through the Programme of Support for International Contacts in the Field of Nonprofessional Arts Activities, a competitive grant programme organised each year.



**Table 7. Real expenditures of the MC under individual grant programmes in support of international cooperation in the arts (CZK in thousands)**

	Support for the Presentation of Czech Literature at Book Fairs	Support for International Cooperation in the Arts	Support for International Contacts in the Non-professional Arts	Projects Supported under the Culture / Creative Europe – Culture Programme
2007	5 209	19 243	3 028	3 336
2008	6 474	18 913	3 623	3 576
2009	6 416	11 245	1 912	4 578
2010	5 108	6 110	1 936	4 022
2011	4 496	19 365	2 150	4 569
2012	5 140	9 747	2 161	3 574
2013	4 110	10 079	2 310	2 362
2014	4 053	11 996	2 763	1 642
<b>TOTAL</b>	<b>41 006</b>	<b>106 698</b>	<b>19 883</b>	<b>27 659</b>

Source: Based on data from the MC.

**Figure 3. Support for international cooperation in the arts 2007–2014**

Source: Based on data from the MC.

## 2.4. New Themes and New Sources of Funding for the Arts

### 2.4.1 New themes

#### 2.4.1.1 The status of the artist

In 2014 UNESCO implemented a large questionnaire survey (of government organisations and the not-for-profit sector) among Member States, including the CR, on the subject of the status of artists in the contemporary world. The objective was observe the state of implementation of the UNESCO Recommendation Concerning the Status of the Artist from 1980 (UNESCO, 1980)<sup>11</sup> and its revitalisation. Part of the questionnaire survey involved describing the current social status of artists, performers, and creative persons in different countries, and it also concentrated on the four most important factors that currently have the biggest impact on the social and economic status of artists, namely:

- 1) Digital technology and the internet.
- 2) The global mobility of artists.
- 3) Social security.
- 4) Freedom of artistic expression.

The questionnaire survey was included in a monitoring report that will be presented and elaborated on at a session of UNESCO's Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions in 2015 in reference to the Convention of the same name from 2005.

Current recommendations on the status of artists and their implementation in the CR are also part of the Proposal Section of this Concept.

#### 2.4.1.2 The social role of the arts

As well as an aesthetic function, the arts also have important social benefits. In recent years efforts to create a methodology with which to measure these benefits have escalated. The social benefits<sup>12</sup> are very wide-ranging and some basic categories of benefits include the following:

- **Social integration:** The arts are regarded as an important part of integration programmes targeting groups or persons suffering from social exclusion. Such groups include immigrants and members of minority subcultures, senior citizens, people with physical and mental disabilities, and the chronically ill. Understandably, the arts can also be used to help re-integrate persons with a criminal record or persons at risk of recidivism. Integrative arts programmes also include short-term activities, but they tend to represent just a small part of such programmes and their effects are difficult to measure. Nevertheless, frequently cited effects of participation in collective cultural activities include the improved self-confidence and self-awareness of the participants, greater motivation for creativity and critical thinking, increased participation in the education process, stronger community identity, decreased social isolation, reduced criminal behaviour, and a mitigation of the effects of poverty.

11. UNESCO. *Recommendation Concerning the Status of the Artist*. UNESCO, 1980. Available at: [http://portal.unesco.org/en/ev.php-URL\\_ID=13138&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13138&URL_DO=DO_TOPIC&URL_SECTION=201.html).

12. Nekolný, Bohumil et al. *Paradigmata moderní kulturní politiky*. (Paradigms of Modern Cultural Policy) Prague: Institut umění – Divadelní ústav, 2014. 107 pp. ISBN 978-80-7008-317-8.

- **The arts and education:** This is a very important area of cultural policy because education is crucial to social integration and provides young people with opportunities to discover new interests and to discover themselves. There should be no question today about the role the arts have to play in the education of young people and in ensuring equal access to the development of creativity and talent. In the past two decades there has been increasing international research (in the UK and the US) into what role the arts play in education and what effect they have on students. The participation of young people in arts projects and programmes in the education process has been found to strengthen cognitive skills and thinking habits that can be applied to any activity and to improving personal and social skills, such as the ability to function in society, communicate, negotiate, interact with others, and solve problems.
- **Community and arts activities:** The benefits of the arts for community development have been described on the basis of participatory arts programmes. Evaluations of such programmes frequently indicate that the projects offer a safe space in which people from different social groups can meet and get to know each other. This strengthens the individual's sense of identity with the community and relation to the given place. Benefits include the development of community identity, neighbourly cohesion, local enterprise and initiative, and willingness to participate in decision-making.

More and more attention is being devoted to the study of the social impact of the arts in an effort to prioritise this aspect over the purely economic perspective. Social Return on Investment (SROI) is a method that has recently come into widespread use for measuring the social effects or value of not-for-profit projects. It combines qualitative and quantitative methods to evaluate investments (or subsidies) into services that benefit the public. This type of analysis makes use of financial indicators in its evaluation, but thanks to its qualitative approach it is also a complex form of analysis that, in contrast to Cost Benefit Analysis (CBA), is a better fit for not-for-profit projects.

#### 2.4.1.3 Audience development and audience engagement

The term 'audience development' was introduced and advanced in the middle of the first decade of the 21st century by the Arts Council England, which at the time presented it as a new concept for encouraging public participation founded on marketing and employing tools customarily used in marketing. In the European Union the term gained prominence at 'European Audiences 2020 and Beyond', an international conference that was held in Brussels in the autumn of 2012.

Working with the public, audience development, and the search for potential new audiences are a priority of the new EU Creative Europe Programme. In reference to audience development the European Commission has stressed the need to change behaviours and adapt the services offered by large state institutions, like galleries, theatres, and libraries, the role of which has transformed substantially since the 19th century when these institutions were founded. Many experts advise making these institutions more open to visitors and focusing on the provision of education in more entertaining and accessible ways.

Audience development is no longer the term of currency abroad, and it has now been replaced by 'audience engagement'. The new generation of audiences wants to have a say in the content of cultural projects. In an age when artistic content is easily accessed and everyone can have almost the same thing, the engaged viewer is looking for something more – unique or personalised content.

Culture in the 21st century is also looking for a new audience and is appealing to people and groups it had not previously considered targeting and sets out in search of them even in places that once served or still do purposes that traditionally have nothing to do with culture – public areas, industrial neighbourhoods, refugee camps, areas of social exclusion, hospitals – and thereby these activities help bring about the revival and further development of these places.<sup>14</sup> Culture is moving beyond its traditional venues and its role in society is transforming.

13. Arts Council England. *Arts and Audience: Insight*. London: Arts Council England, 2008. [online] ISBN 978-0-7287-1414-4. Available at: [http://www.artscouncil.org.uk/media/uploads/Arts\\_audiences\\_insight.pdf](http://www.artscouncil.org.uk/media/uploads/Arts_audiences_insight.pdf).

14. *RE: Publikum: Možnosti spolupráce s publikem ve 21. století*. (RE: Audiences: Ways of Working with the Public in the 21st Century) 2nd edition [online]. Prague: Česká kancelář programu Kultura, 2013, 60 pp. ISBN 978-80-7008-319-2. Available at: [http://www.programculture.cz/media/document/re-publuka-200x200\\_final.pdf](http://www.programculture.cz/media/document/re-publuka-200x200_final.pdf).

There are different ways in which communities can be built around cultural institutions. 'International Days' are one way of doing this – for example, the International Day of Dance, the International Day of Theatre, International Museum Day. And a similar principle is behind the Museum Nights in Europe, which the Czech Republic has been participating in for over a decade, and the more recently introduced European Theatre Night and Literature Night.

Working with children is also important and can help shape what the next generations of audiences will be like. The goal is not simply to teach children to go to exhibitions or to the opera but to help them understand the principles of a work of art so that they can better understand and appreciate such work and create work themselves. Adults can also find a path to the arts through their children. This touches on a related theme – creative education.

#### 2.4.1.4 Creative education

Creative education is a very broad area but generally refers to cultivation of the creative potential of individuals (in the framework of formal, informal, and lifelong education). This is a subject that has received considerable attention and relates to the above-mentioned issue of the social role of the arts and education.

Forms of creative education include cooperation between educational and cultural institutions, lecture programmes organised by cultural facilities, and alternative teaching methods that focus on cultivating individual creativity as a way of increasing student participation in arts activities and boosting student awareness of the various branches of the arts and other things.

A real example of a programme devoted to increasing creativity within the system of formal primary and secondary education is the Creative Partnerships Programme that originated in the UK in 2002.<sup>15</sup> The programme established long-term working partnerships between schools and artists as a way of providing students and teachers with new sources of inspiration, promoting an open environment, and drawing on the potential of creative learning in schools.

The UK experience showed that placing the accent on creative learning in education improves communication between schools and parents and boosts student attendance, and the biggest benefits were observed in a programme that targeted students from a disadvantaged background.

The programme's methodology,<sup>16</sup> which has also been used in the CR, is based on involving an artist, or some other external expert who works in a creative profession, in the planning and provision of lessons in the classroom. The programme is designed to give support to individual schools directly and help teachers to formulate new methods of working with students in the classroom that cultivate key skills and improve academic performance, student behaviour, and motivation. A specific feature of the programme is that the school itself defines the specific goal or task it wants to focus on. Artists, who undergo an intensive training programme in working effectively with schools, collaborate with teachers on fulfilling the school's goal: Artists occupy two different positions in the programme:

- creativity consultants, i.e. artists or experts in creative professions, but whose role at the school is to support and guide the process of planning creative activities, identify the goals of a creative school project in cooperation with the teacher, approach and mentor artists/creative staff, oversee the work on fulfilling the goals, consult with teachers, the school management, and artists on the course of activities, and evaluate the course of activities,
- artists, i.e. artists or experts in creative professions who in direct cooperation with the teacher prepare and provide different forms of creative learning.

Preparations have been under way since 2009 to implement the Creative Partnerships Programme in the CR. The main initiator of the programme since 2010 has been the Society for Creativity in Education, and a number of state and non-governmental not-for-profit organisations have been involved in the preparations. In 2013– 2015 a pilot version of the Creative Partnerships for Equal Opportunities was introduced.<sup>17</sup>

15. Creative Partnerships. Available at: <http://www.creative-partnerships.com>.

16. Společnost pro kreativitu ve vzdělávání, <http://www.crea-edu.cz/>. An example of such a project is the dance project Špalíček B. Martinů (2008-2009), <http://www.spalicek.eu>

17. A report evaluating the project is available at: [http://www.crea-edu.cz/sites/default/files/zprava\\_o\\_evaluaci\\_final.pdf](http://www.crea-edu.cz/sites/default/files/zprava_o_evaluaci_final.pdf).

#### 2.4.1.5 New technologies in the arts, overlapping genres, and new forms of collaboration

New technologies and the expanding internet (the digital revolution) offer new ways of engaging in artistic work and the arts and new forms of communication and are transforming the relationship between artists and their audiences. The European Commission's Eurobarometer 2013<sup>18</sup> found that in CR some ways of using the internet for cultural purposes are employed at a rate that is above the average for the 28 EU Member States (e.g. listening to music and downloading music and films).

According to the Czech Statistical Office,<sup>19</sup> in 2014 the share of households with access to the internet grew to more than 70%. Although it increases each year, the figure in the CR is still below the average for the EU28. In 2014 the internet was used in itself by 6.5 million Czechs, which is 74.2% of the population. The internet is used by 98% of people aged 16–24. The issue of increasing internet use should therefore be given maximum attention, particularly with respect to possible ways of introducing new distribution models that increase the participation of citizens in culture, and possible new forms of creative work, reading, and so forth.

The arts are increasingly inclined towards innovation, experimentation, and combining genres. Some such projects are hard to class neatly within one genre so that they can fit into the existing grant programmes. There is a need therefore to create conditions for easy cooperation between artists in different fields and to support these cross-overs.

Searching for directions in the arts leads to diverse approaches in individual work. Creating a work of art is starting to resemble a form of research that seeks to address social, economic, and environmental realities. Likewise new types of artistic collaboration are emerging. Artists are looking for ways to work with partners in other fields even outside the world of the arts. One example is arts residencies in, for instance, industrial enterprises and agriculture. Similarly, partners in other fields (businesses, plants, and organisations of every kind) are also looking for opportunities for cooperation with the arts and for applying creative methods and want to use the work of artists to improve the organisation of work and come up with more innovative services and products. An example of such cooperation is the long-running programme of artistic interventions in businesses introduced by the Swedish organisation Tillt.<sup>20</sup> KREKR<sup>21</sup> is a pilot project of this type that was introduced in the CR as part of the Pilsen 2015 – European Culture Capital.

#### 2.4.1.6 National identity and building a Czech brand

The arts are the pillar of national identity. They are employed towards creating a nation's brand and there are many examples internationally of the extensive use of the arts in national export strategies. As a part of the creative industries the arts in the Czech Republic have looked largely abroad for ideas since the revolution in 1989, and have not, with a few exceptions, presented the CR as an original, authentic, self-confident country that has something to offer and has its own original products and services. The result has been a decline in the competitiveness of Czech arts in international markets.

The arts in the Czech Republic need clear impetuses in the form of established priorities of support. Different branches of the arts have different needs and the support each one receives differs. Establishing solid export conditions for every branch of the arts should be a priority. Examples of some good steps towards building a Czech brand are the creation of the Czech Music Export Office and the Czech Literary Centre, and another useful approach is through annual and thematic projects like the Year of Czech Music.

18. Eurobarometer. *Special Eurobarometer 399. Cultural Access and Participation*. Evropská komise, 2013. Available at: [http://ec.europa.eu/public\\_opinion/archives/ebs/ebs\\_399\\_en.pdf](http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf).

19. Czech Statistical Office (Český statistický úřad). *Domácnosti a internet*. (Households and the Internet) Available at: <https://www.czso.cz/csu/xj/pripojenni-k-internetu-maji-na-vysocine-vice-nez-dve-tretiny-domacnosti>.

20. <http://www.tillt.se>.

21. <http://www.plzen2015.cz/cs/krekr>.

### 2.4.1.7 The contribution of the arts to the economy

As a cultural and creative industry the arts make a measurable contribution to the economy. A number of studies drawn up for cultural events and organisations in the Czech Republic and abroad provide evidence of the impact the Czech arts have on the national economy.

In 2013 the first Web application (software) for calculating how much culture contributes to the economy was developed as part of work on the ATI research project Mapping Cultural and Creative Industries in the CR. The Web application, which uses a certified methodology, calculates the direct and indirect (multiplier) effects of cultural projects and organisations that come from the expenditures of people who attend cultural events. The Web application calculates the contribution of an event or activity on the basis of:

- 1) input data entered by the user: the number of people in attendance at an event, how much those in attendance spent on services and goods in connection with going somewhere to attend the particular event (e.g. accommodation, meals, transportation, souvenirs), the motivational factor (whether/how much the particular cultural event/entity was the primary motivation for visiting the particular place);
- 2) a built-in library (database) of calculated coefficients and multipliers, tax rates, and margins based on data from the Czech Statistical Office.

After the input data are entered the Web application calculates and displays the direct and indirect impact of a cultural entity and of people's attendance at a production, the gross added value, and the impact on employment, income (wages), and selected taxes in the CR.

The Web application is called the Cultural Calculator (Kulturní kalkulačka – KulKal.cz) and is available at: <http://www.kulkal.cz>. Since it was launched it has been used by approximately 180 visitors to the site who have used it to calculate the economic contribution of approximately 200 cultural events all over the CR. Cooperation was formed with a number of the application's users (e.g. The New Network/Nová síť, The Agency for the Development of the Broumov Region/Agentura pro rozvoj Broumovska, The Association of Authors and Interpreters/Sdružení autorů a interpretů) to obtain feedback to further improve and update the application.

Before the KulKal.cz application was launched, several studies were made of the economic contribution of cultural events in the CR – for example, studies of this type were drawn up for the Prague Quadrennial (PQ), the Prague Spring International Music Festival, Smetana's Litomyšl Music Festival, and Český Krumlov International Music Festival. The study of the economic impact of the PQ 2011, to take one example, showed that the event generated revenue for the state equal to twice what it received in state subsidies and the event was equally profitable to the City of Prague. The study demonstrated that the PQ 2011 was one of the most successful cultural projects of 2011 in economic as well as artistic terms. A poll of a sample of 18,000 people who paid to attend the PQ revealed that visitors spent a total of 164 million CZK in connection with their attendance, which increased revenue for hotels, restaurants, and other economic entities amounting to 393 million CZK. Every Czech crown in the PQ's budget generated almost six crowns in revenue for the Czech economy and added two crowns to GDP.<sup>22</sup>

## 2.4.2 New sources of funding for the arts

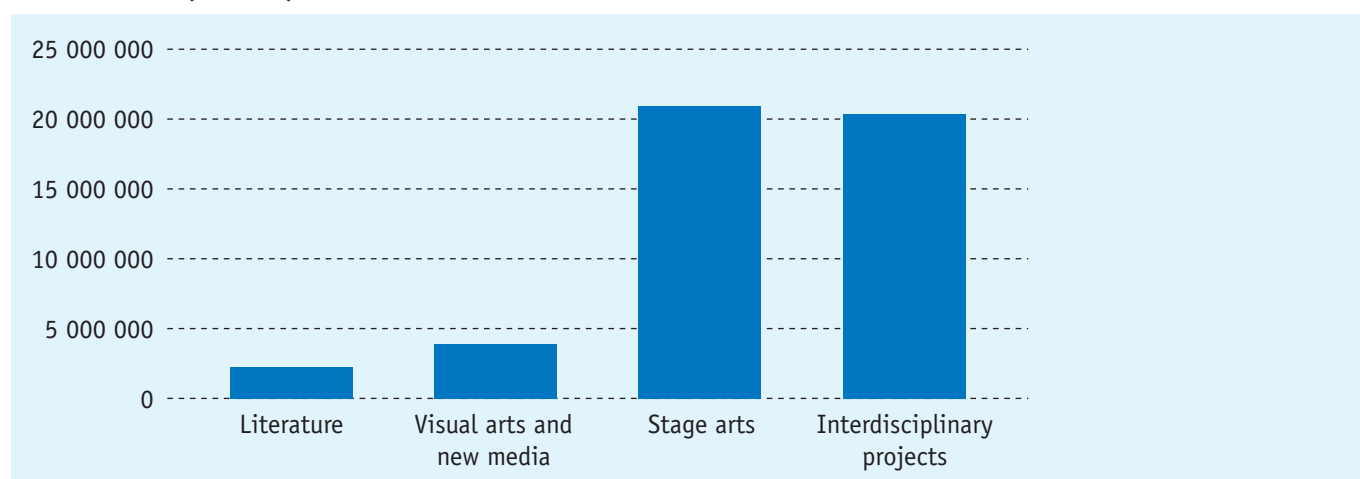
### 2.4.2.1 Support for the arts from abroad

There are not many opportunities open to the arts in the CR for seeking funding abroad. In 2001 the CR was integrated into the European Union's Culture Programme for the 2001–2006 programme term. The programme is designed to support international cultural projects. During this first programme term, 254 Czech organisations took part in the programme in 150 projects. During the second programme term, in 2007–2013, 160 Czech organisations participated through a total of 148 projects.

In 2007–2013 Czech organisations were eligible to apply for project funding through several defined strands of support within the EU's Culture Programme, with the biggest grants (50% of total expenses) open to projects under Strand 1.1 Multi-annual Cooperation Projects (a maximum grant of 2 million EUR for 4 years).

22. *Analýza ekonomického dopadu: Pražské Quadriennale 2011* [online]. (An Analysis of the Economic Contribution of the 2011 Prague Quadrennial) Prague: Economic impact, 2011. Available at: <http://www.economicimpact.cz/images/analyzapq11.pdf>.

**Figure 4. Projects supported under the EU Culture Programme with participating Czech organisations 2007–2013 (in EUR)**



Source: Based on information from the Creative Europe Desk – CR.

The majority of supported European projects with participating Czech organisations in the observed term were submitted by not-for-profit organisations followed by semi-budgetary organisations (in 2007–2013, of the 160 projects supported, 73 were submitted by non-governmental not-for-profit organisations and 43 by semi-budgetary organisations). Businesses, educational organisations, and municipalities also received support.<sup>23</sup>

In the EU's new Creative Europe Programme for the 2014–2020 term the former Culture Programme and MEDIA Programme were merged, while the Culture sub-programme continues to focus on supporting not-for-profit projects put forth by organisations operating in the cultural and creative industries. In 2014, 14 projects with participating Czech organisations were supported under the Culture sub-programme; for 2015 the results are known only for the Call for Proposals for project funding under the sub-programme that supports European projects of cooperation, in which 10 Czech organisations were granted support (for 9 projects).

As well as the projects mentioned above, the Creative Europe Programme also provided support for Pilsen 2015 – European Capital of Culture.

As well as the Creative Europe Programme, cultural and arts projects can also seek support from other community programmes of the EU. In the 2014–2020 programme term these include Erasmus+ (education), the Europe for Citizens Programme (active European citizenship), Cosme (support for business), Horizont 2020 (research), and programmes of cross-border cooperation.

However, most funding for culture flowing from the EU to Member States, including the CR, is provided from the EU Structural Funds (SF). This form of funding is always tied to the requirement that projects in some way increase competitiveness and contribute to economic growth and employment. In the 2007–2013 term, the CR used most of its SF resources to support cultural heritage in connection with tourism (Integrated Operational Programme). Nevertheless, cultural and arts projects in the fields of education, cross-border cooperation, and community activities, for instance, were also supported through other programmes (e.g. support for education, European regional cooperation, rural revival).

In many Member States, unlike in the CR, SFs are used more to support projects in the arts. An example is support for export and for internationalisation, where programmes are set up to support participation in international festivals and fairs and the associated marketing activities, or, for example, there are programmes designed to build ties between arts organisations and the education sector.

23. Müllerová, Magdalena and Svoboda, Ondřej *Kultura 07–013: Česká účast v projektech spolupráce financovaných programem EU Kultura*. (Culture 07–013: Czech Participation in Projects of Cooperation Funded under the EU Culture Programme) Prague: Kancelář Kreativní Evropa – Kultura, 2014. p. 192. ISBN 978-80-7008-331-4.

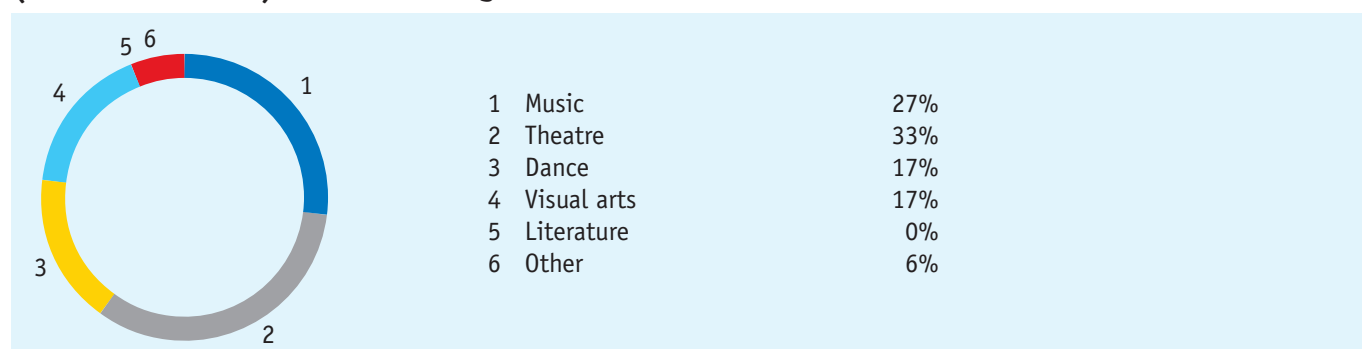
In the CR the SFs continue to be an under-used financial instrument of support for the arts, whereas they could, for instance, be used to support activities connected with capacity development or the development of human resources. The latter sense requires understanding the arts as the primary means through which to develop the cultural and creative sectors, which contribute to economic growth and employment.

#### 2.4.2.2 The CZ 06 Cultural Heritage and Contemporary Arts Programme

CZ 06 Cultural Heritage and Contemporary Arts, a programme supported by the countries of the European Economic Area (EEA) (Norway, Iceland and Lichtenstein) through Financial Mechanisms, expanded its area of support in the current term to include support for the contemporary arts. In 2014, 16 projects in the arts received support under the first open call, amounting in total to an allocation of 40,004,000 CZK. This was provided under Programme Area 17 – The Promotion of Diversity in Culture and the Arts within European Cultural Heritage.

In the spring of 2015 projects were selected from the second open call announced under this programme, for which a total of 32,728,327 CZK were allocated and distributed.

**Figure 5. Expenditures on the arts in the first open call under Programme Area 17 (CZK in thousands) – not including film**



Source: Based on data from the Ministry of Finance.

**Figure 6. Expenditures on the arts in the second open call under Programme Area 17 (CZK in thousands) – not including film**



Source: Based on data from the Ministry of Finance.



### 2.4.2.3 Crowdfunding in the arts

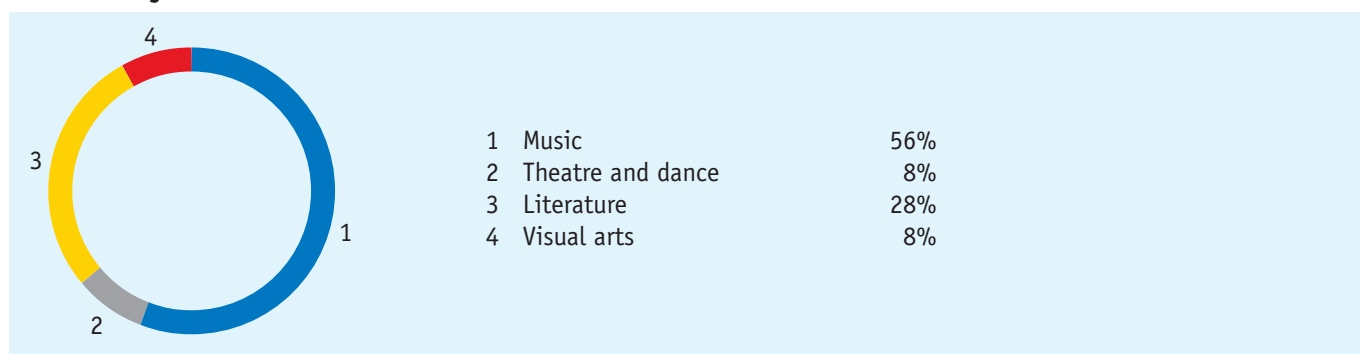
**Crowdfunding**, a method of collecting funding from supporters and fans on the basis of a pre-agreed form of remuneration, is a still emerging form of funding in the Czech cultural sector. All the crowdfunding platforms that have been established to date and focus on the cultural sector, and thus also the arts, work with a system of remuneration. No examples have yet formed of equity crowdfunding, where investors have the opportunity to obtain a direct share in the businesses on offer. This represents a great potential resource for the cultural and creative industries for the future.

