

# Country Profile

## Czech Republic

Last update: December 2022 by Pavla Petrov

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# 1. Cultural policy system

## 1.1. Objectives, main features and background

### *Objectives:*

State cultural policy is the responsibility of the Ministry of Culture (hereinafter referred to as the MC). In recent years the concept in force focussed on supporting identity, intercultural dialogue, access to culture, and mobility support. Cultural heritage has been emphasized the most as it has been the main topic of all state cultural policies so far. In 2019, the new Minister of Culture was appointed and began to prepare a new strategy; he also spoke about the new vision of culture in the Czech Republic (hereinafter referred to as the CR). The preparations for the new strategy were interrupted by the Covid-19 crisis that has dramatically changed the paradigm and influenced the course of cultural policy. That is why the latest cultural policy was not adopted until September 2021, when the term of office of the Minister of Culture was already ending. This strategic document *the State Cultural Policy 2021-2025+* focuses on the development of live art, the development of cultural and creative industries, increasing the availability and accessibility of culture, strengthening its role in society, as well as efficient cultural heritage care. The aims also include brand new topics associated with the consequences of the impacts of the pandemic crisis, such as the introduction of the non-existent Status of the Artist, dealing with the climate crisis in culture, and strengthening inter-ministerial cooperation.

The strategy is presented as a fundamental change in the approach to culture, creativity, and arts. The general goal is a broader concept of culture and creativity among sectors, which is an integral part of society and the economy. The need for this transformation was underpinned by the current pandemic that hit the cultural and creative industries extremely hard. To recover the previous state, the role of the Ministry has to be extended as it can be a good manager of the whole sector and not its part only. Strategies aim at linking culture and creativity with business, regional development, the social system, the education system, and healthcare. For the first time new cultural policy has been also developed partly with a participative method.

### *Main features:*

*The State Cultural Policy 2021-2025+* (Ministry of Culture, 2021) sets out six strategic objectives. The first three focus on the more traditional areas of the Ministry of Culture's remit. The other three develop new areas and increase the capacity of the MC to manage the cultural and creative sector effectively and efficiently.

Objective 1 focuses on increasing the availability and accessibility of culture. This includes, for example, digitisation, free access to the most important state cultural institutions to compensate for the loss of income from admission fees, making public spaces more cultural (an obligation to invest 1% in the creation of an artwork from the overall finances of the largest public procurement projects) and to support the development of cultural and creative centres in the regions under the National Recovery and Resilience Plan.

Objective 2 is effective care of cultural heritage, where it will ensure the coherence of legislative, financial and systemic instruments for the protection of cultural heritage. It will further develop *the Integrated System for the Protection of Movable Cultural Heritage* and the technological modernisation of cultural heritage institutions. Although the MC is not the managing authority of the operational programmes of the EU Structural Funds, it will

support the preparation of projects at their earliest stage in order to ensure effective use of funds for the cultural and creative sector.

Objective 3 focuses on the development of the live arts. Key initiatives include, in particular, the provision of artists and the development of their second careers. The MC will submit a legislative proposal introducing the status of the artist. It will further develop systematic tools to support networking, skills development and internationalisation of Czech culture. It will also support interdisciplinary collaborative projects in live art and cultural heritage as well as research in these areas.

Objective 4 is the development of cultural and creative industries. The potential of culture and the cultural and creative industries for the economy in the CR is not yet sufficiently taken into account and exploited. With the help of *the Strategy for the Development of Cultural and Creative Industries* (Ministry of Culture, 2020), the MC will advocate the creation of an environment for their systematic development at the national level. *The State Cinematography Fund* will be transformed into the State Audiovisual Fund. The MC will prepare an amendment to the Act on Some Kinds of Support, which will be enriched with new instruments to support the cultural and creative sector.

Objective 5 will focus on cross-sectoral cooperation. The MC will become a more active partner for key actors. This will make support for the whole cultural and creative sector more effective beyond the Ministry's support materials and instruments. The Ministry will continue to support research in the cultural and creative sector and will submit *the NAKI III research programme for 2023-2030* to the Government for approval.

Objective 6 is key to the implementation of the State Cultural Policy as a whole. It is about transforming the MC to increase its capacity to promote a broad understanding of the role of culture and to be able to effectively support the whole cultural and creative sector. Capacity building and efficiency gains will be made in particular through the digitisation of the subsidy system, the introduction of an analytical unit and the establishment of a cultural and creative sectors unit. Furthermore, an evaluation of the instruments for supporting the cultural and creative sectors under the responsibility of the MC will be carried out. *The State Cultural Fund of the CR* should also be transformed so that it becomes an effective instrument for supporting culture.

#### *Background:*

1950-1960

After the Second World War, the territory of Czechoslovakia fell under Soviet influence, culture in the country was nationalized and culture was degraded to a state propaganda tool. The regime also intentionally isolated cultural activities from the West and all Czechoslovak democratic traditions, and attempted to define the principles of new "socialist culture".

1960-1970

The form of the communist regime kept changing. The 1960s meant easing in society and culture and international success of the arts. Liberalization in society experienced its peak in 1968 when it was violently suppressed by the Warsaw Pact invasion.

1970-1980

The regime was reinforced again, dubbed as normalization. The defining criterion of normalization culture was popularity and consumerism in TV pop culture under the supervision of the state, censorship, and persecution of unwanted artists and cultural workers.

1980-1990

The 1980s are known for gradual easing. The year 1989 brought the involvement of artists in the signing of Václav Havel's petition *Several Sentences* and the Velvet Revolution in November 1989. The democratic transformation of culture had started.

1990-2000

All state institutions underwent mass privatisation and denationalisation. In 1993, the Czech and Slovak Federative Republic split into two independent states. The first strategic document in culture was elaborated in 1996 and in 1999 the first Strategy of Effective Cultural Support was adopted.

2000-2010

In 2001 the Cultural Policy in the CR 2001-2005 was approved. Provisions connected mostly with the new membership of the CR in the EU and the reform of public administration. In 2008 the National Cultural Policy 2009-2014 was approved, which focused on understanding culture as a discipline in which it is useful to invest time, energy, and human and financial potential.

2010-2020

In 2013 another document was approved – the Updated State Cultural Policy for 2013 and 2014 with a View to the Years 2015 to 2020, and in 2015 the State Cultural Policy for 2015-2020.

## 1.2. Domestic governance system

### 1.2.1. ORGANISATIONAL ORGANIGRAM

**PUBLIC SECTOR**

**STATE ADMINISTRATION**

Prime Minister  
Minister of Culture

Deputy Minister

Deputy Minister

Dept. of Internal Audit and Public Administration Control

Minister's Cabinet

Director of Security

State Secretary Section

- Office of the State Secret.
- Human Resources Department

Live Arts Section

- Dep. of Arts, Libraries and Creative Industries
- Regional and Minority Culture Depart.
- Media and Audiovisual Department
- Churches Department

Section of Legislative and Economic Support for Culture

- Foreign Relations Department
- Legislative and Legal Department
- Economic Depart.
- Dep. of Internal Administration
- Structural Funds Depart.
- Separate Division for EU
- Depart. of Projects management and IT and Communication Technology
- Separate Division for Copyright Law

Section for Cultural Heritage and Contributory Organisations

- Monument Care Department
- Department of Research and Development
- Dep. of Contributory Organizations
- Dep. of Monument Inspection
- Separate Division for the Protection of Cultural Property
- Separate Division for Museums

**Allowance organizations (31)**

- Czech Philharmonic Orchestra
- Hussite Museum in Tábor
- Arts and Theatre Institute
- Library and Printing Office for the Blind
- Moravian Gallery Brno
- Moravian Library Brno
- Moravian Museum
- MUSEUM+
- Museum of Romani Culture in Brno
- Museum of Arts Olomouc
- J. A. Comenius Museum Uherský Brod
- Museum of Puppets Chrudim
- Museum Glass and Jewellery
- National Theatre
- National Film Archive
- National Gallery in Prague
- National Information and Consultation Centre for Culture (NIPOS)
- National Library of the CR
- National Museum
- National Open-Air Museum
- National Cultural Heritage Institute
- National Technical Museum
- National Institute of Folklore Culture
- Lidice Memorial
- Museum of Czech Literature
- Terežín Memorial
- Memorial of Silence
- Prague Philharmonic Choir
- Silesia Museum
- Technical Museum Brno
- Museum of Decorative Arts Prague

**LOCAL GOVERNMENT ADMINISTRATION**

Regional administration (Regions)

Local administration (Municipalities)

Regional cultural institutions

Town and municipal cultural institutions

## 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 31 state-managed organisations (which are founded, managed, and supported by the state) and 1 public benefit organisation, which is the International Music Festival Prague Spring (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 Czech Film Fund](#) (previously known as the State Fund of the Czech Republic for the Support and Development of Czech Cinematography) and [the State Cultural Fund of the CR](#). 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 (see also 3.5.3).

## 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 conformity with the concepts of the government of the CR and recommendations of the MC.

## 1.2.4. LOCAL AUTHORITIES

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

The main players in this include [the Association of Professional Theatres in the Czech Republic](#) (Asociace profesionálních divadel ČR), [the Association of Independent Theatres](#) (Asociace nezávislých divadel), [The Association of Symphony Orchestras and Choirs of the CR](#) (Asociace symfonických orchestrů a pěveckých sborů ČR) or [the Czech Music Community](#) (Česká obec hudební), 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 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 September 2021, [a Memorandum on inter-ministerial cooperation was concluded between the MC and the MEYS](#). The Memorandum mainly concerns the cooperation of libraries and other cultural and memory institutions with schools and educational institutions in the field of cultural awareness and reading, information and media literacy. The implementation of the key themes of the Memorandum is to be ensured by an inter-ministerial working group, which is to evaluate the implementation of the Memorandum on an annual basis.

