

COMPENDIUM

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COUNTRY PROFILE

CZECH REPUBLIC

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This profile was prepared and updated by
Ms. Pavla PETROVÁ (Prague).

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Czech Republic¹

1. HISTORICAL PERSPECTIVE: CULTURAL POLICIES AND INSTRUMENTS.....	2
2. GENERAL OBJECTIVES AND PRINCIPLES OF CULTURAL POLICY	4
2.1 Main features of the current cultural policy model	4
2.2 National definition of culture	5
2.3 Cultural policy objectives.....	6
3. COMPETENCE, DECISION-MAKING AND ADMINISTRATION.....	7
3.1 Organisational structure (organigram)	7
3.2 Overall description of the system.....	8
3.3 Inter-ministerial or intergovernmental cooperation.....	9
3.4 International cultural cooperation	11
4. CURRENT ISSUES IN CULTURAL POLICY DEVELOPMENT AND DEBATE.....	16
4.1 Main cultural policy issues and priorities.....	17
4.2 Specific policy issues and recent debates	17
4.3 Other relevant issues and debates.....	34
5. MAIN LEGAL PROVISIONS IN THE CULTURAL FIELD.....	35
5.1 General legislation.....	36
5.2 Legislation on culture	40
5.3 Sector specific legislation.....	43
6. FINANCING OF CULTURE.....	46
6.1 Short overview	46
6.2 Public cultural expenditure.....	47
6.3 Trends and indicators for private cultural financing	50
7. PUBLIC INSTITUTIONS IN CULTURAL INFRASTRUCTURE.....	52
7.1 Cultural infrastructure: tendencies & strategies	52
7.2 Basic data about selected public institutions in the cultural sector	53
7.3 Status and partnerships of public cultural institutions.....	54
8. PROMOTING CREATIVITY AND PARTICIPATION.....	55
8.1 Support to artists and other creative workers	55
8.2 Cultural consumption and participation	57
8.3 Arts and cultural education.....	60
8.4 Amateur arts, cultural associations and civil initiatives	66
9. SOURCES AND LINKS	71
9.1 Key documents on cultural policy	71
9.2 Key organisations and portals	73

1 This profile was prepared by Pavla Petrová, Director, Arts and Theatre Institute Prague.

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1. Historical perspective: cultural policies and instruments

In Czech modern history, the culture sector has been closely tied with the education sector, which continues a tradition dating back to the time of the Austrian Monarchy (Ministerium für Cultus und Unterricht). The Ministry of Education and National Enlightenment was founded on 14 November 1918 and existed by this name until 15 June 1942, when it changed its name to the Ministry of Education and Edification of the People. After 1945, the Ministry of Education and Enlightenment and the Ministry of Information became the authorities responsible for culture (<http://www.mkcr.cz/scripts/detail.php?id=1839>).

In the time of the First Republic, culture was primarily associated with enlightenment, which was pursued on the level of voluntary associations and not by the state. Activities aimed at enlightenment were coordinated in Czechoslovakia at that time initially through the Enlightenment Union and from 1925 through the Masaryk Institute of Public Education (Masarykova lidová výchovná ústava). At that time there was no state cultural policy and it was only through legislation that the state exercised an influence on cultural (educational) activities. Some of the most important pieces of legislation in this area were the Act on organising civic education courses for the public, the Act on public municipal libraries, and the Act on municipal chronicles.

After the Second World War, the territory of Czechoslovakia, as it was then known, fell under Soviet influence. This was one of the main reasons why the Communists seized power for 50 years after the "February revolution" in 1948. In 1960, the state changed its name to the Czechoslovak Socialist Republic. Methods of totalitarian power and economic problems aroused ever-growing resistance, which culminated in the Prague Spring of 1968 and general liberalisation in all fields including the field of culture. All these efforts were suppressed in August of the same year with the invasion of Warsaw Pact troops. The unsuccessful attempt at democratisation was followed by so-called normalisation after 1969, which can be described as a period when all individuals and activities that were opposed to the Soviet occupation were persecuted by the state. Many important Czech personalities from the fields of art and culture were persecuted at that time. At the beginning of the 1980s, pressure for democracy started to grow more intensively, resulting in the "Velvet Revolution" in November 1989. This process brought essential political, social and economic changes to Czechoslovak society and changed the shape of culture in the Czech Republic (CR).

In 1993, the Czech and Slovak Federative Republic split into two independent states – the Czech Republic and the Slovak Republic – after mutual agreement by both federations. The Czech Republic (CR) joined the European Union on 1 May 2004 following a referendum. Czechoslovakia was one of the founding members of UNESCO and, following the separation of Czechoslovakia, the independent CR became a UNESCO member state in 1993.

Until 1989, there was a dense network of ideologically controlled and endowed cultural facilities – libraries, cultural centres and houses, cinemas, theatres, museums, monuments, observatories etc. This network was centralised in the 1950s and structurally reorganised in the 1970s.

At the beginning of the 1990s, this network underwent mass privatisation and denationalisation. All state institutions, such as book publishers and music industries, film studios, circuses and art agencies, were privatised. Some state ideological cultural institutions were closed. State funds like the Czech Music Fund and others were

transformed into foundations in conformity with the new *Act on Foundations* (see also chapter 8.1.2).

Denationalisation of cultural facilities was a very important step in the process of democratisation. This process is also very closely connected with the Territorial Reform of Public Administration in the CR. The *Act on Municipalities* released the local authorities from organisational subordination to the state and it allowed them to establish cultural institutions. Many cultural institutions – in particular theatres - were transferred to their jurisdiction from the state level.

The first stage of territorial reform ended with the establishment of new higher territorial units – 14 regions, which were created on the basis of *Constitutional Act No. 347/1997 Coll.* The regions started operating on 1 January 2001, following the introduction of the *Act on the Regions*. In the second stage of reform of territorial public administration, dozens of museums, galleries and libraries were transferred to the regions on the basis of the *Act on the Transfer of Certain Objects, Rights and Liabilities of the Property of the CR* (see also chapter 7.1).

The first strategic document in the field of culture was elaborated in 1996 for the Ministry of Culture of the CR in the form of the *White Book* – a study that clarified the relation of the state to culture and presented examples of cultural policies from other European countries. It also included a proposal for modernising the grant system of the Ministry of Culture.

The first government policy on culture in the history of the CR was ratified by *Government Decree of the CR No. 401* in April 1999 and it was called the *Strategy of Effective Cultural Support*.

In 2001, the government issued *Decree No. 40* approving the *Cultural Policy in the CR 2001-2005*. Provisions connected with the membership of the Czech Republic in the European Union and the reform of public administration ranked among the main topics of cultural policy.

In November 2008, the government issued *Decree No. 1452* approving the *National Cultural Policy 2009-2014*. This is a document that focuses on understanding culture as a discipline in which it is useful to invest time, energy, and human and financial potential (see also chapter 3).

In January 2013, with the introduction of Resolution No. 7, the government adopted the *Updated State Cultural Policy for 2013 and 2014 with a View to the Years 2015 to 2020*. The update provides information about the discharge of individual tasks laid out under the state cultural policy including tasks fulfilled or cancelled by Government Resolution No. 823/2011 on the updating of the *Plan for the Implementation of the State Cultural Policy for 2009–2014*.

In April 2015 the government passed Resolution No. 393 which acknowledges the *State Cultural Policy for 2015-2020* (with a view to the year 2025). The Ministry of Culture drew up a plan for the policy's implementation.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

The final vision of the future state of support for culture laid out in the *State Cultural Policy for 2015-2020 (with a View to the Year 2025)* is based on the presumed successful management of priorities, objectives, and measures laid out in the government's official programme (government regulation no. 96 of 12 February 2014):

- state expenditure on support for culture will reach 1% of state budget expenditures;
- the culture sector will not become the underbelly of society's development in the sense of lagging levels of education and culture among the population and insufficient use of cultural heritage as a developmental resource in the global economic environment;
- a culturally diverse society will focus on fostering innovation and on using tangible and intangible cultural heritage in the framework of diverse social groups at the regional level and in local associations while emphasising support for individual cultural expression;
- Czech culture will become an active agent in the European cultural space, international cultural cooperation will be promoted, and European and international awareness of Czech culture will increase;
- an understanding of culture will be promoted that sees it as an economic factor and an important component of the state's economic policy. Art and culture and the use of cultural heritage through cultural and creative industries will be elements that have a dynamic and modernising effect on the sectoral structure of the national economy;
- there will be increased participation of citizens in cultural events and private, public, and state institutions will contribute significantly to the support, organisation and funding of the development of cultural services;
- the state will universally support the influx of extra-budgetary resources into cultural life and will use economic, regional and tax policy to stimulate an active role for culture in the development of society;
- the state will support cultural values that lead to the cultivation of humanity, cooperation, compassion, and the sustainability of human society; support for education will play an essential role in this;
- new legislation in the field of heritage conservation will establish the foundations for sustainable use of this area of national culture;
- the latest scholarly findings and information and communication technologies will be used towards protecting cultural heritage and facilitating access to culture;
- the cultural environment of communities, regions, and landscapes will be universally supported through the coordinated cultural and regional policy of the state and through tools of regional planning as the basic foundation of the quality of life of the population and the development of related economic activities; and
- full use will be made of resources of the operational programmes (most notably the Integrated Operational Programme, the Enterprise and Innovations Operational Programme and the Operational Programme Research, Development and Education) set up for this period.

2.2 National definition of culture

In the State Cultural Policy for 2015-2020 culture is defined as follows:

"Culture is an important factor in the life of civil society that fundamentally contributes to its integration as a whole.

It contributes to the intellectual, emotional, and moral development of every citizen and in this respect serves an educational (edifying) function.

Culture links the Czech Republic to the outside world and at the same time distinguishes it from it; culture characterises the country in relation to other states.

It is one of the pre-requisites for the competitiveness of society.

Culture is an important sector of the economy. Although it consumes resources from the state budget and the budgets of regional administrative authorities, the example of established cultural and creative industries abroad is proof that they make direct socio-economic contributions by creating new markets and jobs and generating tax revenue.

Culture fulfils an important social function. It helps citizens to self-identify as free individuals and helps free individuals to identify with the community they live in and with their region and the state. This role culture plays is highly motivating. Participating in cultural activities is a meaningful way of using one's leisure time and plays an important preventive role against socio-pathological phenomena such as drug use, gambling, and criminality that youth in particular are at risk of engaging with.

Culture generally also contributes to equality of men and women and to a better understanding between citizens of different ethnic backgrounds and is an important tool for combating xenophobia and racism. In an international context it is an important element in intercultural dialogue.

Participation in cultural life helps disadvantaged citizens to become integrated into society not just in terms of health but also socially and to some degree helps them to overcome their disadvantage, and similarly such participation can also help victims of violence."

Act No. 203/2006 Coll. on Certain Kinds of Cultural Support and the Amendment of Related Regulations defines the term "public cultural services" as services of artistic activity and cultural heritage accessible to the public and the obtaining, processing, protection, preservation and accessibility of information serving to satisfy the cultural, cultural-educational or educational needs of the public.

The most recent Programme Declaration issued by the Government of the Czech Republic dated 12 February 2014 refers to culture as a public service (see chapter 2.3; http://www.vlada.cz/assets/media-centrum/dulezite-dokumenty/programove_prohlaseni_unor_2014.pdf).

2.3 Cultural policy objectives

The State Cultural Policy for 2015–2020 has 5 priority objectives:

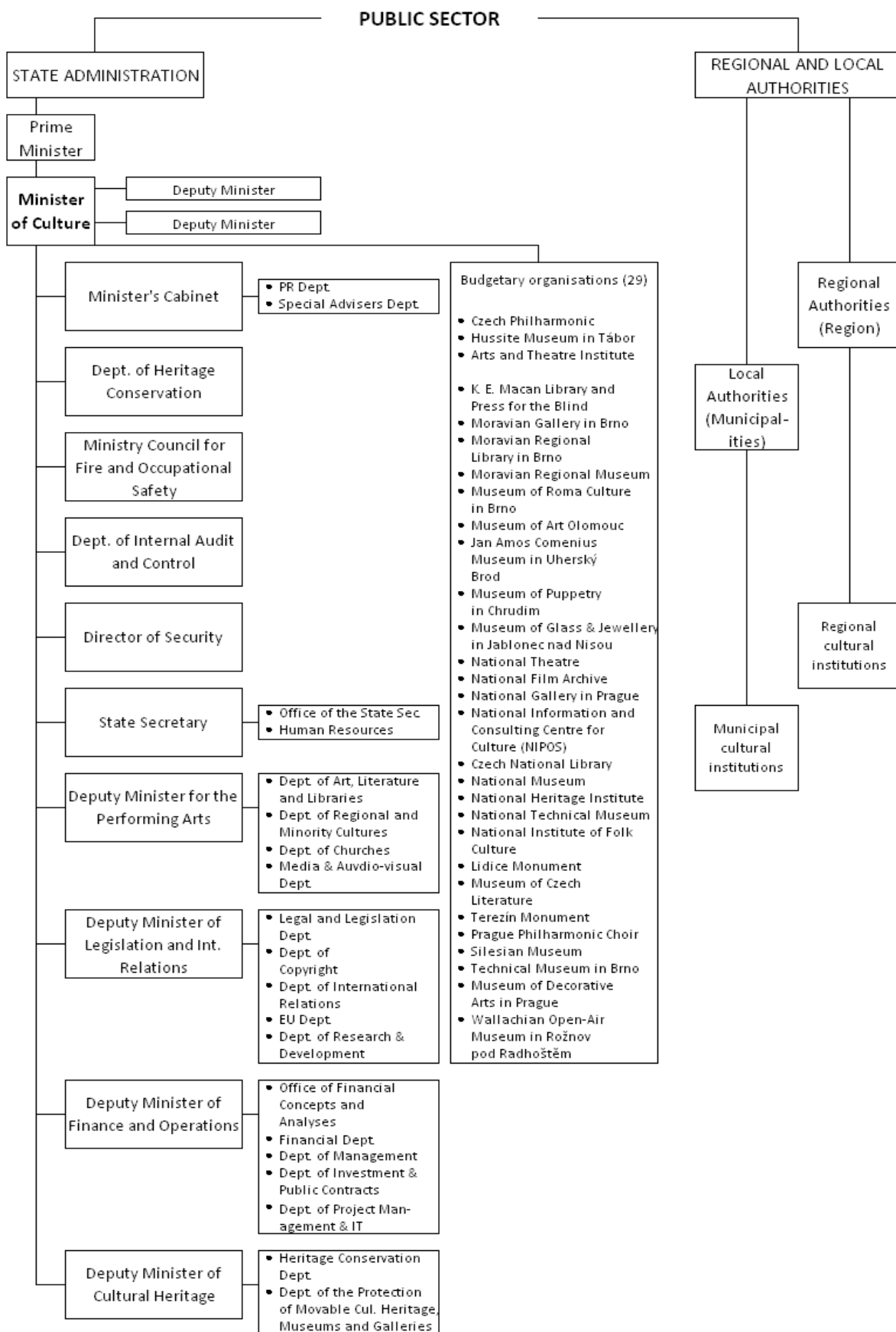
- Supporting identity, cultural diversity, and intercultural dialogue.
- Developing creativity through support for cultural activities and the creation of cultural goods, the provision of cultural services, work with the public, support for access to culture, and advancing a participative culture to facilitate social integration.
- Preserving cultural heritage as an environment conducive to the development of creativity.
- The use of cultural heritage and cultural activities, services, and goods for the development of the economy and increasing competitiveness and supports mobility.
- Creating a more effective environment for the support of cultural activities, the provision of public cultural services, the development of cultural goods and the conservation of cultural heritage.

The cultural policy is based on the objectives of the official Programme of the Government of the Czech Republic dated 12 February 2014, namely:

- The Government aims to move towards a level of expenditure of one percent of the public budget on culture as a public service, to directly link revenue from tourism to expenditure on the conservation and maintenance of the heritage stock, and make thorough use of EU funds and the Norwegian Financial Mechanism for the restoration of monuments.
- The Government intends to adopt an act on culture and an act on public institutions in culture in order to eliminate that difficulties faced by semi-budgetary organisations, depoliticise them, and ensure stable funding for them, and the Government shall also adopt a new heritage act and amended versions of the copyright act and media legislation.
- The Government will introduce a new model for promoting the Czech Republic abroad based, among other things, on the export of Czech arts and culture.
- The Government will improve the ease of access to public cultural institutions, e.g. by introducing free admission days and family discounts, and will advance a more effective model to foster children's creativity through artistic activities and cultural experiences.
- The Government will provide support for amateur artistic activities, regional culture, and public cultural services provided by non-profit organisations.

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)



3.2 Overall description of the system

On 2 May 2013 the Government of the Czech Republic adopted the *Methodology for Preparing Public Strategies*, the purpose of which is to introduce a generally appropriate and applicable procedure for preparing strategic documents in Czech public administration.

The methodology was prepared as a response to the currently unsatisfactory process for preparing and approving public strategies in the CR. The methodology primarily describes the process for preparing strategies, from identifying the need to create a strategy to preparing one for implementation and approval. It describes individual steps and activities for creating a strategy document and defines the methods for managing the strategy development process and the role of individual actors.

The central body of state administration for the field of culture is the Ministry of Culture (MC). The scope of the MC is defined in *Act No. 2/1969 Coll. on Establishing the Ministries and Other Central Administration Bodies of the CR*. According to §8 of this Act, the MC is a central state administrative body for:

- art;
- cultural and educational activity;
- cultural monuments;
- matters relating to churches and religious societies;
- matters relating to the press, including publication of the non-periodical press and other information means;
- the preparation of draft laws and other legal regulations in the area of radio and television broadcasting;
- implementation of the *Copyright Act*; and
- production and trade in the area of culture.

The MC processes cultural policy, prepares drafts of acts and other legal provisions in the field of culture, and carries out tasks connected with the negotiation of international treaties, with the development of international relations and cooperation and other duties that the CR has in meeting its obligations under international treaties and membership in international organisations.

The MC supports the arts, cultural activities and the preservation of cultural heritage with grants and contributions from the "culture" division of the state budget of the CR. It establishes 30 state-managed organisations (which are founded, managed and supported by the state) and 1 public benefit organisation (an independent non-profit organisation, where the state or the city can be just a co-founder), in this case the International Music Festival Prague Spring.

There are two state funds operating at the state level: from January 2013 - the State Cinematography Fund (previously known as the State Fund of the Czech Republic for the Support and Development of Czech Cinematography and the State Cultural Fund of the Czech Republic. Both are founded on the basis of legislation. Administration of the State Cultural Fund falls under the authority of the MC, which is responsible for the financial management of the fund's resources. The State Cinematography Fund is an independent institution, but the MC nonetheless retains influence over it by exercising certain functions such as appointing its director, members of the Supervisory Board, and experts.

The State Cinematography Fund is the only instrument of public financial support for independent cinematographic work in the Czech Republic. In conformity with *Government Resolution No. 73* of 17 January 1996 it is also the agency responsible for the administration of requests for co-production status in conformity with the European Convention on Cinematographic Co-production.

The Fund has new name and also new status under the *Act No. 496/2012 Coll., on Audio-Visual Works and Support for Cinematography and on the Amendment of Certain Legislation (Audio-Visual Acts)* since January 2013. The final status will be approved by the Government of the CR (see chapter 4.3, chapter 5.3.6, and chapter 5.3.8).

The State Cultural Fund of the CR should support the creation, realisation and promotion of works of artistic value, editorial activities in the area of non-periodical and periodical publications, the acquisition, restoration and preservation of cultural monuments and collection works, exhibition and lecturing activities, the promotion of Czech culture abroad, the organisation of cultural festivals, exhibitions and similar cultural activities, and cultural projects of ethnic minorities in the CR etc. From 2006 to 2011 the Fund was unable to perform its function as it did not have an elected board. The board was only elected in December 2011, as an amendment to *Act No. 483/1991 Coll. on Czech Television* made it possible to establish a permanent supply of financial resources in the form of revenue from advertising on the public television station ČT2 (see also chapter 5.3.8).

Culture also figures at the state level in the concept materials of other ministries, mainly the Ministry of Education, Youth and Sports, the Ministry of Foreign Affairs and other bodies of state administration.

An essential role in cultural policy is also played by regions and municipalities through the regional and municipal authorities. The regions were reconstructed quite recently in the CR (see also chapter 1). The original 7 regions that were created with districts in 1960 were cancelled in 1990. Fourteen regions were established on the basis of *Constitutional Act No. 347/1997 Coll. on creating higher territorial units*. The regions were created from 76 districts that were abolished when the regions were established and they commenced activity on 1 January 2001. The regions support the development of culture and establish regional libraries, museums and galleries, regional theatres, orchestras and institutes of archaeological preservation from their budget. The regions also co-create financial, conceptual and legislative assumptions for the development of culture in the region in conformity with concepts of the government of the CR and recommendations of the Ministry of Culture.

Towns and municipalities act in conformity with the *Act on Municipalities* and they are responsible for the general cultural development and needs of their citizens. Some municipalities establish cultural institutions, especially municipal and local libraries, municipal galleries and municipal and local museums, theatres, orchestras and other specialised cultural institutions. Many towns announce specialised tenders for the support of cultural projects. Some towns, especially the bigger ones, have their own cultural policy or strategy focused on cultural and creative industries.

Cultural policy is of course also shaped by civil society and initiatives in this field that have emerged over time in the Czech Republic. This level has an influence on the transformation of the cultural policies of towns and also influences cultural policy at the state level. The biggest influence is evident in the changes in grant and other support systems in the field of culture and in the establishment of advisory bodies and more.

3.3 Inter-ministerial or intergovernmental cooperation

The Ministry of Culture (MC) cooperates with other ministries and with the Office of the Government of the Czech Republic (CR) to fulfil the goals of their cultural policy – be it representation in internal advisory bodies or intergovernmental groups. It also cooperates on legislative drafts and other documents from other bodies. The most frequent collaboration occurs among these bodies:

- Ministry for Regional Development;
- Ministry of Education, Youth and Sports (MEYS);
- Ministry of Foreign Affairs;
- Ministry of Finance;
- Ministry of the Interior; and
- The Office of the Government.

Cooperation with the MEYS occurs mostly in the field of out-of-school children's and youth activities and in the field of education. In 2000, the Inter-Ministerial Committee of both ministries for out-of-school children's and youth artistic activities, for education through art, for art and cultural heritage and for arts education was established. The committee was cancelled after three years due to the passivity of the MEYS. In 2011 cooperation was re-established. In September 2011 the Inter-Ministerial Discussion Forum on Education in the Arts and the Role of Cultural Organisations was organised by the Ministry of Culture and the Ministry of Labour and Social Affairs as a follow up to the outcome of the Second UNESCO World Conference on Arts Education in Seoul and Bonn (see also chapter 8.3.1). And in 2014 a round table was organised in cooperation with the Czech Committee of UNESCO on the subject Formal and Informal Education in the Arts and a round table on the Role of the Media in Education in the Arts (see chapter 8.3.1).

A body that works under the Ministry of Culture is the Council for Research of the Minister of Culture, which is composed of representatives nominated by the Research and Development Council, Academy of Sciences of the CR, the Council for Higher Education Institutions, and the Czech Rectors Conference, and it is intended to fulfil the *Inter-ministerial Concept of Applied Research and Development on National and Cultural Identity from 2016 to 2022 in conformity with Government Resolution No. 1268 from 2013*.

The MC closely collaborates also with the Ministry for Regional Development, the Ministry of the Interior and the Ministry of Finance in the utilisation of finances from the Structural Funds and in planning for the next programme term.

