

**Short Profile
November
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Czech Republic

Short Cultural Policy Profile

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1. Fact and figures

- Political system: Parliamentary republic with a two-chamber parliament
- Official language(s): Czech

| | <i>Latest available data</i> | <i>Latest available data minus 5 years</i> |
|---|-------------------------------------|---|
| <i>Population on January 1st</i> | <i>10 900 525 (2024)</i> | <i>10 649 800 (2019)</i> |
| <i>GDP in million EUR</i> | <i>320 739,1 (2024)</i> | <i>213 677,5 (2019)</i> |
| <i>GDP per capita in PPS Index (EU27_2020 = 100)</i> | <i>91 (2024)</i> | <i>95 (2019)</i> |
| <i>General government expenditure (in % of GDP)</i> | <i>43,0 (2024)</i> | <i>40,41 (2019)</i> |
| <i>Public cultural expenditure in million EUR</i> | <i>2 295,2 (2023)</i> | <i>1 614,5 (2018)</i> |
| <i>Public cultural expenditure as % of GDP</i> | <i>0,7 (2023)</i> | <i>0,8 (2018)</i> |
| <i>Public cultural expenditure per Capita</i> | <i>210,4 EUR (2023)</i> | <i>151,6 EUR (2018)</i> |
| <i>Share of cultural employment of total employment</i> | <i>204,8 (2024)</i> | <i>203,0 (2019)</i> |

Sources: Population on January 1st, *latest data available* / <https://ec.europa.eu/eurostat/data-browser/view/tps00001/default/table?lang=en>

GDP in million EUR, *latest data available* / https://ec.europa.eu/eurostat/data-browser/view/namq_10_gdp/default/table?lang=en

GDP per capita in PPS Index (EU27_2020 = 100), *latest data available* / <https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>

General government expenditure (in % of GDP), *latest data available* / <https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>

Public cultural expenditure / Public cultural expenditure as % of GDP / Public cultural expenditure per Capita: see also chapter 7.1.1 of the national Compendium profile

Share of cultural employment of total employment / *latest data available*:
https://ec.europa.eu/eurostat/databrowser/view/cult_emp_sex/default/table?lang=en

2. Cultural policy system

2.1 Objectives

The previous State Cultural Policy 2021-2025+ was developed during the Covid pandemic and therefore clearly reflects measures related to the pandemic.

The general objective was to take a broader view of culture and creativity as a cross-sectoral area that is an integral part of society and the economy. This goal was to be achieved primarily by expanding the role of the Ministry of Culture so that it would be a good administrator of the entire sector, and not just a selected part of it. 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, or dealing with the climate crisis in culture. This state cultural policy was also created for the first time in a largely participatory manner.

At the beginning of 2025, intensive preparations began for a new strategic document, State Cultural Policy 2026-2030+, which followed on from the participatory process of the previous document. The document seeks to maintain all important aspects of cultural policy while responding to new challenges in both the cultural and creative sectors and of a geopolitical nature, such as AI or the proximity of the war in Ukraine. The main vision is to prepare the cultural and creative sector for new challenges through innovation and creativity, high-quality facilities, and broad availability and accessibility. At the same time, culture should contribute to the quality of life and thus strengthen the resilience of society and democracy.

It has three main priorities:

- Culture as a natural part of life,
- A confident cultural and creative sector,
- Cooperation and readiness for change.

2.2 Main features

The central body of state administration for the field of culture is the Ministry of Culture (hereinafter referred to as the MC). 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 co-operation 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 21 state-managed organisations.

There are two state funds operating at the state level: the Czech Audiovisual Fund (before State Cinematography Fund) and the State Cultural Fund of the CR. Administration of the funds falls under the authority of the MC, which is responsible for the financial management of the fund's resources. The Czech Audiovisual Fund is an independent institution, but the MC nonetheless retains influence over it by exercising certain functions.

