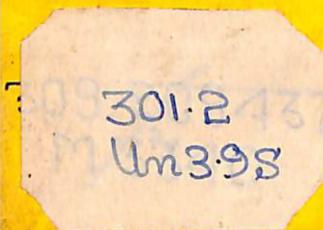


Studies and documents on cultural policies

9

# Cultural policy in *Czechoslovakia*

by Miroslav Marek, Milan Hromádka  
and Josef Chroust



Unesco



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Miroslav Marek  
with the co-operation of  
Milan Hromádka and Josef Chroust

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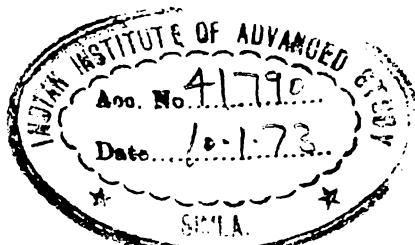
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# Preface

The publication of this series has been undertaken as part the programme adopted by the General Conference of Unesco at its fifteenth session for the study of cultural policies.

In this context, 'cultural policy' is taken to mean a body of operational principles, administrative and budgetary practices and procedures which provide a basis for cultural action by the State. Obviously, there cannot be *one* cultural policy suited to all countries; each Member State determines its own cultural policy according to the cultural values, aims and choices it sets for itself.

It has been largely recognized that there is a need for exchanges of information and experience between countries as well as for cross-national investigations on specific themes, research into concepts and methods, etc.

The aim of this series, therefore, is to contribute to the dissemination of information by presenting both the findings of such studies and various national surveys illustrating problems, experiments and achievements in individual countries chosen as representative of differing socio-economic systems, regional areas and levels of development. To achieve a measure of comparability, an attempt has been made to follow, as far as possible, a fairly similar pattern and method of approach.

This survey has been prepared for Unesco by Mr. Miroslav Marek, Division of Long-Term Planning, Ministry of Culture and Information, Prague, with the co-operation of Mr. Milan Hromádka and Mr. Josef Chroust. The opinions expressed are the authors', and do not necessarily reflect the views of Unesco.



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# Foreword

The text which follows does not always necessarily express the views of the government or other competent authorities; all the opinions expressed are those of the authors.

This study was prepared in collaboration with specialists in the various aspects of cultural policy; it does not cover developments since the Czechoslovak Socialist Republic became a federated State at the end of 1968.

It is a review of the contemporary situation and of unsolved problems rather than a systematic study; the authors have concentrated mainly on trying to show the practical working of cultural policies, successes and failures, since the end of the war.



# Introduction

If we review the general course of Czech and Slovak history, we recognize that some important basic features play a constant role: the struggle for national survival, the strong passion for social justice, the urge for democracy. The line of historical development is in no sense a continuous one, due to contradictory external and internal forces. There have been periods of social stability and of extensive international contacts: the Great Moravian Empire, the period of King Przemysl Otakar II (thirteenth century), the reign of Emperor Charles IV (fourteenth century), and famous periods also, when our nations were in the forefront of social evolution—at the time of the Hussite Movement, during the culminating period of the 1848 Revolution, etc.

The geographical situation of Bohemia and Moravia at the natural centre of Europe, separated from neighbouring countries by easily passable mountains and forests, appeared to be advantageous for the Czech nation as facilitating the absorption of new ideas, tendencies and technologies; yet it often resulted in disturbances and a lack of social stability. Events of importance for the general course of European history were sparked off on this territory (Thirty Years War, First World War). Both basic parts of Czechoslovakia—the Czech countries and Slovakia—despite differences in their development, have numerous elements in common.

From the historical point of view, the situation of Slovakia was especially difficult. The Czech State had been slowly formed in severe struggles and after a period of internal conflict, until the native Czech dynasty of the Przemyslides (ninth to fourteenth centuries) gradually established its hegemony. After the fall of the early Slavonic State (Great Moravian Empire, ninth century) Slovakia became part of the growing Hungarian State (as Upper Hungary). The linguistic and ethnic ties connecting Czechs and Slovaks from prehistoric times were affected by these and later developments. The defeat of the White Mountain (1620) and the Thirty Years War led to the fall of the independent Czech State, Bohemia and Moravia (Czech Crown countries) becoming part of the Habsburg Empire.

Another important feature, characteristic of the development of both parts of the present Czechoslovak State, was the Czech and Slovak national revival. It started in the sphere of culture, education and science, and only during its later period entered

into the field of politics and international relations. Due to different historical conditions, it developed separately in the Czech countries and in Slovakia. The beginnings of Czech national revival date from the latter part of the eighteenth century; Slovak national revival starts in the first half of the nineteenth century. For a considerable period, these efforts at national emancipation seemed to be without any prospect of success. From 1848 onwards, however, i.e. for more than 120 years, the conscious efforts of Czechs and Slovaks to secure a firm, free and independent position in the family of European nations gradually developed. The situation of Slovakia was the more complicated: it was necessary to start from the very beginning; there were no traditions. Several Czech names figured in world history, such as Petr Chelčický, Jan Hus and Jan Amos Komenský (Comenius).

During the period of national renaissance, a pleiad of new personalities—both Czech and Slovak—appeared on the scene: Dobrovský, Stúr, Jungmann, Kollár, Mácha, Němcová and others. During the whole period of national revival, both nations had to face numerous attempts at 'Hungarization' (in Slovakia, especially after 1867, when Austro-Hungarian dualism was established) and 'Germanization'. For several generations such obstacles and problems united the best representatives of the Czech and Slovak intelligentsia.

In 1918 the Czech and Slovak nations succeeded in their efforts to gain independence and national recognition, and an independent state—the Czechoslovak Republic—was created. During twenty years, i.e. till the Second World War, the prerequisites for full Czech and Slovak independent national existence rapidly developed. Relatively favourable conditions contributed also to development of the Slovak language and culture. For the Slovak nation—due to its specific geographical and historical position—the necessity arose to formulate and define its attitude to its stronger neighbours, namely the Hungarians (questions of a geographical and historical order) and the Czechs (mainly questions of an ethnic, linguistic and cultural order). Relations with the Czechs were favourably influenced by some additional factors (level of economic and social development); and it was in the first instance the fact that Czechs as well as Slovaks became the object of national oppression in Austria-Hungary. Struggles for emancipation within the boundaries of the former empire were soon considered as fruitless.

Owing to these features, ties of language and culture played a significant role in the history of both nations and helped to maintain the forcedly interrupted continuity of development. Faith in their independence never, in the history of both nations, descended to a commonplace. Social prosperity in our country was always closely related to an upsurge of culture. The close relations of language, culture and art, education, and science, the sometimes unjustly criticized 'plebeian' or folk origin of both national cultures—all this explains the character of the Czech and Slovak cultures. Accordingly, language and culture were also powerful media in overcoming critical situations in the development of society.

The new Czechoslovak State and its culture gained a firm place in the European economy and in science and culture in the period between the two world wars (1918-38). It is a special feature that in the conditions of the bourgeois Czechoslovak State,

most leading representatives of Czech and Slovak culture selected of their own free will the socialist doctrine, deliberately separated themselves from the ruling economic and power groups and in this period laid the foundations for a model of socialist culture.

Further development was forcibly interrupted by the Nazi occupation. The liberation of Czechoslovakia (1945), the taking over of power and the creation of the people's democracy in a parliamentary way (1948) brought about new qualitative changes for the revival of culture. During the Second World War, both nations again reached the firm conviction that a joint State, guaranteeing the same rights to both nations, was an inevitable postulate for their future existence.

The post-war development helped to bridge the economic and social differences which the old society had left behind. Important results were achieved in standards of living, in satisfying the needs of society and in extending education. From the territorial point of view, radical changes took place in transforming the economically backward and predominantly agrarian Slovakia into a modern, industrially advanced country. As against these welcome aspects, some important cultural and intellectual structures and contacts were thoughtlessly disrupted. Their loss is now strongly felt and efforts are being made to reconstruct them in the new situation. Furthermore, the political programme for mutual relations between the two nations, as laid down in the first post-war governmental programme of Kosice (1945), has not been fully carried out in recent times. Policies which insufficiently respected the legitimate interests of the Slovak nation endangered mutual relations between the two parts of the State and needlessly widened existing psychological differences.

From the standpoint of Czechoslovakia's entire post-war development, in addition to the important dates mentioned in relation to cultural development (1945 and 1948), we must mention the year 1956 (Twentieth Congress of the Communist Party of the Soviet Union and its impact on the development of the Socialist countries) and the year 1960 (proclamation of the new Constitution of the C.S.S.R., which among other matters states the aim to 'provide conditions for the development of all [people's] abilities' (Part III of the opening Declaration)).

Czechoslovak domestic cultural policies in recent years can be characterized by a series of contradictions. It is undeniable that under the people's democratic state, past and present cultural values have been made accessible to ever greater sections of the public; the growing role of culture as an active factor in the building of a socialist society, in the development of friendly relations among the nations, of freedom, progress and peace, has been more and more recognized. On the other hand, the sphere of culture—and not only cultural creation—has often been the subject of numerous regulations, 'directives', 'rectifications' and of excessive efforts to standardize the quality of various cultural values in accordance with immediate political interests.

In spite of all this, the Thirteenth Congress of the Communist Party of Czechoslovakia accepted an important document, stressing the vital importance of culture. The resolution of the Thirteenth Congress (1966), 'on urgent questions of the further development of socialist culture', emphasizes that 'The socialist cultural revolution

is a long-term process. It assumes not only the scientific attitude and a rational way of thinking, but also the inner transformation of man, who is developing freely, who thinks and acts creatively and with civic responsibility. In this process, culture in the widest sense—that is, science, art, the culture of the work and life environment, education, cultural and educational activities—becomes an indispensable part of society.'

The resolution emphasizes the importance of problems such as 'to the people through art' and simultaneously 'to art through the people', the entire breadth of the problems of humanistic and aesthetic education which should be connected with problems of education for manual labour. The resolution points out that 'the humanism of culture and art in a socialist society cannot be separated from the complex creation of the living environment'.

The resolution devotes special attention to problems of the economics of culture (see relevant part of the resolution in Appendix 2), stating that 'active cultural policy is indivisibly linked with the management of all aspects of the economics of culture'.

In 1967 an independent Ministry of Culture and Information was established. Its main role was to create the conditions for the universal development of culture within society as a whole, including the economic problems of culture. Despite numerous obstacles, efforts leading to the establishment of a model of 'economics of culture' continued during recent times.

At their various meetings, the creative artists, the most active section of the cultural front, agreed to maximum participation in preparing the new model of socialist culture, which would correspond to present conditions in the Czechoslovak State and simultaneously proceed from the new model for the management of Czechoslovakia's economy.

During the past few years a number of comprehensive works have been published on the problems of the social and human implications of the scientific and technological revolution. Common to all these works is the effort to conceive and develop contemporary culture and our cultural heritage as a means of further humanizing man in our society.

The federalization of Czechoslovakia has produced an important effect for the improvement of conditions for the development of Czech and Slovak culture. The establishment of two State bodies—the Czech Socialist Republic (C.S.R.) and the Slovak Socialist Republic (S.S.R.)—can justly be considered as the right path to satisfy the national aspirations of the people of both countries. The principle is still maintained of maximum autonomy of cultural facilities with the participation of users and people's representatives; this is receiving increasing support and is gradually approaching achievement.

# Basic aspects of cultural policy in Czechoslovakia

## Role of cultural policy in the development of culture

There is perhaps no other term with more interpretations than the word 'culture'. It is often subconsciously comprehended in the sense of 'art'; we often speak of culture in connexion with the behaviour of people in the sphere of moral values and human relations (the adjective 'cultural' suggests a positive appraisal; we denote by it action, behaviour and attitudes which are generally considered as useful for the interests of society or of a certain social group). We speak of culture in terms of standard of living, of habitation and clothing; of physical culture; we appraise by it the culture of language, of thought, of work, and so on. We could go on indefinitely.

The word 'culture' carries not only a theoretical, but also a practical meaning. With cultural policy in view, it is necessary to have a clear idea of what we mean exactly by 'culture'.

Culture as a social process is an entire, internally structured system, in which we usually distinguish two aspects: material culture (sometimes denoted by the term 'civilization') and spiritual culture. The term 'material culture' is usually applied to the material results of human work, as for instance to machines, technology, buildings, settlements, the mode of sustenance and clothing, the objects of everyday use. The term 'spiritual culture' is usually applied to an aspect of the cultural process which is oriented to the human soul, which creates and forms a man's intellect, ideas, feelings, ethical and aesthetic standards, attitudes and behaviour; cultural values influence among others a man's psychology and mode of living, and represent in principle the material results of human findings and knowledge in science, art and in the sphere of social standards.

Apart from the material and spiritual aspects of culture, we can distinguish two more criteria in the cultural structure: the creation of cultural values on the one hand, and their acceptance and utilization on the other. The dynamics of the cultural process oscillate between two poles; in this process the human individual is not just an object, but also a subject of the action of cultural values, a subject who applies the accepted cultural values in a creative way, and who also creates new values himself. The result of the process of forming and developing a man's personality—and also

of society as a whole—through the action of cultural values and through actual human activity can be defined by the term 'cultural level'.

One of the basic instruments which makes possible the interaction of cultural values and of human activities is a system which ensures the dissemination of cultural values, the creation of conditions for the development of human cultural activities and for the self-expression of people in the sphere of culture. This system comprises the function of cultural institutions and the activity of the social groups of people entrusted with the dissemination of cultural values at creative and technical level, with the regulation and control of this process and with determining the prerequisites for the development of people's cultural activities.

The basic principle of cultural policy in Czechoslovakia may be described as: to provide optimum conditions for the free creation of cultural values (primarily in the fields of science and art), to contrive a workable system for disseminating cultural values to all citizens without distinction, and to establish conditions for the universal development of cultural activities and for the opportunity for people to express themselves through these activities.

### Programme of cultural policy

The basic principles of cultural policy in Czechoslovakia can be summarized as:

1. To endeavour that society as a whole and all its components, institutions and individuals shall fully recognize the extraordinary and primary importance of culture and cultural values for the national community and for both Socialist States, and thus to ensure that the development of culture shall be supported not only by cultural circles alone, but by society as a whole.
2. To create and preserve a social and cultural climate continually favourable to the development of culture, eliminating censorship, compulsion and unqualified interference, and ensuring free and socially useful activity of all scientists, artists and cultural workers.
3. To enhance awareness of the continuity of the historical development of Czech and Slovak culture in both countries, to regenerate its active coherence with the help of democratic and revolutionary trends and concurrently to strengthen Czech and Slovak cultural relations and contacts with all humanistic values of European and world cultures, past and present.
4. To provide possibilities for all citizens, regardless of age, sex and habitation, to be continually in contact with the development of domestic and foreign spiritual culture, and to pursue the cultural activities most likely to satisfy individual cultural needs and interests.

To transform the principles of cultural policy from the sphere of possibilities into realities, it was necessary to take the following measures:

1. Systematic formulation of policies stipulating the prerequisites for free expansion of cultural creation, for the expansion of man's cultural activities, for man's self-expression in the sphere of culture and for the dissemination of cultural values.
2. Systematic creation of legal guarantees in a wider sense, namely by formulating

legal norms (acts and ordinances) and by applying them to protect both newly created cultural values and also the creators themselves, and to form the prerequisites for raising the cultural level of man and society.

3. Systematic provision of economic, material and technical prerequisites for the growth of cultural creation, for a wider dissemination of cultural values and for the development of man's activities.
4. Systematic provision for the training and education of cultural workers engaged in cultural creation and dissemination on the creative, interpretative and technical level, and of workers engaged in the control and regulation of the dissemination of values and the elaboration of prerequisites for the development of cultural activities and of popular opportunities for self-expression in the sphere of culture.

### **Machinery for implementing cultural policy**

The machinery for implementing cultural policy in Czechoslovakia consists of the following categories of institutions:

1. State authorities: Federal Assembly, national ministries of culture (Czech and Slovak) and national committees.
2. Civic organizations.
3. Cultural institutions.
4. Productive enterprises and works.

#### *Government authorities*

##### *Federal Assembly*

The Federal Assembly, functioning as the supreme State authority and legislative body, deals with fundamental questions of cultural development in connexion with the development of society as a whole, passes laws concerning culture and supervises their implementation, discusses reports on the implementation of cultural development projects as part of the government's annual progress report, controls the activities of the government and of individual ministers, including the Minister of Culture.