According to an analysis of data collected from the various crowdfunding platforms between 2011 and the end of February 2015, projects in the arts received support amounting to a total sum of 17,985,000 CZK. Currently Czech arts projects and activities can look for support on 9 different crowdfunding platforms.

Some of the platforms not only allow projects seeking funding to post their offers, they also offer consultation services on how to conceptualise, present, and fundraise for projects, and thus help to cultivate the skills of arts organisations and individuals.

A new form of cooperation is the Vodafone Foundation's Hithit platform and its Vpohybu (InMotion) Grant Programme. The winning projects in the grant competition must also obtain support from the public through crowdfunding at <http://www.hithit.com>. The winning projects in the grant competition must raise 45% of their project funding through the crowdfunding platform to obtain their grant, and if successful the foundation provides the remaining funds required; if a project does not succeed on the crowdfunding platform, it does not get a grant either. If a project obtains support on hithit.com, the Vodafone Foundation doubles the support.

**Figure 7. Crowdfunding in individual branches of the arts (CZK in thousands) – (January 2011 to February 2015)**



Source: Based on data from crowdfunding platforms.

## 3. A SWOT ANALYSIS OF THE ARTS SECTOR TODAY

	Helpful factors	Harmful factors
<b>Internal origin</b>	<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>– The arts have a strong tradition and connection with the national identity and cultural literacy of society;</li> <li>– A high level of creativity and innovation;</li> <li>– A strong community and local dimension;</li> <li>– A dense network of arts institutions and accessible infrastructure;</li> <li>– Strong ties to education;</li> <li>– A tradition of arts and crafts skills and special techniques and work methods in the arts;</li> <li>– There are diverse instruments of funding to draw on;</li> <li>– Readiness for international cooperation and export in certain genres and branches of the arts;</li> <li>– Many places in the CR have a continuous non-professional arts tradition stretching back more than a century.</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>– Frustration at the low level of funding and wage valuation and the outflow of creative artists abroad;</li> <li>– The impossibility of long-term financial planning;</li> <li>– The low level of motivation among institutions to use multi-source funding, the weak motivation to use extra-budgetary funding;</li> <li>– The outdated facilities of cultural institutions unsuited to the current needs of individual branches of the arts;</li> <li>– A reluctance to pursue new funding options and use new marketing methods;</li> <li>– Insufficient support for domestic creative work;</li> <li>– Inadequate evaluations of strategies and subsidised projects;</li> <li>– Poor communication between the state administration and local and regional authorities with umbrella and professional organisations;</li> <li>– The insufficient capacity and resources of umbrella and professional organisations;</li> <li>– Inadequate communication between individual levels of state administration, as a result of which there are large differences in levels of public support.</li> </ul>
<b>External origin</b>	<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>– Legislative changes;</li> <li>– Cooperation between ministries;</li> <li>– The economic benefits of the arts that can be tapped;</li> <li>– The role of the arts in government export strategies;</li> <li>– How the creativity and innovative methods of the arts can be applied in other sectors;</li> <li>– The education system – formal and informal avenues for developing creative skills;</li> <li>– The growth in volunteer opportunities in the cultural sector;</li> <li>– The advanced level of internet access and use in the CR;</li> <li>– Partnerships between the not-for-profit sector and the state administration as a way of developing the arts sector;</li> <li>– The dense network of festivals and shows in the non-professional arts and the regional and national system of talent competitions.</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>– Cuts to public budgets;</li> <li>– Decreasing household expenditures on culture;</li> <li>– Reduced competitiveness;</li> <li>– Underestimation of the economic, political, and social value of the arts and culture;</li> <li>– Failure to fulfil the goals of strategic and policy documents and disconnect between these documents and the strategic documents of the ministries;</li> <li>– Failure to appreciate the role of umbrella and professional organisations;</li> <li>– Failure to appreciate the importance of arts activities in preventing the development of socio-pathological behaviours;</li> <li>– The lack of value placed on education in the arts;</li> <li>– Insufficient cooperation between various types of cultural organisations;</li> <li>– The lack of vision and the overly formal and poor communication with the arts sector;</li> <li>– A lack of a critical reassessment of arts education.</li> </ul>

### 3.1. Strengths

#### **A strong tradition and connection with the national identity and the cultural literacy of society**

- The arts are a vehicle of a nation's identity and the cohesion of its citizens. The cultural literacy of Czech society is based on an understanding of culture as a medium of shared meanings, cultural refinement, emotional force, and awareness of what culture contributes to national, regional, and local identity based on a long and advanced cultural tradition. Evidence of this is the high level of public interest in cultural events as reflected in attendance rates.

#### **A high level of creativity and innovation**

- The arts are by nature creative and innovative. They draw on all the assets of a knowledge society. They enrich with their diversity. The originality and innovativeness of Czech artists are demonstrated by the successes and recognition they have earned at the international level (success in contests, at festivals, etc.).

#### **A strong community and local dimension**

- The arts are a medium for working with local communities and creating community life. The CR has an abundance of local club-based and amateur activities and the participation of citizens in community activities is growing across the CR.

#### **A dense network of arts institutions and accessible infrastructure**

- The CR has an advanced network of arts institutions – from large institutions incorporated by the state or local or regional authorities, to local non-governmental not-for-profit organisations. This network is very diverse and it encompasses a wide range of activities.

#### **Strong ties to education**

- The CR has a relatively dense network of formal and informal forms of education in the arts. Extracurricular arts activities benefit from the country's unique and specific network of basic arts schools. Even within the general education system emphasis has traditionally been placed on developing students' cultural skills (arts education, the Dance at School programme/Tanec do škol).

#### **A tradition of arts and crafts skills and special techniques and methods of work in the arts**

- Even the long tradition of cultivating the arts in the CR, special traditional skills have survived and been preserved. This involves skills in the field of the arts and crafts, theatre (techniques, dramaturgy), visual arts, and literature. Preserving these traditions requires cooperation with the Ministry of Culture, the Ministry of Regional Development, and the Ministry of Industry and Trade.

#### **The existence of diverse funding instruments**

- In the CR the arts are supported in the form of subsidies/grants from public budgets, foundations, and EU programmes, and in the form of donorship and sponsorship. Crowdfunding is a more recent form of funding used to support arts projects.

#### **The readiness for international cooperation and export in certain genres and branches of the arts**

- The arts sector in the CR is active in the field of international cooperation. The sector takes part in international projects (e.g. the EU's Creative Europe Programme, the International Visegrád Fund) and many fields have strong export potential (dance and movement, new circus, classical music, puppet theatre).

#### **The more than century-long continuous tradition of non-professional arts activities in many locations in the CR**

- Non-professional arts activities at every level of the population are viewed as civic activities of public benefit that in many small municipalities have a positive effect on the quality of life. Some fields (theatre, choral ensembles) have a tradition that stretches back continuously for more than a century.

## 3.2. Weaknesses

### **The low level of funding and wage valuation and the frustration with this situation**

- The wage valuation of employees in the state sector consistently lags behind other sectors of the economy. Equally inadequate is the valuation of artistic work in the not-for-profit sector of the arts. Most artists are forced to find second or third jobs. There is also an outflow of artists abroad. Annual decreases in subsidies for the arts are a reality of the past decade. The percentage of grant applicants for both Czech and foreign sources that successfully obtaining funding is decreasing.<sup>24</sup>

### **The impossibility of long-term financial planning**

- Grants for the arts sector provided at the state level are currently still offered for just a fixed term of one year, and even subsidies provided to support the operations of state institutions are paid for just one year. The time it takes for the payment of subsidies to be made has increased compared to a decade ago and consequently many subjects find themselves in a state of insolvency at the start of the calendar year.

### **The lack of motivation on the part of institutions to use multi-source funding and extra-budgetary sources of funding**

- Although the issue of multi-source funding involving all three levels of public administration (the state, municipalities, regions) to support cultural institutions was included among the tasks of previous strategy documents, no effective instrument has as yet been introduced (e.g. the possibility of entering into tripartite agreements, which is done abroad). There is still a lack of sufficient motivation in the CR to introduce and develop instruments of multi-source funding (lotteries, PPP, donorship, and philanthropy).

### **The outdated facilities of cultural institutions unsuited to the current needs of individual branches of the arts**

- The rapid advances in technology today place high demands on maintaining modern-equipped cultural institutions. The lack of sufficient investment and operational resources directed at cultural institutions leave them with outdated equipment unsuited to what they need in order to compete in the current conditions of society.
- This does not just refer to technology. A NIPOS survey on cultural infrastructure showed that many semi-budgetary organisations in municipalities are operating out of buildings from the 19th century (culture houses) that were not built to meet the needs and requirements of the 21st century.

### **A reluctance to pursue new funding options and to the use of new marketing methods**

- Institutions founded by public administration and institutions that are supported by regular subsidies in particular tend to be passive about searching for new and supplementary sources of funding. Nor do cultural institutions make full use of marketing opportunities when working with the public, communities, etc. The main reason is the shortage of staff and insufficient motivation to engage in new types of work.

### **Insufficient support for domestic creative work**

- Contemporary domestic work needs to be supported if original and innovative creative work is to develop in the CR. Decreasing public budget expenditures have the biggest impact on support for creative work and the lack of funding undermines the contribution such work can make to society, competitiveness, and the quality of creativity of related business activities, thereby decreasing the contribution culture makes to the economy.

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24. Note: The Results of the 2014 Creative Europe – Culture Sub-Programme indicate that just 13% of the cross-cultural collaborative European projects submitted were successful. Source: Creative Europe Desk – CR, Prague 2015.

### **Inadequate evaluations of strategies and subsidised projects**

- The goals of strategy documents often end up just partially accomplished and a participatory approach is not applied in the creation and evaluation of these documents (the expert and professional community is not involved, for example, in the form of public consultations). There is also a shortage of human resources; at the MC there is no support for including external evaluators in the process of evaluating projects in progress, which prevents a more thorough evaluation of the projects supported.

### **Poor communication between the state administration and local and regional authorities with umbrella and professional organisations**

- In order for state and municipal authorities to be able to develop the right strategies and implement necessary measures it is crucial that they be aware of the actual conditions, trends, and needs of the different fields of the arts. Umbrella and professional organisations that represent a particular field are best informed about the situation and interests of its members. Therefore, they represent key partners for representatives of the state administration and local and regional authorities in the preparation, implementation, and evaluation of strategic measures and programmes of support.

### **The insufficient capacity of umbrella and professional organisations**

- The break in the continuity of work of umbrella and professional organisations in the arts that was caused by the years of the communist system is still showing its effects. These organisations are currently trying to cope with insufficient capacity and professionalism. In order for them to be able to responsibly fulfil their mission and represent the interests and needs of their members they need to be supported by state administration, which by communicating and collaborating with these organisations can become more effective at fulfilling their strategic goals of supporting the arts.

### **Poor communication between different levels of state administration that results in big differences in levels of support provided**

- Now that the regions and municipalities exercise autonomous authority over the cultural sector and the only really explicit expression of their duty to provide public support for culture is presented in the Act on Municipalities, this communication is very important. However, regional governments take very different approaches to the issue of public support for the arts and a certain degree of coordination within the framework of the law is called for. Regions and municipalities often also lack their own local strategy documents.

## **3.3. Opportunities**

### **Legislative changes**

- Legislative changes currently in the works could help to address some long-term problems in the cultural sector and the arts. Examples are plans to introduce legislation on what constitutes a public benefit (for the entire not-for-profit sector in general) and other legislation with applications in the field of culture (e.g. an act on public-benefit institutions in culture, an amendment to the Act on the State Cultural Fund of the Czech Republic modelling it on the State Fund for Cinematography, an amendment to the Act on Certain Types of Support of Culture).

### **Cooperation between ministries**

- Effective mechanisms of cooperation between ministries and between them and other central authorities on overlapping issues (e.g. education, obstacles to mobility, cultural and creative industries) should be established.
- A system of effective (inter-ministerial) collaboration should be set up to prepare for the next programme terms and use of resources from the European Structural and Investment Funds, funds from the European Economic Area (EEA) (Norway, Island, and Lichtenstein) Financial Mechanisms.

### **Tapping into the economic benefits of the arts**

- The fundamental contribution the arts make to the overall performance of the national economy has been documented in studies, research projects, and the Culture Account of the Czech Republic. So far this economic contribution has only been acknowledged for film and cinematography (film incentives), even though this industry is based on the work of a wide range of arts professions, from actors, dancers and musicians, to set, costume, light, and sound designers.

### **Deploying the arts in government export strategies**

- The arts, as the foundation of national identity, should be deployed as part of the country's cultural diplomacy. The arts have the ability to open the gates to export for other sectors of the economy (the Nordic states, France, and Poland are examples of countries where this approach is used).

### **Applying the creativity and innovative methods of the arts in other sectors**

- With the concept of CCI the arts are identified as the primary source of a creativity that can be deployed to drive the development of related cultural and creative industries and the creative economy. Methods and approaches applied in the arts can be drawn on to improve the competitiveness and development of other sectors of the economy and areas of society (e.g. education, health care, social innovation, traditional fields of industry – the use of design, sectors with digital content – information and communication platforms, applications).

### **Fostering creativity (cultural and creative skills) through the education system**

- Cultural and arts activities and generally knowledge about the arts can be used in the formal and informal branches of the education system to develop the cultural and creative skills of everyone. People can then apply their creative skills to any type of job in the labour market.

### **Growing volunteer opportunities in the cultural sector**

- In recent years there has been growing interest in various types of volunteer activities in the arts. The interest is not just in live events, like festivals, but also in volunteer work at cultural and arts institutions. The MC's guidebook on volunteering the cultural sector and the arts indicates that there are opportunities open in every area and branch of the arts. Although there has been substantial progress in this area the use of volunteers is not yet on the same scale that it is on abroad.

### **Taking advantage of the advanced level of internet access and use to make use of new opportunities for creating, producing, distributing, and participating in the arts activities**

- Widespread internet access makes it easier to access various forms of arts and increases participation in culture. This is particularly apparent in 'technical fields' like film and photography. And social media are particularly important for communication within fields and especially among the younger and middle generations.

### **Partnerships between the not-for-profit sector and the state administration as a way of developing the arts sector**

- Partnerships that make shared use of the experience of the not-for-profit sector and state administration are an important building block of a democratic state. The communication and synergies that come from partnerships benefit both sides and help advance the arts sector as a whole.

### **The dense network of festivals and shows in the non-professional arts and the regional and national system of talent competitions**

- Cultural festivals have a long history in the CR (e.g. 2015 marked the 85th year of Jiráskův Hronov Theatre Festival) and this combined with the autonomy given to municipalities after 1990 has led to the emergence of an abundance of festivals and shows in every field of the non-professional arts. In many fields (e.g. folklore, theatre, music, film) the number of events and activities in the non-professional arts is truly extraordinary. The non-professional arts also enjoy the country's unique system of regional and national talent competitions, in which hundreds of arts ensembles and individuals take part. This provides them with the opportunity to compare and measure the quality of their work against that of others, which is important for the development of individual fields of the non-professional arts.

## **3.4. Threats**

### **Decreasing public budget expenditures on the arts**

- Since 2008 state and public budget expenditures on the arts have been decreasing. Between 2010 and 2013 funding fell by 17%.<sup>25</sup> Decreased expenditures on the arts have led to stagnation, declining activity, and, in extreme cases, to the demise of some organisations in the cultural sector.

### **Decreasing household expenditures on culture**

- According to the Culture Account of the Czech Republic, household expenditures on culture in 2013 decreased by almost 6% from the previous period.

### **Reduced competitiveness**

- Decreased budget expenditures on the arts impact human resources and personnel development and prevent arts institutions from modernising their technology, operations, marketing methods, and even their creative work.

### **Underestimation of the economic, political, and social value of the arts and culture**

- Underestimating the economic value of the arts and culture as factors of development and the failure to appreciate the importance of investment into and the significance of the cultural and creative industries can also have a negative effect on the CCI's contribution to the wider economy, and thereby also on employment rates and the overall competitiveness of the CR. This factor is particularly important in relation to the existence of the supportive strategic measures that have been adopted and implemented in many EU states and consequently the weaker ability of the Czech Cultural and Creative Industries to compete with and hold their own against the incomparably better conditions abroad;
- The arts significantly contribute to social cohesion and to the representation of the state.

### **Failure to fulfil the goals of strategic and policy documents and the lack of connection between these materials and the strategic documents of the ministries**

- Decreasing public budget expenditures have made it hard to successfully accomplish the goals of such documents;
- here is a lack of sufficient motivation to coordinate the strategy documents of individual ministries on issues in common.

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25. Results of the Culture Account of the Czech Republic for 2013.

**Failure to appreciate the role of umbrella and professional organisations**

- Relations between umbrella and professional organisations on the one hand and state administration and local authorities on the other are not currently at a good level. The failure to resolve the poor communication and cooperation between the two sides means a risk of even deeper misunderstanding and a growing discrepancy between the real needs of the arts and the strategies and supportive measures adopted by the state, whereby the effectiveness of such strategies and measures is reduced.

**Failure to appreciate the importance of arts activities in preventing the development of socio-pathological behaviours**

- The failure to make use of the potential the arts have to offer in programmes that support integration and in programmes that work with at risk groups of the population undermines efforts to create a more inclusive society.

**The lack of value placed on education in the arts and creative skills**

- Education in the arts and in creative skills is undervalued in education strategies, and there is not enough cooperation and communication between the sectors of education and culture.

**Insufficient cooperation between various types of cultural organisations**

- There is insufficient communication and cooperation between different types of arts and cultural organisations (public, not-for-profit, private, educational, and research-oriented organisations). The failure of these organisations to share information about and link up their activities can lead to the duplication of activities, their ineffectiveness, and leave untapped the synergic effects that could be derived from joint efforts.

**The lack of vision and the poor and overly formal nature of communication with the arts sector**

- The low level of reflection on the real needs of the cultural environment results in disparities between what is really required for the advancement of different fields and what support – financial, legislative, and otherwise – is actually provided.

**A lack of a critical reassessment of arts education**

- The poor level of communication with the arts sector means there is an ever wider gap between arts education and the real needs of the arts market. Attention is increasingly being drawn to the problem of the large number of arts school graduates there are each year and an already saturated market and to how unprepared these graduates are for the labour market – with poor skills in management, marketing, copyright, or the ‘entrepreneurial spirit’.



## 4. THE STRATEGY OF SUPPORT FOR THE ARTS 2015–2020 AND ITS OBJECTIVES AND SPECIFIC TASKS<sup>26</sup>

### 4.1. The Strategy of Support for the Arts

**For the purposes of this Strategy the arts are understood as having properties of immanent value<sup>27</sup> and as the foundation of culture and a source of creativity<sup>28</sup> that in itself holds the potential for innovation.<sup>29</sup> The arts, culture, creativity, and innovation are all factors of social, economic, and sustainable development. The arts and culture are engines of development in municipalities and regions and especially in urban centres. The arts generate cultural wealth and create an environment in which ideas can flow freely, and they help shape personal, local, regional, and national identity. They are a source of knowledge and an important stimulus of tourism.**

In the terms of this Strategy the arts are defined as the entire stock of all tangible and intangible works that are created by artists, emerge out of a specific art-historical tradition, and relate to a particular community by reflecting its cultural and social identity.

Works of art are created and interpreted by individuals and groups and most of them originate in one of or a combination of the following fields: theatre and the various genres of musical drama, music, dance, and the visual arts, works that are the production of folk traditions, the new media arts, and literature.

An artist<sup>30</sup> is defined as any person who creates a work of art or through the interpretation of one contributes to the creation or re-creation of a work of art, anyone who regards his or her artistic work as the primary component of his or her life, or who in this way contributes to the development of the arts and culture, and anyone who is recognised or endeavours to be recognised as an artist, regardless of whether he or she is a member of any professional union or association or whether he or she receives remuneration for his or her work.

Experts and scholars (specialising, for example, in theatre, music, or literature, curators, historians and critics, archivists, documentalists, restorers, ethnologists) collect, study, preserve, restore, and facilitate access to a nation's cultural wealth.

The purpose of this Strategy is to propose measures for creating an environment and conditions conducive to the development of the arts and of the activities of organisations or persons engaged in cultural work. The Strategy also seeks to promote:

- free **creative expression** and the development of **creativity and innovation**,
- **access to** and the accessibility of works of art and cultural goods and services,
- critical **reflection and the conservation** of works of art as a part of the cultural heritage of current and future generations,
- excellence in artistic outputs, especially in the professional arts,
- full, long-term, and stable consolidation of the cultural infrastructure that exists.

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26. The Strategy proposal was prepared by a team at the Arts and Theatre Institute and in it draw on the outcome of a research project summed up in a report titled 'A Study of the State, Structure, Conditions, and Funding of the Arts in the CR (2006–2011): A Report on State Support for the Arts 2011 (*Studie stavu, struktury, podmínek a financování umění v ČR (2006–2011), Zpráva o státní podpoře umění 2011*), which was prepared by Marta Smolíková for the ATI.

27. According to aesthetic theory claiming that art is of value in its own right and irrespective its social or economic benefits.

28. The creation of new ideas.

29. The introduction of new ideas into practice.

30. In reference to Article 27 of the Cultural Policy the formal definition of an artist as defined by UNESCO in 1980 is considered, which was updated in a report drawn up by the International Federation of Arts Councils and Culture Agencies in 2002, *Defining Artists for Tax and Benefit Purposes*.

## 4.2. Objectives

Provisions, auxiliary programmes, projects, and events are directed at fulfilling the following objectives:

- Support for creativity and the creation of works of art, professionalism, and strategic planning,**
- 2. Using the potential of the arts to contribute to the development of society.**
- 3. Support for international cooperation and export.**

## 4.3. Instruments of Support

The main instruments by which the Strategy of Support for the Arts 2015–2020 is to be implemented are:

### a) institutional

- the infrastructure of cultural institutions and organisations in the arts represents an essential structure for the creation, presentation, conservation, distribution, documentation, and critical reflection of the arts,
- international networks and associations, international not-for-profit organisations that help Czech member organisations to become integrated on the international level, share information and experiences, and engage in cooperation and contribute to the development and presentation of specific branches of the arts.

### b) economic

- subsidies from the state budget and from regional and municipal budgets,
- cooperative funding and funding from public budgets for multi-year projects,
- support for philanthropy, donorship, and sponsorship – for example, through effective cooperation with public administration, recognition for acts of philanthropy, donorship, and sponsorship,
- strengthening the use of other financial resources of the state – transforming the State Cultural Fund of the Czech Republic, lotteries,
- providing motivation for the use of new sources of funding – for example, crowdfunding,
- ensuring due protection and administration of copyright,
- financial loans and guarantees – making use of them within the EU's Creative Europe Programme,
- making use of support within the framework of international funds – programmes of the European Economic Area (e.g. the Norway Grants) or European ERASMUS plus and other programmes,
- recognition of the value of volunteer work for the co-funding of subsidies

### c) legislative

- amendments to the Act on Certain Types of Support of Culture and Some Amendments to Certain Related Laws,
- proposing legislation on public-benefit institutions in the cultural sector,
- applying the provisions of the new Civic Code to the arts sector, making use of new forms of legislation, and asserting public benefit status in practice,

- cooperation with other departments on regulation pertaining to the status of the artist (in particular, resolving specific labour-law issues,<sup>31</sup> tax issues,<sup>32</sup> and social issues), related issues concerning the employability of arts workers, eliminating obstacles to mobility in the arts and enabling the employment of and performances by international artists in the CR,
- implementation of the Public and Private Sector Partnership in reference to the conditions of artistic work.

**d) managerial**

- incorporating the development of the arts and culture into strategic development documents and ensuring follow-up on the Strategy of Support for the Arts 2015–2020 in these documents, coordination with the concept documents of the relevant ministries,
- strengthening cooperation between and consistency in the approaches of the administrative bodies of the state in their implementation of strategic documents,
- qualified and transparent assessment of subsidy programmes,
- ongoing evaluation of individual subsidy programmes and semi-budgetary organisations,
- strengthening international cooperation (e.g. the mobility of artists and works of art, sharing experiences and best practices, etc.),
- supporting lifelong learning among workers in the arts (e.g. in new technologies, arts management, education in creativity, marketing).

**e) procedural**

- the thorough implementation of the *Strategy of Support for the Arts 2015–2020*,
- the preparation of sub-strategies and follow-up concepts in the arts (e.g. *Concept of Support for the Cultural and Creative Industries in the CR*) with input from professional communities,
- strengthening cooperation between ministries and creating joint strategies and programmes,
- strengthening the decentralisation of planning, i.e. creating strategy documents at the regional and municipal levels,
- mapping artistic activities and the activities of organisations/persons working in the arts that specialise in the creation, identification, presentation, distribution, and documentation of the arts,
- creating relevant information databases that are publicly and internationally accessible,
- the dissemination and promotion of best practices, especially such practices that in the arts contribute to structural and regional development,
- strengthening the opportunities for Czech artists and managers to participate in international educational projects and residency-type projects (creative residency programmes, opportunities for acquiring practical experiences) and continuing education,
- monitoring and evaluating the economic multiplier effects generated by the arts sector,
- supporting collaboration on the implementation of the *Strategy of Improved Care for Traditional Folk Culture in the CR 2016–2020 and the Strategy for the Support and Development of Czech Cinematography and the Czech Film Industry 2011–2016*.

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31. The Labour Code currently does not take into account the specific nature of artistic/creative work (the specific working hours, remuneration for work, contractual specifics).

32. The current burden on the arts placed by the taxation of imported arts and arts performances in the form of VAT that even applies to subjects that are not registered VAT payers.

