

Country Profile

Czech Republic

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1. Cultural policy system	4
1.1. Objectives, main features and background	4
1.2. Domestic governance system	7
1.2.1. Organisational organigram	7
1.2.2. National authorities	9
1.2.3. Regional authorities	9
1.2.4. Local authorities	10
1.2.5. Main non-governmental actors	10
1.2.6. Transversal co-operation	10
1.3. Cultural institutions	11
1.3.1. Overview of cultural institutions	11
1.3.2. Data on selected public and private cultural institutions	12
1.3.3. Public cultural institutions: trends and strategies	13
1.4. International cooperation	14
1.4.1. Public actors and cultural diplomacy	14
1.4.2. European / international actors and programmes	15
1.4.3. NGO's and direct professional cooperation	17
2. Current cultural affairs	18
2.1. Key developments	18
2.2. Cultural rights and ethics	19
2.3. Role of artists and cultural professionals	19
2.4. Digital policy and developments	20
2.5. Cultural and social diversity	22
2.5.1. National / international intercultural dialogue	22
2.5.2. Diversity education	25
2.5.3. Media pluralism and content diversity	26
2.5.4. Language	28
2.5.5. Gender	29
2.5.6. Disability	30
2.6. Culture and social inclusion	31
2.7. Societal impact of arts	32
2.8. Cultural sustainability	33
2.9. Other main cultural policy issues	34
3. Cultural and creative sectors	37
3.1. Heritage	37
3.2. Archives and libraries	38
3.3. Performing arts	39
3.4. Visual arts and crafts	41
3.5. Cultural arts and creative industries	42
3.5.1. General developments	42
3.5.2. Books and press	45
3.5.3. Audiovisual and interactive media	45
3.5.4. Music	46
3.5.5. Design and creative services	46
3.5.6. Cultural and creative tourism	47
4. Law and legislation	48
4.1. General legislation	48
4.1.1. Constitution	48
4.1.2. Allocation of public funds	48
4.1.3. Social security frameworks	49
4.1.4. Tax laws	50
4.1.5. Labour laws	50
4.1.6. Copyright provisions	51
4.1.7. Data protection laws	52
4.1.8. Language laws	52
4.1.9. Other areas of general legislation	53
4.2. Legislation on culture	53

4.2.1. General legislation on culture	53
4.2.2. Legislation on culture and natural heritage	57
4.2.3. Legislation on performance and celebration	57
4.2.4. Legislation on visual arts and crafts	57
4.2.5. Legislation on books and press	57
4.2.6. Legislation on audiovisual and interactive media	58
4.2.7. Legislation on design and creative services	58
5. Arts and cultural education	59
5.1. Policy and institutional overview	59
5.2. Arts in schools	61
5.3. Higher arts and cultural education	61
5.4. Out-of-school arts and cultural education	62
5.5. Vocational and professional training	63
6. Cultural participation and consumption	64
6.1. Policies and programmes	64
6.2. Trends and figures in cultural participation	65
6.3. Trends and figures in household expenditure	67
6.4. Culture and civil society	68
7. Financing and support	72
7.1. Public funding	72
7.1.1. Indicators	72
7.1.2. Expenditure on government level	73
7.1.3. Expenditure per sector	73
7.2. Support programmes	75
7.2.1. Strategies, programmes and other forms of support	75
7.2.2. Artist's funds	75
7.2.3. Grants, awards, scholarships	76
7.2.4. Support to professional artists' associations or unions	77
7.3. Private funding	78
Expert Authors	79

1. Cultural policy system

1.1. Objectives, main features and background

Objectives:

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

1. Supporting identity, cultural diversity, and intercultural dialogue.
2. 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.
3. Preserving cultural heritage as an environment conducive to the development of creativity.
4. The use of cultural heritage and cultural activities, services, and goods to develop the economy, increase competitiveness, and support mobility.
5. 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.

Main features:

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) was 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 expenditures on support for culture will reach 1% of state budget expenditure;
- the cultural sector will not become the weak spot in 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 the 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;
- full use will be made of the 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.

Background:

In our modern history, the sector of culture has been closely tied up with the sector of schooling and education, and in this the Czech state is continuing a tradition that dates 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.

In the time of the First Republic, culture was primarily associated with enlightenment, which was pursued on the level of voluntary associations, not 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 národní vzdělávací akademie). 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 called, 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 sparked 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. This unsuccessful attempt at democratisation was followed by so-called normalisation after 1969, which can be described as a period in which all individuals and activities that were opposed to the Soviet occupation were persecuted by the state. Many important Czech figures in 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, which led to 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 7.2.2).

The 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 – theatres in particular – were transferred to their jurisdiction from the state level.

The first stage of territorial reform ended with the establishment of new higher territorial units. These 14 regions 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.

The first strategic document in the field of culture was drawn up in 1996 for the Ministry of Culture of the CR in the form of a 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 of 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 resources.

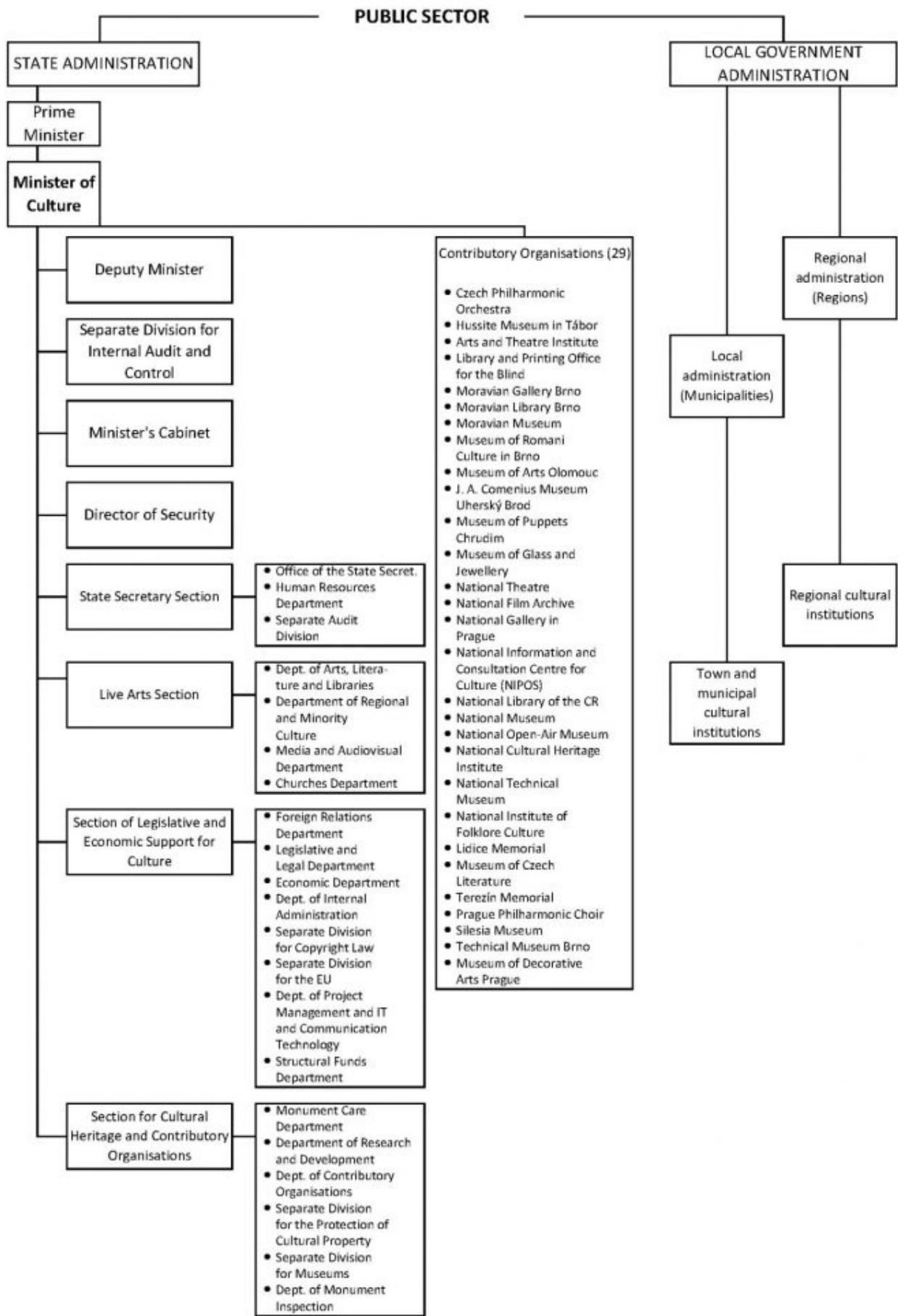
In January 2013, with the introduction of Resolution No. 7, the government adopted the Updated State Cultural Policy for 2013 and 2014, with a View to the Years 2015 to 2020. The update provides information about the discharge of individual tasks laid out under the state cultural policy, including tasks 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.

In early 2020 work began on the preparation of a new state cultural policy.

1.2. Domestic governance system

1.2.1. ORGANISATIONAL ORGANIGRAM



1.2.2. NATIONAL AUTHORITIES

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 sources;
- 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 29 state-managed organisations (which are founded, managed, and supported by the state) and 1 public benefit organisation, which is the Prague Spring International Music Festival (an independent non-profit organisation, where the state and the city of Prague are co-founders).

There are two state funds that operate 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 - now the Czech Film Fund) 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 Czech Film 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.

1.2.3. REGIONAL AUTHORITIES

The original 7 regions that were established along 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 the financial, conceptual, and legislative conditions for the development of culture in the region in line with the concepts of the government of the CR and recommendations of the Ministry of Culture.

1.2.4. LOCAL AUTHORITIES

Towns and municipalities act in line 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 the cultural and creative industries.

1.2.5. MAIN NON-GOVERNMENTAL ACTORS

A key actor in the provision of cultural services is the non-profit sector and cultural policy is also of course shaped by civil society and initiatives in this field that have emerged over time in the CR. This sector has an influence on the transformation of the cultural policies of towns and it 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.

In connection with the COVID-19 crisis, which had an especially severe impact on the cultural sector, the main professional associations have become very active, and new structures have emerged across fields that up to now had been disconnected – one example being the music sector. In response to the effects of the pandemic on culture the main objective has been to advance short-term and strategic measures designed to support and protect the sector, both at the state level and at the level of local self-government. The main players active in this response include the Association of Professional Theatres in the Czech Republic (Asociace profesionálních divadel ČR), the Association of Independent Theatres (Asociace nezávislých divadel) and the Czech Music Community (Česká obchudební), which is a platform for all the main music associations, copyright organisations, and groups across the entire music sector (see also chapter 7.2.4).

1.2.6. TRANSVERSAL CO-OPERATION

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

Cooperation with the MEYS occurs mostly in the field of extracurricular children's and youth activities and in the field of education. In 2000 the MC and the MEYS established an Inter-Ministerial Committee for extracurricular artistic activities for children and youth, for education through art, for art and cultural heritage, and for education in the arts. The committee was cancelled after three years due to passivity on the part of 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. 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 5.1.).

In recent years deeper cooperation has been established with the Ministry of Industry and Trade (MIT) and in 2019 a Memorandum of Cooperation between the MC and MIT was signed for the purpose of creating and implementing strategies of development and support for the cultural and creative industries. The main aim of this memorandum was to contribute to the development of creativity in the field of culture and business and to increase the competitiveness of domestic cultural and creative industries through inter-ministerial instruments of support (see chapter 3.5.1).

The Council for Research of the Minister of Culture is a body that works under the Ministry of Culture and is composed of representatives nominated by the Research and Development Council, the Czech Academy of Sciences, the Council for Higher Education Institutions, and the Czech Rectors' Conference. Its purpose is to fulfil the Inter-Ministerial Concept of Applied Research and Development on National and Cultural Identity from 2016 to 2022 in line 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.

1.3. Cultural institutions

1.3.1. OVERVIEW OF CULTURAL INSTITUTIONS

Since the beginning of the 1990s, the sphere of culture has undergone two fundamental changes: the decentralisation and the re-allocation of public responsibilities. The first period was about the privatisation of cultural industries that had been subordinated to the state until 1990 (film production, film studios, book production, and the music industries, etc). State circuses and variety shows were privatised as were other

cultural institutions. The second period was linked to the territorial reform of public administration in the CR.

The MC established 82 state-funded organisations in 1998. By 2001 this number had decreased to 39 and there were only 29 such organisations in 2012, when the 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.

Alongside contributory organisations the culture sector is also largely made up of networks of private 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.

In line with Civic Code No. 89/2012 Coll., private non-profit cultural institutions usually take the legal form of institutions, associations, public benefit organisations, foundations, endowment funds, and religious legal entities. The overall cultural infrastructure includes also cultural organisations oriented towards profit and other types of legal subjects such as public limited companies or limited liability companies. Nevertheless, other than the distinguishing feature of whether or not a given cultural institution receives support from public financial resources, there are no clear rules that determine what is or is not a for-profit organisation.

1.3.2. DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Data on cultural institutions are collected in statistical surveys by NIPOS, a state organisation. The most accurate data provided by statistical surveys are on the public sector. The information in Table 1 on the private sector had to be drawn from multiple sources given the considerable inaccuracy of data from statistical surveys on this sector. Archives in the CR are not the responsibility of the Ministry of the Interior, not the Ministry of Culture. Some data are not tracked at all – for example, the number of concert halls. In selected areas there are comprehensive overviews of the number of institutions that differ from the data provided by statistical surveys.