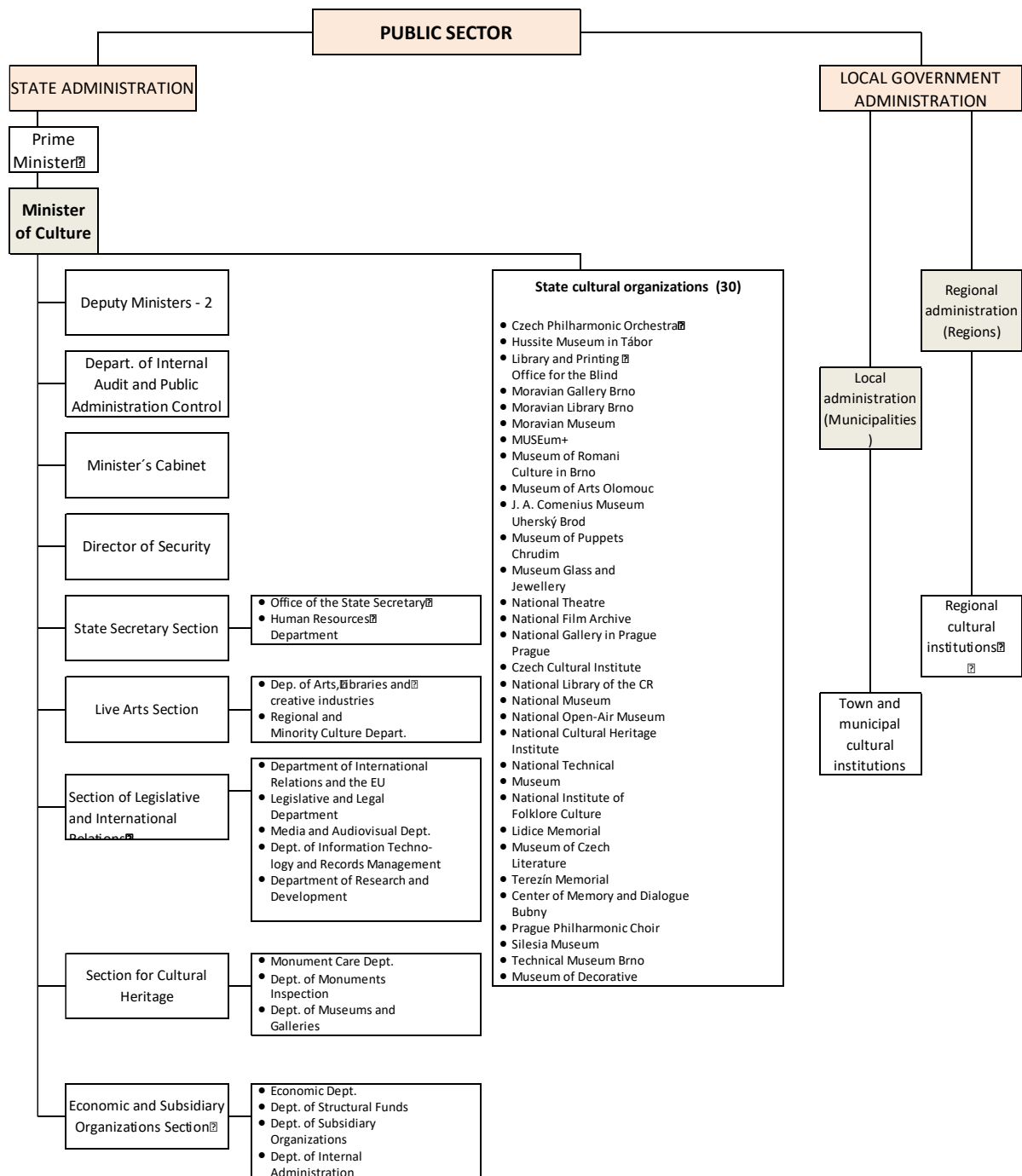
Culture also figures at the state level in the concept materials of other ministries, mainly the Ministry of Education, Youth and Sports, the Ministry of Foreign Affairs and other bodies of state administration.

An essential role in cultural policy is also played by regions and municipalities through the regional and municipal authorities. Fourteen regions support the development of culture and establish regional libraries, museums and galleries, regional theatres, orchestras and institutes of archaeological preservation from their budget. The regions also co-create financial, conceptual and legislative assumptions for the development of culture in the region in conformity with concepts of the government of the CR and recommendations of the Ministry of Culture.

Towns and municipalities 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 specialized cultural institutions. Many towns announce specialized tenders for the support of cultural projects. Some towns, especially the bigger ones, have their own cultural policy or strategy focused on cultural and creative sector.