The MC and the Ministry of Foreign Affairs collaborate in the conclusion of international treaties and the implementation of plans for cultural agreements and in the preparation of big cultural events and shows. MC candidates are represented in the advisory bodies of the Ministry of Foreign Affairs; for example, when preparing the EXPO exhibition. The UNESCO department at the MC participates in activities of the Czech Committee for UNESCO at the Ministry of Foreign Affairs.

Important partners of the MC include some advisory and working bodies of the government of the CR; their activity is overseen by the Office of the Government. These bodies include the Government Council for National Minorities, the Government Council for Non-Governmental Non-Profit Organisations, the Government Council for Human Rights and the Government Board for People with Disabilities.

The MC also collaborates with regional and local authorities through their structures, like the Association of Regions of the CR and the Union of Towns and Municipalities of the CR. Regional and local authorities are the appeal body for strategic documents of the MC and they are represented in some advisory bodies of the Minister of Culture.

3.4 International cultural cooperation

3.4.1 Overview of main structures and trends

In the field of foreign cultural cooperation at the central level, the Ministry of Culture (MC) traditionally closely cooperates with the Ministry of Foreign Affairs (MFA). The Czech Centres, state-managed organisations of the MFA, are other important partners.

In connection with the Czech Republic's (CR) membership in the EU, relations with other European countries are a priority. There is important multilateral cooperation within the Visegrád group, the Central European Initiative, Francophonie, UNESCO and other international organisations.

The Czech Republic has above-standard and very active ties with the so-called Visegrád countries (Slovakia, Hungary, and Poland). Regular meetings of culture ministers from these countries are held within the Visegrád group and they serve as fora for sharing experiences in the sphere of cultural policy. A very important organisation in the field of culture is the International Visegrád Fund, which annually provides support for cultural projects. In recent years there has been a significant increase in the number of grants provided by the International Visegrád Fund in support of activities in countries outside the Visegrád region, most notably in the western Balkans and the Eastern Partnership, which in 2012 led to the development of a sub-programme called Visegrád 4 Eastern Partnership. More programmes of cooperation are also being developed with third countries, such as V4+Taiwan, V4+Japan, V4+Germany, V4+Netherlands, V4+USA and V4+Nordic Countries.

There is very intensive cooperation with Slovakia because of the history it shares with the Czech Republic. The Czech and Slovak Republics have since 2002 also been involved in organising and using the exhibition pavilion in Venice for the Biennale of visual art and architecture.

One consequence of the close cooperation between Visegrád countries and Austria and Slovenia was the founding of Platform Culture – Central Europe (CR, Hungary, Poland, Austria, Slovakia and Slovenia) in 2001. In 2008 the Czech-Polish Forum was founded with the aim of supporting group activities among non-governmental subjects.

A big shift occurred in general in 2004 when the CR joined the European Union because this widened the scope for various forms of cooperation between Czech and foreign subjects and for more intense participation in Community programmes.

Cultural cooperation with foreign partners, undertaken as part of the CR's presentation abroad, is organised with a view to territorially specific features and to ensuring positive feedback for the future development of Czech culture, cultural industries, tourism, economics, investment, science, research and support for Czech studies in the world. Great emphasis is put on traditional cultural cooperation towards the fulfilment of bilateral or multilateral treaties. The MFA supervises the preparation and discussion of international cultural agreements; it is therefore possible to create short-term implementation plans for cooperation that process the aims of individual ministries – the MC or MEYS.

In 2013 the first *Concept for More Effective Action in the Field of Foreign Relations by the Ministry of Culture of the Czech Republic 2013-2018* was formulated and the document reflects the tenets expressed in the *National Cultural Policy of the CR 2009-2014* and in the general foreign policy of the Czech Republic (*Foreign Policy Concept of the Czech Republic of 20 July 2011 no. 589*).

The priorities of the Government's Programme Declaration of 2014 are to introduce a new model of promoting the Czech Republic abroad, which will be based among others on the export of Czech arts and Czech culture (see chapter 2.3).

3.4.2 Public actors and cultural diplomacy

(See also chapter 3.4.1.)

The Ministry of Culture, the Ministry of Labour and Social Affairs, and Czech Centres are the main actors in cultural cooperation and the promotion of Czech culture abroad. In 2011 the Czech government adopted the *Concept of the Foreign Policy of the Czech Republic*, which makes it the aim of public diplomacy to present the Czech Republic as a country with a rich culture, as amidst increasing globalisation the importance of culture as a medium of individual expression and an affirmation of national identity is growing. In connection with this Concept, since 2011 the Annual Reports on Public Relations have been published (see http://www.mzv.cz/file/974173/roценка2012_web.pdf). A new *Concept of the Foreign Policy of the Czech Republic* is being prepared by the Ministry of Foreign Affairs in 2015.

Other important actors include national organisations under the umbrella of the MC and non-governmental organisations, through which the majority of international cultural projects are implemented. These projects are supported by state grant programmes and grants from regional and local authorities, as well as through foreign cultural institutions and foundations. Some foreign institutes like the British Council or Pro Helvetia reduced their activities in the field of culture after the CR joined the EU; the consequence was a general decrease in possible sources of funding for support in this field.

The Czech Centres operate under the remit of the MFA. Their mission is to promote the Czech cultural scene on the international level and to strengthen the good reputation of the Czech Republic in the world. There are currently 22 branches operating in 20 countries on 3 continents. Among their cultural activities they focus on promoting every branch of Czech culture – fine art, architecture, design, fashion, stage arts, film, music, and literature. The Czech Centres are members of the European Union National Institutes of Culture (EUNIC).

The Arts and Theatre Institute (ATI) is an organisation founded by the MC to promote Czech theatre abroad, among other roles. At present it also promotes others fields of the arts, such as literature, music and dance. The ATI organises projects abroad like cultural seasons, exhibitions, the publishing of books, runs web portals in foreign languages, and it also has a residential programme for artistic exchanges in all fields of the arts provides financial support for the short-term mobility of Czech artists. The institution also ensures the operation of international non-governmental organisations in the field of the performing arts and music.

NIPOS is another organisation that operates under the MC. It supports individuals' travel abroad and through a selection procedure welcomes international artists to perform in the CR in the field of non-professional artistic activities.

Since 2002 the Czech Film Centre has been very active in the area of promoting Czech cinematography abroad and in 2013 the centre became a part of the National Film Archive. It promotes Czech cinematography in various ways: promoting it at major international festivals and markets, publishing work on Czech film and the Czech film industry, networking, and consultation.

In October 2009, the Czech government adopted the "Programme of Film Industry Support" that operates via fiscal stimuli or tax incentives. Before this there had existed no such incentive allowing foreign and Czech film or TV producers to ask for partial

compensation for invested expenses on the territory of the CR. In 2010 the programme was announced by the European Commission and in the spring of 2010 it issued its first call for entries. However, when a new act on audio-visual work was passed, a new notification was required and this was done in August 2013 (see also chapter 4.2.3).

The CR adopted the *Act on Certain Kinds of Cultural Support* (see also chapter 5.2) which provides a so-called state guarantee by providing compensation for an object on loan in the case of harm or damage during an exhibition or similar event.

3.4.3 European / international actors and programmes

Czechoslovakia was one of the foundation states of UNESCO and the Czech Republic (CR) has been a member since 1993. That same year it became a member of the World Intellectual Property Organisation and the Council of Europe. Since 1995, the CR has been a member of the International Centre for the Study of the Preservation and the Restoration of Cultural Property. It has been an EU member since 2004.

The Ministry of Culture is responsible for the Creative Europe programme for 2014-2020. It also covers a portion of the financial involvement of subjects that had successful projects in the Culture sub-programme. The programme also supports the event Pilsen – European Capital of Culture 2015 (<http://www.plzen2015.cz/>).

The EEA and Norway Grants have become an important source of funding. In October 2003 the Government of the Czech Republic signed the Agreement on the Participation of the Czech Republic in the European Economic Area (EEA). Under this agreement a new financing mechanism was introduced wherein the EFTA states (Iceland, Liechtenstein, and Norway) in 2004-2009 contributed to countries just joining the EEA for projects in the expanded internal market. Norway also contributed through the bilateral "special Norwegian financing mechanism" (Norskefinansieringsordning). Through this financial mechanism, states of the EEA and Norway committed to contributing to the economically weaker states in the EEA in the form of grants for investment and development projects in priority areas – and one priority area is the protection and renewal of cultural heritage and the total sum allocated for this area was 82 974 448 EUR.

In December 2009 the Czech Republic signed the Agreement on the Continuation of the EEA Financial Mechanism and the Norwegian Financial Mechanism. In the area of culture, a programme in the area of cultural heritage and the contemporary arts was adopted, specifically the Conservation and Revitalisation of Cultural and Natural Heritage programme area, and the Support for Cultural and Artistic Diversity in the Context of European Cultural Heritage.

Three calls have been announced and 21 490 000 EUR has been distributed. The programme will terminate in April 2017. (<http://www.eeagrants.com> and <http://www.norskefondy.cz>)

The most financial support for the culture sector flowing from the EU to the CR comes from the European Structural and Investment Funds (SF). Support from these programmes is always tied to strengthening economic growth and employment. In the 2007-2013 programme term the Czech Republic used SF primarily to support cultural heritage in conjunction with tourism (Integrated Operational Programme), but through other programmes, such as those supporting education, other projects related to culture and the arts were also supported. Unlike many EU Member States however, the use of SF in the culture sector is still low in the Czech Republic.

The International Visegrad Fund was founded in 2000 by the governments of the Visegrad Four (see also chapter 3.4.1). The purpose of the fund is to support closer cooperation among participating countries using cultural, scientific and educational projects, exchange

among young people, cross-border cooperation and the development of tourism. The fund also offers grant programmes and student and artistic residencies. The fund is frequently used in the CR.

The MC is charged with the ratification and implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Convention was ratified in the CR in July 2010 and in 2014 the Czech Republic submitted its first evaluation report. In 2015 a representative of the Czech Republic was elected to the International Committee for Diversity (see chapter 4.2.7).

3.4.4 Direct professional cooperation

In the Czech Republic (CR), there are many projects that link various networks, governmental and non-governmental organisations, and institutions dealing with cultural heritage and individual cultural projects. Useful contacts abroad were established long before the CR joined the EU. Many organisations in the CR have been members of European and international networks since the 1990s.

There has been direct cooperation with foreign partners on hundreds of film, theatre, dance and music festivals and literary shows. The biggest and the most interesting events are often priority events of the Ministry of Culture (MC), like the International Film Festival Karlovy Vary, the International Festival for Children and Youth in Zlín, the International Theatre festival DIVADLO Plzeň, the International Music Festival Prague Spring, the International Dance Festival Tanec Praha, the Strings of Autumn Music Festival, the Colours of Ostrava Festival, the International Prague Writer's Festival and the International Folklore Festival in Strážnice.

Direct cultural cooperation is supported by grant programmes of the MC for cultural cooperation abroad but also by direct support from grant programmes for the support of theatre, dance, music, the visual arts, architecture and literature. Individual towns also provide grants; the majority of finances being provided by the capital city of Prague under its grant procedure. Visits of foreign artists to the Czech Republic are also supported by foreign cultural institutes and foreign representative bodies in the CR, such as the Czech-German Fund of the Future. The majority of such events combine financing from several sources. Financing from private sources is not very substantial outside the fields of classical music and film.

Examples of direct international cooperation are projects organised between subjects working the field of cultural heritage and arts centres.

3.4.5 Cross-border intercultural dialogue and cooperation

In the Czech Republic (CR), there is a wide range of programmes that directly or indirectly support intercultural dialogue and cooperation. Support for this field is allocated via the more general state programmes; intercultural dialogue is not a priority but it is sufficiently covered within the Ministry of Culture's scope of support. The following programmes are in the competence of the Ministry of Culture (MC):

- support for the cultural activities of members of ethnic minorities living in the CR;
- support for the integration of members of the Roma community;
- support for foreign contacts in the field of non-professional artistic activities;
- support for international cooperation in the field of art; and
- support for projects that support widening and accepting information about national minorities in society in the field of radio or television broadcasting.

The Ministry of the Interior supports projects under its policy for asylum-seekers. It determines its priorities on an annual basis. The Ministry of Labour and Social Affairs

announces a grant procedure annually for projects to support the integration of foreigners, mostly the integration of vulnerable groups of immigrants like women.

The Ministry of Education, Youth and Sports (MEYS) supports the education of asylum-seekers and the integration of foreigners and projects involving foreign cooperation aimed at the development of teachers in this field within its development and support programmes and through the National Institute for Further Education. The MEYS is also responsible for supporting projects for youth, including international projects in the field of education and out-of-school[extracurricular] activities; these projects do not, however, specialise in the field of culture. The MEYS is guided by the *Concept of Support for Young People 2014-2020*. The Ministry also managed the European programme "Youth in Action" through the National Institute of Children and Youth. The National Agency for European Educational Programmes, which is a part of the MEYS House of Foreign Services, coordinates international cooperative educational programmes such as the bilateral Czech – Austrian AKTION or the multilateral Erasmus+ or CEEPUS. The MC supervises cultural projects for children and youth through grant selection procedures, including support for international festivals and showcases and others.

Intercultural dialogue is also supported by private foundations like the Czech-German Fund of the Future, the Forum 2000 Foundation (support for cultural and ethnic tolerance in young democracies), the Tolerance Foundation (general support for intercultural dialogue), the Open Society Fund (the International East-East Program) and the Committee of Good Will – Olga Havlová Foundation (a programme for human rights and Roma people).

Many smaller cross-border projects of cultural cooperation were supported by the Structural Funds – (see chapter 3.4.4) – the programme of Inter-regional Cooperation within Goal 3 – European Territorial Cooperation.

In the CR, there are many non-governmental organisations that deal with some form of cross-border intercultural dialogue. For example, Archa Theatre systematically works with this topic in its arts projects. In 2008, it prepared the successful project "Archa Theatre: No speech, no problem..." in cooperation with the Arts Institute, the One World Festival and the Colours of Ostrava festival (<http://www.archatheatre.cz>). Another example is the civic association Mamapapa, which is dedicated to international interdisciplinary projects in the CR and the Balkans and deals mostly with creative work involving the Vietnamese community in the CR. The Multicultural Centre Prague and the Brno Cultural Centre rank among the most important culture centres involved in this field of work. More information on multicultural projects is available at: <http://www.mezikulturnidialog.cz>.

3.4.6 Other relevant issues

The government of the Czech Republic (CR) also provides support to its compatriots in the field of education and culture. The government adopted a resolution in 2010 to continue the Programme of Support for Czech Cultural Heritage from 2011 to 2015 and approve the legislative framework for the next stage of support for Czech communities abroad. There are two parts to the programme: the Czech Compatriots Educational Programme and Teachers of Czech Language and Literature. The primary objective is to promote and support Czech language and culture beyond the borders of the Czech Republic.

The Ministry of Foreign Affairs (MFA) supports cooperation with Czech associations all around the world in many different ways, e.g. providing grants for cultural projects, sending textbooks, books and video-cassettes, issuing certificates of membership of Czech diaspora communities, and last but not least, it organises a Czech language course in Dobruška city, CR. Grants are provided for the maintenance and repair of diaspora schools, cultural facilities and small monuments. An information service is also provided for Czech

associations around the world along with the international magazine *Českélisty*. The Ministry also collaborates with the Standing Senate Commission on Compatriots Living Abroad and the Subcommittee on Compatriots of the Committee on Foreign Affairs of the Chamber of Deputies of the Parliament of the CR. The MFA finances the broadcasting of Radio Praha abroad. Radio Praha has operated since 1936 and is particularly focused on the compatriot community. The goal is to provide qualified and objective information on political, economic, cultural and society-wide developments in the Czech Republic. Daily broadcasts take place in English, German, French, Spanish, Czech and Russian. More information is available at: <http://www.radio.cz>.

The Ministry of the Interior (MI) oversees the integration of Czech compatriots resettling in the CR and provides financial support in this area. The first stage in the resettlement of compatriots took place in 1946-1947 under the administration of the then Ministry of Labour and Social Care. At that time ten thousand compatriots from Ukraine, Romania, Yugoslavia, Bulgaria, and Hungary, and also France, Austria, and Germany resettled in the country. Most compatriots were resettled in the border regions and Sudeten region, where many homes were vacated after the expulsion of the Germans. A second wave took place in 1991-1993 under the administration of the then Ministry of Economic Policy and Development. During this wave the state resettled approximately 2000 compatriots for humanitarian reasons from regions in Ukraine and Belarus affected by the Chernobyl nuclear accident in 1986. These compatriots were settled in a number of locations; many of them made their homes in reconstructed residences vacated with the departure of the Soviet army. The third wave occurred in 1995-2001 under the administration of the MI. During this period compatriots from Kazakhstan, Russia, Uzbekistan, Kyrgyzstan and Moldova were resettled with state assistance. The fourth wave, "Conclusion of Resettlement", took place in 2007 under the administration of the MI. This activity involved the resettlement of compatriots from Kazakhstan who for various reasons had not taken advantage of this opportunity in the past.

Resettlement continues, now primarily in response to the conflict in Ukraine. In December 2014 the Czech Republic made 66 million CZK available for the potential resettlement in the Czech Republic of compatriots from around the world, with priority given to the resettlement of Czechs from Ukraine. The programme is coordinated by the Ministry of the Interior. The programme was established in response to applications from several hundred compatriots in Ukraine for resettlement in the Czech Republic. Those who apply for resettlement in the Czech Republic will receive free accommodation for six months to one year, financial assistance, moving assistance, permanent residence status and assistance in obtaining employment and other areas.

The cultural activities of these compatriot communities in the Czech Republic are also provided with support which comes from various sources both public and private.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

Priorities of the current government in the Czech Republic are to bring expenditure on culture as a public service close to one percent of the state budget, to establish a direct link between revenue from tourism and expenditure on the protection and maintenance of heritage, and to make consistent use of funds from the European Union and the Norwegian Financial Mechanism for the restoration of monuments.

Public cultural services are primarily directed at facilitating the public's access to the arts and cultural heritage and obtaining, working with, protecting, preserving and providing access to information that is used to meet the needs of the public with respect to culture and education in culture.

Support for the restoration of monuments has, unlike support for the traditional arts, always been a priority area of every government. Nevertheless, given that there are more than 40 000 cultural monuments in the country, even support for the restoration of monuments is still severely underfunded. Due to public budget cuts in recent years, support for the arts has often been extremely low. A current policy priority is thus to halt the slump in funding for the performing arts and kickstart its growth.

Public budget expenditure does not include the expenditure involved in property settlements with churches and religious societies (see chapter 6.2.2) or subsidies for the work of churches and religious societies.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

A basic strategy document for the arts is the *Concept of More Effective Support of the Arts in 2007-2013*, which was adopted by the government in May 2006. This document covered – for the first time in the history of the CR – the entire field of the arts and thus complemented already existing concepts in individual branches of the arts.

The existing *Concept for the Arts* concluded in 2013. In 2015 work began on preparing a new *Concept of Support for the Arts* for 2015-2020, which should be adopted by the Government at the end of 2015. The proposed new concept reflects the changes that have taken place in the field of culture and deals with new issues. The main priorities are support for creative work in the arts, improving the quality of cultural services provided, greater professionalisation, and creativity. It deals with issues such as participation in the arts, the arts and employment and international cooperation, export, and cultural diplomacy. It also proposes drawing up other, related strategic documents – for example, *The Strategy of Support for Cultural and Creative Industries*.

Other strategic documents in other areas of culture that also relate to the arts are regularly updated.

In 2010 the following documents were adopted: *The Concept of Effective Care of Movable Cultural Heritage in the Czech Republic for 2010–2014*, *The Concept of Effective Care for Traditional Folk Culture in the Czech Republic for 2011–2015*, and *The Concept of Support and Development of Czech Cinematography and the Czech Film Industry 2011–2016*. In 2011 the following documents were: *The Concept for Heritage Conservation in the Czech Republic for 2011-2016*, and *The Concept for the Development of Libraries in the Czech Republic for 2011-2015* including "Libraries for Europe 2020" to bring libraries online (see chapter 4.2.2 and chapter 4.2.11). In 2013 the Government of the Czech

Republic adopted a *Strategy for the Digitisation of Culture 2013-2020* (see chapter 4.2.11) and *Concept for More Effective Action in the Field of Foreign Relations by the Ministry of Culture of the Czech Republic 2013-2018* (see chapter 3.4.1). In 2015 the new *Concept for the Development of Museums in the Czech Republic for 2015-2020* was adopted.

4.2.2 Heritage issues and policies

The support and protection of monuments and cultural heritage in the Czech Republic (CR) has been a primary aim of all cultural policies. This is also true in the new *State Cultural Policy for 2015-2020*. The main priorities of cultural policy in this area is the modernisation of infrastructure, the conservation of cultural heritage as an environment that supports creativity, and the use of cultural heritage towards the development of the economy and improving competitiveness. In this respect, it also concentrates on the digitisation of cultural materials and support for creative ways of presenting cultural heritage.

In the field of cultural heritage, the key task is the proposal of a new *Act on Cultural Heritage* that should redefine public interest in the protection of cultural heritage, strengthen the role of cultural monument owners, simplify public administration in the field of cultural heritage and create a fund for motivating owners of cultural heritage. One essential preparatory step was to elaborate a statement of purpose for the *Heritage Act that the Government of the Czech Republic adopted in Resolution No. 156 dated 6 March 2013*. The new Heritage Act (Act on the Czech Heritage) must be submitted to the government in 2015. Preparation of the act has been widely discussed but the process of completing the final version has been very slow given that there are a number of very sensitive issues relating to the protection of heritage stock and there are very different opinions among owners of monuments and supporters and within the heritage conservation community itself.

In July 2011 the government adopted the *Concept for Cultural Heritage in the Czech Republic for 2011–2016*. The document has two sections: the first describes the current situation, and the second outlines the objectives that heritage conservation in the Czech Republic hopes to achieve. The Ministry is the founder of the National Institute of Cultural Heritage, which provides professional services to all parties in this field, provides documentary evidence for the Cultural Heritage Fund and carries out research in the field of cultural heritage protection. The Institute's main role is the administration and presentation of a chosen group of 103 cultural heritage objects or their collections and sites owned by the state, such as castles, chateaux and national cultural monuments.

In 2011 the Ministry of Culture, in cooperation with the National Institute of Cultural Heritage obtained financial resources for the project "Applying the Principle of Smart Administration to the Cultural Heritage Fund in the CR" of the Integrated Operational Programme. The part of the Integrated Operational Programme managed by the MC specialises in the field of cultural heritage. Intervention area 5.1, "National Support for Using the Potential of Cultural Heritage", is intended to increase the potential of cultural heritage and cultural services of the CR and stimulate economic and social growth. The aim of the programme *Bringing Monuments Back to Life* is to restore and utilise cultural heritage objects or groups listed at UNESCO and on the List of Candidates of national cultural heritage. Within the framework of this programme, 5.7 billion CZK was made available from the Structural Funds, which, together with resources from the state budget, amounts to a total of 6.7 billion CZK. The Ministry of Culture oversaw six projects with total support amounting to 1.8 billion CZK. Five of these projects are being implemented by the National Heritage Institute and one by the National Technical Museum (<http://www.kultura-evropa.eu/>).

