

"EMPOWERMENT
OF SOCIAL INCLUSION GROUPS THROUGH
CREATIVITY AND CULTURAL WORKS"
2020-1-CZ01-KA227-ADV-094406

CURRENT SITUATION AND EXISTING GOOD PRACTICES IN CREATIVE AND CULTURAL SECTOR



COUNTRY REPORT – CZECH REPUBLIC



ASOCIAȚIA
MERGI ÎNAINTE



RomPraha

PALconnect Project



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ABSTRACT

The current report is prepared as a result of the **PALKONNECT** experts work and on the desk research of the experts of RomPraha.

The aim of the report is to summarize the current situation of the cultural and creative sector in Czech Republic in the post-COVID 19 period and to present several good practices and examples connected with supporting of emerging artists from social inclusion groups.

For any feedback on the content, please communicate with us at goralad@seznam.cz.

HOW TO READ THIS REPORT?

This report is divided into five sections. The Introduction contains the introduction to the main characteristics and sectors development in the country. The next section provides detailed findings about current situation of the cultural sector in the post-COVID period. Section three is presenting the measures and support at local and national level. The next section is concluding the major good practices and initiatives. We are closing the paper with a list of the used resources.

This document has been prepared as part of project **"Empowerment of social inclusion groups through creativity and cultural works"** with reference number **2020-1-CZ01-KA227-ADU-094406**.

Intellectual Output 1 "Supporting Artists from social inclusion groups", 08/2021

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Cultural and Creative Sector in Czech Republic: main characteristics and sectors development

Cultural and creative sectors are important in their own right in terms of their economic footprint and employment. They also spur innovation across the economy, as well as contribute to numerous other channels for positive social impact (well-being and health, education, inclusion, urban regeneration, etc.). They are among the hardest hit by the pandemic, with large cities often containing the greatest share of jobs at risk. The dynamics vary across sub-sectors, with venue-based activities and the related supply chains most affected. Policies to support firms and workers during the pandemic can be ill-adapted to the non-traditional business models and forms of employment in the sector. In addition to short-term support for artists and firms, which comes from both the public and private sector, policies can also leverage the economic and social impacts of culture in their broader recovery packages and efforts to transform local economies.

The production in the culture sector in 2018 amounted to 255.2 billion CZK, which is 2.09% of national production, and the total GVA amounted to 82.8 billion CZK, i.e. 2.26% of total GVA. The volume of GDP created by the cultural sector can be estimated as 78.0 billion CZK or 1.47% of total GDP.