Cultural policy is of course also shaped by civil society and initiatives in this field that have emerged over time in the CR. This level has an influence on the transformation of the cultural policies of towns and 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.

2.3 Governance system: Organisational Organigram



2.4 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 the 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 arts¹. Liberalization in the 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 involvement of artists in signing 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 privatization and denationalization. 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 was approved the *Cultural Policy in the CR 2001-2005*. Provisions connected mostly with the new membership of the CR in the EU and the reform of public administration. In 2008 was approved the *National Cultural Policy 2009-2014*, 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.

2021-2025

In 2021, the State Cultural Policy 2021-2025+ was adopted. The document responded to the pandemic and mentioned the status of artists for the first time. In 2025, a draft of the new State Cultural Policy for 2026-2030+ was prepared and approved, focusing on the availability and accessibility of culture and the resilience and flexibility of the cultural and creative sectors.

¹ For instance, *Czechoslovak New Wave* – the success of Czechoslovak scriptwriters and film directors who started their career in the 1960s

² The *White Book* – a study that clarified the relation of the state to culture and presented examples of cultural policies from other European countries

3. Current cultural affairs

3.1 Key developments

The past period can be characterized by coping with the consequences of the pandemic crisis in 2020-21 and other global and regional challenges. The National Recovery and Resilience Plan for the Czech Republic (NRRP) managed to cover not only the restart of the cultural and creative sector, but also its further strengthening and development. Seven key initiatives regarding the parts dedicated to culture in the NRRP corresponded with the main objectives of the State Cultural Policy 2021-2025+. The aim was to stimulate the transition to digitization in the cultural and creative sector and its integration into a more innovative ecosystem in Czechia. At the same time, it aimed to strengthen the resilience of the cultural and creative sector by introducing the status of "artist" into legislation and investing in the skills of artists and cultural workers to support their adaptability to new, especially digital, working environments. It also included measures aimed at reviving culture and tourism-related activities in the regions as a contribution to regional cohesion. The total amount of support was CZK 5,450 million/EUR 217.0 million (exchange rate 25.119 CZK = 1 EUR).

The resumption of military conflict in Ukraine in February 2022 had a further impact on the distribution of funds in the field of culture. Since the beginning of the Russian invasion of Ukraine, the Czech Republic has granted temporary protection in more than 600,000 cases. Aid to Ukraine in the field of culture has been continuous since the beginning of the Russian invasion and is fully in line with the needs of the cultural and creative sector and the position of the Czech government and the Ministry of Culture. It includes projects to protect cultural heritage (e.g., the Archa mobile digitization centre), support for artists and creators (e.g., creative scholarships, support for translations), and other initiatives to support Ukrainians in the CR (e.g., free admission to monuments) or art therapy projects in Ukraine. The Czech Ministry of Culture and non-profit organizations such as the Foundation for Ukraine are actively cooperating with Ukrainian partners and the public to finance and implement these projects. The entire cultural and creative sector is also equally involved, having initiated several projects in the artistic sphere as well as in the sphere of direct material and non-material assistance.

3.2 Key themes

Within the discussion between the cultural and creative sector (CCS) and the government, some topics remain, such as the status of artists, and new ones are emerging, such as protection from the negative impact of AI. A major current topic is the sustainability of the sector after the end of funding under the NRRP – partially already in 2025, and fully from 2026.

The main discussion concerns the expectations regarding the Status of the Artist, which was rather extensive, ranging from the definition of an artist and other cultural workers, their social security, copyright, removal of the legislative precariousness of artists when compared to other jobs, to gender issues.

In 2025, an amendment to the Act on Certain Types of Support for the Arts came into force, fulfilling one of the NRRP's obligations. The amendment introduces a Register of Artists, maintained by the Ministry of Culture, effective July 1, 2025. Certification of registration in the register serves as a basis for obtaining financial support, such as scholarships for individuals engaged in artistic, creative, or related activities. Registration in the register does not mean automatic granting of a subsidy, but only the possibility to apply for one if other conditions are met. However, in the context of the long-term discussion between the CCS and the Ministry of Culture on the introduction of the Status of Artist, this legislative step remains only the first measure, which has not met the overall expectations of the sector.