Table 1: Cultural institutions, by sector and domain

Domain	Cultural institutions (subdomains)	Public sector	Public sector	Private sector	Private sector
		Number (Year)	Trend last 5 years (ln %)	Number (Year)	Trend last 5 years (ln%)
Cultural heritage	Cultural heritage sites (recognised)[1]	193 (2013) 214 (2017)	10.88%	104 (2013) 104 (2017)	0.00 %
	Archaeological sites	-	-	-	-
Museums	Museum institutions	342 (2013) 338 (2017)	-1.17%	99 (2013) 94 (2017)	-5.15%
Archives	Archives	51 (2017)	-	11 (2017)	-
Visual arts	Public art galleries / exhibition halls	63 (2013) 40 (2017)	-36.50%	77 (2013) 94 (2017)	22.07%
Performing arts	Scenic and stable spaces for theatre	77 (2013) 84 (2017)	9.09%	97 (2013) 87 (2017)	-10.40%
	Concert houses	2 (2013) 2 (2017)	0.00%	-	-
	Theatre companies	66 (2013) 67 (2017)	1.51%	94 (2013) 123 (2017)	30.85%
	Dance and ballet companies	13 (2013) 13 (2017)	0.00%	9 (2013) 14 (2017)	55.55%

	Symphonic orchestras	14 (2013) 14 (2017)	0.00%	2 (2013) 2 (2017)	0.00%
Libraries	Libraries	5912 (2013) 5983 (2017)	1.20%	89 (2013) 99 (2017)	11.23%
Audiovisual	Cinemas[2]	638 (2013) 754 (2017)	18.18%	-	-
	Broadcasting organisations	2 (2013) 2 (2017)	0.00%	193 (2013) 183 (2017)	21.74%
Interdisciplinary	Socio-cultural centres / cultural houses	452 (2013) 512 (2017)	13.27%	69 (2013) 84 (2017)	21.74
Other (please explain)		-	-	-	-

Sources: NIPOS, Basic Statistical Data on Culture 2013 and 2017; Database of the ATI <http://www.idu.cz> – Theatres and symphony orchestras; Tanec v datech, IDU 2017; Výročnízpráva MK zrok 2013 a 2017; Database of the accreditation archives at the Ministry of the Interior <http://www.mvcr.cz>.

[1] Based on data from the NIPOS statistical surveys. Data from the National Heritage Institute indicate that 106 cultural monuments were newly registered in 2013 (none of which was an archaeological monument), and 61 cultural monuments were newly registered. The National Heritage Institute does not have a list of the owners of the sites, so there is no way to determine whether the monument is owned by a public or private institution. In 2013 there were 39 955 registered cultural monuments and in 2017 there were 40 375.

[2] Cinemas in the CR are not tracked according to the owner or operator but are differentiated as cinemas with continuous services, cinemas with occasional services, and outdoor cinemas (summer cinemas, mobile cinemas, and drive-in cinemas).

1.3.3. PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

In the Czech Republic there are two types of contributory 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 line 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.

Czech public cultural institutions, and foremost among them the Association of Professional Theatres, has long been advocating for the introduction of an act on public (non-commercial) institutions in culture. This legislation is meant to address the much-discussed problems of contributory organisations in the arts.

The management of existing cultural contributory organisations of the state and of the municipalities is basically defined in political terms. Within Europe only Slovakia has organisations that are similar in legal form to the Czech contributory organisations. This is because this legal form of organisation originated within the legal system of state-socialist Czechoslovakia. It frequently happens that directors of organisations are removed and replaced without any professional justification for doing so, and this is because these organisations do not have their own governing boards.

Since the mid-1990s, the transformation of organisations under state and municipal control has been a recurring topic. 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 municipal organisations established in 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, it became apparent how fragile the independence of theatres can be.

The Ministry of Culture transformed the Prague Spring International Music Festival into a public benefit organisation, of which it is co-founder. Since 2006, according to the Act on Some Kinds of Support, the MC is able to make decisions on the division, integration, or merging of current state-managed organisations or on their cancellation. The MC's most recent mergers involved the merging of Laterna Magika with the National Theatre on 1 January 2010, and on 1 January 2012 the Prague State Opera was merged with the National Theatre. On 1 January 2019 the Valach Museum of Nature (Valašskémuzeum v přírodě) had its name changed to the National Museum of Nature (Národní přírodnímuzeum), which also assumed administrative responsibility from the National Heritage Institute for three open-air museums.

The MC currently administers 29 state organisations, 16 of which are museums and monuments, 2 are galleries, 3 are libraries, 4 are arts institutions, and 3 have some other focus. All of these state organisations have the legal status of contributory organisations.

1.4. International cooperation

1.4.1. PUBLIC ACTORS AND CULTURAL DIPLOMACY

The Ministry of Culture, the Ministry of Foreign Affairs, and Czech Centres are the main public actors in cultural cooperation and the promotion of Czech culture abroad.

In 2015 the Czech Government adopted the Concept of the Foreign Policy of the Czech Republic. One of the goals of the country's foreign policy is to promote the good image of the Czech Republic within the international community. Considerable attention is devoted to the CR's branding and various forms of diplomacy including cultural diplomacy.

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 the state's grant programmes and grants from regional and local authorities, as well as through foreign cultural institutions and foundations.

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 25 branches operating on 3 continents. At the end of 2018 the most recent branch was established when a new Czech Centre was opened in Jerusalem. Among their cultural activities Czech Centres focus on promoting every branch of Czech culture – fine art, architecture, design, fashion, performing 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, dance, and music abroad, among its other roles. At present it also promotes other fields of the arts, such as literature and the visual arts. The ATI organises projects abroad, such as cultural seasons, exhibitions, publishes books, organises web portals in foreign languages, runs residential programmes for artistic exchanges in all fields of the arts, and 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.

In 2017, based on demands from the representatives of the music sector, an export music agency was set up under the ATI: [SoundCzech](#). The mission of SoundCzech is to facilitate the development of the Czech music industry in a wide range of genres and to support it with a variety of grants, workshops and mentoring sessions.

In January 2017 another pro-export state agency was established: the [Czech Literary Centre](#). The centre was set up as a state contributory organisation by the Moravian Library in Brno. Its mission is to engage in the consistent and systematic promotion of Czech literature and book culture, connect individual activities and institutions in the sphere of literary culture, and increase the visibility of Czech literature and book culture abroad and in the CR.

NIPOS is another organisation that operates under the MC. It supports travel abroad for individuals 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. It is currently a part of the State Cinematography Fund. 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 no such incentive had existed in the CR that would allow foreign and Czech film or TV producers to ask for partial compensation for invested expenses on the territory of the CR.

The CR adopted the Act on Some Kinds of Cultural Support in 2006, which provides a so-called state guarantee by providing compensation for an object on loan in case it is damaged during an exhibition or similar event.

1.4.2. 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.

In the 1990s significant financial support was provided by 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 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 subprogramme. The programme also supported the event [Pilsen – European Capital of Culture 2015](#).

After 2000 the EEA and Norway Grants have become an important source of funding. The EEA and Norway Grants represent the contribution of Iceland, Liechtenstein and Norway to reducing economic and social disparities and to strengthening bilateral relations with 15 EU countries in Central and Southern Europe and the Baltics.

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). During the first operating period of this funding from 2004-2009 the area of culture that focuses on the protection and renewal of cultural heritage received 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 for the period 2009-2014. 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 were announced and 21 490 000 EUR was distributed. The programme was terminated in April 2017.

The third programme term of the EEA and Norway Grants is currently in progress (2014-2021). In the cultural sector the programme is aimed at supporting restoration and innovative use of cultural heritage, cultural and creative activities, art criticism, and the capacity building of umbrella associations, networks, and platforms.

In this programme term specific focus has been placed again on the area of culture. The CR has long been faced with several issues relating to human rights. For example, the UN has recommended that the integration of Roma citizens into society should be improved, and measures should be taken to combat racism and xenophobia. Projects in the area of the contemporary arts therefore emphasise support for the cultural production of minorities, including Roma, and address the issue of inclusion, including access to culture for minorities (e.g. Roma minority). The promotion of the cultural heritage of minorities, including Roma cultural heritage and inclusive activities, is emphasised in related open calls and directly supported through the predefined project ([The building of a memorial to the victims of the Roma holocaust in Lety](#)).

The greatest 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, support also went to other projects relating to culture and the arts. In the next programme term in 2014-2020 no operational programme existed that was specifically devoted to culture. Subjects in the sphere of culture could apply for support from the programmes of other ministries, such as the Operational Programme – Enterprise and Innovation for Competitiveness (MIT) or the Operational Programme – Research, Development, Education (MEYS). Unlike many EU Member States, however, use of SF in the culture sector is still low in the CR.

[The International Visegrad Fund](#) was founded in 2000 by the governments of the Visegrad Four (CR, Slovak Republic, Hungary and Poland). The purpose of the fund is to support closer cooperation among participating

countries using cultural, scientific, and educational projects, exchanges 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 (finished in 2019) (see also chapter 2.5.1.).

1.4.3. NGO'S AND 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. Cooperation continued also within the frame of the international UNESCO NGOs, such as ITI, ASITEJ, UNIMA, SIBMAS, AITA/IATA and others (see also chapter 7.2.4).

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 Karlovy Vary [International Film Festival](#), the Zlín International Festival for Children and Youth, the DIVADLO Plzeň [International Theatre Festival](#), the Prague Spring [International Music Festival](#), the Tanec Praha [International Dance Festival](#), the Strings of Autumn [Music Festival](#), the Colours of Ostrava [Festival](#), the [International Prague Writers' Festival](#), or the Strážnice [International Folklore Festival](#) and many others.

Direct cultural cooperation is supported by the grant programmes of the MC for cultural cooperation abroad but also by direct support from grant programmes for 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.

Since the start of the 1990s NGOs have been very active in forging cooperation and building contacts within European and international networks, initially as individual members – for example, in the IETM performing arts network or in the field of cultural heritage. In recent years active cooperation has also been pursued through membership in and cooperation between networks in the CR and in networks abroad. Examples are the [Association of Independent Theatres in the CR \(Asociace nezávislých divadel CR\)](#), the [European Association of Independent Performing Arts](#), the [Association of Professional Theatres in the CR \(Asociace profesionálních divadel CR\)](#), and PEARLE.

2. Current cultural affairs

2.1. Key developments

The 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) was 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 target of support for culture will reach 1% of state budget expenditure;
- the culture sector will not become a vulnerable part 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 is 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 the 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;
- full use will be made of the 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.

These priorities differ little from previous cultural policies. In 2020 the new officials at the MC began to draw up a new cultural policy that would embrace a wider concept of culture and new topics. COVID-19 interrupted this planning, but it highlighted a number of new special issues, such as the status of artists and the need for professional associations and new instruments of support for culture (see below).

2.2. Cultural rights and ethics

Freedom of artistic expression is guaranteed in the Charter of Rights of Freedoms as part of the Constitution order of the Czech Republic (Constitutional Act No. 2/1993 Coll. as amended in Constitutional Act No. 162/1998 Coll.).

One of the priorities in the State Cultural Policy in effect to date is support for access to culture, in particular through proposed cooperation with the MEYS on programmes for the development of cultural skills among different segments of the population, strengthening the teaching of cultural skills and knowledge about culture, and improving access to culture by means of free admission to selected exhibitions in museums and galleries.

Cultural institutions create various programmes designed to make culture accessible to the public and they participate in special programmes to improve skills in this area – such as those offered by the Art Institute's Academy. Nevertheless, the inter-ministerial cooperation with the MEYS envisioned in the State Cultural Policy was not established during the observed period.

Another priority of the State Cultural Policy was to increase the effectiveness of copyright protection and increase awareness of authors' rights. The shift towards increased digitisation combined with inadequate legal awareness of authorship rights in the arts as a whole has long resulted in unequal access to a proper level of remuneration for artists, and this represents a key problem in the arts.

2.3. Role of artists and cultural professionals

Freedom of artistic expression is guaranteed in basic constitutional documents and is a basic human right and freedom (see 2.2). This right has been guaranteed long term in the Czech Republic, even with the severe restrictions that were placed on this freedom under the state-socialist regime, and not many cases arise in which this freedom is the subject of controversy or is by some deemed to have been carried too far. When such a case does arise it is usually due to different understandings of and approaches to what is or is not ethical or different ideas about what viewers or visitors can be 'shown'. One recent example was an active protest against the staging of the play *The Curse* by director Oliver Frljić that which took place during the performance at the World Theatre Festival in Brno in 2018. The issue of the play's staging even ended up in court when Cardinal Dominik Duka took legal action against the Centre for Experimental Theatre and the National Theatre in Brno.

Like freedom of artistic expression, support for the freedom of movement is also very important in the light of the restrictions on freedom of movement that existed before 1990. In recent decades in particular, a number of new measures have been introduced in support of the mobility of artists and cultural professionals, by both the state and the municipalities. One of the strategic measures developed in this area is the Czechmobility.info web portal, which provides information necessary to improve the ease of incoming and outgoing mobility.

The COVID-19 pandemic brought to light the problem that the Czech Republic lacks a systemic definition of the status of the artist, a definition that would lead to the improvement of the social situation of artists and other cultural professionals. There are no forms of special tax, social, and financial relief for artists and cultural workers. The status of the artist is currently being made an important issue at the MC and will be addressed in

the new cultural policy.

Surveys and other studies have long drawn attention to the low level of employment in the area of independent culture. Most workers in this branch of the arts work freelance with a trade licence or on the basis of various kinds of contracts. This results in inequalities between public and non-profit and even for-profit organisations, such as a lack of uniformity in the conditions for guest artists and those employed by an organisation and different levels of social security and insurance, as well as other inequalities.

2.4. Digital policy and developments

On 3 October 2018 [the Government of the Czech Republic adopted Resolution No. 629 on the Digital Czechia programme and proposed changes to the Statute of the Government Council for an Information Society](#). The programme's steering body is the Government Council for an Information Society, which is headed by the government Commissioner for Information Technology and Digitisation. The Government Council for an Information Society was set up in 2014 and it is the Government of the Czech Republic's initiatory and coordinating body in the area of reform of public administration, the information society, the digital agenda, eGovernment, and information and communication technologies.