In the field of movable cultural heritage the Ministry is responsible for 18 museums, galleries and monuments plus the National Film Archive. Museums and galleries are dealt with in the *Concept for the Development of Museums in the Czech Republic for 2015-2020*, which is the third strategic document in this field. A new Concept was drawn up in 2015 and acknowledged by the government in Resolution No. 655. The first and most fundamental strategic objective is to maintain the capacity of public museums and galleries to professionally manage and expand collections and to cultivate a better understanding of them through academic research. The second objective is to create a better legal and economic environment for this field and the third is to expand the services of museums and galleries by employing the technological innovations of the 21st century.

The Ministry operates a unique database on museum-like collections that has slowly become a "virtual exhibition of Czech museology" (<http://ces.mkcr.cz>). An oral description of more than two and a half thousand objects is complemented by visuals, including photographs of objects, images of depositaries, laboratories etc. Registration in this database is a precondition for applying for some grants from the "Integrated System of Movable Cultural Heritage Protection".

An unprecedented step was taken in the Czech Republic in relation to cultural collections in 2011. Due to a legal dispute between the Czech state and Diag Human, the latter's claims led to the seizure of three works of art inside Austria that are the property of the collections of the National Gallery in Prague and the Moravian Gallery in Brno. A similar step was planned in other countries, so with the aim of protecting state culture the MC halted the loan of any cultural goods that are the property of the Czech Republic. At present, state organisations can send cultural goods abroad, but only after securing documents providing a guarantee that the objects cannot be seized in the country to which they are to be sent. For this the Ministry of Culture is preparing to issue Procedural Guidelines accompanied by a legislative map for easier orientation among legislation with respect to such guarantees in individual countries.

In the field of care of intangible cultural heritage – folk music, theatre, dance, rituals, and traditional craft procedures – the UNESCO Convention on the Preservation of Intangible Cultural Heritage was ratified in the CR in 2009. In May 2009, this Convention became part of the system of law in the CR, which is the first time that intangible cultural heritage has been supported by law. For the purpose of implementing this Convention a network of information, training, and methodological bodies was set up for the documentation of traditional folk culture and its conservation. At the national level the MC assigned this task to the National Institute of Folk Culture and at the regional level to museums designated by regional authorities. These regional bodies cooperate on fulfilling their tasks with other museums in the region and with national museums with ethnographic units (National Museum, Moravian Provincial Museum, Silesian Provincial Museum, Wallachian Open-Air Museum in Rožnov pod Radhoštěm, National Agricultural Museum), and they develop their own networks of volunteers and use the services of local chroniclers and the resource network of the Czech Ethnographic Society.

In conformity with the Convention, the National Council of Traditional Folk Culture, an advisory body of the Ministry of Culture, discusses nominations for the List of Intangible Properties of Traditional Folk Culture.

In January 2011 the Government of the CR approved the second *Concept for the Effective Care of Traditional Folk Culture in the CR for 2011-2015*. The basic objective is to support the preservation of existing artefacts of traditional folk culture and pass them on to future generations. The objective will be fulfilled using instruments that under the previous Concept adopted by the government in 2003 proved effective and promising. These mainly include economic instruments in the form of grant programmes supporting traditional folk

culture, research and development, providing MC arts and study scholarships or awarding MC prizes in the field of traditional folk culture. The Concept's major tasks involve activity in the competence of various other ministries. Alongside measures within the competence of the MC, other measures relate mainly to education and science (Ministry of Education, Youth and Sport, and the Academy of Sciences of the CR) and working with archives (Ministry of the Interior).

4.2.3 Culture industries: policies and programmes

Cultural and Creative Industries (CCI) are part of the State Cultural Policy for 2015-2020 and the development of a Strategy of Support for Cultural and Creative Industries is a task laid out in the new Concept of Support for the Arts. A definition of CCI has been prepared by the Ministry of Culture in a working group in connection with the use of Structural Funds in the Czech Republic in this programme's new term.

The Czech Republic has a Culture Account which is maintained by the Czech Statistical Office (ČSÚ) in cooperation with the National Information and Consulting Centre for Culture (NIPOS) (see chapter 4.2.9, chapter 6.2.1, and chapter 6.3). The Culture Account de facto encompasses CCI as defined in the *Green Paper on Cultural and Creative Industries – Unlocking the Potential of Cultural and Creative Industries*.

In 2011-2015 the Arts and Theatre Institute (ATI) conducted a research project called "Mapping Cultural and Creative Industries" (Mapping), which focused among other things on defining cultural and creative industries in the Czech Republic (see also <http://www.idu.cz/cs/mapovani-kulturnich-a-kreativnich-prumyslu-v-cr-20> a http://www.kreativnicesko.cz/?page_id=10).

In the framework of cooperative work on the Mapping project by the CSO and NIPOS a "tri-sector table" was created under the Culture Account that provides a clear but, given the accessibility and accuracy of the data acquired, for the time being only rough overview of the contribution of individual cultural sectors to the data in the account.

Table 1: Tri-sector table for 2013

ex	AREA	INCOME (REVENUE TOTAL)	EXPENDITURES (COSTS) TOTAL	VALUE OF PRODUCTION (in millions of CZK)	INTERMEDIATE CONSUMPTION (in millions of CZK) 1)	GROSS ADDED VALUE (in millions of CZK) 1)	NO. OF EMPLOYEES	EXPENDITURES ON INVESTMENT	EXPORTS OF GOODS AND SERVICES	IMPORTS	NUMBER OF LEGAL AND PHYSICAL PERSONS
a	B	1	2	3	4	5	6	7	8	9	10
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
	Performing Arts	10 513 124	10 681 238	11 998	6 100	5 898	14 440	1 341 792	105 744	293 418	5 919
	Fine Arts 3)	4 045 860	3 411 482	5 058	2 594	2 464	1 478	177 502	113 535	339 002	7 099
	Arts Education	821 373	703 727	8 093	1 818	6 275	583	28 617	x	x	1 145
	Crafts	792 921	753 056	763	494	269	1 636	64 993	5 728 997	2 998 620	1 000
	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
	Music	1 911 189	1 651 650	2 212	1 057	1 155	308	174 704	1 444 080	2 556 083	2 574
	Television	4 921 536	3 687 020	4 454	1 745	2 709	1 798	120 066	7 406	8 663	60
	Radio	23 178 016	24 161 064	20 983	12 273	8 710	5 582	943 446	77 464	530 857	135
	Publishing	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
	Video Games	1 272 546	603 253	1 181	160	1 021	195	118 624	.	.	30
	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
	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

The Czech Republic

	Design	2 272 778	1 973 811	2 030	1 452	578	633	118 892	241 985	150 313	1 783
	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 SUPPORT OF CULTURE		2 455 171	2 397 748	5 671	2 823	2 848	2 734	32 881	.	.	803
CULTURE TOTAL		206 726 965	198 111 460	203 312	120 534	80 778	81 417	10 675 509	38 827 647	33 410 043	80 292

Source: Culture Account for 2013

- 1) estimated data drawn from national accounts
- 2) data on retail revenue relate to columns 1 to 6
- 3) not including design and crafts

The Culture Account for 2009, 2010, 2011, 2012 and 2013 produced the following macroeconomic data:

Culture's contribution to total production in 2009 was an estimated 2.54% (224 816 billion CZK), its contribution to total Gross Value Added (GVA) was 2.55% (85 926 billion CZK) and to GDP was 1.79% (67.6 billion CZK). Employees in the culture sector accounted for 2.17% (83 000) of all employees in the economy in 2009.

For 2010, culture's contribution to total production was an estimated 2.49% (231 263 billion CZK), its contribution to GVA was 2.53% (86 142 billion CZK) and to GDP it was 1.56% (59.5 billion CZK). Employees in the culture sector accounted for 2.2% (84 200) of all employees in the economy in 2010.

In 2011 the contribution of culture to total production amounted to 2.2% (215.4 billion CZK), and it accounted for 2.33% (80.4 billion CZK) of GVA and 1.4% (53.1 billion CZK) of GDP. The lower GDP in relation to GVA is due to the low rate of taxes applied in the culture sector and, conversely, to the high level of subsidies for operations in this sector.

In 2012 it was indicated that the volume of production in the culture sector reached a level of 2.16% (210.9 billion CZK) and GVA was 2.38% of the total GVA generated in the economy (82.2 billion CZK). The amount of GDP generated in the culture sector can be estimated at 1.43% of total GDP (55.1 billion CZK).

From preliminary expenditures for 2013 it can be estimated that production in the culture sector amounted to 203.3 billion CZK, which is 2.11% of national production, and the total GVA amounted to 82.8 billion CZK, i.e. 2.26% of total GVA. The volume of GDP created in culture can be estimated as 55.9 billion CZK or 1.37% of total GDP.

In addition to a definition of CCI at the national level under the Culture Account, there is evidence of an attempt to define CCI at the level of the regions and municipalities of the CR in connection with efforts to map the local performance and situation of CCI. The first basic mapping, and consequently also a definition of CCI, was conducted for the Moravia-Silesia Region in connection with the candidacy of a town in that region for the European Capital of Culture in 2010. The mapping methodology was also elaborated and used in the project CreaClust, a cross-border cluster initiative for the development of creative industries in the Zlín Region (CZ) and the Trenčian Region (SK), which was supported by the Structural Funds and implemented in 2011-2012. Under this project, creative industries were quantitatively mapped and a socio-geographical analysis of results was conducted (Bednář, Grebeníček, 2012). Compared to the definition applied in the Culture Account, the definition of CCI in this initiative was much broader and included significantly more categories of economic activity than that in the Culture Account. Of fundamental significance for a wider picture of performance in the CCI sector is the inclusion of production-related activities in the field of software, information technology, information activities and the press. The use of this methodology made it possible to work out an analysis of the positions of individual regions across the Czech Republic.

In February 2013 the City Development Authority of Prague, Department of Strategic Concepts, released a study that defines and maps CCI in the capital city of the Czech Republic (Němec, 2013). To analyse economic subjects operating in the City of Prague the study defined, synchronised and observed CCI branches according to CZ-NACE based on the methodology used in the CreaClust project. Rough calculations based on CSO data the wider definition of CCI branches in the 2010 study contributed almost 4.9% to GVA in the CR (cultural industries 1.9% and creative industries 3%). The economic significance of the cultural and creative sector in Prague was found to be approximately double that of the nationwide average. According to the analysis, CCI branches accounted for more than 10% of GVA in Prague and the capital city itself accounted for 53.5% of GVA in the CR created by CCI. Economically the most significant branches in Prague include selected creative activities in the field of information technology (e.g. programming), and, in the cultural sector, the creation of television and radio programmes, broadcasting and publishing activities. According to the analysis, there are a total of 37 617 local units operating in Prague in the CCI sector, which represents 12.6% of their total number in Prague. In Prague CCI are of extraordinary significance both in economic terms (measured as a share of GVA) and in terms of employment. The workplaces of the economic subjects included in the analysis in Prague employ almost 125 000 people, which is an estimated 14% of the total workforce in Prague.

Within the Mapping project or in collaboration with other partner organisations other important surveys have been and are being carried out – mappings at the local and regional level of the Czech Republic (Zlín, Brno, Pardubice, Pilsen). These surveys have pursued different objectives depending on local needs; in the cases of Brno and Pilsen the mapping was done in connection with the foundation of Creative Centres in those cities, while in other towns it was connected more to the need for development strategies. The goal of the Mapping project was to use these pilot mapping projects to formulate a uniform methodology for mapping CCI.

As part of the Mapping project, and in cooperation with Zlín, Zlín Region, Tomáš Baťa University in Zlín, the Regional Chamber of Commerce of the Zlín Region and Central Tourism Offices of Eastern Moravia, a pilot project was implemented to qualitatively map tourism in Zlín and Zlín Region. The project report and recommendations drawn up by Lia Ghilardi, an expert from abroad, are published at: <http://www.idu.cz/cs/kvalitativni-mapovani-mesta-zlina-a-zlinskeho-kraj>.

In 2013/2014 a detailed mapping of CCI was implemented in Brno, the second-largest city in the Czech Republic. In a feasibility study of the objectives of the Creative Centre in Brno a quantitative and qualitative analysis of CCI was performed, profiles of individual branches were drawn up, and a summary SWOT analysis was done to provide a picture of the state of CCI in Brno. The area around the local penitentiary, which is to be turned into a cultural centre, was explored and the DNA of the location was put together. The full feasibility study, prepared with assistance from the Mapping project, can be found at: <http://www.kreativnibrno.cz/studie-proveditelnosti>.

Some mapping will also be carried out in the town of Pilsen as part of its programme as the European Capital of Culture 2015 and in connection with the intention to create a local creative incubator. Other projects connected with the concept of CCI are also being prepared as part of Pilsen's programme as Capital of Culture 2015 (for instance, a project of cooperation between artists and business people developed in collaboration with the Swedish organisation TILLT; the EverFund project focused on a new method of financing cultural projects and educational courses in the areas of cultural management and marketing).

The activities mentioned above show that the awareness of the contribution of CCI to economic growth and social development in the CR is increasing and there is a rising interest in mapping and adopting strategic measures in support of CCI in the CR at the state and regional levels.

In this respect it can be noted that there has been an increase in the interest of ministries (Ministry of Education, Ministry of Industry and Trade, and Ministry for Regional Development) and regional and municipal authorities. On the regional level, for instance, specific projects for creating creative centres/incubators are developing in connection with the use of Structural Funds.

In terms of specific measures and individual branches of CII in the CR, the Ministry of Culture possesses traditional instruments of support such as grants supporting the publication of books by Czech authors abroad and ensuring Czech participation in fairs and festivals abroad, and so forth. Other measures can also be identified in connection with support for CCI.

The film industry can boast the best social status and strategic approach in the CR (see chapter 4.2.11, chapter 4.3, chapter 5.1.5, and chapter 6.2.3). With the adoption of the Act on Audio-visual Works and Support for Cinematography (at the end of 2012) the State Cinematography Fund was transformed and now represents a complex and very well-structured and transparent support system with clear criteria and one that is moreover not dependent solely on the state budget. In the future it expects income in the area of approximately 0.5 billion CZK annually, of which 150 million CZK should come from the 2% of revenue generated by advertising on commercial television, 10 million CZK from the 1% of every admission ticket to a cinema, 40 million CZK from the use of works created between 1965 and 1991 which the fund holds the rights to, 10 million CZK from audio-visual services on command (starting in 2016), 25 million CZK from fees equal to 1% of the price of providing a rebroadcast television broadcast. The state budget will inject more finance into the fund to support Czech cinematography and for the administration of the fund as well as subsidies for incentives in the film industry. Film-industry incentives in operation in the CR since 2010 allow producers to recoup one-tenth of their expenditures for foreign actors and crew members and one-fifth of goods and services costs. These incentives draw large foreign production companies and international stars to the Czech Republic. They take into account the exponential economic impact of the local expenditures of foreign crews that spend money in the CR on film shoots, accommodation, restaurants, transport, and renting locations, etc., and for 2013 the state set aside a record 500 million CZK for incentives and in 2014 as much as 800 million CZK. The fund's website is: <http://www.fondkinematografie.cz/>.

Among other specific strategies and programmes perhaps the only one to mention is support in the field of design. Support for industrial design falls within the portfolio of the governmental agency CzechTrade, which since 2008 has run a project called "Design for Export" aimed at an individual consultation service. During its existence approximately 100 Czech manufacturers have made use of the programme's services, while the programme's annual budget in 2008–2010 was just under 4 million CZK. There is currently a follow-up programme titled "Design for Competitiveness", which supports: individual cooperation with an individually chosen designer from the innovated [Directory of Designers of CzechTrade](#), which is now also open to designers from the EU; the possibility to obtain support for up to 100% of eligible expenditures, with a maximum awardable sum of support of 56 000 CZK; the promotion of industrial design at the Maison&Objetfair in Paris in the form of a joint exhibition in the now! design á vivre section; educational services focusing on design management and the effective management of innovative processes and providing an information service (in the form of

a newsletter). The programme is funded from the Structural Funds (see <http://www.czechtrade.cz/programy-eu/projekty-czechtrade/design/>).

CzechTrade also supports the promotion of Czech businesses at selected exhibitions and fairs abroad. In addition, the Ministry of Industry and Trade (MIT) runs the programme for the Czech Republic's official participation in international fairs and exhibitions abroad and in 2010 a joint project of the MIT, CzechTrade and the Czech Chamber of Commerce was launched titled "Joint Participation in Specialised Exhibitions and Fairs Abroad".

4.2.4 Cultural diversity and inclusion policies

Ethnic minorities are defined as citizens of the Czech Republic (CR) who claim a nationality other than Czech. Foreigners are defined as people with other than Czech citizenship.

The definition of the term ethnic minority and member of a national minority is described in *Act No. 273/2001 Coll.* According to this Act, the Government Council for Ethnic Minorities was established as an advisory and initiative body for issues connected with ethnic minorities and their members and the protection of minority languages. The chairperson of the Council is also a member of the Government of the CR. There are 30 members of the Council, e.g. the vice-ministers of finance, culture, education, labour, interior, justice and foreign affairs and 14 ethnic minorities – Bulgarian, Croatian, Hungarian, German, Polish, Roma, Ruthenian, Russian, Greek, Slovak, Serbian, Belarusian, Ukrainian, and Vietnamese.

Since 2002, once a year, the Council submits the "Report on the Situation of Ethnic Minorities in the CR" to the government. It contains reports from all the ministries involved, bodies of local and regional government, representatives of ethnic minorities in the Council and other background information. Since 2002, the Report has changed mostly in connection with ratification of the European Charter for Regional and Minority Languages in the CR. A greater proportion of the Report is dedicated to applying ethnic-minority policy on the local and regional level – specifically, to the implementation of the Charter.

Ethnic minorities are supported mostly through subsidy programmes in the state budget (Ministry of Culture (MC), Ministry of Education, Youth and Sport (MEYS) and the Office of the Government of the CR) and is divided up thematically into the following programmes:

- support for the preservation, development, and presentation of the culture of ethnic minorities;
- support for the dissemination and spread of information in the languages of ethnic minorities;
- support for education in the languages of ethnic minorities and multicultural education;
- support for projects of integration of members of the Roma community.

The Office of the Government of the CR maintains the following support programmes:

- Implementation of the European Charter for Regional or Minority Languages;
- Programme of Support for Field Work;
- Support for Coordinators of Roma Consultants in Regional Offices; and
- Programme for the Prevention of Social Exclusion and for Community Work.

The Ministry of Education, Youth and Sports run three programmes in the field of education:

- Programme of Support for Education in Languages of Ethnic Minorities, Extra-curricular and Leisure Activities for Children and Youth;

- Development Programme in Support of Schools Implementing Inclusive Education; and
- Programme of Support for Projects for the Socially Disadvantaged and Ethnic Minorities in Post-secondary Education

The MC has three programmes:

- Programme of Support for Disseminating and Receiving Information in Languages of National Minorities – support for periodical press, radio and television broadcasting;
- Programme of Support for Cultural Activities of National Minority Members – support for artistic, cultural and educational activities, research and analysis of national culture and folk traditions, documentation of national cultures, editorial activity, and multi-ethnic cultural events aiming to combat intolerance and xenophobia; and
- Programme of Support for the Roma Community Integration – it focuses on creating equal conditions for members of the Roma community, especially support for social and cultural activities executed by Roma community organisations.

In addition to these three programmes the MC provides state subsidies for activities of ethnic minorities, for instance, as part of its programme Library of the 21st Century, and which are intended for libraries for working with ethnic minorities and for the integration of foreigners and subsidies aimed at supporting multi-ethnic activities in the field of culture, the aim of which is to promote cultural dialogue and shared knowledge of different cultures within the framework of other grant competitions.

The MC also is also responsible for the Museum of Roma Culture in Brno.

Programmes in the field of culture and education also address other minorities such as the Jewish community. Projects by civic associations of these minorities are supported as is the Jewish Museum in Prague. The Ministry of Culture also manages the organisation Terezín Memorial, which carries out research and educational activities on the Holocaust.

The *Concept for the Integration of Foreigners* was first adopted by the government in December 2000; the most recently updated version is from 2014. Integration means the process of including foreigners in society, a reciprocal process which involves necessarily foreigners themselves and also the majority society. The Concept from the start has envisioned the involvement of several ministries. Coordination of the Concept is in the hands of the Ministry of the Interior of the CR, which each year also submits to the government a Report on the Implementation of the Concept. The updated Concept is based on an analysis of the current situation and of problems identified in the field of the integration of foreigners and it specifically outlines the goals of this policy.

An updated statement of specific tasks for implementing an integration policy is provided in the Government Resolution *Living Together 2015*.

The Ministry of the Interior (MI) and the Ministry of Labour and Social Affairs of the CR regularly update their joint website *Foreigners in the CR* (<http://www.cizinci.cz>), which also provides access to Information Publications for foreigners in 7 language versions. The website provides access to necessary documents and contacts for state administration and foreigners and it provides necessary information for following a uniform process for achieving the integration of foreigners in the CR.

The Czech Statistical Office elaborates and publishes statistical data on the number of foreigners in the CR, their location in the regions, classification according to sex, citizenship, age, type and purpose of stay in the CR, asylum procedure of foreigners, their economic activity and other data. Statistics take into account only those foreigners residing legally in the CR.

The number of foreigners in the Czech Republic has been on the rise since 2008. In 2013 there were 441 500 foreign nationals living in the CR, making up 4.1% of the country's population. The share of people from EU countries residing in the country has grown and the structure of types of residence has changed. During 2013 the share of foreign nationals with permanent residence surpassed 50%. With some exceptions, the number of foreign nationals from countries outside the EU has been declining annually, especially from traditional source countries of labour migrants – Ukraine, Vietnam, and Moldova. Conversely, the number of EU citizens has been rising, chiefly from Slovakia, and they are partly replacing foreign nationals from outside EU countries in the labour market. The largest share of foreign nationals is in Prague, where 37% of the total number of foreigners documented in the CR reside, which is equal to 13% of the population of the capital.

4.2.5 Language issues and policies

The official language is Czech and it is used by the majority of inhabitants of the Czech Republic (CR) – about 96%, but its use is not defined by a special language Act. In 2004, a proposal from Communist MPs for an amendment to the Constitution that would implement a national and official language was rejected. The attitude of the government to the proposal was negative.

According to the corresponding acts – like the *Act on Lotteries and Other Similar Games*, the *Trade Licensing Act*, the *Act on Organisation and Implementation of Social Security* – the offices (such as the Trades Licensing Offices or the Czech Social Security Administration) discuss issues and elaborate resolutions in the Czech language.

Financial offices also use the Slovak language officially and all their resolutions are in the Czech or Slovak language. Using the Czech or Slovak languages is anchored in the *Act on Administration of Taxes and Fees*.

The citizens of the Czech Republic that belong to national and ethnic minorities can act in their own language according to the Charter of Fundamental Rights and Basic Freedoms. If they have an interpreter, the state will pay the cost. The exceptions are the *Code of Criminal Procedure* and *Code of Civil Procedure* that guarantee the right to an interpreter during court proceedings and with law enforcement authorities, but without reimbursement of the cost.

Leaflets and other publications must be published in the Czech language as defined by the *Act on Consumer Protection*. The authority in matters of the Czech language and also the codifier of the literary standard is the Institute of Czech Language of the Academy of Sciences CR.

Based on data from the Czech Statistical Office, as of 31 March 2015 the Czech Republic had 10 537 818 inhabitants. The Czech Housing and Population Census consistently includes a question on ethnicity. The last such survey was conducted in March 2011.

The share of ethnic Germans in the population, who were a very large minority before the Second World War, has dramatically fallen because of the post-war expulsion of Germans. During the existence of Czechoslovakia, the share of ethnic Slovaks grew steadily. The census in 2001 also includes foreigners with a long-term residence status in the overall number of inhabitants, in conformity with international recommendations.

