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Abstract
This overview study maps the situation of art education in the Czech Republic with regard to visual disciplines and personal experiences from cultural, educational artistic and didactic work. It is based on the analysis of field data collection (Mapping Matrix) and looks for connections between its main themes. It contains cultural sections, historical references, main concepts of art education and references to current new curricular documents. It also addresses the potential for inclusive effects of artistic creation and the issues of the creative sector. In conclusion, it recommends several strategies for developing independent cultural and artistic activity with effects of emancipation and mutual respect.

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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Introduction

This report examines the evolving role of arts-based education in the Czech Republic, exploring its impact on cultural literacy, economic innovation, and social inclusion. It investigates the historical and socio-political influences shaping arts education from the 1980s to the present, while also addressing systemic challenges related to funding, policy support, and interdisciplinary integration. By mapping the cultural and creative sectors (CCS), the study highlights key trends, sectoral representation, and the distribution of CCS activities across the country.

The methodology employed in this study combines both **quantitative and qualitative research approaches** to ensure a comprehensive analysis. Primary data was gathered through **surveys, interviews, and focus groups** with educators, policymakers, cultural practitioners, and CCS stakeholders. Additionally, **secondary sources**, such as government reports, EU policies, and academic literature, were analyzed to provide a broader contextual understanding. Statistical mapping of **over 51,000 CCS entities** was conducted to assess economic contributions, regional concentration, and sectoral composition, while qualitative insights were derived from case studies and thematic coding of stakeholder discussions. This mixed-method approach enables a thorough evaluation of the role of arts education in Czechia.

A key focus of this report is to assess the presence and implementation of **Social Return on Investment (SROI) methodologies** within Czechia's cultural and educational sectors. SROI is an important framework for measuring the broader social and economic benefits of cultural initiatives. However, the findings indicate that **SROI is not widely applied** in the Czech context, and there is limited systematic measurement of the social impact of arts education. While some isolated projects and institutions have experimented with impact evaluation methodologies, a structured, nationwide approach to SROI remains underdeveloped. This gap presents an opportunity for future research and policy development to strengthen the assessment of cultural and educational investments.

By addressing these critical themes, this report provides a nuanced perspective on the

intersection of **arts, education, and cultural policy** in the Czech Republic. It underscores the importance of fostering interdisciplinary approaches, ensuring sustainable funding, and developing robust evaluation frameworks to measure the long-term societal benefits of arts education.

Shrnutí zprávy

Tato zpráva zkoumá transformační roli uměleckého vzdělávání v České republice od 80. let 20. století do současnosti. Zdůrazňuje klíčové společensko-politické milníky, které ovlivnily vývoj uměleckého vzdělávání, a analyzuje, jak umění přispívá k rozvoji kulturní gramotnosti a kreativního myšlení. Přestože umělecké vzdělávání je uznáváno jako významný nástroj pro podporu sociální inkluze, rozmanitosti a mezioborového učení, jeho systémová podpora je nedostatečná. Přetrvávající výzvy pramení z omezené reformy vzdělávacího systému a nerovnoměrného přidělování zdrojů, což má negativní dopad na dostupnost a kvalitu umělecké výuky. Klíčová zjištění ukazují na potřebu posílit interdisciplinární přístupy, zajistit dlouhodobou udržitelnost kulturních vzdělávacích iniciativ a prosazovat inkluzivitu ve vzdělávací politice.

Kulturní a kreativní sektory (CCS) v České republice mají zásadní význam pro ekonomické a sociální inovace. Studie identifikovala více než 51 000 subjektů působících v těchto odvětvích, přičemž odhalila několik klíčových trendů: dominanci odvětví nakladatelství, překladatelství a reklamy, zatímco design, výtvarné umění a kulturní dědictví jsou v oblasti vzdělávání a trhu práce zastoupeny nedostatečně. Dále bylo identifikováno, že kulturní a kreativní aktivity jsou soustředěny především v městských oblastech, zejména v Praze, zatímco ohrožené regiony v ČR mají omezené příležitosti k rozvoji kulturních iniciativ. TTO ZPRÁV analyzuje také dopad kurikulárních reforem, zejména změn Rámcového vzdělávacího programu (RVP), zavedeného v roce 2004. Postupné revize RVP vedly k rostoucím omezením uměleckého vzdělávání, což se projevilo snížením hodinové dotace uměleckých předmětů a zúžením možností pro mezioborové vzdělávání. Národní pedagogický institut (NPI), dříve NUV, působí jako nezávislý odborný orgán Ministerstva školství, avšak jeho metodická podpora nezabránila marginalizaci uměleckých předmětů, což vede ke zhoršení podmínek pro rozvoj kreativity a kulturní gramotnosti mezi studenty. Tato odvětví v České republice mají klíčový význam pro

ekonomické a sociální inovace. Studie identifikovala více než 51 000 subjektů kulturních a kreativních sektorů (CCS), přičemž zdůraznila klíčové demografické údaje, kde primárními příjemci podpory v této oblasti jsou děti, učitelé a mladí umělci. Dominantní umělecké formy – Výtvarné umění a řemesla jsou nejčastěji zastoupenými oblastmi v projektech a vzdělávacích iniciativách, což odráží historické a kulturní priority v českém vzdělávání. Mezi klíčové aspekty a zjištění tato zpráva určila dílčí aspekty vývoje SCC v rámci Digitální integrace – Od roku 2000 dochází k rostoucímu využívání digitálních technologií v uměleckém vzdělávání, což otevírá nové možnosti výuky, ale zároveň klade vyšší nároky na školní infrastrukturu a pedagogy. Demografické údaje – Primárními příjemci uměleckého vzdělávání jsou děti, učitelé a mladí umělci, přičemž inkluzivní přístupy hrají klíčovou roli v zapojení znevýhodněných skupin. Financování – Umělecké vzdělávání je podporováno kombinací národních, evropských a soukromých zdrojů, přičemž přístup k těmto financím je často nerovnoměrný a závisí na regionálních rozdílech. Výsledky studií a kazuistik – Mezi hlavní přínosy patří zvýšená kreativita pedagogů, lepší spolupráce mezi studenty a podpora inkluzivních metod ve výuce. Jako Klíčové výzvy byly indentifikovány zejména:

- Marginalizace uměleckého vzdělávání v učebních osnovách – Neustálé snižování hodinové dotace uměleckých předmětů a jejich odsun do okrajové role v kurikulu omezuje prostor pro rozvoj kreativity a mezioborového vzdělávání.
- Omezená systémová podpora interdisciplinárních a inkluzivních přístupů – Chybějící strategická opatření a dlouhodobé plánování brání efektivnímu začlenění uměleckých disciplín do širšího vzdělávacího rámce.
- Omezování uměleckého vzdělávání může být v rozporu s právem na plnohodnotné vzdělání, jak jej definují mezinárodní dohody, včetně Úmluvy OSN o právech dítěte a kulturních práv UNESCO. Chybějící legislativní ochrana uměleckého vzdělávání a jeho postupné oslabování vedou k nerovnému přístupu k vzdělávacím příležitostem, což se nejvíce dotýká dětí ze socioekonomicky znevýhodněných rodin. Tento trend má negativní dopad nejen na jednotlivce, ale i na celkovou úroveň kulturní gramotnosti a kreativity v české společnosti.

Vedle ekonomických a vzdělávacích hledisek je důležité zdůraznit etický a filozofický rozměr uměleckého vzdělávání, tedy jeho vliv na formování lidských hodnot a morálního uvažování. Umění hraje zásadní roli v rozvoji empatie, kritického myšlení a porozumění kulturní rozmanitosti, což jsou klíčové dovednosti pro fungování moderní občanské společnosti. Pokud se umělecké vzdělávání stává pouze okrajovou součástí školních osnov, dochází nejen ke ztrátě tvořivosti, ale také k ohrožení hlubšího pochopení lidských hodnot a etiky. Aby bylo umělecké vzdělávání v České republice udržitelné a inkluzivní, je nezbytné zajistit silnější systémovou podporu a legislativní ochranu uměleckého vzdělávání v rámci RVP, aby bylo garantováno jeho místo v kurikulu, dále pak zvýšit finanční podporu pro umělecké projekty, zejména v regionech s omezeným přístupem ke kulturním iniciativám, zavést strategii hodnocení SROI, která umožní sledovat dlouhodobé dopady uměleckého vzdělávání na společnost a ekonomiku. Jako klíčové se jeví rovněž podpora mezioborové vzdělávání, kde se prvky umění propojují s jinými obory, čímž se posílí kreativní myšlení a inovativní přístupy k výuce. Výsledky této zprávy jasně ukazují, že udržení a rozvoj uměleckého vzdělávání je klíčové pro inovace, sociální soudržnost a ekonomický růst. Česká zkušenost nabízí důležité poznatky pro další rozvoj kulturního vzdělávání a může sloužit jako inspirativní model pro země, které usilují o spravedlivější a inkluzivnější vzdělávací politiky.

Executive summary

This report examines the transformative role of arts-based education in the Czech Republic from the 1980s to the present. It highlights key socio-political milestones that have influenced the development of arts education and analyzes how art contributes to the development of cultural literacy and creative thinking. While arts education is recognized as an important tool for promoting social inclusion, diversity, and interdisciplinary learning, its systemic support remains insufficient. Persistent challenges stem from limited educational reforms and uneven resource allocation, negatively impacting the accessibility and quality of arts education. The key findings indicate the need to strengthen interdisciplinary approaches, ensure the long-term sustainability of cultural education initiatives, and promote inclusivity in educational policy.

The cultural and creative sectors (CCS) in the Czech Republic play a crucial role in economic

and social innovation. The study identified more than 51,000 entities operating within these sectors, revealing several key trends: the dominance of publishing, translation, and advertising, while design, visual arts, and cultural heritage remain underrepresented in education and the labor market. Furthermore, the study found that cultural and creative activities are primarily concentrated in urban areas, particularly in Prague, while economically disadvantaged regions have limited opportunities for cultural development. This report also analyzes the impact of curricular reforms, particularly the changes in the National Curriculum Framework (Rámcový vzdělávací program, RVP), introduced in 2004. Successive revisions of the RVP have imposed increasing restrictions on arts education, leading to a reduction in teaching hours for arts subjects and fewer opportunities for interdisciplinary education. The National Pedagogical Institute (NPI), formerly NUV, operates as an independent expert body under the Ministry of Education, yet its methodological support has not prevented the marginalization of arts subjects, resulting in deteriorating conditions for the development of creativity and cultural literacy among students. Key Findings include the existence of dominant art forms in the Czech Republic – Visual arts and crafts are the most frequently represented disciplines in educational projects, reflecting historical and cultural priorities in Czech education. Digital technologies have become increasingly prevalent in arts education, opening new learning opportunities while simultaneously increasing demands on school infrastructure and educators. The primary beneficiaries of arts education are children, teachers, and young artists, with inclusive approaches playing a key role in engaging disadvantaged groups. Arts education is supported by a combination of national, European, and private funding sources, yet access to these resources is often uneven and depends on regional differences. Key benefits based on Czech case studies are the inclusion of enhanced teacher creativity, improved student collaboration, and the adoption of inclusive teaching methods. Key Challenges were also identified such as the

- Marginalization of arts education in the curriculum – The continuous reduction of teaching hours for arts subjects and their relegation to a secondary role in the curriculum limit the space for creativity and interdisciplinary learning.
- Limited systemic support for interdisciplinary and inclusive approaches – The absence of strategic measures and long-term planning hinders the effective integration of arts

disciplines into the broader educational framework.

- The restriction of arts education may conflict with the right to a comprehensive education, as defined by international agreements, including the UN Convention on the Rights of the Child and UNESCO's cultural rights. The lack of legislative protection for arts education and its gradual weakening result in unequal access to educational opportunities, disproportionately affecting children from socioeconomically disadvantaged backgrounds. This trend negatively impacts not only individuals but also the overall level of cultural literacy and creativity within Czech society.

Beyond economic and educational considerations, it is crucial to emphasize the ethical and philosophical dimension of arts education, particularly its role in shaping human values and moral reasoning. Art plays a fundamental role in developing empathy, critical thinking, and an understanding of cultural diversity, all of which are essential skills for the functioning of modern civil society. If arts education is reduced to a marginal subject in school curricula, this leads not only to a loss of creativity but also to a diminished understanding of human values and ethics. To ensure that arts education in the Czech Republic is sustainable and inclusive, it is essential to strengthen systemic support and legislative protection for arts education within the RVP, ensuring its place in the national curriculum, increase financial support for arts projects, particularly in regions with limited access to cultural initiatives, introduce an SROI (Social Return on Investment) evaluation strategy, enabling the long-term impact of arts education on society and the economy to be systematically assessed. The support interdisciplinary education is also key as integrating artistic elements with other subjects to enhance creative thinking and innovative learning approaches. The findings of this study clearly demonstrate that maintaining and developing arts education is crucial for fostering innovation, social cohesion, and economic growth. The Czech experience provides valuable insights for further development of cultural education and can serve as an inspirational model for countries striving for more equitable and inclusive educational policies.

Methodological notes

This study employs a mixed-methods approach, combining both quantitative data analysis and qualitative insights to provide a comprehensive understanding of the role of cultural and creative sectors (CCS) in arts-based education in the Czech Republic. The research is based on primary data collected through surveys and interviews with educators, policymakers, cultural practitioners, and key stakeholders in CCS. Additionally, focus groups were conducted with teachers, students, and young artists to assess the impact of arts education. Field observations of cultural education initiatives and arts integration programs further enriched the findings. To complement the primary research, secondary data sources, including government reports, EU cultural policies, and academic literature, were analyzed. This review also encompassed funding mechanisms and policy frameworks that influence CCS development. Statistical data from national and international databases were examined to map CCS entities, employment trends, and sectoral distribution. Quantitative analysis allowed for a detailed classification of over 51,000 CCS entities, focusing on their economic contribution, geographic concentration, and sectoral dominance. This was complemented by a statistical examination of funding allocations, project outputs, and the demographics of those engaged in arts education. Partial addition to the overall sample is the analysis of currently available MA, BA and PhD thesis written by art education university students in the Czech Republic to support the evidence-based research and give the report about the contemporary status quo in the field.

The qualitative component of the study involved thematic coding of interviews and focus group discussions to identify key challenges, best practices, and emerging trends in arts-based education. Case studies were also conducted to highlight successful interdisciplinary and digital integration efforts within arts education programs. The findings offer a holistic understanding of how arts education has evolved in the Czech Republic, its contributions to cultural literacy, and the ongoing systemic challenges it faces. Despite the comprehensive nature of this research, certain limitations exist. The availability of up-to-date national statistics on CCS employment trends posed a challenge, while some qualitative insights relied on self-reported data, which may introduce bias. Furthermore, the study primarily focuses on formal education settings, with limited exploration of non-formal and informal arts education

initiatives. However, by integrating empirical data with expert perspectives, this methodology ensures a well-rounded and evidence-based assessment of arts-based education and CCS development in the Czech Republic.

Note on the Use of Artificial Intelligence (AI)

Artificial intelligence (AI) was strategically employed in the preparation of this report to enhance efficiency, accuracy, and clarity in data processing and content development. AI played a key role in two primary areas: information extraction and text refinement. First, AI-assisted tools were utilized to extract and locate relevant information within extensive datasets and documents, particularly in translating nuanced German and Czech materials into English (with respect to specific terminologies to find a common ground). While AI provided an initial translation framework, human experts and native speakers meticulously reviewed and cross-checked the translations to ensure linguistic accuracy and contextual fidelity. Second, AI was used as a support tool in refining the writing process. It contributed to enhancing the coherence, grammatical accuracy, and overall clarity of the text, ensuring a more fluid and professional presentation of the findings. However, all substantive content, analytical interpretations, and conclusions remain the result of human expertise, with AI serving as a complementary tool rather than a decision-making entity. By integrating AI as a facilitative aid, this report maintains a balance between technological efficiency and human oversight, ensuring both the precision of information and the integrity of the research process.

Timeline

This report examines a time period from the present to approximately the end of the 1980s, capturing significant moments that connect to earlier references in the past. The authors, who are visual art educators rather than historians, logically focus retrospectively on milestones tied to their own educational history, where the fields of art and culture played a significant role. Using archival sources from the library of the Department of Art Education, Faculty of Education, Charles University, as well as the personal archives of the authors, the analysis seeks to correct and objectify the presented facts while comparing them with subjective perspectives on developments in the field. These are further linked to current events in art and culture, which are undergoing a new period of transformation. Another key resource is the Mapping Matrix table, which reveals the interconnectedness of art education and visual arts. While this interconnectedness was previously debated within art pedagogy, it is now clearly visible through time threads spanning the 1960s, 1980s, and 1990s, reaching into the present.

To make the overview more clear, we attach a table (Fig. 1) as well as a visualisation (Fig. 2) which give basic facts about arts-based education in the Czech lands. We list here not only institutions and important milestones focused on visual arts, but also on music and drama.

During the 18th and 19th centuries, new traditions of Czech art education were established. These were formed against the background of the education of the Habsburg monarchy, when art schools were founded by artists, aristocratic and bourgeois patrons. Art subjects (drawing and singing) were introduced at the lower levels of schools. Folk art activities, namely music and theatre, were also encouraged. Patriotic activities in the 19th century were connected with the founding of singing societies, music schools and theatre associations (Slavík & Pastorová, 2009). The theatre in particular was a catalyst of the so-called National Revival and played an irreplaceable ideological and linguistic role in establishing Czech national identity.

HISTORICAL BACKGROUND TO ARTS-BASED EDUCATION IN THE CZECH REPUBLIC

18TH, 19TH AND 20TH CENTURIES

1774 General School Regulations, 1800 The Academy of Fine Arts, 1811 The Prague Conservatoire, 1869 The Unity of Singing Societies, 1885 The State School of Arts in Prague 1919 – 1945 Master School of the Prague Conservatoire

Modern traditions of Czech art education were established. 1774 The Theresian school reform aimed at general education introduces the school subject of drawing (practical education for crafts). Founding of singing societies, music schools and theatre associations. The significant role of theatre in the formation of Czech national identity.

POST-WAR PERIOD

New academic training in artistic disciplines:

1945 establishing of the Academy of Performing Arts, uniting the Faculty of Music, Theatre Faculty, Film Faculty (today's Film and TV School of Academy of Performing Arts in Prague).

1946 Artistic Industrial School was awarded a tertiary education status (today's Academy of Arts, Architecture and Design in Prague)

1947 Janáček Academy of Performing Arts in Brno founded

1948 Communist coup and introduction of political reforms in all school levels

THE SIXTIES

1961 establishment of basic art education at Folk Art Schools, state governed schools with specific curricula (Music, Drama, Literature and Visual disciplines)

1968 – 1989 Soviet occupation and introduction of restrictive measures during the period of so-called normalisation, i.e. the return to a rigid and censored period of culture.

THE EIGHTIES

Unofficial versus official culture, artistic underground, unofficial art

Inspiration for school projects and new ideas in teaching in the Folk Art Schools, and occasionally in primary and secondary schools

Central national curriculum framework with prescribed issues and contents, political control of the pedagogical content knowledge and teacher performance

THE NINETIES

1998 Higher Education Act (No. 111/1998)

The establishment of private art schools, especially secondary and higher secondary schools, inc. tertiary level of education, e.g. Škvorecký Literary Academy

The boom in project-based learning and interdisciplinary or intermedia approaches

Visiting artists and performances, activities of prominent artists in music, theatre, dance, visual arts

1996 Museum Gates Open Fund supporting new roles for museums and galleries, establishing their educational mission and linking them with schools, bringing practitioners and educators closer together

TURN OF THE MILLENNIUM AND THE PRESENT

2004 Changing the arts education curriculum for basic schools. Transition from a centralised curriculum to alternatives and then to the *National Curriculum Framework*. Curriculum area of *Arts and Culture* established.

2004 - 2024 *Arts and Culture* domain as a part of the *Framework Curriculum* includes two compulsory school subjects: visual art education and music education. Drama, dance and movement education are so-called complementary subjects.

2020 *Education Policy Strategy of the Czech Republic until 2030+* document approved by the Government of the Czech Republic.

2024 Major Curriculum Revision, five optional subjects introduced. Film education, drama and dance education are included in *Arts and Culture* area.

2025 The Minister of Education presented the new curriculum framework for basic schools. Its implementation will be tested in the next two-year period.

2024 - 2025 expert groups work on the competency framework for graduates of faculties of education. The *Competency framework of the profile of a graduate of art education* was presented to the professional public on 3. 2. 2025.