The 'Digital Czechia' programme consists of a set of concepts designed to provide the foundations for the Czech Republic's long-term success amidst the advancing digital revolution. The programme's concept can be defined as: 'A Strategy for the Coordinated and Comprehensive Digitisation of the Czech Republic 2018+'. 'Digital Czechia' comprises three main pillars (individual concepts / strategies) that together form a single unit that contains numerous internal ties and reflect in their structure the various addressees they are aimed at and also differences due to the current legislative definition:

1. [Czechia in a digital Europe \(managed by the Office of the Government\)](#)
2. [Information Concept of the Czech Republic \(managed by the Ministry of the Interior\)](#)
3. [The Concept of a Digital Economy and Society \(managed by the Ministry of Industry and Trade\)](#)

Also included in this programme is the electronic culture project – eCulture.

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 rose to more than 70% for the first time.

In 2019, 81% of people over the age of 16 in the Czech Republic used the Internet daily or almost every day; 50.5% used the Internet to watch videos, 46.3% to play music, and 23.2% to play games. In 2019, a total of 81.1% of Czech households had an Internet connection.

Watching videos also refers to the practices of streaming videos on websites designed for video sharing (e.g. Youtube), watching programmes available from traditional television or online stations (e.g. [iVysílání České televize](#), [Stream.cz](#)), or watching videos on paid service providers (e.g. Netflix or HBO GO) (for more data see [here](#)).

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 included bringing libraries online. This Concept aimed to define the conditions for the provision and implementation of complex library services in the real and digital space. The Concept focused on digitisation at different levels, but also dealt with legislative, financial, and methodological support. The objective was 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 innovating 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 3.5.3. and chapter 7.2.2.).

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 – 'The Digitisation of Czech Film Works – A Concept Proposal' – was presented in April 2010. The digitisation of Czech films was also dealt with in the Concept of Support and Development of Czech Cinematography and the Czech Film Industry 2011-2016.

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;
- 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, the 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 European Structural and Investment Funds programme period 2007-2013. At the start of 2010, as part of the Integrated Operational Programme several projects relating to digitisation and cultural accessibility were initiated, such as the National Digital Library and the Information Cultural Portal Czechiana, which was designed as a national data aggregator for Europeana.

The national [digital library](#) is represented by the sum of activities that the [National Library of the Czech Republic](#) engages in with partner institutions for the purpose of digitising and facilitating access to the national library's extensive resources. This largely involves the work conducted on the grant project 'Creation of a National Digital Library', co-funded from the EU Structural Funds (European Fund for Regional Development) through the Ministry of the Interior's Integrated Operational Programme. As part of this grant project the [National Library of the Czech Republic](#) and the Moravian Library in Brno are digitising, securing the long-term protection, and facilitating access to a large part of their collections. As part of work building the National Digital Library materials are being digitised and processed and then deposited and preserved in the [digital depository](#).

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 between 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.

In response to the protective measures that were introduced as part of the effort to combat the COVID-19 pandemic and impact culture, extraordinary calls for proposals have been issued for projects to support access to culture via digital technologies, and these have been issued at the level of both the state and the City of Prague. At the state level this involved an [extraordinary call for proposals centred on providing access to the arts via digital media](#), with a total amount of 30 million CZK available.

2.5. Cultural and social diversity

2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

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

The definition of the term ethnic minority and member of a national minority is described in Act No. 273/2001 Coll. In line with 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 Council is also chaired by a member of the Government of the CR. There are 30 members of the Council, and they include the vice-ministers of finance, culture, education, labour, interior, justice, and foreign affairs and representatives of 14 ethnic minorities – Bulgarian, Croatian, Hungarian, German, Polish, Roma, Ruthenian, Russian, Greek, Slovak, Serbian, Belarusian, Ukrainian, and Vietnamese and 2 Jewish and Vlax Roma communities.

Since 2002 the Council has annually submitted the 'Report on the Situation of Ethnic Minorities in the CR' to the government. It is based on 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 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 the activities of ethnic minorities, for instance, as part of its programme Library of the 21st century, for libraries working with ethnic minorities, for the integration of foreigners, and for 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 is also responsible for the Museum of Roma Culture in Brno. In 2023 the Museum will open the Centre for the Roma and the Sinti in Prague, which will showcase Roma history and intellectual and material culture and will thus also become a social and community centre, offering a range of educational and cultural activities

for the wider public.

The creation of a specialised worksite of the Museum of Roma Culture is funded by the Norway Grants – Human Rights Programme, integration of the Roma, and domestic and gender-based violence. A partner in the project is the European Wergeland Centre in Oslo.

The EEA and Norway Grants have a long tradition in the Czech Republic of supporting human rights. Many of the programmes of the EEA and Norway Grants in the Czech Republic are aimed at improving the integration of the Roma in society and at combating racism and xenophobia (see also chapter 1.4.2.).

Another programme of the EEA and Norway Grants is the [Culture Programme](#), which focuses on supporting the cultural expression of minorities in contemporary art and on the inclusion and the cultural heritage of minorities (including Roma and Jewish peoples). Thanks to the Culture Programme, direct support will be provided to a predefined project of the Museum of Roma Culture, namely the [Building of a memorial to the Roma victims of the Holocaust in Lety near Písek](#) in the sum of 1.5 million EUR. This project will be implemented in 2021-2024, and in addition to the construction of the monument an educational programme will be set up, which will be prepared in cooperation with the Norwegian [Falstad Centre](#).

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 for 2020. Integration means the process of including foreigners in society, a reciprocal process that necessarily involves 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.

The Concept's implementation is guided by the government's annually updated Method for the Implementation of the Current [Concept for the Integration of Foreigners – in Mutual Respect](#) (2020).

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 \(http://www.cizinci.cz\)](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 regional distribution, classification according to sex, citizenship, age, type and purpose of stay in the CR, the asylum procedure for 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. The latest available data are for

the year 2018. In 2018, there were 564 300 foreign nationals living in the Czech Republic, which represented 0.53% of the total population. For comparison, in 2013 there were 441 500 foreign nationals living in the CR. The majority of foreign nationals are third-country citizens. In 2018 citizens of the EU-28 states made up 41.2% of the total number of foreign nationals legally resident in the Czech Republic. The largest group of foreign nationals from a third country (and overall) continues to be Ukrainians (131 300), followed by Vietnamese (61 100), and citizens of the Russian Federation (38 000). The largest number of foreign nationals by citizenship among foreign nationals from EU countries are Slovaks (116 800), Germans (21 300), and Poles (21 300).

There are certain differences, however, in the geographical distribution of foreign nationals according to state citizenship. Prague remains the most attractive location for all foreign nationals. Ukrainian citizens are concentrated more in the Central Bohemian Region and the South Moravian Region. Vietnamese citizens are largely settled in Prague but also in the Czech-German border regions. Citizens of the Russian Federation tend to be drawn to the Central Bohemian, Southern Moravian, and Karlovy Vary Regions as well as Prague.

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

- promoting and highlighting issues connected with intercultural dialogue in an effort to change the thinking in Czech society and among minorities, communities, and immigrants with an emphasis on the school-based and out-of-school education of young people; and
- the 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 established. The portal was meant to serve as the main communication channel for the year. It has been maintained to date 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.

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 2.5.2.

2.5.2. DIVERSITY 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); the Long-Term Plan for Education and the Development of the Education System in the Czech Republic (2007); and 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, on ethnic minorities, on the creation and application of educational programmes, and on teaching materials for children and young people and for teaching staff that are designed to combat racial and ethnic intolerance and anti-Semitism. Projects also focus on integrative and multicultural projects and quantitative and qualitative studies and analyses in the field of the 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 materials from other cultures or countries in their learning programmes (e.g. playing music by foreign artists, songs from around the world, etc.). However, this depends on the individual approach of each teacher.

[The Inclusive School Portal](#) provides handbooks, recommendations, and examples of best practice in the field of intercultural education that are aimed at both the professional community and the general public.

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 serve as 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.

2.5.3. MEDIA PLURALISM AND CONTENT DIVERSITY

The Ministry of Culture (MC) is the body responsible for media in the Czech Republic. The Ministry manages the assets 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 has 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 the registration of rebroadcasting operators. In 2010 the *Act on Audio-visual Media Services* was adopted in line with Directive 2010/13/EU. [The Council for Radio and Television Broadcasting](#) oversees adherence to legislation in the area of radio and television broadcasting, the licensing of radio and television broadcasters, and the issuing of decisions on the registration of rebroadcasters, and it also maintains a register of broadcasters, rebroadcasters, and providers of audio-visual media services on demand.

[Czech Television](#), [Czech Radio](#) and some other broadcasters are defined in the law by the specific task of public

service broadcasting that they perform. These operators are independent of the state, they do not receive any state subventions, and their activity is financed with the income from radio and television fees and the 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 content and support services. The work of Czech Television is overseen by the Council for Television Broadcasting and Czech Radio's work is overseen by the Council for Czech Radio. The members of the Council are appointed by the Chamber of Deputies of the Parliament of the CR. One of Council's tasks is to appoint 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 has been 45 CZK, and the TV fee has been 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 fees.

The number of television programmes was limited until the change in digital technology (DVB-T technology). Two commercial television stations, NOVA and PRIMA, came onto the market alongside the public Czech Television. The transformation of digital broadcasting in the CR has proceeded in line with the Concept of Digital Radio and TV Broadcasting Transition in the CR (July 2001). The transition to digital television broadcasting was proceeding in line 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 required to compile a programme structure that provides a well-balanced selection of programmes for all inhabitants with regard to age, sex, skin colour, faith, religion, political or other opinions, national, ethnic or social origin, and minority status. The Council for Radio and TV Broadcasting oversees 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 both air on the same broadcasting channel but in different time slots. The arts channel airs from 8pm to 6am. With the creation of a special channel, culture is for the first time being given consistent and regular space during prime broadcasting hours and in a public medium. ČT also supports the creation of new cultural programming.

There are some channels devoted solely to music among the commercial television stations - [TV Óčko](#), [Retro Music TV](#), and [FajnRockMusicTV](#) and Radio. There is also online television stations targeting the young generation and culture. One of them is [Mall.tv](#), which also provides access to broadcasts of Czech cultural performances, events, and exhibitions during the COVID-19 crisis.

The only legislation that regulates the publishing periodical press in the Czech Republic is the Act on the Rights and Responsibilities of Publishing the Periodical Press and Amendment of Certain other Regulations (Press Act 2000). In line with this Act the MC maintains a Register of Publishers of the Periodical Press. [The National Library of the CR](#) processes statistical data on the periodic press based on obligatory copies sent to it by publishers; these data are part of the statistics for culture for individual years.

The MC uses its grant programmes to support cultural periodicals in the form of grants in all fields and disciplines. The MC is the only source of support for the majority of literary magazine publishers, but the budget is very limited. The MC also announces a grant/funding competition for supporting media and audio-visual production among children, for the education of teachers in the field of media, and for 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 2.5).

2.5.4. LANGUAGE

The official language of the Czech Republic is Czech, and it is used by the majority of the inhabitants of the Czech Republic (CR) – about 96%. Its use is not, however, defined by a special language act. In 2004, a proposal by 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.

In line with their corresponding acts – such as the Act on Lotteries and Other Similar Games, the Trade Licensing Act, the Act on the Organisation and Implementation of Social Security – the offices (such as the Trades Licensing Offices or the Czech Social Security Administration) discuss issues and develop 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 the 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 the *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 Czech Academy of Sciences.

According to data from the Czech Statistical Office, as of 31 March 2020 the Czech Republic had 10 694 364 inhabitants. The Czech Housing and Population Census consistently include a question on ethnicity. The last such survey was conducted in March 2011; the next one will be in 2021. 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 (in the Czech part of the Republic) grew steadily. The census in 2001 also began to include foreigners with a long-term residence status in the overall number of inhabitants, in line 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 2.5.

2.5.5. GENDER

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 body responsible 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, and 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 Czech Statistical Office in cooperation with the Office of the Government of the Czech Republic annually publishes a book titled *Focus on Women, Focus on Men*; the 20th edition, the most recent one, came out in December 2019. The book examines the differences between women and men in various fields of life in modern society (most data is for the year 2018). The publication of this book constitutes the Czech Statistical Office’s fulfilment of Task No. 13 of the Minimum Standards that are part of the Government Strategy for the Equality of Women and Men in the Czech Republic for 2014–2020.

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 2018 version of this publication, among people working in the fields of culture, entertainment and recreation, 48.5% were women and 48.4% were men. In the Czech Republic the total employment rate among women was 69.6% and among men, it was 83.3% (in the EU28 the figures are an employment rate of 68.2% among women and 79.2% 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 – for example in the selection procedure for the ‘One World’ international film festival on human rights. The issue of gender and feminism is generally widely discussed in the CR and

there are many non-governmental organisations involved in related activities, such as 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 masters' programmes offered at the Faculty of Humanities of Charles University, which also teaches some undergraduate level courses in this subject area.

2.5.6. DISABILITY

The Government Committee for People with Disabilities is a permanent coordinating initiative, and advisory body of the Government of the Czech Republic on the issue of supporting citizens with disabilities. It was established by Resolution No. 151 of the Government of Czech Republic dated 8 May 1991. The committee deals with problems that no one ministry can resolve independently. Its mission is to help create equal opportunities in every area of society for citizens with disabilities. People with disabilities themselves participate in its work through their representatives on the Committee.

The Government Committee has collaborated on the preparation of strategic documents and measures since it was founded. In 2004 the Government of the Czech Republic adopted the Medium-Term Concept of a State Policy for Citizens with Disabilities, the goals and tasks of which formed the basis for the development of the National Plan for the Support and Integration of Citizens with Disabilities for 2006-2009, adopted in 2005. The next plan was the [National Plan for Creating Equal Opportunities for Persons with Disabilities for 2010-2014](#), adopted in 2010, which was updated annually. The plan currently in effect, the [National Plan of Support for Equal Opportunities for Persons with Disabilities for 2015-2020](#), was adopted with the introduction of Government Resolution No. 385 dated 25 May 2015, and its content and structure are based, like the previous plan, on the [Convention on the Rights of Persons with Disabilities](#).