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

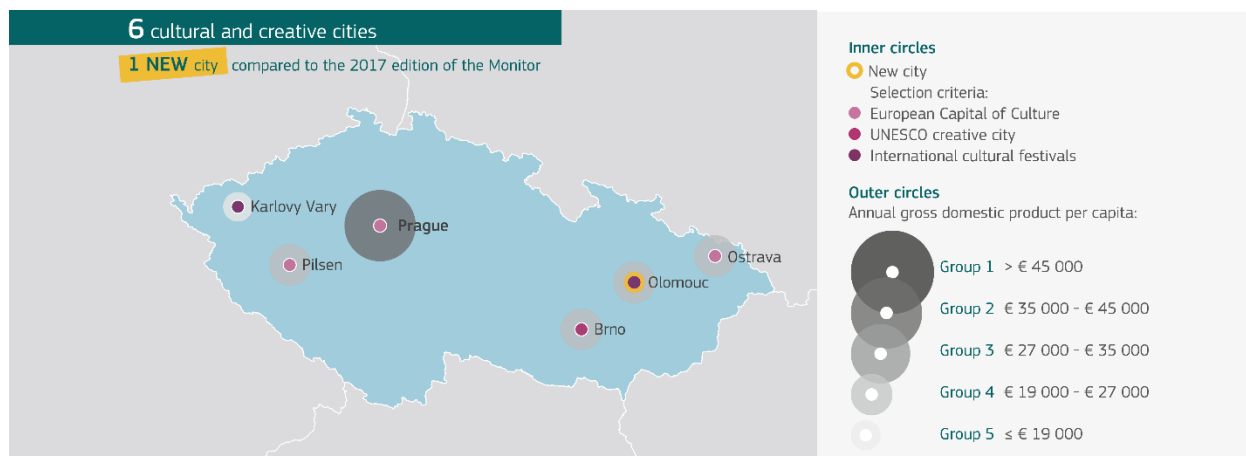


Source: Galerie moderního umění, Hradec Králové, 2020

"Cultural and creative sectors (CCSs) include activities which are based on human creativity, skill and talent. CCSs are based on cultural values, and artistic and creative expression. They have the potential to create wealth and jobs, in particular by using intellectual property. They include activities (services, works, performances, and products) that are of a public, non-profit, and market nature, regardless of the type and method of financing used by the entity that carries them out.

The outputs of the CCSs' activities contribute with their added value to other economic sectors and can be a source of technological and non-technological innovation (creative and digital economy). CCSs have many other positive impacts on society and the specific individual. CCSs include architecture, design, advertising, film and audio-vision, music, books and publishing, digital games, software, new media and related IT services, radio and television broadcasting, performing arts, visual arts, crafts, gastronomy, and cultural heritage."

Definition provided by the Czech Ministry of Culture, 2014



Source: *The Cultural and Creative Cities Monitor, 2019*

Creative industries (CI) in the Czech Republic are significantly regionally concentrated mainly in large cities with a clear dominance of Prague. Prague itself accounts for almost 40% of CI employment in the country and its shares in the CI production and CI value are even higher. The dominance of Prague in the national CI is considerably higher than the dominance of the capital cities in majority of other European countries. These data confirm international position of Prague as a global gamma city, or generally strong position of the capitals within the whole CEES. Super-dominant position is also evident when considering the shares of the next two major centers, Brno and Ostrava. These cities accommodate, respectively, 9% and 3% of all CI jobs in the country.

After *The Cultural and Creative Cities Monitor, 2019* on the Cultural and Creative Cities Index, Prague takes the top position in the country as well as the 8th spot among the 20 European ranked cities with more than 1 million inhabitants. The city of Brno follows, coming 27th in the group of 40 cities with 250 000 to 500 000 inhabitants.



Source: Festival Prague - heart of nations, 2019

Prague claims the 2nd spot on 'Cultural Vibrancy' in the group of 20 European ranked cities with more than 1 million inhabitants, also coming 2nd on Cultural Venues & Facilities. Karlovy Vary ranks 29th in the group of 79 European ranked cities with between 50 000 and 250 000 inhabitants, holding a very similar and balanced position on the underlying dimensions, namely, Cultural Venues & Facilities and Cultural Participation & Attractiveness.

On 'Creative Economy', Prague reaches 14th position in the largest population group and 9th on Intellectual Property & Innovation. Brno is placed 30th in the group of 40 cities with 250 000 to 500 000 inhabitants and 23rd on Creative & Knowledge-based Jobs.

Current situation of the cultural sector in the post-COVID period

According to the *OECD Policy Responses to Coronavirus* report the current situation of the cultural sector in the post-COVID period in Europe is the following:

Along with the tourism sector, cultural and creative sectors (CCS) are among the most affected by the current crisis, with jobs at risk ranging from 0.8 to 5.5% of employment across OECD regions...

The venue-based sectors (such as museums, performing arts, live music, festivals, cinema, etc.) are the hardest hit by social distancing measures. The abrupt drop in revenues puts their financial sustainability at risk and has resulted in reduced wage earnings and lay-offs with repercussions for the value chain of their suppliers, from creative and non-creative sectors alike. Some cultural and creative sectors, such as online content platforms, have profited from the increased demand for cultural content streaming during lockdown, but the benefits from this extra demand have largely accrued to the largest firms in the industry.