Figure 1 *Historical background to arts-based education in the Czech Republic*

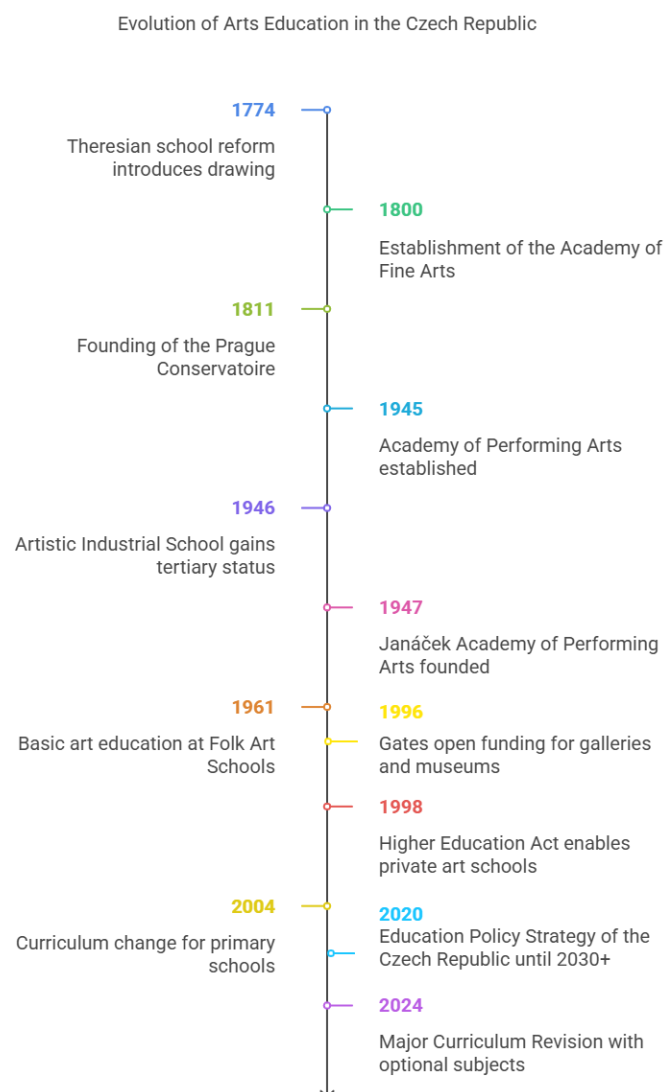


Figure 2 *Visualisation of the Czech Republic Art-based education timeline*

These legislative, historical, cultural and artistic activities continued to develop after the establishment of independent Czechoslovakia in 1918 and during the modernist art movements of the interwar period. We have seen great progress in tertiary arts education after the World War II, when schools of arts and music education were established, grouped under the Academy of Performing Arts (Akademie múzických umění AMU). 1948 marked the beginning of a period of twenty years of catastrophe and unfreedom for Czech culture and society in all areas: not only were the contents and forms of art determined according to the dictates of Moscow, but there were political purges, even executions of artists, publicly active and cultural figures, and the first wave of emigration of the elites. Unfortunately, it must be admitted that there were many willing persons of Czech culture who assisted this process. The

period of political release did not begin until the 1960s, and those few years marked experimental and free creation in all artistic genres, literature, poetry, theatre, visual arts and music. It could be said that the 1960s were a period of mainly literary experiments, finally overcoming the politically unfree period of the 1950s, when artists had to follow the canon of the so-called socialist art in literature, visual arts and theatre. Artistic freedom translated into a loosening of strict political rules, and this also meant a new positive shift in art education. This manifested itself in 1961 with the establishment of a unique system of basic art education, the so-called Folk Art Schools about which we will talk more later in the text. They were established by the Ministry of Education and were selective. Nevertheless, they represented an extraordinary opportunity for the child population to receive an extended arts education alongside the compulsory school subjects of music and art. The period of freedom and positive cultural development ended with the Soviet occupation in 1968 and was followed again by twenty years of the sultry atmosphere of the so-called normalisation, which meant a return to censorship and the removal of those with uncomfortable artistic views that did not coincide with official cultural policy. The so-called alternative culture or the so-called artistic underground emerged, whose manifestations were understandably suppressed by the establishment, its protagonists imprisoned or forced into exile.

The period of socialism and the impact of the communist regime, including Soviet imports into education, must definitely be mentioned, because it has an indispensable influence on people's thinking and influences - albeit paradoxically - society's relationship to art, culture and education. A major turning point came in 1989, when the political system of the Soviet empire and its satellites collapsed. From today's perspective, the 1990s are the most interesting period because they are a milestone in the socio-political, artistic and educational domains. At the same time in art education, we observe logical connections with the situation of unofficial art in the 1980s and the development of independent thinking in some outstanding and influential personalities of art pedagogy. The unofficial manifestations of art 1980s are then related to the period of political liberalisation in the 1960s. From the point of view of the social background, we can see downswings and upswings that are clearly related to the changes in the history of Central Europe in the interwar period and especially in the post-war order of Europe, which tragically influenced the political and social climate of the Czech Republic in all areas of economic and cultural development. The Soviet occupation in 1968

influenced the overall paradigm of social and cultural development. Similar situation is nowadays relevant to the Russian occupation (2022 and the previous Crimea occupation in 2014) of Ukrainian territories which also influences the realm of education and cultural aspects of social life. The social and cultural influence of the USSR ended after 20 years and the change of political order in 1989 then opened up space for the construction of an "open society" and free movement and expression of the population of the Czech Republic. The official manifestations of art in the 1980s were deeply connected to the legacy of political liberalization in the 1960s. From a historical and social perspective, the upswings and downswings in cultural and educational development in the Czech Republic can be traced back to the broader historical context of Central Europe's interwar period and, most significantly, the post-war political order. The latter shaped the political and social climate of the country, influencing all spheres of economic, cultural, and educational development. The Soviet-led invasion of Czechoslovakia in 1968 resulted in the suppression of reform efforts and a significant ideological shift, marking the beginning of a period of rigid normalization that heavily impacted education, artistic expression, and cultural policy. The 1990s marked a crucial turning point for the Czech Republic as the fall of communism in 1989 dismantled the rigid structures of the centrally planned economy and ideological control over education and culture. This period was characterized by efforts to construct an "open society", inspired by Western democratic principles, free-market reforms, and renewed engagement with European and global cultural networks. The transition brought major structural changes to the education system, cultural policies, and artistic expression, allowing for greater individual creativity and academic freedom. These changes followed the trends in the education system around the year turn of the millennium.

The year 2004 came with a groundbreaking introduction of the **Rámcový vzdělávací program (RVP)**, the National Curriculum Framework, which aimed to modernize education and provide schools with a flexible curriculum structure. Initially, the RVP included arts education as an integral component, recognizing its role in fostering creativity, cultural literacy, and interdisciplinary learning. Post-2004 The National Pedagogical Institute (NPI), formerly known as the National Institute for Education (NUV), played a key role in shaping educational strategies and curriculum reforms. As an established body **to the Ministry of Education**, NPI has been responsible for research, methodological support, and curriculum development, but

without direct political influence over policy decisions. Multiple Revisions of the RVP (2004–Present): Over the years, the National Curriculum (RVP) has undergone numerous revisions, each bringing more constraints to arts-based education. The reforms have led to a gradual reduction in the emphasis on creative subjects, often prioritizing STEM fields and standardized assessment-driven approaches. This trend has resulted in decreased instructional time for the arts, limiting opportunities for interdisciplinary and experiential learning. The next two decades since the top of the 2000s represent the ongoing marginalization of arts education continues to be a challenge, with concerns raised by educators and cultural institutions about the narrowing space for artistic creativity in schools. For example, starting in 2021, the time allocation for art and music education has been reduced by one hour at the second level of primary school, and according to the Czech School Inspectorate report, these subjects are taught by a high percentage of uncertified teachers (47% uncertified in music education and even 54% in art education, as reported for 2021/2022, p. 80). The shrinking space for creativity in schools remains a pressing issue, despite various initiatives aimed at integrating arts into the broader curriculum.

And what right about now? Although there are ongoing changes in educational and cultural policy, curricular revisions mentioned do not appear to be systematic or comprehensive, leaving many questions about their long-term effectiveness. A key example of this unsystematic reform approach is the recent restructuring of the Rámcový vzdělávací program (RVP) for Art and Culture, which has been expanded from two to five subjects: film, drama and dance education have been added as separate and full-fledged items. At first glance, this change might suggest broader support for arts education, as it seemingly diversifies the scope of artistic disciplines covered within the curriculum. However, again, this expansion has come at the expense of allocated teaching time. The assumption that an increase in the number of areas would naturally lead to a stronger emphasis on arts education is misleading—instead, the reform has resulted in a lower time allocation per subject area rather than increasing overall instructional time. It is naïve to assume that shifting from two broader areas to five smaller ones, while simultaneously reducing the total teaching hours, is beneficial for arts education. In reality, this change dilutes the available time for each discipline, making it even more difficult for students to engage in meaningful, in-depth artistic practice. This move reflects a broader pattern in recent education policy, where reforms may appear supportive of

arts education on the surface but, in practice, contribute to its further marginalization. Without a clear commitment to increasing teaching time and resources, such changes risk undermining the quality and accessibility of arts education in the Czech Republic.

Currently, there are other changes in educational and cultural policy, but we are somewhat concerned that the reform is not taking place systematically and is limited in its flourishing by other preferences, such as the issue of support for computer science, technology subjects, and of course security, immigration and social cohesion, inclusion and challenges of economic stagnation. But isn't this precisely related to the level and function of culture and humanity? The following report shall give the reader an idea of the Czech context for arts-based education in relation to the social return of investment, giving historical and analytical evidence for its empirical and qualitative basis.

1. Introduction (role of art and culture in a society)

1.1. The value of culture

This national report (project deliverable D2.2) focuses on selected topics of cultural and artistic education and, in a broader perspective, on the influences that largely determine the development of this sector in the Czech Republic. How (and if at all) do cultural and educational policies intersect in the real life of children and young people in compulsory education?

The report also aims to look at the area from the perspective of the potentials of culture and art for the development of society, the identification and cultivation of its values, and to map the economics of the cultural sector and cultural education. These areas have been typically underfunded and poorly supported in their development. The Cultural Literacies' Value in Europe (CLiViE) project is methodologically based on the Theory of Change (ToC) and Social Return on Investment (SROI) framework. To understand the phenomena of how culture and arts can positively influence inclusion and social cohesion, how much and what kind of investments are worthwhile and what positive value they bring, we do not have much data in the Czech Republic yet (e.g. see Culture Statistics in the Czech Republic, 2022).

One of the major gaps in this field is the lack of data collected by the Czech School Inspectorate (Česká školní inspekce). Given its role in monitoring and assessing the quality of education in Czech schools, it would be expected that such an institution systematically collects data on the impact of arts education on student development, creativity, and social inclusion. However, this is not currently the case, raising important questions: Why is this data not being gathered? Is arts education perceived as secondary to other subjects in terms of measurable impact? The high uncertified rate of teachers, mentioned above, corresponds to this. What are the barriers to integrating cultural indicators into national education assessments? Without comprehensive data collection and analysis, decision-making in cultural and educational policy remains fragmented and inconsistent. A systematic SROI evaluation framework would help answer crucial questions about the effectiveness of arts investments, providing evidence-based arguments for sustaining and expanding arts education and cultural programs.

Developing such a framework in the Czech Republic is not only a matter of academic research but also a necessary step toward making informed policy decisions that acknowledge the full societal value of culture and the arts.

However, from regular monitoring of reactions to cultural events in the country, we can at least draw some basic outlines: the latest Creative Europe survey from October 2024 shows that 76% of Czechs consider culture to be a very important factor contributing to the quality of life and promoting the well-being of every individual. They state that "culture should be for everyone", which points to a broader, society-wide concept. Moreover, two thirds of Czechs believe that "culture should respond to current events in society." Young Czechs in particular are also aware of the importance of membership in the European Union for the development of culture in the Czech Republic and that political changes can affect conditions in culture. For the generation under 26, this is true for more than 70% of respondents, while for those aged 45+ it is only 54%. Half of all respondents are even convinced that it is culture that can unite a divided society, but two thirds of respondents see it more as a form of relaxation without urgent calls to reflect on social problems. This is consistent with the reduction in spending on culture in times of financial crisis. Reading books is the most widespread form of cultural activity, with more than half of the respondents reading at least once a week (Creative Europe Survey, 2024). However, the current probe into the cultural mindset of prospective primary school teachers reveals that probands do not consider 'the book' as a cultural artefact (Novotná, Fulková, Fremlová, Jakubcová, 2024) many probands do not consider "the book" as a cultural artefact. One of the many responses from this analysis characterizes this perception as a paradox which is particularly significant given that the Czech Republic has the highest number of libraries per capita in the world (Enkontech, 2024). Despite this strong tradition of literary engagement, the shifting perception of books among future educators raises important questions about the evolving cultural consciousness and the role of literature in contemporary education (Hník, 2015). Czech society regards this as a default, that books are part of the culture and a service that is widespread and so accessible that is an information source and source of leisure activity, rather than source of culture.

1.2. Art, culture and education

Also, as can be seen from the survey, this study also looks at culture from an anthropological perspective: we understand culture as a whole, as a "whole way of life": it is an integrated system of meanings, values, and norms of behaviour that arise in everyday life practice and are transmitted from generation to generation through socialization or enculturation. Art and culture form a dynamic, communicative, and social field in which endless symbolic exchanges of meanings, shifts of power, financial, and political influences, and dominances take place.

Where is art located? In the culture. How is art, as a part of culture, specific and why do we need it? Artistic representation of the world and life is an active, unique act that gives freedom to convey and express contents that cannot be expressed otherwise. It gives the opportunity to grasp the complexity, the uniqueness of the world and of human beings in their mystery, experience, relationships, contradictions and inseparability. It enables a very special kind of knowledge and raises questions that problematize the overly simplistic "truths" with which society simplifies the world. It also sets ambitious goals of how to touch the ideals of perfection, beauty, freedom or how to go beyond the horizon of the utilitarian, everyday schedule of life.

What is the relationship between art, culture and education? At this point in our introduction, we would like to take a more personal position, based on the experience of authors - educators. For us, arts, education and their forms are a social action.

1.3. The role of art in society

Lambert Zuidervaart in his study *Art and Social Transformation* draws attention to a fundamental reflection on the functions of art in culture:

"If the discourse of art, including the theory, criticism and practice of art institutions, is to find and defend the social role of art and thus cross the boundaries of its exclusivity, as the art world has repeatedly tried to do in its modern history, it can hardly do so in any other way than by defending the cognitive function of art. It seems that art will most convincingly demonstrate its

social role in the field of knowledge, as a cognitive tool that is on the one hand quite specific, and in this specific way completely irreplaceable, but at the same time applied far beyond the boundaries in which art in its modern history has completely closed." (Hlaváček on Zuidervaart's notion on *Pravda umění*, 2015, p. 134).

With an anthropological view of culture and art, we can also consider the concept of culture that is useful to us as an analytical and a scaffolding tool. From this point we can draw a conclusion: a work of art must be seen in the context of its updated forms and functions of use, i.e. in a spatial model of active co-creation of its physical reality and its meaning. We do not understand a cultural artefact as an exclusive and inaccessible piece of high art, but as one of many other aspects of culture into which the individual is socialized and enculturated.

What is our idea of socialization and enculturation? Is he/she an autonomous, but little empathetic individual, looking out for his own well-being, or is he/she a social, selfless and cooperative person, whom many dismiss as weak and unprogressive, incapable of dynamically living in a society of robotics and instant success? In this regard, we ask ourselves burning questions. If in the last twenty years there has been a brutal decline in humanities studies and the constant marginalization of artistic and cultural fields in favor of technocratically and utilitarian-oriented educational programs, isn't the good old concept of man as a humane being finally lost? The reflection of Anthropocene phenomena and unmanageable technology is gaining urgency. We ask whether education through art and culture can help cultivate greater sensitivity, creativity, and unconventional thinking—qualities that may be essential in mitigating the effects of the multiple crises we face today and will continue to encounter in the future. There is substantial evidence that art and arts education contribute to shifting perspectives, fostering empathy, and encouraging alternative ways of thinking, particularly in response to urgent environmental and social challenges.

We know that art and education through art can change sensitivity and perception, as demonstrated by numerous artistic projects focused on environmental crises and degrowth. For instance, the last two editions of the Venice Biennale prominently featured themes addressing the fragility of ecosystems, sustainability, and the need for new societal paradigms. The concept of degrowth, launched in the early 21st century, presents a vision of voluntarily

reducing production and consumption to achieve social and ecological sustainability (Demaria, Schneider, Sekulova, & Martinez-Alier, 2013). This framework challenges dominant economic models, suggesting that art can be a powerful medium for envisioning alternative futures and fostering critical discourse on sustainability, resource consumption, and systemic change.

As you'll see in the message below, our Mapping Matrix analysis also highlights similar themes, particularly through projects that explore environmental issues, social justice, and sustainability in the context of arts education. The project, along with numerous bachelor's and master's theses at KVV, has engaged deeply with environmental aspects, demonstrating that art education is not only a field of aesthetic development but also a crucial space for addressing global issues through creative practice. These research outputs suggest that art can function as a transformative tool, encouraging students and educators to engage with the world in ways that foster ecological responsibility and social change. If we acknowledge that art education can reshape how we perceive and respond to crises, the question remains: How can we systematically integrate these approaches into educational policy? While isolated projects and academic research contribute valuable insights, there is still a need for broader institutional support to embed these themes into curricula, cultural programs, and public discourse. Recognizing the potential of art and culture to develop new sensitivities and modes of thinking is essential if we are to equip future generations with the tools to navigate and respond to the environmental, social, and ethical challenges of our time.

2. Overview of arts-based education, policy and pedagogy practice

2.1. Arts education concepts

Fields falling under the rubric of arts-based education are referred to in survey studies in the Czech Republic as expressive fields or artistic fields of education. This concept has a strong link to the specificity of the "experience" of its reflection and symbolic self-expression (Slavík, 2009; Slavík, 2015; Dytrtová & Raudenský, 2017). Another conception relies on discursive and communicative / semiotic, post-structuralist models of culture and art (Fulková, 2008; Vančát, 2009; Kitzbergerová, 2022; Novotná, Fulková & Sýkora, 2023; Uhl Skřivanová, 2011) and uses the term art disciplines. Other explanatory and applied frameworks include visual and cultural literacy, multimedia literacy, creativity, inclusion, collaborative production, transcultural transmission, among others. A specific model is the popular arte-philétique (Slavík, 1997), developed during the 1990s in relation to art-therapeutic trends in art education and other expressive fields such as music and literature education. The terminology and specific vocabularies of the differently reflected approaches and research activities of research institutes (mostly universities preparing future teachers) are endlessly disputed, which reveals the longevity of the fields and is reflected in the development of didactic approaches and curricula for teacher training.

2.2. Arts pedagogy in the 1990s and beyond

As we mentioned above in the explanatory comments on the Timeline on pages 18 – 19, the 1990s, after the collapse of the political systems of the bipolarly divided world, were extremely significant for Czech pedagogy and art pedagogy. The ethos of an open society permeated all aspects of social life, and the way to absorb foreign information, to which our humanities and arts disciplines had impermeably closed access, was also open. In art education, for example, and especially in its theory, two main tendencies emerged, in our experience: the inspiration of American art pedagogy and analytic aesthetics and its theoretical icons, and continental philosophy (especially the tradition of the Czech and French branches of phenomenology and its re-conception, structuralist and post-structuralist inspirations, especially in the tradition of the Prague Linguistic Circle), and anthropological structuralist and constructivist symbolic

approaches to understanding culture. Interestingly, this semiotic school in Czech art education is linked to British art education theorists, centred around the journal IJADE and also around the renowned Society for Education through the Arts (InSEA). Its Czech section is still active today and represents a significant group of experts and practitioners who enter into dialogue with state authorities, admittedly a futile dialogue.

The wild and romantic 1990s were not to last forever - by the end of them, the growing influence of political and economic interest groups was already becoming apparent, and effective educational reforms were pushed back in the following twenty years to the present. Art education began to lose ground. Nevertheless, art education managed to maintain itself as a compulsory school subject with a fairly decent time allocation, albeit in a marginal position in relation to other "useful and cognitive" subjects in school, as is still the case today.

2.3. Art education disciplines in Czech education system

According to a 2009 study by the Theatre Institute (Žáková, 2009), formal arts education disciplines traditionally include the following subjects: art education, music education, drama education. According to a review study of discipline-specific didactics published by Masaryk University (Stuchlíková & Janík, 2015), the authors believe that the relevant chapters include the following so-called expressive disciplines: art education, music education, drama education, and literature education (Slavík, Nedělka, Valenta, Hník, Brücknerová, & Dytrtová, 2015).

As a result of changes in society and the educational paradigm, changes are currently taking place in the curricula of art schools and accredited pedagogically oriented courses are also emerging, including dance, movement and film education. These educationally oriented fields fall under the Lifelong Learning Programme and allow artists to obtain the so-called pedagogical minimum, i.e. a professional licence that allows an artist to be employed as a teacher (according to the Education Act and its amendments, including the version effective from 1 January 2024). These changes in education and employment policies have been and continue to be criticized by the teaching public and teachers' professional organizations, especially for the lack of and incompetent communication from the state authorities, which

have pushed these fields into the curriculum document and have not taken the slightest notice of the protests led by the teaching community and universities since 2021. We write about the controversy and the consequences of this decision in more detail below (see chap.: Curricular changes).

In terms of education provision, the pictorial diagram (see Fig. 3 below) of the education system in the Czech Republic, provides a point of reference to which we will refer in the following brief overview. Due to the brief nature of this study, we will focus on the characteristics of art education and limit ourselves to two main fields. Art, music and other arts education (the newly introduced disciplines of film education, drama, dance and movement education) is provided in the Czech Republic in the following basic scheme, linked to the curriculum documents of the Framework Education Programme (FEP, 2024). Art disciplines in the Czech educational system are applied in both formal and non-formal education and we have attempted to summarize their basic forms of application below:

A) art education in formal education

1. as part of pre-school education (nursery/kindergarten applies an integrated design interweaving educational areas, especially in the educational area of the Child and the Other, see RVP for pre-school education),
2. as part of general education (both levels of primary school and the relevant years of multi-year grammar schools and four-year grammar schools, compulsory or compulsory elective subject, (alternative visual art education or music education). Time allocation: 1 hour of visual art class per week, 1 hour of music class per week. Usually two combined art/music units alternate once every 14 days
3. as a programme of study in specialised secondary art schools, both public and private. Time allocation: as in the previous case. In a private school the time allocation is arbitrary according to the school's focus, the projects have incomparably better material equipment
5. as art courses in the system of Basic Art Schools

6. as (non-teaching) bachelor's, (teaching) master's and doctoral degree programmes of university departments (usually Faculties of Education or Art Schools or Faculties of Art and Design, which are part of universities)

7. as study programmes of non-university type art colleges /Academies of Art, School of Arts and Design (part of the so-called pedagogical minimum, within the framework of lifelong learning)

B) art disciplines in non-formal education

8. as a programme offer of so-called memory institutions (galleries, museums), as well as in Youth Houses and school clubs (non-formal education)

9. as specific programs educating participants of non-profit organizations focused on creativity, drama, art and music activities and other forms of artistic activities in society, as project and other formats.

10. as part of lifelong learning for seniors called the University of the Third Age (U3V). It provides people in senior age with general, interest-based and non-professional education at the university level. Almost all universities in the Czech Republic and education department of galleries offer such a programme of art activities, art history and cultural studies.

11. specific creative and cultural programmes for children and families of immigrants, mostly run as part of the gallery's offer.

We consider it a great victory that, after many warnings and hard negotiations of the professional community of art educators, in 2024 cultural competence was included in the list of Key Competences of Basic Education of the Framework Educational Programme. For a long time it was unclear whether this would happen at all.