**f) social**

- building awareness of the fact that a robust arts and cultural sector has an important role to play in the development of civil society and social dialogue when relevant works of art are identified and presented, professionally mediated, and granted adequate social reflection,
- strengthening awareness of the fact that even the live arts shape our identity and cultural heritage,
- more active work with the public, searching for ways in which to appeal to new audiences,
- official recognition of important creative accomplishments, of activities that help to increase the visibility and accessibility of the arts, and of those persons who support the arts,
- sharing and disseminating meaningful traditions and values that contribute to social cohesion.

#### **4.4. Specific Tasks**

##### **Objective 1. Support for creativity and the creation of works of art, professionalism, and strategic planning:**

- a) Support for creativity and the creation of works of art
- b) Improving the quality of cultural services
- c) Professionalism and creativity
- d) Strategic planning

##### **Objective 2. Making use of the potential of the arts to contribute to the development of society:**

- e) Arts for the benefit of society
- f) Arts for economic growth and employment

##### **Objective 3. Support for international cooperation and export:**

- g) International cooperation
- h) Export
- i) Cultural diplomacy

## **Objective 1. Support for creativity and the creation of works of art, professionalism, and strategic planning**

### **a) Support for creativity and the creation of works of art**

#### **1. Increase the funding of current grant programmes for the arts and make this increase a priority in order to ensure support is provided to the full spectrum of arts genres, both in the professional arts sector, as a priority area, and in the area of non-professional artistic activities.**

It is necessary here to create new programme areas and subsidy categories (e.g. support for festivals, support for inter-disciplinary projects) and to consider creating other, separate strategy papers – for example, for the non-professional arts.

#### **Other policies implicated: The State Cultural Policy (CCP) – Priority 2 – Fostering creativity**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy<sup>33</sup>*

#### **2. Optimise subsidies programmes annually while stressing continuity and support for innovative, experimental, and interdisciplinary projects.**

The optimisation process should likewise seek to ensure uniform methodology across all relevant branches of the MC and maximum transparency in the allocation of subsidies.

#### **Other policies implicated: CCP – Priority 2 – Fostering creativity**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: 0*

#### **3. Work towards fulfilling the objectives of the new Programme of State Support for the Contemporary Arts and Architecture in Galleries and Exhibition Halls.**

This requires formulating an acquisitions policy and financing purchases of works of art, in particular contemporary visual art works. This objective should be asserted as applicable to the collections of state, regional, and municipal semi-budgetary organisations.

#### **Other policies implicated:**

**CCP – Priority 2 – Fostering creativity**

**CCP – Priority 3 – Preserving cultural heritage**

**CCP – Priority 5.1.2. – Ensuring public access to cultural content**

*Responsible body: MC*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

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33. In the MC's Approximation Strategy one percent of the culture budget is allocated to the live arts: increased to 297,202,000 CZK for 2016 and to 432,068,000 CZK for 2017.

#### **4. Strengthen the current Programme of State Support for Professional Theatres, Orchestras, and Choral Ensembles in conformity with Government Resolution No. 902/2003.**

**Other policies implicated: CCP – Priority 2 – Fostering creativity**

*Responsible body: MC*

*Term: 2015*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

#### **5. Support the public dissemination of outcomes from research conducted in the arts (publications, exhibitions, conferences).**

**Other policies implicated: CCP – Priority 1.1.2 – Support for research on national and cultural identity**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: 0*

#### **6. Renew support for creating works of art in the public space. To achieve this a certain percentage of the commission fee in a public architectural competition could be reserved for creating a work of art in the public space.**

**Other policy implicated: CCP – Priority 2.1.10 – Renewing public support for the creation of works of visual arts.**

*Responsible body: MC, in cooperation with the MRD and Czech Chamber of Architects*

*Term: ongoing*

*Effect on the state budget: 0*

#### **7. Optimise the Programme of Grants for Creative/Study Purposes for participation in artistic residency programmes or study exchange programmes, in conformity with Act No. 203/2006 Coll.**

The act should be amended to extend its scope to apply to more workers in the arts and performers and increase the volume of funding in the programme overall.

**Other policies implicated: CCP – Priority 4.2.2 – Strengthening grant programmes in support of international cooperation between and the mobility of artists**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

## **8. Support qualified critical reflection of the arts, artistic and cultural media, symposia, conferences, public talks.**

Likewise support greater visibility of the arts in the media and a campaign in support of contemporary arts in the public media.

**Other policies implicated: CCP – Priority 5.1.2. – Ensuring public access to cultural content**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: within 1% of expenditures on culture and the MC's 2015 Approximation Strategy*

## **9. Support the implementation and fulfilment of the terms of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the CR and contribute to the International Fund for Cultural Diversity.**

In this respect it is especially important to support activities in the CR that have been recommended by UNESCO as original examples that provide evidence of the positive aspects of cultural diversity and intercultural dialogue.

**Other policies implicated: NCP – Priority 1.2.1**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy<sup>34</sup>*

### **b) Improving the quality of cultural services**

## **10. Establish a system of regular external evaluation of the work and the quality of public services provided in the arts sector.**

**Other policies implicated: CCP – Priority 1.1.3 – Re-identifying the mission of the national cultural institutions, and Priority 6.6.1 – Introducing a system of evaluation of public cultural services, and Priority 6.9.4. Continuing evaluation projects**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: 0*

## **11. Establish a Visual Arts Department at the Arts and Theatre Institute to bring the environment of services provided up to the level of other fields. To this end strengthen personnel the fields of the arts that are at a disadvantage to other fields by the MC (e.g. dance and physical theatre and the visual arts).**

Here it is also necessary to strengthen the evaluation and technical support for the administration of grant selection processes.

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

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34. See footnote 33.

**c) Professionalism and creativity**

**12. Support the continuing education of artists, managers, administrative staff, and other workers in the cultural sector with the aim of achieving maximum professionalism and international competitiveness and with a view to the current needs and changing conditions of operations in the arts.**

**Other policies implicated: CCP – Priority 2.1.5 – Introducing an accredited system of lifelong learning for workers in the cultural sector**

*Responsible body: MC, in cooperation with ministries – MEYS*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

**13. Support for the educational activities of state and not-for-profit cultural institutions aimed at fostering creativity among children and adults.**

**Other policies implicated: CCP – Priority 2.1.3 – More effectively involve cultural institutions in the education system**

*Responsible body: MC and MEYS*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and the MC's 2015 Approximation Strategy*

**14. Support educational activities for children and youth in the field of the professional and non-professional arts. Provide educational activities for children and youth and foster the creativity of children.**

**Other policies implicated: CCP – Priority 2.1.3 – Involving cultural institutions more effectively in the education system**

*Responsible body: MC and MEYS*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

**15. Conclude a Memorandum on Cooperation within the framework of creative education between MC and MEYS, which will include creating a new programme in support of creative education in the CR financed by both ministries.**

*Responsible body: MC and MEYS*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*



**16. Amend the Act on the State Cultural Fund of the CR (No. 239/1992 Coll.) as amended. This requires also asserting equal conditions of funding for both state funds and asserting their independence from politics.**

**Other policies implicated: CCP – Priority 6, Goal 6.6 – Making the provision of cultural services more effective**

*Responsible body: MK*

*Term: 2016*

*Effect on the state budget: 0*

**d) Strategic planning**

**17. Restoring the Council for the Arts as an advisory body of the Ministry of Culture on the arts sector and strategic planning.**

This also requires that a system be set up for appointing members of the Council and defining its structure, responsibilities, and tasks.

**Other policies implicated: CCP – Priority 6, Goal 6.6 – Making the provision of cultural services more effective**

*Responsible body: MK*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

**18. Support the activities of union bodies and set up a system of communication and cooperation between these bodies and the wider independent sector on the one hand and the MC on the other for the purpose of fulfilling the needs of the arts sector, creating strategic documents, and optimising supportive measures.**

**Other policies implicated: CCP – Priority 6, Goal 6.6 – Making the provision of cultural services more effective**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

### **19. Regularly evaluate the effects of programmes, projects, and activities, monitor multiplier effects, disseminate findings in the media, and focus on projects and activities that emphasise support for best practices.**

Strategically prepare well in advance for recurring events like the Biennial, the PQ, and other important events, like the Year of Czech Music, that are supported by the MC; introduce mechanisms of multi-year financing from the MC of the CR for existing cultural infrastructure; review the European Cultural Capital – Pilsen 2015 project in terms of its impact on regional development.

**Other policies implicated: CCP – Priority 6.6.1 – Introducing a system for the evaluation of public cultural services, and Priority 6.9.4. – Continuing evaluation projects**

*Responsible body: MC in cooperation with other ministries – MRD*

*Term: ongoing*

*Effect on the state budget: 0*

### **20. Optimise existing data collection in the arts sector and support the collection of new data.**

To this end expand the Culture Account of the CR to include data on areas of the arts not previously covered (in particular independent work within the not-for-profit sector) and support the preparation of other studies and materials that map the arts sector. Update questionnaires used for data collection, particularly in the non-professional arts.

**Other policies implicated: CCP – Priority 6.9.1. – Continuing the development of the Culture Account of the CR, and Priority 6.9.3. – Supporting the preparation of professional studies and mapping materials**

*Responsible body: MC in cooperation with the CSO and other institutions*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

## **Objective 2. Making use of potential of the arts to contribute to the development of society**

### **e) Arts for the benefit of society**

### **21. Optimise the programme in support of projects that focus on employing the arts in the integration of minorities and at risk groups and regularly review the inclusive effects of the arts.**

To this end it is also necessary to support projects that focus on the development of volunteerism, projects supporting community development, and various forms of participatory arts.

**Other policies implicated: CCP – Priority 2.1.7 – Supporting projects aimed at improving the access of seniors, disadvantaged persons, and minorities to cultural services and the access of disadvantaged persons to personal development activities**

*Responsible body: MC in cooperation with MLSA and MEYS*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

**22. Improve access to the arts for every class of citizen, provide better access to the arts using new technologies and digitisation, support projects aimed at targeting new audiences.**

**Other policies implicated: CCP – Priority 5.1.2. – Ensuring public access to cultural content, and Priority 5.1.3 – Creating the National Portal of Information on Culture**

*Responsible body: MC in cooperation with the MRD*

*Term: 2016*

*Effect on the state budget: 0*

**23. Continue to introduce discounts on admission and discount registration fees at state arts and other cultural institutions, and support new forms of free access to the arts at these institutions.**

**Other policies implicated: CCP – Priority 2.1.6 – Supporting better access to cultural heritage, introducing free admission**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: 0*

**24. Engage in dialogue with organisations of public administration in an effort to align the individual methods of multi-source funding being used and introduce transparent grant systems across the CR.**

*Responsible body: MC in cooperation with local public authorities*

*Term: ongoing*

*Effect on the state budget: 0*

**f) Arts for economic growth and employment**

**25. Prepare the Strategy of Support for Cultural and Creative Industries to follow up on and tie in with the Strategy of Support for the Arts.**

To this end prepare programmes of incentives and support and projects in support of the arts market and related business activities.

**Other policies implicated: CCP – Priority 4.1 – Supporting cultural and creative industries, Priority 4.1.1 – Designing inter-ministerial instruments to increase the competitiveness of the cultural and creative industries, and Priority 6.9.2 – Continuing the programming of mapping and analysing cultural and creative industries and their potential**

*Responsible body: MC in cooperation with the Office of the Government, MIT, MFA, MRD and Chamber of Commerce*

*Term: 2017*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

## **26. Support and recognise the involvement of the private sector in supporting the arts.**

Sponsorship – and do so at the level of individuals and businesses, and join the discussion of the social responsibility of businesses towards the arts and culture; sponsorship, advertising, investments in projects.

**Other policies implicated: CCP – Priority 6.7.6 – Cultivating extra-budgetary sources of support for culture, encouraging private modes of support for culture**

*Responsible body: MC in cooperation with MIT*

*Term: 2016*

*Effect on the state budget: 0*

## **27. Promote the creation of good conditions for working in the arts (tax, social, health conditions, spaces to work in, and other provisions).**

And do so in such a manner that takes into account the specific nature of work in an arts profession, which is often more sporadic and discontinuous; support self-employment, part-time work, and project-based work, authorship, project financing for not-for-profit cultural organisations and other subjects. Likewise **support suitable modes of employment conducive to artists having a second career**. This also involves **implementing the conclusions from the Revitalisation of the UNESCO 1980 Recommendation on the Status of the Artist<sup>35</sup>** and considering the adoption of **legislation on the status of the artist**.

**Other policies implicated: CCP – Priority 6.7.8. – Amending wage settings, and Priority 6.7.9 – Testing the possible introduction of ‘second careers’ for artists, and Priority 2.1.5 – Introducing an accredited system of lifelong learning for workers in the cultural sector**

*Responsible body: MC*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC’s 2015 Approximation Strategy*

## **Objective 3. Support for international cooperation and export**

### **g) International cooperation**

## **28. Support programmes and projects that facilitate greater mobility of artists and artistic goods and services.**

To this end support international arts residency projects for artists, theorists, and arts managers, in the Czech Republic and abroad, and strengthen and optimise in particular the following competitive grant programmes:

- a) support for international cooperation in the professional and non-professional arts,
- b) support for international exchanges and the welcoming of arts ensembles and individual artists in the professional and non-professional arts to the CR,
- c) support for the publication of translations of Czech literature abroad,
- d) support for short-term mobility.

35. UNESCO. *Recommendation Concerning the Status of the Artist*. UNESCO, 1980. Available at: [http://portal.unesco.org/en/ev.php-URL\\_ID=13138&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13138&URL_DO=DO_TOPIC&URL_SECTION=201.html).

**In cooperation with other ministries search for creative ways of supporting the mobility of artists outside existing competitive grant programmes (e.g. using government flights).**

**Other policies implicated: NCP – Priority 4.2.2 – Bolstering grant programmes supporting the mobility of artists**

*Responsible body: MC in cooperation with the MFA and the Czech Centers and other ministries, such as MIT*  
*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

## **29. Increase support for projects that are successful in the EU's Creative Europe and other related programmes.**

Likewise provide **support for the initiation and preparation of new projects** and new collaborative artistic endeavours.

**Other policies implicated policies: CCP – Priority 4.2.2 – Bolstering grant programmes supporting the mobility of artists**

*Responsible body: MC*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

## **30. Set up and support an Infopoint for the Mobility of Artists to provide Czech artists, theorists, and other workers in the cultural sector with information and advice to make it easier for them to be professionally active abroad and likewise to make it easier to welcome foreign artists in the Czech Republic – based on a Recommendation of the European Commission.**

**Other policies implicated: CCP – Priority 4.2.1 – Setting up an Infopoint for the Mobility of Artists**

*Responsible body: MC in cooperation with MLSA, MF, and MFA*

*Term: 2017*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

## **31. Develop a special instrument for supporting the work and operations of Czech branches of international not-for-profit organisations, supporting the membership activities of Czech members of international networks, and motivating Czech professional and cultural organisations to more actively participate in international cooperative activities – this applies to both the professional and non-professional branches of the arts.**

**Other policies implicated: CCP – Priority 4.2.2 – Bolstering grant programmes supporting the mobility of artists**

*Responsible body: MC in cooperation with the MFA*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

## **h) Export**

### **32. a) Support Czech-language instruction and the study of the Czech language and literature abroad; b) Support the study of the Czech language and literature abroad through activities like the 'Czech Studies Seminar'.**

**Other policies implicated: CCP – Priority 4.5.1. – Showcasing Czech professional and non-professional arts abroad**

*Responsible body:*

*a) MFA in cooperation with the MC and MEYS*

*b) MC in cooperation with the MFA*

*Term: 2016 and ongoing thereafter*

*Effect on the state budget:*

*a) within the budget of the MFA, MC, and MEYS;*

*b) within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy.*

### **33. Help Czech cultural groups, individuals and goods and services to penetrate new markets. Support the participation and artistic presentation of Czech cultural groups and individuals at international fairs, shows, festivals, and forums in an effort to expand distribution and increase exports.**

Support the presentation of Czech work annually at the most important book and music fairs, performing arts fairs, and contemporary arts fairs.

Likewise support the promotion of Czech arts abroad and the position of the Czech arts in international markets and work towards this in close cooperation with professional organisations, associations, and networks in every branch of the arts sector.

**Other policies implicated: CCP – Priority 4.5.1. – Showcasing the Czech professional and non-professional arts abroad ...**

*Responsible body: MC in cooperation with the MFA and MIT*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

### **34. Promote the Czech arts through special websites and newsletters in other languages devoted to different branches of the arts**

**Other policies implicated: CCP – Priority 4.5.1 – Showcasing the Czech professional and non-professional arts abroad**

*Responsible body: MC*

*Term: 2016*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

### **35. Establish and support the work of the Czech Music Export Office to promote modern Czech music abroad and the position of Czech music in international markets**

**Other policies implicated: CCP – Priority 4.5.1 – Showcasing the Czech professional and non-professional arts abroad**

*Responsible body: MC in cooperation with the MFA and MIT*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

### **36. Establish and support the work of the Czech Literary Centre in order to improve the quality of activities aimed at promoting Czech literature and the Czech book market abroad and facilitate international cooperation in the field of literature. To this end it is necessary to evaluate the system used to promote Czech literature abroad, including promotional materials, in cooperation with professional associations and networks.**

**Other policies implicated: CCP – Priority 4.5.1 – Showcasing the Czech professional and non-professional arts abroad**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: within 1% of the budget for culture and within the scope of the MC's 2015 Approximation Strategy*

#### **i) Cultural diplomacy**

### **37. Draw on international conventions and agreements on cultural cooperation as instruments that can be used to showcase the best of Czech arts and promote young and talented artists and projects developed by NGO and not-for-profit organisations.**

**Other policies implicated: CCP – Priority 4.2.2 – Bolstering grant programmes supporting the mobility of artists, and Priority 4.5.1 – Showcasing the Czech professional and non-professional arts abroad**

*Responsible body: MC in cooperation with the MFA*

*Term: ongoing*

*Effect on the state budget: 0*

### **38. Secure a bigger role for the arts as part of the export strategy of the Government of the CR. To this end prepare a strategy of cooperation between businesses and the arts for advancing economic objectives and the good name of the CR abroad.**

**Other policies implicated: CCP – Priority 1.3.1 – Creating and implementing a uniform strategy for the activities of the Czech Republic abroad, and 4.5 – Increasing the role of culture in international relations policy**

*Responsible body: MC in cooperation with the MRD, MFA, and MIT*

*Term: 2016*

*Effect on the state budget: 0*

## 5. AN IMPACT ON THE STATE BUDGET

The extent to which the objectives set out in this Strategy will be fulfilled will depend on the capacity of the MC's budget at different points in time (it will remain within the scope of the budget approved for the given year). The amount of resources deemed optimal for the fulfilment of the Strategy was calculated in reference to Order No. 13/2014 of the Ministry of Culture, which sets out the tasks that are to be performed to fulfil the Government Policy Statement pursuant to Government Resolution No. 96/2014, and in conformity with the Approximation Strategy of the Ministry of Culture for the live arts.

Support allocated for the special tasks listed in section 4 will be provided in a transparent procedure, and as long as there are no special circumstances to prevent it in the given case will be provided as public support, in conformity with (EU) Commission Regulation No. 651/2014 of 17 June 2014, wherein certain categories of aid are declared compatible with the internal market in application of Articles 107 and 108 of the Treaty. Support cannot be provided to undertakings in difficulty and cannot be provided to undertakings subject to a recovery order based on a decision by the Commission in which the aid was declared to be illegal and incompatible with the internal market (and in particular if the undertaking is subject to the procedure laid out in § 7 of Act No. 215/2004 Coll. amending certain relationships within the area of state aid, and altering the act on the promotion of research and development, as amended). The activities of libraries registered with the Ministry of Culture are subject to the (EU) Commission's final decision No. C(2013) 1893 of 16 April 2013.

**Table 8. Funding requirements for specific tasks additional to the framework of funding for 2015 (CZK in thousands)**

	Specific Tasks	2016	2017	2018	2019	2020
<b>a) Support for creativity/the creation of works of art</b>						
1	Increasing the funding and create new grant programmes for the arts, Strategy	350	400	400	450	450
2	Optimise programmes, interdisciplinary and new forms of arts	0	0	0	0	0
3	Programme of State Support for the Contemporary Arts and Architecture in Galleries and Exhibition Halls	35	35	50	50	50
4	Programme of State Support for Professional Theatres, Orchestras, and Choral Ensembles	140	205	205	205	205
5	Publishing the outcomes of research conducted in the arts	0	0	0	0	0
6	1% from public architecture commissions for creating works of art in the public space	0	0	0	0	0
7	Programme of Grants for Creative/Study Purposes	10	12	15	20	20
8	Support for qualified critical reflection of the arts	10	12	15	20	20
9	Support for the implementation of the UNESCO Convention 2005	50	50	55	60	60
<b>b) Improving the quality of cultural services</b>						
10	An external evaluation system for reviewing public services in the arts	0	0	0	0	0
11	Strengthening personnel and disadvantaged fields of the arts at the MC and ATI; evaluation and technical support in competitive selection proceedings (5 million CZK annually)	15	17	20	20	23



<b>c) Professionalism and creativity</b>						
12	Continuing education for artists, managers, administrative staff, and other workers in the cultural sector	2	3	4	5	5
13	Educational activities of state and not-for-profit cultural institutions aimed at fostering creativity	2	3	3	4	4
14	Educational activities for children and youth in the professional and non-professional arts	3	4	4	5	5
15	Memorandum on Cooperation within the framework of creative learning between MC and MEYS	0,5	0	0	0	0
16	Amendment to the Act on the State Cultural Fund of the CR	0	0	0	0	0
<b>d) Strategic planning</b>						
17	Council for the Arts	0,5	0,5	0,5	0,5	0,5
18	Supporting the work of union bodies	2	2	3	3	3
19	Regular impact evaluations and strategic planning	0	0	0	0	0
20	Optimising existing data collection in the arts sector	2	2	2,5	2,5	2,5
<b>e) Arts for the benefit of society</b>						
21	Optimising the programme in support of projects focusing on the use of the arts in the integration of minorities and at risk groups	10	10	12	12	13
22	Improving access to the arts	0	0	0	0	0
23	Discounts on admission and new forms of free access to the arts state arts and other cultural institutions	0	0	0	0	0
<b>f) Arts for economic growth and employment</b>						
24	Engage in dialogue with public administration bodies to align methods of multi-source funding	0	0	0	0	0
25	Strategy of Support for Cultural and Creative Industries	0,3	0	0	0	0
26	Involving the private sector in support for the arts	0	0	0	0	0
27	Status of the artist	0,5	1	0	0	0
<b>g) International cooperation</b>						
28	The mobility of artists and artistic goods and services	10	10	10	10	10
29	Support for successful projects and initiate and prepare new projects in the EU's Creative Europe Programme	10	10	11	12	12
30	Infopoint for Mobility	0	1	1	1	1
31	Operations of Czech branches of international not-for-profit organisations, membership in international networks	3	3	4	4	5
<b>h) Export</b>						
32	Support Czech-language instruction and promote the study of the Czech language and literature abroad	2	2	2	3	3
33	Support the participation of Czech cultural groups and individuals at international fairs, shows, festivals, and other forums	15	20	25	30	30
34	Promote the Czech arts through special websites and newsletters in other languages	5	5	5	5	5
35	Czech Music Export Office	3,5	4	5	6	6
36	Czech Literary Centre	5	6	10	11	11
<b>i) Cultural diplomacy</b>						
37	International conventions and agreements on cultural cooperation	0	0	0	0	0
38	A strategy of cooperation between businesses and the arts to advance economic objectives abroad	0	0	0	0	0
<b>TOTAL</b>		<b>686,3</b>	<b>817,5</b>	<b>862</b>	<b>939</b>	<b>944</b>

## 6. THE WORKING TEAM BEHIND THE PREPARATION OF THE STRATEGY

The draft Strategy was prepared by a team working under the direction of Pavla Petrová, Director of the Arts and Theatre Institute.

Team members:

**The Background Analysis of the Strategy was written** by Pavla Petrová and Eva Žáková using external sources of information.

**The content of the Strategy of Support for the Arts was prepared jointly by team members:**

Pavla Petrová

Eva Žáková (ATI, Cultural and Creative Industries)

Viktor Debnár (ATI, literature)

Martina Černá (ATI, theatre and international cultural cooperation)

Lenka Dohnalová (ATI, music)

Jana Návrátová (ATI, dance, physical theatre, new circus)

Lucie Ševčíková (ATI, visual arts and architecture)

Magdalena Müllerová (Creative Europe Desk – CR)

Bohumil Nekolný (ATI, theatre and cultural strategies)

## 7. FEEDBACK

The Ministry of Culture will review the fulfilment of the Strategy's objectives on an ongoing basis. The first evaluation report on fulfilling the Strategy's objectives will be submitted to the Government of the Czech Republic at the end of 2017. The Final Report will be submitted at the end of 2020.

## 8. ANNEXES

### **List of annexes:**

Annex 1: A review of the tasks set out in the *Concept of More Efficient Support for the Arts 2007–2013*

Annex 2: Results of the Culture Account of the CR for 2013

Annex 3: Current legislation in the arts

Annex 4: A list of conventions and other international legal instruments in the arts

Annex 5: Government policies on the arts

Annex 6: Guidelines, recommendations and studies

# ANNEX 1:

## A REVIEW OF THE TASKS SET OUT IN THE CONCEPT OF MORE EFFICIENT SUPPORT FOR THE ARTS 2007–2013

### A) STRENGTHENING THE ROLE OF THE ARTS IN SOCIETY

#### 1. Developing the procedures, conditions and methods of cooperative financing.

*Responsible body: MC in cooperation with the Association of Regions in the Czech Republic (Asociací krajů ČR) and the Union of Towns and Municipalities in the Czech Republic (Svazem měst a obcí ČR)*

*Term: 2008*

**Task fulfilled: No**

This task was incorporated into the State Cultural Policy 2009–2014, in chapter 3.10, but it not fulfilled and it has been incorporated again into the State Cultural Policy 2015–2020 (hereinafter 'Cultural Policy'), chapter 6.7.5 'Design a functional model of cooperative and multi-year financing – MC in cooperation with the regions and municipalities'.

*A Comparison of the System of Funding for Culture in the CR with Selected Advanced States (Komparace systémů finanční podpory kultury v ČR s vybranými vyspělými státy)* was prepared as part of work on this task.<sup>36</sup> Multi-source funding is a precondition for success in applying for support from the Programme of State Support for Professional Theatres and Orchestras (Státní podpora profesionálních divadel a orchestrů). The Cultural Activities Programme, a competitive grant programme for the professional arts, requires applicants to submit evidence of their applications for other sources of funding as a precondition for consideration of their grant application. A methodology for assessing effectiveness has not yet been developed.