The second-largest language by number of speakers (after the Czech language) is the Slovak language; followed by Polish, German and Romany.

Table 2: Population structure by ethnicity in 2001 and 2011 (in %) – Czech ethnicity includes Moravians and Silesians

Ethnicity	2001 in %	2011 in %
Czech	94.2	67.9
Slovak	1.9	1.4
Ukrainian	-	0.5
Vietnamese	-	0.3
Roma	-	0.1
Polish	0.5	0.3
German	0.4	0.2
Hungarian	0.1	0.1
Other	2.8	2.8

Source: Czech Statistical Office based on the Housing and Population Census 2001 and 2011.

Many programmes are dedicated to the support of other nationalities and their languages; see also chapter 4.2.4.

4.2.6 Media pluralism and content diversity

The Ministry of Culture (MC) is the body responsible for media in the Czech Republic. The Ministry manages the asset of publishers of periodic publications and it prepares legislation in the field.

Television broadcasters have a number of obligations according to European regulations (Directive [2010/13/EU on Audio-visual Media Services](#)).

The legislative framework for radio and television broadcasting allowed the creation of a dual system of broadcasting, i.e. the coexistence of a public and a private sector with the consequence of exceptional dynamic development in the field of media. In 2001, the new *Act on Radio and Television Broadcasting (Act No. 231/2001 Coll.)* was adopted. This Act defines the rights and duties of operators of radio and television broadcasting, the license system and registration of operators of re-broadcasting. In 2010 an *Act on Audio-visual Media Services* was adopted in conformity with Directive 2010/13/EU. The Council for Radio and Television Broadcasting exercises oversight of adherence to legislation in the area of radio and television broadcasting, the licensing of radio and television broadcasting, the issuing of decisions on registration to operate a rebroadcasting and also maintains a register of broadcasters, rebroadcasters and providers of audio-visual media services on demand. (<http://www.rrtv.cz>).

Czech Television, Czech Radio and operators of broadcasting are defined in the law by the specific task of public service broadcasting. These operators are independent of the state, they do not get any state subventions and their activity is financed with the income from radio and television fees and income from their commercial activities (especially advertising and yields from copyright, rental of technical equipment etc.). Czech Television and Czech Radio provide services for the public by producing and broadcasting television or radio programmes or other multimedia contents and support services. The bodies that control the activity of Czech Television are the Council for Television Broadcasting and the Council for Czech Radio controls Czech Radio. The members of the Council are elected by the Chamber of Deputies of the Parliament of the CR. One of Council's tasks is also appointing the Director-General of Czech Television and Czech Radio.

The new *Act on Radio and TV Fees* came into force in 2005. Since 1 September 2005, the radio fee is 45 CZK and the TV fee has been increased to 135 CZK since 1 January 2008. Since 1 June 2010 radio and television receivers that are an integral part of a terminal mobile telecommunication device (i.e. a cell phone) are not subject to fee requirements.

The number of television programmes was limited until the change in digital technology (DVB-T technology). Two commercial televisions NOVA and PRIMA came onto the market with public Czech Television. Transformation of digital broadcasting in the CR was taking place according to the *Concept of Digital Radio and TV Broadcasting Transition in the CR* (July 2001). The transition to digital television broadcasting was proceeding in conformity with changes introduced to the relevant legislation (e.g. *Act on Communications*).

According to the *Act on Radio and Television Broadcasting*, Czech Television and Czech Radio are obliged to compile a programme structure to provide a well-balanced offer for all inhabitants with regard to their age, sex, colour, faith, religion, political or other opinions, national, ethnic or social origin and minority. The Council for Radio and TV Broadcasting supervises compliance with the Act.

In August 2013 Czech Television began broadcasting two new channels: the cultural channel ČT Art and the children's channel ČT :D which share broadcasting time. The cultural channel is slotted to broadcast during the hours from 8pm to 2am. With the creation of a special channel, for the first time culture has a consistent and regular space during prime broadcasting hours and in a public medium. ČT also supports the creation of new cultural programming.

There is one channel devoted solely to music among the commercial television stations - TV Óčko (<http://ocko.idnes.cz>), Retro orFajnRockTv. In addition there are also online television stations targeting the young generation and culture.

The only legislation that regulates the publishing periodical press in the Czech Republic is the *Act on Rights and Responsibilities of Publishing Periodical Press and Amendment of Certain other Regulations (Press Law 2000)*. In conformity with this Act the MC maintains a Registers of Publishers of the Periodical Press. The National Library of the CR processes statistical data on the periodic press based on obligatory copies sent by the publishers; this data forms part of the statistics for culture for individual years (<http://www.nipos-mk.cz>).

The MC uses its grant programmes to support cultural periodicals in the form of grants in all fields and disciplines. The Ministry is the only source of support for the majority of literary magazine publishers but the budget is very limited. The Ministry also announces a selection procedure for the support of media and audio-visual production for children, the education of teachers in the field of media and projects promoting the Czech media field abroad.

In addition, it organises the "Programme of Support for Promoting and Receiving Information in Languages of Ethnic Minorities – Support for Periodical Press, Radio or Television Broadcasting" (see also chapter 4.2.4).

4.2.7 Intercultural dialogue: actors, strategies, programmes

See also chapter 3.3 and chapter 3.4.5.

For the year 2008, the Arts and Theatre Institute, a state organisation, became the main organiser of the national project Together across Cultures in 2008. A national strategy for the European Year of Intercultural Dialogue in the CR was established and a national project organised on its basis. The project priorities were:

- promotion and highlighting of issues connected with intercultural dialogue towards a change of thinking in Czech society and among minorities, communities and immigrants with an emphasis on school and out-of-school education of young people; and

- integration of foreigners and the Roma community using cultural and artistic activities.

In 2008, as part of the national project Together Across Cultures, the *Portal of Intercultural Dialogue* was founded, the purpose of which was to serve as the main communication channel for the year. The portal was maintained and at present serves as an open platform mainly for NGOs and for NGO activity in the field of culture and education directed at intercultural dialogue, which contributes to fulfilling the objectives of migration and integration policy in the CR. <http://www.mezikulturnidialog.cz>

In July 2010 the Czech Republic ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) and in 2014 the Czech Republic submitted its first preliminary evaluative report. The Ministry of Culture is responsible for the implementation of the Convention. In connection with the Convention's implementation an international meeting was organised in Prague in autumn 2013 that focused on the method and system of implementing the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the countries of Central and Eastern Europe. The Czech Republic also annually contributes financially to the International Fund for Cultural Diversity.

For more on projects on intercultural education in the Czech Republic, see chapter 8.3.3.

4.2.8 Social cohesion and cultural policies

In the CR culture and art have not yet become systematically anchored as tools of social inclusion. This situation is demonstrated by the content of the National Programme for the European Year for Combating Poverty and Social Exclusion, which was developed by the Ministry of Labour and Social Affairs of the CR (MPSV) (<http://www.EY2010.cz>).

None of the priorities took culture or art into account as tools for social inclusion. Even NAPSI (the National Action Plan for Social Inclusion in the CR) makes no mention of creative or artistic approaches to social inclusion or of the need to include them in the programmes of the Ministry of Culture (MK) or the MPSV.

The MLSA administers the Committee for Social Integration with representatives of various ministries (there is no representative of the Ministry of Culture on the Committee), the Office of the Government, the Office of the Public Defender of Rights, regions, municipalities, trade unions and non-governmental organisations. The Committee's role was significantly reinforced following the adoption of the *Strategy for Social Inclusion 2014–2020* (Government Resolution No. 24 of 8 January 2014). Social integration and equal opportunities are focused mostly on helping people at risk of social exclusion. Special focus is placed on members of Roma communities, migrants and other groups from different socio-cultural backgrounds. This topic is the subject of long-term discussions and studies in the CR.

According to a study of the Ministry of Labour and Social Affairs in 2006 there are approximately 80 000 people living in excluded localities, almost one-quarter of whom are not Roma (Source: Švec, J. (ed.): *Příručka pro sociální integraci*, Úřad vlády ČR, odbor pro sociální začleňování v romských lokalitách, 2010 [Handbook for Social Integration. Office of the Government of the Czech Republic, Department of Social Integration in Roma Neighbourhoods]). Yet according to official estimates there are around 170 000 Roma living in the Czech Republic. The situation of the Roma minority has been one of the most pressing issues in Czech society since 1989; approximately one-third of Roma suffer from social exclusion and from a low level of education, qualifications, long-term unemployment, and poverty. On the other hand, it is important to note the fact that in the Czech Republic social exclusion is to some extent ethnicised. Being a member of another ethnicity (usually Roma) is frequently viewed in negative terms by the majority society

and is the source of some discrimination, usually in the labour market, in education, and even in housing.

In 2008 the Government of the Czech Republic created the Agency for Social Integration in Roma communities, specifically selecting 14 communities with the biggest problems to start with. It is now working with 26 communities. The Agency operates under the Office of the Government of the Czech Republic and is headed by the Government Human Rights Commissioner. It is an instrument of the Government of the Czech Republic for supporting municipalities in the process of social integration. The specific focus lies in the Strategy for Combating Social Exclusion for the period 2011-2015. However, it contains no mention of support for culture (<http://www.socialni-zaclenovani.cz/>).

In December 2009, the government adopted the *Concept of Roma Integration 2010-2013*. In February 2015 a new *Concept of Roma Integration 2015-2020* was adopted that ties in with the previous concept and its objective is to reverse negative trends in the situation of Roma in the Czech Republic by 2020, most notably in education, employment, housing, and on a social level. Another goal is to initiate and accelerate positive changes and achieve progress in eliminating unjustified and unacceptable differences between many Roma and the majority population. Equally it aims to establish effective means of defending Roma against discrimination and promote the advancement of Roma culture and the Roma language.

The State Cultural Policy for 2015–2020 also takes into account persons at risk of or already suffering from social exclusion (including members of the Roma minority) through specific projects supporting inclusion that reflect the needs of these citizens for self-realisation, the needs of registered clients at branches of the labour office, or the needs of disabled persons and the needs of the cultural sector. These are foremost projects designed to support forms of intercultural dialogue for instance through cultural activities involving the disabled, Roma festivals, and so forth.

This cultural policy also seeks to appropriately support the development of requalification opportunities in fields relating to culture for the aforementioned groups of citizens and projects in which they can apply these qualifications. Of key importance is the creation of tools of cooperation between all relevant partners, most notably fostering collaboration between providers of public cultural services and public employment services, and ensuring quality training for target groups and permanent professional oversight during the implementation of projects.

In 2010 the Czech Office of the Culture Programme issued a publication titled "Artists and Society – Examples of Cultural Projects in the Field of Social Inclusion". The publication contains 23 Czech projects as examples of best practices, other foreign and international projects, links to websites, and strategic and funding programmes (<http://www.programculture.cz/media/document/umelci-pro-spolecnost.pdf>).

4.2.9 Employment policies for the cultural sector

In 2007 the Arts and Theatre Institute, in cooperation with [EUPC s. r. o.](#) and [ProCulture/Otevřenou společností o. p. s.](#), operating under commission from the Ministry of Labour and Social Affairs of the CR, drew up the first ever study on the "Input Analysis of Contemporary Relations in the Labour Market within the Cultural Sector and the Definition of Default Assumptions for Strategic Planning of Employment in this Sector" on behalf of the Ministry of Labour and Social Affairs in 2007. The cultural sector areas included in this study are: art, literary culture and libraries, cultural heritage, protection of movable cultural heritage, museums and galleries, media and cinematography, churches and religious organisations, copyright, i.e. the areas covered by the work of the Ministry of Culture (MC). Despite such a narrow definition of the field of culture, the study proves the

importance of this sector to the labour market. Culture at that time employed 3.3% of workers in the Czech labour market, i.e. about 85 500 people, and the volume of production of the culture sector represented 1.6% of total production in the Czech Republic (CR) in 2005 or almost 120 billion CZK. (<http://www.esfcr.cz/clanek.php?lg=1&id=5015>).

The Culture Account of the CR which is jointly maintained by NIPOS and the Czech Statistical Office, and which published results for the first time in 2011 for the year 2009, also publishes data on employment and wages. According to the most recently published results for 2013, there were 81 000 people employed in the sector of culture and 10 000 volunteers. On top of these figures, it is possible to count several thousand more people who work in the sector on the basis of a work agreement (approx. 15 500), part time, or are self-employed (approx. 45 000).

According to the project "Mapping Cultural and Creative Industries in the Czech Republic" (see chapter 4.2.3), there are 162 000 persons employed in the cultural sector in the Czech Republic.

The total average wage in the cultural sector in 2013 was 24431 CZK per month, which is more than 7% lower than the national average. There are basic differences in the level of wages between different areas. While the average monthly wage in the field of cultural heritage is slightly above 19 000 CZK, in advertising or the press it is more than 27 000 CZK and in the field of audiovisual and interactive technology it is more than 34 000 CZK. Overall, more than 57% of employees in the cultural sector work in branches where the wages are lower than the national average wage (The results of the Culture Account of the CR for 2013, the Czech Statistical Office and the National Information and Consulting Centre for Culture, Prague, 2015, <http://www.nipos-mk.cz/wp-content/uploads/2010/01/V%C3%BDsledky-%C3%BA%C4%8Dtu-kultury-%C4%8CR-za-rok-2013.pdf>).

The average wage earned in the culture sector and each branch is based on statistics in the frame of the Culture Account of the CR.

In cultural institutions, in particular those that are not budgetary or semi-budgetary organisations, other forms of remuneration for work based on copyright and mandate contracts or a licence to conduct a trade are also significant.

4.2.10 Gender equality and cultural policies

In April 1998, the government adopted the programme *Priorities and Procedures of the Government for the Enforcement of Equal Opportunities for Men and Women*, which characterises the main aims, methods and procedures in the field of gender policy for the first time. Each year in June a progress report is submitted to the government and updated measures for the given year are approved. The responsible body for this issue is the Government Council for Equal Opportunities of Women and Men operating under the Office of the Government of the CR. The Council has been working since 2001 and it draws up proposals for promoting and achieving equal opportunities, it discusses the conceptual guidelines for government procedure in this area, it coordinates the basic guidelines for ministerial concepts, it sets the priority areas for ministerial projects, and so on. The Council is made up of representatives of the ministries, unions, academic institutions, and NGOs. *Optimising the Institutional Infrastructure of Equal Opportunities for Men and Women in the Czech Republic* (2012-2015) was a project of the Ministry of Labour and Social Affairs run within the framework of the Structural Funds of the Operational Programme of Human Resources and Employment. The aim is to formulate effective instruments and policies in support of equal opportunities. The aim was to formulate effective instruments and policies in support of equal opportunities.

The Czech Statistical Office published the fifteenth edition of the book "Focus on Women, Focus on Men" in December 2014; the book examines the differences between women and men in various fields of life in modern society (most data are for the year 2013). The task of the *Government Decree* to "Update the provision for fulfilling priorities and procedures of the government when enforcing equality for men and women" from 2007 is fulfilled by the publication of this book. The publication contains a number of international comparisons and a section with selected results from sociological research on gender issues and data from the research of the Ministry of Labour and Social Affairs (MLSA). According to the version of this publication from 2013, of people working in the fields of culture, entertainment and recreation, 40.6% were women and 39.7% were men. In the Czech Republic the employment rate among women was 59.6% and among men 75.7% (in the EU the figures are an employment rate of 58.8% among women and 69.4% among men).

The MC does not directly deal with equal opportunities for men and women in its programmes but it supports entities that deal with gender issues, e.g. the international film festival on human rights "One World" within its selection procedure. The issue of gender and feminism is generally widely discussed in the CR and many non-governmental organisations participate in activities, e.g. the Association for Equal Opportunities for Men and Women, which organises various seminars and represents 30 women's and family organisations. The platform for gender issues is a website (<http://www.feminismus.cz>) that also includes the database of the Gender Studies Library, a public benefit organisation, with academic and diploma theses about this topic. Another important website is <http://www.proequality.cz> (ProEquality Centre), which aims to initiate new tools to support equal opportunities for men and women, not only in the labour market, but also to provide services for public administration in the field of gender expertise and actively participate in public debates about essential topics concerning equal opportunities for men and women.

Gender Studies is one of the master's programmes offered at the Faculty of Humanities of Charles University, which also teaches some undergraduate level courses in this subject area.

4.2.11 New technologies and digitisation in the arts and culture

Since 2003 the Czech Statistical Office has conducted a survey on the use of information and communication technologies annually in households and among individuals.

In 2014 the share of households with Internet access exceeded 70% for the first time. In 2014, 74.2% of the population were Internet users.

Libraries have been the engine of the information society in the field of culture since the mid-1990s. In January 2012 the Government of the CR adopted the *Concept for the Development of Libraries in the Czech Republic for 2011-2015*, which includes bringing libraries online. This Concept aims to define the conditions for the provision and implementation of complex library services in the real and digital space. The Concept focuses on digitisation at different levels, but also deals with legislative, financial and methodological support. The objective is to create a conceptual solution for the long-term protection of digital documents and wide accessibility.

The system of libraries has been supported by the programme "Public Information Service for Libraries", with the main aim of innovation of public information services for libraries on the basis of information and communication technologies. The Ministry of Culture (MC) has also participated in the project of the Ministry of the Interior called the "Project of Internet Provision for Libraries", where setting up an internet connection in libraries and payment of the related fees were provided with the aim of establishing equal conditions for

access to information. In 2009 the MC adopted the document "Digitisation of Cinemas in the CR", which defined the basic principles and directions for the transition to digital image and sound projection. Based on this document financial support was introduced for digitisation of cinemas provided by the State Cinematography Fund (see also chapter 3.2 and chapter 5.3.8).

In February 2009, the Film Council, which associates Czech professional film associations, festivals and institutions, set up a working group for the digitisation of Czech films, whose purpose was to devise proposals for making the "golden stock of Czech cinematography" digitally accessible both in cinemas and on other distribution channels in the best possible quality. The resulting document – *Digitisation of Czech Film Works–Concept Proposal* – was presented in April 2010. The digitisation of Czech films is also dealt with in the *Concept of Support and Development of Czech Cinematography and the Czech Film Industry 2011-2016* (see also chapter 4.2.3).

The MC also participates in national and international activities connected with the digitisation of cultural content in relation to the initiative of the EC i2010: Digital Libraries. In 2013 the Government of the Czech Republic adopted the *Strategy for the Digitisation of Culture for 2013-2020*, which lays out the strategic goals of digitisation and the goals of individual branches in the cultural sector. The Concept contains the following main strategic goals:

- ensuring the professional and lay public has equal access to cultural content in digital format;
- digitisation of cultural content and the collection of digital documents as a part of the cultural heritage;
- the safe preservation of digital documents; and
- creating the organisational and technical preconditions for the permanent storage of and access to digital documents including the formation of a special working group.

The Ministry for Regional Development, in cooperation with the Ministry of the Interior, Ministry of Health, the Ministry of Culture and the Ministry of Labour and Social Affairs prepared the Integrated Operational Programme, which was approved by the European Commission in December 2007 and was part of the ERDF programme period 2007-2013. At the start of 2010, as part of the Integrated Operational Programme several projects relating to digitisation and cultural accessibility, such as the National Digital Library and the Information Cultural Portal Czechiana, which was designed as a national data aggregator for Europe. The National Digital Library was the only project selected out of the selection procedure. This is a project of the National Library of the CR and the Moravian Provincial Library in Brno, which focuses on the digitisation of books and periodicals. The project received support from the IOP with a sum of 255 million CZK and a sum of 45 million from the MC. Under this project, by 2019 approx. 300 000 volumes of, mainly, Czech books from the 19th and 21st centuries should be digitised. The project follows three main lines:

- digitisation of important sections of Czech literary production on the territory of the CR, written in Czech or dealing with the Czech Republic;
- long-term storage of documents in a secure digital depository; and
- making digitised documents accessible in a uniform, user-friendly interface with user personalisation options.

The National Library also concluded an agreement with Google, which will digitise a further 200 000 works from historical and Slavic collections from the period of the 16th to 18th centuries.

In the Czech Republic, these programmes are not particularly intended for artists who work with new media and technologies. Artistic projects of this nature are supported under the grant selection procedures of the Ministry of Culture in the form, for instance, of showcases, exhibitions and other artistic projects. New media are introduced together with visual arts and photography under the grant systems operated by individual towns, such as the grants offered by the City of Prague. NGOs are however working intensively on this issue.

4.3 Other relevant issues and debates

Since 2008 funding for culture at the state level has continued to decrease each year, but the decline is more and more also affecting the local and regional level. Debates and the development of new civic initiatives revolve around financial issues, but also around the lack of transparency in the tender procedures for so-called priority activities at the MC, the grant selection procedures at the municipal level, or the selection procedures for appointing directors of cultural institutions (see also chapter 7.3).

The year 2014 saw the sixteenth change in the post of Minister of Culture since 1989. The swift succession of alternating ministers in recent years was accompanied also by a large turnover in personnel occupying lower posts in the Ministry of Culture and has had the effect of disrupting continuity and strategic thinking at the MC. Compounding this has been the annual decrease in the amount of resources directed into the sector of culture.

In its Programme Declaration in February 21014, the new Government of the CR declared, among other things, its intention to move in the direction of earmarking one percent of the public budget for culture (for more on this, see chapter 2.3). Nevertheless, a month later, instead of increasing funding for culture, there was a further substantial decrease in the proposed budget resources for 2015. The share of expenditures for the culture sector itself (not including the areas of churches, European funds, and the budget for film incentives) out of total public budget expenditures in this proposal fell for the first time below the level of half a percent (0.47%). The final structure of the public budget however is still in the stage of negotiations.

The year 2014 also ushered in a fundamental change connected with the new *Civil Code* (Act No. 89/2012 Coll.). The old *Civil Code* was replaced with an entirely new set of legislation that unites all the legislation in the area of civil law into a single code. As soon as the new *Civil Code* came into effect the *Commercial Code* (Act No. 513/1991 Coll.), for instance, became a thing of the past.

The new *Civil Code* is thematically divided into five sections: General Section, Family Law, Absolute Property Law, Relative Property Law, and Common, Temporary and Final Provisions. The General Section contains definitions of the terms used in the *Civil Code*. Family Law encompasses the current legislation on the family, including marriage and relations between family members. Absolute Property Law contains definitions of property, usufruct and inheritance issues. Relative Property Law is more expansive and includes various types of contracts and tort obligations (including liability for damage). The last section deals primarily with technical legislative matters, including a note of which existing legislation is voided by the introduction of the new Code (see also chapter 5.1.5, chapter 5.1.6, and chapter 5.1.10).

This complex situation has not benefited either from the fact that there has been a substantial increase in VAT in recent years. Since January 2012 the lower VAT rate rose from 10% to 14%, the list of items subject to VAT remained unchanged. The basic rate remained at 20%. The rate was supposed to be changed to a uniform 17.5% from January 2013. However, in the end the government agreed to increase both rates by just one

percentage point, from 14% to 15% and from 20% to 21%. The dramatic increase in VAT in recent years has had a huge impact on the cultural sector because many items were originally subject to the lower VAT rate. The new government in 2014 promised that the lower VAT rate would be re-introduced from January 2015 at 10%, which would apply to children's food and books as well as medicine, and it was introduced as promised (see also chapter 5.1.5).