In addition to solidarity in the artistic and cultural environment, the war in Ukraine has also opened up a new topic of security in the broadest possible sense, from security in times of war to the fight against disinformation and cyber security.

Current topics can be summarized as follows:

- Accessibility and inclusion of culture for all,
- Professionalization of the cultural sector,
- Digital transformation and technological innovation,
- Regional balance of cultural offer,
- Cross-sectoral cooperation,
- Resilience to crises and change.

These topics were also reflected in the preparation of a new state cultural policy, which was developed with the participation of experts. The strategy continues the transformation of culture from an elite pursuit to a normal part of every citizen's life, while strengthening the professionalism and competitiveness of the entire sector.

In this context, the main topics are:

- **Accessibility of culture to all citizens.** This is linked to the removal of existing barriers, equal investment in regions, and the linking of culture with education (creative learning, media literacy).
- **Strengthening the foundations of the cultural sector.** This involves modernizing infrastructure, securing stable funding, and improving working conditions, including fair remuneration and career development. At the same time, strengthening safety and security in culture is also an issue.
- **Building a resilient and adaptable sector.** In this context, the topics include improving strategic management based on data and long-term plans, the use of innovation, AI, and links with other sectors of the economy and research. Strengthening cooperation across sectors and with other countries is mentioned as an important topic.

3.2 International Cultural Cooperation

The main public actors in the field of cultural cooperation and promotion of Czech culture abroad are the Ministry of Culture, the Ministry of Foreign Affairs, and their directly managed

organizations. Most organizations of the Ministry of Culture develop relations with foreign countries on several levels.

Other important actors are non-governmental organizations, through which most international cultural projects are implemented. These projects are supported by state grant programs and grants from regional and local authorities, as well as by foreign cultural institutions and foundations or European funds.

Specialized state offices have been established in the area of export support: [SoundCzech](#) for music, [PerformCzech](#) for the performing arts, the [Czech Literary Centre](#) for literature, and the [Czech Film Center](#) for cinematography and the film industry.

Another important player is the [Czech Centres](#), an organization of the Ministry of Foreign Affairs, which operates in more than twenty countries around the world and supports cultural diplomacy and the presentation of contemporary art and literature.

In 2026, the Czech Republic will be the main guest at the Frankfurt Book Fair, which will provide a great opportunity to promote Czech literature, authors, illustrators, and publishers under the name [Czechia 2026](#). In [2028, city České Budějovice](#) will become the European Capital of Culture.

A key milestone in strengthening international cooperation in recent years has been the support received from the NRRP under the Mobility program, which during 2022-24 supported projects for presentations at international exhibitions, festivals, and fairs, as well as the development of skills, mobility, networking, and international cooperation.

4. Cultural Institutions

4.1 Overview

Since the early 1990s, the cultural sector has undergone two fundamental changes: decentralization and the redistribution of public powers. The first period involved the privatization of cultural industries and selected cultural organizations, agencies, and funds that had been under state control until 1990. The second period was related to the territorial reform of public administration in the CR, during which libraries, museums, and galleries were transferred to new regions. The state thus retained only those that were of national and international importance.

Currently, the state establishes and finances 30 organizations in the field of culture. Most of them are cultural heritage institutions. The directors of these organizations are appointed and dismissed by the Minister of Culture.

In addition to public cultural organizations (state, regional, and municipal), the basic infrastructure consists of a network of private cultural institutions and organizations with various types of legal status, which are also more or less dependent on public support.

Two issues in particular have been the subject of long-term debate. One is the difference between the status of public cultural organizations, which enjoy a certain degree of financial, labour law, and social protection, and private organizations, which see themselves as unprotected.

On the other hand, public cultural organizations are limited by several barriers, particularly in terms of employee remuneration. These issues are addressed, among other things, by the

new law on public cultural institutions, which is the result of cooperation between the ministry and experts, and which introduces (from January 1, 2025) a new type of legal entity that is an alternative to the existing legal form of subsidiary organizations.

Public cultural institutions should bring a more modern management style and greater stability. They will enable co-financing of organizations by multiple founders, the establishment of multi-year financing, and the involvement of experts in the management of organizations, thereby increasing independence from political structures. The transformation of existing contributory organizations into public cultural institutions will be voluntary on the part of the founders.