Schéma vzdělávacího systému České republiky 2022/23

Diagram of the education system of Czechia 2022/23

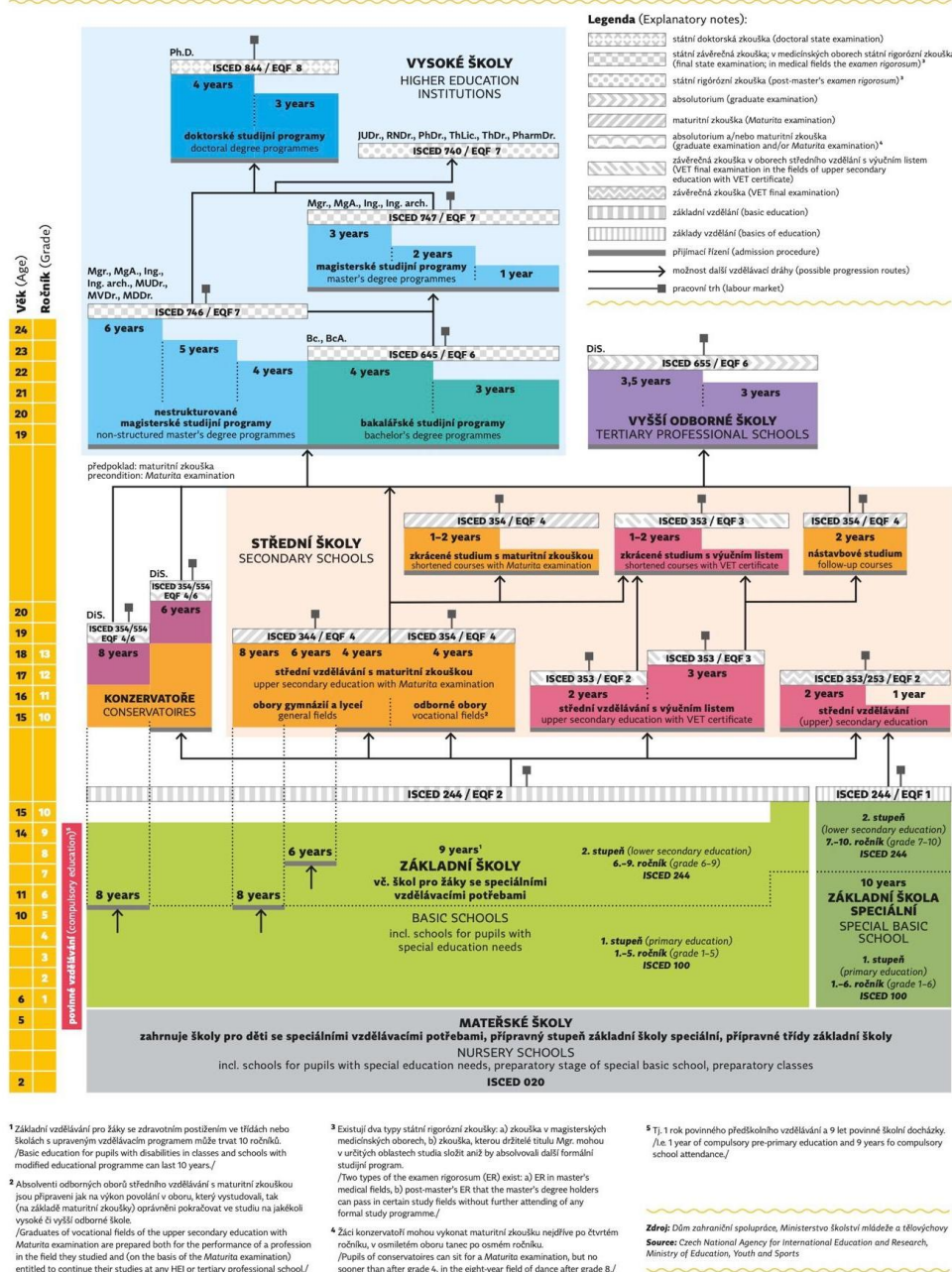


Figure 3 Diagram of the education system of Czechia 2022/23, source: Czech National Agency for International Education and Research, Ministry of Education, Youth and Sports

2.4. Reform and revision of education

Over the past five years, we have watched the state government's attempts to **reform education**. As we mention repeatedly in many places in this study, this is a hot topic. These

attempts have not been very successful and it is difficult to comment on them with any certainty. The broader and binding framework here is the very well crafted document called Strategic Framework 2030/Strategy for the Development of Education in the Czech Republic in the period 2020-2030+. It aims to focus education more on the acquisition of competences needed for active civic, professional and personal life; to reduce inequalities in access to quality education and to enable the maximum development of the potential of children, pupils and students. The strategic routes to achieving educational change are:

Strategic line 1: Transforming the content, delivery and assessment of education

Strategic line 2: Equal access to quality education

Strategic Line 3: Support for teaching staff

Strategic Line 4: Increase professional capacity, trust and collaboration

Strategic line 5: Increase funding and ensure its stability

These are goals and strategic routes that resonate completely with the effects of quality cultural education, the development of cultural and visual, media literacy and the promotion and cultivation of the individual in society. Yet these attempts at reform in the arts and culture sector are not working. Detailed overviews of art education, including historical and cultural links to the development of art education in the European area, time allocations and other aspects of the commissioning of visual art education in particular, are given in study by A. Kárpáti Art education in Central and Eastern Europe (Kárpáti, 2019). The latter focuses on curricular aspects and shows in a way a very satisfactory position of art education in the curriculum. However, it is precisely in this area that changes are taking place and fierce discussions surround not-so-well-executed revision or “reforms” of the curricular system, which started to be implemented without dialogue with the public during the pandemic. Protests by didactic experts and the teaching public continue to this day (documentation is collected on the website of the Czech section of InSEA, in the national journal *Výtvarná výchova*/Journal of Art Education and is published in a number of protest petitions). A

respected group of experts in the didactics of art education and music education left in frustration from a working group managed from the National Institute of Education, charged with carrying out the review by the Czech Minister of Education. One of the co-authors of this study, who specialises in comparative research of visual literacy in relation to curriculum documents, has this view:

"Discussions are underway about how art education should be taught and what other art disciplines could be included in the Arts and Culture educational area. It's a bit like painting a picture - finding the right composition so that all the colours fit together. Some advocates prefer that art and music education remain separate disciplines, while others suggest that they should be more integrated with drama, movement and film education. A compromise is likely to be the way forward. Or is it not?" (Fišerová, 2025)

The basic criticism of the whole reform is the inorganic merging of the existing educational disciplines of Art and Music Education with complementary disciplines (Dance and Movement Education and Drama Education, which is newly connected to Music Education, and Film/Audiovisual Education, which is newly connected to Art Education), the disregard of expert opinions, background studies and assignments, which should have led primarily to a reduction of content, and the lack of transparency of the whole revision process. The change that is taking place in the educational area of Art and Culture cannot be perceived as a revision, but as a fundamental reform comparable to the emergence of art education as an educational subject in the former Czechoslovakia - its fundamental transformation into art and film education. Instead of revising and updating the content of the field, we are dealing with its very existence and therefore its name, and we are absurdly forced to define ourselves against audiovisual creation and film, which I have until now understood as one of the components of (visual) culture and therefore also art education (see, for example, the subjects of *Audiovisual creation*, *Film and school* and others that have been taught in the preparation of art teachers for the last two decades at least at the faculties of education).

In conclusion, we have to state that the marginalisation of the curriculum area has now become even more acute due to the reduction of the time allocation (Visual arts and Music education/2 hours per week in primary school, only 1 hour per week in secondary primary

school). The feasibility of creative activities in such a reduced allocation is minimal, the approbation and sufficiency of teachers is questionable, and the systematicity is under those conditions is lacking.

One cannot but believe that there are enough educators willing to think independently in the domain of didactic approaches and innovative content modelling. The movement to systematically link music and art education and systemic support for trans-pedagogical approaches has already taken place. The first conference and workshop activities have already been held in 2024 at the University of West Bohemia in Pilsen.

2.5. Educational turn

In the 1990s there was a significant shift, and interestingly, it was the so-called "grassroots" initiative and the connection with the project of support for artistic and cultural education, the concept of more effective care of movable heritage in the Czech Republic by the Open Society Fund, the Soros Foundation and the Ministry of Culture in 1997-2002 (Brabcová, 2003). The era of the great educational fashion had arrived: galleries and museums, at first hesitantly, later with great energy, began to establish and develop educational departments. The educational turn continues and influences not only the creation of highly professional educational programmes, but can also be seen in the curatorial approach to exhibitions. Among the important institutions with an educational department and we can include all cultural institutions in larger and smaller cities that care about cultural heritage, art, cultivation of public space and cultural debate.

The leaders in this field are the National Gallery, then the House of Arts Brno, where the Young Friends of Visual Arts Club operated between 1960 and 1995 and was engaged in educational, popularization and social events focused on "the contemporary catalyst form of pro-racial visual art" (Petišková, Svobodová, Vránová et al., 2021, p. 16) .

Other major centres of arts and education for local communities are the Museum of Decorative Arts in Prague, Kunsthalle Prague, the Museum of Art Olomouc, the West Bohemian Gallery in Pilsen, the Aleš South Bohemian Gallery in Hluboká nad Vltavou, Gallery of Modern Art in

Hradec Králové, the Regional Gallery Liberec, the Central Bohemian Gallery in Kutná Hora, the Emil Filla Gallery in Ústí nad Labem, the Gočárovy mlýny in Pardubice, and many others. Furthermore, there are a number of alternative galleries and cultural spaces in places where one would not expect them, a large number of programmes in cultural heritage sites (castles and chateaus and other cultural monuments). Specialists study these fields mostly at the faculties of education of the universities of Prague, Pilsen, Ústí nad Labem, Hradec Králové, Brno, Olomouc, Ostrava, in specific courses of teacher training, curatorial studies and art history programmes, many of them at art faculties and art academies.

Research is being conducted in some of the educational departments in collaboration with the university. There are a large number of professional studies, including PhD theses, which explore in depth the possibilities of structuring educational content, ways of communicating with audiences, the possibilities of creative interpretations of artworks and, last but not least, ways of implementing research findings into new approaches to the public (Brabcová, 2003; Fulková, Straker & Jaros, 2004; Fulková & Tipton, 2008, 2009; Fulková et al. 2012, 2013; Šobánková, 2012, 2017). The interest among schools and senior clubs is enormous and education departments are running out of capacity.

Today we see that high level educational programmes and the new profession of gallery/museum educator are replacing the absence of well and professionally taught art and cultural education in primary (basic) schools. Almost all galleries have well-sponsored studios, often incomparable to a poor elementary school. Yet it is informal education that is at this high level. And yet it almost happened that memory institutions were not included in the official state list of institutions providing cultural education.

2.6. Basic/Elementary Art Schools in Czech Republic

There is a specific network of Basic Art Schools (originally Music Schools and Folk Art Schools) now Základní umělecká škola (ZUŠ) in the Czech Republic (see the Timeline diagram, year 1961). We dare to say that the main body of artistic activities is created here, and it is also from here that exceptional talents emerge, who then head into the professional sphere. Almost all internationally renowned musicians, visual artists, dancers, filmmakers, have passed through

this basic art education. However, in the general consciousness, these schools are primarily associated with music teaching and we often hear the statement that "children go to music" (colloquially "hudebka") even if they go to a field other than music.

The history goes back to the first attempts to establish music schools in the late 19th century. The original music schools (municipal music schools), which were officially established by the Education Act in the 1920s, were transformed in 1960/61 into Folk Art Basic Schools (the popular slang term "liduschka"), in which other disciplines were gradually created: dance, art and literature and drama. The amendment of the Education Act after 1989 returned the Folk Art Schools to their original status of schools (instead of mere leisure activities) and gave them the present designation of Basic Art School. Today, Basic Art Schools are part of a system of interrelated arts education. Teachers for Basic Art Schools are primarily trained at the Faculties of Education of universities or at Music academies and conservatories or visual art academies.

The overview report states that there are 489 primary art schools (ZUŠ) in the Czech Republic, with 247 pupils. As the report further informs, "the growing interest in studying at the ZUŠ can be seen both in music, by far the most widespread subject, where 17% more pupils are studying individually or in groups, and in the field dominated by the beautiful word and the theatrical muse" (iDnes, 2017). There are a total of 965 branches of primary art schools in the country, which means an increase of 227 branches in the last ten years. It is proof of the enormous interest of parents and children in art education. 11 362 permanent and 1 053 external teachers help children to find and strengthen their relationship to arts. In addition to the accessibility and reasonable financial aspect of the matter, the attraction of the ZUŠ is the former graduates who, even in their professional artistic careers, find time for the younger generation of artists. "Basic art schools are the roots of our culture, our love of art. They are a completely unique educational system in the world, which should be cherished, developed and supported," says Magdalena Kožená, world-famous mezzo-soprano and patron of the supporting non-profit activity called Open Elementary Art School (iDnes, 2017) . And solo cellist Terezie Kovalová adds: "ZUŠ, it's a real heartbreaker. I have so many memories of my childhood in the ZUŠ that it is difficult to choose one. Perhaps it will suffice to say that I considered and consider the EDuard Marhula ZUŠ in Ostrava my second home. (...) Let's not let our heritage fall, let's be proud of how many children play an instrument, sing, dance, do

theatre, or paint, because I regularly hear from adults how fondly they remember their years spent at the ZUŠka." (ZUSopen, 2025)

In brief, Basic Art Schools are a network of art education which takes place as preparatory programme from the age of 5 and continues in two cycles: basic studies of cycle I (7 years) and cycle II (4 years) and adult studies (4 years), or studies with an extended number of lessons. Their curriculum is also determined by a specific Framework Programme and an autonomous school curriculum. They are our "family silver" and we must take care of them with all our strength.

"Most of our graduates pursue art on an amateur basis. This enriches their further lives, they have a relationship with cultural values and their preservation for future generations. They form a considerable part of the theatre, concert and exhibition audience. They can recognize the quality of a work of art", says Ivana Heřmánková, director of the Čakovice Basic Art School (iDnes, 2017).

However, we must realize that children get into such a school with the support of a good family background, with high cultural and economic capital. Although the tuition fees are not exaggerated, these schools are difficult to access for children from excluded localities and socially disadvantaged children, and it is difficult to support their ability to appreciate and recognize "quality of a work of art".

3. Overview of policies and programmes on promoting social inclusion and tolerance

3.1. Inclusive Education: Policy Developments and Challenges

As mentioned above, an important document with implications for inclusion and cohesion in society and education is provided by the elaborate Strategy 2030+. This strategy, initiated in 2018 and approved in 2020, outlines key strategic lines aimed at improving educational quality, accessibility, and inclusivity. These reforms were supposed to be piloted and implemented; however, current debates indicate that the revision process has stalled, and implementation is lacking systematic support. The curriculum revision linked to Strategy 2030+ does reflect inclusive education principles, but concerns remain regarding whether these principles will be meaningfully incorporated into everyday teaching practice. At this point, we await the formation of a new political representation or government following this year's elections, which may determine whether this society-wide strategic document will be revived, tested, and effectively implemented.

A crucial aspect of educational reform linked to inclusion and social cohesion is the status and development of (future) teacher education. The public debate on inclusive education gained momentum around 2016, when the Ministry of Education introduced inclusive education by implementing amendments to the Education Act (Act No. 561/2004 Coll.). This reform sought to integrate students with special educational needs into mainstream schools while enhancing support structures for diverse learners. Reports such as the Open Society Fund (2018) highlighted pro-inclusive measures as a step in the right direction but also identified key obstacles: an increased administrative burden, unclear information flows regarding responsibilities, and shortcomings in the training of teachers and assistants. However, it also emphasized that inclusive education enhances cooperation between schools, counseling centers, parents, and institutions.

Inclusive principles (Vorlíček, 2019) are being gradually adopted by different types of schools and institutions, but implementation faces persistent obstacles, particularly in the form of

funding constraints (for assistants, services, and necessary infrastructure) as well as societal prejudices and value rigidity (Inkluze, 2025). The ongoing revision of the national curriculum (RVP), which includes inclusive education principles, aims to promote accessibility and fairness in learning opportunities. Additionally, the Czech Republic has made progress in engaging with global initiatives, including Global Citizenship Education (GCED), which fosters a sense of interconnectedness, social responsibility, and cultural awareness.

Following the Covid-19 pandemic, schools have reported a deterioration in students' mental health, which has been exacerbated by global crises, including the war in Ukraine and the worsening security situation worldwide. The growing volume of information and misinformation in digital spaces, combined with increasing aggression on social media, places greater pressure on education systems to develop students' critical thinking skills and emotional resilience. These challenges reinforce the urgent need for strong educational policies that emphasize resilience, inclusion, and social cohesion. Investing in solid, inclusive education systems is not just a pedagogical necessity but a fundamental component of ensuring long-term stability and social well-being.

Let's take a look at the status and the development of (future) teacher education with regard to issues of inclusion and social cohesion in general. The topics of social inclusion began to manifest themselves in the public space and in debates about the introduction of inclusive education around 2016 when the ministry of Education introduced inclusive education with the implementation of the new Education Act (Act No. 561/2004 Coll.). This act aimed to promote the integration of students with special educational needs into mainstream schools and improve support for diverse learners. The Open Society Fund report (2018) identified pro-inclusive measures in schools as a step in a good direction. It also named some obstacles: an increase in administrative burden, unclear information flows regarding responsibilities, and shortcomings in the training of teachers and assistants. It noted that inclusive measures promote cooperation between different stakeholders, e.g. schools, counselling centres, parents, institutions, etc. Inclusive principles (Vorlíček, 2019) are introduced gradually by different types of schools and institutions. Implementation faces some obstacles, e.g. in the form of funding (assistants, services, etc.) as well as social prejudices and value rigidity (Inkluze, 2025). Following the Covid-19 pandemic, we are seeing a deterioration in the mental

health of pupils and students. The experience of the pandemic, the war in Ukraine and the deteriorating security situation in the world are having an impact on people's mental state. The growing amount of information and misinformation in the media space and the aggressiveness on social media are also increasing the pressure on people and placing increasing demands on both their education and critical thinking. Solid education and strengthening the resilience and cohesion of societies are proving essential.

3.2. Inclusive Education and the Arts: Supporting Diversity, Equity, and Social Cohesion at Charles University

Charles University develops a broad system of support for students with specific needs. Diversified offerings include psychological and legal counselling and coaching, university and faculty ombudsmen and student tutors, safe environment and protection against sexual and gender-based violence, spiritual support for students, crisis and psychological support, and support services for Ukrainian students. The Faculty of Education has its own academic counselling centre, and departments have their own contact person for student support. There is a functioning office of the Deputy Minister for European Affairs, Commissioner for Human Rights, as part of the government. Disparities and segregation in education, the issue of the Romani minority, social inequalities and their impact on access to education are all being addressed at the level of government and political programs, but Czech society has historically been characterized by a relatively stubborn conservatism. However, it is certainly possible to actively do something in the very place where we are.

From our experience we can give the following message: The Department of Art Education and Music education has long been involved in the issues of respect for diversity, social cohesion, equal opportunities and inclusive education. Arts-based education is suitable for them because of its openness in content and because art education is not a performance-oriented subject and provides space for communication. A democratic approach to art and music education emphasises open and partnership dialogue between people, pupils, teachers, audiences and artists as opposed to closed forms of exclusivity and exclusivity.

In current programs, the Art Education Department offers students courses in *Therapeutic*

Aspects of Art Education, Art Education and Inclusion, and Introduction to Socially Engaged Arts. Many research projects or parts of research projects have also been inclusive. Explicitly then the European HORIZON 2020/AMASS project (2020-2023), *Acting on the Margin - Arts as a Social Sculpture*, which we are following up. It helped to appreciate social forms of learning, including dialogic teaching and collaborative art-making practices. It involved four case studies (Karpáti, 2023) exploring the possibilities of 'open form' art in relation to marginalised groups such as deaf people or pupils from socially disadvantaged backgrounds. The project explored the perspectives of cultural education for pupils and students with special needs and examined the impact of cultural education on social cohesion. As an application of research findings, we designed Lesson One (MOOC) course called Artistic open form in art education for the Deaf: Emancipating People, dedicated to the emancipation of the pupil – author and creator of the Deaf culture and Deaf Art.

3.3. Czech Projects and Initiatives

The Mapping matrix showed that 18 out of 76 Czech projects were socially oriented. The most common forms of interventions were *A/Cultural & natural heritage* and *C/Visual arts and crafts*. The comparison showed a significant predominance of formal and school education projects over non-formal education projects. The Czech Council of Galleries mentioned the issue of inclusion only in 2016, the year of the introduction of the new legislation. Nevertheless, the persistent efforts of the lecturing departments of museums and galleries to work with specific audiences are evident. Overall, there is a clear increase in interest in issues related to social cohesion in education.

The main accents of socially sensitive and discursively guided art education are respect towards diversity, social cohesion, equal opportunities and inclusive education. In 1998, as part of *Nan Goldin's Diary of a walk through the exhibition* at the Rudolfinum Gallery, an open dialogue was conducted with the audience on controversial topics such as the social stigmatization of AIDS patients and the issue of addiction. In 2001, the program *Images to Meet and Faces we meet*, explored the visuality and language of contemporary advertising in relation to the grand narrative of the New Testament. The aim of the project *Images and Identity* in 2008-2011 was the identification and critical reflection of socio-cultural stereotypes and

strengthening of personal and cultural identity of pupils from socio-culturally excluded environment through artistic creation and digital media. The project, entitled *Education in the Cultural Identity of the Nation with a Focus on Museums, Galleries and Schools*, 2011-2013, tackled the difficulties associated with the pedagogy of controversial topics through a series of gallery programmes: *Decadence Now! Controversy; I, Without a Doubt*. The 2016 project *Freedom: a prison, a place for art* focused on social cohesion and opening up taboo topics such as the conditions and work of prisoners. The issue of visual possibilities of transcultural communication in the context of social exclusion of pupils was highlighted by the project *How I'm becoming teacher*, 2016-2018, which enabled collaboration between groups of Czech and American student teachers. The project *Through the Wall of Words*, 2018 aimed at social inclusion of pupils with a different mother tongue into the classroom community through art activities. The exhibition *Bílá Místa / White spaces*, 2020 provided a positive image of Romani people, who are mostly presented negatively in Czech society (see the case study on *The Stolen Tom Cat* below in the Annex of this report). The *Children's Think Tank*, 2021-2023 seeks to develop students' action competences through the collaboration of children, teachers and professionals from the creative industries. Exhibition of *My sweet inedible planet*, Kunsthalle, Prague, 2023 with integrated educational zone highlighted the art-based dialogue adult - children and emancipation of art education teachers. It presented children as partners in the culture.