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). Cooperation between these two ministries was crucial during the pandemic, when a joint compensation *programme COVID-Culture* (for business entities and self-employed persons in the cultural sector) was established (see also chapter 2.9.).

The Council for Research of the Minister of Culture is a body that works under the MC 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 conformity with Government Resolution No. 1268 from 2013.

The MC closely collaborates also with the Ministry for Regional Development, the Ministry of the Interior, and the Ministry of Finance in the utilisation of finances from the Structural Funds, but also in other overlapping matters.

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](#), [the Inter-ministerial Commission for Roma Community Affairs](#) or/and [the Government Board for Persons 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: 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. Currently, the MC supports a total of 31 state-funded cultural organisations.

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 conformity with Civic Code No. 89/2012 Coll., private non-profit cultural institutions usually take the legal form of registered institutes, civic 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 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. On 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		Private sector	
		Number (2020)	Trend last 5 years (ln %)	Number (2020)	Trend last 5 years (ln %)
Cultural heritage	Cultural heritage sites (recognised)[1]	40 242	+1.22	N/A	N/A

	Archaeological sites[2]	3 374	N/A	N/A	N/A
Museums	Museum institutions	339	-0.88	98	+3.16
Archives	Archive institutions	52	N/A	11	N/A
Visual arts	Public art galleries / exhibition halls	96	-1.03	148	-24.45
Performing arts	Scenic and stable spaces for theatre	89	+17.11	89	-11.88
	Concert houses[3]	41	N/A	N/A	N/A
	Theatre companies	72	N/A	422	N/A
	Dance and ballet companies	9	N/A	87	N/A
	Symphonic orchestras	14	0.00	2	0.00
Libraries	Libraries	5 307	-0.86	13	N/A
Audiovisual	Cinemas[4]	1 065	+68.25	N/A	N/A
	Broadcasting organisations	20	+900.00	297	+65.92
Interdisciplinary	Socio-cultural centres / cultural houses	526	+17.67	87	+38.10
	Other (please explain)	-	-	-	-

Sources: NIPOS, *Basic Statistical Data on Culture 2020 and 2015*; Theatre companies - *Database of the ATI*, IDU 2022; *Annual reports of the Ministry of Culture for 2020 and 2015*; *Database of the accreditation archives* at the Ministry of the Interior, 2022; Cinemas – Czech Film Fund, 2022; Cultural Heritage Sights – National Heritage Institute, 2022; Archaeological Sites -*Digital archive of the Archaeological map of the CR*, Czech Academy of Sciences, 2022.

[1] 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.

[2] Digital archive of the Archaeological map of the CR.

[3] Concert houses – the main concert halls for music are a mixture of public and private entities.

[4] 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 CR 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 conformity with Act No. 250/2000 Coll. on the Budget Rules of Regional Budgets and Act No. 129/2000 Coll. on the Regions, as Amended, or organisations established by a town in conformity with Act No. 128/2000 Coll. on Municipalities as Amended.

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 by Prague was finished in 2004. These included 4 theatres, two of which became public benefit organisations and two became limited companies. Four-year grant contracts were made with all entities, but when they expired, it became apparent how fragile the independence of theatres can be.

The MC transformed [the International Music Festival Prague Spring](#) 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 effective 1 January 2012 the Prague State Opera was merged the National Theatre. Effective 1 January 2019 the Valach Museum in Nature (*Valašské muzeum v přírodě*) had its name changed to [the National Open Air Museum](#) (*Národní muzeum v přírodě*), which also assumed administrative responsibility from the National Heritage Institute for three open-air museums. The last change took place in 2021, when two new state organisations were created - [MUSEum+](#) and [the Memorial of Silence](#) (*Památník ticha*).

The MC currently administers 31 state organisations, 18 of which are museums and monuments, 2 are galleries, 3 are libraries, 4 are arts institutions, and 3 have some other focus. All 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 (hereinafter referred to as the MFA), 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 26 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, stage arts, film, music, and literature. The Czech Centres are members of the European Union National Institutes of Culture (EUNIC).

[The Arts and Theatre Institute \(ATI\)](#) is an organisation founded by the MC to promote Czech theatre, 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, the publishing of books; it runs web portals in foreign languages; it also has a residential programme for artistic exchanges in all fields of the arts; and it 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 individuals' travel abroad and through a selection procedure welcomes international artists to perform in the CR in the field of non-professional artistic activities.

Since 2002 [the Czech Film Centre](#) has been very active in the area of promoting Czech cinematography abroad. It is currently a part of the Czech Film 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 films or TV producers to ask for partial compensation for invested expenses on the territory of the CR.

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

#### 1.4.2. EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

Czechoslovakia was one of the foundation states of UNESCO and the 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 current Creative Europe programme for the period 2021-2027. [The Creative Europe Office](#) (like the Creative Europe programme) has two parts Culture and MEDIA. The Creative Europe Desk - MEDIA is based at [the National Film Archive](#) and the Creative Europe Desk - Culture is based at [the Arts and Theatre Institute](#). In the past the programme has supported the European Capital of Culture Pilsen 2015 and will support the future ECoC, which will be in the CR in 2028.

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 CR 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 CR 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 have been distributed. The programme was terminated in April 2017.

The third programme term of [the EEA and Norway Grants](#) for the period 2014-2021 is currently in progress (an eligible period till April, 2024). In the culture 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 the programme again has a specific focus in 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 accessing of culture to 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](#)) (see also 2.5.1)..

Unfortunately, the Covid 19 pandemic has also affected the implementation of the EEA and Norway Grants. Most of the meetings, committees and seminars were moved to the virtual sphere. In order to mitigate possible complications resulting from government measures, call deadlines were extended and advance payments in projects were increased. Projects were allowed to postpone the project start date and extend the project

implementation period (up to a maximum of 30 April 2024).

The most financial support for the culture sector flowing from the EU to the CR comes from the European Structural and Investment Funds (hereinafter just SF). Support from these programmes is always tied to strengthening economic growth and employment. In the 2007-2013 programme term the CR 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 the SF in the culture sector is still low in the CR. The same applies for [the 2021-27 programming period](#).

[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 (ended in 2019) (see also chapter 2.5.1.). In 2022, CR submitted its [third Quadrennial Periodic Report](#).

### 1.4.3. NGO'S AND DIRECT PROFESSIONAL COOPERATION

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

Direct cultural cooperation is supported by 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 CR 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 foreign 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 \(Asociace nezávislých divadel CR\)](#) and the [European Association of Independent Performing Arts](#), the [Association of Professional Theatres in the CR \(Asociace profesionálních divadel CR\)](#) and [PEARLE](#) or the [Music Managers Forum Czech Republic](#) and the [Music Manager Forum](#).

## 2. Current cultural affairs

### 2.1. Key developments

The main challenges of contemporary cultural policy and the cultural sector in the CR have three main contexts:

- the post-pandemic recovery,
- the economic energy crisis,
- and the war conflict in Ukraine.

All these aspects have an impact on the return of audiences and visitors, as well as on the ability of public budgets and cultural organisations to cope with the crises. More is discussed further in the individual chapters.

### 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 CR (Constitutional Act No. 2/1993 Coll. as amended in Constitutional Act No. 162/1998 Coll.).

Cultural institutions create various programmes designed to make culture accessible to the public and they also participate in special programmes to improve skills in this area – such as those offered by the [Arts and Theatre Institute's Academy](#).

However, some topics of cultural rights are only slowly opening up in the CR, as in other Central European countries. One of them is the topic of decolonisation of collection institutions. In 2021, [the Náprstek Museum of Asian, African and American Cultures](#) (part of the National Museum) organised a series of lectures and discussions on the topic of the planned exhibitions in the reconstructed premises of the institution.

In the university environment, [the Decolonisation Initiative](#) was also launched in 2021, with a manifesto and a website that continuously adds challenges for different university disciplines. The initiators include students of the humanities from the Faculty of Arts of the Charles University in Prague, but their aim is to connect different disciplines and institutions. Gradually, syllabi, but also canons (e.g. of literature) and museum displays, should be transformed to reflect other, non-European voices.

In 2021, a group of students under the name of [YOU DON'T! HAVE TO ENDURE IT](#) used an anonymous form to ask students of the Faculties of Theatre of the Academy of performing arts in Prague and in Brno about their study experiences. Collected testimonies bear witness to and draw an image of the problematically endured internal world of prestigious theatre schools. The statements were publicly proclaimed in June 2021 in front of the entrance to the faculty in Prague. A provisional [live stream of the performance](#) shared on social networks had accumulated in few days after over 30 000 views). On social media, the initiative was supported by, among others, the Drama of the National Theatre, Hadivadlo Brno and numerous enrolled students as well as graduates and theatre professionals. Various cultural and other organisations have organised panels or conferences on the subject, with many prominent personalities and artists supporting the initiative. At the end of 2021, the Dean of the Faculty of Theatre in Prague announced a competition for the position of Ombudsman. His/her task is to address complaints that show signs of unethical behaviour, discrimination, psychological

pressure, or inappropriate behaviour among persons in unequal positions of power.

A similar ombudsman position has been in place at the Academy of Fine Arts for several years. However, it too was created as a result of an internal ethical problem. There is also a new ombudsman at the Faculty of Film and Television Production.