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

| Domain | Cultural Institution (Subdomain) | Public Sector | | Private Sector | |
|--------------------------|--|----------------------|----------------------|-----------------------|----------------------|
| | | Number (2023) | Number (2018) | Number (2023) | Number (2018) |
| Cultural Heritage | <i>Cultural heritage sites (recognised)³</i> | 233 | 221 | 128 | 53 |
| | <i>Archaeological sites⁴</i> | n.a | n.a | n.a | n.a |
| Museums | <i>Museum institutions</i> | 335 | 333 | 99 | 99 |
| Archives | <i>Archive institutions</i> | 56 | 54 | 8 | 10 |
| Visual arts | <i>Public art galleries / exhibition halls</i> | 146 | 161 | 208 | 267 |
| Performing arts | <i>Scenic and stable spaces for theatre</i> | 92 | 89 | 114 | 85 |
| | <i>Concert houses⁵</i> | 35 | 35 | 5 | 5 |
| | <i>Theatre companies</i> | 69 | 67 | 213 | 140 |
| | <i>Dance, ballet companies and contemporary circus companies</i> | 9 | n.a | 87 | n.a |
| | <i>Symphonic orchestras</i> | 14 | 14 | 17 | 17 |
| Libraries | <i>Libraries</i> | 5182 | 5317 | 13 | n.a |
| Audiovisual | <i>Cinemas</i> | | | 1171 | 798 |

³ Cultural monuments accessible for an admission fee.

⁴ The total number is more than 30,000, but the exact number is unknown.

⁵ Only the largest music halls/concert halls. In addition, there are hundreds of music clubs, cultural centers, theaters, and multifunctional spaces in the CR that also serve as concert venues. The exact numbers are unknown.

| | | | | | |
|--------------------------------|---|------------|------------|------------|------------|
| | <i>Broadcasting organisations</i> | 2 | 2 | 541 | 305 |
| Interdisciplinary | <i>Socio-cultural centres / cultural houses</i> | 603 | 517 | 77 | 77 |
| Others (please explain) | - | - | - | - | - |

Sources: NIPOS, Basic Statistical Data on Culture 2023 and 2018; Database of the ATI <http://www.idu.cz>; Annual reports of the Ministry of Culture for 2023 and 2018; Database of the accreditation archives at the Ministry of the Interior; Cinemas – Czech Film Fund. Archaeological Sites – Czech Academy of Sciences.

5. Cultural Funding

5.1 Overview

In the CR, culture is financed from public sources at three levels – national, regional, and municipal. Cities are the main supporters of culture, with Prague in first place. Each level of public administration finances directly managed organizations and administers grant programs for cultural and artistic activities.

Spending on culture has been radically affected by the NRRP since the end of the pandemic, while regular public spending on culture at the state level has stagnated. The NRRP and its cultural component: *Development of the cultural and creative sector* in the period 2022-2025 will cost CZK 7,300 million (EUR 284,655,878), of which a total of CZK 5,360 million (EUR 209,007,604) will come from Next Generation EU Programme and CZK 1,940 million (EUR 75,648,274) from national sources.

The main activities supported were:

- **Digitization:** Support for the digitization of cultural assets, national cultural monuments, and archival collections.
- **Infrastructure:** Development, construction, and renovation of regional cultural centres.
- **International cooperation:** Support for international artistic and professional cooperation projects and mobility of artists.
- **Skills development:** Support for digital, managerial, and financial skills in the cultural sector.
- **Business support:** Development of small and medium-sized enterprises in the field of CCI, including support for their websites and marketing strategies.
- The aim is also to reform financing in the sense of setting up multi-source financing between the state, regions, and private sources for financing cultural institutions, as well as strengthening their financial resilience and sustainability.

The private sector is also a very important pillar of cultural support in the CR, although the current tax system in the CR is not particularly favourable for philanthropy or patronage. The

system favours sponsors over donors. Promotion and advertising costs are tax-deductible, and sponsors can claim the entire amount in their tax base. On the other hand, the recipient of a sponsorship contribution is subject to income tax, while a donation is exempt from income tax.

Private support takes many forms, including material support. Private foundations and endowment funds are also important, as they support culture in the long term based on predefined criteria and grant calls.