Projects such as *Creative Connections*, 2012-2014, *ENGI-MON: creativity at the border of cultures*, 2019 and 2013, and *Reconciling the Other: travelling objects & collaborative teaching* 2017-2020 reflect a long-term interest in transcultural dialogue and collaboration.

The theme of mental health is consistently present in inclusive activities. The therapeutic effect of art was used to reduce the psychological burden of children from orphanages. Social-therapeutic residencies took place since 1997. In the project *Images and Identity: Transformations*, 2008-2011, the authors interviewed elite high school students at risk of academic overload, depression, anxiety, eating disorders, etc. They explored concepts of ethical responsibility in everyday life.

3.4. Advancing Inclusive Art Education

The students' interest in social and inclusive issues is evidenced by the plethora of final works produced under the guidance of tutors from the Department of Art Education. Since the 1990s, they have dealt with, for example, gender issues and equality, art education for disabled pupils and multiculturalism. Over the years, the discourse has gradually changed and also become more precise. Very specific topics have emerged, e.g. prisons, developmental dysphasia, etc. The concepts of transculturality, cultural understanding and cooperation resonate.

Other universities in the Czech Republic are developing similar efforts. Masaryk University in Brno declares an emphasis on the presentation of socially disadvantaged groups. In the past, it has implemented a study programme in *Special Art Education with a focus on education*, through which dozens of students have passed and 78 final theses have been defended. The Department of Art Education at the Faculty of Education of Palacký University in Olomouc implements a module called *Extension Art Education with a Focus on Special Education*, which introduces students to the issue of collaborative education and sees creativity as an opportunity for authentic expression of a unique personality and otherness as a creative inspiration and pedagogical challenge. Art Education departments implement inclusive courses for their students and list Education of Individuals with Special Educational Needs as a research priority.

4. Overview of scale and scope of cultural and creative industries and sector

4.1. Cultural and creative sectors in the Czech Republic: definition

In the Czech Republic, the field of cultural and creative industries was defined, and the concept was promoted on the agenda of the Ministry of Culture in 2014. The newly established working team for cultural and creative industries proposed a definition saying that the cultural and creative sectors (CCSs) are based on human creativity, skills and talent, they are based on cultural values and artistic and creative expressions and they have the potential to create

wealth and jobs, especially through the use of intellectual property. They include public, non-profit and market activities (services, works, performances and products), regardless of how the activities are financed. The things that come out of these activities add value to other economic sectors and can lead to new technology and new ideas (creative and digital economy). CCSs have many other positive impacts on society and on people's lives. They include architecture, design, advertising, film and audiovisual, music, books and print, gaming, software, new media and related IT services, broadcasting, performing arts, visual arts, arts and crafts, gastronomy, cultural heritage (Žáková, Bednář et al., 2015, p. 21).

It is crucial to emphasise that creativity in the context of CCSs is not solely contingent upon authorship or artistic talent. It is understood in its more expansive definition as the capacity to generate novel ideas suitable for a given context and to operationalise these ideas. It is characterised by curiosity, flexibility, resilience and the capacity to identify innovative solutions to problems through collaborative processes.

4.2. Results of mapping the cultural and creative sectors

A comprehensive quantitative and qualitative mapping of CCSs was conducted in the Czech Republic between 2011 and 2015 by Institute of Arts - Theatre Institute. The project employed the three-sector table of the Culture Satellite Account 2012 (Český statistický úřad (Czech statistical office) & NIPOS, 2014) to disaggregate the fundamental structure of cultural and creative industries. In accordance with this definition, a total of 51 929 CCSs were identified in the Czech Republic in 2014. Of these, 11 395 units were situated within the cultural sector (21.9%), 32 999 units were located within the cultural industries (63.5%), and 7535 units were situated within the creative industries (14.5%).

- Translation and interpreting activities account for the highest share (38%), due to the ease of entry into the sector, the increased pressure on language skills after 1989, and the possibility of undertaking work on a supplementary basis.
- The disciplines of design and art are the least represented, with mere 2.1% and 1.5% respectively. These fields require a high level of expertise and are characterised by a

limited market in terms of the number of orders received and slower product renewal.

- Additionally, low numbers are observed in the domains of arts education (2.4%), cultural heritage (3.6%), and film, television, and radio (3.9%). These entities frequently rely on public funding and are predominantly concentrated in a few major institutions.

Table 1 presents the structure of actors in relation to the sectors and areas of the CCSs:

Cultural sector:

- The prevalence of photographic activities (37.6%) can be attributed to the potential for expeditious entry into the sector, the advancement of information technology, and the influx of orders from commercial entities and the public.
- The elevated proportion of performing arts (27.8%) is associated with the number of theatres, amateur companies, and the expansive definition of the domain.

Cultural industries:

- The elevated proportion of translation and interpretation activities is elucidated above.
- The elevated share of publishing activities (26.2%) is attributable to the advancement of information technology (faster processing of electronic manuscripts), an increase in market demands for commercial publishing, and systemic changes (freedom of the press after 1989).

Creative industries:

- The prevalence of advertising (58.5%) can be attributed to the advent of private business following 1989 and the necessity for commercial, public and non-profit entities to promote their activities.
- The proportion of architecture (27.4%) is attributable to the considerable professional

and temporal demands of the occupation, as well as the necessity for the acquisition of sophisticated computer software (CAD systems). Furthermore, the sector is significantly influenced by the prevailing economic climate and the inclination to invest in real estate.

- The design sector (14.2%) is an emerging and highly competitive field, with aesthetic, financial, ergonomic and functional requirements that present a challenge when it comes to negotiating contracts. The commercial sector represents the primary customer base.

	Cultural sector	Cultural industries	Creative industries	Total
Photographic activities	37,6			8,2
Performing arts	27,8			6,1
Cultural heritage	16,6			3,6
Arts education	11,0			2,4
Artistic creation	7,1			1,5
Translation and interpreting activities		59,8		38,0
Publishing activities		26,2		16,7
Music		7,9		5,0
Film, television and radio		6,1		3,9

Advertising			58,5	8,5
Architecture			27,4	4,0
Design			14,2	2,1
Total	100,0	100,0	100,0	100,0

Table 1 *The structure of entities in the creative and cultural industries sectors in the Czech Republic in 2014, classified according to their areas of operation (in %). Source: Žáková, Bednář a kol., 2015*

In 2014, a total of 162,342 employees were engaged in the CCSs within the Czech Republic. Of these, 66,641 (41%) were employed in the cultural sector, while a comparable 68,263 (42%) were engaged in the cultural industries sector. The creative industries are represented by 27,438 employees, representing 16.9% of the total. When compared to the structure by number of entities, an increase is observed in the cultural sector. This change can be attributed to the size of the entities, as cultural heritage is also comprised of large and medium-sized enterprises, or to their institutionalisation, as is the case with artistic education. The lowest ranking positions are occupied by self-employed individuals, primarily in photography, music, design, and artistic creation.

CCSs are primarily situated in urban areas, particularly in large cities with a multitude of firms and industries and a diversified economic structure (Duranton & Puga, 2001; Slach et al., 2013; Stam et al., 2008). The Czech Republic exhibits a similar trend, with Prague exerting a particularly dominant influence compared to other Western European countries (Bednář & Grebeníček, 2012b). This is illustrated in Table 2, which presents the results of a spatial analysis of the areas and sectors of cultural and creative industries in the Czech Republic.

- The dominance of Prague also affects the Central Bohemian Region, which exhibits ratios similar to those of the South Moravian Region, with Brno as the second most populous city (approximately 380 thousand inhabitants). The Central Bohemian Region lacks any municipalities with a population exceeding 100 thousand.
- The Moravian-Silesian region, which is home to the city of Ostrava with a population of

approximately 300,000, exhibits lower ratios due to the region's historical reliance on mining and heavy industry. The Central Bohemian and South Moravian regions are comparable only in terms of creative industries.

- Similarly, the ratios of the Ústí nad Labem Region (population approximately 820 thousand) are comparatively lower than those of other regions with populations between 500 and 600 thousand.

Region	Cultural sector	Cultural industries	Creative industries	Total
Prague	30,8	36,3	23,9	33,4
Central Bohemia	11,2	11,8	10,9	11,6
South Bohemia	5,7	4,4	8,9	5,3
Pilsen	4,4	3,4	4,7	3,8
Karlovy Vary	2,8	1,9	2,7	2,2
Ústecký	4,3	4,5	3,9	4,4
Liberecký	3,4	3,0	2,9	3,1
Královehradecký	4,8	3,8	3,2	3,9
Pardubický	4,3	3,0	2,8	3,2
Vysočina	3,4	2,6	3,9	2,9
South Moravia	9,7	10,3	11,2	10,3
Olomoucký	4,6	4,0	4,9	4,2
Moravian-	6,6	7,2	10,6	7,6

Silesian				
Zlínský	4,0	3,8	5,3	4,1
Total	100,0	100,0	100,0	100,0

Table 2 *The distribution of entities in the cultural and creative industries across the regions of the Czech Republic in 2014 (in %). Source: Žáková, Bednář a kol., 2015*

4.3. The State of Arts Education and Social Return on Investment (SROI) in the Czech Republic

Arts education in the Czech Republic has undergone significant transformations since the 1980s, shaped by socio-political changes, curriculum reforms, and shifts in national education policies. Despite its recognized potential for fostering creativity, social inclusion, and interdisciplinary learning, arts education faces systemic challenges. The gradual reduction of instructional hours, increasing restrictions on creative subjects, and limited financial and institutional support have contributed to the marginalization of arts education within the national curriculum. These constraints not only limit students' exposure to artistic disciplines but also hinder the broader cultural literacy necessary for a well-rounded education.

One of the key issues in evaluating the impact of arts education in the Czech Republic is the absence of a structured Social Return on Investment (SROI) framework. SROI is a widely used methodology in some European countries to assess the long-term social, cultural, and economic benefits of arts education and cultural initiatives. However, in the Czech context, there is no standardized system for measuring the broader societal impacts of arts education, such as its role in developing creative skills, fostering social cohesion, and contributing to economic growth through the cultural and creative industries. While some cultural institutions and specific projects have begun experimenting with impact assessment methodologies, a nationwide, systematic approach to evaluating arts education remains underdeveloped.

The lack of SROI measurement hinders informed decision-making and policy development in the education and cultural sectors. Without quantifiable evidence of the benefits of arts education, funding and policy decisions often favour disciplines with immediate and

measurable economic returns, such as STEM (science, technology, engineering, and mathematics). This has contributed to the progressive decline of arts subjects within the curriculum, despite growing evidence that creativity and cultural competencies are essential for innovation, critical thinking, and long-term economic development. The absence of SROI frameworks also affects funding opportunities, as grant providers and policymakers often prioritize sectors where returns on investment can be clearly demonstrated.

Implementing an SROI strategy for arts education in the Czech Republic would provide a data-driven approach to advocating for stronger cultural policies. A robust impact assessment model could highlight how investment in arts education supports social inclusion, enhances employability, and stimulates economic growth through the creative industries. By demonstrating the tangible and intangible benefits of cultural education, such a framework could help secure long-term financial and institutional support for creative disciplines and reinforce their role in fostering a dynamic, innovative society.

5. Key findings from Mapping Matrix

Art/Cultural form

And now let's move on to the information that deals with the interpretation of data collected in the cultural sector and organized into the Mapping Matrix of the Clivie project. The analysis presented here is based on a sample of 76 projects implemented between 1980 and 2023. We have drawn on the list of arts and cultural activities listed in the UNSECO classification:

- Cultural & natural heritage (museums, other places of cultural heritage etc.),
- Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music),
- Visual arts and crafts (fine arts incl. photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan),
- Books & press (books, newspapers, periodicals, libraries),
- Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive

media, online games, youtube),

- Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services,
- Tourism,
- Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.).

A large number of artistic and cultural activities are implemented in the Czech Republic, they have different levels of quality, different concepts and focus on different target groups. The analysis of the projects in our research (76 projects) does not indicate the actual number of activities in specific areas or the possible dominance of certain forms. The same applies to correlations between specific art forms and social engagement. The analysis allowed us to examine all the areas defined by the UNESCO list and we can state that examples were found in seven of the eight categories (Fig. 4). The eighth category, Sport and recreation, does not appear in our analysis for two reasons: 1) the educational area of Arts and Culture in the Framework Educational Programme in the Czech Republic does not include the area of Sport and recreation. This area falls under the separate educational area Human, Health and Safety. 2) Furthermore, Sport and Recreation in the Czech Republic falls under the responsibility of several institutions, e.g. the Ministry of Regional Development, the Ministry of the Interior, also under the Ministry of Education, but it does not fall under the responsibility of the Ministry of Culture. Nevertheless, data related to the Sport and Recreation category can be found in the reports of the Ministry of Culture of the Czech Republic Basic Statistics on Culture in the Czech Republic 2023, in the chapter entitled Cultural, Educational and Leisure Activities. In the report, the reader has to actively search for data on sport and recreation, or come across it by chance, as this category is not mentioned in the introduction or in the content of the report (see f.e. table on pages 37 and 39 of the report).

The collected data were analyzed using two procedures. The first was classical open coding. The codes were grouped into sets that correspond to the categories listed in the Mapping Matrix, but for our purposes we formulated several others. These illustrate the perspective of our research team and the specific questions we asked (we were interested, for example, in

how many projects living artists were actively involved in and to what extent they collaborated with teachers in the school, etc.).

The second approach was filtering in Excel itself, which allowed us to perform a simple descriptive quantitative analysis. Summarizing the analysis of both approaches, we have obtained two types of diagram (Figures 4 and 5).

Figure 4 (page 359) shows the cultural forms according to the UNESCO classification. At first glance, the quantitative predominance of A, B and C forms can be seen. That is Cultural and natural heritage (museums, other heritage sites, etc., Performances and celebrations (theatre, dance, opera, puppet shows, festivals, fairs, music), Fine arts and crafts (fine arts including photography, fibre, metal, ceramics, textiles, wood, etc., decorations and jewellery, musical instruments. Produced by craftsman.)

The chart does not over-emphasise forms D, E and F as we have not carried out surveys specifically targeting these segments of cultural production or forms of cultural industries. G and H forms were not observed by the sample. Tourism and recreational sport in the country belong to other government departments and relevant data cannot be provided.

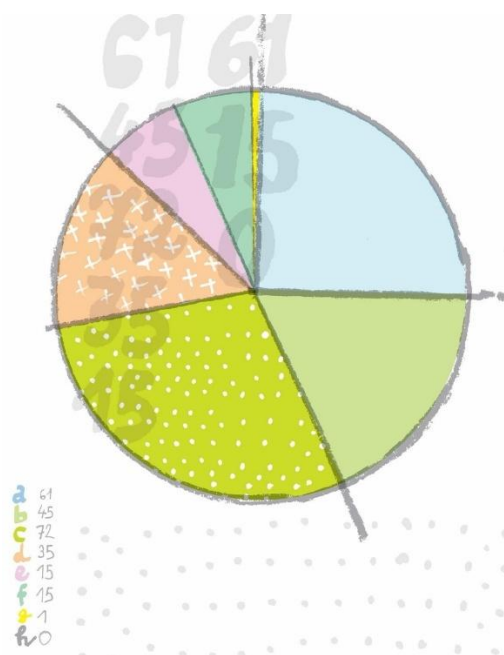


Figure 4 *Diagram of Cultural Forms*

A = Cultural and natural heritage (museums, other heritage sites, etc.) 61 of 76

B = Performances and celebrations (theatre, dance, opera, puppet shows, festivals, fairs, music) 45 out of 76

C = Fine arts and crafts (fine arts including photography, fibre, metal, ceramics, textiles, wood, etc., decorations and jewellery, musical instruments. Produced by craftsman.) 72 of 76

D = Books and printing (books, newspapers, periodicals, libraries) 35 of 76

E = Audiovisual and interactive media (television, radio, live broadcasting, film and video, interactive media, online games, youtube) 15 of 76

F = Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services 15 of 76

G = Tourism 1 of 76

H = Sport and Recreation (organised or competitive sport, physical fitness, recreation (amusement and theme parks, etc.) 0 out of 76

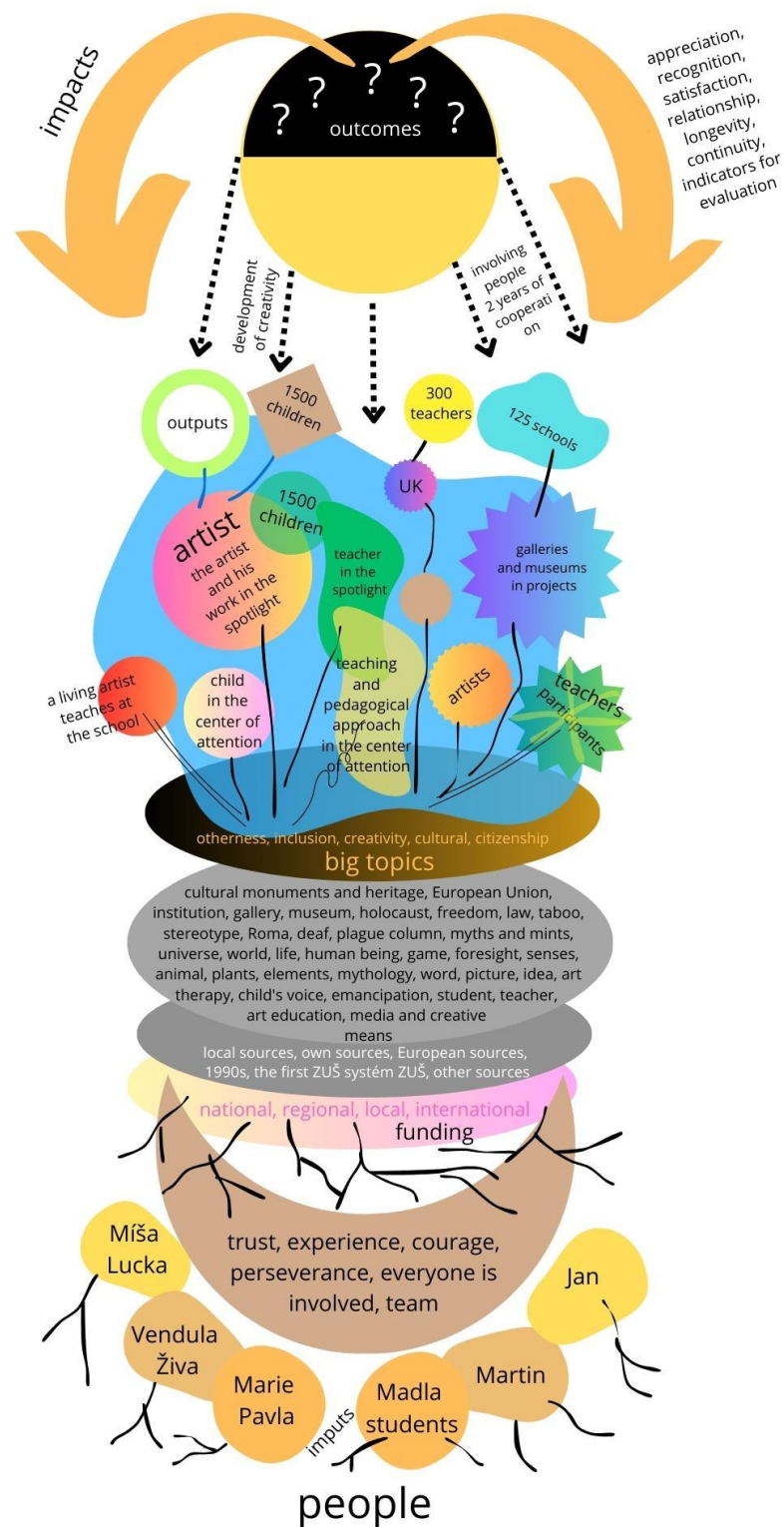


Figure 5 Visualization of data from the mapping matrix_CU

Explanatory notes the visualization of data from the mapping matrix (Fig. 5).

We are aware of the considerable complexity of the Mapping matrix visualization. We use a visual metaphor in which the data from the Excell table is transformed. Generally speaking, the visualization and the resulting graphic design represent a dynamic model of the research field according to the Mapping Matrix. While the Excell table of the Matrix is static, there is a lively exchange of information within the structural relationships between the categories. The field seen in this new way appears as a layered associative structure, whose relationships induce movement from bottom to top (timeline), but also between "**plateaus**", which are dynamized by the relationships between the associated clusters. Metaphorically speaking, a model is not a diagram, but a visual and semantic metaphor. It can resemble a gushing fountain, whose floors are permeable and whose foundations lie in the active team participation of people (teachers, educators, artists) who co-create the undergrowth for the generative growth of creative activities, which are best demonstrated in the blue part (Blue plateau) above the Big Topics section (**Golden Plateau**). What parameters support and maintain the emergence of this dynamic and certainly unstable formation? This will be the subject of further analysis and contextualization.

From the point of view of art pedagogy, the domain of Art Based Activities and Educational Activities are related to each other and artistic activity inspires teachers to create pedagogical contents and didactical scaffolding. However, here the inertia of interpretation is manifested (hierarchy of the position of the concepts of art and education, type art the first, pedagogy the second) and interpretive clichés. On closer inspection, it is clear that both domains support and inspire each other.

This also corresponds to the historical line – seen in the cluster of keywords at the **Grey Plateau**: Projects from the 80s / school of artistic thinking ("islands of free artistic opinion", e.g. Igor Zhoř and the Brno Art Circle, activities of the H Gallery of the Hůla Brothers in Kostelec, see the Matrix) show the interconnection of the artist and his work with art pedagogy, which is considered to be a specific creative area. In this case, the artist as a living agent is always present in the didactic construction of contents. Another line is project-based teaching (projects from the 1990s in Matrix, ZUŠ Basic Art Schools), which is based on collaborative

forms of art pedagogy, where the artist is not present, but many teachers are artistically active.

The **Blue Plateau** can be described metaphorically as a "garden" and is the most dynamic: it contains a number of elements that need to be interpreted in more detail. To do this, we would need further interviews and consultations with other actors, music education, drama, performance art, multimedia, digital aspects, curriculum specialists. However, it is worth noting the position of the Artists element, which is very strongly accentuated by frequency analysis in the Matrix projects. The position of the artist will be further examined, especially in comparison with the projects from the Creative Partnerships and gallery/museum education models, presented in the Matrix. A specific role is played by the artist in the field of music and music pedagogy. At the top of the visual structure is the **Black and White Accumulation of outcomes** (uncertain, represented by **question marks**, but promising) hovers on the "energy of art" and "co-creation", but we do not know if and in what form or form this highest category of exchange is demonstrated in the reciprocal system. Is it reciprocity, redistribution or market exchange?