To provide for the operation of the main sectors of social activities, the Federal Assembly elects committees as its initiating and working bodies. One of these is the Committee for Culture, which consists of twenty-nine Federal Assembly deputies; it deals with all important problems of cultural development in the C.S.S.R., using for this purpose the services of government representatives and also of outstanding individuals in the field of culture.

In accordance with the new federative structure of the C.S.S.R. (validated by a Constitution Act with effect from 1 January 1969), all questions concerning the development of national cultures, together with all programme, legislative, and economic aspects, have recently been assigned to the Czech National Council and the Slovak National Council, these bodies having now the role of national parliaments. Both national councils have also appointed their own educational and cultural committees.

The share of the Federal Assembly in decision-making concerning essential problems of cultural development is not specified. The Federal Government has not appointed a special body or group as its own instrument for culture; it has been decided to delegate the over-all responsibility for the so-called tertiary sphere to one of the Prime Minister's deputies in the Federal Government.

### *Ministries of culture*

#### *Function and role of national ministries of culture*

The scope of the two national ministries of culture can be defined as follows:

*Arts*: creating favourable conditions for the activities of artistic establishments and organizations (theatres, art galleries, musical bodies, circuses) and for the activities of individual artists and other professional personnel engaged in such establishments and organizations (juridical and social prerequisites).

*Cultural and educational activities*: creating favourable conditions for the activities of cultural establishments (clubs, libraries, museums, public astronomical observatories, zoos, amusement parks), for the activities of individual cultural and other professional workers engaged in such establishments, for the activities of administrators dealing with cultural matters at various levels of national committees (professional, juridical and social prerequisites) and finally, creating favourable conditions for developing the cultural activities of individuals (juridical, cultural and organizational prerequisites).

*Preservation of monuments and protection of nature*: creating favourable conditions for the preservation of important historical and artistic cultural values, for the preservation of the most important natural values concentrated in national parks, natural beauty-spots and State nature reserves, and finally, creating the conditions for the activities of professionals responsible for the protection of monuments and the preservation of nature and their functional utilization.

*International cultural exchanges*: in developing these exchanges at State level.

The two national ministries help in creating favourable conditions for: (a) the effective functioning of individual types of artistic and cultural establishments; (b) the care of cultural monuments; (c) nature preservation; and (d) the activities of the relevant categories of artistic, cultural and other workers by the following activities :

1. Research activities, which partly precede the formulation of programmes and legislation, provision of economic and technical conditions and adequate education for professional workers in the field of culture. Research has partly a feedback role, the aim of which is to verify the effectiveness of individual programmes, legislative provisions and their implementation, and the financial and other economic and technical means for the development of culture and for the improvement of cultural standards, and finally, to verify the effectiveness and compatibility of various educational curricula for professional categories of cultural workers.

Research activities are carried out by means of scientific research and studies, and control and inspection. Studies and research are carried out by departmental institutes and agencies of the national ministries of culture (for example, the Institute for Research on the Effects of Culture, formerly the Adult Education Institute, Prague; the Institute for Cultural and Public Opinion Research, Bratislava; by university faculties (Charles University Faculty of Social Sciences and Journalism); and directly by some general service departments.

The main trends of government scientific research are programmed by the Minister's Science Council, which also appraises the results of research and their practical application.

2. Policy activities, which provide the programme and inspiration for the development of culture and cultural standards at professional, organizational, economic, material and technical levels.
3. Creation of conditions for implementing programme policies: this group consists primarily of the following basic activities: (a) creating adequate economic, material and technical prerequisites; (b) providing adequate educational programmes and facilities for individual categories of professional personnel in the field of culture; and (c) formulating adequate legislative provisions and providing the pertinent administrative measures within the framework of such legislation.

As regards the statutory rules, provisions and legal aids in the field of culture, on 1 January 1968, there were over 500 different directives and measures in force in the C.S.S.R., including 27 laws, one by-law (concerning the establishment of the Ministry of Culture and Information in 1967), two presidential decrees (on the nationalization of the film industry and on the creation of the Czech Philharmonic), 15 decrees, orders and resolutions of the government and of the Slovak National Council (all dealing with general and partial changes in culture), and some 430 ordinances (covering activities of the Ministry of Culture and Information mostly concerning a limited number of bodies and organizations, e.g., national committees and enterprises, or regulating financial, methodological, statistical and similar questions).

Out of these 500 directives, almost 400 are most important and cover the following areas (as at 1 January 1968): general cultural problems (32); art (73); cultural education and care of historical monuments and nature reserves (52); churches (20); foreign relations and agreements (29); publishing and copyright (50); film, radio, television (31); wage regulations (102).

Recently, there has been a trend to minimize the number of legal directives and measures (especially the number of ordinances), and on the other hand, to amend and improve the quality of the basic instruments (especially Acts of Parliament) regulating individual areas of cultural activities. There is an intensive effort to provide economic conditions, including penalties, for the consistent observance and enforcement of individual laws and regulations. This is, of course, a long, difficult process. In addition to the State administrative officials, an outstanding part of the work on preparing and amending laws is being done by representatives of individual realms of art and culture and by representatives of scientific and research institutions.

There is also a proposal under consideration to formulate and promulgate one general overriding regulation in the form of a Law on Culture, which would cover all essential conditions of cultural creative activities and dissemination and of care for cultural values.

*Ministries of culture and their relation to civic organizations and cultural institutions*

The field of action of the ministries of culture mentioned above naturally does not cover the whole field of cultural institutions. Outside the scope of the two national ministries of culture there are civic organizations and cultural institutions which play their specific role. Under the former ministries of culture and information there were gradually established initiating and co-ordinating bodies (having a consultative function also), whose aim was to co-ordinate all activities in forming conditions for the development of artistic creation and for the development of the cultural level of the individual and society as a whole. These bodies were mainly: (a) the Committee for Culture and Information, with a membership of radio, television, film and press agency directors, representatives of all artistic unions, of national committees and of important cultural establishments; (b) the Central Commission for Adult Education, consisting of representatives of non-governmental civic organizations and cultural establishments active in the sphere of cultural-educational work, and of national committees' representatives; (c) the Central Council of Libraries, representing the whole Czechoslovak library network and all scientific workers in these fields; (d) the Central Council of Museums, similarly representing all groups of Czechoslovak museums and scientists in the field of museology; and (e) the Central Commission for the Preservation of Historical Monuments and for the Conservation of Nature, representing all professional workers and leading scientists in this field.

As one of the results of the democratization process in Czechoslovak political and cultural life, important changes took place in the approach to such bodies. Instead of the initiating and co-ordinating bodies attached to the ministry, new self-governing, independent organizations are being established—Co-ordinating Committee of Creators' Unions in the C.S.R. and the S.S.R., voluntary professional organizations in the cultural field (Union of Cultural and Educational Workers, Union of Librarians and Information Workers), Union of Museum Workers, Union of Professionals in the field of Preservation of Cultural Monuments and Nature).

The democratization of Czechoslovak cultural life also affects the attitudes of the ministries of culture towards the civic organizations and cultural institutions.

These attitudes can be characterized essentially by: (a) partnership, typified by co-operation in the formulation of programmes, in the preparation of the necessary legal measures, and in the creation of economic, material and technical prerequisites for action; (b) autonomy, in which both parties, i.e. ministries on the one hand and civic organizations and cultural institutions on the other, establish—according to their needs and possibilities—conditions for the creation of cultural values and for the development of the cultural level of the individual; and (c) ministerial sovereignty, which is important for the implementation of practical administrative measures within the limits of prevailing legislation.

*Organizations administered by the national ministries of culture*

The Czechoslovak State has established a whole hierarchy of organizations, all of which are directly administered by the Ministry of Culture. These organizations are divided into four main categories:

1. Scientific and professional organizations, carrying out the following basic functions: research and development, departmental education and consultation services, information and documentation services, professional organization and expert evidence (e.g., Institute for Research on the Effects of Culture (formerly Adult Education Institute), Prague, Institute for Cultural and Public Opinion Research, Bratislava, etc.).
2. Production organizations, e.g., Theatrical Service (supplying special equipment for professional theatres and cultural centres and renting theatrical outfits and costumes, etc.), or Exhibition Display Service (providing various services for exhibitions at home and abroad).
3. Commercial organizations, e.g., Artcentrum (exporting and importing original objects of creative art), Pragokoncert (organizing concerts, theatrical and artistic activities at home and, in the concert and theatre field, also abroad).
4. Other organizations. Centre for Folk Art Production (professional organization for arts and crafts), Authors' Association for Protection of Rights of Musical Works (safeguarding copyright of musical works with or without text at home and abroad), Czechoslovak Theatrical and Literary Agency (safeguarding copyright of literary and theatrical works at home and abroad).

During the historical development of the cultures of the two countries of the C.S.S.R., several significant cultural institutions of nation-wide scope have been established, as, for instance, the Matica Slovenská, the National Museum, the Slovak National Museum, the National Theatre and the Slovak National Theatre, the Czech and the Slovak Philharmonic, the National Gallery and the Slovak National Gallery, the National Technical Museum, the Memorial of National Literature, the State Song and Dance ensembles and others. Owing to their importance in Czechoslovak cultural life, all these organizations are directly administered by the national ministries of culture.

*Relations between the Czech and Slovak ministries of culture*

The federal structure of the C.S.S.R. and the consequent establishment of two national ministries of culture raised the problem of the relations and co-operation between these authorities. Recent experience shows that co-operation on a mutual basis will be achieved primarily in solving nation-wide problems of cultural development in the C.S.S.R.

There are two groups of such problems: first, basic questions of a domestic nature (standardization, economics of culture, questions relating to the federal budget, salaries and royalties policy, price formation, scientific research bases, and production and commercial organizations); and second, questions relating to foreign affairs (cultural agreements and work plans, representation in governmental and non-governmental organizations and in international congresses, operation of Czechoslovak cultural

centres abroad, common problems of cultural exchanges on a commercial basis).

#### *National committees*

In Czechoslovakia the national committees perform two basic functions: they represent a type of democratic organization consisting of elected deputies, and, at the same time, they wield State power and administer their respective territorial districts. The internal structure of the national committees corresponds to these two basic functions, consisting of: (a) collective bodies within the national committees, composed of elected deputies and dealing with all problems of social, economic and cultural development in the territorial district; and (b) administrative departments (consisting of professional personnel) within the national committees, performing the professional functions of the committees as the representative of State power and administration.

At the end of 1968, the national committees in Czechoslovakia were based on a three-level system—regional, district, and local (or urban).

#### *Function and role of national committees in the field of culture*

The participation of national committees in creating conditions for the expansion of artistic creation and for the development of the cultural level of individuals and the community as a whole can be summarized as follows:

1. They create, in accordance with State and national programmes and in co-operation with the civic organizations, their own programmes of cultural development according to the requirements, conditions and possibilities of the area within the scope of their activities.
2. They create, in accordance with State-wide and national principles and in co-operation with civic organizations, enterprises and factories, the economic, material and technical prerequisites for the development of culture.
3. They administer and control facilities for culture and art in accordance with the State-wide and national programmes and within the scope of their activities, i.e., local and town or city committees—club facilities, cinemas, local lending-libraries, museums, observatories, amusement parks, zoos, historical and other monuments of local significance; district committees—public libraries, major historical monuments, museums and art galleries; and regional committees—public and scientific libraries, important historical monuments, national parks and nature reserves, theatres, art galleries, museums, symphony orchestras.
4. They safeguard the observation of principles and rules laid down in relevant legal norms and directives.

The basic problem in implementing the national committees' share in creating conditions for the development of artistic creation and of culture lies in the fact that the main burden of these activities is delegated to the scholastic and cultural commissions and to the cultural departments of national committees; the elected authorities (i.e. plenary and council of national committees) do not devote as much of their

time and scope to cultural development as is needed. Recently some elements of democratization have been penetrating into this area; it is proposed to set up regional, district and local self-governing cultural bodies, which would consist of representatives of civic organizations and of cultural facilities of various types. This self-governing authority would function as a partner but also as a critic of the national committees.

### *Civic organizations*

In Czechoslovakia the civic organizations represent the second important cog in the production and implantation machinery of culture. These organizations may be broken down into specific groups as described below.

#### *Selective artistic unions*

Union of Architects of the C.S.S.R. (founded in 1956; in the Czech countries (Bohemia and Moravia) 1,220 members, in Slovakia 374 members, 126 candidates).

Union of Czechoslovak Theatre and Radio Artistes (founded in 1957; in the Czech countries 1,540 members, in Slovakia 560 members).

Union of Czechoslovak Film and Television Artistes (founded in 1965; in the Czech countries 574 members, in Slovakia 147 members).

Union of Czechoslovak Composers (founded in 1949; in the Czech countries 744 members and candidates, in Slovakia 166).

Union of Czechoslovak Writers (founded in 1949; in the Czech countries 430 members and candidates, in Slovakia about 250).

Union of Czechoslovak Art Creators (founded in 1957; in the Czech countries 3,604 members and candidates, in Slovakia 360).

Union of Czechoslovak Show Artistes and Performers (founded in 1968, present membership unknown).

It is estimated that membership of the above unions totals about 15,000 individuals.

#### *Civic organizations of cultural workers*

The Socialist Academy (a voluntary organization of workers in different fields of science and culture, fulfilling its role by organizing educational programmes in the field of adult education; it now has about 40,000 lecturers).

Union of Adult Education Workers.

Union of Librarians and Information Workers.

Union of Museum Workers.

With the exception of the Socialist Academy, all the above-mentioned organizations are of a professional character; their foundation in the period 1968-69 was a result of the democratization process in the field of culture. Their aims and activities may be summarized as follows: efforts to raise the level of social activity in culture, training of qualified specialists and use of talents, dissemination of results, safeguarding the interests and rights of members, the development of social life as a condition of mutual understanding between members.

### *Trade union organizations of workers in the field of culture*

The Union of Workers in Culture and the Arts (about 60,000 members) participates in wage, salary and royalties systems, administers the health insurance, provides recreation, helps to satisfy the social needs of members and their families, controls work safety precautions, and takes part in settling labour disputes. Finally, the union represents its members in all transactions with government authorities concerning work, pay, social and cultural questions. This specialized trade union organization does not include teachers, who, of course, constitute another important cultural factor.

### *Other civic organizations*

Notable among these is the Revolutionary Trade Union Movement; apart from other duties, this organization establishes and administers trade union clubs in the company or enterprise to satisfy the cultural and social needs of employees in individual enterprises and factories; further, it helps to accumulate financial resources for the construction, operation and activities of the cultural facilities of national committees and youth organizations. The youth organizations also contribute significantly to the development of culture, set up various youth clubs and help to control the activities of clubs established by national committees and Revolutionary Trade Union Movement bodies.

## *Cultural institutions*

### *Czech and Slovak film organizations*

These two organizations are, generally speaking, independent as far as production, financing and creation are concerned; the general directorate ranks as a central national institution.

The general directorates organize, manage and control the production of films from the cultural-political, artistic, technological and economic standpoints. They are responsible for all film arrangements, laboratory processing, distribution, international exchanges, development and production of specialized equipment, archives, documentation and the formulation of internal directives.

The relations of the Czech and Slovak general film directorates to the national ministries of culture are defined as follows: both directorates have a special chapter in the ministry's plan and budget. After obtaining the necessary opinions, they submit documents to the ministries for government approval. Similarly, any proposals for important changes in the internal economic structure of the film organizations, projects in their respective fields, and lastly, requests for new research programmes in the ministry's research and development institutions, are submitted to the minister for approval.

### *Czech and Slovak radio*

These bodies also have the status of independent central national institutions. Their directors are directly responsible to the national government for the development of these institutions.

### *Czech and Slovak television*

These bodies also rank as independent national institutions and their directors are directly responsible to the national governments for their activities.

### *Special cultural establishments*

These are individual components of the system for disseminating cultural values and creating favourable conditions for developing various cultural activities among the people.

Apart from the field of culture itself, there exists at the level of the C.S.S.R. Federal Government a special body to deal with mass media (press, radio, television), namely the Press and Information Committee, headed by the minister as chairman and federal government member.