The Committee helps to disseminate information on disabilities among the general public, and one way it does this is by announcing the [VOZP Awards](#). These are the 'Government Committee for Persons with Disabilities' awards for the best works in print, radio, or television journalism devoted to the subject of disability. The competition has been held every year since 1994.

The Secretariat of the Government Committee for Persons with Disabilities administers the [National Development Programme of Mobility for All](#), the purpose of which is to support the implementation of comprehensive barrier-free or disabled-accessible routes in cities, towns, and villages. Such measures involve removing the barriers to accessibility in buildings occupied by state and public institutions and making transport accessible.

The Secretariat of the Government Committee for Persons with Disabilities also administers the [grant programme of Support for the Public Benefit Activities of Disability Associations](#).

To support the cultural activities of citizens with disabilities and seniors in the Czech Republic, every year the MC

provides grants for a variety of different activities, such as art-therapy programmes, the artistic work of people with disabilities and artists with disabilities, and projects that facilitate easier access to culture by eliminating information barriers.

Support in the labour market is generally the concern of the [National Fund to Support the Employment of People with Disabilities](#), which was created in 2007.

2.6. Culture and social inclusion

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).

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^[1] in 2006 there was approximately 80 000 people living in excluded localities, almost one-quarter of whom are not Roma. 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. [The Agency for Social Inclusion](#) has been established by the Ministry of the Regional Development of the Czech Republic to provide support to local governments in the process of social inclusion. It is now working with 71 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 2016-2020](#). However, it contains no mention of support for culture

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 the 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 the 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 people with disabilities, 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 EU 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 practice, other foreign and international projects, links to websites, and strategic and funding programmes.

[1]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.

2.7. Societal impact of arts

The State Cultural Policy for 2015-2020 includes as one of its priorities support for access to culture and the development of participative culture to facilitate social integration.

The Concept of Support for the Arts for 2015-2020 identifies as a new issue the social or societal impacts of the arts and contains the first mention in a strategic document of the importance of this issue in comparison with the economic impacts that have the priority focus until now.

Under the Culture Programme of the EEA Grants 2014-2021, in 2020 a [call for proposals for contemporary art projects](#) was announced for projects that support artistic activities designed to promote inclusiveness and a sustainable society and resolve problems and their causes. Support goes to projects that address current social challenges, community and regional projects that address local needs, and projects that seek to integrate

disadvantaged groups.

2.8. Cultural sustainability

The [Government Council for Sustainable Development](#) is a permanent advisory, initiatory, and coordinating body of the government concerned with the area of sustainable development, strategic management, and the long-term priorities of the state. The Council receives technical and administrative backing from the Ministry of the Environment.

The Council is responsible for creating key strategic materials devoted to sustainable development for the Czech Republic: the [Strategic Framework of the Czech Republic 2030](#) (hereinafter just 'CR 2030') and the [Implementation of Agenda 2030 for Sustainable Development](#) (Sustainable Development Goals) in the Czech Republic.

The subject of culture is a part of the 'CR 2030' strategy and part of the Implementation of Agenda 2030, specifically under the goal *Support for a peaceful and inclusive society for sustainable development, the ensuring of access to justice, and the creation of effective, responsible, and inclusive institutions at every level*, and under the goal *Greater public investment to support key functions of culture and equal access to culture and creativity*.

Culture is also a part of the [Regional Development Strategy of the CR 2014–2020](#). The local level is a driver of sustainable culture in the CR. Traditionally there has been a dense network of cultural organisations of various types in the Czech Republic. In recent years it has been possible to witness an enormous amount of activity on this level among cultural associations and citizens' groups, who are trying to exert pressure on cities to achieve sustainable development across different sectors.

By 2015 Czech museums had already become involved in [International Museum Day](#) under the shared motto 'Museums for a sustainable society'. The theme of sustainable culture and arts has begun to receive attention from various cultural institutions and individual artists in their activities and artistic work.

A change in thinking about the transformation, not just of artistic organisations, is the objective of the platform Art for the Climate. At the start of 2019 it initiated the [Statement of Prague Cultural Institutions on the Declaration of a State of Climate Emergency within the City of Prague](#), which had 80 signatories. It thereby also prompted artistic interventions.

In 2019 a [meeting of representatives of cultural organisations](#) took place at which participants agreed that some cultural organisations have already been addressing this issue for some time and have introduced concrete measures designed to make their operations more environmentally friendly. Participants also noted the limited knowledge and the limited awareness about the responsibility cultural institutions have for the impact of their activities on the public.

An example of best practices is provided by the [Prague Quadrennial](#) (the biggest international exhibition of performance design). When it was last held in 2019, it focused on responsibility for the living environment. As well as the re-use of props it also worked to connect foreign exhibitors with local suppliers, to prepare promotional items in collaboration with Czech labels, and to limit the use of plastic and to recycle waste. It then presented its experiences at a conference titled [The Highs and Lows of Environmental Sustainability: The](#)

Possibilities and Limits of Responsibility for the Living Environment When Organising International Festivals', in which 81 representatives from 46 organisations interested in the subject of environmental responsibility participated. Part of the conference was an innovative ideas exchange, where ideas for sustainable solutions were shared.

The issue of sustainability has also been discussed in the CR and has been foregrounded even further by the COVID-19 crisis. For example, the ATI, a state contributory organisation, introduced a new criterium into its programme of support for short-term mobility, stipulating that in the case of travel of less than 700 km, flights must be replaced with some form of ground transport. This subject was also dealt with at the international conference [Culture of Mobility in the Time of Climate Change](#).

In 2019 a strike and events were organised as part of [Climate Week](#), in which a large number of cultural organisations and institutions throughout the CR took part.

In January 2020 a [round table](#) was held in Brno that involved an open discussion with the general public on the subject of the situation of cultural institutions in a time of climate change. The discussion dealt, among other things, with the exhibition accompanying the [Jindřich Chalupecký Prize 2019](#), which in response to the current climate situation was significantly defined by the decision to use alternative energy sources to power the entire exhibition and at the same time to use the occasion to calculate and acknowledge what the energy demands and carbon footprint of the event were.

2.9. Other main cultural policy issues

In the past decade discussion has largely revolved around the issue of the amount of support for culture provided by the state, which has been reduced several times and only in recent years has begun to increase again. 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 has risen from 10% to 14%, while the list of items subject to VAT has 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 a lower VAT rate would be re-introduced from January 2015 set at 10%, which would apply to children's food and books as well as medicine, and it did as promised (see also chapter 4.1.4.).

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.

The year 2014 also ushered in a fundamental change in connection 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 year 2019 saw the nineteenth change in the post of Minister of Culture since 1989. The swift succession of

alternating ministers in previous 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.

A real and current challenge for cultural strategies was ushered in with the COVID-19 crisis. During the crisis, new formal and informal groups began to emerge in the sphere of culture that across both the commercial and non-commercial sectors put increasing pressure on public administration through cultural advocacy and lobbying. Up to the crisis, the purely commercial sector of the arts had existed without any public support and depended on revenue from admission and entrance fees. In an unprecedented development, the MC responded to pressure by gradually communicating with individual representatives of the commercial sector of the performing arts – for example, musicals, summer theatres, music festivals, and the field's umbrella organisations.

The music sector has come together to form what is called the 'Czech Music Community'. This new platform emerged spontaneously during the state of emergency in April 2020. It brings together professionals in the fields of pop and classical music. This platform also launched the project [#zazivouhubdu](#), which resulted in proposals such as to eliminate VAT from music sales, to reduce VAT on the sale of admission tickets to 10%, to extend the special state support for people in the music industry working freelance with a trade licence, to introduce a system of interest-free loans, and the founding of the National Music Fund, which would help to deal with the losses. Together with the MC it also created a working group that is dedicated to the issues of the music industry.

The Czech Music Community also formed ties with the International Theatre Institute and together they prepared a series of letters to relevant ministries in which they requested that clear details be set out regarding the timetable for relaxing the government's emergency measures to combat COVID-19 and regarding changes to the limits on the compensation bonus provided in the frame of support for self-employed persons and the special Covid-Culture I and II programmes.

The Government of the Czech Republic approved the [first package of support to help save culture](#) in the amount of 1.07 billion CZK, which was primarily intended to help support contributory organisations of the state and the municipalities and entities that in the past were already supported with state funding. This package also included a [special call for proposals \(for projects\) supporting access to the arts via digital media](#) in the amount of 30 million CZK.

Other measures adopted applied to the entire culture sector. The Ministry of Culture passed a bill, [No. 247/2020 Coll., on some measures to mitigate the effects of the pandemic of the Coronavirus called SARS CoV-2 in the area of cultural events](#). It was made possible for organisers of cultural events to issue vouchers for a cultural event instead of refunding an admission fee.

In June the Government of the Czech Republic approved a reduction in the rate of VAT on admission/entrance fees from 15% to 10%. It then approved a special grant programme to support business entities in the culture sector, the '[COVID-CULTURE](#)' programme for cultural and creative industries, which was prepared jointly by the Ministry of Industry and Trade and the Ministry of Culture. This was an unprecedented step of a joint programme being created in the culture sector by two ministries.

COVID-19 ushered in a general paradigm shift. Over the course of the crisis the Ministry of Culture progressed from its initial support aimed mainly at entities that had already been supported in the past to opening up a more intensive dialogue and providing support for the entire cultural sector across both its commercial and non-commercial branches.

One of the by-products of the crisis is that it has become apparent that there is a need to define the status of artists in the Czech Republic, which has not yet been defined. In this connection the MC initiated the step of dealing with this issue in the new State Cultural Policy.

3. Cultural and creative sectors

3.1. Heritage

The system of state heritage conservation works to protect and provide professional oversight of a significant part of the cultural heritage of the Czech Republic. It involves not just agencies of public administration but also a very wide circle of other entities, owners of heritage sites, and owners of real estate that is located within heritage-protected areas.

A general interest in protecting and preserving cultural heritage and the living environment in settlements and the landscape that is good for society is declared as part of the constitutional order of the Czech Republic and is specifically stated in the *Charter of Fundamental Rights and Basic Freedoms* (Art. 35 par. 3 and Art. 11 par. 3 and 4). The primary piece of legislation for heritage conservation is the Act on State Heritage Conservation – Act No. 20/1987 Coll.

The state organisation established to work on heritage conservation is the [National Heritage Institute](#). It acts as the custodian of 103 heritage objects, which are accessible to the public, and also performs the function of an expert body in the field of heritage conservation, in line with Act No. 20/1987 Coll., on State Heritage Conservation.

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 or 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. Since that time, however, progress has still not been made on preparing the new Act on Cultural Heritage.

The support and protection of monuments and cultural heritage in the Czech Republic (CR) has been a primary aim of all cultural policies. In the State Cultural Policy for 2015-2020 the main priorities in this area are 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.

On 13 January 2017 the government adopted the [Concept of Heritage Conservation in the Czech Republic for 2017–2020](#). This Concept is divided into two basic parts. The first part offers an assessment of the degree to which the Concept for 2011–2016 was fulfilled. The second part outlines the specific goals that heritage conservation in the Czech Republic seeks to achieve. Priority goals that were identified in this include the need for a relationship with the general public that in both directions is more open and more directly connected, and a call for legal assurances, intelligibility, and transparency in matters relating to the protection of cultural monuments and the overall stabilisation and strengthening of the role of heritage conservation in society.

In the field of movable cultural heritage, the MC is responsible for 18 museums, galleries, and monuments and for the [National Film Archive](#) (see also 3.2.). 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. 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 MC operates a unique database on museum-like collections that has slowly become a '[Virtual Exhibition of Czech Museology](#)'. An oral description of more than two and a half thousand objects is accompanied by visual materials, including photographs of objects, images from depositaries, laboratories, etc. Registration in this database is a precondition for applying for some grants from the 'Integrated System of Movable Cultural Heritage Protection'.

In the field of the protection 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 and conservation of traditional folk culture. 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 Museum, Silesian Museum, Wallachian Open-Air National Museum in Nature, 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 2016 the Government of the Czech Republic approved the third successive [Concept of More Effective Conservation of Traditional Folk Culture in the Czech Republic for 2016–2020](#). This Concept is intended to define the instruments that can ensure more effective conservation of traditional folk culture as a series of coordinated measures, the objective of which is to more effectively identify, document, protect, use, and pass on traditional folk culture to the next generations.

3.2. Archives and libraries

Archives in the Czech Republic fall under the authority of the Ministry of the Interior. The network of archives in the country is formed by public and private archives with accreditation. The category of public archives also includes specialised archives, as accredited institutions, and there are organisations administered by the MC that belong to this category. This particularly applies to the [National Film Archive](#), the mission of which is to protect film heritage, help the public to learn about this heritage, and assist in the development of the Czech audio-visual industry and film culture. The archive was founded in 1943 and is one of the ten oldest and biggest film archives in the world. Other such organisations under the authority of the MC that this pertains to are the Archive of the National Museum, the Literary Archive of the Museum of Czech Literature, the Archive of the National Gallery, the Archive of the National Library, the Archive of the National Technical Museum, and the

Archive of the Moravian Gallery in Brno.

In 2018 the Government of the Czech Republic adopted the [Concept of Support for the Work of Archiving for 2018-2025 with a View to 2035](#). The Concept focuses on evaluating the progress and development of archive work to the year 2017 and on this basis establishing the goals and steps that will lead to the further development of archive work and the functioning of archives. The objective is to define the basic problem areas in existing legislation on archive work and records management. It also addresses the issue of digital archiving and other areas associated with the introduction of electronic administration into the work of public administration and with the development of new technologies.

The Czech Republic has a very wide network of public libraries that dates back to the 1920s. In 2018, according to NIPOS statistical data, there were 5317 public libraries in the country. Public libraries are by law registered in a database maintained by the MC. The MC also administers three contributory organisations in this area: the National Library of the Czech Republic, the Moravian Library in Brno, and the K. E. Macan Library and Printing Office for the Blind. The MC's advisory body on library and information services is the [Central Library Board of the CR](#), which is also involved in drawing up key strategic materials, and it issues approval of some of these materials itself (the Concept for Lifelong Education or the National Concept for the Long-Term Protection of Digital Data in Libraries).