It visualizes information obtained by frequency analysis of the categories of art forms A – F. Most of the forms used in the projects as specific means of expression are concentrated on category C (Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery), the second most populated category is A (cultural and natural heritage). This diagram clearly shows which categories are balanced and which predominate. This reflects the specifics of the selection of projects for the Matrix and a certain industry interest. We will continue to work with this phenomenon and correct its subjectivity through other methods, e.g. Focus groups. However, the strong position of categories A and C is also confirmed in 4 case studies.

The Formal and Non-formal education categories in the Matrix prove to be relatively balanced, which we did not expect.

Digital aspect

Digital aspects can be observed from the mid-90s, but it does not manifest itself significantly, but only from 2000 to the present. Significant support for the introduction of digital technologies into the curriculum in the Czech Republic was noted in 2019-2022, when the Framework Educational Programme newly included information literacy and competences. In 2020, the Czech Republic's Education Policy Strategy 2030+ was also published, aiming to modernise the Czech Republic's education system in the areas of regional education, extracurricular and non-formal education and lifelong learning, to introduce digital technologies and promote innovation.

One third of the projects use digital technologies as a tool for the artistic creation of the participants. The use of digital technologies introduces these projects into teaching, tests the possibility and suitability of their use in teaching, or deepens the existing knowledge of the participant in their use (22 from 76 projects). A third of projects use digital technologies to inform about the project and to document project activities. Digital technologies are used for promotion and dissemination. Some digital platforms of the projects have already disappeared and have not been sustained. Social networks now play a major role in the dissemination of projects. It turns out that professionals are needed to manage project websites, social networks, etc., and it is still common for researchers to manage digital project platforms themselves (28 out of 76). This set also includes projects that do not use any digital technologies (16 out of 76) and we even mapped eight projects during the implementation of which no digital technologies were commonly available in the Czech Republic (90s projects 8 out of 76).

Age and demographic profile of beneficiaries

The largest group to which projects are dedicated are children, pupils and young people from 5 to 19 years of age. The second largest group is teachers of art disciplines (25 – 60 years old). And the third largest group is students of art teaching (20 years and over). The group whose number is growing are living artists, which corresponds to the current trend in education and perhaps even the declared cooperation between the Ministry of Culture of the Czech Republic

and the Ministry of Education, Youth and Sports. Our choice is limited and narrowed by affiliation to the Faculty of Education, clearly showing a concentration on the key actors of our research, partners and stakeholders: teachers, pupils and future teachers in field of Art Education.

Institutional setting (formal/informal)

The Ministry of Education and the Ministry of Culture of the Czech Republic currently support cooperation between institutions representing formal and non-formal education (a Memorandum of Cooperation was concluded between the ministries in 2021). The cooperation is implemented basically on three levels: 1) cooperation between the school and the cultural institution, 2) cooperation between the school and non-profit or public benefit organizations, 3) cooperation between teachers and professionals from different fields.

The collected data show that projects linking formal and non-formal education slightly dominate in our selection. One of the elements that causes this is the involvement of galleries and museums in projects (23 out of 76). Children from the school are invited to galleries for educational programs and visits to exhibitions. We find this aspect significant and important, we believe that the school should step out of its institutional frameworks and expand its educational activities beyond the boundaries of the school grounds. The projects support schools, principals, teachers and pupils to educate themselves in art wherever they find a suitable environment. We also have projects in the selection that "import" art directly to schools, such a concept can often be understood as a service (about 15 out of 76). More than one third of the projects we have mapped (38 out of 76) take place outside schools.

Spatial level and duration

We have mapped projects from the 1980s to the present. The projects are distributed roughly evenly into four quarters. Given our perspective, most of the projects are related to the capital city (local 29 out of 76), we lack to map Moravia and its important centres of creativity. About 18 out of 76 are from the region, with a national reach of at least about 11 out of 76 and international a little more 18 out of 76 (Europe and outside Europe). International projects can

only be mapped since the 1990s. Before that, the borders were completely closed and no exchanges took place. The state-controlled company Artia and Pragokoncert, or the state-owned film company Barrandov, had a monopoly on the international exchange of artistic production (artists selected and verified by the communist regime). Cooperation between schools was excluded. The average duration of projects is from 1 to 3 years.

Funding level and source(s)

The most frequently used resources in our projects are the so-called local sources: Ministry of Culture of the Czech Republic, Ministry of Education, Youth and Sports, City of Prague, Ministry of Labour and Social Affairs, etc. (27 of 76). The second most common source is European resources: Structural Funds, LLP, 4EU+, Horizon, etc. (13 of 76), a specific category that would deserve a more detailed look are the so-called Own resources: school, gallery, association, private donations, etc. (16 of 76). A special category consists of projects from the 1980s that were funded by the system of primary art schools (12 of 76). A number of elements in the projects were carried out on the basis of volunteering and dedication to the field, especially until the 1st decade after 2000. Until then, there was no possibility of obtaining funding for artistic and pedagogical projects.

Outputs

The data collected in this study cannot tell the real number of outputs implemented in the field of arts and culture in the Czech Republic. They only illustrate a small sample and types of outputs. We found that outputs are understood and given different weight in different institutions and organisations. However, it can be summarised that the projects mapped involved about 1500 children / about 300 teachers / about 20 live performers / about 200 student teachers. About 15 galleries or museums across the country were involved in the projects / about 30 exhibitions were realized / and about 125 schools were involved. Hundreds of workshops and approx. 600 teaching hours were realized.

Outcomes

Probably the most significant outcomes can be identified in the behaviour of the key actors of the mapped projects (teachers, students, future teachers in the field of art education, but also teachers and education departments of galleries and museums). For example, through the projects, teachers enrich their teaching with new approaches, deepen their capacity for project and tandem work, establish longer-term relationships with galleries and museums, take an active interest in the educational offer in cultural institutions, and actively and regularly invite visual artists and non-profit organizations into their teaching. They also place greater emphasis on pupil involvement in decision-making about the educational process, making pupils more competent and enabling them to address specific social issues and problems. On the part of education departments and educators working in galleries and museums, we identified an increased interest in the work of teachers and curriculum documents. Educational programmes are more often prepared in cooperation with teachers from schools, taking into account educational objectives and outcomes. Programmes are also piloted first in collaboration with schools before being introduced into the gallery/museum's educational offer.

We select a few of the specific outcomes found:

- enriching the teacher's teaching with new perspectives and approaches;
- deepening of the ability to work in design;
- deepening the ability to work in tandem (teacher);
- increasing the ability to experiment and try new VV techniques, procedures and approaches (teacher);
- deepening the ability to formulate the assignment of VV tasks in such a way that it better develops the imagination of pupils;
- deepening the ability to reflect on one's own practice, to reflect with pupils;
- setting up a stimulating learning environment, greater diversity of the learning space,

collaborative task solving;

- greater involvement of pupils in decision-making processes, transfer of responsibility to pupils, enrichment with new methods of pupil participation;
- pupils: deepening the ability to cooperate, increasing presentation and argumentation skills and the ability to reflect and self-reflect, strengthening responsibility for one's own learning, getting to know and understanding cultural diversity more deeply.

We believe that the specific results found are consistent with the more general and overarching results thematised in the CliVie project: 1) Experience of belonging to a common humanity, sharing values and responsibilities and 2) Development of attitudes of empathy, solidarity and respect for differences and diversity.

Impacts

From the findings it is not possible to formulate broadly valid impacts on society and culture in the Czech Republic. In the sample of 76 projects we identified the following broader impacts:

1) sustainability of basic art education in the Czech Republic

Since the mid-1990s, the exhibitions of basic art schools in Šternberk and art projects in Jihlava have helped to ensure that primary art schools in the Czech Republic have not been closed.

2) opening primary schools to the public and working with other institutions

Primary schools are opening up to the public and to cooperation with other institutions (now, under the influence of the war in Ukraine and social uncertainty from immigration, they are closing again, but this is a general social phenomenon). Regular visits to educational programs in galleries and museums, AMASS and Creative Partnership projects or others: a demonstrable change in teachers' thinking.

3) a demonstrable change in teachers' thinking

From the perspective of educators of future teachers and arts and culture teachers, we can identify the impact of the projects on the thinking and actions of teachers. Teachers are more open to experimentation, show courage to take risks, try new things and challenging topics (such as performative and multimedia practices, thematization of difference, mental health, personal borders, migration, etc.), show greater openness to introducing practices from artistic practice into teaching. Show more respect for pupils, pupils are given more space to express themselves in the lessons. Teachers have more confidence in pupils' ability to self-regulate their learning.

Measures of success or indicators used to evaluate

From our professional perspective, we do not distinguish between low (popular) and high culture (professional art supported by cultural and artistic institutions). Young people and students, the actors in the projects analysed, show their own relationship to culture and art, and show cultural patterns typical for their age group. We believe that it is a sign of success when their attitudes are accepted and reflected as relevant in the projects and are not treated as a priori manifestations of "low" culture to be enculturated. Successful initiatives are those where an intersection is sought between the needs of young people and the needs of adults (teachers, project organisers, researchers, etc.).

Among the most frequently mentioned criteria for success and evaluation of the projects, we identified:

- school/teachers/pupils collaborate with artists/galleries/researchers
- the project went without significant changes or problems
- accomplish all (most) tasks and fulfill all (most) project goals
- participants evaluate the project as beneficial, show satisfaction, willingness to cooperate again
- participants show satisfaction and joy, reflect shifts in their attitudes and cognition

- increased number of contacts between participants (increased school attendance in the participating gallery)
- participants take the initiative (teachers/pupils invite artists to the lessons and visit exhibitions and galleries)
- increased interest of parents and the public in creative activities
- positive reactions from the professional and public, awards, positive feedback from experts
- willingness to cooperate and partnership between researchers and accompanying teachers at schools
- increasing number of artists willing to enter schools, classes and collaborate with teachers
- changes in school curriculum (stable number of hours for art subjects, modifications to thematic and school education plans)

Differentiated impact of cultural literacy and arts-based education on diverse young people

At the moment it is not possible to derive the relevant values from the collected data in a responsible way. This is a challenge that would merit a separate investigation. It would be necessary to collect and evaluate data on, for example, the impact of cultural literacy and arts-based education on the self-concept of Roma youth and the inclusion of young people from Ukraine. The data collected on the implemented projects and the analysis of the case studies will enable us to formulate research approaches that could lead to relevant findings in this area.

Differentiated effects of different art forms in achieving wider social impacts

Due to the radical changes in the OAF art and culture curriculum since this September, we will get information from the Matrix that will not be valid in the future. We lack data on the film form as such, on drama, dance. We will find out how many schools have these forms included and where they can be found in informal places.

Pedagogy, didactic and instruction method

In the Czech Republic, elementary art schools stand outside the official education system. They educate in various arts (music with predominantly individual instruction, visual art, dance and literature and drama) and are managed by the the Ministry of Education, Youth and Sports (MEYS), but do not belong to any level of education (see Pic. 1). Nevertheless, these schools are crucial for those young people who apply to conservatories (institutions focusing mainly on music, singing, dance and music-drama) or secondary art and art-industrial schools.

Primary art schools are governed by the Framework Educational Programme, which is binding for these schools. However, the composition of the subjects and their content is defined in the school's educational programme, which is prepared by the school management together with the teachers, and the school profiles itself in this document. Conservatoires are guided by their specific Framework Educational Programme and Secondary art and art-industrial schools too. Both arts-oriented secondary schools have a so-called common core in their curricula, which enables students to pass the national matriculation exam, but is furthermore specific to the school's fields of study and its focus.

The following approaches and pedagogical theories were most frequently identified in the projects we analysed:

- 1) creative education (learning in the arts and learning through the arts, as articulated by the European Commission (2016) in Key Competence 8, Cultural Awareness and Expression);
- 2) constructivist pedagogy, intercultural education, identity theory, project-based

learning, discursive conception of art education;

3) artistic and didactic open form, co-creative approaches;

4) global education – interdisciplinary and trans-cultural approaches;

5) visual and cultural literacy, multimedia and digital literacy approaches.

It would be interesting to compare the pedagogical theories and approaches used in the researched projects with those used in Basic art schools, conservatories and secondary art schools.

6. Conclusions and recommendations

The most widespread idea among people is the idea of culture as a separate, limited set of material and spiritual values. This is also where well-known concepts such as high and popular culture, cultural policy, cultural heritage, treasures of national culture, national artists, presentation of the state at cultural exhibitions, support for cultural activities of national and ethnic minorities come from. As educators, we enter the territory of values and want to point out that cultural heritage and all other categories are social constructs as changeable as culture itself, and the concept of value encoded in them is always negotiated and created again and again in every situation, in every social act, even in the smallest social act, in every political and economic decision.

The quotation from the expert study for Arts and Culture curriculum review says it clearly enough:

"The art teachers are rarely in the position of actually deciding what is and what is not a work of art. They confidently relies on information learned and received from studies adopted from other verified sources, authorities, and institutions. However, any effective and meaningful work with a work of art in the classroom requires the ability to argue, to respond promptly and persuasively to the situation." (Kitzbergerová et al., 2019, p. 8).

Analyzing the theses of MA and PhD students in the field of art and music education reveals an

inherent interconnectedness of three fundamental activities that shape both teaching practice and research. Firstly, students select their research topics based on their own artistic production, engaging in a process of reflective self-exploration within their studio practice. This artistic foundation informs the didactic strategies they develop, ensuring that teaching methods are closely aligned with lived artistic experience. Secondly, a thematic and conceptual analysis is conducted to define supporting theoretical frameworks and construct a pedagogical structure that translates artistic concepts into teachable content. Finally, all these activities are infused with research-driven inquiry, where critical thinking and reflection guide pedagogical direction. Students continuously evaluate their teaching methodologies, their interactions with students and colleagues, and the means and objectives of their pedagogical work. These critical reflections give rise to essential questions: What new knowledge emerges from artistic pedagogy? How is knowledge created through artistic research? How does art education contribute to broader cultural, social, and philosophical discourse?

The methodological framework of these theses draws on key theoretical perspectives in art pedagogy and research. Two particularly relevant approaches are Donald Schön's concept of the reflective practitioner and Rita Irwin's *a/r/tography*, both of which emphasize the interplay between artistic practice, teaching, and research. Within PhD programs, the research scope expands further to include meta-analysis of discursive and performative practices, political and institutional influences, technological and ecological conditions, and identity-related issues. These advanced studies integrate insights from critical and visual studies, gender perspectives, sociology, and philosophy, ensuring that doctoral research is engaged with contemporary cultural and educational debates. The interpretative framework developed in these theses is not only methodologically rigorous but also deeply reflective of broader socio-political and artistic contexts. A critical contribution of MA and PhD theses to the field of art education is their empirical foundation. They offer case studies, pedagogical experiments, and field research that document the lived experiences of educators and students across different educational institutions. This body of work provides longitudinal insights into evolving teaching methodologies and shifting discourses within art, civics and music education. The Mapping Matrix analysis, peer-reviewed student projects, and national research findings demonstrate a high level of consistency with the insights derived from academic theses, further confirming

their academic and practical relevance. Thus, MA and PhD theses in art education in the Czech Republic should not be seen as ad hoc contributions, but rather as an essential component of research in the field. They represent a continuously expanding body of knowledge that captures the dynamics of artistic education, pedagogy, and research in real-time. Their role in documenting and shaping discursive shifts in the discipline is fundamental, ensuring that art education remains a critical, reflective, and evolving field of study.

The results of peer review and student project reviews across the country, and the research findings of the Mapping Matrix analysis, are broadly consistent. So, what is arts education all about? What are the discursive shifts in the discipline? From the first two paragraphs (see above) we can see how the complex and complicated field of social practices a student teacher must somehow 'grasp' or 'inhabit' or 'articulate'. The discourse of the curriculum is literally a crossroads of the humanities and the arts, combined with active artistic production and, from time to time, a wave of environmental themes. In this situation, how should we, as art educators, actively create the content of the classroom and how should teaching be structured in a system of interrelated student tasks? The relationships in this structure are characterized by great dynamics and form a whole system of perceptual and cognitive dispositions. We are talking here about "pedagogical content knowledge" which can only be described in terms of the relations between many factors, for example, between performative acts and their consequences, the relations between different dynamic situations and the decisions of their actors, including ethical factors. We have no choice but to try to understand the complexities of the socio-cultural field and reflect on re-conceptions in philosophy and cultural studies, to respond to shifts in art and its theory, and to look for starting points in the form of changing existing frameworks of thought.

Nowadays, we can clearly see that arts education has abandoned the focus on the aesthetic qualities of artistic expression and personal "diagnosis". The child (pupil) is considered as an autonomous author and auctor. The focus is on the process of creation of his/her artistic "utterance" (Fulková & Tipton, 2008; Jiříčková, 2024). Creativity is not seen as a characteristic of a gifted individual but rather a group or team work in which participants learn cooperation and respect for the opinion of other colleagues. Teams are formed into a discursive community in which the teacher is also involved - he or she leaves his or her traditional position of

"omniscient" and "omnipotent" mother/father teacher and becomes a co-author of the collective work. Attention is also paid to encouraging and developing different perspectives and ways of reflecting on the work. This concerns both artistic activity in the studio (so-called reflective work) and new ways of interpreting works of contemporary and classical art. There is no canon of prescribed works by "national artists", but themes are addressed "in the cross-section". This, however, gives the opportunity to create interdisciplinary and intermedia connections: there is a structural interconnection between art and music education, which has a long tradition in the arts; performative expressions of visual art are organically linked to dramatic creation and contemporary forms of dance, etc.

However, as we stated earlier in the text, we must not forget that what we are describing applies to the top art and music teaching graduates who choose to go into teaching. We would like to remind you again that according to the report of the Czech School Inspectorate of 22/23 only 53% of teachers in music education and 46% in visual art education have a relevant subject qualification (ČŠI 2022/23, p. 80).

The analytical findings taken from Mapping Matrix show a significant interconnection between art, culture and social act: art projects carry a strong educational potential, education is seen as an equal concept to art, education and art are performative acts, many projects rely on a reflexive component and open up other paths to other social activities, all projects have a component of situational ethics, projects are inclusive and creatively oriented, art-making teaches to think and question, art-making leads to emancipation. What do we mean by emancipation? By emancipation we mean freedom of decision, freedom from dependence, powerlessness and the acquisition of equal opportunity for education. It is also the power one gains when one takes action and stops being afraid to speak up or do something. Emancipation is not just empathy and compassion, though that is admirable and honourable, but it is solidarity, action and activity, culminating in effective help in the face of the Other, be it human, animal, nature.

A few recommendation

What recommendations can we conclude with?

Support and initiative approach at the same time. Arts, culture and education need support. As we indicated above, everyone likes culture and speaks highly of it, but few invest in it - time, money, energy. In the Czech Republic, support is mostly provided by the state, specifically the Ministry of Culture of the Czech Republic, but its budget currently does not actually reach the promised 2% of the gross national product. It wasn't like that before the pandemic, it's not like that now. Culture and art are areas that live on grants, and the sustainability of projects after the end of grant support is quite problematic. Theater associations, which have a long tradition since the 19th century, when they played an important role in the constitution of the national identity of the Czechs, function well. There are many non-profit organizations, especially alternatives to the standard provided by the state education system and the state-supported professional arts scene.

There are many societies and artistic associations, especially in the field of music. Some important associations and associations whose high-quality projects were included in the Mapping Matrix are listed in a separate appendix (Annex 3).

The artistic and educational spheres, formal and non-formal education are fragmented and do not function efficiently. It is a waste of human potential. The Ministries of Culture and Education should provide synergistic, interlinked support. This is not yet happening systemically.

Effective communication. Dialogue and alternate dialogue. The professional community of the Czech section of InSEA and a number of professional associations of music education, including workplaces for the preparation of art and music pedagogues, tried from the beginning of the changes in the curriculum to work for change and professional management of the revision according to current research findings and international experience. The dialogue with the Ministry of Education, Youth and Sport of the Czech Republic and the Ministry of Culture of the Czech Republic was unsuccessful. Important, even the most important stakeholders of both institutions did not respond to calls for negotiations, protests and petitions. The working groups were set up purposefully in such a way that their composition according to fields did not guarantee democratic voting. Unfavorable political conditions for a meaningful dialogue led to the establishment of an alternative dialogue between music and visual arts.

Connecting and developing supportive communities. The experience of the last few years has taught us that it is not effective to wait for help "from above", but it is good to take care of alternative live communication between people and their institutions. Social networks work well, not only virtual, but above all the social capital of community members.

Cultivating the culture of institutions, breaking down their hierarchical structure, establishing collaborative and research groups. Another strategy that we are working on in the Clivie project and previously in the Horizon2020 AMASS project. We are managing to establish professional working and mutually beneficial cooperation at the level of research of the goals, changes and needs of both parties. For example, between the National Gallery and Charles University (memorandum of cooperation, joint research activities), establishing a network of collaborators between faculties, departments of art and music education, universities and art academies, formal and informal education, schools, faculty, galleries, alumni of the movement, etc.)

Networking and stakeholder care, politics vs inclusive policies. Stakeholders from the field of living culture and community projects are an interesting group worth to cooperate with. Especially stakeholders from the ranks of students and educators from the field are a guarantee of the long-term sustainability of cultural and emancipated activities from "the bottom". Stakeholders from the field of policy are more of a risk, they are unreliable and usually do not keep their promises. Their temporary political engagement does not bring long-term results.

Sustainability and diversification in funding. Broadened social and private sector participation in culture and the arts. These last two proposals are about improving communication for the arts. The public media and the private sector should focus more on promoting and supporting artistic, innovative thinking. Create the conditions for it to flourish and for the cultivation of public space. This can translate into mitigating the social impact of crises and eliminating culture wars. To create an image of art and creative activity as a cognitive, educational and communicative field whose social effects are worthwhile for society. And this is precisely in the field of cultural competence, emancipated thinking, emotional sensitivity and resilience, inclusion and humanity. For it is necessary to ask: Who is

human?