#### 2. Elaborate a methodology for grant programmes including evaluation methods for assessing their effectiveness.

*Responsible body: MC*

*Term: 2007*

*Effect on the state budget: 0*

**Task fulfilled: Partially**

Grant programmes are organised in compliance with the terms of the *Government principles for the provision of grants from the state budget of the Czech Republic to non-governmental not-for-profit organisations by the central bodies of state administration* (as amended in Government Regulation No. 657 of 6 August 2014).

The selection procedure at the MC complies with generally valid principles, with the internal regulations of the MC, and with orders issued by the Minister of Culture (in particular Order No. 27/2010 of the Minister of Culture, which formed the basis for issuing the statute and the rules of procedure on grant selection committees and sub-committees for programmes announced by the MC).

The wording of grant programme announcements in individual departments of the MC are usually altered each year to reflect recommendations from the grant committees, which in the course of processing applications for grants and reviewing grant compliance arrive at conclusions that can help refine the announcement statements and make them more precise. New types and forms of activities organised by individual departments are also included.

36. Project and Development Agency. 'Komparace systémů finanční podpory kultury v ČR s vybranými vyspělými státy.' Available at: <http://www.mkcr.cz/assets/kulturni-politika/Studie-a-analyzy/Komparace-systemu-financni-podpory-kultury-v-CR-s-vybranymi-vyspelymi-stat.pdf>.

Since 2014 work has been under way at the MC on developing a more uniform form of application for grants in the arts. Work is also under way on introducing a uniform procedure for the electronic submission of applications and their subsequent assessment and decisions. An analysis of the needs of individual fields that is required to develop a clear grant programme methodology has yet to be carried out.

### **3. Strengthen and optimise grant programmes (support for the production of diverse artistic forms with varied content, support for minority genres, innovative and experimental works, supporting the mobility of artists and arts projects, etc.)**

*Responsible body: MC, MRD, MFA*

*Term: ongoing*

*Effect on the state budget: 0*

**Task fulfilled: Partially**

Support for projects of diverse artistic form and content, work in minority genres, and innovative and experimental work is provided in the arts sector (music, theatre, dance, visual arts, and literature) through a competitive grant programme of the Department of the Arts, Literature and Libraries (hereinafter 'OULK'), in which the following evaluative criteria apply:

- the project's contribution to its field (innovative dramaturgy, high artistic quality or expertise, a contribution in terms of the project's creativity and innovation)
- the project's contribution to preserving and advancing artistic diversity

The grant programme is divided up into branches of the arts (visual arts, architecture, design; theatre; dance, non-verbal theatre; music; literature), while minority genres and innovative work are in practice often reflected in interdisciplinary projects or projects that do not fit neatly within a single of the branch of the arts and are difficult to class and incorporate within the genre-based grant categories.

Support for the mobility of artists and arts projects is provided through a travel scholarship programme of the MC and through grants from the International Department of the MC. Support is also provided through arts residency programmes arranged by the Arts and Theatre Institute (ATI), a semi-budgetary organisation of the MC, and through travel grants provided under the programme of short-term mobility, which is also run by the ATI (since 2013). A similar programme of support for mobility in the non-professional arts sector is likewise run by another semi-budgetary organisation of the MC, the National Information and Consulting Centre for Culture (NIPOS).

The system of competitive grants was expanded during the previous term to include a category for debut authors (2008), comic-book publishers (2009), and support for the editing and publishing of critical editions of works and critical writings (2010). Similarly, the grant category 'Literary Events' supports new types of activities such as comics, fantasy, and slam-poetry festivals, seminars and creative workshops for beginning writers and translators, and campaigns to promote reading.

The creation of a programme for showcasing contemporary art and architecture in museums, galleries, and exhibition halls, however, was not achieved, which means there is a lack of balance in the support given to individual art genres. When the failure to create an acquisitions programme is also taken into account, then this imbalance is even greater. Support for dance, funding for which in the competitive grants system is drawn from the budget for theatre, increased until 2008, but has been decreasing since then, as is the case in other programmes. The only big increase in support was registered in the field of cinematography.

#### 4. Optimise the use of funds in other financial resources of the state and extra-budgetary sources.

Implementation of the amendment to the Act on the State Fund of the Czech Republic for the Support and Development of Czech Cinematography; implementation of a more effective instrument for collecting income from escheat, including motivational instruments for the assessment of copyright held by both state funds under the Ministry of Culture and the acquisition of others. Searching for new sources of funding, especially in the form of lotteries, shares in the proceeds from licensing radio and television programmes, in the area of indirect copyright liabilities, for example, from advertisements, the sale of devices for the reproduction and recording of data, from the sale of empty recording media or from the lending of recording media.

*Responsible body: MC in cooperation with other institutions dealing with the collective administration of copyright*

*Term: ongoing*

*Effect on the state budget: 0*

**Task fulfilled: Partly**

The introduction of the *Act on Audio-visual Works and Support for Cinematography No. 496/2012 Coll.* transformed the State Cinematography Fund, which now forms a complex, well-structured, and transparent system of support based on clear criteria and is moreover not dependent solely on the state budget. The film-making incentives that have been available in the CR since 2010 allow producers to be reimbursed for one-tenth of the costs incurred in hiring foreign actors and crew and one-fifth of the costs of goods and services. Incentives are designed to attract large international productions and stars to work in the CR. Incentives take into account the economic multiplier effects of the expenditures of foreign crew, who spend money in the CR on filming, accommodation, restaurants, transportation, renting locations, and so forth. In 2013 the state earmarked a record 500 million CZK for incentives and in 2014 the figure was 800 million CZK.

Searching for new financial resources is also included as a task in the work to prepare an amendment to the *Act on the State Cultural Fund – Cultural Policy*, currently in progress, and specifically articulated in chapter 6.7.2 *Amending the Act on the State Cultural Fund*.

In the new State Cultural Policy, this issue is dealt with in chapter 6.7.6 ‘Cultivating extra-budgetary sources of support for culture and increasing private support for culture’. Several studies were drawn up by the MC as part of work on this task in the previous State Cultural Policy 2009–2014:

- 1) ‘A Comparison of Systems of Funding for Culture in the CR and Selected Advanced States’
- 2) An expert study called ‘Tax and Financial Instruments of Support for Individuals or Bodies Active in Heritage Conservation’
- 3) ‘A Proposed Method for Increasing the Effectiveness of Financial Support for Culture in the CR’.<sup>37</sup>

The MC’s Copyright Department revised the task as a search for new financial resources as it pertains to rights to orphan works to conform to the State Cultural Policy 2009–2014, adopted later (specifically point 1. 6.), but which must be compatible with materials adopted at an earlier date. The department does not consider it appropriate for financial resources generated from the collective administration of empty recording material, etc., to be used as extra-budgetary sources of funding for culture in a different way than they have been to this time, i.e. through collective administration and according to the rules that are democratically agreed on by associations whose members are made up of authors and artists themselves (e.g. performing artists).

37. Studie a analýzy ke kulturní politice (Studie and Analyses on Culture). MC CR. Available at: <http://www.mkcr.cz/cz/kulturni-politika/studie-a-analyzy-ke-kulturni-politice-35917>

**5. Strengthen the funding for research work in the arts to bring it to a level comparable to that in the social sciences; increasing the involvement of entities and researchers who, in addition to biographic and encyclopaedic work, will be selected out of competitive bidding under the MC to focus on science and research projects oriented towards the interpretation and qualified reflection of the arts and their socio-economic aspects.**

*Procedure:*

- Operators in the arts will apply for grants for research and development projects (grants to be provided by MC, MEYS, the Grant Agency of the Czech Academy of Sciences, and the Czech Science Foundation)
- Subjects engaged in academic work and with qualifications to work in the arts sector will submit project proposals for grants for research projects when grant competitions are announced by the providers – MEYS and MC

*Term:* as per the dates announced in the grant competitions and the research projects

*Recommended:* for academic and research departments specialising in the arts so that their activities can focus on interpretation, critical reflection, and the socio-economic aspects of the arts (see above)

*Effect on the state budget:* within the budgets of MC and MEYS for institutions and targeted support for research and development

**Task fulfilled: Partially**

The available funding in the research programme of the MC that was announced in 2005 for the 2006–2011 programme term was exhausted in 2009. The programme was reformed in Government Regulation No. 287 of 26 March 2008, when the Reform of the System of Research, Innovation, and Development was adopted, and on 1 December 2008 the Inter-ministerial Concept of Applied Research and Development of National and Cultural Identity was passed in Government Regulation No. 1525, which led to the creation of the Programme of Applied research and Development of National and Cultural Identity ('NAKI') for 2011–2015. Despite the recommendations in the concept document, the programme is not open to applicants who are physical persons; the range of entities (academic and research organisations) eligible to submit applications under this programme were on the contrary reduced.

The main objective of the programme was to help investment of public resources into applied research and development on national and cultural identity to be of real economic and social benefit.

The main priority applicable to the arts sector was Priority 4 – An Environment for the Development of the Arts and the Preservation of Cultural Heritage, and Main Priority 1 – Cultural Heritage and National Identity. The programme focuses solely on support for applied research, and the expected project outcome under HTP 4 is a certified methodology, and under HTP 1, as well as a certified methodology, also, in particular, software, special expert maps, and exhibitions. (Scholarly studies, encyclopaedia, and so forth, which are a common and logical form of outcome from research in the arts sector, may constitute secondary outcome of a project, but not the primary outcome as they do not qualify as applied outcome according to the Council for Research and Development.)

All projects that receive support are centrally registered in the Registry of Information on Outcomes (RIV), where it is possible to find information on the outcomes of individual projects. The first programme term of this programme is evaluated in 'An Analysis of Applied Research and Development in Culture in the CR.

In 2015 the second programme term, 2016–2022, was announced. The programme subject areas are defined in conformity with the National Priorities of Focused Research, Experimental Development, and Innovation (hereinafter just 'national priorities'): Priority 4 'Social and Cultural Challenges', Area 3 'Culture, Values, Identity, and Tradition'. The National Priorities were approved in Government Resolution No. 552 of 19 July 2012.

38. Národní priority orientovaného výzkumu, experimentálního vývoje a inovací. (Research, Development and Innovation Orientated towards National Priorities) Available at: <http://www.vyzkum.cz/storage/att/9B898C53154D73069EA632BE-6E96712A/Priority%20VaVaI.pdf>



There are six specific objectives articulated in the new programme. The one most applicable to the arts is Global Objective No. 1: National Identity.

This task was only partly fulfilled. More substantial programme funding for basic research in the arts sector is still lacking. Applied research has proved to be a form of research not suited to a number of arts fields.

## **6. Formulate a concept for the arts and education that will focus on:**

- a) support for projects that use the contemporary arts in the education system**
- b) education through the arts outside the education system, primarily in theatres, galleries, libraries, arts centres, etc.**
- c) support the development of cultural skills, both practical (e.g. skills in the visual arts, music, and drama), and theoretic (e.g. cultivating artistic perception, an understanding of forms of artistic expression, the languages of art, the artistic potential of various media)**

*Responsible body: MC and MEYS in the framework of recommendations to post-secondary institutions*

*Term: 2009*

*Effect on the state budget: 0*

**Task fulfilled: Partly**

This task was dependent on cooperation, both formal and informal, between ministries, but during the term of the previous strategy there was very little such cooperation. No strategy document on using the arts in education was ever drawn up.

At the state level education in the arts is defined in documents on school curricula: in the national curricula frameworks at the basic level of education and the national curricular frameworks for academic secondary education and academic and athletic secondary education.

In the basic stage of the education system the arts and culture are represented by compulsory art and music classes, and at academic secondary schools by courses in art and music, and since 2010 by a new, integrative course, Creative Arts and Communication, and thanks to an initiative called 'Dance Vision', the subject Dance and Movement.

In education through the arts outside the education system (Task 6b), the current trend in Europe and worldwide is the growing interest in arts education, the essential role it has to play in and outside the school (formal and informal arts education), and the important influence it was on the personal development of individuals and social cohesion in society as a whole.

In recent years NIPOS organised several talks on the subject of arts education held in cooperation with MEYS, the Goethe Institute, and the Czech Commission for UNESCO. Representatives of NIPOS also took part in the work of the European Commission's Open Method of Coordination groups on the issue of culture and education (2008–2013). In 2013 NIPOS organised the first year of the Week of Arts Education and Amateur Work, a project that services the need to increase the visibility of various forms of arts education and the many amateur arts activity and bring them to the attention of the public, the media, and political representatives. In 2011 a website supporting arts education was created and it published the outcome of all the discussion fora for the professional community. Since 2014 NIPOS has been testing a new version of the website ([www.umeleckevzdelavani.cz](http://www.umeleckevzdelavani.cz)), which should serve as a continuous platform for discussions of this issue and for sharing best practices, including those observed abroad.

NIPOS has long been collaborating on the issue of the arts in education with post-secondary institutions specialising in education or in the arts (e.g. DAMU, HAMU, the Education Faculty of Charles University) and civic associations such as the Association for Creative Drama (Sdružení pro tvořivou dramatikou) or the Association of Creative Dance for Children (Sdružení pro dětskou taneční tvořivost). This collaboration has succeeded in significantly expanding the education of teachers and students through long-term courses, seminars, and workshops (also through the national competitions and workshops); these activities are accredited by MEYS.

The issue of integrating education and the arts (culture) has not yet sufficiently coordinated in the CR in the strategic documents of the Ministry of Education and the Ministry of Culture. Inter-ministerial expert groups, which include representatives of NIPOS nominated by the Ministry of Culture, managed in 2013 for the first time to prepare a document called the Strategy of Support for Youth 2014–2020 (<http://www.msmt.cz/mladez/koncepce-podpory-mladeze-na-obdobi-2014-2020>), which was approved by the government on 12 May 2014.

Libraries are the largest form of infrastructure for extracurricular education: in 2013 libraries organised 31,517 educational events in which 678,977 people took part.<sup>39</sup>

Education is one of the tasks laid out in the new Cultural Policy – specifically in point 2.1 *Support for the development of cultural skills and knowledge in the population, and 2.1.1 Map the cultural skills of the population that are important for their participation in cultural activities and design programmes for developing these skills for different segments of the population, 2.1.2 Foster education in cultural skills and knowledge of culture and cultural heritage and strengthen institutions of extracurricular education, 2.1.3 More effectively involve cultural institutions in the education systems, in particular for children, youth, and socially vulnerable groups, implement and expand domestic and international projects with these focuses, 2.1.4. Foster personal development through the non-professional arts, and 2.1.5 Introduce an accredited system of life-long education for workers in the cultural sectors.*

## **7. Support the creation and operation of information databases about artists, institutions, collections, and arts workshops in order to facilitate the exchange of information within the system of the arts, culture, and society, and at the international level, irrespective of linguistic or administrative boundaries. Complete the catalogues of the Central Collections Register with new entries to include art of the 20th and 21st centuries.**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: with the budget of the MC*

**Task accomplished: Yes**

There was a considerable expansion of information databases and electronic resources in the past term. Many of them were supported by the MC directly through its semi-budgetary organisations or competitive grant programmes. Examples of databases administered by the MC or semi-budgetary organisations include:

- **Portal of Czech Literature ([www.czlit.cz](http://www.czlit.cz))** – a database of modern Czech literature that was established in 2005; since 2009 the portal has been administered by the Arts and Theatre Institute
- **Database of Czech Amateur Theatre ([www.amaterskedivadlo.cz](http://www.amaterskedivadlo.cz))** – the encyclopaedic database has since 2008 been part of a project run under the EEA – Norway Funds, the Arts and Theatre Institute, and NIPOS (the ATI ran the project and NIPOS was its partner and administrator of the database)

39. Statistics for individual years from NIPOS.

- **Divadlo.cz** – the conservation and presentation of the cultural heritage of Czech and world theatre, the database is one of its three-sub-projects, the other two ATI projects are focused on the digitisation of the ATI's large collection of theatre photographs from the mid-20th century and the archive of the Prague Quadrennial
- **www.theatre.cz** – the English version of Divadlo.cz, this site is designed to promote Czech theatre and contains a database of work (a catalogue of productions recommended for touring abroad and a catalogue of workshops (ATI); there are similar web portals in Czech and English devoted to music and dance ([www.czechdance.info](http://www.czechdance.info)), which also offer electronic publications in English (a guide to Czech dance and a guide to Czech music).
- **www.czechmusic.org** – a website promoting Czech music (ATI),
- **www.czechdance.info** – an English-language website promoting contemporary dance (ATI),
- **<http://encyklopedie.idu.cz>** – Encyclopaedia of Czech theatre, a publication devoted to the research outcomes of the ATI,
- **Database of Theatre Architecture** – a multi-lingual database ([www.theatre-architecture-eu](http://www.theatre-architecture-eu)) developed as part of work on an international project titled 'Theatre Architecture in Central Europe', and maintained and developed by the ATI,
- **www.culturenet.cz** – an information website administered by the Arts and Theatre Institute with practical information for artists and other workers in the arts sector
- The Centre for Information and Statistics on Culture (Centrum informací a statistik kultury – NĪPOS-CIK) created and administers a regularly updated national database directory of cultural entities called the Directory of Cultural Entities (Registr kulturnĪch subjektů), with information provided by theatres, museums, galleries, monuments, public libraries, cultural houses, press and book publishers, for the purposes of national statistics and the exchange of information in the CR and internationally.
- **www.lidovakultura.cz** – The presentation and dissemination of information about traditional folk culture, and [www.lidovaremesla.cz](http://www.lidovaremesla.cz), which focuses on the dissemination and presentation of folk crafts, which includes a database on professionals working in folk crafts; both websites serve as information databases on professionals working in artistic trades and crafts, institutions, their work, and collections.
- **www.lidovaremesla.cz** – the NULK database
- **www.nulk.cz** – An electronic library that provides users with information on traditional folk culture and easy access to old and now hard to access literature and sources; NULK maintains records of the collection in the BACH system and in the Central Collections Register, and includes photographs of collection items to accompany entries; it regularly works on digitising entries, and for researchers and the professional community there is a library with special ethnographic, historical, and art-historical collection (ev. no. 5214/2003).
- **The Central Collections Register (CES)** is a publicly accessible information system with a list of collections that are maintained in conformity with *Act No. 122/2000 Coll. on the Conservation of Museum Collections and on Changes to Some Acts*; collections recorded in CES by the Ministry of Culture are all those that are owned by the state, regions, and municipalities, the administering bodies of which – museums and galleries – are required by law to register the content of their collections; the collections of other legal and physical entities are also registered in the CES if the owners decide to apply for registration of the collection (the information in the collection entries is regularly updated in cooperation with the administrative bodies of the collections and written information and illustrations are added on all the collections of institutions, including collections of 20th- and 21st-century art)
- **Kramerius** – The digital library of the National Library contains more than 8 million scanned pages of full texts of periodicals and monographs, and alongside writings in Czech, Kramerius also contains many documents in German and Russian.

- **The Virtual Study (Virtuální studovna) – ViS** – <http://vis.idu.cz> – is an integrated information on database and digitised resources of the Arts and Theatre Institute (ATI).

Examples of online periodicals and databases supported under competitive grant programmes:

- **www.iliteratura.cz** – focusing on translation
- **Libri Prohibiti** – a library of collected and processed data on exile literature
- **Artlist** – a database on contemporary art administered by the Centre for Contemporary Art (Centrum pro současné umění, o. p. s.)
- **AbART** – a database on the visual arts administered by the Archive of Fine Art (Archiv výtvarného umění, o. s.)
- **Muzika.cz** – an information and promotional website devoted to modern music and run by the Music Information Centre (Hudební informační středisko, o. p. s.)
- **Scéna** – <http://www.scena.cz/> and others

These databases must be continuously optimised, updated, and expanded and as a result continued support for these information databases is also essential in the future.

## **8. Obtain more informative economic statistics. Make better use of data from the Czech Statistical Office in a new satellite account on not-for-profit organisations, and introduce the use of the statistical classification of economic activities (OKEČ – the Czech version of NACE) and the international classification of the activities of not-for-profit organisations (COPNI) for cultural organisations.**

*Responsible body: MC in cooperation with the Czech Statistical Office, NIPOS and the Theatre Institute*

*Term: ongoing*

*Effect on the state budget: 0*

***Task accomplished: Partially***

This task was taken up in the previous State Cultural Policy 2009–2014 in chapter 1.3 ‘A Programme for Evaluating the Contribution of Culture to Other Fields and Its Economic Evaluation’. In late 2007 a working group was set up, which proposed creating a satellite account for culture and drew up a timetable for work. Over the course of 2008 NIPOS established definitions of the different fields of culture, providers of cultural services, and sources of funding in order to draw up the ‘Manual for Creating the Culture Account’. To this end new economic indicators were formulated for a statistical survey of the cultural sector for 2009.

In the spring of 2011 NIPOS and the Czech Statistical Office (CSO), in conformity with the approved methodological handbook, published the results of the satellite account for the reference year 2009, which provide a summary of economic flows (inflows and outflows) in the cultural sector and focuses on the volume of products and services in the cultural sector expressed in financial terms. In 2012 the account was set up for reference year 2010, data from statistical surveys were entered into the account, along with data from other administrative sources and supplementary surveys (e.g. on design, traditional circuses, new circus). In 2013 the account was set up for reference year 2011.

Work on this task was also advanced by the results of two research projects: 'A Study of the State, Structure, Conditions and Funding of the Arts in the CR' (*Studie stavu, struktury, podmínek a financování umění v ČR*) and the 'Socio-economic Potential of the Cultural and Creative Industries' (Socio-ekonomický potenciál kulturních, resp. kreatvních průmyslů) (2007-2011), work on which was supported under the NAKI programme of the Ministry of Culture. In the spring of 2011 the ATI launched a research project titled 'Mapping the Cultural and Creative Industries in the CR' (2011–2015; hereinafter just 'Mapping'), which among other things focused on defining the cultural and creative industries in the CR. Within the Mapping project and in cooperation with the CSO and NIPOS a trisector table was created for the Culture Account, which provides a clear but, with respect to the accessibility and accuracy of data obtained, for the time being still provisional overview of how much different sectors contribute to the total data in the account.

Findings from the Mapping project indicate that the satellite culture account as yet still offers just a general overview of the economic performance of individual industries and that the methodology it uses needs to be further refined, which NIPOS began working on in 2013. The informational value of the data could be improved through cooperation between umbrella organisations and platforms that are closer to the representatives of the relevant industries and may have better access to relevant data. Once the basic methodological issues surrounding the culture account were resolved, the account came into routine operation, though it will still be necessary to create more in-depth and broader supplementary surveys in those cultural industries that are not covered in regular statistical surveys.

## **9. Determine the potential of the cultural industry in the CR in relation to the arts, with the aim of uncovering possible means and methods of increasing the productivity, export, and competitiveness of the country's cultural industry.**

*Responsible body: MC*

*Term: 1st stage, i.e. determining the potential of the cultural industry in the CR (2008), ongoing thereafter*

*Effect on the state budget: within the budget of the MC*

**Task accomplished: Partially**

This task was also set out in the previous State Cultural Policy 2009–2014: 1.1 *A programme to map and analyse the needs of the arts and cultural and creative industries in the CR and for the transfer to international experiences*. It is also one of the tasks in the new Cultural Policy: 6.9.2 *Continue the programme to chart and analyse cultural and creative industries and their potential*.

The task has thus been partially accomplished and work on it needs to continue. Identifying ways to increase the potential for development in the cultural and creative industries (CCI) in the CR with the use of mapping methods and analysis is an ongoing process and one that provides an opportunity for comparing growth, impact, and the interrelations between different sectors, their contribution to greater internationalisation and export and to other sectors, and an analysis of the effectiveness of adopted measures.

The following studies and strategic documents were drawn up in the framework of work on this task:

1. A study designed to help create the Programme for Mapping and Analysing Needs in the Arts and Cultural and Creative Industries in the CR and the Transfer of International Experience
2. A proposal for support for artistic creativity in the CR based on a comparison of international experiences
3. An evaluation of the effects of regulation as part of a large Regulatory Impact Assessment performed in connected with the planned introduction of incentives in the film industry
4. Conference proceedings from the Forum for Creative Europe (organised during the Czech Presidency of the EU)
5. A strategy for increasing the competitiveness the Czech film industry
6. A Strategy to Support and Develop Czech Cinematography 2011–2016, approved by the Government.

This issue was also dealt within the following project supported under the Science and Research:

- ‘The Socio-economic Potential of the Cultural and Creative Industries in the CR’, project coordinator: Arts and Theatre Institute, project term: 2007–2011

and two projects supported under the Programme of Applied Research and Development of National and Cultural Identity (NAKI):

- ‘Mapping Cultural and Creative Industries in the CR’, project coordinator: Arts and Theatre Institute, project term: 2011–2015
- ‘Effective Methods of Support for Small and Mid-Sized Actors in the Cultural Sector in the National and European Economy’, project coordinator: University of Economics in Prague, project term: 2011–2015

One particular accomplishment was the introduction of the Programme of Support for the Film Industry (i.e. film incentives), which was approved by the Government and of which the European Commission was informed in June 2010.

A second reduced rate of VAT set at 10% has been in effect since 1 January 2015. This VAT rate was successfully secured as applicable also to books, including illustrated children’s books and music scores.

**10. Establish an Arts Council that will serve as the advisory, initiatory, and coordinating body of the Ministry of Culture. The task of the Arts Council will be mainly to oversee the fulfilment of the Concept for More Efficient Support for the Arts, proposing and initiating strategic, organisational, and legislative measures and provisions relating to the arts, negotiating, assessing, consulting, and preparing official opinions and recommendations relating to the arts, monitoring the work of organisations founded by the MC in the arts, and stimulating ideas for research on theoretical and practical issues in the arts sector, etc.**

*Responsible body: MC*

*Term: 2007*

*Effect on the state budget: 0*

***Task fulfilled: Partially***

The Arts Council convened for the first time in June 2009, when Václav Riedlbauch was head of the MC (the Council was established before that under Minister Jehlička). In the autumn of 2009 a working version of the preliminary report on the fulfilment of the Concept was submitted to the Council, which discussed the Concept at its meetings in September and October 2009, and also dealt with its tasks in reference to the their continued relevance. Press releases were issued following individual meetings and the minutes were published on the website of the MC. The Council met seven times in total, the last time in November 2011. Since then the Council has been inactive. This task was therefore not fully accomplished.