### *Businesses, manufacturing firms and factories*

In Czechoslovakia industrial firms and factories play their part in creating suitable conditions for creative arts, for the dissemination of cultural values and for the development of popular cultural activities. In the first place, industry co-operates with national committees and civic organizations in building, equipping and endowing certain categories of cultural facilities, especially clubs. In the second place, they provide their own funds out of gross profits for the expansion of culture among the employees of certain designated firms only. Finally, they co-operate with the trade unions in running club facilities and works libraries.

To illustrate a firm's contribution to culture, let us take a single case. The North Moravia Region of the C.S.R. opened a cultural fund, to which industrial firms contributed about 30 million korunas (kos.),<sup>1</sup> to be used for joint cultural facilities. This fund is administered separately from the financial resources of the regional committee for the development of culture. Another instance of industrial participation is to be found in the town of Rýmařov in North Moravia. The Urban Committee, trade union committees and the managements of several firms decided jointly to set up a Cultural Centre, the necessary funds being found by the Urban Committee (10,000 kos. per annum), by contributions from the trade union committees involved (10 kos. per annum for each member), by managements and, finally, by the income of the centre itself. In addition, the various partners make available their halls, rooms and equipment free of charge.

In 1967 the moneys made available by individual firms for cultural purposes amounted to 115 million kos.

1. U.S.\$1 = 14.36 kos.

# Assessment of cultural needs and development of a long-term programme

## Cultural level of the people

The cultural level forms part of the standard of living of an individual and of society as a whole; it can be understood as a complex of internal and external conditions, satisfying the cultural needs of individuals and society.

By internal conditions we understand educational level, volume of membership in professional organizations, rate of attendance at cultural facilities, time spent in listening to the radio and watching TV, number of books, journals and records purchased and borrowed, extent of expenditure on culture. By external conditions we understand the networks of civic organizations and of educational and cultural facilities, quantity and structure of cultural services available, quantity of periodical and non-periodical publications and their quality, number of radio and TV sets, quantity and structure of cultural workers, social expenditure on culture.

The cultural level considered as a unity of stable and dynamic elements represents, on the one hand, the result of the cultural development of individuals and society as a whole in the relevant development stage; on the other hand, it has a built-in source of its own change: the higher the level of culture achieved by individuals and society, the more likely is its further rapid growth.

## General data on the cultural level of the people

### Average personal expenditure on culture

One of the basic indices of cultural level is the average amount per head spent on cultural activities and on the purchase of products satisfying cultural needs and interests.

Table 1 shows the average amount per head spent on cultural needs in the period 1961-67. The break-down of this expenditure is shown in Table 2.

There is a steady increase in the purchase of journals and magazines and in TV licence fees. On the other hand, average expenditure on admission fees per head shows a marked stagnation, although there are different trends within this category, as will be seen below in the table of average attendance. The volume of radio licence fees remains constant, owing to saturation of the market.

TABLE 1. Average amount per head spent on cultural needs, 1961-67<sup>1</sup>

Area	Amount (in korunas)						
	1961	1962	1963	1964	1965	1966	1967
Czechoslovak Socialist Republic	193	199	202	204	225	235	257
Czech Socialist Republic <sup>2</sup>	219	226	228	232	256	266	289
Slovak Socialist Republic	133	140	143	139	154	167	184

1. Data denote expenditure in the sales system of the culture department only.

2. Bohemia and Moravia, also called the Czech countries.

TABLE 2. Break-down of expenditure shown in Table 1

Item	Amount (in korunas)						
	1961	1962	1963	1964	1965	1966	1967
Purchase of gramophone records, <i>objets d'art</i> and originals	57	62	61	56	67	68	74
Purchase of journals and magazines	55	56	55	59	64	71	82
Admission to cinemas, theatres, clubs (of the ministries of culture and national committees only)	52	49	50	50	52	51	53
Licence fees							
Radio	16	16	16	16	16	16	16
TV	13	16	20	23	26	29	32

#### *Development of attendance at cultural facilities*

Table 3 shows the trend in annual attendance rates for some of the cultural facilities during the period 1961-67.

The attendance rate at cultural facilities in the C.S.S.R. shows a downward trend due to changes in the mode of living, in which the expansion of TV, tourism and other factors in modern life play an important part. On the other hand, modern 'nomadism' has had a favourable effect on visits to museums, historical buildings and monuments, exhibitions and national fairs, e.g. the fairs at Ostrava, Liberec and Brno. (Some fluctuations in visits to historical monuments were caused by reconstruction and/or maintenance work at some of the most popular monuments, e.g. Castle Karlstejn, etc.)

#### *Increased interest in and demand for literature*

It is worth noting that changes in the mode of living and spending leisure time have favourably affected the public interest in literature (Table 4).

The growing interest in books and periodicals is not only of a cultural and recreational character, but is also increasingly motivated by the need for higher general and vocational education.

TABLE 3. Average annual attendance rate per head at cultural facilities, 1961-67

Cultural facility	Average annual attendance rate						
	1961	1962	1963	1964	1965	1966	1967
Theatres							
C.S.S.R.	0.95	0.88	0.79	0.75	0.74	0.73	0.71
C.S.R.	1.12	1.03	0.93	0.87	0.87	0.88	0.85
S.S.R.	0.57	0.55	0.48	0.48	0.44	0.42	0.40
Concerts							
C.S.S.R.	0.17	0.17	0.18	0.17	0.16	0.15	0.16
C.S.R.	0.16	0.17	0.18	0.15	0.16	0.15	0.15
S.S.R.	0.20	0.17	0.16	0.20	0.17	0.15	0.19
Art galleries							
C.S.S.R.	0.24	0.26	0.26	0.24	0.21	0.21	0.20
C.S.R.	0.29	0.32	0.29	0.31	0.27	0.26	0.25
S.S.R.	0.13	0.15	0.21	0.11	0.09	0.09	0.08
Cinemas							
C.S.S.R.	12.06	10.94	10.09	9.54	9.07	8.93	8.31
C.S.R.	12.97	11.63	10.67	10.19	9.73	9.58	8.97
S.S.R.	9.97	9.35	8.77	8.09	7.58	7.50	6.85
Museums							
C.S.S.R.	0.54	0.55	0.52	0.59	0.61	0.61	0.58
C.S.R.	0.58	0.63	0.61	0.62	0.66	0.62	0.57
S.S.R.	0.42	0.36	0.30	0.51	0.49	0.56	0.58
Historical monuments							
C.S.S.R.	0.50	0.59	0.49	0.47	0.31	0.48	0.46
C.S.R.	0.63	0.74	0.61	0.62	0.41	0.62	0.62
S.S.R.	0.20	0.26	0.22	0.15	0.09	0.15	0.12

TABLE 4. Demand for literature, 1961-67

Item	1961	1962	1963	1964	1965	1966	1967
Production of publications (number of copies per head)	4.1	4.0	4.2	3.8	3.7	3.8	4.2
Sale of publications (amount per head in korunas)	36.0	35.6	37.4	41.6	46.5	47.4	51.9
Number of loans from public lending-libraries (per head)	2.9	3.1	3.1	3.2	3.3	3.3	3.4

### Television and radio licences

Table 5 shows comparative figures for radio and TV licences for the period 1961-67. The number of radio licences as such cannot illustrate the true situation, especially because of the development of transistor sets (the high increase in the production and import of transistors is by no means reflected in the increase in licences), but it does show the actual increase in independent homes and families. The number of TV licences increases in proportion with the construction of new television transmitters and with the extension of the territorial coverage of TV programmes.

TABLE 5. TV and radio licences per 100 inhabitants, 1961-67

Licences	1961	1962	1963	1964	1965	1966	1967
Radio, including wired receivers	26.3	26.4	26.4	26.3	26.3	26.9	26.9
Television	7.9	9.8	11.7	13.5	14.9	16.7	18.2

*Data on the cultural level of Czechoslovak citizens according to the microcensus of 1966*

The aims of this study make it expedient to review here some results of a selective microcensus taken in 1966 by the State Office of Statistics and illustrating the cultural level of an average citizen of the C.S.S.R.

*Educational level and attendance rate for 1965 at cinemas, theatres and concerts*

Table 6 shows the average annual attendance rate per head for cinemas, theatres and concerts. Apart from the rate for women with a primary school education only, the census results show that the attendance rate at cinemas in the C.S.S.R. is higher for women than for men. The highest cinema attendance rate is recorded for citizens with a secondary school education. Attendance at theatres and concerts increases with a higher level of education.

TABLE 6. Average annual attendance rate at cinemas, theatres and concerts by level of education

Entertainment	Educational level			
	Primary	Secondary (vocational)	Secondary (general)	University
Cinema				
Male	10.0	11.7	16.5	14.0
Female	7.6	13.5	20.5	17.4
Theatre				
Male	1.0	2.6	4.0	5.2
Female	1.2	3.9	5.5	7.3
Concert				
Male	0.2	0.7	1.3	1.8
Female	0.2	1.1	1.8	3.0

Table 7 breaks down these figures by age groups. This table shows that for men the highest attendance rate occurs in the 15-29 age group and also that, as before, the rate increases with a higher educational level (except the cinema attendance rate).

The higher attendance rate for women at the cultural facilities reviewed is in a way surprising, if we note that women carry the larger part of the burden of housekeeping and care of children. The reason can perhaps be found in the population selection taken for the microcensus; the lower attendance rate for men may also be explained by their greater involvement in public functions and public office.

TABLE 7. Average annual attendance rate at cinemas, theatres and concerts by age groups

Age group	Educational level							
	Primary		Secondary (Vocational)		Secondary (General)		University	
	(M)	(F)	(M)	(F)	(M)	(F)	(M)	(F)
<b>Cinema</b>								
15-29	23.1	20.2	20.1	21.6	25.0	26.4	22.2	24.1
30-44	6.2	5.4	9.3	9.7	11.0	11.5	14.4	14.5
45-59	4.0	3.7	7.9	9.2	8.5	10.9	11.2	12.3
60+	2.1	1.8	5.5	6.5	7.0	6.9	7.2	4.3
<b>Theatre</b>								
15-29	1.7	2.5	3.3	4.5	5.3	6.3	6.1	8.8
30-44	0.9	1.1	2.4	3.7	3.1	4.7	5.4	6.4
45-59	0.8	1.0	2.7	4.1	2.8	4.2	5.0	6.8
60+	0.4	0.4	1.4	2.4	2.6	2.6	3.7	3.2
<b>Concert</b>								
15-29	0.4	0.5	0.8	1.0	1.6	1.9	2.1	3.0
30-44	0.1	0.1	0.5	0.9	0.9	1.5	1.6	2.8
45-59	0.2	0.1	0.8	1.4	0.9	1.7	2.1	3.7
60+	0.1	0.1	0.6	1.0	0.9	1.0	1.6	2.5

*Size of locality and attendance rate at cinemas, theatres and concerts*

The results of the microcensus show that the attendance rate increases uniformly with the size of the locality (Table 8); this is due primarily to the fact that larger localities have more and better cultural facilities, offering a more extensive choice to their inhabitants.

TABLE 8. Average annual attendance rate at cinemas, theatres and concerts, by size of locality

Population	Average annual attendance rate								
	Cinema			Theatre			Concert		
	Total	Men	Women	Total	Men	Women	Total	Men	Women
<b>Below 999</b>									
1,000-4,999	7.4	7.4	7.4	0.9	0.8	1.1	0.1	0.1	0.1
5,000-9,999	10.3	9.7	11.4	1.2	1.0	1.6	0.2	0.2	0.2
10,000-49,999	10.3	10.0	10.8	1.5	1.3	1.8	0.4	0.4	0.4
50,000 and over	11.4	11.0	12.0	2.0	1.6	2.5	0.5	0.4	0.6
	12.8	12.4	13.3	3.8	3.3	4.4	0.9	0.8	1.1

*Income groups and attendance rate at cinemas, theatres and concerts*

Table 9 shows the attendance rate at cinemas, theatres and concerts by income groups, defined by the income of each household.

While cinema attendance rates show negligible fluctuations for different income brackets, theatre and concert attendances increase with higher incomes. The rate

of increase is as follows: an income increase of 1,000 kos. per head increases attendance per head at the cinema by 0.287, at the theatre by 0.204, at concerts by 0.069.

TABLE 9. Average annual attendance rate per household at cinemas, theatres and concerts, by income groups

Annual income bracket (kos.)	Average annual attendance rate		
	Cinema	Theatre	Concert
Below 3,600	4.7	0.4	0.1
3,601-6,000	7.2	0.7	0.1
6,001-8,400	9.6	1.2	0.3
8,401-10,800	11.3	1.8	0.4
10,801-13,200	12.1	2.6	0.6
13,201-15,600	12.8	2.6	0.6
15,601-18,000	12.2	3.0	0.7
18,001-20,400	12.1	3.4	1.0
20,401-22,800	11.5	4.0	1.0
22,801 and over	13.4	5.3	2.0

This relation can also be stated inversely: the cinema attendance rate in the families interviewed increases by one with an income increase of 3,500 kos., the theatre attendance rate increases by one with an income increase of 4,900 kos., and the concert attendance rate with an income increase of 14,500 kos. In this connexion it must be noted, however, that these results were calculated from the total microcensus results and that they may not necessarily apply in individual cases.

The attendance rate in families from different social groups by yearly income per head (member of family) is shown in Table 10.

TABLE 10. Average annual attendance rate per head at cinemas, theatres and concerts, by social group

Annual income per head (kos.)	Average annual attendance rate								
	Working class			'White-Collar'			Farming		
	Cinema	Theatre	Concert	Cinema	Theatre	Concert	Cinema	Theatre	Concert
Below 3,600	6.9	0.4	0.1	12.9	1.0	0.5	5.2	0.5	0.01
3,601-6,000	8.2	0.6	0.1	9.9	1.3	0.3	6.9	0.6	0.07
6,001-8,400	10.3	1.0	0.2	11.8	2.0	0.6	8.2	0.9	0.10
8,401-10,800	11.5	1.4	0.3	12.9	2.9	0.8	9.2	1.1	0.13
10,801-13,200	12.0	1.6	0.3	13.8	3.8	1.2	9.3	1.3	0.14
13,201-15,600	12.8	2.0	0.3	14.7	3.8	1.0	8.8	1.2	0.12
15,601-18,000	12.1	1.7	0.4	13.4	4.5	1.2	6.9	1.6	0.08
18,001-20,400	10.3	1.9	0.2	15.0	5.1	1.8	8.3	0.1	0.11
20,401-22,800	8.0	1.5	0.0	14.1	5.5	1.6	5.8	2.9	0.43
22,801 and over	12.0	2.0	1.3	17.0	7.8	2.6	5.8	0.9	0.0

*Relationship between the number of television licences and the attendance rate at cinemas, theatres and concerts*

Table 11 shows a comparison of attendance rates at cinemas, theatres and concerts in homes with television and in those without, by size of locality.

TABLE 11. Average annual attendance rate at cinemas, theatres and concerts, in homes with or without television, by size of locality

Population	Average annual attendance rate (per head)					
	Cinema		Theatre		Concert	
	Homes without TV	Homes with TV	Homes without TV	Homes with TV	Homes without TV	Homes with TV
Below 999						
1,000-4,999	7.1	7.3	0.6	0.8	0.1	0.1
5,000-9,999	9.0	10.6	0.7	1.1	0.1	0.2
10,000-49,999	9.2	10.0	1.0	1.3	0.3	0.4
50,000 and over	10.4	11.2	1.4	1.8	0.4	0.5
15.5	11.8	3.2	3.2	1.1	0.8	
Over-all	9.1	10.1	1.1	1.6	0.3	0.4

This comparison shows that we cannot write down the effect of television on attendance at cultural establishments and programmes as definitely negative; in many cases, the attendance rate is even higher in families with television sets. On the other hand, the relation between cinema and theatre attendance and the increase in the number of licences—in the C.S.S.R. in the period 1954-67—shows a characteristic feature: when TV licences had increased by 1,000, attendance at cinemas decreased by 22,310 persons per year and attendance at theatres by 950 persons per year; only concert attendance failed to be adversely affected.

The general inferences that may be drawn from the microcensus may be summarized as follows:

1. Attendance at cinemas, theatres and concerts increases with a higher level of education and a higher income.
2. Attendance at cinemas, theatres and concerts also increases with the size of the locality, owing to the steady increase in cultural facilities.
3. Attendance at cinemas, theatres and concerts is adversely affected by the increase in the number of TV licences, which in turn is affected (positively) by the advance of new house and dwelling construction.