Annex 1: Selected case studies

Case study 1: Images and Identity project (2008 – 2010)

Author: Lucie Jakubcová

Participants: pupils and teachers from Basic School Havlíčkovo náměstí, Prague, Czech Republic, educators from Galerie Rudolfinum (Centre of Contemporary Art), researchers from Faculty of Education Department of Art Education.

This case study describes an educational project that took place at Havlíčkovo náměstí basic school and in the Galerie Rudolfinum in Prague. The action research team works with one class of twelve culturally diverse students with special needs from 12 to 14 years old. The team consisted of six people: three teacher educators who are Art Specialists; the classroom teacher, who teaches Art Education and Citizenship Education; and two consultants from Charles University in Prague (Department of Art Education and Department of Philosophy and Citizenship Education).

The basic school Havlíčkovo náměstí is situated in a part of Prague called Žižkov which has a large Romany population (85% of the students are Romany). The school has developed a successful educational programme for children from disadvantaged socio-cultural backgrounds and abilities. Most students attending the school have been documented with a learning disorder. Each class contains a maximum of sixteen students and teachers use special pedagogical techniques with them. Although the school curriculum is subject based, they use topic work and introduce cross-curricular schemes. The school is continually searching for ways of increasing parental involvement in the educational process. So far the most successful strategy has been through drama, music and dance performances.

An important part of this project was the collaboration with the Galerie Rudolfinum in Prague. During the action research project at the Galerie Rudolfinum, there was an exhibition called

Andy Warhol: Motion Pictures (30. 1. 2009 - 5. 4. 2009). The exhibition innovated the Warhol's screen tests and non-narrative films made between 1963-73 by showing his 8mm films through 16mm projectors in a large screen format. The researching team decided to create a program around the exhibition and realised part of action research there by exploring self-identity using Warhol's techniques with students.



Case study 1. Figures 1 - 5. *Documentation of pupils' artwork in the I+I project* [author's archive]

The main topic of the scheme of work for *Image and Identity* is an exploration of the relationship between personal identity and its relationship to citizenship through an exploration of visual representations: how do students represent themselves, how do others represent others, how do media representations influence personal identities by imaginative representations and do they relate to other kinds of identity formation (cultural, ethnic, social, national and gender)? Examining how identities are formed and reformed through historical, social and cultural interactions and relationships leads to the possibility of imaginative re-creation of these elements. A basic premise of the project is that art can mobilize people for seeking and using

civic freedoms. By reflecting and discussing as a community of learners in a diverse and open manner, considerations of social influences are brought out into public view. In this democratic context, individuals are encouraged to make choices and act upon them. Imagination is an essential part of this process, with the capacity for visualizing and creating new forms of identity and developing the capacity for their enactment. Using the arts is an important part of cultivating powers of imagination that are essential to citizenship.

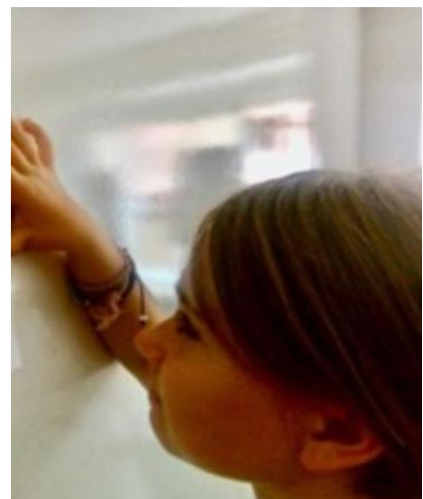
Case study 2: Schools for the Future project (2020 – 2022)

Author: Michaela Kuříková

Participants: teacher Lola, artist Mary, 6th grade pupils (basic school, Prague, Czech Republic)

In the case study exploring teacher-artist collaboration, the case centers around a young teacher named Lola and an artist named Mary. Lola, who has four years of teaching experience, instructs history and civic education at a public primary school, specifically working with a sixth-grade class. This partnership is part of the Creative Partnerships program, redesigned by the Association for Creativity in Education, under the broader framework of the three-year Schools for the Future project that spanned from 2020 to 2022.

Lola's collaboration with Mary introduces innovative artistic practices into the classroom, aiming to foster creativity among her students. The educational objective of their partnership is to develop competencies for sustainable development through creative activities rooted in the arts. These activities were integral to the project's goal of enhancing creativity and self-awareness among participants while intertwining educational content with artistic practices. Here are some key creative activities implemented in the classroom: visual storytelling, personal story writing, storyboarding, filmmaking process, exploration of identity or visual reflections on sustainable development.



Case study 2. Figures 1 - 4. Schools for the Future Project: Examples of activities [author's archive]

Throughout the collaboration, several key activities are highlighted. Lola adopts various creative methods and approaches to support students' self-expression. For example, she encourages her students to express their interpretations through art instead of relying on conventional assignments. One significant finding from this case indicates that granting students the freedom to explore topics from their own perspectives creates a safe space for creative expression, fostering a sense of trust and openness within the classroom. Lola notes how this approach encourages students to share ideas and engage more deeply with the content.

The challenges faced during the collaboration reveal insights into the dynamics of integrating

art into teaching. For instance, Lola finds that the standard class duration of 45 minutes is insufficient for meaningful creative activities. She advocates for longer, uninterrupted blocks of time, ideally two hours, to cultivate a more stress-free creative environment. However, constraints due to the pandemic limited these opportunities during the project.

Moreover, Lola reports that her interaction with Mary inspires her to develop innovative lesson ideas that she may not have conceived independently. A notable example includes an activity in which the students create a modern, social media-style Instagram project about Julius Caesar, demonstrating their learning in a contemporary context. This blend of artistic practice and historical content highlights the potential for creative collaboration to yield rich, engaging educational experiences.

In summary, this case showcases the transformative potential of teacher-artist collaboration in enhancing pedagogical practices. By integrating artistic approaches, Lola not only enriches her teaching methods but also significantly contributes to the development of her students' creativity and self-expression. This partnership serves as an exemplary model for future research and practice in the integration of the arts into education, suggesting pathways for deeper exploration of collaboration's impact on the educational landscape.

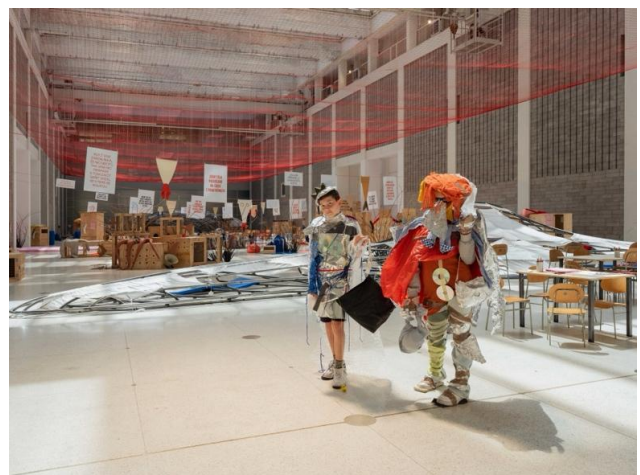
Case study 3: National Gallery Prague, My Body is not an Island (education project, 2023)

Authors: Kristýna Říhová, Anežka Kantorová, Eliška Jelínková

Participants: artist, NGP education team, teachers, students, gallery lecturers

The case study explores the transformative power of art and education, particularly through gallery-based activities that promote empathy and creative expression among students. Central to this exploration are innovative educational programmes designed to complement Eva Kořátková's exhibition *My Body is not an Island* in National Gallery Prague, which focuses on the impact of social contexts on individual lives. The authors present a theoretical framework that integrates interdisciplinary research and emphasizes the importance of empathy in educational activities.

One such programme invites students to embody different perspectives by participating in a creative exercise called “In someone else’s shoes.” In this activity, participants create installations using various materials to construct 'skin-costumes' that represent their identities and emotions. This hands-on approach encourages collaboration and dialogue, allowing students to express their feelings and discuss the characteristics of their creations. The emphasis on sensory experience fosters a deeper understanding of empathy as students reflect on their relationships and the uniqueness of individual experiences.



Case study 3. Figure 1 - 2. *Educational programme „Dream of more skins“. [Photo: K. Hudačinová, NGP 2023]*

Another programme, titled “Like a fish out of water,” leverages movement and drama to help students articulate their emotions and explore different roles within collaborative storytelling. This initiative encourages participants to step into various identities, working together to create narratives that reflect diverse experiences. Through this engagement, students develop critical thinking skills and enhance their ability to empathize with others.

Overall, these programmes highlight the significance of arts education as a conduit for personal growth and social awareness. By integrating creative activities with real-world contexts, students gain insights into their own identities while cultivating an appreciation for the complexities of the human experience. The content underscores the notion that education is inherently interconnected, transforming the learning environment into a space for compassionate understanding and community building.

Case study 4: The Case of a Stolen Talking Tomcat (2020)

Authors: Vendula Fremlová, Marie Fulková

Participants: artist group Romane Kale Panthera, visitors of the exhibition White Places, Hraničář Gallery, Ústí nad Labem, students and activists from the Faculty of Art and Design, Jan Evangelista Purkyně University in Ústí nad Labem, general public.

This case study examines the artistic intervention of the Czech-Slovak Romani artist group Romane Kale Panthera, focusing on their subversive reimagining of the classic Czech children's book *Mikeš* by Josef Lada. The book, widely cherished in Czech culture, features a controversial chapter where the titular talking tomcat, Mikeš, is kidnapped by "Gypsies," reinforcing negative stereotypes about the Romani community.

The authors explore how this passage perpetuates harmful biases and discuss the reaction to a 2010 request by the Romani organization Roma Realia for educational commentary to contextualize such portrayals. The request sparked public outrage, exposing deep-seated anti-Romani sentiments in Czech society.

In response, Romane Kale Panthera created *Mifeš Stolen – A Rewrite of History*, in which they subverted Lada's imagery. Their reinterpretation reverses the roles: Roma are depicted as benevolent magicians fighting evil, while the tomcat becomes a demonic figure, Mifeš. This intervention challenges dominant cultural narratives and calls for a critical reassessment of accepted artistic and literary traditions.

The case study situates this act of artistic iconoclasm within broader discussions of socially engaged art, discourse analysis, and performative identity construction (drawing from theorists like Roland Barthes, Michel Foucault, and Judith Butler). It highlights the power of language and images in shaping public perceptions and underscores the need for inclusive and critical approaches in education and cultural representation.

Ultimately, the authors argue for disrupting ingrained stereotypes and fostering solidarity

rather than compassion, urging an open dialogue about cultural heritage, identity, and the role of art in social change.



Case study 4. Figure 1. Josef Lada – Illustration for the chapter *Mikeš stolen*. Approx. 1934. © Josef Lada. Published with the kind permission of Josef Lada's heir.



Case study 4. Figure 2. Romane Kale Panthera: *Mifeš Stolen – A Rewrite of History*, 2020. Illustration accompanying the rewritten chapter of Josef Lada's fairy tale book. © Romane Kale Panthera.

Annex 2: Summary matrix map

	UNESCO framework
A	Cultural & natural heritage (museums, other places of cultural heritage etc.)
B	Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)
C	Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)
D	Books & press (books, newspapers, periodicals, libraries)
E	Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)
F	Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services)
G	Tourism
H	Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)

1	2	4	3	5	6	7	8	9	10	11	12	13	14	15
Name of activity/ project/ programme	Brief description of activity	Art/ Cultural form	Brief history on how the project emerged	Digital aspect	Age and demographic profile of beneficiaries	Institutional setting (formal/ informal)	Spatial level and duration	Funding level and sources	Outputs	Outcomes	Impacts	Measures of success or indicators used to evaluate	Differentiated effects of both art and cultural forms and on different groups	Pedagog, didactic and institution method

FORMAL															
1	Educating for the future - creative learning in schools. Mentoring programme for teachers. Animation and digital media in 2nd grade classes.	The project was based on the teacher - artist collaboration, where the artist (mentor) helps the teacher (mentee) to discover tools and propose methodological inspirations from his/her artistic practice for the implementation of creative education. The collaboration consists of 1/ workshops with the students in the school and 2/ supporting the teacher in the preparation, planning, implementation and reflection of creative learning to strengthen the teacher's creative practice. The collaboration with digital artist Daniela Paseková built on implementation of various animation techniques in the teaching of Czech and German to 2nd grade students. The aim was to enrich the teaching with artistic techniques, to deepen the students' interest in the subject matter, to broaden their general outlook and the possibilities of self- education, to motivate students to creative activities and collaborative learning, to improve the classroom climate and to support the teacher in incorporating and further developing the approaches into his/her pedagogical practice.	The project was run by NGO Organisation for Creativity in Education which brings the themes of creative education to Czech schools through art, creative and design thinking and children's participation.	C: Visual Arts and Crafts E: Audio-visual and Interactive Media	usage of digital art forms (animation)	teacher and 2nd grade pupils	formal	regional (Prague) ,2023-24	Funding by National Recovery Plan, Call No 0313/2023 Support for Creative Learning Projects II., from NextGenerationEU recovery plan.	reflective diaries with a description and reflection of the activities carried out outputs of collegial sharing between teachers and artists outputs from class project evaluations (planning and evaluation forms)	benefits and limits of collaboration development of creative and pedagogical practice development of creativity		functional and effective teacher-artist collaboration, development of teacher's creative pedagogical practice, development of teacher's creativity development of pupils' creativity, creative thinking and competences, school achievement and classroom climate (indirectly via teacher's and artist's reflection)	Collaboration with the mentor was based on the needs and defined learning goals of the teacher.	creative education - learning in the arts and learning through the arts, as articulated by the European Commission (2016) in Key Competence 8, Cultural Awareness and Expression
2	Educating for the future - creative learning in schools. Mentoring programme for teachers. Visual arts and intermedia in 2nd grade classes.	The project was based on the teacher - artist collaboration, where the artist (mentor) helps the teacher (mentee) to discover tools and propose methodological inspirations from his/her artistic practice for the implementation of creative education. The collaboration consists of 1/ workshops with the students in the school and 2/ supporting the teacher in the preparation, planning, implementation and reflection of creative learning to strengthen the teacher's creative practice. The guiding principles of the collaboration with visual artist Jana Babincová were intermediality and interdisciplinary activities in arts education. Its aim was to enrich arts education with new approaches, practices and contexts in relation with creativity development, to support interdisciplinarity and sustainable thinking, to increase teacher's pedagogical self-confidence and to motivate and engage pupils through various arts and design techniques which draw on contemporary art.	The project was run by NGO Organisation for Creativity in Education which brings the themes of creative education to Czech schools through art, creative and design thinking and children's participation.	C: Visual Arts and Crafts E: Audio-visual and Interactive Media F: Design and Creative Services	usage of digital art forms (digital photography, video and postproduction, online streaming)	teacher and 2nd grade pupils	formal	regional (Prague) ,2023-24	Funding by National Recovery Plan, Call No 0313/2023 Support for Creative Learning Projects II., from NextGenerationEU recovery plan.	reflective diaries with a description and reflection of the activities carried out outputs of collegial sharing between teachers and artists outputs from class project evaluations (planning and evaluation forms)	benefits and limits of collaboration development of creative and pedagogical practice development of creativity		functional and effective teacher-artist collaboration, development of teacher's creative pedagogical practice, development of teacher's creativity development of pupils' creativity, creative thinking and competences, participation, self-awareness, artistic and social skills (indirectly via teacher's and artist's reflection)	Collaboration with the mentor was based on the needs and defined learning goals of the teacher.	creative education - learning in the arts and learning through the arts, as articulated by the European Commission (2016) in Key Competence 8, Cultural Awareness and Expression

3	Educating for the future - creative learning in schools. Mentoring programme for teachers. Visual arts, animation and storytelling in 1st grade class.	The project was based on the teacher - artist collaboration, where the artist (mentor) helps the teacher (mentee) to discover tools and propose methodological inspirations from his/her artistic practice for the implementation of creative education. The collaboration consists of 1/ workshops with the students in the school and 2/ supporting the teacher in the preparation, planning, implementation and reflection of creative learning to strengthen the teacher's creative practice. Main goals of the collaboration with the visual artist and stage designer Eva Michlová were expanding the range of art techniques for arts education in the 1st grade of primary school, to encourage children's perception of themselves within the group and mutual respect through specific themes and to support children's creativity and give them space for self-expression through unusual and stimulating tasks. The collaboration built on choice-based arts education, providing children with many resources and approaches to choose from.	The project was run by NGO Organisation for Creativity in Education which brings the themes of creative education to Czech schools through art, creative and design thinking and children's participation.	C: Visual Arts and Crafts E: Audio-visual and Interactive Media F: Design and Creative Services	usage of digital art forms (animation)	teacher and 1st grade pupils	formal	regional (Prague), 2023-24	Funding by National Recovery Plan, Call No 0313/2023 Support for Creative Learning Projects II., from NextGenerationEU recovery plan.	reflective diaries with a description and reflection of the activities carried out outputs of collegial sharing between teachers and artists outputs from class project evaluations (planning and evaluation forms)	benefits and limits of collaboration development of creative and pedagogical practice development of creativity		functional and effective teacher-artist collaboration, development of teacher's creative pedagogical practice, development of teacher's creativity development of pupils' creativity, creative thinking and competences, participation, artistic and social skills (indirectly via teacher's and artist's reflection)	Collaboration with the mentor was based on the needs and defined learning goals of the teacher.	creative education - learning in the arts and learning through the arts, as articulated by the European Commission (2016) in Key Competence 8, Cultural Awareness and Expression
4	iKAP II: Innovation in the education. Children's think tank. Founding states of the European Union	The Children's Think Tank is a pilot format that seeks to develop students' action competences through the collaboration of children, teachers and professionals from the creative industries. It fosters their intrinsic motivation, curiosity and initiative so that they can influence things that concern them. The project takes place in a mainstream formal education setting, where it emphasises whole-class collaboration and the involvement of every pupil without distinction. The motto of the European Union is "united in diversity" and we also want to improve our cooperation, acceptance and respect for the opinion of others. Under the guidance of artists Matěj Smetana and Jan Pfeiffer, pupils make animations, create a map of Europe, celebrate a feast in the style of the national traditions of each country or compose their own songs with a theme. The work is accompanied by the preparation of artistic components, scenarios, as well as joint reflection. The children have written an article about their project for the journal School Management.	The project was run by NGO Organisation for Creativity in Education which brings the themes of creative education to Czech schools through art, creative and design thinking and children's participation.	A: Cultural and Natural Heritage B: Performance and Celebration C: Visual Arts and Crafts D: Books and Press E: Audio-visual and Interactive Media	usage of digital art forms (animation)	teacher and 1st grade pupils	formal	regional (Prague), 2021-23	Funding by iKAP II – Innovation in education. Project's registration number: CZ.02.3.68/0.0/0.0/19_078/0021106, from EU European Structural and Investment Funds, OP Research, development and education.	4 classes, 4 teachers, 5 artists 40 hours of collaboration in each class	pupil's action competences		development of pupils' participation and creativity teachers' and artists' perception of pupils' participation	Selection of the artforms (and artists) was based on the demand from children and defined learning goals of the teacher.	creative education - learning in the arts and learning through the arts, as articulated by the European Commission (2016) in Key Competence 8, Cultural Awareness and Expression

5	KAP II: Innovation in the education. Children's think tank. Me and us	The Children's Think Tank is a pilot format that seeks to develop students' action competences through the collaboration of children, teachers and professionals from the creative industries. It fosters their intrinsic motivation, curiosity and initiative so that they can influence things that concern them. The project takes place in a mainstream formal education setting, where it emphasises whole-class collaboration and the involvement of every pupil without distinction. The intention of the project was to improve the atmosphere and relationships between children in the classroom. To encourage the active involvement of pupils in the creation of rules, to build their sense of ownership and responsibility for teamwork, and to develop creativity. Collaborations with artists Matej Devera and Jan Pfeiffer, based on games, activities and discussions, aimed at formulating rules through a democratic process. The group focused on creating collaborative artworks that promoted cooperation, communication and expression through artistic means. These activities not only developed the students' creativity but also strengthened their ability to work as a team, respect different opinions and contribute to the overall creative process.	The project was run by NGO Organisation for Creativity in Education which brings the themes of creative education to Czech schools through art, creative and design thinking and children's participation.	B: Performance and Celebration C: Visual Arts and Crafts		teacher and 1st grade pupils	formal	regional (Prague), 2021-23	Funding by iKAP II – Innovation in education. Project's registration number: CZ.02.3.68/0.0/0.0/19_078/0021106, from EU European Structural and Investment Funds, OP Research, development and education.	4 classes, 4 teachers, 5 artists 40 hours of collaboration in each class	pupil's action competences		development of pupils' participation and creativity teachers' and artists' perception of pupils' participation	Selection of the artforms (and artists) was based on the demand from children and defined learning goals of the teacher.	creative education - learning in the arts and learning through the arts, as articulated by the European Commission (2016) in Key Competence 8, Cultural Awareness and Expression
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6	iKAP II: Innovation in the education. Children's think tank. Leaps in time	The Children's Think Tank is a pilot format that seeks to develop students' action competences through the collaboration of children, teachers and professionals from the creative industries. It fosters their intrinsic motivation, curiosity and initiative so that they can influence things that concern them. The project takes place in a mainstream formal education setting, where it emphasises whole-class collaboration and the involvement of every pupil without distinction. The intention of the project was to activate pupils' interest in history. To build children's ability to orient themselves in historical context appropriate to their age. To contribute as an example of good practice in the ongoing changes to the RVP. The class met flexibly with three artists (Matěj Smetana, Jan Pfeiffer, Matěj Devera) in history, art, Czech language, but sometimes also in PE and work activities. The children worked on five historical events of their own choice, which corresponded to the material discussed. They researched information on the chosen topics, prepared scripts, rehearsed dramatizations of events with park elements, made costumes and props, rehearsed and filmed scenes, participated in editing the final videos and worked on dubbing. The videos are posted as QR codes around the school.	The project was run by NGO Organisation for Creativity in Education which brings the themes of creative education to Czech schools through art, creative and design thinking and children's participation.	A: Cultural and Natural Heritage B: Performance and Celebration C: Visual Arts and Crafts E: Audio-visual and Interactive Media	usage of digital art forms (video)	teacher and 1st grade pupils	formal	regional (Prague) 2021-23	Funding by iKAP II – Innovation in education. Project's registration number: CZ.02.3.68/0.0/0.0/19_078/0021106, from EU European Structural and Investment Funds, OP Research, development and education.	4 classes, 4 teachers, 5 artists 40 hours of collaboration in each class	pupil's action competences			development of pupils' participation and creativity teachers' and artists' perception of pupils' participation	Selection of the artforms (and artists) was based on the demand from children and defined learning goals of the teacher.	creative education - learning in the arts and learning through the arts, as articulated by the European Commission (2016) in Key Competence 8, Cultural Awareness and Expression
7	Hi project: Mapping	art project realized in a segregated school in Prague / the aim was identification and critical reflection of socio-cultural stereotypes / strengthening of personal and cultural identity of pupils from socio-culturally excluded environment through artistic creation and digital media	Images and Identity: Educating Citizenship through Visual Arts. The topic of the project was identified by experts from the universities as current and necessary for the future of the theory, didactics and quality practice of Art	C, A, E	Digital media apps and programs for creating and editing photos and videos) were used as a tool for creating visual messages reflecting personal and cultural identity (children's artwork).	11-12 year old students from socio-culturally and economically disadvantaged backgrounds	formal /informal	local /international	LLP Erasmus, Comenius 142345–LLP–1–2008–1–UK–COMENIUS–CMP	total number of participating pupils: 11 / total number of participating teachers: 3 / total number of involved students studying at the Faculty of Education: 7	atmosphere and cohesion of pupils in the classroom, verbalization and critical reflection of socio-cultural stereotypes, artistic creation of pupils as a reflection of their personal and cultural identity, sustainability of the themes of active citizenship and digital media in teaching at the participating school (changes in the school curriculum)	changes in the school curriculum, changes in accreditation and preparation of future teachers	implementation of the project without changes and reductions, sustainable cooperation between the school, the Faculty of Education and the gallery,	specific works of art and their authors (Lada Gažiová, Andy Warhol) thematized in the project form the visual cultural context of the artworks of the participating pupils, form the cultural context for the pupils' formulated personal identity	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education	