## 2.3. Role of artists and cultural professionals

Freedom of artistic expression has been guaranteed long term in the CR, 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 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 took place during the performance at [the Theatre World Festival in Brno](#) in 2018. The issue of the play's staging even ended up in court when the Czech Cardinal Dominik Duka took legal action against the festival organisers - 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 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 ease incoming and outgoing mobility.

The COVID-19 pandemic highlighted the fact that the CR 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 is also addressed in the new cultural policy (the Objective 3).

The status of the artist is also one of the pillars of [the Czech National Recovery and Resilience Plan in the culture component](#). The main milestone is the creation of a legislative norm to establish the status of the artist (see also 2.9).

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 to the conditions for guest artists and those employed by an organisation and different levels of social security and insurance, as well as other inequalities.

The COVID crisis also highlighted for the first time the broad ecosystem of cultural professions. The first list of cultural professions in the arts was created by the MC in cooperation with professional associations in the context of the COVID-Culture compensation packages for the self-employed (see also 2.9).

## 2.4. Digital policy and developments

On 3 October 2018 the Government of the CR 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 CR's initiating 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 CR 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 CR used the Internet daily or almost every day; 50.5% use 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.

In 2021, 83% of Czech households had access to the internet. One of the most common entertainment activities people engaged in online was watching videos on YouTube or similar content-sharing sites. Videos on such sites were watched by 58% of people aged 16 and over in 2021. Shows on paid channels such as Netflix or HBO GO were watched by 15% of people in the country in 2021. The large year-on-year increase in the popularity of these channels occurred mainly between 2019 and 2020. In 2020, 10.5% of people watched shows on such sites, compared to only 3% a year earlier. Reading news sites is one of the most common online activities ever. 76% of the Czech population aged 16+ read online news. Around a fifth of the adult population, 26% of men and 13% of women, play games online or download games to their computer, tablet or phone. 49% of the Czech population uses the internet to listen to music. Men are slightly more likely to listen to music (51%) than women (47%). Students have the highest share. Of those, 95% listen to music online.

In November and December 2020, the first year of the COVID crisis, [the Ministry of Industry and Trade and Grant Thornton Agency conducted a survey on household satisfaction with internet connectivity](#) (Ministry of Industry and Trade & Grant Thornton Agency, 2021). In the COVID era, the home internet environment has become a critical tool without which schooling and working from home is impossible, as is access to entertainment. Household demand for 'superfast internet' continues to grow and almost a third of people have

seen a deterioration in the quality of their home internet connection.

Users have confirmed that there has been a significant increase in consumption of virtually every service they connect to - from email to news or TV to online games and other services, in addition to work and school. Interestingly, although the majority of respondents use their home connection for work, only 3.6% receive a home internet allowance from their employer.

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 CR 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 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 Czech Film 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 CR 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, such as the National Digital Library and the Information Cultural Portal Czechiana, which was designed as a national data aggregator for Europeana. In 2020, the project Czechiana was cancelled by the Minister of Culture as "megalomaniacal and redundant" before its completion.

The National digital library is represented by the sum of activities that the National Library of the CR 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 CR and the Moravian Library in Brno were digitising, securing the long-term protection of, 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.

In the CR, 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 MC 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 the impact on 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 in 2020 for proposals centred on providing access to the arts via digital media, with a total amount of 30 million CZK available to distribute.

## 2.5. Cultural and social diversity

### 2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

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

The definition of the term ethnic minority and member of a national minority is described in Act No. 273/2001 Coll. In conformity with this Act, the Government Council for Ethnic Minorities was established as an advisory and initiating 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, The 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 the Roma Community Integration – it focuses on creating equal conditions for members of the Roma community, especially support for social and cultural activities executed by Roma community organisations.

In addition to these three programmes, the MC provides state subsidies for 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 also 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 – with a Human Rights Programme focussed on 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 CR of supporting human rights. Many of the programmes of the EEA and Norway Grants in the CR 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 is 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 for 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 [Ghetto Museum and 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 2016. 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 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](#) (2022).

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](#), 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 CR has been on the rise since 2008. The latest available data are for the year 2021. In 2021, a total of 647 651 foreign nationals were registered in the CR, of whom 328 560 were registered on the basis of temporary residence permits and 319 090 with permanent residence in the CR. For comparison, in 2013 there were 441 500 foreign nationals living in the CR and in 2018, 564 300 foreign nationals. Among foreigners legally residing in the CR, third-country nationals predominate (418 369 persons, i.e. 65%) over citizens of EU Member States, EEA and Switzerland (229 281 persons, i.e. 35%). Already in 2021, Ukraine was the most numerous nationality with 189 912 persons, accounting for 29% of the total. The predominant purpose of stay of foreigners with temporary residence is employment (50%), followed by family reunification (19%), study (9%) and business (5%).

The authorities estimated in July 2022 that some 280 000 to 300 000 refugees from Ukraine, mostly women with children, are currently living in the CR. It is impossible to determine the exact number of refugees, some of whom are leaving the CR for other countries or returning home. In the nearly four months of the war, 378 104 refugees from Ukraine have been granted temporary protection visas in the CR.

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.

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.

On 21 March 2022, the Lex Ukraine legislation, which consists of three standards, came into force, specifying the conditions of residence for persons arriving en masse from Ukraine as a result of the war. Lex Ukraine applies only to persons who have been granted temporary protection in connection with the war in Ukraine or who have been granted a visa to stay for more than 90 days in order to tolerate their stay in the territory of the CR. It does not apply to other persons with foreign citizenship, including Ukrainian citizenship.

On 22 June 2022, a new law, Lex Ukraine II, entered into force, which clarifies and supplements the provisions given in Lex Ukraine I. The law enters into force on the date of its promulgation and expires on 31 August 2023.

From the position of the Ministry of Interior, the law regulates the allocation of temporary protection, the legal status of refugees and access to health care. From the position of the Ministry of Labour and Social Affairs, the law addresses employment, social security and the implementation of children's groups, and the law proposed by the Ministry of Education, Youth and Sports defines access to education.

## 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); the Concept of State Policy for Children and Young People for the Period 2007–2013 and [the Strategy for the Education Policy of the CR up to 2030](#) (Ministry of Education, 2020). 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 programme (e.g. playing music by foreign artists, songs from around the world, etc.). This, however, 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.

Under Lex Ukraine II (see also 2.5.1.), newly arrived children from Ukraine have the right to education under similar conditions as Czech children. These children should also be treated in the same way as everyone else in terms of funding the activities of schools from the state budget. Segregation of Ukrainian children is not desirable; on the contrary, efforts should be made to gradually integrate them into the Czech education system. In the area of funding, an effective method of communication between schools, founders and other authorities should be set up so that it is possible to react in a timely and proactive manner to any changes. To this end, MEYS has issued [a methodological guideline](#) on how exactly to proceed.

### 2.5.3. MEDIA PLURALISM AND CONTENT DIVERSITY

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

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

The legislative framework for radio and television broadcasting 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 conformity 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 fee requirements.

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 public Czech Television. The transformation of digital broadcasting in the CR has proceeded in conformity with the Concept of Digital Radio and TV Broadcasting Transition in the CR (July 2001). The transition to digital television broadcasting was proceeding in conformity with changes introduced to the relevant legislation (e.g. Act on Communications).

According to the Act on Radio and Television Broadcasting, Czech Television and Czech Radio are required to compile a programme schedule 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, both airing on the same broadcasting channel but in different time slots. The arts channel airs during the hours 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 FajnRockMusic TV and Radio. There are 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 conformity 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 the 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 the Press, Radio or Television Broadcasting' (see also chapter 2.5.1).

In March 2022, [Czech Radio](#) responded to the request of the Ukrainian public broadcaster UA:PBC and launched an internet stream of their radio broadcasts in Ukrainian on the audio portal, in the mujRozhlas mobile app and on the classic DAB+ and DVB-T2 networks. The aim is to ensure the daily availability of information about the war in Ukraine to refugees and Ukrainians in the CR. Czech Radio has also launched a new podcast called [News for Ukrainians in the CR](#). News coverage in Ukrainian is also provided by [Czech Television](#), which interprets the main news coverage in Ukrainian. The Media Bohemia media group launched Radio Ukraine at the end of March. In April 2022, the Ukrainian television station 1+1 began broadcasting on Czech Television. The news channel should enable Ukrainian citizens in the Czech Republic to receive information about events in their home country in their native language. The station can be tuned in free of charge to digital terrestrial television via automatic tuning on multiplex 23.

#### 2.5.4. LANGUAGE

The official language of the CR 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 conformity 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 on 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 December 2021 the Czech Republic had 10 515 669 inhabitants. The Czech Housing and Population Census consistently includes a question on ethnicity. The last such survey was conducted in March 2021; the next one will be in 2031. 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 conformity with international recommendations. The second-largest language by number of speakers (after the Czech language) is the Slovak language; followed by Polish, German and Romany.

Table 2: Population structure by ethnicity in 2001, 2011 and 2021 (in %) – ‘Czech’ ethnicity includes Moravians and Silesians

Ethnicity	2001 in %	2011 in %	2021 in%
Czech	94.2	67.9	60.9
Slovak	1.9	1.4	0.9
Ukrainian	-	0.5	0.7
Vietnamese	-	0.3	0.3
Roma	-	0.1	-
Polish	0.5	0.3	0.3
German	0.4	0.2	0.1
Hungarian	0.1	0.1	-
Russian	-	0.2	0.3
Other	1.7	25.3	31.6

Source: Czech Statistical Office based on the Housing and Population Census 2001, 2011 and 2021.

Many programmes are dedicated to the support of other nationalities and their languages; see also chapter 2.5.4.