The microcensus further demonstrated that a decrease in the time required for travelling to and from work and shorter working hours, in connexion with the expan-

sion of various public services, and the ensuing over-all increase in leisure time, improve the attendance rate at cultural facilities.<sup>1</sup>

The relations resulting from the microcensus are interesting and also afford a basis for forecasting the Czechoslovak population's cultural activities and cultural development, as well as for determining material, technical and organizational conditions and prerequisites for satisfying the cultural requirements and interests of the people.

### **Long-term programme of cultural development in the C.S.S.R.**

If we wish the cultural process to move towards the creation of optimum conditions for the liberation of man and the expansion of his creative forces, we must study in detail every development stage of the individual parts of this process and identify all factors affecting it. Such an identification continually reveals new information, which should provide the prerequisites for the development of theories and methods of individual scientific disciplines, and also for the formulation of a long-term programme for the development of culture in Czechoslovakia.

To facilitate the formulation of such a programme, the Czechoslovak authorities, on the basis of an extensive preliminary survey, have identified the themes of scientific research and study projects in hand in the field of culture. The result—in the form of an inventory—should serve as a foundation for the preparation of the long-term programme for cultural development.

#### *Inventory of scientific research and study projects in the cultural field*

The inventory, made in 1967, disclosed—at least in broad outline—the extent of the themes and the number of institutions concerned in solving scientific research problems. To illustrate the actual situation, we shall now summarize the results of the inventory. In the first place, it has shown that the following institutions were taking part in scientific research and professional activities in the field of culture: 17 professional and scientific institutes under the Ministry of Culture and the former Slovak Board of Commissioners for Culture and Information; 16 institutes belonging to the Czechoslovak Academy of Sciences and the Slovak Academy of Sciences; 13 university faculties and 18 other scientific and professional establishments of regional and district national committees, regional libraries, museums and observatories. In the period 1962-67 these institutes and institutions worked on 466 scientific research and study projects.

1. It is characteristic in Czechoslovakia that 42.8 per cent of the total active population do not work in the locality where they reside and have their homes; about half a million people have to travel daily to and from work, by train, an average distance of 18 km, and more than a million people have to travel daily, by bus, an average distance of 10 km. Furthermore, since 1968 about 90 per cent of the working population of Czechoslovakia—including schoolchildren and students—have Saturdays and Sundays free.

Thematic identification encountered one special problem: how to classify the individual scientific research and study projects so as to permit the determination of quantitative proportions of various theme groups. To this end, an auxiliary classification was evolved, which, however, did not attempt or pretend to express explicitly the complex structure of the cultural system. Scientific research and professional problems were classified in the following groups:

Education of man for the society of the future: theoretical problems of youth education and adult education; system and practice of adult education; satisfying cultural needs and interests of adults; satisfying cultural needs of youth.

Sociology of culture: general problems of cultural development; problems of leisure; sociology of art; sociology of mass media; theory and sociology of religion.

Essence and social function of art: fundamental questions of aesthetics; theories of individual forms of art; histories of individual forms of art.

Theory and organization of management: general questions of management theory and organization; political organization of socialist society management; fundamental problems of cultural management; problems of workers in the cultural field; management of scientific research in the cultural field.

Problems of the environment and its development to suit man's needs: general questions of environmental development in relation to man's needs; regeneration of the natural environment in relation to the living environment (nature preservation); trends in the development of human settlements in relation to the formation of the living environment; regeneration of historical settlements in relation to the formation of the living environment (care of historical monuments); policies governing cultural facilities, activities, equipment and network.

The scientific and technical revolution and the material and technical bases of culture: scientific and technical research in the cultural field; economics of culture.

Other fields.

Of the total number of problems (466), 19.5 per cent (91 problems) were classified in the first group, 12.5 per cent (58 problems) in the second group, 13.3 per cent (62 problems) in the third group, 5.2 per cent (24 problems) in the fourth group, 35.6 per cent (166 problems) in the fifth group, 12 per cent (56 problems) in the sixth group and 1.9 per cent (9 problems) in the last group.

#### *Problems of scientific research and professional activities in the field of culture*

This scientific research and professional activity produced several valuable findings and much information. At the same time it revealed problems which are characteristic of the initial stages of research and study activities: the themes of these activities were not co-ordinated under a long-term programme (in many cases the themes were not based on actual needs but on subjective preferences), research and study activities were disperse in content and also institutionally, the problem of putting findings into practice for policy and executive management in the field of culture and cultural

activities remained unsolved, and, lastly, the social environment was not prepared for the exploitation of these findings.

The national Ministry of Culture in Slovakia undertook a similar study entitled 'Study of the prerequisites for scientific research development in the field of culture and information for the next few years'. This study revealed several negative features of a far more unfavourable nature than in the Czech countries. They included programme dispersion, limited numbers of professional personnel, and unsatisfactory availability and equipment of cultural study centres. According to this study, there were in 1968 only about 120 workers engaged in solving scientific research problems.

The final conclusions of the study recommend several organizational measures, especially in personnel training, documentation and the concentration of scientific research programmes. It also pays special attention to the schedule for implementing the bases of scientific research necessary for the development of Slovak culture. According to the authors, several problems in the sphere of departmental scientific research must be solved if the goal of a higher level of activities is to be reached.

The first essential task is clearly to design a long-term programme of departmental scientific research and study projects; this programme should be drawn up by departmental scientific and professional institutes in co-operation with the appropriate university faculties, institutes of the Academy of Sciences and other central scientific and professional institutions.

Since scientific research and study activities in the field of culture in Czechoslovakia will be, as before, pursued on three basic levels (State plan of basic research, departmental research plan, research plans of institutes and university faculties), it appears necessary to establish a system of recording scientific research and study projects, thus preventing any duplication and overlapping, and also to ensure that the results of scientific and research work shall be accessible to those categories of cultural workers who may need them.

The above problem is connected with two more problems, which must be solved if we are to improve the quality of research activity and of all the other categories of activities which combine to create the conditions necessary for a universal development of creative artistic values and for the cultural development of the individual and of society. This entails designing a mechanism for putting the results of scientific research and studies into social practice and training cultural workers in applying the results of scientific research and study to their own work.

#### *Subject structure of scientific research and professional activities in the field of culture*

In accordance with the new subject structure of departmental scientific research and study activities, the long-term programme of scientific research will be geared to solving the following basic questions and problems: (a) research on the dynamics of individual cultural needs and interests, by age groups and social categories, and the ways of satisfying such needs; research on factors affecting the generation, expansion and modes of satisfying such needs; research on the dynamics of the

cultural level of the individual, by age groups and social categories, and of society as a whole; research on factors affecting the development of the cultural level; (b) research on methods, forms and means of the intentional and functional influence of cultural values on the development of the cultural level of individuals and of society as a whole; research on factors influencing the individual's acceptance and use of cultural values at work, in his leisure time and in the creation of a modern way of life, all this under various ecological conditions; (c) research on the function and role of cultural institutions in the development of the cultural level of individuals and society; research on the underlying pattern of the system and the dynamics of interrelations within this pattern; research on factors affecting the functioning of the system; (d) research on problems relating to the status, role and function of specialists responsible for disseminating cultural values, managing this process and creating conditions for the development of cultural activities and the possibilities of personal self-expression in the field of culture; (e) research on the function and position of cultural policy in the over-all political and cultural system; research on methods, principles, forms and means of cultural policy; (f) research on theoretical questions of the economics of culture; research on economics of individual types of cultural facilities and institutions.

As regards the theories and methods to be applied primarily in scientific research and study activities in the cultural field and in the departmental research plan, it is considered that these might be drawn from the following disciplines: sociology (primarily sociology of culture), pedagogy (primarily adult education), psychology, economics, theory of management, philosophy and history.

#### *Progress of work on long-term programmes of cultural development*

The government resolution of December 1967 concerning the next stage of the long-term development of the Czechoslovak economy invites the Ministry of Culture, among others, to design a programme for developing the material bases for culture. This programme should define the trends in the development of the cultural level of individuals and of society as a whole; further, starting from an analysis of actual conditions which permit the development of the cultural level, it should define the extent of investment construction work up to 1980. The programme should be based on a more effective exploitation of the resources available for culture; it should respect the basic development trends of society and the resources of the national economy.

Such a programme could well outline the orientation and the quality of development; its potentiality for quantifying most of the cultural targets is lower.

In the first stage of their work, the specialists designing this long-term programme of cultural development used the ideas of the regional national committees and of organizations directly administered by the ministries of culture. The result was that the first project of the programme included some unrealistic requirements; the programme is therefore at present an estimate by both ministries, compiled from various

thoughts and ideas, rather than a qualified long-term forecast with the necessary factors of content and method.

The experience gained with the first project shows that this problem must be approached differently. The problem of culture should be considered and appraised as an entity with a complicated internal structure, which is subject to many-sided social and economic influences and rules and, in addition, internally affected by the mutual relations of various cultural sectors. Without defining and considering all these influences and rules, it is impossible to design a valid long-term plan, which should be extended—owing to several factors—from a 10-year period to a 15- or 20-year period.

In drawing up a long-term cultural development programme, it seems useful to proceed as follows: first, to prepare a forecast of the cultural needs of society as a whole for the next development stage; secondly, to prepare a forecast of the cultural needs of the individual.

From these forecasts and an analysis of the actual cultural level, it should be possible to design a plan of material, financial and personnel measures for the development of the cultural sector; such measures should also be devised to suit the needs and conditions of the various regional areas.

# Role of artistic creation in society and cultural policy

## **Art and life**

Many theorists in the C.S.S.R. are looking for a way to close the circle of cultural influence and to enrich it further in solving problems of the style of living. This approach is based on the fact that our society has not yet mastered the socialist way of life. We have not sufficiently overcome existing social differences in such a way as to achieve a single psychic result in the feelings of society—the prevailing sense of order and rhythm and the corresponding contentment, the sense of happiness. In Czech and Slovak artistic development there were formed, at different periods in time, basic cultural strata, each representing a form of internal unity and each playing its own specific role in the life of society.

## *Traditional culture*

This still constitutes a very important influence, though functionally changing, on the cultural life of society. There exist several geographic areas where, owing to the unequal rate of economic development, traditional handicrafts and artistic manufactures persist. In some areas the skills of an older generation of craftsmen and artists have been used to maintain and develop industrial art production on a modern basis and in accordance with modern aesthetic requirements, where the aspects of tradition and modern times can often hardly be distinguished (e.g., glass industry, jewellery, printed textiles, ceramics, woodworking, etc.). Methodology, standardization and organization of these activities are controlled and co-ordinated by the Centre for Folk Art Production and the Centre for Arts and Crafts. The commercial and production sides are in the hands of the numerous regional production co-operatives, located particularly in frontier districts in eastern Moravia and in Slovakia. In some cases, where a long tradition and continuity exists, the quality of art production has asserted itself economically to such a degree that special organizations are in operation which combine closely the artistic, production and commercial aspects, including foreign trade (e.g., the firms Bohemia, Jablonex, and others in the glassware, jewellery and ceramics branches).

In the field of tourism a notable role is played by ethnographic festivals, fêtes and

shows, organized in summer in the ethnographically interesting regions of the country. Some of these festivals play an important part in the cultural life of the region (e.g. the June festival in Strážnice), and attract hundreds of thousands of participants. The relationship between the artistic, cultural and commercial aspects of these festivals remains, however, a constant problem.

The modern interpretation of folk-lore traditions (songs, dances, music and customs) forms the basis of the programmes of numerous professional and amateur folk art groups performing at these festivals and abroad (international cultural exchanges). Some of these groups can look back on several decades of tradition, yet renew most admirably their sources of inspiration and their general presentation and achieve quite important cultural and economic results. Methodology for this cultural sector is the responsibility of the Centre for Folk Art Production.

In all areas of the modern life of our society an effort is made to integrate traditional culture. This can be seen in an ever-increasing degree in the preservation of hundreds of important historical objects, castles, châteaux, manor-houses and tens of thousands of traditional folk buildings over the whole territory of our republic (in Czechoslovakia there are about thirty protected sites in towns and over eighty historical objects of special interest). When most of these historical monuments were nationalized and taken over by the State and the national committees these authorities spent large sums on the reconstruction, recuperation and exploitation of many of them; nevertheless, many were ruined, many are in a critical state, and in spite of isolated instances of preservation, the continuous care of historical monuments and their appropriate exploitation from the modern point of view is not satisfactorily ensured. True, there is a State-wide professional network of research and institutions for the care of historical monuments, whose methods are being constantly improved (by setting up special companies employing, under special economic conditions, professional workers with special knowledge, e.g. of medieval building and handicraft techniques); co-operation between the economic sector (firms, institutions, museums, schools, travel offices) and the care of monuments is being constantly promoted; new patrons of art are sought; the authorities are considering the possibility of instituting a special historical monuments fund or foundation; the architects are also exerting great pressure, and finally, quite recently, even private citizens are being drawn in. Historical monuments are sold to individual citizens at a low price provided that the buyer will ensure their preservation, maintenance and exploitation in accordance with the principles laid down by the relevant institutions.

All these efforts are, however, still unsatisfactory and inadequate. The greatest difficulties are encountered in connexion with monuments in remote localities with poor transport facilities, with those too large for the economic resources of one institution, or with those too difficult to exploit owing to their character. The central professional authorities responsible for the care of historical monuments in the national ministries of culture in Prague and Bratislava are State institutes for the care of historical monuments and for nature preservation (nature is a matter for State policy; the sector of protected sites and reserves comes under the 'living environment' policy). In this sector a certain interest is also expected

from government bodies on tourism (State Committee for Tourism) established in 1963.

#### *Other cultural strata*

In addition to the traditional culture, created either by folk art or by the governing classes of past ages, there exists another very strong influence, which might be called the classical art of the modern European period; it came into being on Czechoslovak territory in the period of national revival in the nineteenth century (journals, literature, books, opera, society dances, amateur theatricals, etc.). In this process there is a more profound differentiation of professional and amateur art. After the liberation and the establishment of an independent Czechoslovak State (1918), this influence penetrated into the ever-expanding structure of Czechoslovak cultural life, enjoying increasing popularity and becoming partly commercialized (especially journals, books, theatres and films).

#### *International cultural relations*

This study would be incomplete without noting the significant and ever-increasing international cultural exchanges, especially in the sphere of inspiration and creation. This is not of course peculiar to Czechoslovakia, but Czechoslovak cultural statistics show that, in relation to other States, these exchanges represent in the over-all structure of cultural creation and activity a more significant position in Czechoslovakia than elsewhere. Appropriate administrative, financial and institutional structures in this sphere are therefore more developed, especially in those branches where exchanges have attained considerable intensity. We may cite here the departments for foreign cultural relations of ministries of culture in the Czech countries and in Slovakia, the Czechoslovak cultural centres abroad, the corresponding units of the Ministry of Foreign Affairs (including cultural attachés), whose prime task is the co-ordination and completion of cultural agreements with foreign States. A stimulating element is provided by participation in international exhibitions and contests, and by membership and participation in international cultural organizations. The over-all balance of the State foreign exchange budget has for several years been positive, even if all opportunities are not always fully exploited.

#### *New art forms*

A new element in the structure of Czechoslovak culture is represented by art forms which draw on the findings of natural and technical sciences, and also of psychology, aesthetics, etc. Czechoslovak artists became known in connexion with the World Exhibition in Brussels (1958) and later in Montreal (1967), for their use of original ideas, some of which can be considered as innovations in the field of audiovisual communication (*Laterna magica* and *Kinoautomat*). These forms opened up new possibilities for the active participation of the audience in the programme, possibilities

of deepening and enlarging artistic expression, and, finally, of exploring the attitudes and reactions of the spectator. These forms were preceded in the C.S.S.R. in the period between the two world wars by the efforts of a pioneer literary and musical *avant-garde* (especially in radio, poetry and drama). After the Second World War there came into being a new tradition of the so-called 'musical theatre', trying to increase the impact of living artistic expression by the use of gramophone records, films and magnetic tapes. There was also television which, from its start in 1953, offered rich possibilities for new creative experiments to creators in all fields, especially drama (because of its 'synthetic' artistic character). A very important cultural form which not only enriched the post-war film world, but still contributes to a certain cultural continuity, was and is the animated cartoon and puppet film (beginning with the first films of Hermína Týrlová around 1945 using classical Czech subjects, up to great poetical works about Czech history, Shakespeare's *A Midsummer Night's Dream* and other productions of Jiří Trnka).