## 11. Support media focusing on artistic production and on reflections of artistic work, primarily through the provision of information and funding.

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: Partially**

The MC supports independent periodicals devoted to the arts and culture through competitive grants offered under the Cultural Activities Programme. Most of these media, if they become part of the support system, receive support annually, and are dependent on support, as for projects of this type this is the only source of funding in the CR. In other words, it is almost never a matter of one-time or just several-year support. One-year support is not optimal for continuous operations, as usually at the start of the year the results of the competitive grant proceedings are not yet known, but the periodical has to be published continuously. Many periodicals are not focused on just one branch of the arts or they have more general cultural references beyond the framework of the individual categories set up in the competitive grant proceedings.

The decreasing support for the publication of literary periodicals became an impetus for an open protest first organised by publishers of literary periodicals in 2009. Since 2010 funding in support of the publication of literary and cultural periodicals has gradually been increased.

In 2015 the MC decided to introduce multi-year grants for projects that maintain a certain periodicity and have higher costs (magazines and cultural events), and the applicants took advantage of these grants.

In the non-professional arts NIPOS is the publisher of a number of specialised periodicals (The Amateur Scene/Amatérská scéna, Creative Drama/Tvořivá dramatika, and Pam,pam).

## 12. Cooperate on the formulation of methodological guidelines aimed at supporting professional architectural work and its integration into public life

*Responsible body: MC in cooperation with the MRD, the Czech Chamber of Architects, and other professional organisations*

*Term: 2007*

*Effect on the state budget: 0*

**Task fulfilled: Yes**

Since 2006 the Czech Chamber of Architects (CCA) has been preparing a strategy for the architecture and building culture of the CR. The lengthy work on this document, which is a standard document in most European countries, ultimately bore fruit in 2015. The Ministry for Regional Development (MRD), in consultation with the CCA, prepared a Policy for Architecture and Building Culture, which was approved by the Government of the CR on 14 January 2015. The document also incorporated comments from the MC, but the main driver was the CCA.

*The Policy for the Architecture and Building Culture of the Czech Republic* sets out a vision and the basic goals of urban development. It is based on national and European documents in regulations on this subject area (among them, the Memorandum on Architecture and Education or Green Infrastructure). Based on cooperation with experts, it proposes measures and defines the relevant, cooperating institutions, among them the CCA, which is entrusted under the law with responsibility for the quality of the cultural environment.

### **13. Launch a grant programme for the presentation of contemporary visual arts and architectural work in galleries, museums, and exhibition halls, which systematically complement the Programme for the Support of Professional Theatres and Symphony Orchestras and Choral Ensembles**

*Responsible body: MC*

*Term: 1st stage, i.e. preparation and announcement of the programme (2007), ongoing thereafter*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: No**

In 2008 the OULK announced the pilot Programme of State Support for the Presentation of Contemporary Visual Arts and Architectural Work in Galleries, Museums, and Exhibition Halls with a budget of 4.5 million CZK. The programme was intended to test the newly formulated criteria for the programme, which also introduced measurable indicators. The programme was intended for physical and legal persons that operate art museums, galleries, and exhibition halls, with the exception of the semi-budgetary organisations of the state. Its goals was to support professional exhibition activities of national significance and provide access to contemporary work in the visual arts and architecture and the work of young artists, including equal access to cultural heritage and programmes for children and youth.

In 2009, when there was a decrease from previous years to the budget for Cultural Activities, which funds the programme, the programme was again announced and since then has been inactive. The planned expenditures for the programme indicated in the Concept were from 30 million CZK in 2007 to over 60 million CZK in 2013.

### **14. Develop and implement a comprehensive concept of support for audiovisual work, which will define the necessary instruments to achieve the following goals in particular:**

- Make better use of creative potential and support free artistic expression**
- Establish the conditions for re-investing talent and funding in the area of audio-visual work**
- Strengthen the role of individual entities in the infrastructure of audio-visual work as instruments of cultural policy, i.e. identify the competences of individual entities focusing on areas that require a specific method of support**

*Responsible body: MC in cooperation with representatives from other organisations*

*Term: 2007*

*Effect on the state budget: within the budget of the MC*

**Task Fulfilled: Yes**

In 2010 the Government approved the *Concept for the Support and Development of Czech Cinematography 2011–2016*, which was prepared by the Media and Audio-visual Department of the MC. In order to fulfil the objectives of the Concept a system was meant to be created by 2016 that would incorporate organisations of the state and non-governmental organisations and the professional community towards fulfilling the objective of developing cinematography and the film industry in the Czech Republic.

In 2012 the *Act on Audio-visual Works and Support for Cinematography (the Audio-visual Act)*, No. 496/2012 Coll., which among other things determines the funding for the State Cinematography Fund.



## 15. Launch a programme of artistic residencies and study scholarships for artists and scholars for the purpose of carrying out work on artistic projects in the fields of literature, theatre, dance, music, the visual arts and architecture, film, and for critical reflection in these fields.

*Responsible body: MC*

*Term: 1st stage, i.e. preparation of the programme followed by the announcement of the programme (2007), ongoing thereafter*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: Partially**

In 2007 the Department of Arts, Literature and Libraries at the Ministry of Culture drew up a proposal for a Programme of Grants for Creative or Study Purposes (the 'Creative/Study Scholarships'); the proposal was developed by a working group made up of representatives of the fields of the arts the programme refers to, and the programme was announced in early 2008, in conformity with an Order of the Ministry of Culture No. 1/2008. The parameters of the programme are defined in § 10-15 of *Act No. 203/2006 Coll., on Some Types of Support of Culture and Amendments to Certain Related Laws*. According to this act, Creative Scholarships are intended to support creative work or artistic residencies that result in the creation of a work of art as their outcome; the duration of the work or the residency must be for a period of 6 months to 2 years, with the option of an extension for a further year. Study Scholarships are intended to support a study state of at least 1 month at an important artistic, academic, or other specialised institution from which the grantee acquires experience and preparation for further artistic, academic, or other professional activity, or provides the grantee with the opportunity to study or create a work of art. The Scholarship programme is open to citizens of the CR or persons who have permanent residence status in the CR; applicants and recipients cannot be students of a secondary school, conservatory, or post-secondary school in the CR. There are no restrictions on the age of applicants for a Creative Scholarship, while applicants for a Study Scholarship must be aged 35 or under. An applicant can be awarded a scholarship a maximum of two times. Given that no separate Scholarship programme has been adopted by the Ministry of Finance, this Scholarship Programme forms a separate sub-programme of the Cultural Activities Programme.

Grants for creative or study purposes (Creative/Study Scholarships) were offered for the first time in 2008 in conformity with the Act on Certain Types of Support. Since the programme was launched in 2008 its financial resources have been cut by more than 50%.

For other fields of the arts, the only other regular grant programme is organised by the Department of Regional and National Cultures at the MC. The programme terms define the areas that are the primary targets of this support – namely, non-professional arts activities and traditional and folk culture.

This task was only partially fulfilled. The programme was launched, but its funding and scope are both limited. The Creative Scholarships are not open to performing artists or other interpreters of works of art.

*Note: The Scholarship programme also partially fulfils the objectives of Task 16 of the previous Concept in that it supports the continuing education of artists and their participation in workshops and seminars; it also partially fulfils the objectives of Task No. 3 (,Strengthen and optimise subsidy programmes – support the creation of diverse creative contents and forms, support for minority genres, innovative and experimental works, and support for the mobility of artists and artistic projects').*

**16. Support for the continuing education of artists, arts managers, administrators, and animators through grant programmes, which will include support for participation in workshops and seminars primarily by covering the fees and costs connected with participation. Support the organisation of these kinds of projects by bodies experienced in the field of arts management, including post-secondary institutions. Provide more opportunities for lifelong education.**

*Responsible body: MC in cooperation with MLSA and MEYS within the framework of recommendations to post-secondary institutions*

*Term: 1st stage, i.e. preparation and development of the grant programmes (2007), ongoing thereafter*

*Effect on the state budget: within the budget of the MC, MLSA and MEYS*

**Task fulfilled: Partially**

This task was also included in the State Cultural Policy of the CR 2009–2014: 2.8 *Increasing the number of international students at Czech post-secondary institutions enrolled in programmes in the arts and culture*, and 2.9 *Supporting a system of lifelong learning for workers in the cultural sector*. Education is also on the tasks set out in the new Cultural Policy: 2.1.5 *Introduce an accredited system of lifelong learning for workers in the cultural sector*.

Educational projects are supported under the Cultural Activities Programme, in which there are three categories of calls/support:

- visual arts – residencies, creative workshops, and international or national symposia;
- theatre, dance – creative workshops, professional courses, conferences, seminars;
- music – creative workshops, courses, competitions (extending to the post-graduate level) for young professional artists in the field of interpretation, composition.

The MC helps support the continuing education of international scholars specialising in Czech language and literature through the annual Czech Language and Literature ('Bohemian Studies') Seminar, which is intended to provide scholars in this field with the opportunity to learn about recent developments in Czech literature, book publishing, trends in modern-day prose, poetry, essays, literature for children and youth, and comics through lectures, discussions, author readings, meetings with publishers, and literary agents. The Bohemian Studies Seminar is held each year to coincide with some national literary event (e.g. The World of Books Fair in Prague in 2013/Svět knihy v Praze, Author Reading Month in Brno in 2014/Měsíc autorského čtení v Brně).

Since 2004, the Arts and Theatre Institute has, with the support of the MC, been running a Creative Residencies Programme, which is a programme of artistic exchanges coordinated and arranged by the ATI. As well as sending Czech artists abroad, the ATI welcomes international artists and provides them with contacts in the CR. The costs of the exchanges are shared by the participating organisations on both sides.

In 2007 the MC tasked the ATI with organising creative residencies at the Egon Schiele Art Centre in Český Krumlov. Since then it has been coordinating one- to three-month creative residencies in a studio for visual artists and scenic designers up to the age of 35 and students in their final years of study at a post-secondary institution.

The ATI opened the first call for applications for 2013 to a programme supporting international contacts for artists in the professional arts, whereby it was acting under the authority of the Ministry of Culture and in conformity with the objectives of the State Cultural Policy 2009–2014 from 2013 and 2014 and with a view to 2015 to 2020 (Government Resolution of the CR No. 7, of 9 January 2013). A sum of 190,000 CZK was earmarked for this grant programme for 2013 and 340,000 for 2014. This support for international contacts is intended to help individuals participate in professional conferences, seminars, workshops, meetings of international networks, festivals, shows, exhibitions, fairs, and other professional activities abroad. Support is provided in the form of an allowance for travel and accommodation. Applications for support are selected by a committee set up for this purpose – the Committee for Short-Term Mobility.

Creative residence and short-term mobility programmes are very important for professionals in the arts. The Programme of Short-Term Mobility (even after its budget was increased) is unable to keep up with the needs and expectations of applicants. These programmes are sources of significant support for domestic work in the arts today. It will therefore be essential to increase their funding in the future.

The ATI also focuses on education, which it provides through seminars, its publishing work, arts management, and cultural policy. During the observed period a new Department of Arts Management was established at the University of Economics in Prague. Nevertheless, there still need to be more frequent educational programmes in support of lifelong learning for workers and physical persons in the arts provided in the form of good-quality workshops and seminars. This task can therefore be deemed to have been just partially accomplished.

**17. Support the preservation of works of art and the public access to work of art, including audio-visual and electronic archives, and the archives of institutions and organisations specialising in the live arts and in collection work. Ensure that they are sufficiently functional to satisfy current needs and for use by future generations. Contribute to finding a solution to disputed points relating to the holding and use of audio-visual works by the company Short Films Prague (Krátký film Praha).**

*Responsible body: MC in cooperation with other institutions specialising in archival and documentation work*

*Term: ongoing*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: Partially**

This task was also included in the State Cultural Policy 2009–2014, under chapter 3.6 *Digitisation of cultural content*. A preliminary study called the National Strategy for the Digitisation of Culture Content was drawn up, and in 2013 the Government of the Czech Republic approved the Strategy for the Digitisation of Cultural Content 2013–2020. Nevertheless, even in the new Cultural Policy document there are several tasks concerned with the digitisation and preservation of works of art: in chapter 3.3.4 *Support the reliable long-term storage of digitised documents dealt with in the chapter*, and chapter 4.1.2 *Digitise and provide access to cultural content of importance for the development of cultural and creative industries, which includes addressing the copyright issues associated with the presentation of digitised works*, and in chapter 5.1 *Introduce eCulture in the Czech Republic*.

In early 2010, several projects devoted to digitisation and providing access to culture were formulated under the Integrated Operational Programme (IOP). One was a project to create the National Digital Library and another to create Czechiana Cultural Information Portal, which was intended to be the national collector of data for Europeana. Only the National Digital Library project of the National Library of Prague and the Moravian Provincial Library in Brno was implemented and it focused on the mass digitisation of documents from the modern era. The objective of the project was to enable general public access to ‘Bohemical’ works, i.e. documents related to the Czech Republic because of their language, author, subject matter or place of publication, that are of possible factual or cultural interest through the Public Administration Portal of the Czech Republic (Portál veřejné správy ČR).

Under the subsidy/grant programmes of the Department of Arts, Literature and Libraries, support is provided for the digitisation of manuscripts, old and rare prints, and 19th-century periodicals. Libraries also digitise selected newer works of literature, while respecting copyright. For example, the Municipal Library in Prague (Městská knihovna v Praze) received the Library of the Year Award in 2009 from the Ministry of Culture in the category of achievement in the provision of public library and information services for its digitisation of the works of Karel Čapek.

There are also digitisation projects with a special focus – for example, at the ATI, the set design, theatre photography, and other collections, each of which contains a bibliographic database, archive, and library]. In 2013 the ATI launched electronic access to digitised materials through its Virtual Study (Virtuální studovny, <http://vis.idu.cz>). The ATI participated in the international Linked Heritage project and some of its digitised materials can as a result now be accessed through Europeana, the European digital library.

In the non-professional arts, NIPOS carried out a project to digitise the archive of 8mm and 16mm films (2010), one to create a database of choral ensembles of every type (2012), and to create a web portal called The Child in Dance – A Golden Collection of Children’s Stage Dance (Dítě v tanci – Zlatý fond dětského scénického tance; ongoing since 2013).

At the National Theatre (Národní divadlo) works of art are also part of a digitisation project (photographs, costume and set designs, audio-visual recordings). These works are gradually being digitised and deposited in the National Theatre’s electronic archive: An Inventory of the Repertoire of the National Theatre from 1883 to the Present. The archive of Laterna magika Theatre is also being digitised (which has been closed since 31 December 2009 – the archive contains materials on the theatre’s fifty-year history).

The National Institute of Folk Culture (Národní ústav lidové kultury) has published periodicals and other publications in its electronic library. It is creating a digital archive of its collections, which include works of art and documentary materials such as photographs, musical recordings, and films.

The National Film Archive (Národní filmový archiv) began a three-year international project in 2008 called the European Film Gateway, in which the NFA was one of six archives that prepared the project. The NFA formed a consortium in cooperation with other film archives in Europe to continue work on the MIDAS project (Moving Image Database for Access and Re-use of European film collections) and on the Film Archives On-line project.

In 2008 the Czech Film Council (Filmová rada), which is made up of representatives of professional associations, film festivals, and cinematography institutions, put together a working group to focus on digitisation and for the Ministry of Culture it drew up a proposed strategy for the digitisation of film (2010). The Film Council selected the 200 feature and animated films that in the Council’s view best represent Czech cinematographic work from 1898 to 1993 are to be digitised as soon as possible to ensure that viewers can continue to have access to and enjoy them.

The digitisation projects of museums and galleries are supported with state subsidies from the Cultural Activities Programme in the museums and galleries category. Preserving and providing access to works of art and artefacts are part of the very mission of museums and galleries as collections institutions. The collections of semi-budgetary organisations are by law accessible to the public via the Central Collections Register (Centrální evidence sbírek).

It is necessary to continue the task of preserving and providing public access to works of art and consequently this task can be deemed as not yet fully accomplished.

**18. Optimise the Programme of Support for the Acquisition Work of Museums and Galleries Founded by the Ministry of Culture from 2004 to 2008 (Resolution of the Government of the Czech Republic No. 1069 of 3 November 2004) to facilitate the acquisition of works of art by contemporary Czech and foreign artists for collections owned by the Czech Republic. Update the programme for the 2009–2013 period.**

*Responsible body: MC*

*Term: 1st stage (2007-2008) in accordance with Resolution of the Government of the Czech Republic No. 1069 of 3 November 2004, thereafter 2009–2013*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: No**

In 2007 the Government was supposed to have been presented with the Report on the Fulfilment of the Programme of Support for the Acquisition Work of Museums and Galleries Founded by the Ministry of Culture, in conformity with Government Regulation No. 1069 of 3 November 2004, in accordance with which the MC was to earmark funding for this programme in its proposed budget equal to the sums in the budget of the explanatory memorandum: 145 billion CZK in 2004–2006 and 2008 – 145, 60 billion CZK in 2007. At the MC's request first the date for submitting the report was moved from 31 March 2007 to 31 May, and ultimately the requirement to submit a report was cancelled. The programme never received the funding it required and therefore was never implemented.

Support for acquisitions has nonetheless remained one of the priorities of the Ministry of Culture and was incorporated into the State Cultural Policy of the Czech Republic for 2009–2014 (chapter 3.3). The scope of this task was moreover expanded to include libraries and the National Film Archive (Národní filmový archiv). The task has nevertheless remained unfulfilled and has been incorporated into the new Cultural Policy in chapter 2.1.11 *Support for the acquisition work of libraries, museums and galleries*. Support for acquisitions is likewise a task of the *Strategy for Museum Development in the CR 2015–2020*.

## **c) GUARANTEEING PUBLIC ACCESS TO THE ARTS (EQUAL ACCESS)**

### **19. Expand and apply the criteria for assessing the public accessibility of the arts to year-round exhibition functions under a new programme of support**

Apply criteria of effectiveness (a minimum number of productions/events) and artistic quality (a requisite diversity of artistic genres, the share of contemporary art by young artists, works for children and young people) and economic criteria (efficiency, a minimum amount of self-sufficiency) and the principle of multi-source funding from public budgets to establish equal access to the country's cultural wealth for all citizens, and to facilitate access for disadvantaged social groups, etc.

*Responsible body: MC in cooperation with other organisations (e.g. Theatre Institute, NIPOS)*

*Term: 2007*

*Effect on the state budget: 0*

**Task fulfilled: No**

No new museums programme was created.

*The Act on the Protection of Museum and Similar Collections No. 122/2000 Coll. and Amendment No. 483/2004 Coll.* establish the standards for the regional, temporal, economic, and physical accessibility of public services offered by museums and galleries. There are minimum standards laid out in the legislation that museums and galleries must conform to in presenting their collections to the public and preparing programmes for diverse groups of visitors (children and youth, the disabled) and they are also subject to the obligation to provide disabled visitors with discount admission fees and minimise barriers to the disabled. All this is stipulated in law in an effort to ensure the equal access of citizens to services, which is equally the duty of museums and galleries as providers of standard public services. The MC publishes the Standard of Regional Access – the network of providers of public benefit services – on its remote access information system, the Central Collections Register (Centrální evidence sbírek – CES). The CES presents the characteristics of the different (written and visual) sections of the collections (e.g. sections devoted to the visual arts or to crafts).

In the new *Strategy for Museum Development in the CR 2015–2020* the MC is planning to launch a Museum and Gallery Register (hereinafter the 'Register') to comply with further standards for museums as public collections institutions managing collections registered with the CES, regardless of their ownership. This Register would be made public on an information system with remote access, and the public would thereby be able to distinguish between museums (and galleries) that are professionally engaged in the creation, administration, and use of collections in the public interest and provide not just standard but other services to the public, and institutions that are 'museum-type' institutions only by name. The Register will also serve, for example, as a guideline for awarding grants from public budgets.

The work of the MC's semi-budgetary organisations is defined by statute and most art museums and galleries founded by the MC directly administer a collection of contemporary or modern art that serves as the basis of their exhibition work (e.g. the National Gallery in Prague, the Moravian Gallery in Brno, the Museum of Arts in Olomouc, the Museum of Decorative Arts in Prague).

NIPOS, as the administrative body with oversight over the numerous nationwide talent competitions in the non-professional arts, promotes and in practice applies the method of multi-source funding (public administration, private sources of participants, commercial sponsors). This system is equally open to citizens with social disadvantages and disabilities. It provides professional oversight over the 'Open Kolín' (Otevřeno Kolín) talent competitions in pantomime and movement theatre, which are organised as integrated competitions. In some arts fields (e.g. stage dance) the long-term trend of supporting the activities of persons with health disabilities has already resulted in a high degree of inclusion in arts ensembles.

In 2010 statistical observations were widened to include data on the access of disadvantaged citizens to cultural goods. The Department of Regional and Minority Cultures (ORNK) administers grant programmes to promote increased access: the Programme of Support for the Cultural Activities of Disabled Citizens and Seniors, the Programme of Support for the Integration of Members of the Roma Community, the Programme of Support for the Cultural Activities of Members of Minorities in the Czech Republic.

## **20. Implement arts projects into the integration of foreign nationals into Czech society, participate in the formulation and application of migration and integration policy through arts and cultural institutions.**

*Responsible body: MC in cooperation with other bodies*

*Term: ongoing*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: Partially**

Pursuant to Government Regulation No. 1266 of 11 December 2000 on implementing the Principles of the Strategy for the Integration of Foreign Nationals in the Czech Republic and Government Regulation No. 40 of 10 January 2001 on updating the Strategy of More Efficient State Support for Culture (Cultural Policy), the Ministry of Culture of the Czech Republic announced a grant programme opening in 2001 to support the integration of foreign nationals living in the Czech Republic. Since 2009, when the agenda of coordinating implementation of the *Strategy for the Integration of Foreign Nationals in the CR* was transferred from the Ministry of Labour and Social Affairs to the Ministry of the Interior, and taking into account the newly set out priorities and objectives relating to the integration of foreign nationals and the limited funding for their fulfilment, the Ministry of Culture no longer organises its own competitive grant programme in support of the integration of foreign nationals. Nevertheless, since 2010, following negotiations between the Ministry of Culture and the Ministry of the Interior, the ATI project 'Portal of Intercultural Dialogue' ('Portál mezikulturní dialog – [www.mezikulturnialog.cz](http://www.mezikulturnialog.cz) – maintenance and updates' is given targeted support under the Strategy for the Integration of Foreign Nationals.

The portal was created in 2008 during the European Year of Intercultural Dialogue as part of a national project. The portal provides information on events in the CR relating to cultural and other activities of ethnic minority organisations, the integration of foreign nationals into society, inclusive education (focusing on foreign nationals and minorities). The website can be used by civic associations and bodies dealing with multicultural issues – from whatever perspective – to promote their activities. These associations and organisations can publish information about their activities on the site free of charge.

The website also publishes information from the governmental level, namely information announcing competitions for grants and subsidies in support of ethnic minorities and foreign nationals (e.g. support for cultural activities, education), published reports and analyses on ethnic minorities, foreign nationals, and migration. It publishes information relating to the work of the Government Council for Roma Affairs, the Government Council for Human Rights, the Government Council for Ethnic Minorities, and the Ministry of Education, Youth and Sport, the Ministry of the Interior, and the Ministry of Culture.

*The Strategy for the Integration of Foreign Nationals* was first adopted by the Government of the CR in December 2000, and it was last updated in 2011. Integration refers to the process of including foreign nationals in society, a reciprocal process in which both foreign nationals and majority society must both participate. The Strategy has since its inception envisioned the participation of multiple ministries. Coordination of the Strategy is the responsibility of the Ministry of Interior of the CR, which each year submits the Report on the Implementation of the Strategy to the Government of the CR. The updated Strategy is based on an analysis of the current situation and problems identified in connection with the integration of foreign nationals and it elaborates specifically on the objectives of this policy. Updated tasks for implementing integration policy are outlined each year in the Czech government regulation 'Living Together' (Společné soužití).

This task was only partially accomplished. There is no programme in support of using the arts towards the inclusion (integration) of foreign nationals or other disadvantaged groups of the population into Czech society.

## **21. Formulate a methodology for the management and for the evaluation of work by existing semi-budgetary arts organisations of the MC in connection with the detailed expenditure blocks procedure prepared by the Ministry of Finance, according to which the introduction of elements of programme funding should be extended to all expenditures in the state budget.**

*Responsible body: MC*

*Term: 2007*

*Effect on the state budget: 0*

***Task fulfilled: Partially***

Each year the MC establishes fixed indicators that must be included in the annual reports for the purpose of evaluating the semi-budgetary organisations of the MC. Evaluations of these indicators are part of the overall evaluations of the organisations for the given calendar year.

The MC is instituting gradual changes in the direction of project funding to finance its semi-budgetary organisations, which, alongside subsidies for their operations, also obtain targeted subsidies for specific projects from the Cultural Activities Programme.

In the process of implementing a new methodology for managing semi-budgetary organisations, administrations are directed by order of the minister towards the purchase of 'essential' commodities of the MC's semi-budgetary organisations, centralised contracting for the purchase of some commodities, and a system of public commissions in general. The goal is to establish binding procedures for the transparent, effective, economical, and targeted use of the public resources of the MC and organisations directly founded by them.

Given that the individual departments of the MC apply different methodologies in the preparation of their reports and the activities various semi-budgetary organisations are engaged in are different, it is difficult to compare the semi-budgetary organisations of the MC to each other.

Evaluation is the subject of the whole of chapter 6 in the new Cultural Policy: *A more efficient environment for the support of cultural activities, the provision of cultural services, the creation of cultural goods, and the conservation of cultural heritage*. The arts specifically are the subject of chapters 6.6 *Improve the efficiency of cultural services* and 6.6.1 *Introduce a system of evaluation of public cultural services* (see also Specific Task 22 below).

## **22. Analysis of the provision of cultural services in the arts through organisations founded by the state**

*Responsible body: MC*

*Term: 2008*

*Effect on the state budget: 0*

**Task fulfilled: No**

This task was also included in the State Cultural Policy of the CR 2009–2014, Task 2.1 A mechanism for evaluating the supply of public cultural services, and is also in the new Cultural Policy among the tasks of chapter 6 *A more efficient environment for the support of cultural activities, the provision of cultural services, the creation of cultural goods, and the conservation of cultural heritage*. An overall analysis of the sector of semi-budgetary organisations is however still lacking.