In 2016 the Government adopted the [Concept of Support for Libraries in the Czech Republic for 2017 to 2020](#). The Concept identifies eight priority areas. One of them is the development of libraries as open educational, cultural, community, and creative centres, where the emphasis is placed on transforming libraries from book lending institutions to lively centres of activity and on their significance for promoting social inclusion and digital literacy.

In 2019 an initiative called [For Libraries!](#) was founded in support of libraries that points to the long-term underfunding of library professions and to the social and environmental dimensions of the work that is connected to the dense network of libraries throughout the country.

Each year the MC announces several special programmes relating to various areas of support for libraries, from digital access to the purchasing of publications and community work among small public libraries. For more on the programmes see [here](#).

3.3. Performing arts

Theatres played a pivotal role in the country's transition to a democratic society in 1989. Theatres were the first to go on strike at that time and they became a platform for the political discussions that were led by theatre artist and future president Václav Havel. While until then they had been centrally controlled, theatres were the first entities to be decentralised to a lower level of state administration when they were transferred to the municipal level (1993).

After 1990 the entire state-controlled sector of the arts underwent decentralisation and privatisation and parts of it were dissolved entirely. In the performing arts this process affected state funding organisations, arts agencies, circuses, publishing houses, and copyright collection societies. As early as 1990 the most restrictive parts of the Theatre Act were annulled and, in connection with other legal regulations (the Trade Licensing Act),

the running of theatres was opened up to the private sector (profit and non-profit).

Traditional circus, which traditionally belonged to circus families, has a long tradition in the Czech Republic. All circuses were nationalised after 1948 and they were administered by the Ministry of Culture as the state-owned company Czechoslovak Circuses, Varieties and Fun Fairs until 1989. There was also a circus school in the Czech Republic – the Circus and Variety Training School, which was dissolved after 1990.

After 1989 smaller circuses were restituted and gained independence. Traditional circuses, in particular, were not administered by the Ministry of Culture and were transferred to the Ministry of Agriculture (because of the animal breeding) and they have no definition as an art form.

New or contemporary circus started to take shape in the Czech Republic back in 1990, but it started to develop more intensively after 2009. Unlike traditional circus, contemporary circus is acknowledged as an art form in the Czech Republic, but it is not steadily anchored in any live arts disciplines, as it exists between theatre and dance as far as grant procedures of the state or municipalities are concerned (Štefanová, 2018[1]).

In the area of the performing arts, the MC the state administers the [National Theatre](#) and the intermediary organisation the [Arts and Theatre Institute](#).

The National Theatre succeeded the Interim Theatre that opened first in 1881 and then, after a fire, again in 1883. The construction of the theatre was funded through a national collection and with donations from other contributing parties. The state assumed responsibility for the administration and management of the National Theatre in Prague on 1 January 1930. The National Theatre is currently made up of four ensembles – the drama company, the ballet company, the opera company and Laterna Magika, which was originally a separate contributory organisation of the MC. There are four performance venues that are managed by the National Theatre as an organisation: the National Theatre itself, the State Opera, the Estates Theatre, and the New Stage.

The Arts and Theatre Institute is a research organisation that is primarily devoted to theatre and also promotes the Czech arts internationally. Since 1967 it has been organising the largest international exhibition of performance design and space – the [Prague Quadrennial](#).

Through its grant programmes the MC also supports contributory organisations administered by the municipalities. This support is mainly provided through the [Programme of State Support for Professional Theatres, Symphony Orchestras, and Vocal Ensembles](#).

To support the independent areas in the performing arts there are a number of grants programmes at the level of the MC and at lower levels of state administration that support the creation, production, and presentation of works of art as well as international cooperation.

Like other areas of the arts (see below), the performing arts are also included in the [Concept for the Support of the Arts for 2015-2020](#) and are addressed among the priorities of support for artistic work, professionalisation, the use of the arts as a potential resource for the development of society, and international cooperation.

[1]Source: Štefanová, V. and Byčěk, A. 2018. *Český tanec v datech: Nový cirkus a nonverbální divadlo*. Praha. IDU.

3.4. Visual arts and crafts

Up to 1989 a state monopoly existed in the visual arts that had to do, among other things, with the exercise of censorship. After 1990 the original cultural infrastructure in the visual arts was dismantled and gradually new infrastructure emerged in the form of new sales galleries, museums, agencies, and exhibition halls.

At the initiative of artists themselves the old national unions of artists were disbanded and new professional organisations began to emerge in the visual arts in their place. They are, however, at present quite weak compared to other areas of the arts and only a small number of the visual arts are part of these groups.

Public resources have been a long-term source of support for projects in the visual arts, which is provided in the form of scholarships/grants. Nevertheless, like in the performing arts and music, there is still no programme of state support for contemporary art and architecture in galleries and exhibition halls, which would among other things help to establish an acquisitions policy and financially support the purchase of works of art (see the [Concept of Support for the Arts 2015-2020](#)).

The Concept recommends reintroducing support for the creation of works of art in the public space. To this end it tries to get public architectural competitions to reserve a certain percentage of the commission for creating art works in public spaces; the professional organisation [SpolekSkutek](#) strives for this as well.

The MC administers two galleries devoted to the visual arts: the [National Gallery in Prague](#) and the [Moravian Gallery in Brno](#). One part of another contributory organisation, the Czech Philharmonic, is [Rudolfinum Gallery](#), an exhibition space that is also funded by the MC.

Until 1989 there were a number of enterprises and cooperatives that employed artists proficient in the arts and crafts. The most prominent ones were the Central Office of the Arts and Crafts and the Central Office of Traditional Folk Arts (ÚLUV), an organisation that was established by Act No. 56/1957 Coll., on work in the arts and crafts and traditional folk arts. There also existed enterprises such as Theatre Technology, Exhibition Management, and Štuko – a cooperative focusing on various arts and crafts required for the restoration of monuments in Prague, and many others. Upon fulfilling prescribed criteria skilled craftspeople were granted the title of authorised worker in the traditional folk arts or authorised craftspeople, or master of traditional folk arts or master craftspeople (Machátová, 2013[1]).

In 1992, Act No. 56/1957 Col. was abolished, which meant the two main organisations administered by the MC were also dissolved and thereby the key employees in the arts and crafts were also disbanded. Most skilled craftspeople today are freelance workers with a trade licence.

Currently there are several associations in the field of the arts and crafts. The most prominent ones include [Rudolfinea](#), which is a member of the Czech Chamber of Commerce, the [Association of Blacksmiths](#), the [Society for Education in the Arts and Crafts](#), the [Bohemian-Moravian Tinkers Guild](#), and the [Association of Creators and Producers of Traditional Handicrafts](#).

The MC is still the ministry responsible for the arts and crafts, especially with respect to cultural heritage. The

MC also administers the [National Institute of Folk Culture](#), which conducts research on cultural heritage in the field of traditional and folk culture, organises events devoted to folklore and education, and provides consultation and information services for all forms of folkore activities in the CR. As part of the [Concept of More Effective Conservation of Traditional Folk Culture in the Czech Republic for 2016–2020](#), the MC provides a grant competition to support traditional folk arts and does so by awarding arts scholarships.

The Ministry of Defence administers the [Ondráš Military Artistic Ensemble](#), which is engaged in the preservation and development of selected parts of traditional folk culture and cultural heritage.

In regard to the current situation of trades in the the arts and crafts that are still being practised, many of these trades lack qualified professionals and some lack an entire new generation of qualified craftspeople. Every year the MC hands out the award '[Champion of the Folk Arts Tradition](#)', which recognises professionals who practise traditional crafts and trades, their skills, their knowledge of the methods and technologies of traditional folk arts, especially those that are at risk of being lost. With the award, the recipient is also granted the protected trademark 'Recognised Practitioner of Tradition', provided through a licensing agreement to individual producers. Information and a database relating to the folk arts and trades is provided on the portal [Folk Arts and Crafts](#).

[1]Source: Machátová, D. 2013. *Studie o současné situaci uměleckých řemesel v ČR*. Praha. IDU.

3.5. Cultural arts and creative industries

3.5.1. GENERAL DEVELOPMENTS

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 (CSO), in cooperation with the National Information and Consulting Centre for Culture (NIPOS). 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](#)' (hereinafter just Mapping), which focused among other things on defining cultural and creative industries in the Czech Republic.

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 so far only a rough overview of the contribution of individual cultural sectors due to the limited accessibility and accuracy of the data acquired.

Table 3: Tri-sector table for 2018 (in thousands of CZK)

ex	AREA	INCOME (REVENUE TOTAL)	EXPENDITURES (COSTS) TOTAL	VALUE OF PRODUCTION (in millions of CZK)1)	INTERMEDIATE CONSUMPTION (in millions of CZK)1)	GROSS VALUE ADDED (in millions of CZK)1)	NO. OF EMPLOYEES	EXPENDITURES ON INVESTMENT	EXPORTS OF GOODS AND SERVICES2)	IMPORTS	NUMBER OF LEGAL AND PHYSICAL PERSONS	
a	B	1	2	3	4	5	6	7	8	9	10	
8 463	CULTURAL SECTOR	Cultural Heritage	22 992 868	22 717 579	18 314 663	6 831 406	11 483 256	19 576	2 427 221	76 836	372 947	10 445
	Performing Arts	14 541 943	14 678 245	18 208 724	8 421 127	9 787 597	14 239	889 935	1 357 442	1 479 463	8 463	
	Fine Arts 4)	6 005 106	4 821 936	7 126 431	4 384 390	2 742 041	1 953	411 793	538 181	775 837	10 619	
	Arts Education	1 046 425	887 924	10 220 572	2 041 872	8 178 700	737	66 782	-	-	1054	
	Crafts	1 139 059	1 060 168	1 018 002	549 754	468 248	1 673	36 363	1 403 822	2 597 471	1 000	
	Sector total	45 725 401	44 165 852	54 888 392	22 228 549	32 659 842	38 178	3 832 094	3 376 281	5 225 718	31 581	
1 741	CULTURAL INDUSTRIES	Film and Video	19 353 487	17 633 264	25 088 737	15 395 927	9 692 810	1 557	1 403 096	21 874 547	13 611 976	1 741
	Music	2 069 111	1 672 847	2 541 716	1 090 292	1 451 424	206	133 509	9 012 823	5 703 734	2 644	
	Television	22 199 655	21 951 240	26 179 021	13 588 330	12 590 690	4 021	4 006 989	82 507	2 912 258	124	
	Radio	4 817 437	4 734 650	5 680 979	2 683 670	2 997 310	1 916	173 110	-	20 491	62	
	Publishing	40 536 427	37 609 563	33 185 593	19 735 172	13 450 421	16 269	1 583 761	14 348 613	13 543 857	37 505	
	Video Games	2 810 283	2 194 979	2 572 578	755 422	1 817 156	672	861 966	-	-	40	
	Sector total	91 786 400	85 796 543	95 248 624	53 248 813	41 999 811	24 641	8 162 431	45 318 490	35 792 316	42 116	
	CREATIVE INDUSTRIES	Architecture	28 593 076	25 361 082	26 493 322	17 805 649	8 687 673	7 471	1 439 238	367 940	67 945	23 366
	Advertising	86 405 052	80 265 833	68 616 943	50 572 410	18 044 532	14 063	2 535 096	11 963 132	13 516 146	18 833	
	Design	5 127 497	4 566 987	5 790 908	4 751 574	1 039 334	962	261 505	266 250	415 877	3 958	
	Sector total	120 125 625	110 193 902	100 901 173	73 129 633	27 771 539	22 496	4 235 839	12 597 322	13 999 968	46 157	
	ADMINISTRATION AND SUPPORT OF CULTURE	3 017 564	3 005 189	4 153 932	1 414 928	2 739 005	3 212	22 214	0	0	267	
	CULTURE TOTAL	260 654 990	243 161 486	255 192 121	150 021 923	105 170 197	88 527	16 252 578	61 292 093	55 018 002	120 121	

Source: Culture Account for 2018, NIPOS andCSO, Prague 2020

Explanatory notes:

1. Estimate based on authors' calculations using National Accounts data
2. Only individual data that cannot be published are available on radio broadcasting (export)
3. Retail data relate only to columns 1 to 7 and 10
4. Not including design or the arts and crafts

From preliminary expenditures for 2018, it can be estimated that production in the culture sector amounted to 255.2 billion CZK, which is 2.09% 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 by the cultural sector can be estimated as 78.0 billion CZK or 1.47% 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, the 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 using the wider definition of CCI branches in the 2010 study indicate that CCI contributed almost 4.9% to gross value added (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.

On the basis of this Mapping project a long-term project was created in 2015 called [Creative Prague](#), which is designed to support a conceptual approach to the development of CCI 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, and Pilsen and other cities). 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 founding 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.

The year 2019 saw the creation of the [Memorandum on Cooperation between the MC and the MIT on Creating and Implementing a Strategy for the Development and Support of the CCI](#). Pursuant to the goals of this memorandum the two ministries will work together to support the development of the CCI while placing special emphasis on the knowledge economy, the transfer of know-how and technologies, and cooperation with creative enterprises within the framework. The ministries will also support research, development, and innovation. They will develop the infrastructure to advance the CCI, while increasing the demand from industry and state administration for CCI products and services, supporting CCI exports, and ensuring systemic support and funding of the CCI. On the basis of this memorandum a working group will be established that will be made

up of representatives of the MC and the MIT and will see to the organisation and implementation of work in this area.

Since 2018 the MC has been preparing a Strategy for the Development and Support of the CCI as part of work on the project '[Preparing a System for the Development and Support of the CCI by the Ministry of Culture](#)', supported by the European Social Fund (Operational Programme - Employment, Priority Axis 4. Effective Public Administration). The Strategy was due to be submitted to the Government in 2020.

3.5.2. BOOKS AND PRESS

Support for the publishing of books and periodicals in the area of culture is traditionally provided through grant competitions organised by the MC. This includes support for the publication of Czech literature abroad. Literature is also among the areas covered in the [Concept of Support for the Arts for 2015-2020](#).