...and the effects will be long lasting due to a combination of several factors

The effects of the crisis on distribution channels and the drop in investment by the sector will affect the production of cultural goods and services and their diversity in the months, if not years, to come. Over the medium term, the anticipated lower levels of international and domestic tourism, drop in purchasing power, and reductions of public and private funding for arts and culture, especially at the local level, could amplify this negative trend even further. In the absence of responsive public support and recovery strategies, the downsizing of cultural and creative sectors will have a negative impact on cities and regions in terms of jobs and revenues, levels of innovation, citizen well-being and the vibrancy and diversity of communities.

The crisis has sharply exposed the structural fragility of some producers in the sector...

Cultural and creative sectors are largely composed of micro-firms, non-profit organisations and creative professionals, often operating on the margins of financial sustainability. Large public and private cultural

institutions and businesses depend on this dynamic cultural ecosystem for the provision of creative goods and services.

....and the inadequacy of public support schemes ill-adapted to CCS business models and forms of employment

National and local governments across the globe have introduced multiple measures that support workers and firms in light of COVID-19. Many of them, particularly those not targeted to CCS, are not well suited to the peculiarities of the sector. Employment and income support measures are not always accessible or adapted to the new and non-standard forms of employment (freelance, intermittent, hybrid – e.g. combining salaried part-time work with freelance work) that tend to be more precarious and are more common in CCS. SME finance measures could also be better adapted to businesses based on intangible assets. Similarly, innovation supports, largely catering to technological innovations, could be adapted to other forms of innovation more common in CCS, such as innovations in format and content, including through mixed use of different media, and recognise that the sector generates innovation through creative skills, new ways of working, new business models, and new forms of co-production.



Source: Council of Europe, Culture and Cultural Heritage web page

The sector has innovated rapidly, notably with accelerated digitalisation...

Massive digitalisation coupled with emerging technologies, such as virtual and augmented realities, can create new forms of cultural experience, dissemination and new business models with market potential. With the lockdown, many public and private providers moved content on-line for free to keep audiences engaged and satisfy the sharply increased demand for cultural content. While the provision of free and digitally mediated cultural content is not sustainable over time, it has opened the door to many future innovations. To capitalise on them, there is a need to address the digital skills shortages within the sector and improve digital access beyond large metropolitan areas, with the additional consideration that digital access does not replace a live cultural experience or all the jobs that go with it.

...and cross-overs between culture and education or health sectors can drive future innovation

Building on the impact of the COVID-19 crisis on both the education and the cultural and creative sectors, strategic complementarities can be developed. Both sectors experienced accelerated digitalisation, which brings new opportunities for local and regional development but also risks of exacerbating inequalities without accompanying measures. Such accompanying measures include, for example, the development of methodologies and technological solutions for distance and distributed learning with digitally mediated access to cultural resources and experiences.

The lockdown and social distancing measures have also made evident the importance of arts and culture for people's mental well-being – and possibly, through the increasingly documented psychosomatic effects of cultural access, also health. This recognition provides a new opportunity to capitalise on the role of arts and culture in the prevention and treatment of illness across the lifespan, contributing to solutions for health and welfare systems, such as through reductions in hospitalisation or medication rates.

Cities and regions can take advantage of the creative potential of culture in the post-COVID recovery

Going forward, cities and regions may consider cultural and creative sectors as well as cultural participation as a driver of social impact in its own right and throughout the economy. The sector is already an economic driver and source of innovation. In many cities and regions, specialisations in the cultural and creative sectors are evolving, and being used to tackle competitive and societal challenges from new angles², favouring resilience, skills creation and prosocial behavioural changes. In the recovery, there is an opportunity for dense metropolitan areas and remote, lagging regions alike to

reconsider growth models moving away from culture-based large-scale tourism towards models fostering cross-innovation between CCS and traditional manufacturing and services (e.g. design and furniture making) that can be incorporated into creative tourism programmes. They can also capitalise on the role of culture to help raise awareness about the complex challenges of climate change and population ageing. The contribution of culture can also be important in other areas of local development, from rebuilding public trust to contributing to post-pandemic urban design adapted to social distancing rules.