Quantitative data are collected by NIPOS and are annually published in a publication titled *Basic Statistics on Culture in the CR (Základní statistické údaje o kultuře v ČR)*. Based on these data, NIPOS is cooperating with the National library of the Czech republic in work on the project ‘Benchmarking Libraries’ (Benchmarking knihoven) and with the Association of Museums and Galleries of the CR on the project ‘Benchmarking Museums’ (Benchmarking muzeí).

The analyses prepared by NIPOS also present examples for ensuring the provision of public cultural services and cultural infrastructure in the arts.

- 2009 – an analysis and comparison of selected regions
- 2010 – an analysis of funding for culture in all the regions of the CR except Prague
- 2011 – an analysis of funding for culture in Poděbrady and Český Krumlov
- 2012 – an analysis of subsidy and budget policy in the municipalities of Pacov and Vlčnov.

### **d) STRENGTHENING INFRASTRUCTURE AND INVESTMENT SUPPORT FOR CULTURAL INSTITUTIONS**

## **23. Mapping the state and conditions of existing cultural and arts organisations, formulating criteria for the evaluation of projects focusing on investment and support for investment within the framework of programme funding through cooperation between ministries, with regions, and in relation to the possible use of EU Structure Funds.**

*Responsible body: MC, MRD*

*Term: 1st stage, i.e. surveying the situation and formulating criteria 2007, ongoing thereafter*

*Recommended: for use by bodies of state administration and regional authorities and other organisations providing support in the arts*

*Effect on the state budget: within the budgets of the MC and MRD*

**Task fulfilled: Partially**



This task was also included in the State Cultural Policy 2009–2014 in chapter 3.4 *Support for better material, spatial, and technical infrastructure for museums, galleries and libraries* and chapter 3.5 *Programme of support for the modernisation of cultural infrastructure for the purpose of providing modern cultural services of higher added value*. This task was not fully accomplished and was incorporated in an altered form in the new Cultural Policy in chapter 2.2 *Modernise infrastructure for the provision of public cultural services*, chapter 2.2.1 *Present the government with a new programme that smoothly ties in with the Care for National Cultural poklad Programme and the objective of which will be to support selected national institutions*, and 2.2.2 *Update the programme for the Development of the Material and Technical Infrastructure of Regional Cultural Facilities and thereby create the conditions conducive to the modernisation of regional and urban infrastructure for cultural services*.

In 2006 the Government approved the provision of funding to the Programme of Care for National Cultural Wealth 2007–2011 in the amount of 10.3 billion CZK, 2 billion of which was provided from the dissolved National Property Fund of the CR. The programme was designed to secure property owned by the state and prepare and carry out the construction of the National Library of the CR, the renovation of Klementinum, and the renovation of the National Museum in 2007–2011, and later the programme was broadened to include the investment projects of the National Film Archive, the Museum of Decorative Arts, and the National Technical Museum.

In connection with the transition to digital transmission of sound and image, the Department of Media and Audio-Visual Technology prepared a study and database of cinemas in the CR, which produced a uniform list of cinemas and the state of their technology and programme, based on information from a questionnaire distributed to all cinemas in the CR. No record of the state of cinemas in the CR had previously existed. The equipment of most cinemas founded by municipalities is not always adequate, and before they could begin acquiring expensive digital projectors it was necessary to determine the conditions of these cinemas. In 2009 the MC adopted a document, 'The Digitisation of Cinemas in the CR', and a strategy of support for cinemas by the State Fund for the Support and Development of Czech Cinematography was drawn up. In November 2011 the fifth wave of digitisation of cinemas in the CR was announced. By the end of 2011 there were supposed to be 300 digitised cinemas in the CR.

Another project is 'Bringing Monuments Back to Life' (Vracíme památky do života) implemented under the Integrated Operational Programme, the objective of which is not just to restore monuments but to revive them and to reintroduce them into the life of society. Although the aim is the restoration of monuments, plans are that most of the monuments are also supposed to provide cultural services in the future, and it can be assumed that they will become a part of the cultural infrastructure and be of use to the arts sector. Supported projects include the renovation of Tugendhat Villa in Brno and the National Centre for Theatre and Dance in Valtice. In some cases, however, it was found that basing the sustainability of the projects on the arts was not possible without financial support (see, e.g., the aforementioned project for the National Centre for Theatre and Dance in Valtice).

## **24. Support for new activities among not-for-profit organisations, which can bridge the gaps in the existing infrastructure for the provision of services in the arts and specific arts professions at the practical and theoretical levels.**

*Responsible body: MC*

*Term: ongoing*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: Partially**

No movement or activity on the part of the MC was observed in connection with this task. New projects have recently emerged that have not yet been supported – for example, the Czech Music Export Office and the Literary Centre.

## e) STRENGTHENING THE PRESENCE AND PRESENTATION OF CZECH ARTS ABROAD AND FOSTERING INTERNATIONAL COOPERATION

**25. Transparently direct, prepare and coordinate the presentation of Czech arts at representative international projects such as biennials, large international festivals, and fairs. Introduce the practice of regular assessment and ongoing surveys of the participation of state and non-state organisations in important international events through a Report on International Cooperation in the Arts.**

*Responsible body: MC, MFA, MIO, MRD, NIPOS, Theatre Administration, Czech Centres Service (Správa českých center), Czech Film Centre (České filmové centrum), Union of Czech Booksellers and Publishers, and other organisations*

*Term: ongoing*

*Recommended: for the regional authorities to compose strategies for presenting and exporting art outside the Czech Republic*

*Effect on the state budget: MC, MFA, MIT*

**Task fulfilled: Partially**

The Report on International Cooperation in the Arts was never produced, but in 2013 the first *Strategy for More Effective Action by the Ministry of Culture of the Czech Republic in Foreign Affairs 2013–2018* was drawn up and it reflects the principles of the State Cultural Policy 2009–2014 and also the principles of the overall foreign policy of the CR (Foreign Policy Strategy of the CR of 20 July 2011, Government Regulation No. 589).

For many years the MC has been cultivating a systematic approach to the presentation of contemporary Czech literature at international book fairs, literary festivals, and other representative events at the international level. In this respect, in recent years close cooperation with the network of Czech Centres and the development of accompanying promotional material on the theme (e.g. Czech literature in translation, comics, children and youth literature, drama) has proved effective. Each year the MC presents contemporary literature at a national booth (with an accompanying exhibition and sometimes author readings) at the international book fairs in Leipzig, Bologna, London, and Frankfurt. Since 2015 the Moravian Provincial Library, a semi-budgetary organisation of the MC, has been charged with organising this.

Each year the MC also provides support for sending approx. 45 authors to author readings, most of the them in Europe and occasionally overseas.

In the field of cinematography support from the MC has been awarded to the Czech Film Centre (České filmové centrum, o. p. s., now part of the National Film Archive), which arranges the Czech participation in the most important international film festivals (e.g. Cannes, Berlin, Venice) and markets.

The ATI, another semi-budgetary organisation, organises international participation in the field of the performing arts (e.g. the APAP performing arts fair in New York, TPAM Yokohama, PAMS Soul, Cinars Montreal, and Tanzmesse Düsseldorf) and in the field of music (MIDEM and WOMEX international music festivals).

In the visual arts the coordination of participation in the Venice Biennale was first transferred from the National Gallery to the MC and then back to the National Gallery. Support for participation in markets abroad, which used to be one possible category of support in a competitive grant programme, has been cancelled.

During the Czech Presidency of the EU in 2009 NÚLK created a successful exhibition for the UNESCO office in Paris called 'HOMO FABER – man the creator', which presented the Czech project 'Bearers of the Craft Tradition'. The exhibition was designed as a touring exhibition and since 2009 it has been shown at many locations around the CR and is suited even for shows abroad.

The objectives of this task were not fulfilled, in part because the Report on International Cooperation was never drawn up, but also for economic reasons, but most notably because support for other branches of the arts, such as contemporary alternative music, does not exist or is very limited.

## **26. Strengthen and optimise grants for projects accepted from abroad, projects supported abroad, and projects supported under EU programmes, in an effort to improve and promote the presentation of Czech arts abroad.**

*Responsible body: MC, MFA, Czech Centres Service, EU community programmes, MA (Leader + programme), MRD*  
*Term: ongoing*

*Recommended: for the regional authorities to support projects of international cooperation*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: Partially**

Efforts to strengthen and optimise grants in this area were not successful owing to the reduction in the amount of funding for the Cultural Activities Programme as a whole.

Independent Unit of the EU (hereinafter 'SOEU') supported projects that received support in the EU Culture Programme, but again the volume of support decreased annually.

In 2011 (effective in 2012) there was a change in the grants procedure in the professional arts, to which it is possible apply only for projects sent abroad. Only a person or organisation that is invited to or is registered participant in an event abroad can apply for a grant. Projects in which participants are invited to the CR from abroad or that are taking place in the CR continue to receive support only under different categories of grants by the Department of Arts, Literature and Libraries, while financial resources have not been sufficiently increased.

Activities aimed at international contacts in the professional arts are supported under a grant programme of the Department of Regional and Minority Cultures (ORNK). Grants in the following fields are announced in the programme:

- amateur theatre of every kind including children's theatre
- dance arts of every kind but not including folklore
- brass bands and symphonic and chamber orchestras
- children's and adult folklore ensembles
- children's and adult choral ensembles

Within the grant programme the OULK provided funding each year for the translation of numerous works of Czech literature into other languages (600 titles since 1998 to the present).

Only a small part of this task was fulfilled, primarily owing to the inadequate financial resources available for the grant programme. A much-needed instrument of support for the development and preparation of new projects of international cooperation, especially from the EU Creative Europe Programme, is lacking (see also task 27).

## **27. Create a support programme aimed at launching and establishing new forms of international cooperation, and at preparing specific projects and international co-productions for their implementation by operators working in the arts**

*Responsible body: MC*

*Term: 2007*

*Recommended: for the regions*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: No**

This task was systematically fulfilled in the field of cinema thanks to funding from abroad. Eurimages, a programme of the Council of Europe, supports the implementation of European co-productions and helps to stimulate cooperation with artists and producers abroad. The Eurimages Fund supports co-productions of feature, documentary, and animated films at least 70 minutes in length that are intended for cinema distribution. At least two member states in the Fund must be involved in the co-production. Eurimages also supports the distribution of European films outside the countries in which the film was created and contributes to the support of cinemas.

The EU Media Programme aimed at increasing the competitiveness and distribution of European works in the international audio-visual market and the EU Culture Programme in support of projects of cultural cooperation ran between 2007 and 2013. The MC supports a limited amount of co-funding of successful projects in the Culture Programme. There is no financial support from the state for the actual initiation and continuation of cooperation in the arts, therefore the task was not fulfilled.

**28. Support for the participation of national branches in the work of international non-governmental organisations in the arts. Strengthen the integration of Czech organisations in EU networks by partially covering the costs connected with their participation in working meetings, and help increase their participation in international projects. Formulate a methodology for evaluating the integration of Czech organisations in international associations and networks and survey the situation on an ongoing basis as part of the Report on International Cooperation in the Arts.**

*Responsible body: MC in cooperation with other organisations*

*Term: 2007 to develop the methodology and draw up the first Report*

*Effect on the state budget: within the budget of the MC*

**Task fulfilled: Partially**

This task was not dealt with in a systemic way. The Czech national sections of international non-governmental organisations are responsible for the institutional memberships of Czech legal and physical persons. These international networks are platforms for professions and trades. The national sections of international non-governmental organisations in the field of literature receive regular support in the form of competitive grant programmes of the OULK. The ATI provides organisational and financial support in the field of theatre and including the Czech Music Council. NIPOS is a member of the Czech centres and committees of AITA/IATA (International Amateur Theatre Association) and a member of AMATEO, an international organisation assembling governmental and non-governmental organisations providing services in the amateur arts. NÚLK is the seat of the Czech National Section of CIOFF (International Council of Organisations of Folklore Festivals and Folk Arts, [www.cioff.cz](http://www.cioff.cz)). Other professions do not have umbrella institutions and the participation of national sections is supported almost solely by the contributions from organisations/members within individual professions, which constrains their participation in international meetings (especially abroad) and their participation in projects.

Support for the participation of national sections in the work of international non-governmental organisations in the arts is seen as fundamental and a lack of financial support results in the absence of Czech members in the bodies of international organisations. This problem is partially resolved through grant programmes in support of international contacts in the professional arts, which was established by the ATI in 2013 (see also task no. 16).

Nevertheless, the task is at this time only partially fulfilled. No methodology for evaluating the integration of Czech organisations in international associations and no network were created, and there is a lack of substantial financial support for the continuous activities of national sections of international non-governmental organisations and other professional organisations, except in the field of literature.

**29. Expand the knowledge, information and awareness of Czech arts through Czech artists, theorists, managers, teachers, visiting scholars, journalists, Czech-language teachers, translators, etc., working abroad in the short term, the long term, and permanently.**

*Responsible body: MC, MEYS, MFA*

*Term: ongoing*

*Effect on the state budget: within the budget of the MC, MFA, MEYS*

**Task fulfilled: Partially**

Each year the MC sends artists, theorists, and other persons working in the arts abroad within the framework of international cultural agreements. Each year OULK and the Department of Foreign Relations send dozens of writers and literary experts to literary festivals, author readings, and discussions in an effort to promote awareness and information on Czech literature. For information on the Czech Language and Literature Seminar, see Article 16.

As part of the ATI's programme to promote Czech theatre internationally it supports the participation of Czech artists, theorists, translators, lecturers, and managers at many events organised by partners abroad or in cooperation with the ATI (e.g. the participation of artists and managers at fairs and festivals devoted to the stage arts, stage readings of Czech plays, the participation of artists in discussion for a on Czech theatre and arts, seminars headed by Czech teachers).

This task has been addressed in a short-term perspective, but there is no systematic long-term support.

## ANNEX 2: RESULTS OF THE CULTURE ACCOUNT OF THE CR FOR 2013<sup>40</sup>

### 1. Introduction

In conformity with Regulation No. 1452 of 2008 of the Government of the Czech Republic, the first Culture Account of the CR (hereinafter 'the Culture Account') was launched in reference to the year 2009 and as a pilot version of the account.<sup>1</sup> In the process of preparing the account an evaluation of its results for 2009 and 2010 revealed that some of the terms and objectives that were set out in the original guidelines for the account cannot be complied with in full and in some cases must be revised.<sup>2</sup>

The most notable changes concerned the **definition of the scope of the cultural sector**. Cultural activities are so complex and diverse that it proved necessary to address the matter of including various stages of production that are involved in the creation of cultural goods (e.g. publishing) and retail activities (e.g. the sale of books, antiques).

In the pilot version of the Culture Account for 2009 the cultural sector was defined according to an agreed definition of participating institutions (MC CR, NIPOS, and CSO). In the autumn of 2011, however, work was completed on the ESSnet Culture project organised by Eurostat, one of the objectives of which was to define the cultural sector for the EU as a whole. The results of this project were incorporated in the amended guidelines for compiling the Culture Account and formed the basis for the preparation of the account for 2010 and subsequent years.

Following the changes made to the original design of the Culture Account for 2009 in the new version of the account the cultural sector was expanded to include some retail activities (NACE 47.63, 78 a 79), translation and interpretation services (NACE 74.30), rental of video cassettes and CDs (NACE 77.22), and arts education (NACE 85.52). It is important to note that some retail activities (NACE 47.78 and 79) are only tangentially connected with culture and elaborate methods must be used to accurately quantify (or to some extent estimate) the data that refer to these activities.

Another difference in the new version of the account from the pilot version concerns **the scope and quality of the data**. The range of respondents from which data are drawn to compile the Culture Account has been widened with the use of supplementary surveys (e.g. among crafts and archives). The quality of data should also benefit from the fact that respondents have grown accustomed to providing economic data, which only began to be included in the statistical surveys in 2009.

From all of the above it is clear that **it is not yet possible to perform good time series comparisons of the results of the culture accounts. The data on reference year 2009, which were based on a narrower definition of the cultural sector**, are not sufficiently comparable to data on later years. It is necessary to bear this fact in mind when working with reported data and data time series.

#### 1.1. Categories and Classifications of Activities in the Cultural Sector

Before surveying and assessing the economic dimension of culture, it is necessary to clearly determine the scope and structure of the object of interest. First, it is necessary **to distinguish between a classification of pragmatically categorised activities and a cross-sectional perspective that encompasses different phases defined by function over time**. The former refer to the individual fields or sectors of cultural activity, cultural providers, and the cultural and creative industries, and the latter to what is known as the culture cycle.

40. Obsah přílohy je převzat z dokumentu: Národní informační středisko pro kulturu, Český statistický úřad: Výsledky účtu kultury ČR rok 2013, NIPOS, Praha, 2015, originál dostupný zde: <http://www.nipos-mk.cz/wp-content/uploads/2010/01/V%C3%BDsledky-%C3%BA%C4%8Dtu-kultury-%C4%8CR-za-rok-2013.pdf>

41. See The Results of the Culture Account of the CR for 2009, CSO and NIPOS, Prague 2011.

42. See the Systém účtů kultury, NIPOS, Prague 2011.

Consistent with current international documents (EUROSTAT, UNESCO, OECD), we distinguish the following **cultural domains** marked as '0. 11 – 0. 19' (prefaced with CZ – NACE):

- cultural heritage – 0. 11 (91.01, 02, 03; 47.78, 79)
- performing (stage) arts – 0. 12 (90.01, 02, 04)
- visual arts and crafts – 0. 13 (74.10, 20; 90.03, part of section C)
- regular and irregular press – 0. 14 (58.11,13; 63.91; 74.30; 47.61, 62)
- audio-visual and interactive media – 0. 15 (58.21; 59.11, 12, 13, 14, 20; 60.10, 20; 47.63; 77.22)
- architecture – 0. 16 (71.11)
- advertising – 0. 17 (73.11)
- arts education – 0. 18 (85.52)
- administration and support of culture – 0. 19 (84.11 – part of this class activities, 12 – part of this class activities ; 94.99.2)

For pragmatic reasons relating to the collection and classification of data, it is necessary to add another indefinite category that we shall call 'other domain'.

Within categories we distinguish between cultural activities (the presentation or mediation of cultural work), such as the work of museums and galleries, and cultural services and goods (e.g. conservation work and archiving in museums or original sound recordings). **The media through which these cultural activities**, or services and goods, are provided can be referred to as the **providers** of cultural services and goods (hereinafter just 'providers'). They include museums, libraries, theatres, cinemas, radio, and television. The number of providers indicated is, for pragmatic reasons, based on the availability of statistical data (primarily obtained from statistical surveys), which means that data on some important cultural activities (e.g. archaeological sites, arts and crafts, the work of writers, painters, and sculptors) are wholly or largely unavailable.

Consistent with the focus in the statistical surveys on culture that are administered (KULT), we assigned the current institutional definitions of **providers** (survey respondents) to **the individual categories of cultural sectors defined by content**, i.e. 0. 11 – 0. 19, resulting in the following pairings:

- historical monuments – (0. 11)
- museums and galleries – (0. 11)
- archives – (0. 11)
- libraries – (0. 11)
- theatres – (0. 12)
- concert halls – (0. 12)
- cultural houses – (0. 12)
- exhibition halls – (0. 13)
- publishers/presses – (0. 14)
- producers and distributors of audio-visual works – (0. 15)
- radio – (0. 15)
- television – (0. 15)
- schools providing arts education – (0. 18)
- copyright protection organisations – (0. 19)
- other providers – (0. 11 – 0.19)

The above classification shows, however, that, for example, in the very important sector of architectural activities (O. 16), for instance, no clearly defined provider has been found – owing to a lack of data on this sector in statistical surveys. The cultural sector is in reality usually broader in scope than the work of all the providers working within the sector. This means that the providers that are surveyed in a sense form just a selected sample of representatives (observed separately statistically) of individual areas, and do not exhaustively cover the entire sector of the arts.

Data on ‘other providers’ are those data collected on activities in those sectors of culture that cannot be clearly assigned to any of the other categories of providers (e.g. the retail sale of books, antiquities, artistic objects, musical recordings, design services, the activities of news agencies, administrative activities of the Ministry of Culture and institutions established by it).

For reasons similar to those that apply to categories of cultural sector – i.e. the impossibility of reliably breaking down the data – it is necessary also to allow for what can be called ‘other provider’. It is clear in this respect that the gradual decrease in the significance (weight) of the data presented in the categories of ‘other sector’ and ‘other provider’ in relation to the overall data on culture should be an indication of improvement in the quality of the Culture Account as such. This is however a difficult and long-term process that has much to do with the possibilities for expanding and amplifying statistical reporting (e.g. the financial resources and work capacity of statistical worksites, the willingness of respondents, efforts to reduce the administrative workload).

It is clear from the above that the classification of providers of cultural services, which is largely shaped by how possible it is to obtain the necessary data on the given sphere of cultural activities, will change over time in response to changes in statistical observations.

It is possible to use a different classification for the cultural sector than that presented above, one that can be described as a provisional or basic classification. For example, **cultural sectors can be grouped into four domains**, each of which reflects key features in common to several sectors. One such group of related sectors can be described as the domain of **cultural heritage** (tangible and non-tangible), which includes, for instance, monuments, archaeological sites, museums and galleries, archives and libraries. Other domains are that of **original live arts** (e.g. performing and visual arts, arts and crafts, design, architecture, advertising) and **cultural media** (e.g. film, television, radio, software publishing, and the press). The fourth domain – though not purely cultural – could be made up of the **administrative (managerial) activities** (including the protection of copyright and support for culture) that are indelibly tied up with culture (as with every other area of human activity) and arts education.

Other classifications of culture are also of course important. The European Commission essentially divides culture into the **cultural sector and the creative sector**. The **former** is made up of the **traditional arts** (visual and performing arts, cultural heritage) and cultural industries (film and video, television and radio, video games, music, books, and the press), and the latter is made up of the **creative industries** (design, architecture, and the advertising industry) and related industries (e.g. production of PCs, media players). As we shall see below, this classification is of considerable significance from the perspective of applying market principles to culture and in this context the different economic results in the culture sector.

When defining culture from the perspective of individual processes we speak of another dimension of culture – the **culture cycle**. This refers to the sum of phases and stages which which culture as a whole (or the different branches of culture) is divided into **creation and production, the preservation of values, the distribution of cultural goods and services, the trade in cultural goods and services, education, and the consumption** of cultural products. The cross-sectional nature of the culture cycle transcends the cultural sector as such and also extends into other branches and spheres of human activity (e.g. education, business).



As regards time, it is possible to identify a certain overlap between the culture cycle and cultural circles/spheres (grouped branches of culture). While the culture cycle can be likened to a cross-section of all cultural activities going on at a given moment, cultural circles/spheres break down culture in a long-term perspective. In a somewhat general sense it could be said that cultural heritage comes from the past, live arts producing cultural goods and services consumed at a given time and place are tied to the present, and the media by which these goods and services are distributed are aimed at the future.

It can also be said that the **four spheres/cycles mentioned above correspond to the main phases in the culture cycle** (the creation of cultural values, their preservation, the distribution of cultural goods and services, arts education and related administrative activities).

As the results of the first Culture Account for 2009 indicate, **there is a pronounced dividing line in an economic perspective between the 'traditional' and the 'new' cultural professions** and fields. Among the former the top position is occupied by the entire sector of cultural heritage, followed by the sector of live original works of art (theatre, ensembles, festivals, exhibition halls and cultural houses, and managerial activities in the area of culture). These activities are not financially self-sufficient and receive 50-60% of public expenditures on culture. The opposite is true in the case of creating sound recordings, television and radio broadcasts, the production and distribution of audio-visual works, the creation of video games, architectural and fashion designs, and advertising.

It should be added that classifications applied to the cultural sector can be very diverse. **In order to capture an accurate picture of the sector it is necessary to obtain data at the most minute level of the cultural sector as a whole**, which means obtaining necessary data on individual areas and providers of cultural services. They can be used to meet the requirements for information connected with different classifications of the cultural sector.

## 1.2. Data sources and data problems

The Culture Account was compiled using **a wide array of data from administrative sources and statistical surveys**. Administrative sources include data from public budgets (the state budget and local budgets) obtained from the Czech Ministry of Finance, and data obtained online from some providers of cultural services. Statistical surveys include data obtained from surveys of households (based on family budgets surveys) and from surveys conducted directly among cultural institutions (known as KULT or KULT-MK surveys). Surveys of households are conducted by the Czech Statistical Office, which also surveys holders of licences for radio and TV broadcasting. Data from the vast majority of other cultural institutions (providers) are collected by NIPOS using the KULT-MK survey. Some data (most notably, on news agencies, the work of architects, photographic work, and the work of advertising agencies, retail trade) are obtained as part of the Czech Statistical Office's surveys of businesses. The Czech Statistical Office also collects data on not-for-profit institutions (NI 1-01), including organisations engaged in copyright protection.

Various supplementary sources are also used to compile the Culture Account. Data on employment and wages are partially available from surveys of the labour force and statistics on labour and wages. These surveys are conducted by the CSO, which also provides macro-economic data from the national accounts (especially in the form of supply and use matrices).

The Czech Ministry of the Interior collects data on archives, the Union of Film Distributors (Unie filmových distributorů) has some information on cinemas and related activities.

Finally, information on some cultural institutions and activities not covered in regular statistical surveys are obtained with the help of NIPOS in ad hoc surveys of selected respondents (e.g. archives, crafts, amateur arts).

It should be added that there are still blank spots on the statistical map of activities in culture. **Some activities are not yet covered in statistical surveys** (e.g. archaeological excavation sites), while others are only partially covered (e.g. crafts). Even when the given cultural activities are covered in statistical surveys, however, it is not easy to obtain the data required. A basic obstacle is the high non-response rate and the lack of responses with economic information, which are essential for building the Culture Account.

Získáním dat však problémy nekončí. Je třeba se vypořádat s problémem souvisejícími s klasifikacemi (NACE, COICOP, ISCO). Údaje o kulturních činnostech jsou velmi často zahrnuty v agregovaných položkách s jinými aktivitami. V případech kdy nejsou, bývá z úsporných důvodů výběrový soubor šetření nedostatečně velký na to, aby bylo možno získat a dopočítávat výsledky v potřebném jemném členění (např. na čtyři místa NACE).