### *Exhibitions*

An important medium offering great opportunities for artistic experiments and synthesis is the large national or international exhibition oriented to State representation and also to some priority educational aims of society. The State annually spends large sums on this activity (subsidies amount to several million kos. per year). This makes it possible to form closer and firmer contacts between scientists, artists and specialized craftsmen of different disciplines and vocations and to formulate certain general principles (beginning with the explicit definition of the basic idea of an exhibition) of the aesthetic layout and exploitation of the exhibition space. Owing to the creation of a certain tradition and progressive institutionalization, the exhibition field has gradually asserted itself as an independent sector of creative activity. For instance, the post-war years gave rise to a quite new and independent genre of exhibitions: the popular scientific exhibitions (the exhibition period of the fifties, e.g. the trio of exhibitions called 'Origin and Development of Universe, Earth and Man', 'Living Water', 'Life Conquers Death', concluding in the sixties with the exhibition 'Dreams and Reality'). A specific feature of the Czechoslovak situation in this field is the strong influence of exhibition skills on the over-all standard of displays in various sectors of the national economy, especially foreign trade (fairs).

### *The aesthetic element in everyday life*

This is a field where, following the stages in the development of our national history (relative unity of styles and environment), the contemporary artists are trying, intentionally and by programme, to base their efforts on a synthesis of past experience and foreign works. The basic elements of the present Czechoslovak attitude to the role of modern architecture and urbanism and even of individual objects and products, were for the most part formulated by the artistic *avant-garde* between the two world wars. This is illustrated by several projects of urban districts, buildings of

major importance and individual products, dating especially from the thirties. The systematic continuation of this trend does not reappear until the sixties, when it can be seen in the foundation of a new institutional structure of professional organizations. In addition to the organizations of classic type (Union of Architects of the C.S.S.R.), new professional working organizations of a complex character have appeared (not just simple planning offices), as for instance the Building and Architecture Research Institute (for living environment research), or the Cabinet of the Czechoslovak Academy of Sciences for the theory of architecture and living environment creation (basic research). Prolonged efforts resulted in the institution of a council for creative culture in production, for appreciating and evaluating the aesthetic quality and adequacy of new products and for promoting the over-all improvement of quality. One of the basic aims of this council is oriented towards the application of cultural and aesthetic standards, not only in the individual products, but also in the production process itself.

#### **Activities for promoting creative art in the C.S.S.R.**

The provision of adequate conditions for the development of Czechoslovak art is carried out on three basic levels:

1. Provision of adequate social conditions.
2. Provision of adequate economic conditions.
3. Provision of adequate legislative conditions.

##### *Provision of adequate social conditions for the development of Czechoslovak art*

The activities to ensure adequate social conditions for the promotion of creative art in Czechoslovakia have several aspects, the most important being:

1. Art competitions, organized by unions of artists or by the Ministry of Culture or by both.
2. Commissioning works of art from individual artists through the mediation of the State authorities, civic organizations and/or cultural institutions.
3. Purchasing of valuable works of art. (The share of such purchases in the over-all volume of sales amounted in 1964 to 71 per cent, in 1965 to 76 per cent, in 1966 to 69.5 per cent, and in 1967 to 67.6 per cent; these data relate solely to sales transacted through the creative arts foundations.)
4. Government recommendation urging all investors and planning institutions to spend on average 1 per cent of the over-all construction costs on the aesthetic and creative embellishment of buildings and settlements. (In connexion with this recommendation, the Czech Foundation for the Creative Arts recorded an increase in the purchase of creative works of art, as may be seen from the following figures: in 1964, 39.1 million kos.; in 1965, 52.1 million kos.; in 1966, 60.3 million kos.; and in 1967, 68.3 million kos.)

A special category is represented by the social rewards for creative artists; these are

divided into two main groups: (a) Decorations of State: Order of Klement Gottwald, Order of the Republic, Order of Work, Medal for Outstanding Work; (b) Titles of Honour: National Artist, Meritorious Artist, Meritorious Member of the National Theatre, Meritorious Member of the Slovak National Theatre, Meritorious Member and Meritorious Worker of the Czech Philharmonic.

The State decorations are awarded to all categories of Czechoslovak citizens for outstanding merit and services, while the titles of honour form a specific appraisal of creative artists only.

The title of National Artist is awarded by the President of the Republic to Czechoslovak citizens whose artistic activity has shown an especially outstanding standard and has been of exceptional importance, and who have thus permanently enriched the national culture.

The title of Meritorious Artist is awarded by the government to artists who have acquired special merit by their outstanding work in a field of art over a long period.

The titles of Meritorious Member and Meritorious Worker of the National Theatre and of the Czech Philharmonic are awarded by the Minister of Culture.

*Provision of adequate economic conditions  
for the development of Czechoslovak art*

The provision of adequate economic conditions for the development of creative art in Czechoslovakia is achieved primarily by two basic means: firstly, by institution of cultural foundations, and secondly, by tax policy.

The cultural foundations were instituted by the Copyright Law to promote creative work in the fields of literature, music and the creative arts. They are administered by committees, members of which are nominated by the appropriate art associations. There is also a co-ordinating committee to deal with problems common to all foundations. They support the artists by providing adequate working conditions, *inter alia* by granting loans, fellowships and travel allowances. In urgent cases they make social grants to creative workers and their families. They also set up and operate various cultural and instrumental facilities (clubs, recreation centres, etc.). The financial resources are provided by contributions from authors' royalties, from remuneration for the use of free artistic works and from compulsory fees paid by the users of works of art.

The volume of contributions paid to the cultural foundations in the C.S.S.R. amounted in 1964 to 30.4 million kos., in 1965 to 33.2 million kos., in 1966 to 31.9 million kos., in 1967 to 38.7 million kos.

Literature, journalism, dramatic and film art are covered by the Czech and Slovak Literary Foundations, music by the Czech and Slovak Music Foundations, and creative arts by the Czech and Slovak Foundations for the Creative Arts.

Tax policy in the field of creative art has one characteristic feature: the average volume of taxation for creative artists amounted in 1967 to 8.35 per cent of their over-all gross income, while the average volume for the whole population amounted in the same year to 14.2 per cent of over-all gross income. In 1969 the new tax

regulation affecting the field of art brings another improvement, i.e. income-tax on a net annual income of up to 25,000 kos. is uniformly limited to 3 per cent.

Income-tax on literary and artistic work is calculated on the basis of total annual income less costs (which amount to 60 per cent in sculpture, 30 per cent in other creative arts, and 10 per cent in the remaining fields) and less an allowance of 6,000 kos. for each person maintained by the taxpayer.

*Provision of adequate legislative conditions  
for the development of Czechoslovak art*

The legal protection of creative work in Czechoslovakia is guaranteed in two ways: firstly, by the Copyright Law, and secondly, by organizations representing the creative artists and safeguarding compliance with the provisions of the Copyright Law.

The Copyright Law regulates and covers literary, scientific and artistic works resulting from the creative activity of the author (especially works in the fields of literature, drama, music and the creative arts), including architectural works and works of applied art (films, photography and cartography) and also artistic performances resulting from the creative work of actors, singers, musicians, dancers and other persons interpreting a literary or artistic work in a certain way. The aim of the Copyright Law in Czechoslovakia is to regulate the relationships arising in connexion with the creation and social dissemination of literary, scientific and artistic works in such a way as to safeguard the author's interests and to provide adequate conditions for the development of cultural values and for the participation of citizens in this process in accordance with social development and social needs.

This law ensures the inviolability of the author's work, affords him the possibility of deciding how his work should be used and of receiving appropriate remuneration in accordance with the value and social importance of the work. It also covers inheritance rights and problems of damages for violation of copyright. The law also regulates the rights of actors and other performers.

The civic organizations representing artistic workers are authorized to grant authorizations and copyright and to provide royalties for authors, in fields within their scope. These functions are performed in Czechoslovakia by the following organizations:

1. Czechoslovak Theatrical and Literary Agency and Slovak Theatrical and Literary Agency, both safeguarding the copyright of literary and dramatic works at home and abroad.
2. Authors' Association for the Protection of Rights in Musical Works, and Slovak Authors' Association for the Protection of Rights in Musical Works, both safeguarding copyright in musical works with or without texts, at home and abroad.
3. Organizations for protecting authors' rights of the Czech and Slovak cultural foundations, both safeguarding copyright in works of creative art, including architectural works and works of applied art and photography.
4. Organization for protecting the rights of actors and other performers.

# Training of personnel

## **Categories of professional cultural personnel in the C.S.S.R.**

When briefly describing the present situation and the training of professional cultural personnel in the C.S.S.R., we need firstly to characterize the general structure of this individual social group, which represents about 60,000 professionals; it is, owing to its nature, rather complex, and strongly influences educational content and organization in this field.

### *Creative workers*

Two criteria for differentiating the group of creative workers can be applied: (a) division according to individual branches (e.g. sculptors, writers, etc.); (b) division according to whole- or part-time activity (persons whose main profession is cultural creation, or persons whose main profession is other than cultural creation).

### *Cultural workers*

The social category of persons engaged in the dissemination of cultural values and the development of cultural activities is differentiated by aims and functions. It can be classified in six groups according to several criteria, as described below.

The first group are workers dealing with the prerequisites for the creation of artistic values, the system of dissemination of cultural values and the creation of facilities for developing cultural activities. This group consists of professionals in government bodies (ministries, cultural departments of national committees), civic organizations active in the field of culture and specialized and scientific institutes dealing with various cultural problems.

Then there are workers who are the immediate suppliers of cultural values, information and knowledge to the public (actors, musicians, lecturers, publishers).

Next come specialists of the organizational programme type (directors, programme workers, cultural organizers in the various cultural establishments and institutions).

Another group are workers immediately affecting the development of cultural self-expression. In satisfying cultural needs and interests, a special social phenomenon

arises, when this process is conditioned by an individual's participation in the activities of a group with similar cultural needs and interests and the same methods of satisfying them. Those voluntary cultural groups, which in Czechoslovakia have reached varying levels of institutionalization, include amateur drama and music ensembles, photo clubs, visual arts groups, collectors, etc. As a rule, some time after its establishment, a cultural group selects a personality who gradually assumes its leadership. Such a personality simultaneously satisfies his own needs and interests (like any other member of the group) and owing to his capabilities and cultural level influences other members, initiates the activities of the group, and eventually becomes a cultural worker who can receive advanced vocational training in the particular field, if he so desires.

In yet another social category are administrative and economic personnel, and the final group consists of technical workers.

This differentiation does not, of course, exhaust other possible aspects to be taken into consideration, such as differentiation according to the level of professionalism (fully or semi-professional workers, amateur workers), differentiation according to the character of the cultural institutions, etc.

#### *Cultural inspectors*

Cultural inspectors, as employees of the culture department of the national committees, form a special group of cultural workers, responsible for establishing conditions for the creation and dissemination of cultural values and for preparing prerequisites for the development of civic cultural activities.

Hitherto these inspectors have been responsible for the implementation of various resolutions and 'obligatory recommendations' handed down by the elected officers of their own committee, of higher national committees, and of the Ministry of Culture. For this purpose they organized meetings and exchanges of experience among cultural workers; they supervised and controlled the activities of cultural centres (attainment of targets, professional cultural level, standard of activities, observance of legislation, economic use of facilities and equipment provided, etc.). They also supervised and controlled the care and use of historical monuments and nature reserves, as well as supervising the cultural activities of civic organizations, issuing permits to arrange public performances, etc. Finally, they compiled reports and analyses on the state of cultural activity in their territory.

The scope and extent of this activity and the conception of the function of cultural inspectors raised a number of problems. To begin with, this function represented a pattern of professional, economic and administrative processes, each implying a different kind of specialization; the working rhythm of the national committees, as State administrative authorities, slowly but steadily reacted on the inspector's function and changed his originally designed position as an 'independent cultural official' to that of a 'cultural clerk' primarily obeying and executing the orders of his superior, i.e. of the national committee, and the policies (not always programmed) of his ministry. If to all this we add the fact that the inspectors' educational level

often did not correspond to their functional requirements—both academically and in the orientation or specialization (even today the pattern of university education for cultural inspectors is not clearly defined)—then it is understandable that in several districts and regions the cultural inspectors have not, in our view, accomplished the most important part of their mission, namely to become the cultural personality who, using his authority and social prestige, could create the optimum conditions for raising the cultural level by integrating and combining the efforts of creative artists and cultural workers and by resolving conflicts with elected officials of his own national committee.

The process of the democratization of culture in Czechoslovakia brings forth the first ideas for reforming the social role of cultural inspectors, and transforming their function. It is envisaged that the cultural inspectors should be something like 'attachés' of the Ministry of Culture, operating in administrative geographical districts with a staff of voluntary specialists to ensure the professional supervision of cultural activities of a higher degree, etc.

### **Organization of training and education of cultural workers in Czechoslovakia**

#### *Training and education of creative artists*

Training and education of professional creative artists in Czechoslovakia is provided by a system of art schools at secondary and university levels.

Secondary schools of industrial art (of which there are fourteen in the Czech countries) train specialists for the following professional occupations: industrial, handicraft or individual production; window-dressing and exhibitions, graphic publicity, photography, industrial retouching, and other publicity work; technical creative work and activity in the field of drama, films, television, or other similar cultural facilities; pedagogic work in schools and cultural centres, in the creative training field.

These schools of industrial art provide opportunities for talented students to acquire the necessary educational background for studying art at university or academy level.

Conservatoires (or academies of music, of which there are five in the Czech countries) train both professional artistes for orchestras, theatre, dance and other artistic ensembles, and the instructors to provide vocational training in schools and cultural centres. Like the secondary schools of industrial art, the conservatoires prepare talented students for higher studies at university level.

Education at university level is provided in Czechoslovakia by six colleges of art, i.e. three academies of music, two academies of creative art, one college of industrial art; in addition, training and education for professional creative artists, theorists and teachers in the field of art and aesthetics is provided in the university faculties of philosophy.

### *Training and education of cultural workers*

Training and education of professional workers responsible for providing the necessary conditions for creative work, for the dissemination of cultural values, the public development of cultural activities and the training of administrative and organizational staff, is provided primarily by the secondary schools and universities.

Secondary vocational education for librarians in the Czech countries is provided by two secondary schools of librarianship, which give students a broad general education and a full professional education in librarianship. Graduates of general secondary schools can attend a two-year course of cultural-educational studies (the curriculum consists of selected sections of philosophy, sociology, psychology and pedagogy; part of the course consists of continuous and systematic practical work in cultural establishments) on completion of which they receive a diploma of full vocational secondary education for the functions of cultural worker in the programme and organizational branch.

Higher education of professional workers responsible for providing conditions for the creation of cultural values and for the dissemination of cultural values to the public, and for preparing the prerequisites for the development of cultural activities, is provided primarily by the Faculty of Social Sciences and Journalism (Charles University, Prague), by the faculties of philosophy and education, and lastly—to a lesser extent—by the faculties of law and the College of Political Sciences.

Higher education of professional workers in the programme and organizational branch is also provided in several university faculties; librarians, for example, can study at the Faculty of Social Sciences and Journalism, or at the faculties of philosophy, education, etc.

### *Training and education of administrative and economic personnel in the cultural field*

Training and education of administrative and economic personnel in cultural establishments is provided by general secondary schools, secondary vocational schools of economics, and, at higher level, by the College of Economics and the faculties of law. While this type of education varies slightly according to the future work envisaged by students in other administrative and/or economic functions, the specific character of training for the cultural field has not been formally defined and the curricula do not make special provision for the requirements of professional theory and practice in this field.

### *Training and education of technical personnel*

Training and education of technical personnel for various cultural institutions is provided by industrial vocational secondary schools, industrial and electrotechnical secondary schools (for instance, one of the electrotechnical secondary schools specializes in video, audio and transmission techniques, and graduates of this school are

primarily employed in film studios, television, radio, etc.), and by the appropriate faculties of the technical universities.