Other areas involved in the promotion of Czech literature abroad are also supported, most notably, participation at international book fairs. Since 2016 the work of preparing Czech national representation at these fairs has been delegated to a contributory organisation of the MC, namely the Moravian Library in Brno. In 2019 the CR was the main guest country at the Leipzig book fair (see [here](#)).

In 2017 the [Czech Literary Centre](#) was established as an agency that operates under the Moravian Library in Brno, and its purpose is to engage in the consistent and systematic promotion of Czech literature and book culture and increase their visibility both abroad and in the CR. It also supports literary residencies.

After lengthy discussions, in 2015 a decrease in the VAT on printed publications to 10% was accepted. Since 1 May 2020, e-books and audiobooks are also subject to the new lower tariff of 10% (down from 21%), as are library user fees (down from 21%), and sales of colouring books and maps (down from 15%).

Debate is underway also on the possibility of reducing VAT on books to zero due the Covid 19 crisis.

3.5.3. AUDIOVISUAL AND INTERACTIVE MEDIA

The film industry enjoys the best social status and strategic approach in the CR (see chapters 2.4 and 7.2.2.). With the adoption of the Act on Audio-visual Works and Support for Cinematography (at the end of 2012), the [Czech Film 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. The Czech Film Fund supports all stages of film production, as well as promotion, distribution, and other film-related areas.

The Czech Film Fund has a wide range of financial resources available to it, such as fees for broadcasting, advertising, audio-visual fees, the 1% of cinema ticket sales revenues it receives, revenue from the using of cinematographic works for which the Fund is the copyright holder (among others, revenue from the use of works created between 1965 and 1991), revenue from audio-visual services on demand (from 2016) and more. Also the state budget injects finance into the fund to support Czech cinematography and for the administration of the fund and provides subsidies to incentivise the film industry.

Film-industry incentives, which have existed 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. In 2019 the state's contribution for film incentives was 800 million CZK and the total income of the Fund amounted to 1.236 million CZK.

A part of the Fund supports the Czech Film Center and the Czech Film Commission. The Czech Film Centre promotes and markets Czech films and the local film industry worldwide. It collaborates with major international film festivals and co-production platforms and utilises a global network of partners, seeking opportunities for creative exchange between Czech filmmakers and their international counterparts.

[The Czech Film Commission](#) promotes the country and its film infrastructure as one of the world's top destinations for audiovisual production. As a comprehensive resource for filming in the CR, the commission provides incoming filmmakers with consultation, guidance, and contacts.

3.5.4. MUSIC

The music industry in the CR has long been one of the most fragmented segments of the CCI and one that has been unable to come together. One part of the music industry has traditionally ranked among the areas supported from public resources and that is the area of classical music. Pop music, by contrast, has usually depended solely on revenue from the sale of tickets to performances and other private sources.

The MC has several programmes through which it financially supports music. First, there is a standard grant competition through which it is possible to obtain support for an individual project or for year-long activities. There is also the [Programme of State Support for Professional Arts Festivals](#), which is intended for large music festivals, especially ones devoted to classical music. Symphony orchestras and vocal ensembles that are administered at a lower level of public administration are supported through the [Programme of State Support for Professional Theatres, Symphony Orchestras, and Vocal Ensembles](#).

In the sphere of music the MC administers two contributory organisations: the [Czech Philharmonic](#) and the [Prague Philharmonic Choir](#).

As part of the [Concept of Support for the Arts for 2015-2020](#) the Czech Music Export Office was established, its focus being to promote Czech contemporary music abroad and advance its standing in international markets.

The pro-export music agency [SoundCzech](#) was founded in 2016. In addition to promoting the Czech music scene abroad, it also supports vocational educational training and tries to connect music professionals with each other, both within the Czech Republic and internationally. The agency also played an important role in uniting the music industry while lockdown measures were in place in the country to combat COVID-19, which had a particularly hard impact on the music sector (see also 2.9.)

3.5.5. DESIGN AND CREATIVE SERVICES

Support for industrial design falls within the portfolio of the governmental agency [CzechTrade](#), which since 2008

has run a project called 'Design for Export'. Design for Export provides Czech businesses with discounted services from designers in the database of industrial and product designers – the [CzechTrade](#) Directory of Designers. It promotes Czech industrial design outside the country and organises professional education in the field of design management. A key part of its work involves internal projects, such as [Design for Competitiveness](#), where companies have an opportunity to develop and innovate their products in collaboration with professional industrial and product designers. This project also promotes Czech industrial design at international exhibitions and fairs.

CzechTrade also supports the promotion of other 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 titled '[Joint Participation in Specialised Exhibitions and Fairs Abroad](#)'. In conformity with the [Export Strategy of the CR](#) this programme focuses on the export of goods and services with high GVA and tries to ease the process for Czech companies (especially small and mid-sized ones) trying to expand into foreign markets.

Through its grant competitions the MC supports the International Design Festival [Designblok](#). Each year the Academy of Design of the CR holds the [Czech Grand Design Awards](#), which recognise professional achievement in the fields of design, fashion, jewellery, photography, illustration, and graphic design.

3.5.6. CULTURAL AND CREATIVE TOURISM

[CzechTourism](#), a state agency administered by the Ministry of Regional Development, promotes the CR both at home and abroad as a tourism destination. When it comes to the links between culture and tourism, cultural heritage is made the foundation and focus of this connection in all the strategic documents.

The potential that lies in linking tourism to CCI is not yet a priority issue at the state level in relation to travel and tourism. The reverse, however, can be observed at the level of the regions and municipalities, which in their strategic documents highlight the symbiosis between culture, CCI, and tourism in reference to local and regional development. An example of this is the [Strategic Plan of the City of Prague](#) from 2016, which sets out its strategic direction to become a 'prospering and creative European metropolis'. It talks about using high-quality live cultural events to achieve 'smart' tourism. Another example is the [South-Bohemian Tourism Centre](#) (an organisation administered by the South Bohemian Region), which used music to implement its principles for cultural tourism in 2019, as part of a project of cross-border cooperation with an Austrian partner

The idea of linking music festivals, for example, to tourism has been repeatedly highlighted by the music industry. Many festivals across genres have to this end had their [multiplication effects](#) calculated.

The [Czech Film Commission](#) (see 3.5.3.) works to promote filming locations among international filmmakers and tourists and offers foreign filmmakers assistance in communicating with national and local offices, connects them with local partners and service providers, and provides them with information about the conditions of filmmaking in the CR. It also offers regions and municipalities in the CR assistance in promoting and marketing their region as a potential filming location.

4. Law and legislation

4.1. General legislation

4.1.1. 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, and 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.

General legislation

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 the 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 so-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 set out in Act No. 128/2000 Coll. Legal responsibilities such as the 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.

4.1.2. ALLOCATION OF PUBLIC FUNDS

Act No. 218/2000 Coll. on Budget Rules (the most recent changes to the legislation came into effect on 29 April 2020) regulates the allocation of funds by central bodies to organisations that are centrally managed and 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 April 2020.

Act No. 250/2000 Coll. on Municipal Budgetary Rules regulates expenses and support from regional and municipal budgets. The most recent changes to the legislation came into effect on 1 July 2017.

Act No. 134/2016 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.

4.1.3. 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 are not employees) 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 can pay for it, but it is not compulsory. Those without sickness insurance are not entitled to receive sickness benefits or 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 are not continuously employed. Royalties for contributions to newspapers or radio and television appearances 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.

In connection with the COVID-19 pandemic, in March 2020 the Government of the CR removed the obligation for self-employed persons working on the basis of trade licenses to pay the minimum deposit in their contributions to the health and social insurance systems for the period from March to August 2020. Those who pay only the minimum deposit to these systems were exempted from payment requirement altogether. Those who regularly

pay more than the minimum amount have to pay the difference between the minimum and the total they based on their level of income.

4.1.4. 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](#)'. 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 1000 CZK during the taxation period. It can amount to a maximum of 15% 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 2000 CZK and the maximum deduction from the total is 5% of a person's tax base.

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. Effective 1 July 2020 the reduced VAT of 10% was extended to the provision of services that facilitate admission to a cultural event or a historical structure, regardless of whether the event takes place indoors or outdoors.

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. On 1 January 2021 a flat tax is to come into effect that is for self-employed persons working on the basis of a trade license who have a maximum annual income of 800 000 CZK. The total amount will be comprised of an income tax payment and social and health insurance payments (the amount of the flat tax is set at 5 740 CZK) in place of an annual income tax payment and monthly insurance payments.

4.1.5. 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, the 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 came into effect 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 July 2019. The amendment, among other things, set up the terms of three government projects and modes of economic migration: the migration of key workers, scientific workers, and highly qualified workers. Quotas for economic migration from selected countries were introduced and a new type of special work visa for 1 year was established. Some conditions for the residence of students and researchers were also simplified.

4.1.6. COPYRIGHT PROVISIONS

The CR essentially adheres to the standard continental model of copyright regulation (the *droit d'auteur* tradition). As regards moral rights, the Ministry of Culture has not registered any debate on this in recent years in the Czech Republic. In conformity with binding international and EC regulations, the Copyright Act establishes a number of exceptions and limitations to copyright and copyright-related rights on the condition that the rules of the three-step test are adhered to. In the year 2000 a significant change was made to copyright legislation in response to technological developments when Copyright Act No. 121/2000 Coll. was introduced. This Act reflected the content of the 1996 'Internet Treaty' of the World Intellectual Property Organisation (WIPO) and implemented the majority of directives of the European Community. An amendment to the Copyright Act, No. 216/2006 Coll., completed the implementation of European directives dating from between 2001 and 2004.

In 2014 an amendment to the Copyright Act, No. 50/2019 Coll., came into effect that transposed two new copyright directives of the European Union into national law: namely, Directive No. 2011/77/EU, which amends Directive No. 2006/116/ES on the duration of copyright and related rights, and Directive No. 2012/28/EU on some permitted uses of orphan works.

In 2017 an extensive amendment, No. 102/2017 Coll., was adopted and came into effect on 20 April 2017. It relates primarily to the legal regulation of the collective management of rights. This amendment transposed the European Parliament and Council Directive No. 2014/26/EU on the collective management of copyright and

related rights and multi-territorial licensing of rights in musical works for online use in the internal market.

In 2019 an amendment to the Copyright Act, No. 50/2019 Coll. was adopted that came into effect on 15 February 2019, which implemented the directives and orders of the EU on the performance of the international 'Marrakesh Treaty' of the World Intellectual Property Organisation on enabling easier access to published works for people who are blind, visually impaired, or otherwise print disabled. The Marrakesh Treaty was negotiated in 2013 and in the CR and the EU it became binding on 1 January 2019.

In 2019 the preparations were initiated for implementing (EU) Directive No. 2019/790 on copyright in a single digital market and (EU) Directive No. 2019/789, laying down rules on the exercise of copyright and related rights applicable to certain online transmissions of broadcasting organisations and retransmissions of television and radio programmes, and amending Council Directive No. 93/83/EHS. The deadline for the directive's implementation into national law is 7 June 2021.

4.1.7. DATA PROTECTION LAWS

From 2000 to 2009 the Act on the Protection of Personal Data (the full name is Act No. 101/2000 Coll. on the Protection of Personal Data and on Changes to Some Laws) was the primary legislation regulating the protection of personal data and the work of the Office for the Protection of Personal Data. The Act was amended in 2004 in conformity with Directive No. 95/46/ES after the Czech Republic became a member of the European Union.

The purpose of the Act on the Protection of Personal Data was to implement the principles of the Charter of Basic Human Rights and Fundamental Freedoms that guarantee citizens protection from invasions into their privacy and personal life through the unauthorised collections, publication, or other misuse of personal data.

Protection from damages arising from the processing of data is addressed in the Civic Code (Act No. 89/2012 Coll.). The issue of technological data processing is addressed in Act No. 181/2014 Coll., on cyber security.

Effective 24 April 2019, Act No. 101/2000 was nullified and replaced by the Act on the Processing of Personal Data (No. 110/2019 Coll.), which implements Regulation (EU) No. 2016/679 (GDPR).

The implementation of GDPR in the CR was initially accompanied by inconsistent interpretations and concerns from the culture sector about future sanctions. Ultimately, however, cultural institutions have not experienced any serious effects as a result.

4.1.8. LANGUAGE LAWS

Act No. 500/2004 Coll., the Code of Administrative Procedure, declares the Czech language as the language of use in administrative communication, while a participant in an administrative procedure may also use the Slovak language in spoken and written communication. Citizens of the Czech Republic who belong to a recognised ethnic minority may also use the language of their minority in spoken and written communication. Anyone who claims to have an insufficient command of the language in which the procedure is taking place has the right to an interpreter. In an application procedure, an applicant who is not a citizen of the Czech Republic shall procure a translator at his or her own expense, unless the law states otherwise. The same procedure applies in other legislation, including, for example, the Criminal Code.

There is no law regulating the use of language in the field of culture in the Czech Republic.

4.1.9. 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. 130/2002 Coll., on Support for Research, Experimental Development and Innovation from Public Resources and on an Amendment to Some Related Acts;
- 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.

4.2. Legislation on culture

4.2.1. GENERAL LEGISLATION ON CULTURE

[The Act on Establishing Ministries and other Central Administrative Bodies](#), dating from 1969, clarifies the responsibilities of the Ministry of Culture.

Regulations were created to apply to the field of culture in general, and not to focus specifically on one discipline, and were 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; for example, 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 the 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 the procedure for business entities and individuals are defined by [the budget rules of the Republic](#).

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

The current Government's proposed agenda from 2018 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 contributory 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;
- enable the creation of a sensible system for organising and awarding public commissions and tenders.

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 estate, 'bona vacantia' copyright fees, and interest from bank account savings. 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 broadcasted on Czech Television Programme 2.

The Act on Audio-Visual Works 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. defines public cultural services and also enables the formation, division, and dissolution of the contributory 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.