In 2012 the long-awaited revival of the State Cultural Fund of the CR took place (see also chapter 3.2 and chapter 5.3.8). The amended *Act on Audiovisual Works and Support for Cinematography that the Government* passed in July 2015 has a fundamental effect on the fund's financial sources. According to this act, an annual subsidy will be paid into the State Cinematography Fund from the state budget in support of cinematography and the amount of the subsidy will correspond to the amount of revenue collected from audio-visual fees (see chapter 5.3.8). The second major change is to the system and process by which support for cinematography and incentives for filmmaking are provided. Cinematography is currently one of the most successful fields in terms of budget increases.

In 2012 *Act No. 428/2012 Coll., on Property Settlement between the State and Churches and Religious Societies* was passed. In order to rectify certain injustices impacting on churches and religious societies and to enable them to operate independently under this legislation the state shall engage in a gradual combined property settlement with churches and religious societies, in part through the natural restitution of original church property now owned by the state, and in part through the payment of financial compensation and the gradual withdrawal of funding for the wages of priests and other expenditures of churches and religious societies. This is a long and gradual process that will impact and alter the entire area of public expenditure in the CR (see also chapter 6.2.2).

In 2015 the Government of the Czech Republic adopted the new *State Cultural Policy for 2015-2020*, which also includes a number of financial and legislative measures. The Ministry of Culture is seeking to put through legislation pertaining to public (i.e. non-commercial) institutions in culture that would simplify the operations of state and municipal cultural institutions. Czech public cultural institutions, and foremost among them the Association of Professional Theatres, have long been seeking the introduction of legislation on public institutions on culture. This legislation ought also to address the long-discussed problems of semi-budgetary organisations in the field of the arts (see chapter 5.2).

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The Preamble of the Constitution of the Czech Republic advocates the protection of cultural, material and spiritual heritage.

The *Charter of Fundamental Rights and Basic Freedoms* is part of the Constitution of the Czech Republic (CR) and it lists the right to freedom of scholarly research and artistic creation among the fundamental human rights and freedoms in Chapter Two, Division One. Chapter 3 advocates for the rights of national and ethnic minorities, the right to education in one's own language, the right to develop one's own culture or the right to associate in national associations. Chapter Four guarantees the right to education, to access cultural heritage and it also says that the rights to the fruits of one's creative intellectual work shall be protected by law.

5.1.2 Division of jurisdiction

The Czech Republic (CR) is administratively divided into central (state), regional (regions) and local (municipalities) levels. The central level, the Ministry of Culture (MC), is responsible for preparation of the majority of legislative norms in the field of culture. Overall competence in this area is allocated according to the MC by *Act No. 2/1969 Coll. on Establishing Ministries and Other Central Administration Bodies of the CR*, the co-called *Competence Act* (see also chapter 2.2).

Act No. 129/2000 Coll. on Regions states the legal position of regions and it determines that a region supports the universal development of its territory and needs of its inhabitants, which includes the field of culture. Regions are given legal competence in the allocation of their funds.

The position of municipalities is clarified in *Act No. 128/2000 Coll.* Legal responsibilities such as regulation of cultural enterprises or the duty of satisfying the needs of their inhabitants, such as general cultural development, are defined in this Act. Municipalities have legal competence in allocating their own funds.

The administration of the capital city of Prague is regulated by a special act: *Act No. 131/2000 Coll.*

The Ministry of Culture sought to include the responsibility of regions in preparing their cultural policies in the *Draft Act on Some Kinds of Cultural Support* in 2006. However, this section was excluded because it would challenge the autonomous competence of the regions.

5.1.3 Allocation of public funds

Act No. 218/2000 Coll. on Budget Rules regulates the allocation of funds by central bodies to organisations that are centrally managed and also the allocation of funds to other legal entities or individuals. Providing grants from the state budget through central bodies, i.e. through the Ministry of Culture, is regulated by other norms such as the "Main Areas of State Grant Policy for NGOs" or the "Government Principles for Providing Grants from the State Budget of the Czech Republic (CR) for Non-governmental Non-profit Organisations by the Central Bodies of State Administration". Many grant programmes of the ministry are regulated by other directives like government regulations, provisions, ministerial orders etc.

Act No. 219/2000 Coll. on the Property of the Czech Republic and the representation of the Czech Republic in legal relations regulates the ways and conditions for managing the property of the Czech Republic and the representation of the state in legal relations and the status, foundation, and demise of organisational components of the state. The most recent changes to the legislation came into effect on 1 January 2013.

Act No. 250/2000 Coll. on Municipal Budgetary Rules regulates expenses and support from regional and municipal budgets.

Act No. 137/2006 Coll. on Public Procurements regulates procedures for awarding public procurement and tenders when the state, state-managed organisations, regions or municipalities or their organisations are the contracting authority and other special cases. The most recent amendment to the act is from February 2015.

5.1.4 Social security frameworks

Artists who are employed are entitled to social security like every other employee. This means that they pay health and social insurance (e.g. maternity benefits are consequently paid from social insurance) as well as pension insurance. In the case of unemployment, the unemployment benefits are paid to the person from insurance contributions.

Artists, authors or self-employed persons who receive a wage must pay health and social insurance from a fixed amount of income. Social insurance is divided into two payments: sickness and pension insurance. Sickness insurance is voluntary and the artist may pay for it, but it is not compulsory. Those without sickness insurance are not entitled to receive sickness benefits and maternity benefits. Since 1 January 2009, all artists must pay pension insurance because each job they do is considered to be part of continuous employment, according to an amendment to the *Act on Pension Insurance*. Up to the end of 2008 artists did not have to pay pension insurance as they claimed that they were not engaged in continuous employment. Royalties for contributions to newspapers, radio and television are exempted as long as monthly income does not exceed a certain limit defined in the *Act on Income Tax*. When an artist is unemployed, the unemployment benefit is paid from the contribution to state unemployment policy. All citizens including artists pay the contribution to state unemployment policy in their pension insurance.

Act No. 592/1992 Coll. on premiums for health insurance states in detail the amount of the insurance rate (assessment base, determination period, payments for employees, for self-employed people); *Act No. 589/1992 Coll.* on social security contributions and contribution to the state employment policy regulates the contribution to pension and sickness insurance and the contribution to the state employment policy; *Act No. 187/2006 Coll. on Sickness Insurance* regulates the system of sickness insurance and *Act No. 155/1995 Coll. on Pension Insurance* regulates new duties for artists – authors.

5.1.5 Tax laws

There are currently no tax incentives for investment in the field of culture in the Czech Republic (CR). The only case is the incentives for the film industry that are part of the "Programme for the Support of the Film Industry" (see also chapter 4.2.3). According to this Programme, the stakeholder is entitled to claim up to 20% of expenses paid after fulfilling all the stipulated conditions. According to *Act No. 586/1992 Coll. on Income Tax*, individuals can deduct the value of a donation for cultural purposes from their tax base if the total amount of donations exceeds 2% of their tax base or is equal to at least 1 000 CZK during the taxation period. It can amount to a maximum of 10% of the tax base (§15). Business entities can deduct the value of a donation for cultural purposes from their tax base if the value of the donation is at least 2 000 CZK.

Pursuant to *Act No. 235/2004 Coll. on VAT* on 1 January 2010 the VAT rate increased – the basic rate went up from 19% to 20% and the reduced rate from 9% to 10%. An amendment to the *VAT Act No. 370/2011 Coll.*, effective from 1 January 2012, increased the reduced VAT from 10% to 14%. The reduced tax rate applies to specific cultural activities such as entrance fees to exhibitions, concerts, films, theatres and other cultural and entertainment performances, radio and television fees, artistic and other entertainment including the activities of writers, composers, painters, sculptors, actors, show and cabaret performers and other independent artists. The reduced tax rate is applied to the import of artwork, collector's objects and antiquities, but only when imported. The basic tax rate applies to their delivery in the CR and their purchase from another Member State. There was a further increase in the lower VAT rate from 14% to 15% and from 20% to 21% on 1 January 2013. From 1 January 2015 a second lower VAT rate of 10% was introduced. Books, including illustrated books for children and sheet music, were included under this rate (see also chapter 4.3).

According to the *Copyright Act*, artists are included in the category of self-employed persons and they are subject to the *Income Tax Act* for other self-employed activity. If an artist does not claim individual expenses, they can claim general expenses of 40% of their income. The tax base can be reduced by the non-taxable part of the base and exemption items. The income tax is 15% from the tax base.

5.1.6 Labour laws

Employer-employee relations in the cultural sector are regulated under the *Labour Code – Act No. 262/2006 Coll.* This new *Labour Code* came into force on 1 January 2007 to immediate criticism. Thus, the Ministry of Labour and Social Affairs prepared technical amendments to the *Labour Code No. 362/2007* which eliminated any problematic issues or errors.

On 1 January 2014 additional changes to the Labour Code came into effect, notably in relation to the adoption of the new *Civil Code*. In addition to technical changes in response to new terms used in the *Civil Code* some important practical changes were also introduced.

The new *Civil Code* affects *Act No. 435/2004 Coll. on Employment*, which deals with topics such as eliminating discrimination, employment of foreigners, state employment policy, retraining, and it also regulates the activity of children while participating in artistic or cultural activities for a legal entity or an individual. A number of changes became effective on 1 January 2014.

Salaries and compensation for employees in the cultural sector are covered by government regulations that review salaries in the public sector (the main criteria are education and age) and they issue a catalogue of jobs in which artistic jobs and other professions in the field of culture have their set place.

The *Labour Code* regulates the legal relationship between employer and employee in connection with an employee's performance of work for an employer, but it does not apply to persons who are self-employed. On some points the law indirectly affects the self-employed, for instance, with regard to business travel abroad, through the Income Tax Act.

The conditions for the entry and residence of foreigners on the territory of the Czech Republic are regulated by the [Act on the Residence of Aliens on the Territory of the Czech Republic](#) (*Act No. 326/1999 Coll.*, or the *Act on Aliens*). The latest amendment to the *Act on Aliens* came into effect in June 2014. Changes include the introduction of "Employment Cards" in dual form encompassing an employment permit and a residence permit and intended for aliens (non-EU citizens) with a work contract signed directly with a Czech company.

5.1.7 Copyright provisions

The CR basically adheres to the standard continental model of copyright legislation (*droit d'auteur* tradition). As regards moral rights, no debate has recently been observed in the CR by the Ministry of Culture. In conformity with binding international and EU legislation copyright law – on the assumption that the rules of the so-called three-stage test are adhered to – stipulates a number of exceptions and restrictions to copyright legislation and related legislation. A significant change in copyright law occurred in 2000 in response to technological development when the *Copyright Act No. 121/2000 Coll.* was introduced. This act reflected the content of the Internet Treaty of the World Intellectual Property Organisation (WIPO) from 1996 and implemented the majority of the directives of the European Community. The *Amended Copyright Act No. 216/2006 Coll.* marked the completion of the implementation of the European directives of 2001 and 2004.

In 2014 the new *Copyright Act* came into effect. It transposes two new copyright directives of the European Union into Czech law: Directive 2011/77/EU, which amends Directive 2006/116/ES on the term of protection of copyright and related rights; and Directive 2012/28/EU on certain uses of orphan works.

In 2014 work began on preparing another copyright act that will transpose the latest EU directive into Czech law: Directive 2014/26/EU on collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online use in the internal market.

Alongside changes in the area of collective rights, there will also be changes in other areas, such as introducing a system of licencing so-called orphan works (and other protected objects) and making it easier to use so-called works inaccessible in the book market. This further amendment should come into effect in the spring of 2016.

5.1.8 Data protection laws

Personal data protection is the subject of *Act No. 101/2000 Coll. on Personal Data Protection*. The independent Personal Data Protection Office oversees compliance with this Act.

Mainly soon after the introduction of the act on cultural institutions that in the framework of their functions record personal data, institutions such as libraries, balancing the collection of such data has been an issue. To date, however, there have been no serious impacts in this respect on cultural institutions.

5.1.9 Language laws

There is no law regulating the use of language in the field of culture in the Czech Republic (see also chapter 4.2.5).

5.1.10 Other areas of general legislation

On 1 January 2014 the new *Civil Code (Act No. 89/2012 Coll.)*, long in preparation, came into effect. This *Civil Code* signifies a recodification of an entire range of legislative measures in the areas of both private and public law. The status of legal persons will change and numerous pieces of current legislation will be fundamentally amended (see also chapter 4.3).

The *Criminal Code (Act No. 40/2009 Coll.)* makes several references to culture; for example, in connection with the prohibition of admission to cultural events, the persecution of groups of the population on a cultural basis, attacks on historical or cultural monuments, and community service work in the culture sector.

The following legislation pertains to the culture sector and especially to the area of heritage conservation:

- *The above-mentioned Act No. 89/2012 Coll., Civil Code;*
- *Act No. 500/2004 Coll., Administrative Procedure Code;*
- *Act No. 183/2006 Coll., the Building Act;*
- *Act No. 499/2004 Coll., on Archives and Records Management and on Amendments to Some Acts;*
- *Act No. 114/1992 Coll., on Nature and Landscape Protection;*
- *Act No. 100/2001 Coll., on Environmental Assessment; and*
- *Act No. 344/1992 Coll., on the Land Register of the Czech Republic (Land Register Act).*

Other related legislation:

- *Act No. 106/1999 Coll., on Free Access to Information*
- *Act No. 365/2000 Coll., on the Information Systems of Public Administration and Amendments to Some Acts*

5.2 Legislation on culture

The *Act on Establishing Ministries and other Central Administrative Bodies*, dating from 1969, clarifies the responsibilities of the Ministry of Culture (see also chapter 3.2).

Regulations were created to apply to the field of culture in general, and not to focus specifically on one discipline, and introduced under *Act No. 203/2006 Coll. on Some Kinds of Cultural Support and Amendments to Related Regulations*. This Act defines the term "public cultural service" and it covers some kinds of state support, e.g. it specifies the newly introduced term "contribution for creative and study purposes", which enables selection procedures for scholarships for artists and allows state guarantees for borrowed objects that had hitherto been lacking in the Czech legal system. The Act also defines state funded organisations in the field of culture and it allows their establishment, division, merging or cancellation. It describes the process of insurance of property borrowed by a state-funded organisation for exhibition purposes.

There is no specific legislation to which the formation of cultural policy is subject. Financing for cultural organisations and a procedure for business entities and individuals are defined by the budget rules of the Republic (see also chapter 5.1.3).

There is no specific legislation which defines what an artist is.

The current government's proposed agenda for 2015 and 2016 includes the preparation of legislation on public (non-commercial) institutions in the field of culture. This act should fundamentally transform the environment in which cultural semi-budgetary organisations and organisations at the lower administrative level operate. The new legislation should seek to:

- enable multiple subjects in public administration to jointly establish institutions;
- enable a balance between political and professional responsibility for the management of an institution and thereby increase the effectiveness and quality of its management – for example, statutory bodies should be appointed and dismissed according to precisely defined rules by their administrative boards;
- ensure funding in a medium-term outlook and the autonomous use of funds and reserves;
- make it possible to optimise the tax status of institutions; and
- enable the creation of a sensible system for organising and awarding public commissions and tenders.

Table 3: List of existing cultural legislation

Title of the act	Year of adoption
<i>Act on the Establishment of Ministries and Other Central Bodies of State Administration of Czechoslovakia</i>	Act No. 2/1969 Coll.
<i>Act Abolishing Certain Legal Regulations in the Culture Sector</i>	Act No. 165/1992 Coll.
<i>Act on Certain Forms of Support for Culture and on an Amendment to Certain Related Acts</i>	Act No. 203/2006 Coll. as amended in Act No. 227/2009 Coll.
<i>Act on Copyright and Rights Related to Copyright (Copyright Act)</i>	Act No. 121/2000 Coll., as amended
<i>Act on the Collective Management of Copyright and Rights Related to Copyright</i>	Act No. 237/1995 Coll. as amended in Act No. 121/2000 Coll.
<i>Act on the State Cultural Fund of the CR</i>	Act No. 239/1992 Coll., as amended
<i>Act on Audio-visual Works and Support for Cinematography (Audio-visuals Act)</i>	Act No. 496/2012 Coll.
<i>Government Regulation on Awards in the Culture Sector Handed Out by the MC</i>	Government Regulation No. 5/2003 Coll., as amended
<i>Act on the National Gallery in Prague</i>	Act No. 148/1949 Coll.
<i>Decree of the President of the Republic on the Czech Philharmonic Orchestra</i>	Decree No. 129/1945 Coll.
<i>Act on State Heritage Conservation</i>	Act No. 20/1987 Coll., as amended
<i>Act on the Protection of Museum-type Collections</i>	Act No. 122/2000 Coll., as amended
<i>Act on the Sale and Export of Objects of Cultural Value</i>	Act No. 71/ 1994 Coll., as amended
<i>Act on the Return of Illegally Exported Cultural Goods</i>	Act No. 101/2001 Coll., as amended
<i>Act on the Export of Certain Cultural Goods from the Customs Territory of the European Communities</i>	Act No. 214/2002 Coll., as amended
<i>Act on Non-periodical Publications</i>	Act No. 37/1995 Coll., as amended
<i>Act on Libraries and the Conditions of Operating Public Library and Information Services (Library Act)</i>	Act No. 257/2001 Coll., as amended
<i>Act on the Rights and Obligations Attached to the Publication of Periodic Press (Press Act)</i>	Act No. 46/2000 Coll., as amended
<i>Act on the Conditions of the Production, Distribution, and Archiving of Audio-visual Works</i>	Act No. 273/1993 Coll., as amended
<i>Act on Radio and Television Broadcasting Operations</i>	Act No. 231/2001 Coll., as amended
<i>Act on Czech Television</i>	Act No. 483/1991 Coll., as amended
<i>Act on Czech Radio</i>	Act No. 484/1991 Coll., as amended
<i>Act on the Czech Press Agency</i>	Act No. 517/1992 Coll.
<i>Act on the Dissolution of Czechoslovak Radio, Czechoslovak Television and the Czechoslovak Press Agency</i>	Act No. 597/1992 Coll.
<i>Act on Certain Arrangements in the Field of Radio and Television Broadcasting</i>	Act No. 36/1992 Coll.
<i>Act on Radio and Television Fees</i>	Act No. 348/2005 Coll., as amended
<i>Act on Audio-visual Media Services on Demand</i>	Act No. 132/2010 Coll., as amended
<i>Act on the Protection of Certain Services in the Area of Radio and Television Broadcasting and Information Society Services</i>	Act No. 206/2005 Coll., as amended

The Czech Republic

<i>Act on the Amendment of Certain Legislation in Connection with the Introduction of Basic Registers</i>	Act No. 142/2012 Coll. as amended in Act No. 186/2013 Coll.
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The full texts of the relevant legislation are available from the *Public Administration Portal* (<http://portal.gov.cz/wps/portal/s.155/6966/s.155/699/place>).

Table 4: List of conventions and other international legal instruments related to culture

Title of the act	Year of adoption in CR
UNESCO	
<i>Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character</i> Beirut, 10.12. 1948	1997 No. 101/1998 Coll.
<i>Agreement on the Importation of Educational, Scientific and Cultural Materials</i> with Annexes A to E and Protocol annexed Florence, 17.6.1950 and Nairobi, 26.11.1976	1997 No. 102/1998 Coll. And No. 103/1998 Coll.
<i>Universal Copyright Convention</i> Geneva, 6.9.1952 and Paris, 24.7.1971	Czechoslovakia 1960 and 1980 No. 2/1960, No. 16/1960 and No. 134/1980 Coll.; CR since 1993
<i>Convention for the Protection of Cultural Property in the Event of Armed Conflict</i> 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, 14.5.1954; Den Haag, 26.3.1999	1958 and 1997; No. 94/1958 Coll. and No. 71/2007 Coll.
<i>Convention Concerning the International Exchange of Publications</i> Paris, 3.12.1958	1965 No. 12/1965 Coll.
<i>Convention Concerning the Exchange of Official Publications and Government Documents between States</i> Paris, 3.12.1958	1965 No. 12/1965 Coll.
<i>International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations</i> Rome 26.10.1961	Czechoslovakia 1964 No. 192/1964 Coll.; CR since 1993
<i>Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property</i> Paris, 14.11.1970	1980 No. 15/1980 Coll.
<i>Convention for the Protection of Producers of Phonograms against Unauthorised Duplication of their Phonograms</i> Geneva, 29.10.1971	Czechoslovakia 1985 No. 32/1985 Coll.; CR since 1993
<i>Convention concerning the Protection of the World Cultural and Natural Heritage</i> Paris, 16.11.1972	1991 No. 159/1991 Coll.
<i>Multilateral Convention for the Avoidance of Double Taxation of Copyright Royalties</i> Madrid, 13.12.1979	CR since 1993
<i>Convention relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite</i> Brussels, 21.05.1974	The CR is not yet a party to the Convention
<i>Convention on the Protection of the Underwater Cultural Heritage</i> Paris, 17.10. 2003	The CR is not yet a party to the Convention

<i>Convention for the Safeguarding of the Intangible Cultural Heritage</i> Paris, 17.10.2003	2009 No. 39/2009 Coll.
<i>Convention on the Protection and Promotion of the Diversity of Cultural Expressions</i> Paris, 20.10. 2005	2010 No. 93/2010 Coll.
WIPO	
Berne Convention for the Protection of Literary and Artistic Works dated 8.9.1886 (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 Unauthorised Duplication of their Phonograms, agreed in Geneva on 29.10.1971	Czechoslovakia 1985; CR since 1993
Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite, agreed in Brussels, 21.5.1974	The CR is not yet a party to the convention
WIPO Copyright Treaty (Geneva 1996)	2002
World Organisation of Intellectual Property (WIPO) Performances and Phonograms Treaty (Geneva 1996)	2002
WTO	
Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS Agreement), Annex 1C to the Agreement Establishing the World Trade Organisation, from 15.4.1994	since 1996, and 2000
Council of Europe	
<i>European Cultural Convention</i> Strasbourg 19. 12. 1954	The CR became a party to the Convention on the date of accession to the Council of Europe 1.1. 1993
<i>European Convention on Cinematographic Co-Production</i> Strasbourg 24. 2. 1997	1997 No. 26/2000 Coll.
<i>European Convention on Transfrontier Television</i> Strasbourg, 5. 5.1989; <i>Protocol amending the European Convention on Transfrontier Television</i> , Strasbourg, 1. 10. 1998	2004 No. 57/2004 Coll.
<i>European Convention on the Protection of the Archaeological Heritage</i> , Valleta, 16.1.1992	2000 No. 99/2000 Coll.
<i>Convention for the Protection of the Architectural Heritage of Europe</i> , Granada 3.10. 1985	2000 No. 73/2000 Coll.

5.3 Sector specific legislation

5.3.1 Visual and applied arts

There is no specific legal standard that regulates this area.

Act No. 148/1949 Coll. establishes the National Gallery in Prague under the Ministry of Culture.

5.3.2 Performing arts and music

There is no specific legal standard to regulate this field. One of the state funded organisations – the Czech Philharmonic Orchestra – is founded by a *Presidential Decree*.

5.3.3 Cultural heritage

Act No. 20/1987 Coll. on State Monument Preservation (amended) defines the protection of collections in museums and galleries, conditions and the means of registration of museum collections and rights and duties of museum collection owners. Standardised public services provided by museums and galleries are regulated.

Act No. 71/1994 Coll. covers the sale and export of goods of cultural value.

Act No. 101/2001 Coll. covers repatriation of illegally exported cultural goods.

Act No. 214/2002 Coll. covers the export of certain cultural goods from the tariff territory of the European Communities.

5.3.4 Literature and libraries

Act on Non-periodical Publications No. 37/1995 Coll.