### 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 responsible body for this issue is [the Government Council for Equal Opportunities of Women and Men](#) operating under the Office of the Government of the CR. The Council has been working since 2001 and it draws up proposals for promoting and achieving equal opportunities, it discusses the conceptual guidelines for government procedure in this area, it coordinates

the basic guidelines for ministerial concepts, 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 CR' (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 22nd edition](#), the most recent one, came out in January 2022. The book examines the differences between women and men in various fields of life in modern society. Most data are for the year 2020, therefore, the first consequences of the onset of the Covid-19 pandemic are already emerging in the report. The publication of this book constitutes the Czech Statistical Office's fulfilment of [The Gender Equality Strategy for 2021–2030](#) (Government of the CR, 2020b).

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 2022 version of this publication, in 2020 among people working in the fields of culture, entertainment and recreation, 44.2% (in 2018 48.5%) were women and 47.0% (in 2018 48.4%) were men. In the CR the total employment rate in 2020 among women was 50.3% and among men 66.6%.

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 Open Society](#) which promote gender equality in the CR through various initiatives. For example, as part of the "[Genderman initiative](#)", they are organizing a competition of the same name, the aim of which is to raise the profile of men who are not only not afraid of gender equality, but publicly support it.

The platform for gender issues is a website [Feminismus.cz](#) that also includes the database of [the Gender Studies Library](#), a public benefit organisation, with academic and diploma theses about this topic.

In the CR, gender studies can be studied at the bachelor's level at the Department of Sociology of [the Faculty of Sociology of the Faculty of Social Sciences of MUNI](#), while the master's programme is provided by [the Department of Gender Studies of the Faculty of Social Sciences of Charles University](#). There are also separate seminars and courses at various universities and non-profit organisations (Gender Studies, [NESEHNUTÍ](#), [NORA](#), etc.) regularly organise various educational seminars.

## 2.5.6. DISABILITY

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

The Government Board has since its foundation collaborated on the preparation of strategic documents and measures. In 2004 the Government of the CR 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. In 2015 the National Plan of Support for Equal Opportunities for Persons with Disabilities for 2015-2020 was adopted and in 2020 [the National Plan of Support for Equal Opportunities for Persons with Disabilities for 2020-2025](#) was adopted (Government of the CR, 2020c).

The Board helps to disseminate information on disabilities among the general public, and one way it does this is by announcing the '[Government Board for Persons with Disabilities' awards for the best work of 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 Board 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 Board for Persons with Disabilities also administers the grant programme [Support for the Public Benefit Activities of Disability Associations](#).

To support the cultural activities of disabled citizens and seniors in the CR, every year the MC provides [grants for a variety of different activities](#), such as art-therapy programmes, the artistic work of disabled persons and artists for disabled persons, and projects that facilitate easier access to culture by eliminating information barriers or the development of targeted public library activities.

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

## 2.6. Culture and social inclusion

In the CR culture and art have not been systematically anchored as tools of social inclusion for a long time. This situation was demonstrated by the content of the National Programme for the European Year for Combating Poverty and Social Exclusion in 2010, which was developed by the Ministry of Labour and Social Affairs of the CR (MLSA).

None of the priorities took culture or art into account as tools for social inclusion. [Even the Action Plan for the Social Inclusion Strategy 2021-2030](#) (Ministry of Social Affairs, 2021) 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 or the MLSA.

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 and of [the Strategy for Social Inclusion 2021-2030](#). 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 new study of [the CERGE-EI Poverty and Social Benefits in Socially Excluded Localities](#) (Federičová et.al., 2022) roughly 100 000 people live in excluded localities, which is 1% of the population of the CR (in 2006 it was 80 000 persons) and only one-quarter of whom are not Roma.

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 CR 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 CR created [the Agency for Social Integration](#), specifically selecting 14 communities with the biggest problems to start with. The Agency for Social Inclusion has been established by the Ministry of Regional Development of the CR to provide support to local governments in the process of social inclusion. It is now working with 66 localities in 109 municipalities. It is an instrument of the Government of the CR for supporting municipalities in the process of social integration. The specific focus lies in [A coordinated approach to social exclusion 2021+](#). However, it contains no mention of support for culture

In December 2009, the government adopted the Concept of Roma Integration 2010-2013, followed in 2015 by the Concept of Roma Integration 2015-2020. In 2021 [the Concept of Roma Integration 2021-2030](#) was adopted (Government of the CR, 2020a). The strategy ties in with the previous concepts and its objective is to reverse negative trends in the situation of the Roma in the CR by 2030, 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.

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.

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

Special attention is paid to the issue of social exclusion and the Roma under the EEA and Norway Grants 2014-2021, where it is listed as one of the criteria in [the Culture Programme](#) (see also 2.5.1).

## 2.7. Societal impact of arts

The previous [State Cultural Policy for 2015-2020](#) included for the first time 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 identified 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 had the priority focus up to now.

The new [State Cultural Policy for 2021-2025+](#) also considers one of its objectives to be "to increase the availability and accessibility of culture, with the need for cultural values to be mediated to all and that culture is an everyday part of the lives of the country's inhabitants, thus fulfilling its indispensable role in social cohesion".

The main premise of the whole document is that "culture, art and creativity are a basic human need. Their promotion is the hallmark of an advanced society and their value goes far beyond their economic benefits. It is not just about the passive consumption of culture, art and creativity, but their active use in society and the economy."

[The EEA and Norway Grants Culture Programme 2014-2021](#) has launched 2 calls for proposals for contemporary art projects that support artistic activities aimed at promoting inclusivity and sustainable societies and addressing problems and their causes. Support was given to projects that address current societal issues, 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, initiating, 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 CR: [the Strategic Framework of the Czech Republic 2030](#) (hereinafter just 'CR 2030') (Government of the CR, 2010) and [the Implementation of the Agenda 2030 for Sustainable Development](#) (Sustainable Development Goals) in the CR.

The subject of culture is a part of the 'CR 2030' strategy and part of the Implementation of the 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 2021+](#). 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 CR. 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 that 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.

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. After the Covid-19 break, Climate Week continues in 2022 with events involving cultural organisations.

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 Chaloupecký 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 are.

The issue of sustainability has been foregrounded even further by the COVID-19 crisis. For example, the ATI, a state contributory organisation, introduced a new criterion into its programme of support for short-term mobility stipulating that in the case of travel requirements under 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 2022, [an Open Letter to Minister of Culture Martin Baxa](#) was published, which was the result of a year-long

meeting of a working group composed of representatives of various Czech cultural institutions that work with the concept of non-growth in their programmes and operations. The text aims to stimulate a discussion on the principles of no-growth culture and the conditions in which artists and cultural producers create today.

## 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%, 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 2021 saw the twentieth 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.

The pandemic crisis and several lockdowns that have impacted the creative sector since March 2020 have significantly influenced the change in the perception of culture, thus political culture in the CR as well. With the onset of COVID-19 in 2020, the hidden problems in culture started to appear as they remained unsolved since the 1990s within the independent cultural sector. The MC primarily took care of its cultural organisations and non-profit sector through subsidy programmes. The onset of the pandemic immediately proved that the cultural ecosystem is much larger and there are many associated jobs that helped culture run and there is a big sector of commercial art that has never asked for any public support. It also proved that the most affected entities are not cultural organisations, but individual artists, who, as the self-employed, participate in both non-commercial and commercial sectors, work in public institutions and small NGOs. They combine their jobs and income.

The period from the onset of the pandemic has seen many fundamental changes. The first one was undoubtedly the emergence of other professional associations that tried to unite their members from various parts of the sector, fields, and genres. For example, [the Czech Music Community](#) was founded to make a

connection between non-classical and classical music and technical jobs for the first time since 1990. The second fundamental change was the fact that the MC has begun to discuss the matters with professional associations and platforms and has set a regular system of consultation of documents that are prepared at the state level and associated with healthcare measures at cultural events or compensations for artists and cultural workers.

The strategic tasks and the presence of professional organisations and platforms in the preparation process have been demonstrated in the draft of the National Recovery and Resilience Plan (hereinafter referred to as the NRRP) for the CR. Seven key initiatives regarding the parts dedicated to culture in the NRRP correspond with the main objectives of the State Cultural Policy 2021-2025+.

The Government of the CR 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 that were 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 CR, 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 and NRRP (see also 1.1).

## 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 CR. 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. In total, there are around 40,000 immovable cultural monuments and 611 heritage reserves and conservation zones in the country.

A general interest in protecting and preserving cultural heritage and a living environment in settlements and the landscape that is good for society is declared as part of the constitutional order of the CR 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 conformity 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 CR has been a primary aim of all cultural policies. In the State Cultural Policy 2021-2025+ particular emphasis is placed on improving the legal environment in the field of cultural heritage. “Heritage legislation must emphasise the public interest in the protection of the heritage stock and create the conditions for the care of this stock in relation to key related laws (e.g. the Building Act, the Administrative Code or the Civil Code). At the same time, it will be necessary to make the heritage care system more flexible and efficient by setting up public administration information systems, thereby contributing to greater transparency and openness in the whole area”.

The new legislation should also focus on the field of archaeology. Its aim should be to link the care of archaeological heritage with spatial planning. This concerns in particular the carrying out of archaeological excavations, including the introduction of archaeological research projects as an important control mechanism.

It is equally important to develop the legal environment in the field of museums and galleries, including intangible cultural heritage. It is necessary to strengthen the management and registration of museum collections. It will be necessary to amend the 2000 Act on the Protection of Museum Collections, link it to the new Museum Act and establish a register of museums.

On 13 January 2017 the government adopted [the last Concept of Heritage Conservation in the Czech Republic for 2017–2020](#). This Concept was 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 CR 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 20 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 CR ([last one 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](#), [National Open Air Museum](#), [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.