The difficulties do not end, however, once data have been collected. It is necessary to deal with the different classifications (NACE, COICOP, ISCO). Data on cultural activities are frequently grouped together with other activities in aggregated categories. Even when they are not, sample surveys are often for economical reasons not large enough to survey and calculate data for a sufficiently refined breakdown of activities (e.g. corresponding to NACE's four-digit definitions).

One thing is obtaining the data (which are often are not complete or entirely 'clean' or are broken down into different categories than those required), another is obtaining them within the necessary and an acceptable **timeframe**. Data on public expenditures are available for approximately five months, data on household expenditures for eight months, and data on businesses and not-for-profit institutions for up to twelve months after the reference period. With the data collected from cultural institutions (providers) the situation is similar. Data from the national accounts system are the longest in becoming available (more than a year after the reference period) and are moreover then refined over time.

There are of course also substantial **differences in the quality of information**. Data on public expenditures on culture, which come from the state budget, can be deemed to be of high reliability. Of more questionable reliability are all the data obtained from statistical surveys, whether of households (family budgets) or from specialised surveys of cultural institutions (the KULT sample survey conducted by NIPOS and the CSO) and other CSO surveys of businesses and supplementary surveys. The quality of these data is affected by every kind of problem factor, from how comprehensive the basic sample of respondents is, the methods used to create samples, non-response rates, level of recalculation of missing data required.

When drawing on various sources of information it is difficult to avoid having to decide which data – when there are contradictions – can be regarded as more reliable and of prime importance and which are less significant and derived. In the Culture Account data on public expenditures on culture drawn from the state budget should be in the primary category of sources. Among other sources of data a certain degree of preference should be given to data from the national accounts system, which undergo a number of balance sheet adjustments and moreover 'fit into the mosaic' of macro-economic indicators and follow detailed rules elaborated to conform to a uniform international methodology (e.g. adjusted data from family budget surveys).

## 2. The Financial Performance of Cultural Institutions in 2013

### 2.1. Sources of cultural funding

**The total funding** that flowed into the cultural sector in 2013 amounted to more than 219.3 billion CZK<sup>43</sup> (see Table 1 in the annex). This was 16.8 billion CZK (7.1%) less than in the previous year.

In terms of the sources of cultural funding, the largest share come from financial and non-financial enterprises (hereinafter just 'enterprises'), followed by households in second place, public budgets in third place, not-for-profit institutions in fourth place, and in last place international sources.

The sources of funding vary slightly by cultural sector. While in cultural heritage, the performing arts, arts education, and administrative activities the primary funding comes from public budgets (accounting for more than 76% of funding), in market-oriented sectors of the arts (visual arts, the press, media, architecture, advertising) the primary sources are businesses and households.

43. In conformity with the above-mentioned guide, used resources refer to all operational income (less taxes paid), investment subsidies, credit and loans received (not those paid), donations, and so forth, obtained in the course of the reference year by institutions primarily engaged in cultural activities.

The table below clearly shows the trends in a four-year time series (2010 – 2013) where households are becoming a more important source out of all sources of funding, while businesses, by contrast, are becoming a less important source. Public and other sources are essentially stagnating. The fluctuations of other sources are quite large considering the relatively low absolute levels of funding they account for.

### Share of different sources of funding in overall cultural funding (in %)

Source	2010	2011	2012	2013	Index 2013/10 (%)
Public budgets	13.5	14.6	14.5	15.8	117.0
Households	16.8	17.2	19.3	19.5	116.1
Businesses	66.7	65.9	62.2	62.5	93.7
Not-for-profit organisations	2.8	1.2	3.2	1.1	39.3
Others	0.2	1.1	0.8	1.1	550.0

In 2013, 34.6 billion CZK in funding from **public budgets** went to culture, which is 343 million CZK (0.9%) more than the year before. This sum represents the total consolidated operational and investment expenditures of organisational bodies of the state, regional administrative units, and extra-budgetary funds of the state (the funds for culture and for the development of Czech cinematography) based on cash receipts.

Out of total public budget expenditures more than 28.2 billion CZK went to support operations and 6.4 billion CZK went to investment. The majority of public budget funding for culture, both for operations and for investment, and especially for cultural heritage, the performing arts, and arts education, came from the budgets of municipalities and cities (more than 53%).

The total sum of resources dedicated to culture in 2013 accounted for 2.16% of public budgets, the same as in 2012.

It is impossible to quantify indirect state support for culture. Part of the reason is that some of that support may come through the expenditures of households and businesses (the reductions to the tax base from donations to cultural institutions).

**Household expenditures** on culture were down in 2013 and amounted to 42.8 billion CZK, which is almost 6% (2.7 billion CZK) less than the year before. Nevertheless, households accounted for a slightly larger share of total resources in 2013 than the year before owing to the decreased percentage of resources that came from businesses and not-for-profit institutions.

The majority of household expenditures went to the media and the press (e.g. television, radio, cinema, books, the press), with a sum of 30.8 billion CZK, which is equal to almost 72% of the total. A much smaller share of household resources were spent on cultural heritage, the live arts (performing and visual arts), and arts education (5.8 billion CZK). Most household expenditures on culture are made in the form of the purchase of admission tickets, the payment of TV licence or other fees for services, tuition or registration fees, and payments for cultural goods (e.g. books, magazines, pictures, antiques).

Expenditures on culture accounted for roughly 3.2% of total net monetary household expenditures.

Among the **other sources** of funding for culture (almost two-thirds of all sources) the top position is occupied by financial and non-financial undertakings (137.2 billion CZK) followed by non-governmental not-for-profit organisations (2.5 billion CZK). Financial resources from abroad are a supplementary source of funding (2.3 billion CZK). There was a decrease in the share of funding that came from other sources by more than 14 billion CZK from (9.1% less than) the year before. As a result of the continuing economic decline in 2013 there was a particularly significant decrease in resources generated in not-for-profit organisations and in the commercial sphere.

With respect to the distribution of resources to different cultural sectors/industries, funding from other sources primarily went to advertising (61.5 billion CZK), the media (27.8 billion CZK), and the press (20.8 billion CZK). By contrast, far fewer resources went to the live arts, a sector traditionally dominated by public sources of funding.

The use of various sources of funding in different branches of culture reflects the diverse levels of development of market activity in the cultural sector. While public resources are used most for cultural heritage, arts education, the performing arts, and administration, households and especially businesses are the biggest sources of expenditures on the press, audio-visual work, advertising, and architecture.

## 2.2. The micro-economic perspective

Tables 3 and 4 in the annex to this document can be used to assess the basic economic indicators of the profit and loss statements of cultural institutions obtained from annual surveys oriented towards entities of a business nature (P 5 – 01 statements, NI and KULT). Note that in these surveys business are classed by branch or field of activity based on the principle of the prevailing area of receipts, so not all their receipts necessarily come from activities of a commercial nature. On the other hand, businesses that may also engage in cultural activities but the majority of their receipts are not of a cultural nature are not included in these surveys. The price of obtaining a more complete picture is that the data obtained are less accurate (or less neatly or purely broken down by activity).

Tables 3, 4 and 10 show **the balance of accounts in the cultural sector** in 2013 resulting in a profit of more than 8.6 billion CZK. This sum is roughly equal to a profit margin (profit after taxation divided by receipts) of 3.4% (i.e. 1.5 p. b. less than in 2012). This level of profit indicates that the cultural sector was also impacted by the continuing economic downswing in 2013.

Financial management in individual cultural sectors and among individual providers is traditionally very uneven. While there were substantial losses in the performing arts and to some extent also cultural heritage (especially in the sectors of theatre, archives, libraries, and monuments), other sectors generated considerable profits (advertising, architecture, the media, the press). **It is possible to distinguish different spheres of financial management in the cultural sector** according to the level of economic self-sufficiency (the relationship between revenue generated through activities and total expenditures). The first sphere includes the traditional arts, oriented towards audiences and attendance, where financial support from public budgets is essential (e.g. cultural heritage, theatres, ensembles, festivals), while the second – market-oriented sphere – encompasses creative activities (advertising, architecture, design) and the media and the press. This is also apparent with respect to the levels of self-sufficiency (the relationship between revenue generated through activities and total expenditures), which on average is 85.7%, but, for instance, is 194.4% for video-game production, 112.4% for design, and 103.7% for video rentals. By contrast, the figure is only 35% for the performing arts.

Table 7 presents data on **employment** and wages in culture. In 2013 there were almost 92,000 people working in the cultural sector, of which 81,000 were employees (calculated to the equivalent of full time) and the remainder were volunteers with no entitlement to pay. On top of these figures it is also possible to estimate several thousand more persons working in the sector on the basis of an agreement to perform work outside an employment relationship and the role of 'own-account workers'. If we factor in other personnel expenditures and honoraria in culture based on average wages in individual branches, we can add another approximately 17,370 workers engaged on the basis of individual contracts and copyright agreements (converted to full-time equivalents). Drawing on various statistical observations it is possible to estimate that there are approximately 45,000 own-account workers in culture. It can thus be estimated that the number of persons working in culture is equal to approximately 155,000 people (employees, volunteers, agreement/contract-based workers, and own-account workers). This figure does not of course include workers engaged in cultural activities in non-cultural organisations.

**The average gross monthly wage** in culture in 2013 was 24,431 CZK which is over 2,000 CZK (7%) less than the national average. In the cultural sector in particular average wages are of very little informative value. Wages also of course reflect the substantial differences in the financial performance of the two different spheres of the cultural sector – the traditional branches on the one hand, and the media, press and creative professions on the other (see Table 10). While in cultural heritage the average monthly wage was slightly above 19,000 CZK, in advertising and the press the average was more than 27,000 CZK and in the field of audio-visual and interactive technology the average was more than 34,000 CZK. In general more than 57% of employees in the cultural sector work in fields where the monthly wage is lower than the national average.

Different economic conditions and results are also reflected in **investment activity**. While the average level of investment per employee was 131,100 CZK in the cultural sector as a whole, in the traditional arts the figure was just 96,400 CZK, and 171,600 CZK in the creative industries, and 165,400 CZK in the cultural industries (press and media; see Table 10).

A fuller picture of financial performance in the cultural sector can be obtained by including data on the **export and import** of cultural goods and services (see Table 9). As in previous years there was a surplus in the international net trade in cultural goods and services (5.4 billion CZK). It must be added, however, in this regard that these data do not reflect the full scope of the international trade in the cultural sector (the surveys conducted are sample surveys).

### 2.3. The macro-economic perspective

Accompanying the picture of the financial performance of the cultural sector as a whole and of its individual fields is naturally the question of the place and weight this sector occupies in the economy. To answer this question it is necessary to use the data and methods of the national accounts.

Considering what data are available on the cultural sector, the best method for calculating macro-economic indicators is the production (industry) approach to calculating gross domestic product (GDP). In this method GDP is the sum arrived at by deducting intermediate consumption from Gross Value Added (GVA) and net taxes, i.e. taxes on production in a given industry less subsidies provided to that industry.

The input data should be drawn from data in the national accounts and primarily from the supply and use tables. These data in a sense represent the optimum set of information in terms of their complexity, consistency, and international comparability. These advantages, however, come at the cost of being very labour-intensive and, from the perspective of users of the data, having to wait a long period for (progressively refined) results to become available.

It needs to be noted that these data can be used more **to produce estimates of macro-economic indicators in the cultural sector than to actually provide precise calculations/measures**. This is primarily owing to – in our perspective – the unsuitable way in which the data are classed in the supply and use tables based just on divisions (at the two-digit level of NACE), while cultural activities are often just broken down by class (at the four-digit level of NACE). A prime example is how architectural activities are classed in the supply and use tables, where all of division 71 CZ-NACE is included, yet all only class 71.11 is considered to be part of the cultural sector. A complex method needs to be used to obtain data that actually correspond to cultural activities, a method that draws on an understanding of the interrelations – e.g. at the production level work between classes, or the share of yield accounted for by consumption of material, energy, and services – between the data obtained in statistical surveys (business surveys, KULT, NI).

Based on preliminary data from the supply and use tables it was calculated that the cultural sector contributed to 2.16% (210.9 billion CZK) of total production in the CR in 2012 and 2.38% (82.2 billion CZK) of gross value added.

Drawing on more precise data these figures can be modified and slightly reduced. The cultural sector's contribution to total production can be estimated as 2.17% (209.0 billion CZK) and its contribution to GVA as 2.32 (84.4%) and to GDP as 1.40% (57.3 billion CZK). The reason why GDP is slightly lower than GVA is that the tax rates that apply to the cultural sector are relatively low, while the amount of operational subsidies is relatively large.

Based on preliminary data for 2013 it can be estimated that production in the cultural sector was worth 203.3 billion CZK (2.11% of total national production) and GVA equalled 82.8 billion CZK (i.e. 2.26% of total GVA generated in the economy). The estimated value of the volume of GDP generated by the cultural sector was 55.9 billion CZK (1.37% of total GDP). Preliminary data will be further refined and the above-cited estimate will be slightly revised.

Nevertheless, these preliminary data indicate that amidst the overall decrease in economic performance in 2013 the downswing in the cultural sector was even deeper.

### 3. Conclusion

Although the Culture Account for 2013 was the fifth in the series of such accounts created to date, **verification of the methods used to develop the CA remains as vitally important as producing accurate measures.** With the expansion of the cultural sector, the increasingly comprehensive capture of the sector in statistics, and the introduction of some revised methods we are still at the start of a developing time series, which means that it is not yet possible to wholly compare and evaluate the growth dynamics of individual indicators. Regardless of this fact, however, **the 2013 edition of the Culture Account proved that some important findings on the cultural sector are basically reconfirmed each year** (e.g. the position of individual fields and industries within the sector, employee numbers).

**Basic questions that the Culture Account should answer include what are the origin, scope, and use of financial resources within the cultural sector.** Administrative data revealed that the public sector contributes a sum of 34.6 billion CZK (i.e. 15.8%) to the incomes of cultural institutions, and these resources primarily go to cultural heritage, the live arts, and arts education. According to surveys of households, family budget expenditures on culture, which go especially to media and the live arts, have risen to 42.8 billion CZK (i.e. 19.5% of total resources). Resources generated by businesses (137.2 billion CZK, i.e. 62.5% of the total) and not-for-profit organisations decreased even more than resources coming from households. This fact contributed to the overall decline in the volume of available resources (both operational and investment resources) in the cultural sector (by 16.8 billion CZK, i.e. more than 7%).

It was again confirmed that there are significant differences in the degree to which **individual cultural sectors and industries apply market principles and consequently differences also in their financial performance**, and relatedly the level of average wages, investment activity, and so forth. How much deeper these differences will grow will clearly depend on technical development and on the scope of support for not-for-profit activities (cultural heritage and a section of the live arts) provided from public sources.

The problematic economic results for the aforementioned cultural sectors can be ascribed to the limited capacity of financial indicators to express the scope and quality of the performance of some activities (e.g. care for cultural heritage, the educational activities of cultural institutions, the influence of culture and cultural values on individuals and society). In this respect **it is therefore fitting to supplement economic indicators with in kind indicators**, the most appropriate of which, owing to its comprehensiveness, is the indicator of visitor numbers. It should be added that the overall attendance at cultural institutions decreased slightly – by 0.2% – from 2012 (see Table 13).

The poorer economic performance of the sector compared to the year before resulted also in a lower profit (down from 12.1 billion CZK to 8.6 billion CZK, i.e. a decrease of 29%) and profit margin (down from 4.9% to 3.4%, i.e. a decrease of 1.5 p. b. – see Tables 3 and 10).

Compared to refined data for 2012 macro-economic indicators do not look as favourable. Alongside a slight decrease in production (by 2.7%) there was an even bigger decrease in intermediate consumption (by 3.3%) and GVA declined by 2%.

As is apparent, **there are several important indicators where the weight or contribution of the cultural sector to the economy as a whole fluctuates** (relatively widely) around 2%.

Public sources of funding for culture represent 2.16% of the total consolidated public budget expenditures, household expenditures on culture make up 3.2% of total household expenditures, and the number of people working in the cultural sector is equal to just under 2% of the total number of people employed in the economy. Finally, the preliminary estimates of the contribution of production and GVA in the cultural sector are slightly above 2% (2.11% and 2.26%, respectively), while the estimated GDP of culture is lower (1.37% of the national indicator).

**If we could add to the balance the unmeasurable part of the performance and social impact of culture, the cultural sector's contribution would surely be much greater.** What cannot be measured in financial terms, however, lies outside our grasp. It is necessary to work with what we are able to influence and to implement measures – especially in the sphere of statistical observations – that enable us to gradually expand the scope of cultural activities included in the culture satellite account and minimise its inaccuracy.

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#### 5. Annex of tables

Table 1 Sources of funding for culture by cultural sector in 2013

Table 2 Distribution of financial resources by cultural sector and by providers of cultural services in 2013

Table 3 Incomes and expenditures of cultural institutions by cultural sector in 2013

Table 4 Incomes and expenditures of cultural institutions by providers of cultural services in 2013

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Table 12 Number of selected providers[?] of cultural services in 2013

Table 13 Relative performance of providers of cultural services expressed as indicators in kind in 2013

**Table 1: Sources of cultural funding by cultural sector in 2013 (in thousands of CZK)**

SECTOR	Central government	Local government	Public sector total	Direct household expenditures	Non-financial and financial enterprises <sup>44</sup>	NGOs/not for profit institutions <sup>44</sup>	Private sector total	European Structural Funds	Other international sources	International total	SOURCES TOTAL
Cultural heritage	3 728 527	8 762 852	12 491 379	2 365 852	3 598 140	284 571	6 248 563	240 791	12 732	253 523	18 993 465
Performing arts	1 000 112	3 443 352	4 443 464	2 374 486	1 881 941	117 392	4 373 819	32 713	14 613	47 326	8 864 609
Visual arts	20 006	41 075	61 081	1 403 456	5 106 383	5 913	6 515 752	15 933	9 742	25 675	6 602 508
Press (periodical and other)	22 588	17 464	40 052	12 325 137	20 788 355	1 911	33 115 403	15 320	–	15 320	33 170 775
Audio-visual and interactive technology	306 415	887 471	1 193 886	18 498 884	24 450 365	1 389 944	44 339 193	22 901	1 838 618	1 861 519	47 394 598
Architecture	–	–	–	149 079	19 222 170	7 425	19 378 674	52 920	–	52 920	19 431 594
Advertising	–	–	–	121 187	61 518 434	–	61 639 621	–	–	–	61 639 621
Arts education	12 563	7 183 902	7 196 465	993 825	–	–	993 825	742	–	742	8 191 032
Administration	2 374 896	24 280	2 399 176	45 894	599 530	661 329	1 306 753	85	–	85	3 706 014
Other	193 684	6 625 240	6 818 924	4 569 528	–	–	4 569 528	–	–	–	11 388 452
<b>TOTAL</b>	<b>7 658 791</b>	<b>26 985 636</b>	<b>34 644 427</b>	<b>42 847 328</b>	<b>137 165 318</b>	<b>2 468 485</b>	<b>182 481 131</b>	<b>381 405</b>	<b>1 875 705</b>	<b>2 257 110</b>	<b>219 282 668</b>

44. Total incomes are less incomes from the public sector, households, international sources, and taxes paid, and adjusted up or down by the change in credit balance apod[etc.\*/and other changes?].



**Table 2: Distribution of financial resources by cultural sector and cultural provider in 2013 (in thousands of CZK)**

SECTOR	Historical monuments	Museums and galleries	Theatres	Cultural houses	Music ensembles	Exhibition halls	Libraries	Archives	Radio	Television	Copy-right protection organisations	Arts education schools	Other providers	TOTAL
Cultural heritage	2 187 827	4 822 575	-	-	-	-	3 107 697	949 602	-	-	-	-	7 925 764	18 993 465
Performing arts	-	-	4 970 043	2 740 466	1 087 030	-	-	-	-	-	-	-	67 070	8 864 609
Visual arts	-	-	-	-	-	272 523	-	-	-	-	-	-	6 329 985	6 602 508
Producers & distributors of audio-visual works	-	-	-	-	-	-	-	-	4 903 958	23 058 230	-	-	19 470 222	47 432 410
Arts education	-	-	-	-	-	-	-	-	-	-	-	8 191 032	-	8 191 032
Administration and auxiliary cultural activities	-	-	-	-	-	-	-	-	-	-	601 196	-	3 104 818	3 706 014
Other	-	-	-	-	-	-	-	-	-	-	-	-	125 492 630	125 492 630
<b>TOTAL</b>	<b>2 187 827</b>	<b>4 822 575</b>	<b>4 970 043</b>	<b>2 740 466</b>	<b>1 087 030</b>	<b>272 523</b>	<b>3 107 697</b>	<b>949 602</b>	<b>4 903 958</b>	<b>23 058 230</b>	<b>601 196</b>	<b>8 191 032</b>	<b>162 390 489</b>	<b>219 282 668</b>

**Table 3: Incomes and expenditures of cultural institutions by cultural sector in 2013 (in thousands of CZK)**

SECTOR	Incomes (revenues) total	of which: receipts from sector activities	Expenditures (costs) total	on			Difference between incomes (revenues) and expenditures (costs)
				Consumption of materials, energy, goods and services	Personnel costs	Other expenditures (costs)	
Cultural heritage	16 772 722	8 522 071	16 678 829	5 001 437	5 927 640	5 749 752	93 893
Performing arts	10 513 124	3 738 260	10 681 238	4 295 771	4 722 876	1 662 591	-168 114
Visual arts	7 111 559	6 785 358	6 138 349	3 025 603	909 402	2 203 344	973 210
Periodical and non-periodical press	40 253 135	38 104 294	38 925 423	18 600 569	6 194 346	14 130 508	1 327 712
Audio-visual and interactive media	46 773 399	34 668 936	45 316 811	28 875 650	5 591 154	10 850 007	1 456 588
Architecture	19 693 980	17 626 223	18 036 505	11 102 257	3 189 862	3 744 386	1 657 475
Advertising	62 332 502	59 068 782	59 232 830	43 110 459	5 661 722	10 460 649	3 099 672
Arts education	821 373	596 762	703 727	354 470	240 021	109 236	117 646
Administration and auxiliary cultural activities	2 455 171	748 891	2 397 748	817 952	1 087 987	491 809	57 423
<b>TOTAL</b>	<b>206 726 965</b>	<b>169 859 577</b>	<b>198 111 460</b>	<b>115 184 168</b>	<b>33 525 010</b>	<b>49 402 282</b>	<b>8 615 505</b>

**Table 4: Incomes and expenditures of cultural institutions by providers of cultural services in 2013 (in thousands of CZK)**

PROVIDER	Incomes (revenue) total	Of which: receipts for activities in the sector	Expenditures (costs) total	on			Difference between incomes (revenues) and expenditures (costs)
				Consumption of materials, energy, goods and services	Personnel costs	Other expenditures (costs)	
Historical monuments	2 020 987	1 269 117	2 020 101	758 002	763 207	498 892	886
Museums and galleries	4 664 142	1 039 489	4 594 596	1 631 234	2 169 539	793 823	69 546
Archives	948 974	120 781	1 295 468	445 502	814 934	35 032	-346 494
Libraries	3 171 674	278 705	3 233 552	1 126 276	1 793 680	313 596	-61 878
Theatres	5 166 235	2 133 168	5 227 768	1 641 961	2 547 372	1 038 435	-61 533
Music ensembles	1 089 414	324 957	1 191 199	396 152	694 499	100 548	-101 785
Festivals	1 052 136	401 186	1 033 918	607 434	329 357	97 127	18 218
Cultural centres	3 109 559	1 057 001	3 140 618	1 607 834	1 138 324	394 460	-31 059
Exhibition halls	273 382	139 667	282 557	186 320	73 862	22 375	-9 175
Radio	4 921 536	2 970 551	3 687 020	1 954 316	1 065 127	667 577	1 234 516
Television	23 178 016	14 572 966	24 161 064	13 749 281	3 480 022	6 931 761	-983 048
Other providers	157 130 910	145 551 989	148 243 599	91 079 856	18 655 087	38 508 656	8 887 311
<b>TOTAL</b>	<b>206 726 965</b>	<b>169 859 577</b>	<b>198 111 460</b>	<b>115 184 168</b>	<b>33 525 010</b>	<b>49 402 282</b>	<b>8 615 505</b>

**Table 5: Macro-economic indicators by cultural sector in 2013 (estimates) – in thousands of CZK b. c.**

<b>SECTOR</b>	<b>Production in basic prices</b>	<b>Intermediate consumption in purchaser prices</b>	<b>Gross value added</b>	<b>GDP by sector (%)</b>
Cultural heritage	13 312 307	4 748 349	8 563 958	10,3
Performing arts	11 997 508	6 099 719	5 897 789	7,1
Visual arts	7 850 875	4 539 601	3 311 274	4,0
Periodical and non-periodical press	31 562 265	18 407 029	13 155 236	15,9
Audio-visual and interactive media	48 308 780	26 809 372	21 499 408	26,0
Architecture	18 484 677	11 060 150	7 424 527	9,0
Advertising	58 030 863	44 229 086	13 801 777	16,7
Arts education	8 093 287	1 818 106	6 275 181	7,6
Administration and auxiliary cultural activities	5 671 249	2 822 924	2 848 325	3,4
<b>TOTAL</b>	<b>203 311 811</b>	<b>120 534 336</b>	<b>82 777 475</b>	<b>100,0</b>

**Table 6: Selected indicators in a trisectoral classification of culture for 2013 (columns 3 – 5 are estimates) – in thousands of CZK**