Act No. 257/2001 Coll. regulates the system of libraries and conditions for running public library and information services (*Library Act*). It does not apply to libraries established according to the *Trades Licensing Act*.

5.3.5 Architecture and spatial planning

There is no legal standard that regulates just the field of culture. An appropriate way of legislatively establishing support for the creation of works of art in public spaces is currently under discussion, in particular the idea of setting aside 1% of a commission in public architectural competitions for the creation of a work of art in public spaces.

5.3.6 Film, video and photography

Act No. No. 273/1993 Coll. on Some Conditions of the Production, Dissemination and Archiving of Audio-Visual Works, which, among other things, lays out the obligations of producers and distributors of audio-visual works and defines the activity of state budgetary organisations – the National Film Archive. In conformity with this law the MC maintains a register of subjects operating a business in the field of audio-visuals and a register of Czech and non-Czech audio-visual works.

Act No. 496/2012 Coll., on Audio-Visual Works and Support for Cinematography and on the Amendment of Certain Legislation defines the obligations attached to the production and the provision of access to cinematographic and other audio-visual works, the status and work of the National Film Archive, and the status and work of the State Cinematography Fund, its funding, the provision of support for projects in the field of cinematography and the offer of incentives to the film industry.

In July 2015 the government adopted the *Act on Audio-visual Works and Support for Cinematography*, the main purpose of which is to make the process of providing support from the fund more effective and to establish a regular contribution from the state budget to support cinematography (see also chapter 5.3.8).

5.3.7 Mass media

Act No. 231/2001 Coll. regulates radio and television broadcasting and regulates the rights and obligations of business entities and individuals in the operation of radio and television broadcasting. The European Convention on "transfrontier television" is implemented in the Act.

Act No. 483/1991 Coll. regulates Czech Television; *Act No. 484/1991 Coll.* regulates Czech Radio and *Act No. 517/1992 Coll.* regulates the Czech Press Office.

Act No. 348/2005 Coll. covers radio and television fees and amendment of certain regulations.

Act No. 132/2010 Coll., on Audio-visual Media Services on Demand, which is the transposition of the Directives on Audio-visual Media Services of the European Parliament (formerly Television without Borders).

Act No. 206/2005 Coll., on the Protection of Certain Radio and Television Broadcasting Services and Services of the Information Society.

Act no. 46/2000 Coll. regulates the rights and responsibilities for publishing periodical press and amendments to certain other regulations (*Press Act*). In 2012 the Act was amended.

5.3.8 Other areas of relevant legislation

Mechanisms focused on the support to culture from extra-budgetary sources are covered by Act No. 239/1992 Coll. on the State Cultural Fund of the Czech Republic (CR) and Act No. 496/2012 Coll., on Audio-Visual Works and Support for Cinematography and on the Amendment of Certain Legislation (*Audio-Visual Acts*), which stipulates the terms of operation of the State Cinematography Fund.

The *Act on the State Cultural Fund* defines the financial sources of the Fund, i.e. incomes from renting real estates and from fees according to the *Copyright Act* so called "bona vacantia" and bank account interests. In 2011 an amendment to the Act on Czech Television made it possible to secure another source of financing for the Fund from revenue from advertising broadcast on Czech Television Programme 2. In 2015 an amended act is to be prepared that will give the Fund greater autonomy.

The *Act on Audio-Visual Works* also defines the sources of funding for the State Cinematography Fund. There was also a change from the previous act in the terms of payment for the organisers of cinematographic presentations, where in the place of the existing practice where organisers of a public presentation pay a fee of 1 CZK to the Fund, collected via admission tickets, under the new act the organiser of a cinematographic presentation will pay a fee of 1% of the basic admission price to a cinematographic presentation.

Act No. 203/2006 Coll. on Some Forms of Support for Culture and on Changes to Some Related Acts as Amended in Act No. 227/2009 Coll. lays out a definition of public cultural services and also enables the formation, division, and dissolution of state semi-budgetary organisations of the Ministry of Culture. This Act also establishes the procedure involved when the state acts as guarantor for exhibition loans and it defines grants for creative and study purposes provided by the state. The legislative agenda of the Ministry of Culture includes preparing an amendment to this act that will include the separate act on culture that was originally envisioned.

6. Financing of Culture

6.1 Short overview

The development of overall expenditure of the division related to culture within the Ministry of Culture in 2004–2014 is included in the following Table.

Table 5: Total expenditure of the Ministry of Culture, in thousands CZK, 2004-2014

Year	Total expenditure
2004	6 549 237
2005	6 497 302
2006	7 095 092
2007	8 909 779
2008	8 844 329
2009	8 411 947
2010	8 248 384
2011	7 294 982
2012	8 422 123
2013	8 886 694
2014	10 415 749

Source: Ministry of Culture – including expenditures on the activities of churches and religious societies and European funds

In 2004-2008, there was a year-on-year increase of Ministry of Culture expenditure (without extra budgetary sources) with the exception of 2008 and 2009 when there was the order for the ministry not to spend part of finances in the specific year by the *Act on Budgetary Rules*. Stagnation of expenditure between 2004 and 2005 was caused by the fact that the budget for culture did not include funding (129 607 000 CZK) for the programme of supporting regional libraries. The money was transferred to the regional budget in connection with the amendment of the *Act on Budgetary Allocation of Revenues*. The highest increase of total expenditure was recorded between 2006 and 2007. The increase in expenditure in 2007 was projected in expenses for financing the new programme of care for national cultural heritage. Large projects have commenced in this investment programme – such as the reconstruction of the main building of the National Museum, a new building for the National Library, reconstruction of Klementinum and others. The increase in the budget in 2007 allowed significant enforcement of financing the programmes for support of the arts and cultural services in that year.

In 2009 there was a further substantial decrease in expenditure following a preceding decrease in 2008. There were more decreases in 2010, 2011, 2012 and again in 2013. Optically however the budget for culture has increased, primarily in connection with the use of the Structural Funds, and also, significantly, in connection with expenditures on the activities of churches and religious societies. This, however, has had the effect of all the more dramatically decreasing the actual support that goes to culture itself, both through the state's semi-budgetary organisations and in the form of grants and subsidies.

An additional explanatory note should be given in reference to churches. In 2012 the government passed *Act No. 428/2012 Coll. on Property Settlement with Churches and Religious Societies*. This legislation was intended to rectify certain injustices suffered by churches and religious societies and to enable them to function independently of the state, and to move towards a property settlement between the state on one hand and churches and religious societies on the other through the combined means of the natural restitution of property originally owned by churches and religious societies but now the property of the state and the payment of financial compensation while gradually discontinuing subsidies

for the wages of clergies and for other expenses of churches and religious societies. This is to be a gradual, long-term process that will affect and alter the entire sphere of public expenditure. Subsidies will continue to be paid out of the public budget for a period of seventeen years to seventeen churches and religious societies. For the first three years of this period the amount of the subsidy paid will be the same as the amount paid in 2011. From the fourth year this sum will decrease annually by 5%. The property settlement legislation is understood as a financial separation of the state and churches. This entails ending the system of direct subsidising of churches out of the state budget (in particular ceasing to cover the wages of clergies).

Savings in the Culture budget chapter in 2011 and 2012 were most apparent in the operations of the Ministry of Culture and in the activities of budgetary organisations. In 2011 State budgetary organisations saw cuts of 15%, although expenditure on grants were not decreased from 2010. The MC and its organisations made savings by, among other things, cutting staff, cancelling fixed-term employment contracts, and lowering wages. Some organisations like the National Gallery or the National Theatre also cut back on their activities and decreased the number of exhibitions and theatre premieres and so on. In 2012 grants were affected as well as state institutions. In 2013 cuts primarily impacted the area of grants and the independent sector, but state institutions also saw cuts, and this pattern continued in 2014 and 2015, while subsequent increases in the volume of funding managed to be obtained in the course of the year.

6.2 Public cultural expenditure

One of the tasks for implementing the *State Cultural Policy of the CR 2009–2014* was to create a Culture Account of the CR. This task has been assigned to NIPOS, a state budgetary organisation of the MC. The objective of creating a Satellite Account is to map all the financial flows into culture from various sources and just as effectively map the financial flows out of culture. The account should also show the level and effectiveness of management in individual areas, the extent of labour and investment resources used, the level of wages, and finally, with the aid of financial indicators, display the weight of culture in the economy.

In September 2011 the results of the first, pilot Culture Account of the CR for 2009, prepared jointly by the MC, NIPOS, and the Czech Statistical Office, were presented at a press conference. Since then the results have been published each year. The last results were released at the end of June 2014 for the year 2012. Given that the methodology and scope of data observed since the Culture Account was initiated changes each year, it is at present difficult to compare the Culture Account results in a time series.

In conformity with available international documents (EUROSTAT, UNESCO, OECD) the account distinguishes the following branches of culture labelled "O. 11 – O. 19" (categorised according to CZ - NACE):

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

The latest findings of the Czech Statistical Office and the Culture Account of the Czech Republic for 2013 indicate that the total sum of resources that flowed into the culture sector in 2013 was more than 219.3 billion CZK. That was 16.8 billion CZK (or 7.1%) less than the year before.

In 2013, 34.6 billion CZK of public budget resources went to culture, which is 343 million CZK (0.9%) more than the year before. This sum comprises consolidated expenditures relating to operations and investment provided by the state, regional administrative authorities, and state extra-budgetary funds (the Fund for Culture and the Fund for the Support and Development of Czech Cinematography) based on budget performance.

Out of the total sum of expenditure, more than 28.2 billion CZK was designated for operational purposes and 6.4 billion CZK for investment. In terms of the volume of public resources, the most resources – both for operations and investment – spent on culture were from municipal budgets (more than 53%) and primarily went to cultural heritage, the performing arts, and arts education.

The total sum of resources devoted to culture in 2013 amounted – like in 2012 – to 2.16% of public budget resources.

Indirect state assistance for culture cannot be quantified, in part because some of this support may derive from expenditures of households and businesses (donations to cultural institutions, which are tax deductible).

6.2.1 Aggregated indicators

Indicator no.1:

As of 31 December 2009 the Czech Republic had a population of 10 506 800. The uniform exchange rate of the Czech National Bank for 2009 was 26.50 CZK for 1 EUR. Public budget expenditures on culture at every level of public administration in 2009 were equal to 2 693 CZK or 101.6 EUR per capita.

As of 31 December 2010 the CR had a population of 10 532 770 people. The uniform exchange rate of the Czech National Bank for 2010 was 25.27 CZK per 1 EUR. Public expenditures on culture at every level of public administration in 2010 were 3 446 CZK per capita or 136.45 EUR.

As of 31 December 2011 the Czech Republic had a population of 10 505 445. The uniform exchange rate of the Czech National Bank for 2011 was 24.60 CZK for 1 EUR. Public budget expenditure on culture at every level of public administration in 2011 was 3 303 CZK per capita or 134.3 EUR.

As of 31 December 2012 the Czech Republic had a population of 10 516 100. The uniform exchange rate of the Czech National Bank for 2012 was 25.120 CZK for 1 EUR. Public budget expenditure on culture at every level of public administration in 2012 was 3 264 CZK per capita or 129.9 EUR.

As of 31 December 2013 the Czech Republic had a population of 10 512 419. The uniform exchange rate of the Czech National Bank for 2013 was 26.03 CZK for 1 EUR. Public budget expenditure on culture at every level of public administration in 2013 was 3 296 CZK per capita or 126.6 EUR.

Indicator no. 2:**Table 6: Public budget expenditure as a share of GNP, in millions CZK, 2001-2013**

	2001	2006	2007	2008	2009	2010	2011	2012	2013
GDP	2 352.2	3 222.4	3 535.5	3 689.0	3 627.2	3 775.2	3 823.4	3 845.9	3 883.8
For culture*	17.4	23.4	24.1	24.5	28.3	36.3	34.7	34.3	34.6
in %	0.74	0.73	0.68	0.66	0.78	0.96	0.90	0.89	0.89

Source: Czech Statistical Office a NIPOS – Culture Account for 2013

Indicator no. 3:

The share of expenditure on culture out of total public budget expenditure was 1.62% in 2009, 1.66% in 2010, 1.70% in 2011, 2.2% in 2012, and 2.95% in 2013. Total public expenditure in 2013 was 1 173.13 billion CZK.

6.2.2 Public cultural expenditure broken down by level of government**Table 7: Public cultural expenditure: by level of government, in thousand CZK, 2013**

Level of government	Total expenditure	% share of total
State	7 658 791	22.11
Territorial self-governing units (municipalities, voluntary associations of municipalities, regions)	26 985 636	77.89
TOTAL	34 644 427	100.0

Source: Results of the Culture Account of the CR for 2013, ČSÚ, NIPOS, Prague.

6.2.3 Sector breakdown**Table 8: State cultural expenditure by sector, in thousands of CZK, 2013**

Sector	Central government institutions	Local government institutions	Total	Total in %
Cultural heritage	3 728 527	8 762 852	12 491 379	36.06
Performing arts	1 000 112	3 443 352	4 443 464	12.83
Visual arts	20 006	41 075	61 081	0.18
Periodical and non-periodical press	22 588	17 464	40 052	0.12
Audio-visual and interactive technology	306 415	887 471	1 193 886	3.45
Architecture	-	-	-	-
Arts education	12 563	7 183 902	7 196 465	20.76
Administration in culture	2 374 896	24 280	2 399 176	6.92
Other	193 684	6 625 240	6 818 924	19.68
TOTAL	7 658 791	26 985 636	34 644 427	100.00

Source: Results of the culture Account for 2013, ČSÚ, NIPOS, Prague 2015.

6.3 Trends and indicators for private cultural financing

The Culture Account of the CR (see also chapter 6.2) breaks down private expenditures on culture into household expenditures on culture and other private sources of funding for culture (from for-profit organisations, i.e. businesses, and non-profit organisations).

Expenditures of households on culture are presented in chapter 8.2.1.

In the framework of other private sources of funding for culture (which amount to almost two-thirds of all resources), the most important sources are financial and non-financial businesses (137.2 billion CZK) and non-governmental organisations (2.5 billion CZK). A supplementary type of source is funding from abroad (2.3 billion CZK). In 2013 funding from other private sources was down 14 billion CZK (9.1%) from the previous year. In connection with the ongoing economic decline in 2013 there was a significant decrease in sources generated by non-profit organisations and the business/for-profit sphere.

As regards the distribution of resources to individual sectors, other private sources of funding went mainly to advertising (61.5 billion CZK), media (27.8 billion CZK) and the press (20.8 billion CZK). Much less went to the performing arts, where public sources of funding predominate (Culture Budget of the CR for 2013).

The current tax system in the CR is not especially supportive of philanthropy or patronage. The system advantages sponsors over donors (see chapter 5.1.5). The costs of promotion and advertising are tax deductible costs and sponsors can apply the full sum to their tax base. The deductible "gifts" item, however, is limited as a percentage of the tax base. In practice this means that sponsorships are realised in the form of contracts on advertising, cooperation, the lease of space, rather than as direct donations. Patronage is not adequately dealt within in legislation in the CR. Despite this, however, the situation is currently changing. All sorts of new patrons are emerging that support music festivals, orchestras, and galleries. For example, the Strings of Autumn music festival already covers a portion of its costs through fundraising; the National Theatre, like other theatres, and the Czech Philharmonic have established their own patronage clubs. Philanthropist Meda Mládková built up a respected institution, Kampa Museum, from private sources, as did the founders of DOX and Meetfactory arts centres and Jazz Dock music club in Prague, but examples can be found in other towns across the Czech Republic.

One of the provisions in the *State Cultural Policy for 2015-2020* is to identify in cooperation with the regions and municipalities suitable projects for Public Private Partnership (PPP). However, there is a generally sceptical attitude towards developing PPP projects in the field of culture. The only well-known PPP project in the field of culture to date is the project for the construction of the National Technical Library. The project was backed by the financial Sekyra Group, which secured not just the necessary investments but also the construction, engineering work, documentation and technical oversight. Construction of the building was financed as a long-term mortgage payable to 2014. The library is a unique structure with an original architectural design and modern services for library visitors. It opened in the autumn of 2009.

According to the *Lottery Act* operators of lotteries and similar games are required to use a portion of their revenue for public benefit purposes, which includes cultural activities. However, this whole matter has long been the target of criticism in the CR from towns and municipalities, which have for many years been opposed to having gambling machines on their territory. The efforts of mayors finally led to a legislative amendment, which makes possible basically the immediate banning of gambling machines from a particular territory.

Table 9: Expenditures on culture by individual sectors – in the private sector, in thousands of CZK, 2013

Sector	Private sector in total
Cultural heritage	6 248 563
Performing arts	4 373 819
Visual arts	6 515 752
Periodical and non-periodical press	33 115 403
Audio-visual and interactive technology	44 339 193
Architecture	19 378 674
Advertising	61 639 621
Arts education	993 825
Administration in culture	1 306 753
Other	4 569 528
TOTAL	182 481 131

Source: Results of the Culture Account for 2013, ČSÚ, NIPOS, Prague 2015.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

Since the beginning of the 1990s, the sphere of culture has undergone two fundamental changes: decentralisation and re-allocation of public responsibilities. The first period was about privatisation of cultural industries that had been subordinated to the state until 1990 (film production, film studios, book production and music industries, etc). State circuses and variety shows were privatised as well as other cultural institutions. The second period was linked to the territorial reform of public administration in the Czech Republic (see also chapter 1).

The Ministry of Culture (MC) established 82 state-funded organisations in 1998. By 2001 this number had decreased to 39 and there are only 29 such organisations in 2012. The most recent change came into effect on 1 January 2012, when Prague State Opera and the National Theatre were merged. The majority of these organisations are libraries, museums and galleries that were transferred to new regions and the state kept only those of national and international importance. The tendency is to decrease the number of these organisations in future.

There are 18 museums, galleries and memorials, 3 art institutions (National Theatre, Czech Philharmonic Orchestra and Prague Philharmonic Choir), 3 libraries and 1 institute from the field of cultural heritage (National Cultural Heritage Institute Prague) that are included in the list of organisations supported by the MC (in the Czech Republic archives are not classed as part of the culture sector). <http://www.mkcr.cz>

Czech public cultural institutions, and foremost among them the Association of Professional Theatres, have long been advocating for the introduction of an act on public (non-commercial) institutions in culture (see also chapter 5.2). This legislation is meant to address the much-discussed problems of semi-budgetary organisations in the arts. The current attempt at preparing legislation is an updated follow-up to unsuccessful proposals for legislation on national cultural institutions and to a proposed act on public (non-commercial) institutions in the field of culture. The current attempt has now progressed to the point that it is part of the current Government Programme and is part of the Government's Legislative Agenda for 2015-2017. The management of existing cultural semi-budgetary organisations of the state and of towns is basically defined in political terms. Organisations similar in legal form to semi-budgetary organisations exist within Europe only in Slovakia. This is because this legal form of organisation originated within the legal system of state-socialist Czechoslovakia. A similar though not identical type of institution can also be found in the legal system of the German-speaking states and in France. In those cases, however, they are a kind of public or public-service institution.

In the Czech Republic there are two types of semi-budgetary organisation: organisations established by the state and governed by *Act No. 218/2000 Coll. on Budget Rules and on Changes to Some Related Acts as Amended*; and organisations established by a regional authority in conformity with *Act No. 250/2000 Coll. on the Budget Rules of Regional Budgets* and *Act No. 129/2000 Coll. on the Regions, as Amended*, or organisations established by a town in conformity with *Act No. 128/2000 Coll. on Municipalities as Amended*.

A semi-budgetary organisation is established by an establishing body for the purpose of providing a public service. It cannot be established by multiple subjects of public administration or authorities, unlike in some Western countries.

Other problems currently related to semi-budgetary organisations (SO) and of significance for their management include:

- their direct political management: SOs are managed not by a board of directors but by a municipal or regional council or a minister;
- their demotivating remuneration: this is particularly true in the case of arts organisations, which are becoming increasingly less competitive in the labour market; remuneration should reflect quality and performance and not wage regulations and the rules of remuneration in SOs;
- the non-existence of multi-year and cooperative funding: multi-year planning in advance is especially important in arts institutions; another problem is that multiple subjects of public administration are not involved in the work;
- the VAT regimen (more an economic factor): two VAT regimens usually apply to SOs (the organisation's main activities are not subject to VAT, while its secondary or economic revenue-generating activities are); and
- the disproportionately complicated and ineffective system of awarding public contracts: this increases the operational costs of cultural organisations that already have limited budgets; it also has implications for copyright and arts institutions can easily lose their competitiveness not just in relation to foreign counterparts but also in relation to independent non-profit or for-profit arts organisations that are not bound by the same rules even though they receive public budget subsidies.

Alongside semi-budgetary organisations the culture sector is also largely made up of networks of cultural institutions and organisations or associations with various types of legal subjectivity that are more or less dependent on public support. This infrastructure covers every area of culture.

7.2 Basic data on selected public institutions in the cultural sector

Table 10: Cultural institutions funded primarily from public sources, by sector, 2010, 2012, 2013

Sector	Cultural institution (sub-sector)	Number (2010)	Number (2012)	Number (2013)	Trend
Cultural heritage	Monuments	177	190	193	+
	Museums (organisations)	323	336	342	+
	Archives ²				
Visual arts	Public art galleries / exhibition halls	58	62	63	+
	Arts academies (or universities)	2	2	2	
Performing arts	Symphonies	14	14	14	
	Musical ensembles	30	39	44	+
	Music schools – conservatories	18	18	19	+
	Basic schools specialising in the arts	537	537	488	-
	Music / theatre academies (or universities)	2	2	2	

²In the Czech Republic archives are not classed as part of the culture sector.

	Drama theatres/number of companies	40	40	41	+
	Puppetry companies	9	9	9	
	Musical theatres, opera houses/number of companies	16	17	15	-
	Dance and ballet companies	10	9	9	
Books and libraries	Libraries	5 415	5 401	5 381	-
Audio-visual	Broadcasting and audio-visual	3	3	3	
Interdisciplinary	Socio-cultural centres / houses of culture	454	488	521	+

Sources: NIPOS, Culture in Figures 2013, Basic Statistical Data on Culture 2010; Database of ATI <http://www.idu.cz> – Theatres and symphony orchestras Database of the accreditation archives at the Ministry of the Interior <http://www.mvcr.cz>; List of schools of the Ministry of Education, Youth and Sport, <http://rejskol.msmt.cz>

7.3 Status and partnerships of public cultural institutions

Since the mid-1990s, the transformation of organisations under state and municipality control has been a recurring topic (see also the chapter 7.1). On the level of the local authorities, the municipalities changed the status of their publicly owned organisations to public benefit organisations, i.e. to independent bodies that receive public grants, and this is the only possible and suitable form for a bigger non-profit organisation according to valid legislation in the field of culture, such as theatres, philharmonic orchestras etc. This transformation is most visible in the capital city of Prague. The first period of the transformation of theatres from state organisations established by Prague was finished in 2004. These included 4 theatres, two of which became public benefit organisations and two became limited companies. Four-year grant contracts were made with all entities, but when they expired, the fragility of independence for theatres became apparent. Grants for the future period were radically cut and theatres waited for several months for their payments. In 2008, the city announced the second period of transformation of 6 theatres. This second period was criticised by arts professionals. The main reason was the lack of clarity of the rules of transformation, the non-transparency of individual steps and the absence of a clear vision on the part of the city. After a short pause the problem was re-opened in late 2011 and early 2012 and in the autumn of 2012 the City of Prague commissioned the Arts and Theatre Institute to draw up a study under the title "Proposal for the Systemic Optimisation of the Prague Theatre Network". The study de facto updated the 2001 document "An Analysis of the Transformation of Semi-Budgetary Organisations/Theatre Established by the City of Prague" (<http://host.divadlo.cz/box/clanek.asp?id=5520>) and above all it proposed possible solutions in reference to the new *Civil Code* coming into effect, which would introduced new legal types of institution – see also chapter 4.3. The study was submitted with the proviso that it is necessary to transform the legal status of all Prague municipal theatres. However, the concept has not yet been implemented.