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 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.

Every year since 2001, the Minister of Culture has awarded outstanding folk producers the title of "[Bearer of the Tradition of Folk Craft](#)", which publicly recognises their work. Its aim is to preserve traditional crafts that are in danger of disappearing, document their practices and pass on these skills to their successors.

## 3.2. Archives and libraries

Archives in the CR 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 CR adopted [the Concept of Support for the Work of Archiving for 2018-2025 with a View to 2035](#) (Ministry of Interior, 2018). 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 CR has a very wide network of public libraries that has existed since the 1920s. In 2020, according to NIPOS statistical data, there were 5307 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 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.

Currently, [the Concept of Support for Libraries in the CR for 2021-2027 with a view to 2030](#) is in force. Its task is to integrate the library system into the Strategic Framework Czech Republic 2030. The Concept formulates a basic vision of the development of the system within the three basic pillars: Libraries as pillars of civil society and natural centres, Libraries as institutions supporting education and learning, and Libraries as administrators of cultural and knowledge assets.

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.

In 2020 and 2021, during the period of the Covid-19 closure of physical education in schools, the National Library, in agreement [with the Agency of authors and other copyright holders DILIA](#), made over 206,000 titles of monographs and periodicals temporarily available online to students and teachers of universities. The agreement allowed access to the digitized holdings of the National Library and public universities online through [the Kramerius application](#).

### 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 CR. 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 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 CR, 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 & Byček, 2018).

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

The National Theatre followed from the existence of the Interim Theatre that preceded it and 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.

## 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 exercising 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 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, 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 recommended reintroducing support for the creation of works of art in public spaces. 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 [Spolek Skutek](#) strives for this as well.

The visual arts sector also initiated the discussion on the Status of the Artist in the days before the pandemic.

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 craftsperson, or master of traditional folk arts or master craftsperson (Machátová, 2013).

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

In regard to the current situation of trades in 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. Information and a database relating to the folk arts and trades is provided on the portal [Folk Arts and Crafts](#).

## 3.5. Cultural arts and creative industries

### 3.5.1. GENERAL DEVELOPMENTS

Thanks to its strong historical and cultural background, a wide range of study programmes and extensive ICT infrastructure, the CR has a strong position in areas such as the gaming industry, virtual reality (VR), augmented reality (AR), design, architecture, film industry or crafts.

A number of Czech designers, especially industrial and product designers, have won the prestigious [Red Dot Award](#) and have collaborated with major domestic companies such as [LINET](#) or [Škoda Transportation](#). When it comes to smart cities and public spaces, there are many countries around the world that have incorporated [Mmcité's](#) products into their cities. Domestic companies such as [Bomma](#), [Lasvit](#), [Preciosa](#), [TON](#), [Rüchl](#), [Moser](#) and many others are renowned global exporters of Czech glass products.

The CR has also built a strong position in the world of the gaming industry thanks to successful games such as [Beat Saber](#) (Beat Games), [Kingdome Come: Deliverance](#) (Warhorse), [Euro Truck Simulator 2](#) (SCS Software), [Machinarium](#) (Amanita Design) or [Arma 3](#) (Bohemia Interactive Studio).

Cultural and Creative Industries (CCI) have long been part of strategic documents at the state level. In 2021, the MC submitted to the Government for approval [the Strategy for the Development and Support of Cultural and Creative Industries for the period 2021-2025 and the Action Plan for the period 2021-2023](#). A [Memorandum of Cooperation between the Ministry of Culture and the Ministry of Industry and Trade \(2019\)](#) is also expected to contribute to the implementation of the Strategy. Pursuant to the goals of this Memorandum the two ministries will work together to support the development of the CCI while placing a special emphasis on the knowledge economy, the transfer of know-how and technologies, cooperation with creative enterprises within the frame research, development, and innovation, the development of infrastructure to advance the CCI, increasing the demand from industry and state administration for CCI products and services, support for 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.

The main objectives of the Strategy for the Development and Support of CCI include the establishment of a good infrastructure for support, including close cooperation with other key actors, such as the Ministry of Foreign Affairs, CzechInvest, innovation and creative centres, etc. The first necessary step of support should be better mapping of the CCI area and data analysis. Support will be directed towards networking and supporting skills development, connecting creatives not only with each other, but also with educational institutions, SMEs and other public administration actors, and support for internationalisation. CCI are also a part of the State Cultural Policy for 2021-2025+.

The CR has a [Culture Account](#) (NIPOS & Czech Statistical Office, 2022) 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, given the accessibility and accuracy of the data acquired, for the time being only rough overview of the contribution of individual cultural sectors to the data in the account.

Table 3: Tri-sector table for 2020 (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 ON	EXPENDITURE 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
CULTURAL SECTOR	Cultural Heritage	22 899 287	23 198 537	19 027 370	6 903 505	12 123 866	19 196	3 496 594	955 686	1 573 201	5 125
	Performing Arts	12 978 630	13 010 144	17 658 640	6 013 622	11 945 018	13 926	653 060	1 568 605	1 457 017	5 150
	Fine Arts 4)	5 855 651	4 702 894	6 534 511	3 694 727	2 839 784	1 633	262 882	679 058	614 601	7 039
	Arts Education	1 058 755	646 144	11 127 473	1 761 605	9 365 869	760	86 338	-	-	405
	Crafts	890 168	786 274	776 365	331 988	444 377	1 299	13 621	1 839 771	3 014 733	1 196
	Sector total	43 682 491	42 643 993	55 424 359	18 705 447	36 718 914	36 814	4 812 495	5 043 120	6 659 552	18 915

CULTURAL INDUSTRIES	Film and Video	16 326 357	15 654 239	20 535 178	11 745 825	8 789 353	1 288	1 243 576	22 263 116	12 748 596	2 666
	Music	2 446 871	2 061 418	3 031 786	1 267 799	1 763 987	172	106 681	8 926 602	5 601 291	338
	Television	24 185 934	21 733 026	29 920 544	14 202 664	15 717 880	4 167	2 322 891	56 985	3 128 111	126
	Radio	4 003 262	3 968 020	4 952 456	2 725 336	2 227 120	1 877	152 720	-	27 542	44
	Publishing	40 307 467	35 379 127	30 187 619	16 226 199	13 961 420	10 987	1 608 309	16 335 460	11 930 340	16 938
	Video Games	3 663 003	2 309 960	3 440 429	915 050	2 525 379	794	641 835	-	-	883
	Sector total	90 932 894	81 105 790	92 068 012	47 082 873	44 985 139	19 285	6 076 012	47 582 163	33 435 880	20 995
CREATIVE INDUSTRIES	Architecture	28 672 520	24 747 260	27 202 517	14 926 558	12 275 959	7 236	1 079 791	134 013	69 723	23 354
	Advertising	78 112 911	73 144 869	67 826 358	44 913 858	22 912 499	12 854	2 434 050	12 020 784	13 151 203	14 733
	Design	4 179 316	3 604 656	3 725 928	2 564 994	1 160 934	865	193 116	191 609	211 672	3 473
	Sector total	110 964 747	101 496 785	98 754 803	62 405 410	36 349 392	20 955	3 706 957	12 346 406	13 432 598	41 560
ADMINISTRATION AND SUPPORT OF CULTURE	3 254 591	3 234 783	4 688 059	1 541 688	3 146 370	2 922	31 841	0	0	4 063	
CULTURE TOTAL	248 834 723	228 481 351	250 935 233	129 735 418	121 199 815	79 976	14 627 305	64 971 689	53 528 030	85 533	

Source: *Culture Account for 2020, NIPOS and Czech Statistical Office, Prague 2022*

#### Explanatory notes:

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

From preliminary expenditures for 2020 it can be estimated that production in the culture sector amounted to 353.3 billion CZK, which is 2.88% of national production, and the total GVA amounted to 122.8 billion CZK, i.e. 2.35% of total GVA. The volume of GDP created in culture can be estimated as 93.1 billion CZK or 1.61% 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.

In February 2013 the City Development Authority of Prague, Department of Strategic Concepts, released a study ["The Importance of Cultural and Creative Industries in the EU, the CR and the capital city of Prague"](#) that defines and maps CCI in the capital city of the CR.

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. Between 2015 and 2020 it was part of [the Prague Institute of Planning and Development](#), from 2021 it is a separate organisation, which is part of the European Creative Business Network of creative centres. They operate [the Prague Creative Centre](#), which as a creative incubator serves as the city's creative laboratory and meeting point for the academic, private (for-profit and non-profit) and public sectors.

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 Business and Investment Development Agency CZECHINVEST](#) – the contributory organisation of the Ministry of Industry and Trade - supports projects in CCI. In 2019, it was the coordinator of [the Creatinno](#) project funded by the European Research and Innovation Programme H2020, which aimed to increase the competitiveness and skills of SMEs in the European market in the creative industries. Innovation agencies from the UK (Creative England) and Spain (BEAZ Bizkaia) also participated in the project. CzechInvest organizes the Czech national round of the international start up competition [Creative Business Cup](#), which is backed by the Creative Business Network. The competition supports start-ups from the cultural and creative industries, connecting them with each other and helping them find investors and conquer foreign markets. In autumn 2020, the Agency initiated the creation of [the Platform for Cultural and Creative Industries](#) with the help of the [Creative Czechia \(Kreativní Česko\) platform](#) and under the auspices of the Ministry of Industry and Trade and the Ministry of Culture. The aim of the project is to spark a discussion on the possibilities of supporting and developing the CCI in the CR. The members of the platform also want to create an overview of them and connect actors at the national and regional level.