			Education.											and their concept of citizenship	
8	+I project: Human situation	the project was implemented at the grammar school in Prague / the aim was conscious reflection of the influence of visual media on the subject, structure and message of creative and interpretative work	Images and Identity: Educating Citizenship through Visual Arts. The topic of the project was identified by experts from the universities as current and necessary for the future of the theory, didactics and quality practice of Art Education.	C, A	Digital media (apps and programs for creating and editing photos and videos) were used as a tool for creating visual messages reflecting personal and cultural identity (children's artwork).	13 - 19 years old students	formal /informal	local /international	LLP Erasmus, Comenius 142345–LLP–1–2008–1– UK-COMENIUS–CMP	total number of participating pupils: 70 / total number of participating teachers: 2 / total number of involved students studying at the Faculty of Education: 7	Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity / understand the concepts of ethical responsibility and learn how to apply them in everyday life	changes in the school curriculum, changes in accreditation and preparation of future teachers	implementation of the project without changes and reductions, sustainable cooperation between the school, the Faculty of Education and the gallery,	specific artworks, authors and specific exhibitions (e.g. Jiří David, the exhibition Undeniably Me) form the artistic and cultural context of the students' artworks (facts, inspiration, context)	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education
9	+I project: Transformations	the project was implemented at an elite grammar school in Prague, the students of this school are at risk of psychological problems such as depression, anxiety, eating disorders, etc., which are related to high academic demands	Images and Identity: Educating Citizenship through Visual Arts. The topic of the project was identified by experts from the universities as current and necessary for the future of the theory, didactics and quality practice of Art Education.	C, A, E	Digital media (apps and programs for creating and editing photos and videos) were used as a tool for creating visual messages reflecting personal and cultural identity (student's artwork).	12 - 18 years old students	formal /informal	local /international	LLP Erasmus, Comenius 142345–LLP–1–2008–1– UK-COMENIUS–CMP	total number of participating pupils: 60 / total number of participating teachers: 2 / total number of involved students studying at the Faculty of Education: 7	critically examine ways in which different levels of identity interact and live peacefully with others / understand the concepts of ethical responsibility and learn how to apply them in everyday life	changes in the school curriculum, changes in accreditation and preparation of future teachers	implementation of the project without changes and reductions, sustainable cooperation between the school, the Faculty of Education and identity the gallery,	specific artworks, authors and specific exhibitions form the artistic and cultural context of the students' artworks	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education
10	C+C	project aims to develop and promote an active inter-country dialogue through art activities, specifically between children, to enhance understanding of different perspectives on European citizenship.	Creative Connections (LLP-Comenius–multilateral, 517844- LLP-1-2011-1-UK-COMENIUS-CMP) The topic of the project was identified by experts from the universities as current	C, A, E	usage of digital art forms (digital photography, video and postproduction, publishing content online)		formal	international	Creative Connections (LLP-Comenius–multilateral, 517844-LLP-1-2011-1- UK-COMENIUS-CMP)		characteristics of the perception of artistic artifacts in children and youth, how European identity is understood and expressed at different stages of schooling and in different locations (rural and urban)	changes in the school curriculum, changes in accreditation and preparation of future teachers	digital platform to promote pupils' voices across Europe, art/citizenship lessons to increase pupils' and teachers' perceptions of connectedness	visual and cultural literacy, digital literacy	Education for Democratic Citizenship remains a key focus of the Council of Europe (2009).

			and necessary for the future of the theory, didactics and quality practice of Art Education.												
11	NAKI: Angličáci Matchbox	the project was implemented in four classes of a primary school on the outskirts of Prague / the aim was to establish a long-term cooperation between an exclusive cultural institution, the Museum of Decorative Arts, and a primary school on the outskirts of a large city / the cooperation focused on strengthening a positive relationship to national cultural heritage in an international context	NAKI DF11P01OVV025 Education in the field of cultural identity of the nation with a focus on museums, galleries and schools.	C, A, E	usage of digital art forms (digital photography, animation)	7 - 11 years old pupils	formal /informal	local /international	NAKI DF11P01OVV025 / Ministry of Culture of the Czech Republic	total number of participating pupils: 30 / total number of participating teachers: 4	identification of national cultural phenomena in relation to the wider intercultural context	2 professional publications / 3 certified methodologies / changes in the school curriculum / changes in the syllabi of didactic courses preparing art teachers	functional cooperation between teachers from the school, experts from the Faculty of Education and staff from the educational department of the Museum of Decorative Arts	increased awareness and knowledge of the existence of cultural and artistic institutions in the capital / positive attitude towards visiting and contact with cultural and artistic artefacts / awareness of the links between national cultural and intercultural phenomena	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education
12	NAKI: Shirana Shahbazi: Takže znova	the project was implemented to support pupils with an increased interest in art, visual culture and digital media who are educated in a primary school in a suburban area of Prague	NAKI DF11P01OVV025 Education in the field of cultural identity of the nation with a focus on museums, galleries and schools.	C, A, E	usage of digital art forms (digital photography)	12 - 15 years old pupils	formal /informal	local /international	NAKI DF11P01OVV025 / Ministry of Culture of the Czech Republic	total number of participating pupils: 30 / total number of participating teachers: 2	identification of national cultural phenomena in relation to the wider intercultural context	2 professional publications / 3 certified methodologies / changes in the school curriculum / changes in the syllabi of didactic courses preparing art teachers	functional cooperation between teachers from the school, experts from the Faculty of Education and the staff of the educational department of the Rudolfinum Gallery	increased awareness and knowledge of the existence of cultural and artistic institutions in the capital / positive attitude towards visiting and contact with cultural and artistic artefacts / awareness of the links between national cultural and intercultural phenomena	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education
13	NAKI: Mutující médium	the project focused on increasing the ability of future art teachers to didactically transform specific educational content (the development of Czech photography) into the teaching of art education	NAKI DF11P01OVV025 Education in the field of cultural identity of the nation with a focus on museums, galleries and schools.	C, A, E	usage of digital art forms (digital photography)	20 - 25 years old students	formal /informal	local /international	NAKI DF11P01OVV025 / Ministry of Culture of the Czech Republic	total number of participating students: 10	development of creative and pedagogical practice	2 professional publications / 3 certified methodologies / changes in the syllabi of didactic courses preparing art teachers	development of teacher's cultural awareness, creative pedagogical practice, development of teacher's creativity	positive attitude towards visiting and contact with cultural and artistic artefacts	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education

14	NAKI: Dekadence Now!	the project focused on increasing the ability of future art teachers to didactically transform specific educational content into the teaching of art education - controversial and difficult social issues	NAKI DF11P01OVV025 Education in the field of cultural identity of the nation with a focus on museums, galleries and schools.	C, A	usage of digital art forms and visual social media	20-25 years old students	formal /informal	international	NAKI DF11P01OVV025 / Ministry of Culture of the Czech Republic		development of creative pedagogical practice and cultural competences	2 professional publications / 3 certified methodologies / changes in the syllabi of didactic courses preparing art teachers	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education	thematized art and cultural forms have influenced the meaning of cultural competence of the target group	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education
15	NAKI: P. Radal Paráda	the project focused on increasing the ability of future art teachers to didactically transform specific educational content into the teaching of art education - cultural heritage and design	NAKI DF11P01OVV025 Education in the field of cultural identity of the nation with a focus on museums, galleries and schools.	C, A, D	usage of digital art forms and visual social media	20-25 years old students	formal /informal	local	NAKI DF11P01OVV025 / Ministry of Culture of the Czech Republic		development of creative pedagogical practice and cultural competences	2 professional publications / 3 certified methodologies / changes in the syllabi of didactic courses preparing art teachers	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education	thematized art and cultural forms have influenced the meaning of cultural competence of the target group	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education
16	NAKI: Já, bezesporu	the project focused on increasing the ability of future art teachers to didactically transform specific educational content into the teaching of art education - controversial and difficult social issues and identity	NAKI DF11P01OVV025 Education in the field of cultural identity of the nation with a focus on museums, galleries and schools.	C, A	usage of digital art forms and visual social media	20-25 years old students	formal /informal	international	NAKI DF11P01OVV025 / Ministry of Culture of the Czech Republic		development of creative pedagogical practice and cultural competences	2 professional publications / 3 certified methodologies / changes in the syllabi of didactic courses preparing art teachers	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education	thematized art and cultural forms have influenced the meaning of cultural competence of the target group	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education
17	NAKI: Kontroverze	the project focused on increasing the ability of future art teachers to didactically transform specific educational content into the teaching of art education - controversial and difficult social issues	NAKI DF11P01OVV025 Education in the field of cultural identity of the nation with a focus on museums, galleries and schools.	C, A	usage of digital art forms and visual social media	20-25 years old students	formal /informal	international	NAKI DF11P01OVV025 / Ministry of Culture of the Czech Republic		development of creative pedagogical practice and cultural competences	2 professional publications / 3 certified methodologies / changes in the syllabi of didactic courses preparing art teachers	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education	thematized art and cultural forms have influenced the meaning of cultural competence of the target group	constructivist pedagogy, intercultural education, identity theory, project-based learning, discursive conception of art education
18	ENGI-MON: creativity at the border of cultures (Czech - Japanese cooperation)	In 2023 the transcultural Czech-Japanese artistic collaboration was realized.	The project followed on from the successful collaboration between the Department of Art Education and the art group Scale Laboratory. Pedagogical collaboration arose from a chance meeting of actors, but was included in the program of the Prague Quadrennial of Scenography and Theater Space. The collaboration	A,B,C,D	online communication; digital recording of lectures	artists (Scale Laboratory) teachers (Charles Uni, College of Art, Tamagawa); Czech and Japanese university students; pupils 2nd grade	formal /informal	international	The project was financially supported by the Ministry of Culture of the Czech Republic (Support for creative learning, 0213, N. 0213000094) Japan partners financed travel costs for a group of artists and students.	14 lecturers, 60 students, 44 pupils; 3 professional lectures, 10 ongoing workshops; 1 common week workshop; common final performance; art pieces, academic publication, 1 course of teacher training	establishing transcultural communication and live artistic cooperation; developed competences in the field of creativity, transcultural education and collaborative forms of artistic creation and education of future and actual teachers; development of creative and transcultural competences of pupils and teachers of participating schools	innovations were analyzed in research study, summarized in a professional publication and applied in the actualised new university course	satisfaction of actors; art production, art performance; established communication; new knowledge of transcultural understanding, social cohesion described in academic publication;	positive attitude, deep knowledge and toward unknown culture, interest or passion; live communication between different sociocultural and professional groups of people (deaf, Japanese, Czech, school teachers, uni teachers, artists etc.)	performative, participative and cooperative strategies of contemporary art; transcultural art education; professional lectures,

			took place in the summer semester of 2023, culminating in a joint weekly workshop, three projects in primary schools and joint participation in PQ23.												
19	Project Z (R3-5)	Observation, Description, and Reflection of art Expression and Appreciation of Learning in Art Education. A Research Project on Learning combining the Classroom Research, Teacher Training, and Regional Collaboration;	The Joint Graduate School in Science of School Education Hyogo University of Teacher Education; Ikeda Memorial Museum of Art Minami Uonuma City, Niigata	A, C	digital recording of pedagogical interventions	adult researchers and lecturers; uni students; groups of pupils, different ages (preschool, primary, 2nd grade; high school)	formal	local, national, international	Funding by project Project Z (R3-5) held by The Joint Graduate School in Science of School Education Hyogo University of Teacher Education	6 researchers and lecturers; uni students; 4 groups of pupils, different ages (preschool, primary, 2nd grade; high school); 5 uni students; 4 workshops for pupils in museum; one workshop for pupils in school; research, 2 lectures for students and teachers in culture and museums; academic paper	culture learning; appreciation of art in the museum; dialog between actors: museum staff, students, pupils and teachers; co-learning; the involvement of a local cultural institution in formal education;	collaboration between local gallery and regional schools and their teachers; teacher education; future teacher education and training; international research collaboration	participation in lectures; participation of teachers in research; pupil's and student's interest and involvement; academic results;	Cultural and art sensitivity of pupils and students	action research; the method of philosophical dialogue
20	Reconciling the Other: Travelling objects & collaborative teaching;	One year tandem teaching and pedagogical/artistic collaboration between Japanese artist and teacher Moe Iezaki and Czech art education teacher Magdalena Novotná; primary school Jiřího z Poděbrad, Praha 3 and Minamihoncho Elementary school; Joetsu, Niigata.	The collaboration emerged spontaneously in the frame of MA study of Mrs. Iezaki. She joined the regular art education lessons of Mrs. Novotná in Czech primary school. They developed the tandem teaching together.	A, C	online communication between pupils from different cultures, video creation, video and audio recordings;	primary school pupils; 2 teachers	formal	international	none; academic papers supported by Horizon AMASS	2 teachers; 50 primary school pupils; 15+ art lessons; 2 wider transcultural projects; 2 common lectures; conference paper, academic paper,	ongoing cultural collaboration between Czech and Japanese primary school classes; collaborative common projects; systematic learning about unknown culture; participatory artistic creation	Transcultural collaboration; contact between pupils and teachers; video sharing; academic dissemination of pedagogical experiences and scientific results; art exhibition	interest of pupils and public; art creation of quality; cultural	cultural understanding; widening of art and cultural perspectives,	transcultural teaching; participative art creation; tandem teaching
21	Freedom: a prison, a place for art	2018, Faculty of Education, Art Education department; Exhibition of visual artefacts created by prisoners in the metal workshop of the Prague Pankrác prison under supervision of the operations foreman.	the exhibition was created as part of the student's thesis	B, C	none	adult prisoners	informal	local, national, international	none, material financed by the prison's atelier	short exhibition; research paper; ongoing art creation of prisoners; defense of the final thesis	social cohesion: lecture on the tabu issue of work conditions and opportunities of prisoners, academic discussion, art-based opportunity of well-being of prisoners; testing new approaches	open discussion, testing new approaches	well being of prisoners, interest of exhibition public; created artifacts	artistic creation and its presentation were a way to present socially important issues	cooperative learning

22	How I'm becoming teacher?	2016-2018 Two cohorts of future Czech and American teachers worked together in their professional training. Small multinational teams completed tasks and activities prepared by their teachers and discussed together continuously. By the end of semester, they presented visual diaries. Selected students traveled to a partner country for dissemination. Professional identity of pre-service teachers and the difference of cultural perspectives were the issue.	Two university teachers met together and started co-teaching and research cooperation between Charles University and University of Michigan Flint.	C,E	online communication (digital) shared visual diaries;	university students, university teachers	formal	international	Supported by Charles University and Univ. of Michigan-Flint.	2 teachers; cca 50 future teachers exhibitions (CZ, USA); individual visual stories; national and common discussions, conference disseminations, academic papers; 3 study trips for 6 students and 2 teachers	new knowledge about the educational system in the partner country (USA, Detroit; Czech Republic, Prague) and working conditions of teachers with an emphasis on understanding the social and cultural context; cultural and social understanding; broadening the perspective on the issue of education; dialog between different communities; accent on democratic values, inclusive issues and social cohesion of societies and communities	openness toward new perspectives, ability of mental shifts and context change; knowledge of other culture through visual and reflective practices	feed-back of participants, high quality of visual outcomes; interest in participating in the trip; positive reactions of the public, institutional support	artistic expression and the necessity of studying cultural forms led the participants to a deeper interest and understanding of the presented problems and challenges of education	a/r/tography; peer learning; reflection; visual practices
23	Mysweet inedible planet	In 2023, as part of Markéta Magidová's exhibition entitled Mysweet, inedible planet, an educational zone was created in the Kunsthalle Prague. It presented art education as part of the artistic operation. In connection with the newly formulated curriculum, she drew attention to the importance of art and cultural education. The education zone made art education more visible in public space and pointed out to its marginalization. The educational zone presented the artifacts of pupils, which were created under the guidance of teacher students as part of their professional training. The topics and concepts were discussed the artist, curators and the pedagogical leader.	The cooperation between the partners was established in the Art Education Department, Faculty of Education, Charles University	A,B,C	none	20-25 years university students, 6-10 years old primary school pupils, primary school teachers, school teachers and professional public	formal /informal	local, national	Kunsthalle Praha	file of pupils' artworks was the output of future teachers' practice; educational zone; lectures for art education teachers, public discussion in Kunsthalle Praha	social cohesion and culture literacy: potential change of view of the public on the value of art education and its content; visibility of children artwork and expression in public space; emancipation of art education teachers;	connecting perspectives and areas in the public gallery space; exposed dialog between artistic and educational activities; opening of the public discussion on culture education	reactions of the public;	focus on children expression and its role in art and education; dialog with children through art practice; children as partners; inclusion of children perspective in the culture	art practices; participation; co-creation
24	Cultural Awareness and Expression	translation of an European document formulating cultural competence into czech language and its publication in a specialized journal	part of the expert discussion around the upcoming curriculum revision	D	open access	public	formal	national, international	supported by university research program Cooperatio	academic paper; expert discussion	change of view on the content and role of art education; presentations of the new ways and methods, introduction of the new concepts into professional discourse	opening of the public discussion on culture education	concept use in expert discussion; feed back of experts	thinking about the role of cultural forms for societies	translation of the text
25	Art education assessment for learning	Art education teachers described in detail possibilities and limits of assessment and evaluation in the domain.	part of an interdisciplinary study	D	open access	student teachers, teachers, experts	formal	national, international	Supported by EU and Ministry of Education, Youth and Sport of Czech Republic.	academic paper	improvement of the school practice of reflection and evaluation of pupils' performances in art education	discourse refinement of expert discussion	future teachers reactions and practice development;	evaluation of art expression and culture action	teachers' book

26	Always in Our Thoughts	On the occasion of the 75th anniversary of the end of the Second World War, Charles University organized the art project, in which over five hundred pupils and students from the Czech Republic and Slovakia participated. The traveling exhibition of eighty works with the theme of the Holocaust began its journey in the University gallery Karolinum and continued to Moscow, Berlin, Vienna, Paris, Bratislava and Jerusalem. The team of authors received the Miloslav Petruska Award. The ceremonial opening of the exhibition was connected with the awarding of works of pupils selected by a jury and a professional conference.	The display was initiated by the NGO World&Art, cooperating usually with Charles University, most recently with the Velvet Memories project. Art educators from Faculty of Education curated the event and created the methodology for schools.	A,B,C	none	pupils, school teachers, artists, university teachers	informal	national, international	Charles University, Ústecký kraj, NGO World and Art	display of children artworks; lecture on commemorative event; educational concept of hard topics	conception and description of educational approach toward ethically hard topics through art practices	history knowledge; artistic and metaphorical interpretation of the unpronounceable	university award	commemoration of the holocaust	display, educational
27	Through the Wall of Words	Student observed czech non speaking pupils in art education lessons creating. She proposed and realized art project facilitating art creation without language understanding and activities for social cohesion in arte school.	student's thesis	B,C,D	none	primary school pupils; art school pupils	formal /informal	national	none	art education observations; art school project, theses defence and presentation; academic paper	better understanding of the art creation content for pupils with different first language; social inclusion of these;	open of expert discussion based on the research;	pupils' artworks; faculty award; readers' reactions	better understanding; sensitivity for others; better occasion for expression	participatory practices; action research
28	Visual Literacy: Between Educational, Artistic and Curatorial Approaches / Visual Literacy: Understanding Images across Europe - Past and Present; VisLITEU; 4EU+	Tutorial: Contemporary Art, art education, and curating as a form of dialog and as a way, how to broaden critical thinking.	Cooperation with University of Warsaw, programme 4EU+. From the side of Charles University initiated and led by Mgr. Vendula Fremlová Ph.D. and MgA. Pavla Gajdošíková Ph.D.	A, C, F	on-line course (on-line conservatory classes, on-line tutorials)	31 BA and MA students from 3 EU universities (University of Warsaw, Charles University, University of Milan), different background and ethnicity	formal and informal	academic year 2021/2022, online, international	EU, programme 4EU+	international course, discussions, workshops, presentation	Sharing values of visual images across Europe, international dialog based on different images and visual convenes. Developing attitudes to appreciate and respect differences and diversity		Portfolio, final research project, written feedback from students	through the interactions with art objects students experienced first-hand that the practice of seeing and understanding visually is historically and culturally diverse, related to current social practices (art exhibitions, archives, museum display etc.) and self-awareness of the individual.	Research-based education approach, intercultural and inclusive education approach, critical thinking approach