Source: Academy of Performing Arts in Prague

Measures and support at local and national level

After another research by the Prague's Theatre Academy of Performing Arts (DAMU) and University of Economics (VŠE) which mapped the effect of the coronavirus pandemic on the Czech cultural sector in 2020 we have the following findings about the situation in the Czech Republic:

The aim of the research was not just to tally the financial losses but also to help the sector navigate its gradual return to "normal". After the research half a billion crowns in the month of March 2020 alone are the cultural sector losses in revenue in the first month of social-distancing restrictions and outright closures.

In 2021 organizers of cultural events that have a revenue drop of at least 50 percent due to the coronavirus pandemic are eligible for support money from the new Covid Culture call. The Ministry of Industry and Trade is preparing the program with the Ministry of Culture. Organizers can start apply from Aug. 3 to Sept. 22 2021, Some CZK 300 million has been set aside for the program, and each applicant can get up to CZK 5 million.



Source: The Prague Theatre Summer School, DAMU

"The cultural sector was one of the most affected sectors during the pandemic. Some restrictions still remain in this sector, for example for large concerts or festivals. That is why we have decided to announce a new call in which we want to support the implementers of cultural events who demonstrate a drop in income of at least 50%,"

Karel Havlíček, Deputy Prime Minister

"Although we managed to agree with the Ministry of Health in May on a gradual release plan for the culture sector, it is still not possible to organize large cultural events as in the period before the outbreak of Covid pandemic. Therefore, I am glad that together with colleagues from the Ministry of Industry and Trade we managed to maintain this program of financial assistance for the next period. The decisive period here for entities doing business in culture will be from 1 June to 30 September 2021"

Lubomír Zaorálek, Minister of Culture



Lennon Wall in Prague during coronavirus measures / via Raymond Johnston / Source: news.expats.cz

Artists, music festival organizers, music club operators, technical companies that provide cultural events, orchestras, theatres, non-governmental non-profit organizations in the field of culture or circus and new circus organizers can apply for support. The maximum amount of the subsidy per applicant is five million Czech crowns.

"Applicants can therefore receive a subsidy for operating costs for the months of June, July, August and September so that they can fully concentrate on the October start of the winter season. The program received a notification from the European Commission some time ago, and we can pay the money immediately. Applications can be submitted until September 22, 2021. All information are available at www.mpo.cz/culture and applications will be submitted via the AIS portal, which applicants already know from previous calls."

Pavel Vinkler, Director of the Business Environment and Business Administration



Source: dnoviny.cz

To minimize the impact of the COVID-19 pandemic on the cultural sector in 2020 the Czech government in behalf of The Industry and Trade ministry and Culture ministry made 900 million CZK available to entertainment entities that suffered coronavirus-related losses. Government grants are available for people and businesses in the entertainment industry who were affected by the COVID-19 pandemic. The Ministry of Industry and Trade (MPO) in cooperation with the Ministry of Culture (MK) has launched a special grant program called COVID – Culture (COVID – Kultura).

Eligible applicants include business entities whose main activity is organizing or providing musical, musically dramatic, dance and theater projects, the primary objective of which is to provide cultural services to the public in the field of performing arts. Applicants can be individual artists; business entities; film festival organizers; music festival organizers; organizers of art, theater or dance festivals and shows; music clubs where the operation of a music program is their main activity; technical companies and business entities providing events within the cultural service to the public); artistic ensembles, musical ensembles or orchestras; circus and new circus organizers; artistic management agencies that are the main organizers of a cultural event; galleries and museums; and theaters.

In February 2021, two more calls were announced: Covid-Culture 3.1. and 3.2. The subsidy (a lump sum of 60 thousand CZK) in Covid-Culture 3.1. is designed for the self-employed – arts professions in music, theatre, dance, visual arts, and literature. They are listed here:

- Performing artists and authors (e.g. professional performers and authors, actors, musicians, dancers, singers, acrobats, programmers, painters, sculptors, art curators, art photographers, writers, authors of authorial books – illustrators, playwrights)
- Artistic and technical professionals (e.g. sound designers, light designers, arts managers) who participated in the realization of live productions with artistic features or are highly specialized in live performances or visual arts.