### 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 also for [the publication of Czech literature abroad](#).

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.

In 2017 [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. Effective 1 May 2020, e-books and audiobooks are also subject to the new lower rate of 10% (down from the previous 21% VAT), as are library user fees (down from 21% VAT), and sales of colouring books and maps (down from 15% VAT).

There is currently a discussion under way in connection with the effects of the COVID-19 crisis and the economic crises about reducing VAT on books to zero. In the days of COVID-19, booksellers had the biggest problem, but now the burden is on publishers because of rising input costs. The Czech publishers are therefore demanding a zero VAT rate. The Finance Ministry is not yet willing to support their efforts, even though a new European directive from this year allows it.

### 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 CR. 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.

In 2021, the turnover of foreign projects in the CR amounted to CZK 8.73 billion (70% of the total turnover of the audiovisual industry).

The state gives CZK 800 million a year in film incentives, but the interest of filmmakers is so great that the money is not enough. Filmmakers have long called for a systemic change and warned that foreign crews will leave for other countries.

A part of the Fund is the Czech Film Centre and the Czech Film Commission. [The Czech Film Center](#) 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 of 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 CR 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 medium-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 hands out the [Czech Grand Design Awards](#), which recognise professional achievement in the fields of design, fashion, jewellery, photography, illustration, and graphic design (see also 3.5.1).

### 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, in all the

strategic documents cultural heritage is made the foundation and focus of this connection.

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 in reference to the strategic direction it sets out for becoming a 'prospering and creative European metropolis' 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 in 2019, as part of a project of cross-border cooperation with an Austrian partner, used music to implement its principles for cultural tourism.

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 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 1.2.2).

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.

*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.

#### 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 1 January 2022) 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 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 CR and the representation of the CR in legal relations regulates the ways and conditions for managing the property of the CR and the representation of the state in legal relations and the status, foundation, and demise of organisational components of the state. The most recent changes to the legislation came into effect on 1 January 2022.

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 January 2022.

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. The most recent changes to the legislation came into effect on 1 January 2022.

#### 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, 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 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 a trade license to pay the minimum deposit in their contributions to the health and social insurance systems for the period from March to August 2020 (Act No. 300/2020 Coll.). Those who paid only the minimum deposit to these systems were exempted from payment requirement altogether. Those who regularly paid more than the minimum amount had 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 (this did not apply to the 2020 and 2021 tax years, for which a maximum of 30% of the tax base could be deducted in aggregate). (§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 10% of the tax base (this did not apply to tax periods ending between 1 March 2020 and 28 February 2022, for which it was no more than 30% of the tax base). (§20).

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 newly made applicable to the provision of services that facilitate admission to a cultural event or a historical structure, regardless of whether the event take place indoors or outdoors, as part of the government's tax package to mitigate the impact of the COVID-19 epidemics.

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 was 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 CZK 1 million. The total amount is comprised of an income tax payment and social and health insurance payments (the amount of the flat tax is set at 5994 CZK per month, the amount is adjusted each year) in the 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 the 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.

[Council Decision \(EU\) 2022/382 of 4 March 2022](#) established, for the first time in the history of the EU, that a mass influx of displaced persons within the meaning of Article 5 of Directive 2001/55/EC has occurred and introduces temporary protection (on a pan-European level). *Act No. 65/2022 Coll. (referred to as Lex Ukraine), on certain measures in connection with the armed conflict on the territory of Ukraine caused by the invasion of the Russian Federation troops*, responds to the launch of the institute of temporary protection and the situation that has arisen.

[Lex Ukraine](#) consists of three standards to assist refugees<sup>[1]</sup> from Ukraine. The law proposed by the Ministry of the Interior regulates the allocation of temporary protection, the legal status of refugees and access to health care, the law proposed by the Ministry of Labour and Social Affairs regulates employment, social security and children's groups, and the law proposed by the Ministry of Education regulates access to education.

The laws entered into force on 21 March 2022. They are adopted for a period of one year and will expire on 31 March 2023. In June 2022, an amendment was approved that tightens the provision of humanitarian benefits to refugees from Ukraine, regulates the procedure for granting temporary protection, and allows the government to regulate the submission of applications for residency permits by Russian and Belarusian citizens even outside

of an emergency (see also 2.5.1).

[1] Refugees or arrivals from Ukraine in the context of this document means holders of temporary protection granted in the CR.

#### 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 CR. 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 Organization (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 that implemented the directives and orders of the EU on the performance of the international 'Marrakesh Treaty' of the World Intellectual Property Organization 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 drafting of a new amendment to the law began, but it is still in a state of discussion. The amendment is primarily intended to ensure the implementation of the (EU) Directive No. 2019/790 on copyright in a single digital market and (EU) Directive No. 2019/789. Member States were obliged to implement the Directive into national legislation by 7 June 2021 at the latest. The amendment is intended to ensure the protection and licensing of copyright on the internet, as well as fair remuneration for authors. The amendment is also intended to facilitate the use of copyrighted content in research or education and in making digitised cultural heritage accessible.

#### 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 CR 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 CR shall procure a translator at his or her own expense, unless the law states otherwise. The same procedure applies to other legislation, including, for example, the Criminal Code.

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

#### 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. 283/2021 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;
- Act No. 256/2013 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.

A great deal of discussion in the field of culture took place at the time of the preparation of the new Building Act in 2020 and 2021 and continues to take place even after its adoption. The main debate has been in relation to sufficient protection of cultural monuments and cultural heritage.

## 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 (see also 1.2.2).

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](#).

The long-discussed proposal for a law allowing the establishment of public institutions in the field of culture is also missing. 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.

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

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 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 Film 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 broadcast on Czech Television Programme 2.

The Act on Audio-Visual Works defines the sources of funding for the State Film 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 came into effect. The Act dealt 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 were required by 31 March 2021 to request organisers for a voucher for a cultural event and the organiser was required to issue the customer with 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., as amended
<i>Act Abolishing Certain Legal Regulations in the Culture Sector</i>	Act No. 165/1992 Coll., as amended
<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
<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

<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., as amended
<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 the 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., as amended
<i>Act on the Dissolution of Czechoslovak Radio, Czechoslovak Television and the Czechoslovak Press Agency</i>	Act No. 597/1992 Coll., as amended
<i>Act on Certain Arrangements in the Field of Radio and Television Broadcasting</i>	Act No. 36/1993 Coll., as amended
<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., as amended
<i>Act on Certain Property Relations of the Monastic Orders and Congregations and the Archdiocese of Olomouc</i>	Act No. 298/1990 Coll., as amended
<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
<i>Act on Certain Measures to Mitigate the Effects of the Coronavirus Pandemic Known as SARS CoV-2 on Cultural Events</i>	Act No. 247/2020 Coll., as amended

Table 5: List of conventions and other international legal instruments related to culture

Title of the act UNESCO	Year of adoption in CR
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<i>Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character</i> Beirut, 10.12. 1948	1997 No. 101/1998 Coll.
<i>Agreement on the Importation of Educational, Scientific and Cultural Materials with Annexes A to E and Protocol annexed</i> Florence, 17.6.1950 and Nairobi, 26.11.1976	1997 No. 102/1998 Coll. and No. 103/1998 Coll.
<i>Universal Copyright Convention</i> Geneva, 6.9.1952 and Paris, 24.7.1971	Czechoslovakia 1960 and 1980 No. 2/1960, No. 16/1960 and No. 134/1980 Coll.; CR since 1993
<i>Convention for the Protection of Cultural Property in the Event of Armed Conflict</i> The related Protocol and the Second Protocol on the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict Den Haag, 14.5.1954; Den Haag, 26.3.1999	1958 and 1997; No. 94/1958 Coll. and No. 71/2007 Coll.
<i>Convention Concerning the International Exchange of Publications</i> Paris, 3.12.1958	1965 No. 12/1965 Coll.
<i>Convention Concerning the Exchange of Official Publications and Government Documents between States</i> Paris, 3.12.1958	1965 No. 12/1965 Coll.
<i>International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations</i> Rome 26.10.1961	Czechoslovakia 1964 No. 192/1964 Coll.; CR since 1993
<i>Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property</i> Paris, 14.11.1970	1980 No. 15/1980 Coll.
<i>Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of their Phonograms</i> Geneva, 29.10.1971	Czechoslovakia 1985 No. 32/1985 Coll.; CR since 1993
<i>Convention concerning the Protection of the World Cultural and Natural Heritage</i> Paris, 16.11.1972	1991 No. 159/1991 Coll.
<i>Multilateral Convention for the Avoidance of Double Taxation of Copyright Royalties</i> Madrid, 13.12.1979	CR since 1993
<i>Convention relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite</i> Brussels, 21.05.1974	The CR is not yet a party to the Convention
<i>Convention on the Protection of the Underwater Cultural Heritage</i> Paris, 17.10. 2003	The CR is not yet a party to the Convention
<i>Convention for the Safeguarding of the Intangible Cultural Heritage</i> Paris, 17.10.2003	2009 No. 39/2009 Coll.
<i>Convention on the Protection and Promotion of the Diversity of Cultural Expressions</i> Paris, 20.10. 2005	2010 No. 93/2010 Coll.
WIPO Berne Convention for the Protection of Literary and Artistic Works dated 8.9.1886 (Paris Revision 1971)	Czechoslovakia 1921; CR since 1993
International Convention on the Protection of Performers, Producers of Phonograms and Broadcasting Organisations, concluded in Rome on 26.10.1961	Czechoslovakia 1964; CR since 1993
Convention for the Protection of Producers of Phonograms Against Unauthorized 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 Organization 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 Council of Europe	since 1996, and 2000
<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	2004 No. 57/2004 Coll.
<i>Protocol amending the European Convention on Transfrontier Television</i> , Strasbourg, 1. 10. 1998	
<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. 122/2000 Coll. covers protection of museum collections.