### *Departmental training and education of cultural workers*

The mass of scientific, professional and cultural-political information which can be regarded as coming within the sphere of the dissemination of cultural values to the public and of artistic self-expression is expanding at such a rate that the educational system is not able to adapt its curricula to keep pace. The result is that the qualifications for certain groups of cultural workers are out of date and this could have harmful social effects. Consequently, the cultural authorities in Czechoslovakia have begun to organize a departmental system for the training of cultural workers, with the aim, firstly, of continually acquainting the individual categories of cultural workers with the increasing volume of new knowledge and information, and secondly, of providing basic professional education for the category of amateur workers who directly influence the development of man's cultural activities and his self-expression in the cultural sphere. The main links in this departmental training system are the professional institutes of the ministries of culture and the professional facilities of regional and district national committees.

Here, as an illustration, is a brief review of the courses planned for 1969 in one of the professional institutes of the Ministry of Culture in Prague:

1. Short course on management for directors of cultural establishments.
2. Documentation course for middle-level professional personnel of cultural establishments.
3. Professional qualification course for cultural inspectors with five years' practical experience.
4. Introductory course for new managers of district professional establishments.
5. Course on administrative law and cultural policy.
6. Course on theory of management.
7. Course on adult sociology and education.
8. Course on aesthetics.

### **Problems of training and education of cultural workers in Czechoslovakia**

An analysis of the present orientation of the training and education of cultural workers in Czechoslovakia, if related to practical social requirements, reveals several problems which must gradually be solved, both in the policy and in the organization of the school and departmental system of education.

Present social practice shows in the first place that the professional profile of individual categories of cultural workers evolved without any control or deliberate shaping; this, of course, enormously complicated the functioning of the school and departmental system of education and also the long-term work of the cultural workers themselves. It will thus be necessary, firstly, to identify clearly the professional profiles of individual categories of cultural workers, which should emerge from their role

and which should also determine the optimum methods, forms and means of action necessary for the performance of their respective functions; and secondly, it will be necessary to adapt the content and scope of school and departmental training and education to these professional profiles.

Adult education in Czechoslovakia is provided by some 40,000 lecturers drawn from scientific, artistic and political circles, who adopt an informal approach in instructing their students.

It is possible to satisfy individual, group and social needs and interests in the form of out-of-school training through a relatively complicated institutional basis, comprising most of the cultural establishments (principally the clubs and the large public libraries) and the mass media. The formal structure of out-of-school training comprises both individual training (individual lectures, discussion evenings, discussion columns, etc.) and training cycles (lecture courses on particular subjects which, when of major importance, are usually called 'people's universities' or 'people's academies'. In addition, the clubs organize various types of courses to enable the individual to acquire skills useful for leisure activities, household and domestic maintenance, social life and even for some types of employment.

According to the last statistical survey, there are 373 people's universities and 3,523 people's academies in Czechoslovakia. In view of the fact that these form part of the cultural services provided primarily by clubs and that they are not always based on optimum pedagogic, organizational and material conditions, it is proposed to establish independent institutions in large towns, which would be devoted primarily to adult education.

Another problem of the training and education of cultural workers lies in the fact that some important subjects either do not constitute or are not classified as subjects of instruction—we have in mind here, for instance, the theory and implementation of cultural policy—or are not sufficiently developed in their application to the cultural field (e.g. adult education and, to a certain extent, the sociology of culture, together with all related disciplines such as sociology of cultural facilities, sociology of mass media, etc.).

In the above-mentioned process of the transmission of knowledge, there is a conflict between the very high professional level of these lecturers on the one hand, and their relatively low pedagogical level on the other hand (only some 40 per cent of them are professional teachers); the consequence of this is to lower the effectiveness of adult education. Here the problem arises of how to eliminate this disparity; the difficulty lies in the fact that the lecturers are so fully occupied by their own profession that they have no time to improve their teaching abilities and skills, and sometimes no interest in doing so either.

# Means and media of cultural action

In the dissemination of cultural values to the public and the creation of conditions for the development of individual cultural activities, the most important element—in addition to the cultural workers—consists of the cultural institutions. By ‘cultural institution’ in this sense we mean social institutions of specific functional extent and scope, with adequate means and material, rationally organized and staffed by persons engaged in the public activities needed to satisfy the cultural needs and interests of the individual and of society.

In Czechoslovakia the cultural institutions may be divided into the following categories: cultural facilities (establishments); mass media; civic organizations and societies.

## **Cultural facilities in Czechoslovakia**

Cultural facilities form an independent complex of cultural institutions, representing a series of individual types of structures and areas which, through their constructional design, functional pattern, internal layout and equipment, enable the appropriate group of persons (cultural workers) to provide the required range of cultural services and to create spatial, technical and material prerequisites for the development of various activities and possibilities for man’s cultural self-expression and for informal meetings providing various degrees of personal contacts.

According to the 1967 census, there were in Czechoslovakia 63 theatrical administrative units (85 stages and 103 professional troupes), 36 art galleries, 3,612 cinemas administered by national committees, 2,133 cinemas attached to clubs, 250 museums (with 115 branch exhibitions), 16 State scientific libraries, 12,261 public lending-libraries (with 2,082 branch libraries), 7,675 club establishments, 20 observatories, 6 planetariums, 19 amusement parks, and 12 zoos.

## *Function of cultural facilities in Czechoslovakia*

Cultural facilities perform the following basic functions: (a) dissemination of cultural values through a system of cultural services; (b) organization of various cultural

activities which can, *inter alia*, provide the means of acquiring certain skills or are intrinsically beneficial; (c) establishment of informal social relationships between people at various levels (chance meetings of persons visiting the cultural facility, friendly meetings in informal sessions, meetings and co-operation in various types of primary groups); (d) participation through external and internal architectural design in the creation of the living environment of the settlement and in aesthetic education in the broad sense of the term.

The list of the basic functions of cultural facilities in Czechoslovakia would be incomplete if it did not include the scientific function characteristic only of some categories of cultural facilities, which—on the basis of research and/or investigation—systematically compile, process and administer collections of materials and documents concerning the development of nature and society, art creation and/or other kinds of human activities.

It is only natural that the frequency of individual functions should vary according to the individual types of cultural facilities. For purposes of illustration, let us review the subdivision of cultural facilities according to the extent to which they fulfil the first and second functions mentioned above.

According to the range of cultural services provided, cultural facilities in Czechoslovakia may be classified as follows:

1. Universal cultural facilities capable of providing the whole range or the majority of cultural services; these are primarily the clubs.
2. Multi-purpose cultural facilities providing a specific series of materially different cultural services; these include the amusement parks.
3. Single-purpose cultural facilities providing a specific series of materially related cultural services; these are the theatres, cinemas, museums, art galleries, observatories, planetariums, zoos, and libraries.

According to the possibilities offered for the development of cultural activities, facilities may be classified as follows:

1. Cultural facilities permitting the full-scale development of cultural activities, e.g. club facilities.
2. Cultural facilities permitting a limited development of activities, e.g. amusement parks, museums, observatories and zoos.
3. Cultural facilities satisfying cultural needs and interests primarily through perception, e.g. theatres, cinemas, art galleries, planetariums and libraries.

### *Problems of cultural facilities in Czechoslovakia*

Available data concerning the network of cultural facilities in Czechoslovakia indicate the rich cultural tradition of the nation and the interest taken by the socialist society in this field; at the same time we cannot overlook several problems relating to the modernization of the network, which urgently require solution before we attempt to design and implement models in this sphere. Failure to recognize this would have serious consequences, both cultural-political and economic. Such problems may be divided into the following main groups:

1. The extent and scope of the cultural services provided by individual cultural facilities is very often not in accordance with the requirements of individual age groups and social categories, and, moreover, these services are not always provided in the form which would attract the interest of the public.
2. The layout of the cultural facilities network does not follow a uniform and rational pattern, either at individual settlement level or in the over-all settlement pattern for the Republic, as it has often been designed and constructed without reference to the prospects of the settlement.
3. The conception of cultural facilities reflected primarily in the construction project by layout, functional design and standard of equipment, does not in many cases correspond either to the fundamental requirements for the dissemination of cultural values or to the technical development achieved, and often does not significantly affect the creation of the living environment in the settlements.
4. The capacity of cultural establishments was often defined without regard to the actual and anticipated population of the settlements, and any neighbouring villages, or to anticipated operating requirements, and this has been causing and still causes serious infringement of the principles of economic construction and operation.
5. The prevailing policy of controlling the building and modernization of the cultural facilities network did not succeed in solving the complex problem of designing and constructing all the cultural facilities in a given settlement in harmony with the policy for other facilities serving the citizens; but the construction and modernization of cultural facilities was allowed to proceed uncontrolled and unco-ordinated, thus again infringing the principles of economic construction and operation.

*Factors affecting the functions  
of cultural facilities in Czechoslovakia*

It is true that cultural facilities as part of the public services are governed by general urbanistic principles, but these form only one of the various factors entering into network design, size, standard of equipment, and range of cultural services provided.

In our opinion there are two groups of factors which—apart from urbanistic considerations—have a significant effect on the establishment of macro- and mini-structural models for cultural facilities. Firstly, the external factors, including the actual state and anticipated trend of: (a) the economic basis of production in a given settlement and its environment; (b) the population development and the social structure; (c) the standard of living and the way of life; and finally, (d) the development of the settlement and of the whole settlement structure. Secondly, the internal factors, including the actual state and basic trend of: (a) cultural policy; (b) the network and the functioning of cultural facilities; and (c) the material and technical realization of the construction, equipment and operation of cultural facilities.

The identification and definition of these factors is to be considered for the time being as purely hypothetical, as the extent of their influence on cultural facilities has yet to be scientifically demonstrated and proved. The individual factors have their own functional roles, interacting in both the external and the internal system, and thereby reacting on the function of cultural facilities. The influence of the two groups of factors on cultural facilities in Czechoslovakia has so far operated quite uncontrolled and unconsciously, and this has often caused important cultural-political and socio-economic losses. It therefore seems necessary to take account of the influence of individual factors on models of cultural facilities; this would be consistent with the actual needs and interests of individuals and of society and would at the same time promote the achievement of socially useful projects for leisure activities and the way of life as a whole.

At present the Czechoslovak specialists prepare projects aiming at the design and definition of optimum models of a cultural facilities network for rural settlements. The model in this case is regarded as a definite goal, a final state which should be achieved by a combination of meaningful activities ranging from analysis and planning to realization. The designing of this model is based on the assumption that the activities of cultural facilities, the construction programme and functional layout, the standard of equipment, the integration of the cultural facilities into the settlement and its environmental structure, and the fundamental principles of cultural organization form a coherent whole, the individual components of which interact and influence each other.

### *Club facilities*

In Czechoslovakia special attention is paid to club facilities which occupy a special position in the structure of cultural facilities. The universal design of the construction and equipment plan offers the possibility of providing the full range of cultural services and satisfying all cultural needs and interests by means of methods in which the various elements of cultural activity predominate over the elements of cultural receptivity. The flexibility characterizing the functional layout of the construction plan makes it possible to utilize available space to the full and thus provides a certain guarantee of economy and efficacy. We might say that clubs in their ideal form represent relatively the best in the way of leisure facilities, although they have some shortcomings, such as the old-fashioned design of the construction plan, its conventional functional layout, the low standard of internal furnishings and technical equipment, and the cultural level of the environment. All these characteristics exert pressure on us to give careful attention to the problems of club facilities and to investigate this matter scientifically with reference to the dynamics of all processes of social movement.

In 1965 the Czechoslovak authorities initiated a State-wide survey of sites and premises used primarily for the activities of clubs and cultural associations. The results of this survey showed, firstly, that over the course of time the sites and premises utilized by clubs and associations have become extremely varied. It has been found

that such bodies make use not only of premises built for this purpose, but also of those built for other purposes and subjected to more or less substantial alterations of structure, layout and installations.

It has further been found that the sites and premises used by clubs and cultural associations in Czechoslovakia number in all 31,510. The majority of these (36.6 per cent) are restaurants and similar enterprises, then come administrative buildings (16.1 per cent), cultural centres (14.5 per cent), school buildings (10.8 per cent), public libraries (5.6 per cent), sports gymnasiums (5.5 per cent), ordinary dwellings (2.6 per cent) and historical buildings (1.1 per cent). Other premises account for the remaining 7.2 per cent.

This rather extensive subdivision of the types of premises used by clubs and cultural associations is matched by a similar break-down for their ownership. The majority (51 per cent) are owned by national committees; then come 'Unity' co-operatives—a co-operative society operating chains of shops, stores, restaurants, cafés, hotels, etc. in rural areas (24.9 per cent); the national enterprise 'Restaurants and Lunchrooms'—operating chains of restaurants, bars, night-clubs, cafés, etc., mainly in the capital and the large towns (6.5 per cent); sporting organizations (4.5 per cent); private persons (4 per cent); industrial enterprises and factories (3.4 per cent); agricultural co-operatives (2.2 per cent); trade unions (1.9 per cent); and others (1.6 per cent).

The increasing demand for services, the need to meet this demand in accordance with collective principles, and the effort to improve the social effectiveness of services in Czechoslovakia result in the tendency to combine and associate facilities and establishments of similar purpose. Ideas concerning the model for a cultural facilities network—for the present only in rural areas—are therefore linked with considerations regarding the proposed affiliation of club facilities to the public service institutions bearing either an operational or a functional similarity to the cultural services. In our opinion, these are firstly the various facilities for public catering and refreshment, which may be regarded as suitable for linking in some way with the cultural services provided by clubs. Secondly, there is a historical and even a functional relationship between the cultural services provided by clubs and some types of physical and sporting facilities. Finally, in Czechoslovakia there are also certain relationships between the cultural services provided by clubs and by some schools. All these considerations are still being formulated at model level only and attention has been drawn to the need to draw up models, construct and test prototypes and then apply the results more widely, both in new building and in the modernization of existing installations.

### Mass media

Mass media, which include radio, television and the press, occupy a special position in the cultural institutions of Czechoslovakia.

In 1967 there were in Czechoslovakia 3,185,000 licensees of wireless receivers, 659,000 licensees of wired receivers and 2,599,000 licensees of television receivers.

Publications comprised 6,047 titles of books (number of volumes: 60,320,000 total) and 1,204 titles of periodicals.

*Functions of mass media in Czechoslovakia*

Mass media in Czechoslovakia do not perform exclusively the functions resulting from the fact they form a specific part of the system for disseminating cultural values and creating conditions for the development of individual cultural activities; they also have a more profound and wider social role. The fundamental purpose of mass communication is the dissemination of information, which we understand in this context as communication having a certain importance to both participants in the communication process. Every piece of information has a certain definite social value on the political, cultural, scientific, technical, sporting, social and/or other level. The fundamental functions of mass media are then related to the category of information and the means of communicating it. We can classify these functions approximately as follows:

1. The function of informing, carried out by mass media which tell us about events in the field of politics, culture, science, technology, sport, etc. with no intention of directly influencing the people to whom they communicate and not designed to change their attitudes and opinions or extend their knowledge and skills.
2. The function of organizing, carried out by mass media which are designed deliberately to influence the people to whom they communicate, in order to change their opinions, create an active attitude and mobilize their activities to promote the public welfare.
3. The function of education (in the broad sense of the term), carried out by mass media which disseminate the art values expressed in various genres of creative art, such action not being in the nature of a directly planned, intentional formative process (in this connexion we may speak of the indirect educational process).
4. The function of education carried out by mass media which provide the people to whom they communicate with the possibility of acquiring certain knowledge or skills, such action being performed in various ways (unsystematic or systematic provision of information and knowledge, which makes it possible to acquire specific types of knowledge or skills).
5. The function of cultural recreation, carried out by mass media which create through their action the conditions for cultural recreation and relaxation, primarily through various kinds of entertainment, sporting events and other programmes and publications.

As regards the mass media acting directly on the dissemination of cultural values and the creating of conditions for the development of individual cultural activities, Czechoslovak experience—like that of other countries—shows that mass media: (a) have a significant influence on the emergence of new cultural needs and interests and also on the disappearance of other cultural needs and interests; (b) significantly affect methods of satisfying the cultural needs and interests of persons in different age groups and social categories; (c) affect the choice of the environment in which

the cultural needs and interests are satisfied; (d) significantly affect the content, extent, standard and method of dissemination of cultural values by the various types of cultural facilities.