In May 2020 Act No. 247/2020 Coll., on Certain Measures to Mitigate the Effects of the Coronavirus Pandemic Known as SARS CoV-2 on Cultural Events was introduced. The Act deals with the matter of vouchers for cultural

events scheduled to be held up to the date of 31 October 2020. In conformity with the Act customers must by 31 March 2021 request organisers for a voucher for a cultural event and the organiser is required to issue the customer such a voucher with a value at least equal to that of the admission price that has already been paid.

Table 4: 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
<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.

<i>Act on Freedom of Religious Faith and on the Status of Churches and Religious Studies, and on an Amendment to Certain Acts</i>	Act No. 3/2002 Coll.
<i>Act on Certain Property Relations of the Monastic Orders and Congregations and the Archbishopric of Olomouc</i>	Act No. 298/1990 Coll., as amended in Act No. 338/1991 Coll.
<i>Act on Property Settlement with Churches and Religious Societies and on an Amendment to Certain Acts</i>	Act No. 428/2012 Coll., as amended in a ruling of the Constitutional Court No. 177/2013 Coll.

Table 5: 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 Beirut, 10.12. 1948</i>	1997 No. 101/1998 Coll.
<i>Agreement on the Importation of Educational, Scientific and Cultural Materials with Annexes A to E and Protocol annexed Florence, 17.6.1950 and Nairobi, 26.11.1976</i>	1997 No. 102/1998 Coll. and No. 103/1998 Coll.
<i>Universal Copyright Convention Geneva, 6.9.1952 and Paris, 24.7.1971</i>	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 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</i>	1958 and 1997; No. 94/1958 Coll. and No. 71/2007 Coll.
<i>Convention Concerning the International Exchange of Publications Paris, 3.12.1958</i>	1965 No. 12/1965 Coll.
<i>Convention Concerning the Exchange of Official Publications and Government Documents between States Paris, 3.12.1958</i>	1965 No. 12/1965 Coll.
<i>International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations Rome 26.10.1961</i>	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 Paris, 14.11.1970</i>	1980 No. 15/1980 Coll.
<i>Convention for the Protection of Producers of Phonograms against Unauthorised Duplication of their Phonograms Geneva, 29.10.1971</i>	Czechoslovakia 1985 No. 32/1985 Coll.; CR since 1993
<i>Convention concerning the Protection of the World Cultural and Natural Heritage Paris, 16.11.1972</i>	1991 No. 159/1991 Coll.
<i>Multilateral Convention for the Avoidance of Double Taxation of Copyright Royalties Madrid, 13.12.1979</i>	CR since 1993
<i>Convention relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite Brussels, 21.05.1974</i>	The CR is not yet a party to the Convention
<i>Convention on the Protection of the Underwater Cultural Heritage Paris, 17.10. 2003</i>	The CR is not yet a party to the Convention
<i>Convention for the Safeguarding of the Intangible Cultural Heritage Paris, 17.10.2003</i>	2009 No. 39/2009 Coll.
<i>Convention on the Protection and Promotion of the Diversity of Cultural Expressions Paris, 20.10. 2005</i>	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.
<i>European Landscape Convention</i> , Florence 20. 10. 2000	2005 No.13/2005 Coll.

4.2.2. LEGISLATION ON CULTURE AND NATURAL 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.

4.2.3. LEGISLATION ON PERFORMANCE AND CELEBRATION

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.

4.2.4. LEGISLATION ON VISUAL ARTS AND CRAFTS

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.

4.2.5. LEGISLATION ON BOOKS AND PRESS

Act on Non-periodical Publications No. 37/1995 Coll. regulates the publishing of books and other non-periodical publications. The price of a book is not fixed in the CR.

Act on the Periodical Press (Press Act) No. 46/2000 Coll. regulates the publishing of the periodical press.

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.

4.2.6. LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

Act 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.

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.

4.2.7. LEGISLATION ON DESIGN AND CREATIVE SERVICES

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 the public space 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 the public space.

5. Arts and cultural education

5.1. Policy and 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 from 2001 (the 'White Book on Education'), 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 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](#), the [Academy of Fine Art in Prague](#), the [Academy of Applied Arts, Architecture, and Design in Prague](#) and [Janáček Academy of the Performing Arts in Brno](#). 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.

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' and in November 2017 a conference called 'Growing Up with Culture' was held. 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.

An Inter-Ministerial Memorandum between the MEYS and the MC has been under preparation since 2017, the aim of which is to support inter-ministerial cooperation and identify the specific joint steps the two ministries can take towards systematically integrating the arts into formal education. However, the Memorandum has not yet been signed.

In May 2013 the initial 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 events on the activities map of this initiative. 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. Since 2013 the event has taken place every year, with the exception of 2020, when it was organised online (for more information, see <http://www.amaterskatvorba.cz>).

Round tables are regularly organised on the subject of formal and informal education and education in the arts. For example, 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.

Another round-table meeting, this time on the subject of the Role of the Media in Education in the Arts, was held in October 2014, again under the aegis of the Czech Commission for UNESCO. In November 2019 a round table was held on the topic of support for education in the arts.

5.2. 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, the division into 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.

There are several arts organisations in the CR that offer schools experiential education programmes that employ artistic methods. The [Society for Creativity in Education](#) in 2018 initiated the creation of a platform through which these organisations come together. They work together in the effort to obtain systemic support using the arts in educational instruction. Since 2013 the Society has also been engaged in the Creative Partnerships programme, which focuses on developing the quality of education and on introducing creative methods in educational instruction. In 2019 the conference [School and the Arts](#) was organised, where the results of arts projects conducted in schools so far were presented along with examples of best practices, and the needs and goals were defined for further developing the cooperation of schools with artists and teachers.

5.3. Higher arts and cultural education

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.

5.4. Out-of-school arts and cultural 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 and business entities.

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: 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.

Education on 20th-century history is also systematically provided, through the Jewish Museum in Prague, the Terežín 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.

5.5. Vocational and professional training

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 Occupations 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.

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 contributory 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, publishing and consultation work). Since 2016 the ATI has been systematically engaged in providing an educational programme for people who work in the culture sector through the [ATI Academy](#), which is devoted to teaching the skills (strategic planning, marketing, leadership, fundraising, project management, creative thinking) that are necessary for the effective management of cultural organisations. Courses where people who work in the culture sector can develop their skills are also organised by other contributory organisations, such as NIPOS, libraries, and galleries.

6. Cultural participation and consumption

6.1. Policies and programmes

There are initiatives in the CR that seek to promote participation in cultural life and different branches of Czech public administration (ministries, municipal authorities) 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, as are the number of theatres, which may be different types of legal subjects. 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 people with disabilities 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 people with disabilities.

A priority is to focus on children and young people and foster in them a lasting relationship to 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 unusually 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 child visitors using creative games and activities.

Cultural institutions also try to attract visitors by offering family tickets and discount admission 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 called '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 'RE:PUBLIKUM: Audience Development Opportunities in the 21st Century' 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. In 2016 another RE:PUBLIKUM international conference was organised on the same topic. [Focus On: Audiences](#) is an event that has been organised every year since 2014 and brings together representatives of cultural organisations that present current inspiring examples of work with the public in different areas of culture. In 2018, to coincide with the European Year of Cultural Heritage, the event turned its attention to the parties involved in cultural heritage – Focus On: The Audience for Cultural Heritage.

There are several examples of strategies that 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 to 2030](#) 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.

[The Concept of More Effective Care of Traditional Folk Culture 2016-2020](#) sets as one of its objectives using traditional folk culture in the education process in schools and outside of schools, and as a possible tool for education on tolerance and against racism and xenophobia (e.g. as part of a multicultural education). Identifying phenomena of traditional folk culture, the Concept stresses the involvement of civil society (a network of voluntary non-professional consultants).

6.2. Trends and figures in cultural participation

State statistics on culture are the responsibility of the state contributory 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.

Table 6: Data on cultural subjects and visitor numbers, 1995, 2005, 2010, 2015, 2018 and 2019 (public and private institutions together)

		1995	2005	2010	2015	2018	2019
Libraries	Number of libraries	6 179	5 920	5 415	5 354	5 317	5 307
	Number of registered readers (in thousands)	1 428	1 538	1 431	1 412	1 373	1 376
	Number of visitors (in thousands)	14 364	20 502	22 157	23 624	22 047	22 102
	Number of loans (in thousands)	57 413	71 974	66 773	60 038	52 705	51 201
	per 1 000 inhabitants	5 557	7 033	6 349	5 696	4 960	4 799
Museums	Number of museums	333	457	477	484	477	479
	Number of exhibitions	3 912	5 420	5 675	6 319	6 126	6 208
	Number of visitors (in thous.)	8 915	9 132	9 308	11 768	14 299	14 679
	per 1 000 inhabitants	863	892	885	1 116	1 346	1376
Monuments	Number of castles, palaces, and other monuments with admission fees	145	269	284	315	327	326
	Number of visitors (in thous.)	8 693	11 797	11 325	13 006	14 238	14 896
	per 1 000 inhabitants	843	11 325	11 325	1 234	1 340	1 396
Theatres	Number of theatres (permanent companies)	96	143	160	180	174	178
	Capacity (number of seats)	30 015	34 863	36 648	41 872	40 306	43 486
	per 1 000 inhabitants	2.9	3.4	3.5	4.0	3.8	4.1
	Number of visitors (in thous.)	5 247	4 976	5 805	6 269	6 474	6 831
	per 1 000 inhabitants	508	486	552	595	609	640

Source: Data from the statistical research of NIPOS.

Currently local authorities are very active in conducting surveys on cultural activities and participation in culture. They use the information obtained from the surveys to develop local cultural policies. Another example is studies connected to specific cultural events on the local level, such as [‘Research on the Informedness, Attitudes, and Participation of the Residents of the City of Pilsen in the Project “Pilsen – European Culture Capital”’](#) (2015-2016, University of West Bohemia in Pilsen), which focused on cultural consumption in relation to Pilsen as a European Culture Capital in 2015.

There are also studies 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 2015-2017 the study [‘Methodology for Segmenting the Population of the CR in Relation to the Consumption of Cultural Goods’](#) was conducted at the University of Economics in Prague that looked at the segmentation of visitors attending cultural activities, questions of satisfaction, visitor loyalty, and examining the main reasons for attending cultural activities.

The results of studies devoted to culture and cultural preferences and consumption are also regularly published

by the Institute of Sociology, Czech Academy of Sciences – such as ‘[Cultural Consumption and Social Distinction in the CR](#)’[1] or [Leisure Time, Society, Culture: Czechia – Slovakia](#). [2]

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. Outside statistical studies surveying how often people use cultural facilities, there are no regular studies conducted in the CR that focus on cultural habits, direct and indirect participation in culture, and cultural consumption.

[1]Šafr, J. 2014. ‘Kulturní spotřeba a sociální distinkce v České republice.’ Pp. 114 – 143 in P. Zahrádka (ed.). *Spotřební kultura: historie, teorie a výzkum*. Praha: ACADEMIA. ISBN 978-80-200-2372-8.

[2]Chorvát, I., J. Šafr (eds.). 2019. *Volný čas, společnost, kultura: Česko – Slovensko*. Praha: Sociologickénakladatelství SLON. 248.

6.3. Trends and figures in household expenditure

Household expenditure on culture is tracked through the CR’s Culture Account. In 2018 household expenditure on culture amounted to 51 992 427 000 CZK. Expenditure increased from 2017 by 4.5%. Household expenditure as a proportion of total expenditure on culture has long remained stable.

Table 7: Household expenditure 2017 and 2018, in millions of EUR[1] and percentages

Items (Field/Domain)	2017 household expenditure in millions of EUR	2017 in %	2018 household expenditure in millions of EUR	2018 in%	Average per capita expenditure (EUR) 2017	Average per capita expenditure (EUR) 2018
Cultural heritage	122.4	6.5	174.2	8.6	11.6	16.4
Performing arts	113.2	6.0	132.9	6.6	10.7	12.5
Visual arts	104.4	5.5	166.0	8.2	9.8	15.6
Periodical and non-periodical press	436.7	23.1	422.7	20.9	41.2	39.8
Audio-visual and interactive technology	838.7	44.3	937.0	46.3	79.2	88.2
Architecture	6.8	0.4	6.1	0.3	0.6	0.6
Advertising	4.1	0.2	5.0	0.2	0.4	0.5
Arts education	42.2	2.2	45.5	2.3	4.0	4.3
Administration in culture	6.3	0.3	6.6	0.3	0.6	0.5
Other	217.6	11.5	128.8	6.3	20.6	12.1
TOTAL	1 892.4	100	2 024.8	100	178.7	190.5

Source: Results of the Culture Account for 2017, ČSÚ, NIPOS, Prague 2019. Results of the Culture Account for 2018, ČSÚ, NIPOS, Prague 2020.

[1] The exchange rate for 1 EUR in 2017 was 26.290 CZK and in 2018 it was 25.68 CZK.

6.4. Culture and civil society

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 socialise. They evolved naturally, embedded in 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 the political authorities also used 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 the quality of local community life would suffer, and there was a return to a naturally evolving process. Cultural houses and centres are run by various subjects: municipalities, municipal districts, and even 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.

Through its contributory organisation NIPOS, the MC has begun to collect statistical data (firstly in 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.

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 the contemporary arts. 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 bookstore, a café, and a dance club. It also rents out 5 000 m² space made up of multifunctional studios and halls. This charitable trust is a self-declared non-profit international contemporary arts centre, the mission of which is to initiate dialogue between different arts genres and mediate for the public the latest developments in the contemporary arts 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 and its individual units manage individual Sokol Centres, which are places that often also serve as local community centres for the wider community. This is the case in the Central Bohemian spa town 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 put together the cultural programme of 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.