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in national currency and in EUR, YEAR

NB: If no accounted expenditure figures can be provided, you may use budget figures, but this should be clearly indicated in a NOTE at the end of the table.

| Level of government | 2023 | | | 2018 | | |
|--|---|---------------------------------------|------------------|---|---------------------------------------|------------------|
| | Total expenditure in national currency CZK* | Total expenditure in EUR ⁶ | % share of total | Total expenditure in national currency CZK* | Total expenditure in EUR ⁷ | % share of total |
| State (central, federal) | 14.827 000 000 | 618 564 873 | 26.91 | 11 507 000 000 | 448 091 900 | 27.77 |
| Regional and local administration | 40.276 000 000 | 1.680 267 000 | 73.09 | 29 922 000 000 | 1.165 186 916 | 72.23 |
| TOTAL | 55.103 000 000 | 2.298 831 873 | 100% | 41.429 000 000 | 1.613 278 816 | 100 % |

Source: Results of the Culture Account for 2023, NIPOS 2025

5.3. Public cultural expenditure per sector

Table 3: Public cultural expenditure at the level of state*: by sector, in national currency and in EUR, 2023 and 2018

⁶ 2023: 1 EUR = 23.970 CZK

⁷ 2018: 1 EUR = 25.680 CZK

| Field / Do- main | 2023 | | | 2018 | | |
|---|---|---|-------------------------------------|---|---|---------------------------------------|
| | Total expendi- ture in na- tional currency CZK | Total expendi- ture in EUR⁸ | % share of total | Total ex- penditure in national cur- rency CZK | Total ex- penditure in EUR⁹ | % share of to- tal |
| Cultural Heritage | 4 809 565 388 | 200 649 370 | 21.31 | 2 845 694 994 | 110 813 668 | 20.37 |
| Visual Arts | 71 596 200 | 2 986 909 | 0.32 | 77 522 630 | 3 018 794 | 0.56 |
| Performing Arts | 2 196 916 215 | 91 652 742 | 9.73 | 2 305 698 557 | 89 785 769 | 16.50 |
| Music | 869 033 252 | 36 255 038 | 3.85 | 499 301 964 | 19 443 223 | 3.57 |
| Museums and Galler- ies | 4 845 601 027 | 202 152 734 | 21.47 | 4 144 065 116 | 161 373 252 | 29.66 |
| Audiovisual and Multi- media | 333 506 970 | 13 913 516 | 1.47 | 108 744 666 | 4 234 605 | 0.77 |
| Books and Press | 84 675 000 | 3 532 541 | 0.38 | 58 174 809 | 2 265 374 | 0.42 |
| Libraries | 2 539 324 800 | 105 937 622 | 11.25 | 1 318 498 720 | 51 343 408 | 9.44 |
| Not cov- ered by the above do- mains | 6 821 131 786 | 284 569 536 | 30.22 | 2 614 484 875 | 101 810 159 | 18.71 |

⁸ 2023: 1 EUR = 23.970 CZK

⁹ 2018: 1 EUR = 25.680 CZK

| | | | | | | |
|--------------|---------------------------|--------------------|------------------|---------------------------|------------------------|------------------|
| TOTAL | 22 571 350 638 | 941 650 008 | 100 % | 13 972 186 331 | 544 088 252 | 100 % |
|--------------|---------------------------|--------------------|------------------|---------------------------|------------------------|------------------|

Source: Ministry of Finance: *Databáze Monitor*, 2025

Table 4: Public cultural expenditure at the level of regions and municipalities: by sector, in national currency and in EUR, 2020 and 2015

| Field / Domain | 2023 | | | 2018 | | |
|---|---|--|---------------------------------------|---|---|---------------------------------------|
| | Total expendi- ture in na- tional currency CZK | Total ex- penditure in EUR¹⁰ | % share of to- tal | Total expendi- ture in national currency CZK | Total ex- penditure in EUR^{*11} | % share of to- tal |
| Cultural Heritage | 4 009 188 334 | 167 258 587 | 12.08 | 4 001 181 548 | 155 809 250 | 14.01 |
| Visual Arts | 70 990 251 | 2 961 629 | 0.21 | 67 383 674 | 2 623 975 | 0.23 |
| Perform- ing Arts | 4 673 423 456 | 194 969 690 | 14.08 | 4 602 922 892 | 179 241 546 | 16.12 |
| Music | 1 338 583 234 | 55 844 107 | 4.03 | 1 049 198 809 | 40 856 651 | 3.67 |
| Museums and Gal- leries | 5 268 497 146 | 219 795 459 | 15.87 | 3 844 858 676 | 149 721 911 | 13.47 |
| Audiovis- ual and Multime- dia | 511 217 354 | 21 327 382 | 1.54 | 558 641 924 | 21 753 969 | 1.96 |
| Books and Press | 26 156 811 | 1 091 231 | 0.08 | 35 468 753 | 1 381 182 | 0.12 |