Over fifteen years of regular television programmes Czechoslovakia—especially the Czech countries—has achieved practically complete coverage. The conflicts which television provoked in the cultural field by its rise and rapid expansion are slowly being resolved, as are the tensions caused by the severe shock of the impact of television on the already stabilized cultural system of Czechoslovakia in the early post-war years. This calmer situation is reflected, *inter alia*, in the increasing individual interest in cultural facilities and in the possibilities of using their specific functions and potentialities. This revival of interest will, however, be put further to the test shortly on the introduction of the second television channel, which will give all citizens a choice of alternative programmes at convenient times. Until now Czechoslovak television has been rather 'overloading' and to a certain extent exhausting viewers by shifting programmes designed for specific interests, e.g. serious art and/or educational programmes, into the late evening hours. This problem will be eliminated by the introduction of the second channel.

The revival of the conflict between cultural facilities and the expansion of television on the introduction of the second channel is, in our view, only a potential contingency. It need not happen if we manage to establish in time the fundamental principles which should govern mutual relations between the two categories of cultural institutions in planning, organization and investment, and if we do not leave this problem to be settled through the development of the cultural process itself, as happened in the first stage of television development. It is necessary rapidly to establish possibilities of co-operation and division of tasks between the two categories in such a way that the one could exploit the possibilities of the other, i.e. that the cultural services provided by one category would at the same time motivate interest in the cultural services provided by the second category, and vice-versa.

### **Civic organizations, societies and voluntary associations in Czechoslovakia**

One element in the system for the dissemination of cultural values and for creating conditions for the development of cultural activities in Czechoslovakia consists of the civic cultural organizations, societies and voluntary associations. In modern industrial society, the importance of these small social groups is increasing, not only because they create and form the prerequisites for the development of cultural activities, but also because they create the conditions for satisfying needs and interests arising from the desire for personal contacts. Cultural societies have a very important social function in the socialist society because, through their existence and their activities, they also create conditions for satisfying the cultural needs and interests of society as a whole, primarily by influencing the content and extent of individual interests and the ways and means of satisfying them in a manner advantageous both to the individual and to society.

An important feature of some of the cultural societies in Czechoslovakia lies in

their status and position in the dissemination of artistic and other cultural values, for in satisfying the cultural needs and interests of their members they also create conditions for meeting those of non-members or the general public; for instance, the public performance of an amateur drama group meets both the specific cultural needs and interests of its members and disseminates the cultural values contained in the dramatic work to the public.

The civic cultural societies in Czechoslovakia have many different features; the differences lie in the content of interests (art, sport, collecting, science, technology), in the organizational level (associations or societies with a stable organizational structure, with no organizational structure, without independent status), in the approach of the individual or group to the satisfaction of needs and interests (professional departments, youth organizations for different age groups, cultural and physical training organizations), in their expression or in their instrumental character, etc.

According to the 1967 review, there were in Czechoslovakia the following organizations: 16 organizations with voluntary membership and a stable organizational structure, associated in the National Front and having as their primary aim the creation of conditions for individual cultural development—Trade Unions (ROH), Czechoslovak Youth Union (CSM), Socialist Academy, Czechoslovak Union for Physical Culture (CSTV), Union for Co-operation with the Army (Svazarm), Polish Cultural Union, Cultural Corporation of Hungarian Workers (Czemadok), Cultural Corporation of Ukrainian Workers, Czechoslovak Hunting Union, Czechoslovak Union of Fruitgrowers and Horticulturists, Czechoslovak Union of Fishermen, Czechoslovak Union of Bee-keepers, Czechoslovak Union of Domestic Animal Keepers, Czechoslovak Union of Philatelists; 40 professional organizations with voluntary membership, affiliated primarily to the Czechoslovak Academy of Sciences (organizations like the Czechoslovak Zoological Society, the organization for scientific literature, etc.); a large number of associations (associations of museums, music, science, literature, ornamental art, associations of friends of certain regions, etc.); 14,270 cultural associations of the non-art type with no stable organizational structure, affiliated to various cultural facilities (primarily to clubs); 20,544 cultural associations of the art type with no stable structure, also affiliated to various cultural facilities (primarily to clubs).

# Financial structures of cultural activities

The economics of culture in Czechoslovakia forms part of the over-all economics of society, namely, its so-called non-productive sphere, which has adverse economic consequences and causes a disparity between the social role of culture and the creation of material conditions for its development.

The natural result of this approach to the economics of culture is in the relation of culture to the national income and the methodological aspects involved; the economic machinery was oriented primarily towards the supervision of the use of national income in this social field without any control over the efficacy of the work performed. Accordingly, the use of individual economic instruments in the field of culture (cost of cultural activities, prices, receipts, various kinds of remuneration, etc.) has been of a formal nature and did not fulfil its stimulative and progressive function. This functional disadvantage was aggravated by the fact that although culture was mostly self-supporting, it was treated in practical planning as part of social consumption and this in turn had a considerable effect on investment, wages and price policy in this field.

Expenditures on culture under the State budget are regarded as social consumption expenditures. This economic classification is not consistent with the cultural-political and educational role of culture.

The role of culture in the educational process is not purely of a consumption nature; rather it has the character of a recurrent consumption or, by analogy, a consumption of investment expenditure. The significance of this expenditure is underlined when we remember that the subject of cultural activity is man, i.e. the most important factor for the development of society in general. The recurrent character of the consumption and the effect of cultural activity on manpower accordingly justify our describing expenditure on cultural activities as 'investment in the human factor'.

## **Methods of financing cultural development in the C.S.S.R.**

The organizations engaged in cultural activities are divided according to their type of financing.

### *Economically self-supporting organizations*

The basic characteristic of these organizations is that they cover all their expenses (including new investment). They are predominantly economically productive or distributive and comply with the conditions prevailing on the economic market. Examples of such organizations are the Centre for Arts and Crafts, the Centre for Folk Art Production, the Exhibition Display Service, the Theatrical Service and various publishing houses.

If these organizations perform tasks of national scope, that is, if the ministry entrusts them with such an assignment, they receive financial assistance from the governmental budget for this particular purpose (e.g. research and development in the field of folk art production or documentation).

### *Grant-aided organizations*

These are organizations engaged in cultural activities which receive a grant from the directing authority for activities and capital equipment. The grant amounts to the estimated difference between operating costs and income.

Basically, these are the organizations offering cultural services such as theatres, professional musical ensembles, museums, art galleries, libraries, zoos, cultural centres, adult education centres, etc. On the basis of their plan of activities as approved by the directing authority, these organizations prepare an estimate of their financial requirements, including, for instance, salaries, proposed investments and other budgetary provisions.

Budgetary items include estimated income, current expenditure and capital expenditure. The directing authority is either the ministry or the national committee (at regional, district, city or local level), according to the content and activities of the organizations (national, regional, district or local).

Should the grant-aided organization achieve a better final result than the budget estimate envisaged, 60 per cent of this result can be used for awards and new equipment.

### *Budgetary organizations*

Organizations whose entire expenditure is met by the budget of the directing authority and whose entire income is paid into the budget of the directing authority. Typical organizations in this category are research institutes, documentation centres and other bodies where income is not the main object of operation.

The financing of cultural institutions directly operated by the Czech or Slovak Ministry of Culture is effected under the budget of the appropriate ministry, which receives appropriations under a special chapter of the national budget. Cultural institutions and establishments financed by national committees at various levels are covered by the budgets of the appropriate committees.

Since the national committees are not self-supporting, they receive a grant under

the central budget for the performance of their basic tasks. Hitherto, the central budget allocations have been granted to the regional committees. The regional committee then allocates funds to the district committees, and these in turn pass them on to the lower levels. The national committees are responsible for the management of funds, while the central authority ensures that management and activities are consistent with the general regulations. The appropriate national committee can allocate a larger amount for cultural activities out of its extra-budgetary income, should local conditions warrant this.

### Sources of financing cultural development in the C.S.S.R.

Cultural development in Czechoslovakia is financed mainly from the following sources:

1. The State budget (the central budget and the budgets of national committees).
2. The resources of enterprises, co-operatives and civic organizations.
3. The income of cultural institutions derived from personal expenditure on cultural activities.

#### *The State budget*

Expenditure under the State budget in 1964-67 amounted to (in millions of korunas):

	1964	1965	1966	1967
Total expenditure on culture (including investment)	1,540	1,630	1,730	2,170
Increase in indices	100	106	106	125
Percentage share of the State budget	1.2	1.4	1.1	1.4
Percentage share of investment in overall expenditure on culture	13.1	17.1	14.3	10.0

The above data on investment expenditure do not comprise investments financed by self-supporting organizations from their own resources, but only investments financed by the State budget.

Expenditure under the State budget (budgets of the Ministry of Culture and the national committees) amounted in 1964-66 to a total of 4,486.4 million korunas; most of this sum was spent on the following activities:

1. Development of science (including libraries): 131.2 million kos. (2.9 per cent of the total), the Slovak share amounting to 52 million kos.
2. Development of cultural-educational activities and exhibitions: 1,045 million kos. (23.4 per cent), the Slovak share being 370.7 million kos.
3. Care of cultural monuments and nature preservation: 292.7 million kos. (6.5 per cent), Slovak share 86.6 million kos.
4. Operation of museums, art galleries and development of creative arts: 416.2 million kos. (9.3 per cent), Slovak share 113.8 million kos.
5. Development of musical and artistic ensembles: 145.5 million kos. (3.2 per cent), Slovak share 40.1 million kos.

6. Development of theatres: 774.6 million kos. (17.3 per cent), Slovak share 173.6 million kos.
7. Development of cinemas: 1,021.9 million kos. (22.8 per cent), Slovak share 279.8 million kos.

As already stated, the receipts of the self-supporting and budgetary organizations are paid either into the State budget or into the budgets of national committees. In 1964-66 the receipts (except administrative charges) paid into the State budget amounted to 1,956.3 million kos.; this means that actual expenditure on culture under the State budget amounts to only 2,530.1 million kos.

Expenditure on culture under the budgets of national committees in 1967 is shown in Table 12.

TABLE 12. Break-down of expenditure on culture in 1967 under budgets of national committees (percentages)

Type of committee	Non-investment	Type of expenditure			
		Investments	Allocations	Grants	Over-all
<i>By administrative level</i>					
Regional	5.8	58.0	63.1	—	39.8
District	29.7	24.0	23.2	—	26.0
Town (or city)	44.6	14.6	11.0	—	24.6
Local (community)	19.9	3.4	2.7	—	9.6
<b>TOTAL (C.S.S.R.)</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>—</b>	<b>100.0</b>
<i>By type of expenditure</i>					
Regional	5.8	8.6	85.1	0.5	100.0
District	46.3	5.5	48.2	—	100.0
Town (or city)	72.8	3.5	23.7	—	100.0
Local (community)	82.9	2.1	15.0	—	100.0
<b>Over-all (C.S.S.R.)</b>	<b>40.2</b>	<b>5.9</b>	<b>53.7</b>	<b>0.2</b>	<b>100.0</b>

The largest portion of national committee expenditure is accounted for by the regional committees (39.8 per cent); this is due to the present administrative and management system under which all professional (non-amateur) cultural facilities (theatres, musical ensembles, regional art galleries) must be financed by the regional committee even if they are not located in the regional capital. The national committee in the Czechoslovak capital (Prague) is counted here as one of the regional committees.

#### *Resources of enterprises, co-operatives and civic organizations*

The resources of enterprises, co-operatives and civic organizations devoted to cultural activities may be divided into two types:

1. Partial financing of the operation of trade union works clubs, based on the agreement between the Ministry of Culture and the Trade Union Central Council. According to this agreement, the enterprises finance the wages of staff employed in such clubs, rent (lease), heating (fuel) and upkeep.
2. Financing of cultural requirements from the cultural and social funds of the enterprise (in 1967 expenditure from these funds amounted to 4.15 per cent of their total).

Cultural activities are also financed by social and civic organizations, and especially the trade unions. Their resources are used to cover the deficits of inter-union and individual cultural centres operated by regional trade union councils. The trade unions also finance the construction and equipment of several cultural centres, e.g. in the towns of Ústí nad Labem, Jihlava, Ostrava.

Other civic organizations which are financed by the National Front contribute to individual cultural activities and campaigns organized by their own local organizations.

At present the Czechoslovak authorities are organizing a large-scale campaign for the concentration of cultural appropriations from the State budget, the budgets of national committees and enterprises' resources; this concentration should result in a voluntary contractual accumulation of resources for financing the operation or construction of cultural facilities.

#### *Personal expenditure*

Personal expenditure on culture includes the following: (a) entrance fees to cultural institutions administered by the ministries of culture and the national committees; (b) sales of publications, journals and magazines through the Postal News Service; (c) fees for television and radio licences; (d) turn-over of enterprises administered by the Ministry of Culture (Centre for Folk Art Production, creative art foundations, etc.).

Indices	1964	1965	1966	1967
Increase in over-all personal expenditure on culture (preceding period = 100)	100.0	111.2	105.2	109.7
Increase in personal expenditure on culture per head (preceding period = 100)	100.0	110.4	104.6	109.2
Proportion of personal expenditure on culture in over-all income (per head per cent)	1.97	2.06	2.05	2.09

#### **Economic model for culture**

According to the resolution of the Thirteenth Congress of the Communist Party of Czechoslovakia, the authorities responsible for cultural matters are to prepare a draft economic model for culture. This model is to define the specific approach to the control of economic problems in the entire cultural sphere, while respecting the special aspects of the operation of cultural facilities and organizations. It should

thus create favourable conditions for the operation of cultural organizations and should eliminate any adverse influence on their development by instituting economic and budgetary provisions for longer periods.

The project which has been prepared and is soon to be submitted to the State authorities is based on the following major principles:

1. Transfer of cultural organizations from the budgetary system used hitherto to the funding system.
2. Creation of so-called cultural funds corresponding to the administrative structure, i.e. at the level of ministries, regional, district and town committees.
3. The sole financial support of all cultural organizations is to be the relevant cultural fund, out of which the organization will receive the necessary grants or subsidies, but into which it will pay the prescribed returns in the form of taxes.
4. The implementation of cultural policy is a process which cannot be limited to the budget year. The introduction of the funding system is designed to eliminate the necessity of using the resources within the relevant budgetary period and to enable the resources allocated by the State or produced by means of the organization's own activity to be carried forward to future periods.
5. The cultural funds should become instruments for implementing cultural policy, and accordingly allocations to them under the State budget should be made for long periods to free them from the financial constraints of the annual budget.
6. The determination of the sums to be spent on cultural activities within the scope of the national committees is at present the responsibility of these committees, which prescribe appropriations from their over-all financial budget. The economic model assumes that the resources for culture will be withdrawn from the over-all financial liabilities of national committees and will be prescribed departmentally in the form of minimum resources provided by the committees for this purpose. It is, of course, possible for the national committees to increase this minimum amount out of their other resources, having regard to local conditions and circumstances.
7. Even although the majority of the financial resources available for culture will still be provided by the State, the entire cultural field within the scope of the ministries and the national committees will be separated from the over-all State fiscal system and will to some extent become an independent sector.
8. The re-allotment of financial resources, designed to adjust regional disparities, will be carried out within the cultural sector itself without any reference to the financial authorities.