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. 517/1992 Coll. on the Czech Press Agency regulates the functioning of the Agency.

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 audio-visual field and a register of Czech and non-Czech audio-visual works.

Act No. 36/1993 Coll., on Certain Arrangements in the Field of Radio and Television Broadcasting.

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 the periodical press and amendments to certain other regulations (Press Act). In 2012 the Act was amended.

The European Commission has been pursuing 19 cases against the CR since the beginning of 2022 because legislators have failed to approve legislation based on European directives within the given deadlines. One of them is a draft law on video sharing.

One of the best-known video sharing platforms is YouTube. Such services are still subject to almost no legal

regulation. The directive is late in being incorporated in the Czech Republic, as Member States were supposed to do so by September last year.

The draft defines the services of a video sharing platform, determines who is the provider of such a service and defines what constitutes a user-generated video. The provider of the video sharing platform service will have to notify the Broadcasting Council of its operation. The provider is to be editorially responsible for the content of the programmes and video content that it offers to the public.

In particular, the legislation is intended to introduce rules to protect the recipients of shared video content from hate speech, violence and incitement to terrorism, and children from content that could impair their development. It is also intended to strengthen existing consumer protection against unacceptable content in commercial communications.

In addition, the bill prohibits the broadcasting of advertising and teleshopping spots in programmes for children and also deals with accessibility of programmes for the hearing and visually impaired.

#### 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 public spaces.

## 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. Schola ludus, 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 a 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](#)'. The programme provided representatives of Czech and German cultural institutions with a platform for sharing experiences with programmes and projects in the field of arts education in Germany and the Czech Republic. The conference provided participants with impulses for the further development of formal and informal education in the Czech Republic.

In May 2013 the first year of [the Week of Arts Education and Amateur Creative Work](#) took place. A total of 254 musical, theatre, literary, dance, audio-visual and interdisciplinary projects and events signed up and posted their event on the activities map of this event. As the coordinator of this project NIPOS helped to promote all these activities nationwide and created a unique map offering the public a geographical presentation of an exceptionally wide range of activities taking place in the CR over the week of this event.

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 prepared for October 2014, again under the aegis of the Czech Commission for UNESCO. Also, 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 CR 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 an 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 2018 the conference [School and the Arts](#) was organised, where the results of arts projects conducted at 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.

In 2019, the international conference "[What should education for the 21st century look like? Creative Cities Educate through Art](#)". The purpose of the conference was to highlight the importance of creativity in education, to articulate its benefits for employment in the labour market and in business, and to find ways to systemically support education through the arts at the city and regional level.

Another event that the Society for Creativity in Education co-founded was World Creativity and Innovation Week, which focused on education for the first time in 2022. [A series of events](#), including conferences, were organised in the CR to promote the wider use of creativity, art and innovation in education in primary and secondary schools in the country as [the Creative Education is Coming to the Czech Republic](#) debate, which focused on changes in education and cooperation between education and culture.

## 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 Film Academy of Miroslav Ondricek in Písek](#).

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.

Currently it is also possible to study general arts management at several universities in CR, e.g. [the Prague University of Economics and Business](#) or specialized arts management, e.g. theatre production at [the Theatre Faculty](#) of the Academy of Performing Arts in Prague.

## 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 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 Terezín Monument](#) (education on the Holocaust), [the Lidice Monument](#) (the Occupation and the Second World War), and on the history of the Romany and Sinti people through [the Museum of Romani Culture](#). However, numerous educational activities are generally organised by museums and galleries and by NGOs whose work relates to cultural heritage.

## 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 'Let's Have Fun with Monuments', 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 CR 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 1000 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 disabled persons are able to access cultural sites and to this end support is given to the construction of barrier-free structures and sites and to creating accessibility maps of sites and making them available to the public. For example, the [League for the Rights of People in Wheelchairs](#) has been mapping the accessibility of sites for more than a decade, and it uses modern information and communication technologies to this end – for example, alongside websites and online catalogues public libraries are/should be also typically equipped with accessibility maps for the disabled.

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 21<sup>st</sup> 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 combine participation in cultural life with the wider issue of civic participation and the development of civil society.

One of the main objectives of [the State Cultural Policy 2021-2025+](#) is to increase the availability and accessibility of culture. The Ministry of Culture considers this task a priority. It wants to achieve this through effective cooperation with key regional cultural actors, the sustainable development of cultural infrastructure throughout the country, the introduction of free admission to the permanent exhibitions of the most important state organisations, the further digitisation of cultural content and the removal of various barriers to access to culture.

In the [Strategic Framework of Sustainable Development in the CR till 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 into life-long education and into the quality and accessibility of public cultural services, especially those focused on the development of leisure-time activities for children and young people in particular.

## 6.2. Trends and figures in cultural participation

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 are 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](#) (Šafr, 2014) or [Leisure Time, Society, Culture: Czechia – Slovakia](#) (Chorvát, Eds., 2019).

According to the Czech Statistical Office, the number of visitors to cultural events fell by almost 55% in 2020 (the latest available data) compared to 2019. This was particularly true for historic sites, libraries, cinemas, exhibition and concert halls, festivals and theatres. Despite this, cultural establishments in the CR recorded almost 45 million visits, an average of 4 visits per capita.

Visitor arrivals in the CR in 2020 were affected not only by government restrictions against the spread of the COVID-19 disease on Czech territory, but also by the global reduction in tourism as a result of the pandemic.

New investigations have emerged in the context of changes during and after COVID-19. For example, the research [Reading in the Time of the Coronavirus Pandemic](#) (National Library of the CR et al., 2021), was conducted in 2021 by the National Library of the Czech Republic in cooperation with the Institute for Czech Literature and Nielsen Admosphere. In 2021, the National Library of the Czech Republic and Nielsen Admosphere also conducted a repeated nationally representative survey of children focusing on book reading, reading behaviour, usual ways of spending leisure time, and the influence of family and school environment on children's relationship to books and reading in general (previous surveys were conducted in 2013/2014 and 2017). The timing of the survey [Czech Children as Readers in a Time of Pandemic](#) (National Library of the CR & Nielsen Admosphere, 2021), i.e. April to June 2021, allowed for a strong focus on the changes in children's reading and media behaviour in the context of the COVID 19 pandemic.

The following table contains data from NIPOS and Czech Statistical Office surveys, but also from surveys of other professional associations and cultural organisations.

*Table 6: People who participated in or attended a certain cultural activity during the last 12 months in the Czech Republic (in % of the population, over 2005, 2015, 2019 and 2020)*

	2005	2015	2019	2020
Activities heavily subsidised by the state				
Theatre	48.6%	54.8%	63.9%	22.9%
Opera performances	5.1%	4.4%	4.1%	1.4%
Dance	0.02%	0.03%	1.7%	0.7%
Concerts of classic music	4.5%	3.0%	5.0%	1.7%
Libraries	200.0%	223.9%	206.8%	122.4%
Museums	89.1%	111.6%	137.5%	64.1%
Monuments	115.1%	123.3%	139.4%	69.7%
Cultural centres	-	88.5%	107.2%	34.3%
Activities without large public subsidies				
Cinema	90.3%	122.8%	171.4%	59.7%

Read books not related to the profession or studies <sup>[1]</sup>	-	-	-	-
<i>In paper format (Usually use)</i>	39.0%	42.0%	38.0%	43.6%
<i>In digital format (Usually use)</i>	-	22.0%	19.0%	26.0%
Listen to music (Usually listen)	-	-	-	-
<i>On a computer or directly on the Internet</i>	-	47.0%	46.6%	48.0%
Read periodic publications (Usually read)	83.0%	86.0%	74.4%	73.0%
<i>Directly on the Internet</i>	-	-	-	-
Watch videos (Usually watch)	-	-	-	-
<i>Directly on the Internet</i>	-	50.0%	50.5%	52.6%
Watch television (Usually watch)	-	65.0%	69.0%	71.0%
<i>Directly on the Internet</i>	2.8%	28.5%	30.0%	42.0%
Listen to the radio (Usually watch)	-	-	-	-
<i>Directly on the Internet</i>	-	22.0%	21.0%	19.8%
Play videogames (Usually play)	-	25.0%	21.0%	19.6%

Source(s): *Data from the statistical research of NIPOS; Statistical survey of the Czech Statistical Office: Use of information and communication technologies in households and among individuals (2015, 2019, 2020); Results of the survey on the readership of the population of the Czech Republic (2007, 2016, 2018 a 2021), National Library in Prague; Union of Film Distributors (cinemas);*

[1] Data for book readership is not available for selected years, only for 2007, 2016, 2018 and 2021.

## 6.3. Trends and figures in household expenditure

Household spending on culture in 2020 (last available data) amounted to almost CZK 52.1 billion and decreased by 9.3% compared to 2019. Their weight in the total financial resources for culture fell by one percentage point year-on-year to 19.9%.

Household expenditure was mainly directed towards media and print (e.g. television, radio, cinema, books and press, video games), amounting to CZK 38.4 billion, which represents a 74% share of total household expenditure on culture (it was 3.3 percentage points lower in 2019). Much less was spent by households on cultural heritage, live arts (performing and visual arts) and arts education (together CZK 11.4 billion, down CZK 3.6 billion year-on-year). Household expenditure on culture mostly takes the form of admission fees, purchases of souvenirs, handicrafts, concession fees, other service charges (e.g. fees for watching pay-per-view programmes via the internet), tuition fees for arts education or purchases of cultural goods (books, magazines, paintings, antiques, etc.).