The subsidy in the Covid-Culture 3.2. programme is designed for natural persons – the self-employed performing film crew jobs, creative film jobs, and performing artists. It is also designed for business entities – cinema operators (payment-per-seat), reimbursement of cost recovery and unpaid costs (obligations) of production companies for the costs and obligations directly associated with the limitation of audiovisual production, distribution and AVD accessibility in cinemas. The lump sum for the self-employed is 60 thousand CZK and business entities will get 5 million CZK maximum.

The Ministry of Culture of the Czech Republic, in association with the Arts and Theatre Institute (ATI), announced the Extraordinary Call to Support Making Art Accessible through Digital Media. The Ministry's call with a budget of 30 million CZK focuses on the interdisciplinary connection between live art and the audience through new technologies. The aim is to create and present cultural content for subjects in the sector of contemporary arts – theatre, dance, contemporary circus, visual art, literature, and multimedia platforms

Prague has prepared a benefit programme for culture and local tourists. Prague will support affected culture and tourism with another CZK 250 million. Theatres and other cultural institutions will be able to get the special-purpose subsidy. Contributory organisations which have been affected by the drop in fee revenues will get help as well. Prague will also invest CZK 100 million in a campaign to attract local tourists and a benefit programme including entrance fee discounts. The measures have been already discussed by the economic board with the necessary representatives of different sectors and organisations and will now be approved by the municipal council.



Source: dnoviny.cz

Good practices and initiatives working at local and national level supporting the emerging artists from social inclusion groups

#insupportoflivemusic by Czech Music Community

The music industry has been hit hard, with not just clubs and concerts but also studio sessions being suspended for months. Lockdown and program cancellations mean an incredible loss of direct cash, and refunds to all intermediaries, but also the risk of losing partnerships. In that case, for some, disappearing could be an unfortunate result. Facing this situation Czech Music Community has launched #zazivouhudbu (#insupportoflivemusic). The emergency state has provided space for Česká obec hudební/Czech Music Community (CMC), a new platform for professionals in popular and classical music. The CMC has launched the project #zazivouhudbu, with the following proposals for measures: no VAT for music sales, lower VAT for tickets (10%), the continuation of state support for the self-employed, a system of interest-free loans, or a foundation of the National Music Fund for dealing with damages.



Source: Czech Music Community

HateFree Initiative and exhibition by The Agency for Social Inclusion at the Office of the Government of the Czech Republic.

We live in a time when society is becoming increasingly polarized, and expressions of hate are becoming a normal part of our lives. It is also a time that tests our ability to express solidarity. Unprecedented numbers of people are aiming for Europe in an effort to escape military conflicts and poverty. At the same time, there are many living among us who encounter prejudice and ridicule as well as violence and hate due to their skin colour, religion, sexual orientation, or perhaps because they are homeless.



Source: www.dox.cz

The artists exhibiting in the *HateFree* exhibition take the side of those who are stigmatized in this manner. They strive to explore the mechanisms that define certain groups as inferior or socially excluded, and show the danger inherent in the growth of hate in society. At the same time, they demonstrate faith in the symbolic power of an artistic gesture expressing solidarity, and its specific effects outside the narrowly circumscribed world of art.

Song contest Miri Gili by NGO Romodrom

Miri Gil'i Music Song was created in 2015 as a SuperStar-type music competition in response to the close relationship of the Roma minority to music and dance. It is about raising the Romani artistic work and consolidating it in the Czech environment. The idea of the whole competition is, in the words of Milan Šenki, the motivation of children, young people and adults to try something new, to make it happen. At the same time, the competition is often attended by talents who, for example, do not dare to take on a larger format of a SuperStar-type music competition.



Source: www.romodrom.cz

An important feature behind the entire festival is also the connection of the majority with the Roma minority and overall multicultural awareness raising. Through this artistic event, the majority society gets acquainted with the culture of the Roma, which is otherwise presented only marginally.