The Ministry of Culture transformed the International Music Festival Prague Spring into a public benefit organisation of which it is co-founder. Since 2006, the Ministry is able to make decisions on the division, integration or merging of current state-managed organisations or on their cancellation, according to the *Act on Some Kinds of Support*. The Ministry recently merged LaternaMagika and the National Theatre on 1 January 2010 and as of 1 January 2012 Prague State Opera with the National Theatre.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

Creative work is indirectly supported in the field of film under the Programme of Support for the Film industry (see also chapter 4.2.3).

Support for individual artists is very limited compared with the support for cultural institutions – the selection procedures of the Ministry of Culture are announced only for artists who have a trade licence in the field of culture, or support is given indirectly, for instance in the form of a grant for the support of publishing literary works, where the grant applicant is a publishing house and a fee is then passed to the author.

The only direct support for artists are awards and creative and study scholarships. The Ministry of Culture Awards are allocated for exceptional artistic creative or interpretative work or for long-term artistic merit in the field of the visual arts, architecture, theatre, music, product design and cinematography and audio-vision. The State Award for Literature and the State Award for Translation amount to 300 000 CZK, which is not subject to taxation. Contributions for creative or study purposes or state scholarships have been provided since 2008 according to the *Act on Some Kinds of Support*. Creative scholarships can be provided for a period of 6 months to 2 years with the possibility of extending this to 1 year. The outcome must be the creation of an artwork in conformity with the *Copyright Act*. The study scholarship includes a study residence for at least one month at a significant art, science or other specialised workplace. The study scholarship is offered to people up to the age of 35. Even though this is the only state instrument of support for the mobility of individual artists, since the programme started in 2008 its financial resources have been cut by more than 50%, so this is a very limited form of support.

Two semi-budgetary organisations of the MC are offering competitive grants in support for so-called short-term mobility in the form of individual trips. One is NIPOS, offering grants for amateur artists and amateur groups, and the other is the Arts and Theatre Institute, offering grants for artists in every field of the arts (except film) and for other experts in the arts such as curators, programme directors, etc.

8.1.2 Special artist funds

The transformation of cultural funds to foundations occurred in 1993 and 1994; it was based on the *Act on the Transformation of Cultural Funds*, whereby they were denationalised. These included the Czech Literary Fund Foundation, the Czech Music Fund Foundation and the Czech Art Fund Foundation. Foundations obtain their money from estate yields (immovables), from donations and from sponsor subsidies. The Czech Literary Fund Foundation (<http://www.nclf.cz>) is currently one of few alternatives for supporting new valuable works of original literature and translation, theatre, film, journalism, science, radio, television and entertainment. The foundation allocates grants for publishing or the creation of non-commercial literature, theatre, science and film artworks and periodicals. It grants scholarships for production of new art and science projects and it gives annual awards.

The Czech Literary Fund Foundation supports the development and promotion of Czech music culture and it offers grant programmes. The foundation has also established a public benefit organisation, the Music Information Centre and the Czech Music Fund.

The Czech Art Fund Foundation underwent a more unrestrained process of denationalisation. In 1997, it established the autonomous Czech Architecture Foundation and in 2008 it changed its name to the Czech Visual Art Foundation (<http://www.ncvu.cz>). It supports visual arts projects through grants and it organises and co-organises exhibitions. It also grants scholarships to the best students of sculpture. The Czech Architecture Foundation supports projects focusing on exhibition and publishing activities in the field of architecture and it facilitates foreign architecture exhibitions in the Czech Republic (CR). The foundation does not organise its own projects and it does not contribute to the operation of architects' professional activities or architecture schools (<http://www.nca.info>).

The Ministry of Culture founded two new funds – the Czech Republic's State Fund for the Support and Development of Cinematography (now the State Cinematography Fund) and the State Cultural Fund (see chapter 5.3.8, chapter 3.2 and chapter 4.3 for detailed information about the mission of these funds).

The payments paid by the state from a library licence (exception) are not collected in any special fund but are divided among collective administrators who collect the payments in conformity with the *Copyright Act*. It also applies to so-called levies.

8.1.3 Grants, awards, scholarships

The Ministry of Culture gives 15 awards each year, two thirds of which are for artists (see also chapter 8.1.1).

There are hundreds of other awards handed out by cultural institutions, professional associations, foundations and other agencies. Many of these awards are intended for young artists. They include the JindřichChalupecký Award, the Critics' Award for Young Painters, the NG 333 Award, the VáclavChada Award, and the Igor Kalný Award of the Zlín Salon of Young Artists or the VěraJirousová Award for critics. Information about the wide spectrum of awards can be found at <http://www.institutumeni.cz>

Scholarships are supported under the State Programme for the Support of Creative and Study Scholarships (see also chapter 8.1). Many other subjects like the Czech Music Fund Foundation (<http://www.nchf.cz>), the Arts and Theatre Institute (for all fields of art) (<http://www.institutumeni.cz>), the Czech Literary Fund Foundation (literature and theatre) (<http://www.nclf.cz>), MeetFactory (visual arts) (<http://www.meetfactory.cz>), the Centre for Contemporary Arts Foundation (visual artists and curators) (<http://www.fcca.cz>), Tranzit (visual artists and curators) (<http://www.tranzit.org>), and others have their own scholarship programmes connected with residencies. A list of residency opportunities is available at <http://www.culturenet.cz>.

The conditions of grant procedures at the level of the state and municipalities are modified every year. Recently, topics focused on interdisciplinary projects (in the field of art and music) have emerged. The state grants for supporting exhibition projects (<http://www.mkcr.cz>) focus on young artists, theoreticians and curators up to the age of 35 years. The capital city of Prague has a similar programme offering one-year grants for young artists in all fields of art (<http://kultura.praha-mesto.cz>).

Since 2013 the Arts and Theatre Institute has offered short-term travel grants, but again financially these are very limited

8.1.4 Support for professional arts associations and unions

Professional arts organisations are founded in the form of civic associations that are able to execute their own activities in the Czech Republic (CR). Some of them are supported by grants from the Ministry of Culture. The majority (except for writers' associations) are financed only on a project basis. The Czech Writers' Guild and some other associations in

the field of literature are rarely financed on an annual basis. There is no special endowment instrument for their support in general and their survival is dependent on the contributions of their members.

Professional artists' organisations are associated in the Council of Professional Artists' Associations (<http://www.ruo.cz>) which is a member of the European Council of Artists. The Council of Professional Artists' Associations includes the main art organisations such as the Czech Literary Translators' Guild, the Czech Writers' Guild, the Society of Czech Architects, the Union of Authors and Performers, the Association of Music Artists and Musicologists, the Association for Radio Production, the Union of Visual Artists of the CR, the Actors' Association, the Czech Film and Television Union, the Association of Photographers and the ITI – Czech Centre of the International Theatre Institute.

In recent years there have been several examples of the situation where newly founded civic initiatives become the spokespeople for often passive artistic and professional organisations, for instance *For a Cultural CR* and in 2013 *Save Culture* (<http://zachrantekulturu2013.tumblr.com/>). These initiatives then act in a representative capacity for the entire arts community in negotiations with the state or on the local level.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

State statistics on culture are the responsibility of the state budgetary organisation NIPOS, which tracks data through a register of information units, for instance, for theatre, musical ensembles, observatories, planetariums, libraries, cultural houses, heritage objects, museums and galleries, the periodical and non-periodical press, etc. Below is an overview of some of the indicators that are monitored and their trends over time.

Figures from the Czech Statistical Office and the Culture Account of the Czech Republic (for 2013) indicate that the culture sector accounts for around 2% of the Czech economy. Out of total public budget expenditure 2.16% goes to culture and 3.2% of total household expenditure goes to culture. The number of employees in the culture sector is just under 2% of the total number of employees in the economy. Household expenditures on culture went mostly to the media and the press (television, radio, cinema, books), which account for almost 72% of expenditure. Households spent much less of their resources on purchasing cultural goods, admission tickets, and so forth.

Culture accounts for 1.37% of total GDP.

Table 11: Data on cultural subjects and the number of visitors, 2008, 2010, 2012, 2013 and 2014 (public and private institutions together)

		2008	2010	2012	2013	2014
Libraries	Number of libraries	5 438	5 415	5 401	5 381	5 360
	Number of registered readers (in thousands)	1 447	1 431	1 450	1 430	1 436
	per 1 000 inhabitants	139	136	137.5	136.1	136.5
	Number of loans (in thousands)	66 744	66 773	66 259	64 208	62 614
	per 1 000 inhabitants	6 399	6 349	6 305	6 109	5 950
Museums	Number of museums	491	477	502	504	509
	Number of exhibitions	5 656	5 675	6 014	6 056	6 199
	Number of visitors (in thous.)	9 586	9 308	9 577	10 458	11 651

The Czech Republic

	per 1 000 inhabitants	919	884	911	995	1 107
Monuments	Number of castles, palaces, and other monuments with admission fees	277	284	295	288	308
	Number of visitors (in thous.)	11 681	11 325	11 627	9 884	11 992
	per 1 000 inhabitants	11 681	11 325	1 106	1 319	1 139
Theatres	Number of theatres (permanent companies)	133	151	153	142	152
	Capacity (number of seats)	37 322	36 648	36 124	36 124	40 469
	per 1 000 inhabitants	4	3.5	3.54	3.4	3.9
	Number of visitors (in thous.)	5 606	5 805	5 699	5 671	6 108
	per 1 000 inhabitants	538	552	542	540	580

Source: Material from statistic research of NIPOS.

Table 12: Number of visitors to cultural institutions established by state administration and municipal authorities - 1995, 2004, 2008, 2011, 2012, 2013 and 2014

	1995	2004	2008	2011	2012	2013	2014
Historical monuments	5 935 301	8 839 276	8 637 746	7 100 495	7 066 671	7 447 109	8 387 161
Public libraries	14 364 000	20 615 000	20 913 000	24 025 000	24 298 000	24 142 000	24 053 000
Museums	7 405 523	7 108 714	7 452 305	7 904 175	7 532 358	8 360 392	9 365 438
Theatres	4 305 492	3 848 668	3 674 148	3 527 917	3 440 922	3 417 621	3 446 579
Total visitors	32 010 316	40 411 658	40 677 199	42 557 587	42 337 951	43 367 122	45 252 178

Source: Using material from statistic research by NIPOS.

Table 13: Number of visitors to cultural institutions established by business entities (in the field of theatre the data are from 2004)

	1995	2004	2008	2010	2011	2012	2014
Historical monuments	507 890	1 095 167	1 309 345	2 723 129	2 884 030	2 586 835	1 085 920
Theatres and theatre groups	-	1 110 750	1 526 530	1 570 307	1 588 383	1 584 300	1 529 627
Museums	335 413	743 321	946 576	1 041 055	1 047 405	1 008 570	1 153 075
Total numbers of visitors	843 303	2 949 235	3 782 451	5 334 491	5 179 705	3 737 303	3 768 622

Source: From statistical research of NIPOS.

Currently local authorities are very active in conducting surveys of cultural activities and participation in culture. They use the information obtained from the surveys to develop local cultural policies.

There are also surveys that are conducted on the national and international levels.

As part of a national project called "Keys for Life", in 2012 a study titled "Children in the Ring of Today's World – Value Orientations of Children Aged 6 to 15" was published. The study looks at four areas of children's lives: family, school, leisure time, and values. It points to current trends in how children spend their leisure time, including interest in arts activities in relation to age and gender.

In November 2013 the results of the special Eurobarometer 399 on access to culture and active participation in culture were published. They indicate both passive participation in culture (recipients of culture) and active participation in culture (individual activities in the arts). The study was conducted in all EU Member States on representative samples of citizens aged 15 and older. The summary report compares the findings with a similar study conducted in 2007. The data for the Czech Republic represent a rare source of information that provides a basic picture of the behaviour of the target group.

8.2.2 Policies and programmes

There are initiatives in the Czech Republic that seek to promote participation in cultural life and different branches of Czech public administration (ministries, municipal authorities) and support them in two ways: by establishing their own cultural organisations or through grant programmes.

The Czech Republic is an advanced country in terms of its cultural infrastructure. It has a dense network of public libraries, and it is among the countries with the largest number of museums and galleries per 1 000 inhabitants and those numbers continue to grow. The number of monuments that can be accessed by the public are on the rise and, compared to 1990, the number of professional theatres has tripled. Non-profit organisations and the business sphere have become involved in building cultural infrastructure as well. An interesting fact is that 30% of theatres are self-sufficient, which is above the European average. The types of places that are part of the cultural infrastructure have also changed. Since 2000, former industrial spaces have begun to be used for cultural purposes and modern centres combining entertainment with culture, education and production activities have emerged. These are multifunctional centres, where learning and educational activities form part of a multigenerational programme based on providing people with an experience. Cultural activities are also offered by community organisations established by churches or religious entities. Their programmes tend to be dominated by activities for citizens with social and health disabilities. Linking cultural services to tourism has become a strong trend. There is a long tradition of ensuring that disabled persons are able to access cultural sites and to this end support is given to the construction of barrier-free structures and sites and to creating accessibility maps of sites and making them available to the public. For example, the League for the Rights of People in Wheelchairs has been mapping the accessibility of sites for more than a decade, and it uses modern information and communication technologies to this end – for example, alongside websites and online catalogues public libraries are/should be also typically equipped with accessibility maps for disabled people.

A priority is to focus on children and young people and foster in them a lasting relationship with the arts and culture. This has given rise to such projects as the library-based "A Night with Andersen" and an initiative prepared by artists called "The Whole Czech Land Reads to Children" and "Let's Have Fun with Monuments". Since the early 1990s there has been a programme (earlier known as Museum Gates Open) that seeks to change the traditional way of seeing museums as scientific institutions focused on their collections. This has led to the development of modern interactive exhibits, the Museum Night project (museum tours offered during the late evening hours), theatrical tours of sites (where guides in costumes try to share not just information with visitors but give them an unexpected

encounter with the past). Every museum has a museum pedagogue (a specific university-level field of study) who works mainly with children using creative games and activities.

Cultural institutions also try to attract visitors by offering family tickets and discount admissions for certain age groups (children) and social categories (seniors, unemployed) and by offering special activities (e.g. Opera Night at Pilsen Theatre). Visitor rates also receive a boost from activities organised in connection with international initiatives. An example is Theatre Night (organised in the CR since 2013), Dance Day or Music Day, when dance and music performances take place all over the country. Heritage Days and Monument Doors Open Days are also traditionally organised where the public is granted access to places usually closed to them with an accompanying cultural programme for children and adults, and admission is usually free.

The Ministry of Culture (MC) has also become involved and in 2009 it launched a new sub-programme *Mobility for All*, which conforms with the goals of the government plan for financing the *National Development Programme of Mobility for All*. The sub-programme provides funding for making cultural facilities and buildings accessible to people with disabilities.

In 2013 the *RE:PUBLIKUM* was held (organised by the Arts and Theatre Institute, the Czech Office of the Culture Programme, MEDIA Desk CR, and Archa Theatre) on the subject of examples of audience development projects. The conference presented examples of interesting and well-functioning audience development projects in the CR and abroad. To accompany the conference, print and electronic versions of the publication "RE: Publikum: Audience Development Opportunities in the 21st Century" were published (see also chapter 9.1).

In connection with a conference in 2014 and 2015, other events were organised that focused on presenting successful projects relating to working with the public.

There are several examples of strategies combine participation in cultural life with the wider issue of civic participation and the development of civil society.

The State Cultural Policy for 2015-2020 applies a civic approach to culture (the aim is to highlight the role of culture for the professional and personal growth of individual citizens). The civic dimension of culture is behind the idea of enabling citizens to have a hand in shaping the programmes and activities of cultural institutions and cooperation between the public and private sectors.

In the *Strategic Framework of Sustainable Development in the CR (2010-2015)* culture is viewed as essential to the socio-economic development of the Czech Republic as it has a decisive influence on the human and social capital of society and its value orientations. Its aim is investment in life-long education and in the quality and accessibility of public cultural services, especially those focused on the development of leisure-time activities for children and young people in particular. More public budget expenditure on culture was adopted as one of the indicators of this concept.

The Concept of More Effective Care of Traditional Folk Culture 2011-2015 (a draft version of a new Concept to 2020) includes the use of traditional folk culture in the education process of schools and also as a possible tool for education around tolerance and against racism and xenophobia (e.g. as part of multicultural education). Identifying phenomena of traditional folk culture, the Concept stresses the involvement of civil society (a network of voluntary non-professional consultants).

8.3 Arts and cultural education

8.3.1 Institutional overview

The Ministry of Education, Youth and Sport (MEYS) is the primary body responsible for education in the arts in the CR. In conformity with the National Programme for the Development of Education in the Czech Republic (the "White Book on Education" – see also chapter 8.3.3), *Act No. 561/2004 Coll., on Preschool, Elementary, Secondary, Higher and Other Education* establishes a multi-level system for the creation of educational programmes for educating children from the age of 3. Framework Education Programmes (FEPs) are formulated at the state level for individual types of education. Based on these FEPs and the rules established therein, individual schools each create their own School Curriculum (SC). To date FEPs have been issued for pre-school education, elementary education (including a programme for special education elementary schools), academic secondary schools, for 279 secondary schools with a vocational speciality, including conservatories, for language schools that administer language exams certified by the MEYS, and for elementary-level arts schools.

The FEP for preschool education establishes five learning areas that include arts subjects. The FEP for elementary education establishes Arts and Culture as one of nine learning areas in elementary education. The Arts and Culture learning area encompasses the subjects of Music and Art (which are compulsory subjects in the curriculum for grades 1–9 of elementary school). Complementary course subjects include Drama, Film / Audio-Visual Studies, and Dance. The Arts and Culture learning area is also part of the FEP for academic secondary schools. Music and Art are established as compulsory subjects in the curriculum for the first two years of study, and related taught subjects may also be offered in the upper grades and they may be offered with the option of an end-of-school exam granting an advanced-level academic qualification. The subjects of Drama and Film / Audio-Visual Studies are here again included under Complementary Subjects.

The most complex programme of arts education is offered by Elementary Arts Schools (a Czech phenomenon) as extra-curricular educational institutions. In conformity with the FEP they teach subjects in music, dance, the visual arts, and literature / drama.

Conservatories provide grade-level education in the fields of music, drama, and dance and specialise in preparing students for a professional career in the field of the arts and in arts education.

Secondary vocational, academic-technical, and technical schools provide an education in the arts by specialisms either directly within a given arts field (Art or the Applied Arts), in the framework of an education studies programme (secondary pedagogical schools and academic-technical schools), or within a course in Aesthetics taught as a foundation course for understanding the arts and culture.

There are four public post-secondary schools in the Czech Republic that offer educational programmes in the arts: the Academy of the Performing Arts in Prague (<http://www.amu.cz>), the Academy of Fine Art in Prague (<http://www.avu.cz>), the Academy of Applied Arts, Architecture, and Design in Prague (<http://www.vsup.cz>) and Janáček Academy of the Performing Arts in Brno (<http://www.jamu.cz>). Other universities have separate arts faculties, such as the Institute for Arts Studies at the University of Ostrava, the Faculty of Art and Design at the University of West Bohemia in Pilsen, the Faculty of Fine Arts at the Brno University of Technology, the Faculty of Restoration at the University of Pardubice in Litomyšl, or the Faculty of Applied Arts and Design at J. E. Purkyně University in Ústí nad Labem. Education faculties and some post-secondary arts institutions also prepare teachers of individual arts fields based on curricular documents.

Next to state schools and schools under the jurisdiction of the municipalities there are also private arts schools at every level of education. Since the start of the 1990s a variety of initiatives of professional and interest associations, professional conferences, and discussion forums have been striving for a place in arts (especially formal) education (e.g. Scholaludus, a document put forth by the state-wide Creative Drama Association in 1990; Dance in the Schools, a project by the civic association Tanec Praha; and Dance Vision, existing since 2006; or an initiative that emerged from a Meeting on Film Education in February 2011).

In September 2011 an initiative of NIPOS and the professional community in cooperation with the MEYS and the MC led to the organisation of the Inter-Ministerial Discussion Forum on Arts Education and the Role of Cultural Organisations. The Forum initiated a nationwide discussion of the role of and support for arts education in the CR. At its conclusion, participants agreed on summary communique in support of essential dialogue between representatives of the ministries of culture and education (see also chapter 3.3). In a follow up to the discussion forum, an initiative of the Department of Drama in Education at DAMU and the Theatre and Education Studio at the Theatre Faculty of JAMU resulted in a public discussion form, held on 21 January 2012 at DAMU, on the position of subjects in the arts within the general education system, which was attended by representatives of post-secondary schools, the ministry of education, National Institute for Education, and other organisations concerned with education in the arts.

The conclusions from both meetings and proceedings from the September forum are available online at: http://www.umeleckevzdelavani.cz/df_minule.html.

In the follow up to both forums, in February 2013 in cooperation between NIPOS and the Goethe Institute a conference was held in Prague called "Impulses for Education in the Arts in the Czech Republic and Germany". The programme provided representatives of Czech and German cultural institutions with a platform for sharing experiences with programmes and projects in the field of arts education in Germany and the Czech Republic. The conference provided participants with impulses for the further development of formal and informal education in the Czech Republic.

In May 2013 the first year of the Week of Arts Education and Amateur Creative Work took place. A total of 254 musical, theatre, literary, dance, audio-visual and interdisciplinary projects and events signed up and posted their event on the activities map of this event. As the coordinator of this project NIPOS helped to promote all these activities nationwide and created a unique map offering the public a geographical presentation of an exceptionally wide range of activities taking place in the CR over the week of this event. The Week of Arts Education and Voluntary Arts is an initiative that fuses UNESCO's International Arts Education Week and Europe's Voluntary Arts Week (for more information, see http://www.amaterskatvorba.cz/o_akci.html).

In February 2014 a round-table meeting was organised on the subject of Formal and Informal Education in the Arts under the aegis of the Czech Commission for UNESCO. The main discussion points were the relationship between formal and informal education in the arts and the role of public administration, civil society and professional cultural organisations. The round-table meeting produced a declaration that can be obtained at: <http://www.culturenet.cz/aktuality/kulaty-stul-na-tema-formalni-a-neformalni-umelecke-vzdelavani/n:14537/>.

Another round-table meeting, this time on the subject of the Role of the Media in Education in the Arts, is being prepared for October 2014, again under the aegis of the Czech Commission for UNESCO.

8.3.2 Arts in schools

There is a specific curriculum of arts education in the formal system of education in the Czech Republic and there also exist various forms of extracurricular arts activities. The methodology also provides room for the inclusion of elective educational subjects and courses that can be integrated into the teaching programme of other school subjects. In current international discussions about arts education curricula, the increasingly prevailing opinion is that students should have active and long-term exposure to and encounters with high-quality art that is balanced by direct experience with every branch of the arts, primarily within the framework of compulsory school attendance. The ideal curriculum from an educational perspective is one that overcomes traditional divisions into individual subjects and the separation of the humanities and the sciences, and reflects an integrated approach to the world in educating students.