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. Over the years various civic initiatives have emerged spontaneously in the sphere of culture and temporarily established themselves as platforms that promote the interests of culture either at the level of the state or at the level of the given municipality. One example of this is [ZačeskoKulturní/For a Cultural Czech Republic](#), which operates on the state level; others include [4 Points for Culture](#) or [For a Cultural Prague](#), directed against the lack of conceptuality at Prague City Hall. And one initiative of current relevance in connection with the COVID-19 crisis is a platform called [Zaživouhudbu/ForLiveMusic](#), the goal of which is to promote measures designed to help save the music sector.

The non-professional (amateur) arts have a very strong tradition in the Czech Republic, one that stretches back several centuries. Given the country's demographic picture (settlements with populations up to 5000 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. 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, individuals 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), 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. And associations that do not have the resources to hire professional employees and must 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 1 700 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, www.amaterskedivadlo.cz is a website that has been developing since the mid-1990s (with the financial support of EEA/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 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 development since November 1989. The Hradec Králové Region is a hub 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 that take part in national talent shows. The Pardubice Region has a strong tradition in the fields of puppetry theatre and drama, folk dance, and choral music. 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 the international network AMATEO. It takes place in the last week in May. Arts schools, cultural institutions, associations, and individuals participate. Projects include festivals, shows, concerts, performances, exhibitions, and 'open doors' days of arts and cultural institutions. Since 2014 the Week of Arts Education and Amateur Work has featured a famous person from the arts world and is launched with a concert in Prague.

7. Financing and support

7.1. Public funding

7.1.1. INDICATORS

One of the tasks for implementing the State Cultural Policy of the CR 2009–2014 was to create the Culture Account of the CR. This task was assigned to NIPOS, a state contributory organisation of the MC. The objective of creating a Satellite Account is to map all the financial sources for culture 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 latest results were released in 2020 for the year 2018. Given that the methodology and scope of data observed since the Culture Account was initiated changes each year, at present it is 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)
- 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 2018^[1] indicate that the total sum of resources that flowed into the culture sector in 2018 was more than 272.7 billion CZK. That was 20.5 billion CZK (or 8.1%) more than the year before.

In 2018, 41.4 billion CZK of public budget resources went to culture, which is 5.6 billion CZK (14.8%) 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 expenditures, more than 33.3 billion CZK was designated for operational purposes and 8.1 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 (72%) and these resources went

mainly to cultural heritage, the performing arts, and arts education.

The total sum of resources devoted to culture in 2018 amounted to 2.06% of public budget resources.

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

Indicator no.1: Public culture expenditure per capita in 2018

As of 31 December 2018 the Czech Republic had a population of 10 649 800. The uniform exchange rate of the Czech National Bank for 2018 was 25.68 CZK for 1 EUR. Public budget expenditures on culture at every level of public administration in 2018 were equal to 3890 CZK or 99.90 EUR per capita.

Indicator no. 2: Public expenditures on culture as a percentage of GDP in 2018

Public expenditure on culture as a percentage of GDP[2] was 0.77% in 2018.

Indicator no. 3: Public expenditures on culture as a percentage of total public expenditures in 2018

The share of expenditure on culture out of total public budget expenditure in 2018 was 2.06%.

[1] Source: Czech Statistical Office a NIPOS – Culture Account for 2018.

[2]GDP in 2018 5.408,8 mld. CZK

7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

Table 8: Public expenditure on culture by level of government (in thousands), 2018

Level of government	Total expenditure in CZK	Total expenditure in EUR	% share of total
State	11 507 024	448 093	27.8
Regional (14 regions)	11 283 940	439 406	27.2
Local (municipalities)	18 638 468	725 797	45.0
TOTAL	41 429 432	1 613 296	100.0

Source: NIPOS, based on data from the Ministry of Finance of the Czech Republic, Prague 2020. The exchange rate used for 2018 is: 1 EUR= 25.68 CZK

7.1.3. EXPENDITURE PER SECTOR

Table 9: Total direct state expenditures on culture by sector, 2018, in thousands of CZK

Field/Domain/Sub-domain	Total in 1000 CZK	Total in %
I. Cultural Heritage	6 194 161	53.8
II. Visual Arts	58 392	0.5

<i>Fine Arts</i>	58 392	-
<i>Architecture</i>	0	-
III. Performing Arts	1 788 917	15.6
IV. Books and Press	36 662	0.3
V. Audiovisual and Multimedia	904 714	7.9
VI. Arts Education	27 344	0.2
VII. Administration in Culture	2 301 769	20.0
VIII. Not covered by domain	195 065	1.7
TOTAL	11 507 024	100.0

Source: NIPOS, based on data from the Ministry of Finance of the Czech Republic, Prague 2020.

Table 10: Direct expenditures on culture at the level of regions by sector, 2018, in thousands of CZK

Field/Domain/Sub-domain	Total in 1000 CZK	Total in %
I. Cultural Heritage	4 127 084	35.7
II. Visual Arts	14 937	0.6
<i>Fine Arts</i>	14 937	-
<i>Architecture</i>	0	-
III. Performing Arts	988 204	8.8
IV. Books and Press	7 034	0.2
V. Audiovisual and Multimedia	128 347	1.2
VI. Arts Education	5 013 118	44.5
VII. Administration in Culture	6 550	0.1
VIII. Not covered by domain	998 666	8.9
TOTAL	11 283 940	100.0

Source: NIPOS, based on data from the Ministry of Finance of the Czech Republic, Prague 2020.

Table 11: Direct expenditures on culture at the level of municipalities by sector, 2018, in thousands of CZK

Field/Domain/Sub-domain	Total in 1000 CZK	Total in %
I. Cultural Heritage	15 211 302	36.7
II. Visual Arts	114 710	0.3
<i>Fine Arts</i>	114 710	-
<i>Architecture</i>	0	-
III. Performing Arts	7 001 487	16.9
IV. Books and Press	61 875	0.1
V. Audiovisual and Multimedia	1 933 442	4.7
VI. Arts Education	7 075 707	17.1
VII. Administration in Culture	2 332 556	5.6
VIII. Not covered by domain	7 698 353	18.6
TOTAL	41 429 432	100.0

Source: NIPOS na základě dat z MF ČR, Praha 2020.

7.2. Support programmes

7.2.1. STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

Creative work is indirectly supported in the field of film under the Programme of Support for the Film industry.

Support for individual artists and cultural workers is very limited compared with the support for cultural institutions –the Ministry of Culture’s grant/tender competitions are usually open only to individuals who have a trade licence in the field of culture, or support is given indirectly, for instance in the form of a grant to support the publishing of 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 is in the form of 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, cinematography, and audio-vision. 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.

Two contributory organisations of the MC are offering competitive grants in support of so-called short-term mobility in the form of individual trips. One is NIPOS, which offers grants for amateur artists and amateur groups, and the other is [the Arts and Theatre Institute \(ATI\)](#), which offers grants for artists and cultural workers in every field of the arts (except film) and for other experts in the arts such as curators, programme directors, etc. Support for the travel expenses of individuals in the sphere of literature is provided by the [Czech Literary Centre](#). Both the ATI and the Czech Literary Centre support artists through arts residencies.

Arts residencies are a form of support that is regularly used by private cultural institutions and foundations – opportunities available can be accessed [here](#).

In 2020, during the COVID-19 pandemic, a special programme was introduced to support individuals who are self-employed and work on the basis of a trade license in the culture field, with support in the form of a financial allowance/grant. Individual artists or technical professionals working in culture who were awarded this allowance/grant were given a one-time payment in the amount of 60 000 CZK (1 EUR = 26.223 CZK – 2 288 EUR).

7.2.2. ARTIST'S 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](#) is currently one of the 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 creating non-commercial literature, theatre, science and film artworks, and periodicals.

It grants financial allowances/grants for the production of new art and science projects and it gives annual awards.

[The Czech Music Fund Foundation](#) supports the development and promotion of Czech music culture and it offers grant programmes. The foundation has also established two public benefit organisations, 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 Arts Foundation](#). 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.

On the state level the Ministry of Culture founded two new funds – the Czech Republic's State Fund for the Support and Development of Cinematography (now the [Czech Film Fund](#)) and the [State Cultural Fund](#) (see also chapter 1.2.2. or 3.5.3.).

There is no one fund that collects the revenue from library licensing fees and so-called levies; copyright collectives receive payments.

In connection with efforts to address the consequences of the pandemic in the culture sector proposals for new arts funds have emerged in the arts community. Some call for the transformation of the existing or the creation of a new State Cultural Fund that would be more flexible and able to respond to the needs of the culture sector, and others call for the creation of funds by genre – for existence, a state music fund.

7.2.3. GRANTS, AWARDS, SCHOLARSHIPS

The Ministry of Culture hands out 17 awards each year, two-thirds of which are for artists. The State Award for Literature and the State Award for Translation amount to 300 000 CZK, which is not subject to taxation. The awards are precisely defined in the [Government Regulation on Awards in the Area of Culture Announced by the MC No. 5/2003 Coll.](#) New state awards that have emerged since 2015 include the 'Knight of Czech Culture' (Rytíř), 'Dame of Czech Culture (Dáma), and 'Patron of Czech Culture' (Mecenáš). The title of Knight or Dame of Czech Culture is awarded to artists who have made a significant contribution to the development of intellectual, ethical, and cultural values in consideration of the courage of their views and their life fate. Persons and institutions that have contributed considerable support to arts projects and monuments may be awarded the title of 'Patron of Czech Culture'.

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 Věra Jirousová Award for critics. Information about the wide spectrum of awards can be found [here](#).

Scholarships are supported under the State Programme for the Support of Creative and Study Scholarships (see

also chapter 7.2.1.). Many other subjects like [the Czech Music Fund Foundation](#), [the Arts and Theatre Institute](#) (for all fields of art), [the Czech Literary Fund Foundation](#) (literature and theatre), [MeetFactory](#) (visual arts), [the Centre for Contemporary Arts Foundation](#) (visual artists and curators), [Tranzit](#) (visual artists and curators), and others have their own scholarship programmes connected with residencies. A list of residency opportunities is available [here](#).

The conditions of grant procedures at the level of the state and the 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 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.

7.2.4. SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS

Professional arts organisations are founded mostly in the form of 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.

There are fifty different professional organisations in the Czech Republic in every branch and area of the arts. A number of new such organisations have been established in recent years – for example, the [Czech Association of Festivals](#), the [Association of Independent Theatres](#), and the [Music Managers Forum](#) in the field of non-classical music.

There are also branches of UNESCO's international NGOs operating in the Czech Republic, such as [ITI](#) in theatre, [UNIMA](#) in puppetry, and [ICOM](#) in the museum sector, etc. These centres largely function as platforms for the particular cultural or professional sphere they are focused on, bringing together representatives of other professional organisations and individuals.

A specific shift occurred in connection with the COVID-19 crisis in terms of how professional artists organise themselves in associations and platforms, as the crisis immediately gave rise to several new professional associations that are largely devoted to the work of cultural advocacy. These include, most notably, the Czech Music Community, the ambition of which is to unite the music industry, which has been rather disunited up to now, and there are also some associations on the regional level, such as the [Moravian-Silesian Association for the Culture Sector](#).

Some professional organisations are also members of what are known as 'cultural tripartites' (the state, employers, and professional organisations in the culture sector). These are primarily found in the areas of theatre and classical music.

Although improvements have been observed in recent years in how well organised artists are into professional associations, there remain gaps, and these are especially noticeable in the area of the visual arts. This negatively impacts the ability of visual artists to secure support and protection in their profession.

7.3. Private funding

The Culture Account of the CR (see also chapter 3.5.1., 6.3. and 7.1.1.) 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 6.3.

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 (174.1 billion CZK) and non-governmental organisations (2.56 billion CZK). As regards the distribution of resources to individual sectors, other private sources of funding went mainly to advertising (84.9 billion CZK), media (49.2 billion CZK), and the press (34.2 billion CZK). Much less went to the performing arts, where public sources of funding predominate (Culture Account of the CR for 2018).

The current tax system in the CR is not especially supportive of philanthropy or patronage. The system advantages sponsors over donors. 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 with 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 club – [Czech Philharmonic Dynamic Club](#). Philanthropist Meda Mládková built up a respected institution, [Kampa Museum](#), from private sources, as did the founders of [DOX](#) and [Meetfactory](#) arts centres and the [Jazz Dock Music Club](#) in Prague, but examples can be found in other towns across the whole Czech Republic.

One of the provisions in the State Cultural Policy for 2015-2020 was to identify, in cooperation with the regions and municipalities, suitable projects for Public Private Partnerships (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 the immediate banning of gambling machines from a particular territory.

Table 12: Expenditures on culture by individual sectors – in the private sector, in thousands of CZK, 2018

Sector	Private sector in total
Cultural Heritage	8 203 227
Performing Arts	6 804 826
Visual Arts	11 546 537
Books and Press	34 218 893
Audiovisual and Multimedia	49 157 787
Architecture	28 205 598
Advertising	84 943 288
Arts education	1 168 200
Administration in culture	1 123 268
Not covered by domain	3 307 265
TOTAL	228 678 889

Source: Results of the Culture Account for 2018, ČSÚ, NIPOS, Prague 2020.

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With her background in economics and management, Pavla Petrová has many years of experience working for large cultural institutions and projects. Since 1992, she has been working for the Ministry of Culture of the Czech Republic in different capacities - longest of all as the Director of the Section of Arts and Libraries, with focus on theatre, dance, visual arts, music, literature and libraries. She has also acted as the producer manager of the International Festival of New Dance CONFRONTATIONS 2001 and the producer of the Central European Dance Platform 2002. Since 2008, she is the director of the Arts and Theatre Institute in Prague and general director of the Prague Quadrennial of Performance Design and Space.

She has been a member of different expert teams and working groups on culture policy and on mobility of artists. She is a board member of the international mobility network On-the-Move, member of the Czech Commission for UNESCO, and chairwoman of the Czech Sector Skills. She is the author of several articles and book chapters on different topics related to cultural policies. Since recently, she teaches cultural policy at the Department of Arts Management of the Academy of Performing Arts in Prague DAMU and at the Department of Arts Management at the Faculty of Business Administration of the University of Economics in Prague VŠE.

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