Artist and workers in the cultural sector, including those of social inclusion groups were active during the Corona crises and came with many different small or medium scale initiatives and good practices.

- Rehearsing in public spaces - some groups started doing art activities (dancing, etc.) in the public parks. This had positive effect, because also people from outside the artistic community had the opportunity to have a look at the rehearsals.
- Romani fashion – a group of Romani women started voluntary sewing face masks with Romani motives. They got famous in the Czech Republic with their solidarity and creativity. Now they have large scale of accessories and ladies fashion, selling on internet and on festivals.
- Competitions for youngsters – a NGO working with Roma youngsters announced writing and art competitions. As a result, they were publishing books and presenting them on public (even in the Office of the President of the Czech Republic - Prague Castle). Another NGO has launched their creative competition 'Vícejazyčnost je bohatství' (Multilinguality is richness) promoting reading and writing in a second language. Read fairytales in various languages and create pictures inspired by what you have read or do a translation. The second theme is Stories of the coronavirus epidemic. The competition is targeting youngsters from social inclusion groups, including Roma, national minorities, foreigners, etc. The winners will be invited to ceremony in Prague, the event will be reported by the media. The competition is still in progress in the time of writing this report.
- Romani publication of young authors - were presented in the national radio and other media
- Newcomers in art - some people due to lock down had more time and start creating art, writing and even publishing books (self-publishing prose)
- Assistance to socially or economically disadvantaged groups - during the lock downs in on-line communication with state offices, filling up on-line form, etc.
- Assistance to artist from foreigner origin living in the Czech Republic - on-line communication with state offices, filling up on-line form, etc. – Integration centrum, Prague
- Voluntary concerts - Groups including also famous singers, actors, athletes, musicians, and other creative arts groups were voluntarily making concerts or other performance for the public outside the park or under the windows of the retirement homes, etc.
- Publishing houses solidarity action - Number of publishing houses specializing in printing school textbooks and who run online courses for both primary and secondary schools have started to offer their online teaching tools free of charge for both teachers and pupils.

- Special songs - Several popular singers, bands and musicians have recorded special songs and TV spots dedicated to COVID-19. Another popular "singing" campaign was launched by popular actors and musicians Svěrák&Uhlíř, whose songs have become popular among all age groups, though initially written for children.
- Online streaming - Various theatres, singers, musicians and other performers are participating in this campaign, whose objective is to provide online streaming of theatre performances and concerts to compensate for the closure of cinemas, theatres, music halls and cancelation of concerts, festivals and other cultural events.
- Videos from home - Another inspiring initiative was presented by The Czech National Ballet, which, whilst quarantined, cannot perform. Instead, they have recorded an entertaining video from their homes titled "We will dance through it".



Source: Soledat La Paloma Facebook profile

Resources

Culture Account for 2018, NIPOS and CSO, Prague 2020

<https://www.kreativnicesko.cz/en>

<https://www.thefreelibrary.com/Creative+industries+in+the+Czech+Republic%3A+a+spatial+perspective-a0353518222>

<https://en.unesco.org/creativity/policy-monitoring-platform/creative-industries>

<https://www.culturalpolicies.net/covid-19/country-reports/cz/>

<https://europaregina.eu/creative-industries/europe/czech-republic/>

https://www.culturalpolicies.net/country_profile/czechia-3-5-1/

<https://news.expats.cz/business-news/czech-republic-launches-support-grants-for-cultural-projects-hit-by-covid-pandemic/>

<https://english.radio.cz/czech-musicians-among-cultural-sectors-most-affected-coronavirus-measures-8099779>

<https://www.expats.cz/czech-news/article/coronavirus-update-aug-3-2021>

<https://www.mpo.cz/en/guidepost/for-the-media/press-releases/the-new-call-from-the-covid-culture-program-will-support-event-organizers-who-have-had-a-50-percent-drop-in-revenue--262680/>

<https://www.idu.cz/covid>

<https://www.oecd.org/coronavirus/policy-responses/culture-shock-covid-19-and-the-cultural-and-creative-sectors-08da9e0e/>