Interest-based and informal education is an essential part of the system of continuing education in the CR. It is an integral part of national strategies and documents related to the concept of lifelong learning. Unlike formal education, however, it takes place outside or beyond the framework of curricular education.

In conformity with *Act No. 561/2004 Coll. on Preschool, Elementary, Secondary, Higher, Higher Technical and Other Education*, interest-based education offers participants interest activities in various areas during their free time. Interest-based education concerns children and students at every level, and is usually offered at educational facilities – children's and youth homes, centres of extracurricular activities, elementary schools, after-school clubs and centres, etc. They are non-compulsory and organised during free-time and after-school hours.

Informal education relates to all age groups and is offered by a variety of different legal entities: cultural and educational facilities run under bodies of state administration (e.g. museums, galleries, libraries, theatres, culture houses, and cultural and educational centres), NGOs (e.g. civic associations, public benefit organisations, and foundations) and business entities (e.g. joint-stock company, Limited Liability Company).

The vast majority of cultural institutions organise educational courses for the public and nowadays informal education in the arts is becoming a phenomenon by which various arts clubs and associations (non-state non-profit sector) and even cultural institutions (e.g. libraries, museums, culture houses) serve an educational function for the public. Museums and galleries are the furthest along in this area and have proposed adding "museum educator" as a position in the National System of Museums and this proposal has been approved by the board that oversees the museum sector. There has been a boom in education connected with cultural heritage conservation, thanks in particular to "Enjoying Czech Heritage", a large-scale project run by the National Heritage Institute. Its aim is to create seven regional education centres that, in cooperation with the education faculties at Charles University in Prague and Masaryk University in Brno, will prepare and implement pilot educational programmes.

The most common and most popular courses are those for children and young people, who are an important target group. Informal arts education, like interest-based learning, applies to every age group and is offered by various legal entities, including businesses. Interest-based and informal arts education is supported through various subsidy programmes of the Ministry of Culture. This form of education receives systematic attention from the MC's budgetary organisations, in particular the Arts and Theatre Institute, NIPOS, the Moravian Gallery in Brno, the National Gallery, the National Institute of Folk culture, and the Czech Philharmonic.

The Arts and Theatre Institute is engaged in a wide range of activities with an international scope (e.g. international theoretical symposia organised as part of the Prague Quadrennial, programmes for managers in the arts, dramaturges, and artistic directors of festivals and theatres, theatre critics and theorists in the SPACE programme, publishing and consultation work). NIPOS provides as a public cultural service information and consultation in most branches of the amateur arts and in aesthetic activities for children. This service encompasses a broad selection of workshops, seminars, and courses that are organised in or outside the framework of individual national showcases and usually accredited by the MEYS.

8.3.3 Intercultural education

The issue of intercultural education appears in all the strategic documents of the MEYS – e.g. the White Book – the National Programme for the Development of Education in the Czech Republic (2001), in the Long-Term Plan for Education and the Development of the Education System in the Czech Republic (2007) and in the Concept of State Policy for Children and Young people for the period 2007–2013. Each year the MEYS announces its Programme in Support of Education in the Languages of Ethnic Minorities and Intercultural Education. Supported projects focus on educational activities for children and young people, ethnic minorities, on the creation and application of educational programmes and teaching materials for children and young people and for teaching staff that aim to combat racial and ethnic intolerance and anti-Semitism, and they also focus on integrative and multicultural projects and quantitative and qualitative studies and analyses in the field of multicultural education of children and young people. It also announces the development programme In Support of Schools, which applies inclusive education and the education of socio-culturally disadvantaged children and students. The MEYS has also joined the Council of Europe's Platform of Information Materials for Multilingual and Intercultural Education.

Many elementary arts schools and arts and extracurricular activity centres include foreign materials in their learning programme (e.g. playing music by foreign artists, songs from around the world, etc.). This however depends on the individual approach of each teacher.

Among NGOs, intercultural education is a focal area of the People in Need Foundation, which, as part of its educational programmes, offers, for example, its "Variants" programme. The aim of this educational programme, which has been operating for more than a decade, is to offer an information service and methodological support in the field of intercultural and global development education. Courses and seminars prepared by the staff of the Variants programme are attended each year by more than 1500 people, most of them elementary and secondary school teachers, but also by students in various post-secondary study programmes, NGO staff, and employees in public administration. In addition to educational activities, the programme works to develop new teaching materials in this field. The Variants programme is also involved in supporting inclusive education and the introduction of systemic measures aimed at incorporating themes of intercultural and global development education into the curriculum of Czech schools.

8.3.4 Higher arts education and professional training

Higher arts education is provided mainly through conservatories and other professional and arts schools. There are currently 18 publicly subsidised conservatories in the Czech Republic providing education in the fields of dance, ballet, theatre, and music. Secondary and higher arts schools also focus on other fields such as visual arts and design. Alongside state schools and schools that fall under the control of the municipalities, there are also private schools, such as the Miroslav Ondříček Film Academy in Písek, o.p.s.

The CR has been a participant in the Bologna process since 1999 and the Czech representative is also a member of the Follow-up Group for the Bologna Process.

8.3.5 Basic extracurricular arts and cultural education (music schools, heritage, etc.)

Extracurricular cultural / arts activities are also included within the education structure: in the CR there is a traditional, established system of basic arts schools, most of them state institutions, which teach several art fields and provide leisure-time activities (afternoons) for children from the age of 5 and up and also offer some courses for adults. There is no way (or need) to merge these two institutions (different organisational structure, goals, financing etc.). It would be very useful to break down the established division between school and leisure-time arts and cultural activities of children and teachers:

- technically (synchronise the timing of the afternoon classes at both institutions); and
- contextually (motivate children to attend leisure-time activities so that they can experience and come to appreciate the skills and experiences acquired at both institutions).

There is a long tradition of education in the arts in the Czech lands. The roots of music education stretch back to the 17th century. Through the work of excellent teachers in the 18th century and the foundation of music schools in towns in the 19th century a tradition of formal music education was established in the Czech lands. The number of music schools continued to grow during the interwar First Republic and at that time they fell under the authority of the School Inspectorate. After the Second World War a uniform model of music schools was introduced. In the 1960s these schools were converted to people's arts schools, where gradually other branches of the arts were introduced: the dance, visual, and literary-dramatic arts. During the normalisation period in the 1970s the significance of these schools declined when they were stripped of their status as schools. It was not until the *Education Act* was amended after 1989 that people's arts schools regained their original status as schools and they were given their current name – basic schools of the arts. At present, basic schools of the arts are part of a multi-level system of arts education. They adhere to the Framework Plan for Basic Education in the Arts. Basic education in the arts is divided up into preparatory study, basic study at levels 1 and 2, study with extra class hours, and study for adults, and it provides a rudimentary education in individual fields of the arts – music, dance, visual arts, and literary and dramatic arts.

Almost all arts schools and the majority of cultural institutions organise courses in the arts for the public. The most widespread and most popular are the courses for children.

In the field of cultural heritage, one of the tasks set out in the *Concept of Effective Care for Movable Cultural Heritage 2003-2008* was the founding of the Centre for the Presentation of Cultural Heritage. The Centre is part of the National Museum and performs training and documentary, methodological, and consultation work. It also performs an educative function in the field of cultural heritage – currently, for instance, the study of mediation and management of cultural heritage (<http://www.emuzeum.cz>).

Education on 20th-century history is also systematically provided, through the Jewish Museum in Prague, the Terezín Monument (education on the holocaust), the Lidice Monument (the Occupation and the Second World War), and on the history of the Romany and Sinti people through the Museum of Romani Culture. However, numerous educational activities are generally organised by museums and galleries and by NGOs whose work relates to cultural heritage.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

There is a tradition of non-professional (amateur) arts in the Czech Republic that stretches back several centuries. Given the country's demographic picture (settlements with populations up to 5 000 predominate) local culture plays an essential role and positively influences the quality of life and is part of the image of places and regions. Some branches of the arts have no or only a marginal professional segment (e.g. vocal music, brass music, folk dance). Non-professional arts groups act as important representatives of the Czech Republic abroad and have been praised for their artistic quality (e.g. children's choirs, amateur theatre). Every level of public administration is involved in supporting the presentation of amateur groups. Such arts activities are practised as leisure-time activities and are not the primary livelihood for those who participate in them. They can take the form of an individual pursuit or a collective activity practised in groups and clubs. Current cultural anthropology recognises the important role the arts play in the development of the individual in terms of contributing to a person's cultural capital.

The non-professional arts are currently enjoying a surge, in part owing to tradition and intergenerational transfer, and in part owing to the rising standard of living and to the existing system of assistance by the state, regions and local areas. The state and the regions support a unique system of what are called "competitive talent shows". Most arts fields have a nationwide talent show that is built on regional (rounds of) talent shows, and if a company or individual wishes to take part in the national talent show in their field they must first take part in one of these regional shows, and the national show is made up of nominations or recommendations from regional juries appointed by the programme council. This system has been gradually built up since the 1920s and after 1990 amateurs had to decide whether it should continue. At that time the network of cultural education facilities (district and regional cultural centres) that had overseen the system ceased to exist. Given that the grant system of public administration was still only emerging, amateurs in individual fields of the arts had to decide whether they wanted this system to continue and whether they knew how to make it work. Their decision in favour of continuing this system means that it reflects a publicly declared cultural need.

Non-professional arts shows (the number of which increased significantly after 1990 as municipalities sought to revive or establish such a tradition) are organised by cultural facilities, leisure-time facilities for children and young people, associations and charitable trusts, physical persons and businesses. They use multiple-source funding based on public grants. As well as the newly established shows there are also festivals that have a continuous history dating back many years (Jirásek's Hronov amateur theatre festival founded in 1931, Chrudim puppetry festival established in 1951, the Festival of International Choral Art in Jihlava, established in 1957, Strážnice International Folklore Festival, established in 1957).

Unlike other European countries that were not part of the communist bloc, where the main non-professional arts organisations are non-state, non-profit organisations that operate nationwide (their activities receive material support for the relevant state body (e.g. Germany, France, Belgium, Austria), there are no majority nationwide associations (that represent individual fields of the arts) in the Czech Republic. In some fields there are no associations at all (e.g. stage dance, recitation), while in others there are several associations (e.g. amateur theatre, non-professional film), and in others there are associations striving to represent the majority (e.g. the Union of Czech Photographers, the Union of Czech Choirs). This situation is the result of the break in tradition that was caused by the communist period, when such associations were not allowed to exist, and by the ongoing aversion people have to being grouped in associations. Associations that do

not have the resources to hire professional employees and have to rely on volunteers will have difficulty functioning. On the other hand, a state service centre has existed since 1925 (Masaryk Institute of Public Education, established in 1925). Today this agenda is taken up by two state budgetary organisations: the National Information and Consulting Centre for Culture based in Prague (which covers most fields and oversees the talent show system) and the National Institute of Folk Culture in Strážnice (overseeing traditional folk culture including folk dance and music). It works with all umbrella organisations on a conceptual and organisational level and respected experts and artists sit on its advisory boards.

In terms of tradition, it is not surprising to find that the largest fields are amateur theatres with approximately 3 000 companies and choirs with approximately 1700 groups. Each year 200 children's choirs, with a total of around 6 000 singers, take part in the talent shows. Approximately 300 dance groups and a total of 2 500 children take part in the talent shows in dance. A new field is children's filmmaking, for which a national show has been organised in Blansko since 2015. New technologies also influence the experimental work of adult filmmakers and photographers. Complete information on some fields is provided on national websites. For example, <http://www.amaterskedivadlo.cz> is a website that has been developing since the mid-1990s (with the financial support of EHS/Norway) and it offers more than 180 000 items of data stored in five database categories (location, companies, people, shows, literature). The web is administered by NIPOS. There are also some good non-state websites such as FILMDAT.cz (a voluntary association initiative) and a portal for choirs created by one individual.

A characteristic feature of the non-professional arts is their varying prominence from one region to the next. This is the result of tradition, demographic development, especially after the Second World War, and developments since November 1989. The Hradec Králové Region is a matrix of activity in all the arts, which thrive exceptionally well there, thanks in part to cooperation between the regional budgetary organisation IMPULS and civic associations (e.g. the Association of Amateur Theatre Artists in Eastern Bohemia); this universality is moreover apparent in the number of companies and individuals who take part in national talent shows. The Pardubice Region has a strong tradition in the fields of puppetry theatre and drama, folk dance, and choir. In the Moravian regions, brass music, dance, folk music, stage dance, and vocal music do especially well. The Olomouc Region is a traditional centre of non-professional chamber and symphonic music and amateur film. In Western Bohemia, folklore, theatre, and dance are particularly strong. This same is true of Southern Bohemia, where there is also a strong tradition of brass music and puppetry theatre. In the Central Bohemia Region and in Prague every field of the arts are represented. Although as the largest population settlement in the Czech Republic, Prague also has the largest numbers of groups in every field, these activities do not play as important a role in local culture as they do in other regions in the Czech Republic. Northern Bohemia continues to lag in this area because it suffers from high unemployment and also because post-war development had the effect of interrupting cultural traditions. Nevertheless, in the Liberec Region positive development has begun to be seen in some fields (e.g. stage dance, choirs, amateur theatre – thanks to the work of individuals and groups).

Since 2013 the Week of Arts Education and Amateur Work has been held each year in the Czech Republic in response to a challenge from UNESCO (education) and MNO AMATEO. It takes place in the last week in May. Arts schools, cultural institutions, associations and individuals apply with their activities. Projects include festivals, shows, concerts, performances, exhibitions, and open doors days of arts and cultural institutions. Since 2014 the Week has featured a famous face from the arts world and is launched by a concert in Prague.

8.4.2 Cultural houses and community cultural clubs

Through its budgetary organisation NIPOS, the MC has begun to conduct statistical data collection (completed for the first time for 2007) on the activities of cultural institutions such as cultural houses, municipal cultural centres, extracurricular centres, and so on. Statistical surveys are conducted on a sample of (selected) organisations.

In the CR, there was a period in the late 19th and early 20th century when club life bloomed and during that time various kinds of clubs were founded – national houses, community clubs, and sporting associations (Sokol) etc., where people went not just for entertainment but also to get together. They evolved naturally, linked to community life, until the Communist regime seized power. The regime severed these links, nationalised property, quashed civil society, and seized control of entertainment. The old buildings used for these activities fell into decline; some were refurbished, but usually suffered from insensitive structural modifications. They were replaced by the mass construction of megalomaniacal cultural houses, which were also used by the political authorities for their own visibility. After 1989 some municipalities tried to get rid of these buildings by selling them, because they were expensive to operate and to maintain. But even in the 1990s municipal representatives already began to realise that without cultural houses and centres quality local community life would suffer, and there was a return to a naturally evolving process – see the NIPOS survey. Cultural houses and centres are run by various subjects: municipalities, municipal districts, and even civic associations and public benefit companies, joint-stock and limited-liability companies, and private subjects; none, however, are run by the state. The activities they offer can be divided into basic groups: artistic, non-artistic and educational activities, and other cultural services.

Civic activities (associations, charitable trusts) have primarily surfaced in the area of public cultural services. Their activities relate mainly to arts and education. These include centres mediating access to contemporary art. One example is MeetFactory in Prague, which is based in a former industrial space. The centre offers cultural education, productions, studio space and arts residencies and features exhibitions, a video library, a book store, a café, and a dance club. It also rents out 5000 m² of multifunctional studios and halls. This charitable trust is a self-declared non-profit international contemporary arts centre whose mission is to initiate dialogue between individual genres and mediate for the public the latest developments in the contemporary art scene. In addition to a theatre and music programme and exhibitions in three galleries, it also hosts an international arts residency programme. MeetFactory was founded in 2001 by well-known artist David Černý.

Another example is provided by the clubs and cafés run by associations and alternative cultural-education centres that combine a cultural programme with meditation and courses in dance and singing. The Sokol Community is another civic initiative, the individual units of which manage individual Sokol Centres, places that often also serve as local community centres for the wider community. This is the case in the Central Bohemian spa town of Toušeň, not far from Prague, where the local theatre association that has been re-established also organises concerts, exhibitions, dances, and theatre shows at the local Sokol Centre. Based on a contract with the municipality, various associations form the cultural programme hosted at Sokol Centres, which do not have their own professional employees. Another version of this form of arrangement is the work of Johan, an association in Pilsen, which secured funding for the reconstruction of a former train station building that functions as a multicultural and production centre. These examples are evidence of the principle of cooperation between the public and private sectors at work, which is something that is called for in key government concepts.

There are a great number of centres of theatre education that operate entirely as civic initiatives. For example, in Olomouc one basic school of the arts was initially set up as a project and has since functioned as an autonomous association called Association D, which offers courses in drama for schools and also provides training to teachers and heads of children's theatre companies. Currently these centres are working to obtain a permanent education licence.

Although nationwide arts associations are not the norm, most amateur (theatre) companies have the legal status of an association, as this allows them to apply for public funding. This status is also found among professional and semi-professional arts groups (they try to operate in the market in the arts, but often their members have other employment), especially among theatre groups (e.g. Continuo Vodňany, Kašpar Praha), but also in other fields (e.g. Jihlava Chamber Philharmonic).

Associations representing official minorities of the Czech Republic also carry out their work through civic initiatives. They publish magazines, operate cultural centres, and assist arts groups. These activities are supported by the Ministry of Culture through a separate grant programme.

An important characteristic of civic initiatives (many of which emerge for this purpose) is that they are a response to what is currently going on in society in the field of culture. One of the most prominent ones is the informal initiative called For a Cultural Czech Republic, which strives to draw attention to the lack of any conceptual approach to how bodies of public administration address certain issues and calls for 1% of the state budget to be earmarked for culture. In Prague, similar associations include, for instance, 4 Points for Prague, For a Cultural Prague, and the Old Prague Club, which respond to issues relating to the conservation and protection of cultural heritage.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

Current developments have led to the rise of new civic initiatives and associations. Since around 2004, initiatives have periodically emerged in the CR and especially in Prague in an ad hoc response to the critical situation in the cultural sector caused by cuts in funding, the lack of knowledge on the part of state officials, corruption, the failure to adhere to binding Concepts that were approved by the bodies of representative democracy, and unfortunately a lack of transparency in actions and the redistribution of funding. Other problems have been a lack of communication with the professional community and wilful, capricious behaviour on the part of every level of state administration. Initiatives in response to this include *4 Points for Culture* and *For a Cultural Prague* – directed against the lack of conceptuality at Prague City Hall.

One of the most distinctive recent initiatives is *For a Cultural Czech Republic*, which for assembles representatives of non-state, non-profit cultural and arts organisations and other figures working in the third sector in various arts and cultural activities across the CR to concentrate on shared objectives. The initiative emerged in March 2009 and the direct impulse was the drastic financial cuts in the cultural sector (see chapter 4.3).

The initiative is aimed mainly at maintaining an ongoing dialogue with representatives of the state and public administration in order to arrive at a thorough and genuine reform of the method of financing of live culture, to foster dignified conditions of work in the sphere of culture, and establish equal rules and transparency for all subjects active in the culture sector. In 2010 one of the activities organised by the initiative was the first [Open Cultural Think-tank](#), which further pursued the debate on culture and support for creativity.

In connection with further reductions in the state budget for culture, in 2013 another initiative formed called "Let's Save Culture" was also engaged in the "fight" to increase the budget for culture in the spring of 2013.

At the state level and in all the towns including Prague there have been advisory bodies for issues concerning culture and the arts active at different times. At the level of the MC, for instance, there was the Council for Arts, which functioned as an advisory body to the minister, and which oversaw the fulfilment of the *Concept for the More Effective Support for the Arts 2007–2013*. It is currently inactive.

9. Sources and links

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http://www.programculture.cz/media/document/re-publika-200x200_final.pdf

9.2 Key organisations and portals

Cultural policy-making bodies (e.g. Ministry of Culture)

Ministry of Culture

<http://www.mkcr.cz>

The Office of the Government

<http://www.vlada.cz/cz/urad-vlady/default.htm>

Professional associations

Council of Professional Artists' Associations

<http://www.ruo.cz>

Czech Film Chamber

<http://www.filmovakomora.cz>

IFPI International Federation of the Phonographic Industry National group Czech Republic

<http://www.ifpicr.cz/>

Association of Historical Settlements in Bohemia, Moravia and Silesia

<http://www.shscms.cz>

Association of Professional Workers of Cultural Heritage

<http://www.spppp.eu>

Association of Museums and Galleries of the CR

<http://www.cz-museums.cz/amg/faces/web/amg/titulni>

Association of Galleries of the CR

http://www.radagalerii.cz/index_an.html

International Council of Museums ICOM

<http://www.cz-icom.cz>

The Association of Art Critics and Theoreticians

<http://www.galeriekritiku.cz/search.php?rsvelikost=sab&rstext=all-phpRS-all&rstema=8>

Czech centres of non-governmental organisations ITI, AICT, ASSITEJ, OISTAT, UNIMA, SIBMAS, FIRT a Czech Music Council

<http://institute.theatre.cz/centra.asp>

Grant-giving bodies

ECONNECT database of grants

[http://nno.ecn.cz/index.stm?apc=nF2xx1--&r\[0\]=k](http://nno.ecn.cz/index.stm?apc=nF2xx1--&r[0]=k)

State Cultural Fund of the Czech Republic

<http://www.mkcr.cz/statni-fondy/statni-fond-kultury-cr/default.htm>

State Cinematography Fund

<http://www.fondkinematografie.cz/>

Czech Visual Art Foundation

<http://www.ncvu.cz>

Czech Literary Fund Foundation

<http://www.nclf.cz>

Czech Architecture Foundation

<http://www.nca.info>

Foundation and Centre for Contemporary Arts

<http://www.fcca.cz>

OSA Music Foundation

<http://www.osa.cz>

Theatre grants – DILIA

<http://www.dilia.cz>

Civic Forum Foundation

<http://archiv.radio.cz/nadace-of/faq.htm>

Czech-German Fund of Future

<http://www.fondbudoucnosti.cz>

Life of an Artist Foundation

<http://www.nadace-zivot-umelce.cz>

"Nadání Josefa, Marie a Zdeňky Hlávkových" Foundation

<http://www.hlavkovanadace.cz>

Czech Science Foundation – GACR / Grantová agentura České republiky

<http://www.gacr.cz/international.htm>

Cultural research and statistics

The Arts and Theatre Institute

<http://www.idu.cz>

NIPOS

<http://www.nipos-mk.cz>

Czech Statistical Office

<http://www.czso.cz>

Theatre Faculty of JAMU in Brno

<http://difa.jamu.cz/english>

ProCulture

<http://www.proculture.cz>

Culture / arts portals

Intercultural Dialogue

<http://www.mezikulturnidialog.cz>

DIVADLO portal

<http://www.theatre.cz> and <http://www.divadlo.cz>

Czech Literature portal

<http://www.czlit.cz>

The Arts Institute

<http://www.culturenet.cz>

Czech Music

<http://www.czechmusic.org>

Information system abART – visual arts

<http://abart-full.artarchiv.cz/>

Kormidlo – a catalogue of civic society links

<http://www.kormidlo.cz>

Labyrint cultural guide-book

<http://www.labyrint.net/bedekr/>

Artsinfo

<http://www.proculture.cz/artsinfo>

New Web

<http://www.novasit.cz>

Taneční aktuality

<http://www.tanecniaktuality.cz>

Design website

<http://www.designportal.cz>

Czechdesign.cz

<http://www.czechdesign.cz>

Museums and galleries in the Czech Republic

<http://www.cz-museums.cz/amg/faces/web/amg/titulni>