The share of households' spending on culture in their total consumption expenditure fell to 2.05% in 2020 (from 2.15% in the previous year).

Table 7: Household cultural expenditure by expenditure purpose, 2018 and 2020 (in millions of EUR<sup>[1]</sup>)

Items (Field/Domain)	Household expenditures (in millions of EUR and percentages)				Average per capita expenditure (EUR)	
	2018	%	2020	%	2018	2020
Cultural heritage	174.2	6.5	127.5	6.5	16.4	11.9
Performing arts	132.9	6.0	97.5	4.9	12.5	9.1
Visual arts	166.0	5.5	157.7	8.1	15.6	14.7
Periodical and non-periodical press	422.7	23.1	429.6	21.9	39.8	40.1
Audio-visual and interactive technology	937.0	44.3	1 020.3	51.9	88.2	95.3

Architecture	6.1	0.4	7.2	0.4	0.6	0.7
Advertising	5.0	0.2	5.9	0.3	0.5	3.5
Arts education	45.5	2.2	47.9	2.4	4.3	4.5
Administration in culture	6.6	0.3	5.7	0.3	0.5	0.5
Other	128.8	11.5	65.0	3.3	12.1	6.1
TOTAL	2 024.8	100	1 964.3	100	190.5	186.4

Source: *Results of the Culture Account for 2018, ČSÚ, NIPOS, Prague 2020. Results of the Culture Account for 2020, ČSÚ, NIPOS, Prague 2022.*

[1] The exchange rate for 1 EUR in 2018 was 25.68 CZK and in 2020 it was 26.50 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 get together. 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 quality 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 conduct statistical data collection (done for the first time for 2007) on the activities of cultural institutions such as cultural houses, municipal cultural centres, extracurricular centres, and so on. Statistical surveys are conducted on a sample of (selected) organisations.

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 5000 m<sup>2</sup> 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 Toušev, 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. One initiative of current relevance in connection with the COVID-19 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 CR, 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 CR 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, physical persons and businesses. They use multiple-source funding based on public grants. As well as the newly established shows there are also festivals that have a continuous history dating back many years ([Jirásek's Hronov amateur theatre festival](#) founded in 1931, [Chrudim puppetry festival](#) established in 1951, [the Festival of International Choral Art in Jihlava](#), established in 1957, [Strážnice International Folklore Festival](#), established in 1957).

Unlike other European countries that were not part of the communist bloc, where the main non-professional arts organisations are non-state, non-profit organisations that operate nationwide (their activities receive material support from 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 CR. 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 of the majority (e.g. [the Union of Czech Photographers](#), [the Union of Czech Choirs](#)). This situation is the result of a break in tradition that was caused by the communist period, when such associations were not allowed to exist, and by the ongoing aversion people have to being grouped in associations. Associations that do not have the resources to hire professional employees and 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). Today this agenda is taken up by two state budgetary organisations: the [National Information and Consulting Centre for Culture](#) based in Prague (NIPOS) (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 3000 companies and choirs with approximately 1700 groups. Each year 200 children's choirs with a total of around 6000 singers take part in the talent shows. Approximately 300 dance groups and a total of 2500 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, [Amatérské divadlo](#) 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 website is administered by NIPOS. There is also the national register of non-professional film [FILMDAT](#) (a voluntary association initiative) etc.

# 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 the Culture Account is to map all the financial flows into culture from various sources and just as effectively map the financial flows out of culture. The account should also show the level and effectiveness of management in individual areas, the extent of labour and investment resources used, the level of wages, and finally, with the aid of financial indicators, display the weight of culture in the economy.

In September 2011 the results of the first, pilot Culture Account of the CR for 2009, prepared jointly by the MC, NIPOS, and the Czech Statistical Office, were presented. Since then the results have been published each year. The latest results were released in 2022 for the year 2020. Given that the methodology and scope of data observed since the Culture Account was initiated changes each year, it is at present difficult to compare the Culture Account results in a time series.

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

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

In 2020, the total sum of resources that flowed into the culture sector reached CZK 261.5 billion. After six years of annual increases in culture spending (3.8% per year on average between 2014 and 2019), it decreased by 4.8% in 2020 (CZK 13.1 billion). This decline can be attributed mainly to a significant year-on-year reduction in household spending on culture (by CZK 5.3 billion) and lower income of business, mainly private, entities from cultural activities (by CZK 14.7 billion). This decline in cultural funding was significantly affected by the closure, inability to hold cultural events, etc. during the lockdown in the context of the Covid-19 pandemic.

In 2020, 46.7 billion CZK of public budget resources went to culture, which is 3.7 billion CZK (8.6%) 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 37.7 billion CZK was designated for operational purposes and 9.0 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 regional budgets (35.72%) and municipal budgets (33.8%), mainly in the areas of cultural heritage, the performing arts, and arts education.

The total sum of resources devoted to culture in 2020 amounted to 2.5% 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 2020

As of 31 December 2020, the CR had a population of 10 701 777. The uniform exchange rate of the Czech National Bank for 2020 was 26.50 CZK for 1 EUR. Public budget expenditures on culture at every level of public administration in 2020 were equal to 4368 CZK or 164.83 EUR per capita.

#### Indicator no. 2: Public expenditures on culture as a percentage of GDP in 2020

Public expenditures on culture as a percentage of GDP<sup>[1]</sup> was 0.82% in 2020.

#### Indicator no. 3: Public expenditures on culture as a percentage of total public expenditures in 2020

The share of expenditures on culture out of total public budget expenditures in 2020 was 2.5%.

[1] GDP in 2020 CZK 5 709.1 billion

### 7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

*Table 8. Public cultural expenditure by level of government, 2020*

Level of government	Total expenditure in national currency	Total expenditure in EUR*	% share of total
State (central, federal)	14 221 825 763	536 672 670	30.48
Regional (provincial, Länder, etc.)	16 710 973 220	630 602 763	35.72
Local (municipal, incl. counties)	15 812 735 017	596 706 982	33.80
TOTAL	46 745 534 000	1 763 982 415	100.00

Source (NIPOS based on data from the Ministry of Finance of the CR, Prague 2022).

### 7.1.3. EXPENDITURE PER SECTOR

*Table 9.1: Direct state cultural expenditure: by sector, 2020, in 1000 of national currency*

Field/Domain/Sub-domain	TOTAL In 1000	In %
I. Cultural Heritage	6 661 812	46.94
II. Visual Arts	72 127	0.51
<i>Fine Arts</i>	72 127	-
<i>Architecture</i>	0	-
III. Performing Arts	2 570 144	18.27
IV. Books and Press	51 049	0.36
V. Audiovisual and Multimedia	1 724 507	12.23

VI. Arts Education	30 750	0.22
VII. Administration in Culture	2 675 411	18.91
VIII. Not covered by domain	436 026	3.07
TOTAL	14 221 826	100.00

Source(s): NIPOS based on data from the Ministry of Finance of the CR, Prague 2022.

Table 9.2: Direct expenditures on culture at the regional and local level by sector, 2020, in thousands of CZK

Field/Domain/Sub-domain	TOTAL	
	In 1000	In %
I. Cultural Heritage	11 798 028	35.17
II. Visual Arts	75 866	2.33
<i>Fine Arts</i>	75 866	-
<i>Architecture</i>	0	-
III. Performing Arts	5 080 921	15.62
IV. Books and Press	16 264	0.05
V. Audiovisual and Multimedia	903 310	2.78
VI. Arts Education	7 295 009	21.43
VII. Administration in Culture	18 644	0.06
VIII. Not covered by domain	7 335 666	22.56
TOTAL	32 523 708	100.00

Source(s): NIPOS based on data from the Ministry of Finance of the Czech Republic, Prague 2022.

## 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](#) (since 2010).

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 the audio-visual sector. [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 the film industry) 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 generally used by private cultural institutions and foundations – available opportunities can be accessed, for example, [here](#).

In 2020 and 2021, 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 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). In total, this support could be used in three consecutive programmes.

In 2022, calls under [the National Recovery and Resilience Plan for the Culture Component](#) are gradually published, which are also aimed at strengthening the capacity of individual actors in the cultural and creative sectors. The bulk of the funding will be distributed over the next three years.

## 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 Art 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 Jindřich Chalupecký Award](#), [the Critics' Award for Young Painters](#), [the Václav Chada 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 CR 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 CR, 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 tripartite' (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 (157.6 billion CZK) and non-governmental organisations (3.0 billion CZK). As regards the distribution of resources to individual sectors, other private sources of funding went mainly to advertising (77.4 billion CZK), architecture (27.9 billion CZK), media (20.9 billion CZK), and the press (22.0 billion CZK). Much less went to the performing arts, where public sources of funding predominate (Culture Account of the CR for 2020).

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 like other mainly music or film festivals; 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 of the CR.

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 basically the immediate banning of gambling machines from a particular territory.

*Table 10: Expenditures on culture by private sectors – financial and non-financial businesses and non-governmental organisations, in thousands of CZK, 2020*

Sector	Private sector in total
Cultural Heritage	3 351 252
Performing Arts	2 873 923
Visual Arts	6 132 877
Books and Press	21 202 374
Audiovisual and Multimedia	20 884 369
Architecture	27 904 775
Advertising	77 423 735
Arts education	0
Administration in culture	381 919
Not covered by domain	0
TOTAL	160 585 224

Source(s): NIPOS based on data from the Ministry of Finance of the Czech Republic, Prague 2022.

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Pavla Petrová



## DIRECTOR ARTS AND THEATRE INSTITUTE

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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