¹⁰ 2023: 1 EUR = 23. 970 CZK

¹¹ 2018: 1 EUR = 25.680 CZK

| | | | | | | |
|---|-----------------------|----------------------|-------------|-----------------------|----------------------|--------------|
| Libraries | 4 446 662 250 | 185 509 481 | 13.40 | 3 581 585 495 | 139 469 840 | 12.64 |
| Not covered by the above domains | 12 849 831 136 | 536 079 730 | 38.71 | 10 814 040 857 | 421 107 510 | 37.87 |
| TOTAL | 33 194 549 972 | 1 384 837 296 | 100% | 28 555 282 628 | 1 111 965 834 | 100 % |

Source: Ministry of Finance: *Databáze Monitor*, 2025

6. Legislation on Culture

6.1 Overview national cultural legislation

The Act on Establishing Ministries and other Central Administrative Bodies, dating from 1969, clarifies the responsibilities of the MC.

Legislation in the field of culture includes several key laws, in particular the Act on State Monument Care (No. 20/1987 Coll.) for the protection of movable and immovable heritage, the Act on the Protection of Museum Collections (No. 122/2000 Coll.) and the Copyright Act (No. 121/2000 Coll.).

Support for culture from extra-budgetary sources in the CR is regulated by two main laws: Act No. 239/1992 Coll., which established the State Fund for Culture of the CR, and Act No. 496/2012 Coll. (the Audiovisual Act), which sets out the conditions for the activities of the Czech Audiovisual Fund.

Act No. 148/1949 Coll. on the National Gallery is a specific law for this cultural institution. No other state cultural organization is established directly by its own law. The adoption of the Act on Public Cultural Institutions (No. 263/2024 Coll.) was fundamental in this regard. The Act, effective from January 2025, brought fundamental changes in the management and financing of large cultural organizations such as theatres, museums, and galleries. Its aim is to ensure greater stability, independence, and efficiency in their functioning. Public cultural institutions are an alternative to the previously predominant subsidiary organizations, which are more dependent on the budget of their founder and subject to greater political influence.

Other recent significant legislative changes include the amendment to Act No. 203/2006 Coll. on certain types of cultural support, which, among other things, regulates state support in the field of culture. The amendment introduced the so-called status of artist in the Czech Republic from July 1, 2025. Specifically, the amendment created a mechanism for artists and other creative workers to obtain this status in the form of a voluntary register of artists. At the same time, the creative and study scholarships offered by the Ministry of Culture and linked to the register were expanded and optimized

6.2 Overview international cultural legislation

In the CR, there are fundamental international legal instruments in culture, whose adoption goes back to the establishment of Czechoslovakia after WWI (e.g. the Berne Convention). The most recent of these is the *Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled*, which has been in force in the CR since January 2019.

As far as UNESCO conventions are concerned, the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005* was ratified in 2010. In 2009, the *Convention for the Safeguarding of the Intangible Cultural Heritage 2003* was adopted.

Cultural agreements are bilateral framework agreements of a governmental nature that declare the general interest of both countries in cooperating in the fields of culture, education, science, and, as a rule, youth and sports. Based on the interest of both parties, it is possible to conclude short-term implementation plans for cooperation for each cultural agreement, which are drawn up by the relevant ministries, i.e. the Ministry of Culture and the Ministry of Education, Youth and Sports of the Czech Republic. These plans set out the specific conditions for cooperation and cultural or educational exchanges for the relevant period.

Bilateral cultural agreements are approved by the Czech government only in exceptional cases. This is the case of *the Agreement on the Joint Ownership, Management, and Use of the Exhibition Pavilion in Venice* negotiated with Slovakia.