SECTOR	SUB-SECTOR	INCOME (REVENUE) TOTAL	EXPENDITURES (COSTS) TOTAL	VALUE OF PRODUCTION (CZK in mil.) <sup>45</sup>	INTER-MEDIATE CONSUMPTION (CZK in mil.) <sup>45</sup>	GROSS VALUE ADDED (CZK in mil.) <sup>45</sup>	NO. OF EMPLOYEES/ recalculated per full time	EXPENDITURES ON INVESTMENT	EXPORTS OF GOODS AND SERVICES	IMPORTS OF GOODS AND SERVICES	NO. OF LEGAL AND PHYSICAL PERSONS	NACE CODE
a	b	1	2	3	4	5	6	7	8	9	10	11
CULTURAL SECTOR	Cultural heritage	16 772 722	16 678 829	13 312	4 748	8 564	18 046	1 875 857	286 288	1 055 377	7 155	91.01, 02, 03; 47.78, 79 <sup>46</sup>
	Stage arts	10 513 124	10 681 238	11 998	6 100	5 898	14 440	1 341 792	105 744	293 418	5 919	90.01,02,04
	Visual arts <sup>47</sup>	4 045 860	3 411 482	5 058	2 594	2 464	1 478	177 502	113 535	339 002	7 099	74.20; 90.03
	Cultural and arts education	821 373	703 727	8 093	1 818	6 275	583	28 617	–	–	1 145	85.52
	Crafts	792 921	753 056	763	494	269	1 636	64 993	5 728 997	2 998 620	1 000	odd.14, 15, 16, 23, 25, 31, 32, 43 (part of)
	Sector total	32 946 000	32 228 332	39 224	15 754	23 470	36 183	3 488 761	6 234 564	4 686 417	22 318	–
CULTURAL INDUSTRIES	Film and video	15 490 112	15 213 824	19 479	11 574	7 905	1 466	1 234 032	12 398 888	9 354 372	1 161	59.11,12,13,14; 77.22; 47.63 (part of)
	Music	1 911 189	1 651 650	2 212	1 057	1 155	308	174 704	1 444 080	2 556 083	2 574	59.20, 47.63 (part of) <sup>46</sup>
	Radio	4 921 536	3 687 020	4 454	1 745	2 709	1 798	120 066	7 406	8 663	60	60.10
	Television	23 178 016	24 161 064	20 983	12 273	8 710	5 582	943 446	77 464	530 857	135	60.20
	Books and press	40 253 135	38 925 423	31 562	18 407	13 155	13 267	1 149 828	7 949 880	5 523 128	34 575	58.11, 13, 14; 63.91; 74.30; 47.61,62 <sup>46</sup>
	Video games	1 272 546	603 253	1 181	160	1 021	195	118 624	–	–	30	58.21
Sector total	87 026 534	84 242 234	79 871	45 216	34 655	22 616	3 740 700	21 877 718	17 973 103	38 535	–	
CREATIVE INDUSTRIES	Architecture	19 693 980	18 036 505	18 485	11 060	7 425	7 260	1 383 754	256 357	116 964	8 788	71.11
	Advertising	62 332 502	59 232 830	58 031	44 229	13 802	11 991	1 910 521	10 217 023	10 483 246	8 065	73.11
	Design	2 272 778	1 973 811	2 030	1 452	578	633	118 892	241 985	150 313	1 783	74.10
	Sector total	84 299 260	79 243 146	78 546	56 741	21 805	19 884	3 413 167	10 715 365	10 750 523	18 636	–
Administration and auxiliary cultural activities	2 455 171	2 397 748	5 671	2 823	2 848	2 734	32 881	–	–	803	84.11, 12 (part of); 94.99.2	
<b>CULTURE TOTAL</b>		<b>206 726 965</b>	<b>198 111 460</b>	<b>203 312</b>	<b>120 534</b>	<b>80 778</b>	<b>81 417</b>	<b>10 675 509</b>	<b>38 827 647</b>	<b>33 410 043</b>	<b>80 292</b>	<b>–</b>

45. Estimates calculated by authors based on data from the national accounts.

46. Retail data relate only to columns 1 to 6.

47. Not including design and crafts.

**Table 7: Employment rate and wages in culture in 2013 (in thousands of CZK)**

PROVIDER	Occupations of a cultural nature performed in an organisation primarily engaged in cultural activities	Occupations of a 'non-cultural' nature performed in an organisation primarily engaged in cultural activities	Occupations of a cultural nature performed in an organisation primarily engaged in other than cultural activities	Vounteers	Unidentified type of occupation	TOTAL		
						No. of employees total	Wages in CZK in thousands	Average wage in CZK
Historical monuments	522	–	–	1 245	1 794	2 316	520 885	18 742
Museums and galleries	2 875	–	–	1 785	3 414	6 289	1 501 712	19 899
Archives	–	–	–	–	2 259	2 259	584 147	21 549
Libraries	4 524	–	–	1 950	842	5 366	1 250 042	19 413
Theatres	3 133	–	–	3 571	4 449	7 582	1 742 249	19 149
Culture houses	1 440	–	–	1 832	1 893	3 333	744 975	18 626
Publishers/presses	6 236	–	–	–	3 821	10 057	3 397 220	28 149
Film and video	–	–	–	–	1 465	1 465	492 582	28 019
Radio	1 089	–	–	–	709	1 798	749 989	34 760
Television	4 412	–	–	–	1 170	5 582	2 400 050	35 830
Copyright protection organisations	–	–	–	–	258	258	106 961	34 548
Other providers	–	–	–	–	35 112	35 112	10 378 114	24 631
<b>TOTAL</b>	<b>24 231</b>	<b>–</b>	<b>–</b>	<b>10 383</b>	<b>57 186</b>	<b>81 417</b>	<b>23 868 926</b>	<b>24 431</b>

**Table 8: Sources and scope of investments in the cultural sector in 2013 (in thousands of CZK)**

PROVIDER	Investment in the cultural sector	Source of investment				Total investments into	
		State	International	Of that: EU	Within sector and other	Tangible property	Intangible property
Historical monuments	556 736	119 725	67 886	67 628	369 125	544 197	12 539
Museums and galleries	808 352	297 479	130 822	123 728	380 051	794 132	14 220
Archives	134 498	124 914	–	–	9 584	10 415	124 083
Libraries	254 000	209 657	3 866	3 866	40 477	245 706	8 294
Theatres	211 180	96 493	260	260	114 427	203 726	7 454
Concert halls (music and folk ensembles, festivals)	933 389	106 257	1 713	199	825 419	923 731	9 658
Culture houses	194 573	185 461	9 112	9 112	–	186 516	8 057
Exhibition halls	7 404	2 093	–	–	5 311	7 347	57
Radio	120 066	–	–	–	120 066	100 887	19 179
Television	943 446	557	–	–	942 889	434 696	508 750
Other providers	6 511 865	5 294 723	92 987	93 245	1 124 155	5 126 676	1 385 189
<b>TOTAL</b>	<b>10 675 509</b>	<b>6 437 359</b>	<b>306 646</b>	<b>298 038</b>	<b>3 931 504</b>	<b>8 578 029</b>	<b>2 097 480</b>

**Table 9: International trade in the cultural goods and services in 2013 (in thousands of CZK)**

CULTURAL SECTOR	Geographic breakdown								
	EU		USA		Other parts of the world		TOTAL		
	Imports	Exports	Imports	Exports	Imports	Exports	Imports	Exports	Net
Cultural heritage	251 077	685 598	5 884	55 638	29 327	314 141	286 288	1 055 377	-769 089
Performing arts	57 894	181 800	-	-	47 850	111 618	105 744	293 418	-187 674
Visual arts	2 111 318	1 984 506	434 451	119 613	3 538 748	1 383 816	6 084 517	3 487 935	2 596 582
Periodical and non-periodical press	7 605 208	4 288 603	38 846	92 942	305 826	1 141 583	7 949 880	5 523 128	2 426 752
Audio-visual and interactive technology	10 797 147	4 914 177	1 599 910	1 662 920	1 530 781	5 872 878	13 927 838	12 449 975	1 477 863
Architecture	168 124	104 635	-	4 319	88 233	8 010	256 357	116 964	139 393
Advertising	9 145 951	7 433 893	95 958	199 944	975 114	2 849 409	10 217 023	10 483 246	-266 223
Arts education	-	-	-	-	-	-	-	-	-
Administration and auxiliary cultural activities	-	-	-	-	-	-	-	-	-
<b>TOTAL</b>	<b>30 136 719</b>	<b>19 593 212</b>	<b>2 175 049</b>	<b>2 135 376</b>	<b>6 515 879</b>	<b>11 681 455</b>	<b>38 827 647</b>	<b>33 410 043</b>	<b>5 417 604</b>



Table 10: Analytical table of basic indicators in the cultural sector for 2013 (in thousands of CZK and in %)

CULTURAL SECTOR	PUBLIC SOURCES		FINANCIAL MANAGEMENT		GROSS VALUE ADDED		EMPLOYEES		WAGES		INVESTMENTS	
	In thousands of CZK	Share of the sector (%)	Degree of self-sufficiency (%)	Profit margins (%)	In millions of CZK	Share of the sector (%)	Numbers	Share of the sector (%)	Average monthly wage in CZK	Ratio of the average wage in the sector	In thousands of CZK	Share covered by subsidies and grants (%)
Cultural heritage	12 491 379	36,1	51,1	0,6	8 564	10,3	18 046	22,2	19 092	78,1	1 875 857	40,1
Performing arts	4 443 464	12,8	35,0	x	5 898	7,1	14 440	17,7	17 385	71,2	1 341 792	57,9
Visual arts	61 081	0,2	110,5	12,7	3 311	4,0	3 747	4,6	14 610	59,8	361 387	3,3
Periodical and non-periodical press	40 052	0,1	97,9	2,6	13 155	15,9	13 267	16,3	27 551	112,8	1 149 828	3,1
Audio-visual interactive technology	1 193 886	3,4	76,5	1,5	21 500	26,0	9 349	11,5	34 621	141,7	2 590 872	1,7
Architecture	-	x	97,7	7,4	7 425	9,0	7 260	8,9	26 137	107,0	1 383 754	8,2
Advertising	-	x	99,7	4,3	13 802	16,7	11 991	14,7	27 965	114,5	1 910 521	-
Arts education	7 196 465	20,8	84,8	13,2	6 275	7,6	583	0,7	22 690	92,9	28 617	3,1
Administration, auxiliary cultural activities, and other/unidentified sectors	9 218 100	26,6	31,2	1,6	2 848	3,4	2 734	3,4	24 225	99,2	32 881	18,3
<b>TOTAL</b>	<b>34 644 427</b>	<b>100,0</b>	<b>85,7</b>	<b>3,4</b>	<b>82 778</b>	<b>100,0</b>	<b>81 417</b>	<b>100,0</b>	<b>24 431</b>	<b>100,0</b>	<b>10 675 509</b>	<b>16,3</b>
of which to:												
Cultural sector	24 172 148	69,8	56,4	2,3	23 470	28,4	36 183	44,4	18 014	73,7	3 488 761	44,3
Cultural industries	1 233 938	3,6	86,4	2,0	34 655	41,9	22 616	27,8	30 436	124,6	3 740 700	2,1
Creative industries	241	0,0	99,3	5,2	21 805	26,3	19 884	24,4	26 999	110,5	3 413 167	3,5
Administration and auxiliary cultural activities	2 399 176	6,9	31,2	1,6	2 848	3,4	2 734	3,3	24 225	99,2	32 881	18,3

**Table 11: Time series of selected indicators in the cultural sector for 2010–2013 (in millions of CZK)**

INDICATORS	2010	2011	2012	2013	Index 2013/12	Index 2013/10
Public sources total	36 283	34 739	34 322	34 644	1,01	0,95
Costs total	219 816	204 341	205 850	198 111	0,96	0,90
Revenue total	229 110	216 212	217 971	206 727	0,95	0,90
Degree of self-sufficiency (%)	87,1	89,1	84,9	85,7	1,01	0,98
Number of employees rec. per full time	87 018	81 521	79 785	81 417	1,02	0,94
Average gross monthly wage in CZK	24 406	24 704	24 982	24 431	0,98	1,00
Investment in millions of CZK	13 748	11 416	10 369	10 676	1,03	0,78
Gross value added in billions of CZK <sup>48</sup>	86,1	80,4	84,4	82,8	0,98	0,96
Gross domestic product in billions of CZK <sup>48</sup>	59,5	53,1	57,3	55,9	0,98	0,94

48. Estimates from preliminary data for 2013.

**Table 12: Number of selected providers of cultural services in 2013**

PROVIDER	Cultural enterprises and institutions total	From		
		Private	Other	ostatní
Heritage object with an admission fee	297	193	56	48
Museums and galleries (museums of fine art)	512	405	59	48
Exhibition halls	433	143	157	133
Public libraries	5 381	5 381	–	–
Theatres	215	74	55	86
Music ensembles	203	36	34	133
Radio	60	1	47	12
Television	135	1	122	12
Festivals	494	135	106	253
Culture houses	521	452	33	36
Publishers of periodical and non-periodical press	856	34	749	73
<b>Total</b>	<b>9 107</b>	<b>6 855</b>	<b>1 418</b>	<b>834</b>

**Table 13: Relative performance of providers of cultural services expressed as indicators in kind for 2013**

<b>PROVIDER</b>	<b>Number of visits to cultural facilities per 10,000 persons</b>	<b>Number of titles publisher per 10,000 persons</b>	<b>Number of hours broadcast per 1 license-holder</b>	<b>Index of attendance 2013/2012</b>
Historical monuments	(%)	x	x	91,8
Museums and galleries	9 980	x	x	109,5
Exhibition halls	1 876	x	x	98,5
Libraries	22 969	x	x	99,3
Cinemas	10 520	x	x	98,9
Theatres	6 831	x	x	98,4
Concert halls (ensembles and festivals)	2 505	x	x	112,5
Publishers and presses	x	22	x	74,8
Radio	x	x	13 422	x
Television	x	x	9 584	x
Culture houses	8 134	x	x	100,6
<b>TOTAL</b>	<b>72 970</b>	<b>22</b>	<b>23 006</b>	<b>99,8<sup>49</sup></b>

49. Encompassing only the attendance rate.

## ANNEX 3: CURRENT LEGISLATION IN THE ARTS

Below is a list of legislation currently in effect that is applicable to the arts in the Czech Republic. The list does not include bilateral international conventions or agreements on cooperation.

**Table 1. Current legislation in the arts**

Legislation	Year Adopted
Act on Establishing Ministries and Other Central State Administrative Authorities of the Czechoslovak Republic	Act No. 2/1969 Coll.
Act Abolishing Certain Legal Regulations in the Culture Sector	Act No. 165/1992 Coll.
Act on Certain Forms of Support for Culture and on Amending Certain Related Acts	Act No. 203/2006 Coll. as amended in Act No. 227/2009 Coll.
Act on the Protection of Museum-type Collections and on Amending Certain Related Acts	Act No. 122/2000 Coll.
Act on Libraries and the Conditions of Operating Public Library and Information Services (Library Act)	Act No. 257/2001 Coll.
Act on Radio and Television Broadcasting Operations and on Amending Certain Related Acts	Act No. 231/2001 Coll.
Act on Copyright and Rights Related to Copyright (Copyright Act)	Act No. 121/2000 Coll. as amended
Act on the Collective Management of Copyright and Rights Related to Copyright	Act No. 237/1995 Coll. as amended in Act No. 121/2000 Coll.
Act on the State Cultural Fund of the CR	Act No. 239/1992 Coll. as amended
Act on Audio-visual Works and Support for Cinematography (Audio-visuals Act)	Act No. 496/2012 Coll.
Government Regulation on Awards in the Culture Sector Handed Out by the MC	Government Regulation No. 5/2003 Coll. as amended
Act on the National Gallery in Prague	Act No. 148/1949 Coll.
Decree of the President of the Republic on the Czech Philharmonic Orchestra	Decree No. 129/1945 Coll.
Act on Non-periodical Publications	Act no. 37/1995 Coll. as amended
Act on the Rights and Obligations Attached to the Publication of Periodic Press (Press Act)	Act No. 46/2000 Coll. as amended
Act on the Conditions of the Production, Distribution, and Archiving of Audio-visual Works	Act No. 273/1993 Coll. as amended
Act on Czech Television	Act No. 483/1991 Coll. as amended
Act on Czech Radio	Act No. 484/1991 Coll. as amended

The full texts of acts and regulations (in Czech) can be accessed through the Public Administration Portal (Portál veřejné správy) at: [http://portal.gov.cz/wps/portal/\\_s.155/6966/\\_s.155/699/place](http://portal.gov.cz/wps/portal/_s.155/6966/_s.155/699/place).

## ANNEX 4: A LIST OF CONVENTIONS AND OTHER INTERNATIONAL LEGAL INSTRUMENTS IN THE ARTS

Name	Year adopted in the CR
<b>UNESCO</b>	
Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character – Beirut, 10 December 1948	1997 No. 101/1998 Coll.
Agreement on the Importation of Educational, Scientific and Cultural Materials with Annexes A to E and Protocol annexed – Florence, 17 June 1950, and Nairobi, 26 November 1976	1997 No. 102/1998 Coll. and No. 103/1998 Coll.
Universal Copyright Convention – Geneva, 6 September 1952, and Paris, 24 July 1971	Czechoslovakia 1960 and 1980 No. 2/1960, No. 16/1960, and No. 134/1980 Coll.; CR since 1993
Convention for the Protection of Cultural Property in the Event of Armed Conflict, the related Protocol and the Second Protocol on the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict – Den Haag, 14 May 1954, and Den Haag, 26 March 1999	1958 and 1997; No. 94/1958 Coll. and No. 71/2007 Coll.
Convention Concerning the International Exchange of Publications – Paris, 3 December 1958	1965 No. 12/1965 Coll.
Convention Concerning the Exchange of Official Publications and Government Documents between States – Paris, 3 December 1958	1965 No. 12/1965 Coll.
International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations – Rome, 26 October 1961	Czechoslovakia 1964 No. 192/1964 Coll.; CR since 1993
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property – Paris, 14 November 1970	1980 No. 15/1980 Coll.
Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of Their Phonograms – Geneva, 29 October 1971	Czechoslovakia 1985 No. 32/1985 Coll.; CR since 1993
Convention concerning the Protection of the World Cultural and Natural Heritage – Paris, 16 November 1972	1991 No. 159/1991 Coll.
Multilateral Convention for the Avoidance of Double Taxation of Copyright Royalties – Madrid, 13 December 1979	CR since 1993
Convention for the Safeguarding of the Intangible Cultural Heritage – Paris, 17 October 2003	2009 No. 39/2009 Coll.
Convention on the Protection and Promotion of the Diversity of Cultural Expressions – Paris, 20 October 2005	2010 No. 93/2010 Coll.
<b>WIPO</b>	
Berne Convention for the Protection of Literary and Artistic Works dated 8 September 1886 (Paris Revision 1971)	Czechoslovakia 1921; CR since 1993
International Convention on the Protection of Performers, Producers of Phonograms and Broadcasting Organisations, concluded in Rome on 26.10.1961	Czechoslovakia 1964; CR since 1993
Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of their Phonograms, agreed in Geneva on 29 October 1971	Czechoslovakia 1985; CR since 1993
WIPO Copyright Treaty (Geneva 1996)	2002
World Organization of Intellectual Property (WIPO) Performances and Phonograms Treaty (Geneva 1996)	2002
<b>WTO</b>	
Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS Agreement), Annex 1C to the Agreement Establishing the World Trade Organisation, from 15 April 1994	since 1996 and 2000
<b>Council of Europe</b>	
European Cultural Convention No. 018 – Strasbourg, 19 December 1954	The CR became a party to the Convention on the date of its accession to the Council of Europe, 1 January 1993

## ANNEX 5: GOVERNMENT POLICIES ON THE ARTS

- *State Cultural Policy 2015–2020*, <http://www.mkcr.cz/cz/kulturni-politika/statni-kulturni-politika-na-leta-2015--2020--s-vyhledem-do-roku-2025-252032/>;
- *Strategy for More Effective Action by the Ministry of Culture of the Czech Republic in Foreign Affairs 2013–2018*, <http://www.mkcr.cz/assets/zahranicni-vztahy/Zahranicni-kulturni-politika.pdf>;
- *Strategy for the Support and Development of Czech Cinematography and the Czech Film Industry 2011–2016*, <http://www.mkcr.cz/cz/media-a-audiovize/kinematografie/koncepce-podpory-a-rozvoje-ceske-kinematografie-a-filmoveho-prumyslu-2011---2016-79977/>
- *Concept of Effective Care of Movable Cultural Heritage in the CR 2010–2014*, <http://www.mkcr.cz/cz/kulturni-dedictvi/muzea-galerie-a-ochrana-moviteho-kulturniho-dedictvi/koncepce-ucinnejsi-pece-o-movite-kulturni-dedictvi-v-ceske-republice-na-leta-2010-az-2014-78614/>
- *Concept for the Development of Libraries in the CR 2011–2015*, [http://www.mkcr.cz/assets/literatura-a-knihovny/Koncepce\\_rozvoje\\_knihoven\\_2011-2015.pdf](http://www.mkcr.cz/assets/literatura-a-knihovny/Koncepce_rozvoje_knihoven_2011-2015.pdf)
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- *Government Plan for Funding the National Development Programme Mobility for All 2016–2025*, <http://www.vlada.cz/cz/ppov/vvzpo/aktuality/vladni-plan-financovani-narodniho-rozvojeveho-programu-mobility-pro-vsechny-na-obdobi-20162025-121825/>;
- *Strategy for Social Integration 2014–2020*, [http://www.mpsv.cz/files/clanky/17082/strategie\\_soc\\_zaclenovani\\_2014-20.pdf](http://www.mpsv.cz/files/clanky/17082/strategie_soc_zaclenovani_2014-20.pdf)
- *Concept of Support for Young People 2014–2020*, <http://www.msmt.cz/mladez/koncepce-podpory-mladeze-na-obdobi-2014-2020>;
- *Concept of Effective Care of Traditional Folk Culture in the CR 2011–2015*, <http://www.mkcr.cz/cz/kulturni-dedictvi/regionalni-a-narodnostni-kultura/koncepce-a-jine-ustavujici-dokumenty/koncepce-ucinnejsi-pece-o-tradicni-lidovou-kulturu-v-cr-na-leta-2011-az-2015-82426/>;
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- *Inter-ministerial Concept of Applied Research and Development on National and Cultural Identity 2016–2022*, <http://www.mkcr.cz/cz/vyzkum-a-vyvoj/meziresortni-koncepce-aplikovaneho-vyzkumu-a-vyvoje-narodni-a-kulturni-identity-na-leta-2016---2022-206155/>
- *National Action Plan for Positive Ageing 2013–2017*, <http://www.mpsv.cz/cs/14540>;
- *National Strategy for the Protection of the Rights of Children 2012–2015*, <http://www.mpsv.cz/cs/14308>;
- *Strategy for Roma Integration to 2020*, [http://ec.europa.eu/justice/discrimination/files/roma\\_czech\\_republic\\_strategy2\\_cs.pdf](http://ec.europa.eu/justice/discrimination/files/roma_czech_republic_strategy2_cs.pdf);
- *Strategy for the Education Policy of the CR to 2020*, <http://www.vzdelavani2020.cz/>;

- *Programme for the Development of Semi-budgetary Cultural Organisations of Hradec Králové Region 2014–2020*, <http://www.kr-kralovehradecky.cz/cz/krajsky-urad/kultura/program-rozvoje-PO-kultura-65427/>;
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- *Programme for the Development of Liberec Region 2014–2020*, <http://regionalni-rozvoj.kraj-lbc.cz/page1884/program-rozvoje-libereckeho-kraje-2014-2020>;
- *Strategy for the Development of Moravia-Silesia Region 2009–2020*, [http://verejna-sprava.kr-moravskoslezsky.cz/rk\\_srk\\_9-20.html](http://verejna-sprava.kr-moravskoslezsky.cz/rk_srk_9-20.html);
- *Programme for the Development of the Administrative District of Olomouc Region*, <http://databaze-strategie.cz/cz/olk/strategie/program-rozvoje-uzemniho-obvodu-olomouckeho-kraje-2012-2015?typ=struktura>;
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- *Cultural Strategy of Karlovy Vary Region 2013–2020*, <http://www.kr-karlovarsky.cz/samosprava/dokumenty/Stranky/koncepce/seznam/koncepce-kultury.aspx>
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- *Strategy for the Development of Culture and Heritage in Ústí nad Labem Region 2014–2020*, <http://www.kr-ustecky.cz/koncepce/ds-99697>;
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## ANNEX 6: GUIDELINES, RECOMMENDATIONS AND STUDIES

### Ministry of Culture of the Czech Republic

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- Ministry of Culture. *Financial Support for the Live Arts*, 2015. Available at: <http://www.ospzv-aso.cz/cz/portal/vyhledavani/?q=aproxima%C4%8Dn%C3%AD+strategie&sa=&cx=008117061938743003681%3A-xripkgdomvm&cof=FORID%3A9&ie=UTF-8>
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### Outcomes of the EC's Open Method of Coordination Working Groups of EU Member Countries

- *OMC Report on improving conditions to support the mobility of artists and culture professionals*, 2010. Available at: [http://ec.europa.eu/culture/policy/cultural-creative-industries/documents/artist-mobility\\_en.pdf](http://ec.europa.eu/culture/policy/cultural-creative-industries/documents/artist-mobility_en.pdf)
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- *Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*, 2012. Available at: [http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture\\_en.pdf](http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf)
- *Cultural and creative sectors' export and internationalisation support strategies*, 2014. Available at: [http://ec.europa.eu/culture/library/reports/eac-omc-report-ccs-strategies\\_en.pdf](http://ec.europa.eu/culture/library/reports/eac-omc-report-ccs-strategies_en.pdf)
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## 9. LIST OF ABBREVIATIONS

AITA/IATA – International Amateur Theatre Association

AMATEO – Mezinárodní network organizací působících v oblasti metodických služeb amatérského umění/  
European Network for Active Participation in Cultural Activities

BACH – Collection at the National Institute of Folk Culture

CES – Central Collections Register

CIK – Cultural Information Centre

CIOFF – International Council of Organisations of Folk Festivals and Folk Arts

ČKA – Czech Chamber of Architects

CR – Czech Republic

DAMU – Theatre Faculty of the Academy of Performing Arts in Prague

EEA – European Economic Area

GAAV – Grant Agency of the Czech Academy of Science

GAČR – Czech Science Foundation

HAMU – Music Faculty of the Academy of Performing Arts in Prague

HZP – Main Thematic Priorities (NAKI)

ATI – Arts and Theatre Institute

LM – Laterna magika

MIDAS - Moving Image Database for Access and Re-use of European Film Collections

MC – Ministry of Culture

MRD – Ministry of Regional Development

MEYS – Ministry of Education, Youth and Sport

MFA – Ministry of Foreign Affairs

NAKI – Programme of Applied Research and Development on National and Cultural Identity

ND – National Theatre in Prague

NFA – National Film Archive

NIPOS – National Information and Consulting Centre for Culture

NULK – National Institute of Folk Culture

SOEU – EU Independent Unit at the MC

ORNK – Department of Regional and Minority Cultures

OULK – Department of Arts, Literature and Libraries of the MC

OZ – Foreign Relations Department of the MC

PO – Semi-budgetary Organisation

Study/Creative Scholarships- Programme of Grants for Creative or Study Purposes

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