## *Appendices*



# Statistical tables

## A. Demographic structure of the C.S.S.R. for the year 1966

Region	Population <sup>1</sup>	Districts	Localities <sup>2</sup>
<b>Czech Socialist Republic</b>			
Prague (capital)	1,027,597	(10)	1
Central Bohemia	1,273,897	12	1,568
South Bohemia	653,845	8	1,275
West Bohemia	860,910	10	965
North Bohemia	1,115,830	10	803
East Bohemia	1,206,093	11	1,465
South Moravia	1,936,878	14	1,692
North Moravia	1,750,484	10	957
<b>Total (C.S.R.)</b>	<b>9,825,534</b>	<b>76 (86)</b>	<b>8,726</b>
<b>Slovak Socialist Republic</b>			
West Slovakia	1,846,656	12	919
Central Slovakia	1,370,430	12	1,110
East Slovakia	1,197,219	9	1,208
<b>Total (S.S.R.)</b>	<b>4,414,305</b>	<b>33</b>	<b>3,237</b>
<b>Total (C.S.S.R.)</b>	<b>14,239,839</b>	<b>108 (118)</b>	<b>11,963</b>

1. Statistical estimates.

2. Data according to the 1961 population census—*Czechoslovak Statistical Yearbook*, Prague, Orbis, 1964.

Area	1937	1948	1950	1955	1960	1961	1962	1963	1964	1965	1966	1967
<b>C.S.S.R.</b>												
Administrative units	—	—	—	60	68	71	71	64	65	65	62	63
Individual theatres	(52)	60	67	70	80	81	86	81	86	84	85	85
Ensembles	—	—	—	108	107	105	101	95	102	103	103	103
<b>C.S.R.</b>												
Administrative units	—	—	—	48	51	53	53	47	48	48	47	48
Individual theatres	(49)	54	58	56	61	61	65	61	68	64	66	66
Ensembles	—	—	—	83	82	80	76	71	77	78	79	79
<b>S.S.R.</b>												
Administrative units	—	—	—	12	17	18	18	17	17	17	15	15
Individual theatres	3	6	9	14	19	20	21	20	20	20	19	19
Ensembles	—	—	—	25	25	25	25	24	25	25	24	24
Attendance rates (× 1,000)												
C.S.S.R.	(5,000)	(9,150)	9,453.0	12,749.0	12,761.7	13,116.3	12,250.2	11,029.0	10,560.2	10,418.0	10,496.0	10,209.0
C.S.R.	(4,700)	(8,436)	8,170.0	10,574.0	10,486.3	10,745.1	9,936.3	8,962.0	8,470.5	8,512.0	8,645.0	8,416.0
S.S.R.	(300)	714	1,283.0	2,175.0	2,275.4	2,371.2	2,313.9	2,067.0	2,089.7	1,906.0	1,851.0	1,793.0

Sources (Tables B to J): *Czechoslovak Statistical Yearbook*; *Statistika školství a kultury* (published by the Ministry of Education and Culture); *Statistické informace o kulturních zařízeních* (published by the Ministry of Culture and Information).

Area	1937	1945	1950	1955	1960	1961	1962	1963	1964	1965	1966	1967
<b>C.S.S.R.</b>												
Ensembles	—	—	10	12	17	17	17	17	19	19	18	18
Concerts	—	—	1,209	1,414	3,491	3,585	3,742	3,875	4,070	3,568	3,216	4,148
Attendance rate (× 1,000)	—	—	1,112.0	992.0	2,264.0	2,373.0	2,369.0	2,453.0	2,361.0	2,278.0	2,126.0	2,332.9
<b>C.S.R.</b>												
Ensembles	—	—	8	10	13	13	13	13	13	13	12	12
Concerts	—	—	957	1,165	2,462	2,473	2,664	2,847	3,009	2,691	2,312	3,255
Attendance rate (× 1,000)	—	—	720.0	723.0	1,572.0	1,527.0	1,656.0	1,752.0	1,507.0	1,525.0	1,451.0	1,497.3
<b>S.S.R.</b>												
Ensembles	—	—	2	2	4	4	4	4	6	6	6	6
Concerts	—	—	252	279	1,029	1,112	1,078	1,028	1,061	877	904	893
Attendance rate (× 1,000)	—	—	392.0	269.0	692.0	846.0	713.0	701.0	854.0	753.0	675.0	835.6

**D. Art galleries (branch collections in parentheses) and visitors**

Area	1937	1945	1950	1955	1960	1961	1962	1963	1964	1965	1966 <sup>1</sup>	1967 <sup>1</sup>
<b>C.S.S.R.</b>												
Art galleries	—	—	—	16 (6)	19 (5)	33 (5)	33 (1)	35 (7)	29 (11)	31 (11)	36	36
Visitors (× 1,000)	—	—	—	872.1	2,757.9	3,344.2	3,669.9	3,692.6	3,474.9	3,007.0	2,941.9	2,819.0
<b>C.S.R.</b>												
Art galleries	—	—	—	13 (6)	13 (5)	24 (5)	24 (1)	28 (6)	23 (10)	25 (10)	28	28
Visitors (× 1,000)	—	—	—	818.0	2,293.8	2,796.0	3,030.1	2,785.1	2,981.5	2,596.0	2,539.6	2,455.0
<b>S.S.R.</b>												
Art galleries	—	—	—	3	6	9	9	7 (1)	6 (1)	6 (1)	8	8
Visitors (× 1,000)	—	—	—	54.1	464.1	548.2	639.8	907.5	493.4	411.0	402.3	364.0

<sup>1</sup> For the years 1966 and 1967 statistical data on branch collection of art galleries are not available. All data relate only to galleries in the sphere of the Ministry of Culture.

**E. Cinemas, seats available, and attendance rates**

Area	1937	1945	1950	1955	1960	1961	1962	1963	1964	1965	1966	1967
<b>C.S.S.R.</b>												
Cinemas	1,838	1,650 <sup>1</sup>	3,338	3,478	3,566	3,608	3,709	3,738	3,727	3,711	3,683	3,616
Seats	—	576,232	818,659	903,539	1,019,000	1,043,000	1,070,994	1,085,973	1,087,393	1,078,747	1,068,924	1,053,518
<b>C.S.R.</b>												
Cinemas	1,642	1,418	2,767	2,525	2,535	2,530	2,573	2,573	2,538	2,517	2,504	2,476
Seats	—	500,532	679,888	678,870	749,000	764,000	774,306	778,717	767,556	756,183	748,011	735,730
<b>S.S.R.</b>												
Cinemas	196	232	571	953	1,031	1,078	1,136	1,165	1,189	1,194	1,179	1,136
Seats	—	75,700	138,771	224,669	270,000	279,000	296,588	307,256	319,837	322,564	320,913	317,777
<b>Attendance rate (× 1,000)</b>												
C.S.S.R.	84,450	54,230 <sup>1</sup>	125,300	163,631	176,465.4	166,114.3	151,520.9	140,701.1	134,163.5	128,403.5	127,214.9	118,853.7
C.S.R.	77,940	45,460	103,261	129,797	133,218.2	124,275.8	111,872.6	103,150.9	99,133.3	95,239.5	94,100.4	88,358.1
S.S.R.	6,510	8,770	22,039	33,834	43,247.2	41,838.5	39,648.3	37,550.2	35,030.2	33,164.0	33,114.5	30,495.6

1. Data reproduced from: Jiří Havelka, *Film—Figures and Events*.

F. Local public libraries: number, branches, readers, loans (figures in parentheses are estimates)

Area	1937	1948	1950	1955	1960	1961	1962	1963	1964	1965	1966	1967
<b>C.S.S.R.</b>												
Libraries	14,647	14,552	14,474	14,405	13,836	13,586	13,413	13,421	13,037	12,667	12,286	12,261
Branches		350	657	519	718	986	1,028	1,129	1,390	1,610	1,771	2,082
Readers (× 1,000)	930	1,060)	1,134	1,613	1,689.3	1,696.0	1,812.6	1,856.2	1,886.2	1,812	1,809.9	1,767.8
Loans (× 1,000)	17,300	(16,808)	21,080	28,141	38,071.1	40,358.9	42,702.6	43,740.7	45,388.4	46,181	47,206.3	48,505.5
<b>C.S.R.</b>												
Libraries	12,887	11,324	11,197	10,961	10,413	10,187	10,012	10,015	9,647	9,298	8,954	8,942
Branches		280	451	496	649	902	931	1,037	1,268	1,485	1,614	1,911
Readers (× 1,000)	738	(864)	903	1,195	1,228.8	1,237.9	1,309.4	1,339.5	1,362.7	1,293	1,274.0	1,203.7
Loans (× 1,000)	15,642	(15,510)	19,214	24,673	32,100.9	33,841.6	35,535.9	36,225.5	37,288.1	37,786	38,224.0	38,524.8
<b>S.S.R.</b>												
Libraries	3,760	3,228	3,277	3,444	3,423	3,399	3,401	3,406	3,390	3,369	3,332	3,319
Branches		(70)	206	23	69	84	97	92	122	125	157	171
Readers (× 1,000)	192	(196)	231	418	460.5	458.1	503.2	516.7	523.5	519	535.9	564.1
Loans (× 1,000)	1,658	(1,298)	1,866	3,468	5,970.2	6,517.3	7,166.7	7,515.2	8,100.3	8,395	8,982.3	9,980.7

Area	1937	1945	1950	1955	1960	1961	1962	1963	1964	1965	1966	1967
<b>C.S.S.R.</b>												
Castles and manor-houses	—	—	—	—	117	116	118	123	127	126	155	146
Other monuments	—	—	—	—	62 <sup>1</sup>	36	53	—	50 <sup>1</sup>	49	—	—
<b>C.S.R.</b>												
Castles and manor-houses	—	—	—	—	108	107	109	109	112	111	145	142
Other monuments	—	—	—	—	—	36	46	—	—	42	—	—
<b>S.S.R.</b>												
Castles and manor-houses	—	—	—	—	9	9	9	14	15	15	—	4
Other monuments	—	—	—	—	—	—	7	—	—	7	10	—
Visitors (× 1,000)												
<b>C.S.S.R.</b>												
Castles and manor-houses	—	—	—	—	4,387	5,708.0	5,384.6	4,833	4,559	4,339.5	—	6,631
Other monuments	—	—	—	—	1,781 <sup>1</sup>	1,134.5	2,822.9	2,048	2,100	—	6,774.2	—
<b>C.S.R.</b>												
Castles and manor-houses	—	—	—	—	3,975	4,875.1	4,936.8	4,154	4,127	3,966.1	—	6,075
Other monuments	—	—	—	—	—	1,134.5	2,170.8	1,772	1,887	—	6,110.8	—
<b>S.S.R.</b>												
Castles and manor-houses	—	—	—	—	412	832.9	447.8	679	432	373.4	—	556
Other monuments	—	—	—	—	—	—	652.1	276	213	—	663.4	—

1. Data taken from the publication, *Twenty Years of Development of the C.S.S.R.*, Political Literature Publishing House, 1965.

Note. In Czechoslovakia there are about 40,000 historically valuable monuments, of which 2,500 are castles, manor-houses and fortresses.

Area	1953	1955	1960	1961	1962	1963	1964	1965	1966	1967
<b>C.S.S.R.</b>										
Villages	7,953 <sup>2</sup>	8,983 <sup>2</sup>	10,396 <sup>2</sup>	9,644	9,605	9,258	8,814	8,862	8,059	7,675
Centres	180	271	257	241	228	194	136	124	119	110
<b>C.S.R.</b>										
Villages	5,530	6,618	7,440	6,848	6,574	6,249	5,513	5,556	5,051	4,718
Centres	97	179	163	157	155	130	97	88	85	75
<b>S.S.R.</b>										
Villages	2,423	2,365	2,956	2,796	3,031	3,009	3,031	3,006	3,008	2,957
Centres	83	92	94	84	73	64	39	36	34	35

1. The development of this network started in 1952.

2. Figures also include cultural-education village rooms.

**I. Amusement parks (figures in parentheses are ministry estimates)**

Area	1952	1953	1955	1960	1961	1962	1963	1964	1965	1966	1967
<b>C.S.S.R.</b>											
Establishments	(1)	(3)	8	12	16	17	18	19	19	18	19
Visitors (× 1,000)	—	—	—	11,609	5,895.5	5,541.4	6,094	9,019	11,268	6,893.7	6,701
<b>C.S.R.</b>											
Establishments	1	3	7	8	10	11	12	13	13	12	13
Visitors (× 1,000)	—	—	—	10,502	4,975.2	4,452.7	4,511	7,332	8,373	4,495.7	4,897
<b>S.S.R.</b>											
Establishments	—	—	1	4	6	6	6	6	6	6	6
Visitors (× 1,000)	—	—	—	1,107	920.3	1,088.7	1,583	1,687	2,895	2,398	1,804

J. Zoos (estimated figures in parentheses)

Area	1937	1948	1950	1955	1960	1961	1962	1963	1964	1965	1966	1967
C.S.S.R.												
Zoos	(2)	(4)	(6)	10	13	13	13	13	13	12	13	12
Visitors (× 1,000)	—	—	—	—	2,737.2	2,994.5	2,833.5	2,658.0	2,910.0	2,762.0	2,687.5	3,021.0
C.S.R.	2	4	6	9	11	11	11	11	11	11	11	10
Zoos	—	—	—	—	2,325.0	2,383.0	2,273.3	2,164.0	2,327.0	2,249.0	2,127.7	2,469.0
S.S.R.	—	—	—	1	2	2	2	2	2	2	2	2
Zoos	—	—	—	—	412	511.5	560.2	494.0	583.0	513.0	559.8	552.0
Visitors (× 1,000)	—	—	—	—	—	—	—	—	—	—	—	—

K. Local bookshop network

Area	1937	1945	1953	1955	1960	1961	1962	1963	1964	1965	1966	1967
C.S.S.R.	—	—	—	814	868	854	866	855	876	878	883	877
C.S.R.	—	—	—	655	677	671	678	678	690	688	691	690
S.S.R.	—	—	—	159	191	183	188	177	186	190	192	187

Source: *Czechoslovak Statistical Yearbook*.

**L. Turnover (in thousands of kos.) of all levels of bookshops and distribution**

Area	1937	1945	1953	1955	1960	1961	1962	1963	1964	1965	1966	1967
C.S.S.R.	—	—	337,092	405,805	491,089	496,357	493,145	521,636	584,433	658,137	674,711	741,850
C.S.R.	—	—	—	—	397,122	402,091	393,412	412,106	460,332	517,605	529,235	578,400
S.S.R.	—	—	—	—	93,967	94,266	99,733	109,530	124,101	140,532	145,476	163,450

*Source:* Czechoslovak Centre for Book Culture.

**M. Domestic sales of records (in thousands of kos.)**

Area	1937	1945	1950	1955	1960	1961	1962	1963	1964	1965	1966	1967
C.S.S.R.	—	—	37,635	59,035	58,669	69,051	70,342	78,296	78,345	81,144	81,622	91,256

*Source:* Supraphon producers' data.

# 'On questions of the economics of culture'

From the Resolution of the Thirteenth Congress of the Communist Party of Czechoslovakia on urgent questions of the further development of socialist culture:

'The Thirteenth Congress states that active cultural policy is indivisibly linked with the management of all aspects of the economics of culture. The principles of the new system of planned economy, which are being gradually introduced into all branches of our economic base, will, with careful regard to the specific role of cultural activity, be worked out with a view to increasing the level and effectiveness of its ideological impact.'

'It will be necessary in the next stage to assess and develop as a whole economics in the entire field of culture, including radio, television, films, and parts of the Ministry of Education and Culture.'

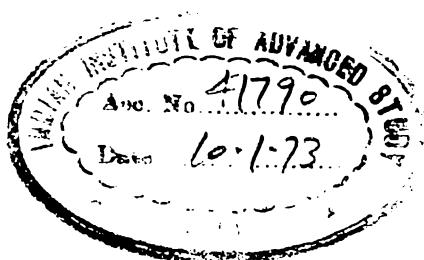
'As concerns the financial management and the activities of cultural and arts establishments, it is necessary to combine the means given by the State with those given by the national committees, by the social, voluntary and co-operative organizations and industrial and agricultural enterprises. A regular task of plenaries, and commissions of the national committees at all levels, is to continue to increase the responsibility of the national committees for the development of cultural activities, construction and management of cultural and art facilities.'

'The Thirteenth Congress charges the Party, the State and the social institutions to elaborate proposals for the complex solution of the economics of culture. It is recommended that the respective institutions should be guided by these basic criteria:

1. The proposed measures are meant to support the development of creative and politically committed art, the development of cultural and art branches and institutions which society takes into account while developing.
2. To adopt a differentiated approach to the management of all economic processes according to the specialities of the individual branches of culture and to organize them as simply as possible. The entire management of culture and its economics must help to increase the competence and responsibility of the individual levels of administration for ideological, administrative and economic questions in art, cultural and other institutions and establishments.
3. Wherever possible to create conditions for increasing the self-sufficiency of cultural establishments; to differentiate the division of the financial resources from State and other budgets according to the social importance of the cultural and arts activities, to support the initiative of the social and voluntary organizations and to carry out suggestions that combine ideological views with the principles of the new economic system.

4. In the field of remuneration, to make more advantageous the quality and social significance of literary and art works, cultural and artistic creative activities.

‘The resources devoted by socialist society to education and culture are a powerful influence on factors of economic and social development. They enhance the qualifications of people and the way they work and favourably affect the necessary development of the socialist style of life. As a result it is not possible to consider them simply as useless unproductive resources.’









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