29	Visual Literacy: Between Educational, Artistic and Curatorial Approaches / Visual Literacy: Understanding Images across Europe - Past and Present; VisLITEU; 4EU+	Tutorial: Contemporary Art, art education, and curating as a form of dialog and as a way, how to broaden critical thinking.	Cooperation with University of Warsaw, programme 4EU+. Continuation of series of courses. From the side of Charles University initiated and led by Mgr. Vendula Fremlová Ph.D. and MgA. Pavla Gajdošiková	A, C, F	on-line course (on-line conversatory classes, on-line tutorials)	30 BA and MA students from 3 EU universities (University of Warsaw, Charles University, University of Milan), different background and ethnicity	formal and informal	academic year 2022/2023, online, international	EU, programme 4EU+	international course, discussions, workshops, presentation	Sharing values of visual images across Europe, international dialog based on different images and visual convenes. Developing attitudes to appreciate and respect differences and diversity		Portfolio, final research project, written feedback from students	through the interactions with art objects students experienced first-hand that the practice of seeing and understanding visually is historically and culturally diverse, related to current social practices (art exhibitions, archives, museum display etc.) and self-awareness of the individual.	research-based education approach, intercultural and inclusive education approach, critical thinking approach
30	exhibition BILÁ Mista / White spaces	international exhibition with educational programme focused on romani nad proromani art projects	curatorial tandem Mgr. Vendula Fremlová, PhD and romani curator Věra Duždová-Horváthová, long term cooperation	A, B, C, F	digital visual art as a part of the exhibition	cca 500 visitors of different age and background	informal	2020, Gallery Hranicář, Ústí nad Labem, Czech Rep.	local, Czech Ministry of Culture	exhibition, performance, discussion for public, articles: https://www.researchgate.net/publication/378304443_The_case_of_a_stolen_talking_tomcat_Artistic_iconoclasm_as_a_possible_way_of_questioning_the_authority_of_image_and_stereotypes_reproduced_in_culture_and_education https://artalk.info/news/bila-mista-v-galerii-hranicar ; https://artalk.info/news/roma-lives-matter-v-hranicari and others	Cultivate and manage identities, relationships and feeling of belongingness; Share values and responsibilities based on human rights; Support attitudes to appreciate and respect differences and diversity		reactions from artists and public, project couldn't be evaluated due the pandemic closure	The exhibition provided a positive image of Romani people, who are mostly presented negatively in Czech society	intercultural and inclusive education approach, critical thinking approach
31	exhibitional project Re/de/in/form. Presented in frame of national exhibition Umění oceňovat / The Art of Appreciation	exhibition, art-based research	Exhibition connected to one of most important Czech art Awards (Jindřich Chalupecký Awards) and contemporary tendency to discuss the role of appreciation in art. This particular exhibition and art based research project Re/de/in/form resulted from an open call focused on the topic of Appreciation in art. In the research we asked participants regarding their own experience with appreciation or value of their art activities. Different sentences (mainly from the school environment - art education) were	A, B, C, F	digital visual art as a part of the exhibition	cca 1000 visitors of different age and background, 50 participants of the research	informal	2021, Moderní galerie, Prague	local, Czech Ministry of Culture	exhibition, artworks (t-shirts for sale), lecture for public, article: https://www.researchgate.net/publication/375422541_Umeni_ocenovat_Zprava_z_pilotni_vyzkumne_sondy_Redeinform	Develop attitudes that value and respect differences and diversity through visual art and its appreciation.		reactions from artists and public, number of sold artworks (t-shirts) - 40	The project offers the visitors new opportunities for thinking about the role of art, art activities and its appreciation (mainly in the field of art education) based on individual experiences.	art-based research, critical thinking approach

			offered to contemporary artists to react.												
32	exhibition Držák na vzpomínky / Rack for memories	students exhibition	exhibition resulted from the course entitled The Contexts of Art, taught at the Department of Art Education at the Faculty of Education, Charles University, and oriented towards visual production by art education candidates within the context of contemporary art.	A, C, F	The topic the exhibition was the duality of the digital and real worlds, demonstrated by means of the visual depiction of memories and sharing it online on social media. Digital visual art as a part of the exhibition.	20 MA student of Art education; cca 300 visitors of different age and background	formal and informal	2022, Artist's Lab Gallery, Kampus Hybernská, Prague	international, AMASS – Acting on the Margin – Arts as a Social Sculpture, Horizon 2020, Grant agreement ID: 870621	artworks produced by each student, exhibition, catalogue, guided tour for public. Article: https://doi.org/10.1163/9789004685253_004	Cultivate and manage identities through art making process and through the form of an exhibition, cultivating the perception of the difference between digital and real environments	It situates the students' works within the context of the current post-digital trend in art.	final art work ready to be exhibited in public art space, students are able to present and describe their works to public, reactions from public, written feedback from students	The project offers the students (future Art educators) new opportunities for thinking about the role of art, exhibitions and curatorship also in relation to digital environment	Research-based education approach, critical thinking approach
33	Křehká nejistota / Fragile Uncertainty	students exhibition	exhibition resulted from the course entitled The Contexts of Art, taught at the Department of Art Education at the Faculty of Education, Charles University, and oriented towards visual production by art education candidates within the context of contemporary art.	A, C, F	digital visual art as a part of the exhibition	20 MA student of Art education; cca 200 visitors of different age and background	formal and informal	2023, Kampus Hybernská, Prague	local, Department of Art Education	artworks produced by each student, exhibition, printed materials, guided tour for public	Cultivate and manage identities through art making process and through the form of an exhibition	It situates the students' works within the context of the current trend in art.	final art work ready to be exhibited in public art space, students are able to present and describe their works to public, reactions from public, written feedback from students	The project offers the students (future Art educators) new opportunities for thinking about the role of art, exhibitions and curatorship.	Research-based education approach, critical thinking approach
34	Tsūren / Htowrged	students exhibition	exhibition resulted from the course entitled The Contexts of Art, taught at the Department of Art Education at the Faculty of Education, Charles University, and oriented towards visual production by art education candidates within the context of	A, C, F	digital visual art as a part of the exhibition	20 MA student of Art education; cca 300 visitors of different age and background	formal and informal	2024, Artist's Lab Gallery, Kampus Hybernská, Prague	international, CLIVIE, HORIZON-RIA, 101132285	artworks produced by each student, exhibition, printed materials, guided tour for public	Cultivate and manage identities through art making process and through the form of an exhibition	It situates the students' works within the context of the current trends in art (Degrowth)	final art work ready to be exhibited in public art space, students are able to present and describe their works to public, reactions from public, written feedback from students	The project offers the students (future Art educators) new opportunities for thinking about the role of art, exhibitions and curatorship.	Research-based education approach, critical thinking approach

			contemporary art.												
35	The Story of the Plague Column in Teplice	educational exhibition, educational programme for all types of schools, printed materials, educational comics	a wide range of educational activities to mark the 300th anniversary of the erection of the Plague Column in Teplice initiated by the Town Teplice municipality and Regional museum in Teplice	A, C, F	educational materials	400 students in age of 6-18, 200 adults	informal	2019-2020, Teplice (North Bohemia)	local municipality	exhibition, printed materials, guided tours and workshops for public, educational comics available for free for schools, art competition for schools, exhibition of pupils works resulted from the art competition for schools	Cultivate and manage identities, relationships and feeling of belongingness through knowledge of local history and artworks	Improving the relationship with local history and its cultural heritage	final art work by pupils ready to be exhibited in public art space, reactions from schools and public	The project offered a new educational perspective on cultural heritage and local history through contemporary art and exhibitions forms	critical thinking approach, art mediation
36	Letní dům: Social-therapeutic residencies	14-day art residency for children from orphanages with elements of art therapy, developing artistic skills, communication skills, visual literacy, supporting socio-emotional development and self-esteem	The project has been regularly implemented since 1997 by the non-profit organization Letní dům (Praha), which was founded at the instigation of two students of special education, ethopedics, art therapy and fine arts. The founders of NGO realized that children from orphanages primarily lacked the experience of healthy, safe and lasting interpersonal relationships, identification and support of creativity and individual potentials, and professional therapeutic and psychological care.	C, B	usage of digital art forms (digital photography, animation)	12 - 18 years old	informal	local	Ministry of Social Affairs, various Czech foundations, Prague City Hall	Residencies for 12 children from several different orphanages are carried out each year during the summer holidays (from 1997 until today)	increasing the ability to establish healthy and safe interpersonal relationships, increasing the ability to seek professional help, increasing visual, multimedia, intercultural and digital literacy	successful integration of the child into society after leaving the orphanage	successful integration of the child into society after leaving the orphanage (completed education, employment, satisfaction with life)	art creation of children from orphanages and contact with works of art has an art therapeutic effect, reduces the psychological burden caused by separation from the primary family, helps to identify and strengthen the child's strengths, helps to experience success	Art therapy - humanistic psychology, psychoanalytic approaches, person-centred approach, pedagogical constructivism

37	škola výtvarného myšlení I a II/The School of Artistic Thinking I and II	The project provided teachers and non-professional artists with encounters with new forms of art of the 70s and 80s, with multimedia and action elements / Igor Zhoř: Škola výtvarného myšlení I a II. Meodický materiál pro práci v zájmové výtvarné činnosti. OKS Brno a OKS Blansko, 1987, 1989 / Moravia, Prostějov and small spots in the country, decade of the 80's	The project, led by Art curator Igor Zhoř, arose spontaneously as an act of free thought under a regime that allowed only prescribed art forms serving the state ideology	A, B, D	non-existing technical equipment	18 - 50 year old	informal	local	private, funded by participants	printed materials: Workbooks/cahiers/photodocumentation	significant changes in the mindset of the participants, as they declared them in the following decade	Significant influence on the curriculum of art education in the 1990s and on the study of teaching in Bohemia and Moravia	Indicators of success: free creation and ideologically unlimited creativity	The project offered multimedia and action elements, forms of art banned by the regime	Reflective work, analytical thinking, critical thinking Visual literacy
38	Universe and Life	art series of activities for students of the Basic Art School associated in the project / 1993 - 1994	The anthropological and interdisciplinary project led by Zdislava Holomíčková presented the themes of the origin of the world and life, life on earth, the sun, the universe, prehistory, the inhabitants of the earth and the dead earth.	A, B, C,	non-existing technical equipment	children from 6 to 8 years	informal	local	governmentally funded by the General art Schools system	exhibitions of childrens' art from 10 schools, 11 teachers. Publication: Věra Roeselová: Řady a projekty ve výtvarné výchově. Praha: Sarah, 1997	the project influenced curricular changes, specifically the proposal of the Elementary School system.	Significant: Changes in the teaching system in the country	critical thinking and mixing media, contextualization in art thinking	the project combined different media and reflective approaches	critical thinking approach, interdisciplinary approaches, problem solving methods
39	Báje a mýty/Mythologies	series of studio activities for students of the Basic Art School associated in the project	Theme: to reflect on the forms of mythological narratives, to re-create them through visual languages and media	A, B, C, D	non-existing technical equipment	children from 7 to 14 years, 21 teachers	informal	local, different school in the country	governmentally funded by the General art Schools system	exhibitions of childrens' art from 10 schools, 18 teachers. In publication: Věra Roeselová: Řady a projekty ve výtvarné výchově. Praha: Sarah, 1997	the project influenced curricular changes, specifically the proposal of the Elementary School system.	Significant: Changes in the teaching system in the country	critical thinking and contextualization in art thinking	the project combined different media of fine arts and crafts, with reflective approaches	creativity, different media approaches and comparative approaches. Analytical approaches in art making and cultural texts. Project methods.
40	Živly/Elements	series of studio activities for students of the Basic Art School associated in the project	Theme: Finding an art language to express of non-objective issues and motifs	A, B, C, D	non-existing technical equipment	7 groups of pupils of 5 - 18 years, 18 teachers	informal	schools across the country	governmentally funded by the General art Schools system	exhibitions of childrens' art , 21 teachers. In publication: Věra Roeselová: Řady a projekty ve výtvarné výchově. Praha: Sarah, 1997	the project influenced curricular changes, specifically the proposal of the Elementary School system.	Significant: Changes in the teaching system in the country	critical thinking and contextualization in art thinking	the project combined different media of fine arts and crafts, with reflective approaches	creativity, cognitive effects of using different symbolic systems, comparative approaches. Analytical and reflective approaches in art making. Project methods.
41	Život rostlin/The life of plants	series of studio activities for students of the Basic Art School associated in the project	Theme: ecology and art. Spontaneous activity of teachers in the 1st half of the 90s, leading to project-based teaching	A, B, C, D	non-existing technical equipment	pupils of 5 - 18 years, 13 teachers	informal	schools across the country	governmentally funded by the General art Schools system	exhibitions of childrens' art , 13 teachers. In publication: Věra Roeselová: Řady a projekty ve výtvarné výchově. Praha: Sarah, 1997	the project influenced curricular changes, specifically the "project turn" in the middle and late 90's	Significant: Changes in the teaching system in the country	critical thinking and contextualization in art thinking	the project combined different media of fine arts and crafts, with reflective approaches	creativity, cognitive effects of using different media, interdisciplinary approaches. Analytical and reflective approaches in art making. Project methods.

42	Animals	series of studio activities for students of the Basic Art School associated in the project and school for children with visual impairment	Theme: The project opens up the domain of animals for research, but outside the usual classification systems of science subjects.	ABCD	non-existing technical equipment	pupils aged 5 - 9, 16 teachers	informal	local, schools across the country	governmentally funded by the General art Schools system	exhibitions of childrens' art , 13 teachers. In publication: Věra Roeselová: Řady a projekty ve výtvarné výchově. Praha: Sarah, 1997	the project influenced curricular changes, specifically the proposal of the Elementary School system.	Significant: Changes in the teaching system in the country	critical thinking and mixing media, contextualization in art thinking	Drawing, painting, ceramics, 3D objects. The project combined different media of fine arts and crafts, with reflective approaches	creativity, cognitive effects of using different media, interdisciplinary approaches. Analytical and reflective approaches in art making. Project methods.
43	Human being: Games for all the senses	Anthropological topic in connection with the previous project approach to topics.	The project arose spontaneously as a kind of cooperation between formal and non-formal education: it combines the concept of art education taught in primary school by a prominent personality of Czech didactics and the concept of teaching in primary art schools	ABCD	non-existing technical equipment	pupils aged 10-14, 16 teachers	formal and informal	local, schools across the country, mid 90's, continuously during the school year	governmentally funded by the Basic art Schools system and compulsory system of General Schools	Exhibitions of childrens' art , 16 teachers. Presentations and meetings of the teachers. In publication: Věra Roeselová: Řady a projekty ve výtvarné výchově. Praha: Sarah, 1997	the project influenced curricular changes, institutionally in both systems of art education	Significant: Changes in the teaching system in the country and later, after 2000, in the teacher training program	artistic thinking in the level of expression and media	indicators: free expression, creative solutions, originality, ability to reflect activity	creativity, cognitive effects of using different media, interdisciplinary approaches. Analytical and reflective approaches in art making. Project methods.
44	Environment of life	The project continues in anthropologically conceived art education. Significantly ecological links to the inspiration in the understanding of nature conservation, dating back to the 1980s, and the Brontosaurus movement of that time. The environmental movement responded to the destroyed environment and the state's lack of interest in improving it.	The topic emerged as a spontaneous pedagogical decision to focus on ecological themes and their depiction through artistic means.	ABCD	non-existing technical equipment	pupils aged 6-18, 14 teachers	informal	local, different school in the country, duration 3 months, 90's	governmentally funded by the Basic art Schools system	Exhibitions of childrens' art , 13 teachers. In publication: Věra Roeselová: Řady a projekty ve výtvarné výchově. Praha: Sarah, 1997	the project influenced curricular changes, institutionally in both systems of art education	Significant: Changes in the teaching system in the country and later, after 2000, in the teacher training program	artistic thinking in the level of different languages of expression and media	indicators: free expression, creative solutions, originality, ability to reflect activity	creativity, cognitive effects of using different media, interdisciplinary approaches. Analytical and reflective approaches in art making. Project methods.
45	Our World	The project was devoted to discovering important topics: the relationship to the work of human hands, getting acquainted with the cultural heritage- folk architecture, artificial area and open landscape	The topic was created as a teachers' initiative that responded to the great spiritual and political changes in society in the 1990s	ABCD	video documentation	pupils aged 10-12, 15 teachers	informal	local, different school in the country, duration 1 semester, second half of the 90s	governmentally funded by the Basic art Schools system and compulsory system of General Schools	Exhibitions of childrens' art , 16 teachers. In publication: Věra Roeselová: Řady a projekty ve výtvarné výchově. Praha: Sarah, 1997	The project influenced the understanding of didactic structure and pedagogical content knowledge.	Significant: Changes in the teaching system in the country and later, after 2000, in the teacher training program	artistic thinking in the level of expression and media	indicators: planning and leadership, role of the teacher and his/her assistants. Creative solutions, originality, ability to reflect activity	creativity, cognitive effects of using different media, interdisciplinary approaches. Analytical and reflective approaches in art making. Project methods.

46	Things around us	The project was intended to stimulate playfulness, imagination and associative thinking	The project was created under the leadership of Karla Cíkanová, a didactic innovator of the 90s and the turn of the millennium.	A, B, C, D	none	pupils aged 10-12, 15 teachers	formal and informal		governmetally funded by the General art Schools system	exhibitions of childrens' art , 15 teachers in contact. In publication: Věra Roeselová: Řady a projekty ve výtvarné výchově. Praha: Sarah, 1997	The project influenced the understanding of didactic structure and pedagogical content knowledge.	Significant: Changes in the teaching system in the country and later, after 2000, in the teacher training program	artistic thinking in the level of different languages of expression and media	indicators: working creatively with different media, playful experimentation with artistic media	creativity, cognitive effects of using different media, interdisciplinary approaches. Analytical and reflective approaches in art making. Project methods.
47	Technology	The project responds to the rapid development of technology around us in the 1990s. These were the processes that art education pointed out and analyzed. Critical thinking was rare at the time. The whole company was excited about digitization. However, the project focuses more on architecture, the city and its issues	The project was created as a teacher's creativity and received support from school management. The authors of the project, Ladislav Černý and Daniel Fischer, proceeded according to the new curriculum of the Slovak Republic	A, B, C, D	none	ages 5 - 18, 14 teachers	informal	local, different school in the country, duration 1 semester, second half of the 90s	governmetally funded by the General art Schools system	National exhibitions of childrens' art and teachers' leadership	The project influenced the understanding of didactic structure and pedagogical content knowledge.	Significant: Changes in the teaching system in the country and later, after 2000, in the teacher training program	understanding architecture as a tool of artistic expression	indicators: 13 assignments for 13 age groups, an escalating series of artistic problems associated with the modern understanding of architecture	creativity, co-creation, creative work in teams
48	Art	From Ancient Egypt to Intermedia Contemporary Art. The main themes of the project are the creative interpretation of cultural inspirations from great civilizations and artistic styles (Egypt, Herculaneum, ancient civilizations, prehistory, Gothic, selected works of modern painting, Chinese embroidery, letter- sign, intermedia work).	The project was created as a collaborative project of 17 art teachers as a 3-month program for students of Basic Art Schools.	A, B, C, D	none	pupils aged 6 - 13	informal	Local, schools across the country	governmetally funded by the General art Schools system	National exhibitions of childrens' art and teachers' leadership	The project influenced the understanding of didactic structure and pedagogical content knowledge.	Significant: Changes in the teaching system in the country and later, after 2000, in the teacher training program	The evaluation took place through a curatorial and pedagogical selection of children's works for a national exhibition and public debate	Indicators: attendance of the exhibition and public debates, level of debate and public interest in children's culture and creativity	Project-based learning
49	Line, Colour, Shape	The project dealt with the mutual relationships and expressive properties of the basic media of artistic creation.	The collaborative project was designed and put together by a group of teachers for the art department of primary art schools in the second half of the 1990s.	A, B, C, D	none	pupils aged 8 - 14,	informal	local, different art school in the country, duration 1 semester, second half of the 90s	governmetally funded by the General art Schools system	National exhibitions of childrens' art and teachers' leadership	The project was based on the modernist model of artistic creation and didactics. He developed his basic ideas of using visual media understood as a system of visual art language.	influenced the wording of the curriculum document for the Elementary School system and later the framework education program.	The evaluation indicators were anchored in the criteria of artistic expression in the 20th century, as well as an exhibition of children's works of art for the public and the municipality	The teachers and curators of the exhibition monitored the level of interest and commitment of the participants and the public at the local level	Project-based learning and art experimentation

50	Museum Gate Open	The project represents the beginning of an educational turn in galleries and museums. He stood at the beginning of the creation of educational departments in cultural institutions and brought a completely new understanding of the museum and gallery as an institution serving public education.	The project was created as an independent and original program under the management of Alexandra Brabcova under the auspices of the Open Society Fund	A, D	Some of the products of the educational programs contained digitized forms and interactive elements, and were also regularly published on the websites of the participating museums and galleries	adult educators, collaborating experts, art teachers and other teachers, curators, management, consequently pupils and students of all ages	informal	1996 - 2002	Funded by Open Society Fund Praha	Numerous education programmes, curricular designs, printed materials, books, and other publications	The project has significantly influenced the change of thinking in the management and staff of museums and galleries in the country. Educational departments were established en masse and new jobs were created	changes in curriculum and understanding original art and cultural artefacts as an integral part of teaching and learning through art	indicators: significant structural changes in institutions, such as establishing of departments of education, re-designing the content of exhibited collections, pro-active communication with schools and other educational institutions	The effects of the changed communication between the museum and the gallery have had and still have a significant impact on public and cultural life, influencing access to the culture, designing changes in the curriculum of art education and the establishment of new programs of study in teacher training	Basic concepts: collaborative and inclusive approaches, learning through cultural object, community work, living history, education through art
51	Strange Heaven	Gallery education project focused on transcultural exchanges between European and Chinese art and culture. Educational materials include didactic materials for teachers and a student guide with interpretation strategies for reading non-European art. Publication of the education program materials	The project was part of the gallery's educational program and the result of cooperation between the gallery and the university	A, B, C, D	none	pupils aged 6-18, teachers	informal	2003, 4 months	Galerie Rudolfinum, Ministry of Culture Czech Republic	School follow up, students' art works	The project inspired changes in the school curriculum. Visits to contemporary art exhibitions and new visual languages have become part of the curriculum.	Local, Prague and Prague schools, 2003	establishing cooperation between teachers from the schools, experts from the Faculty of Education and the staff of the educational department of the Rudolfinum Gallery	cultural understanding; widening of art and cultural perspectives, cultural awareness of different culture	Discursive model of gallery education, constructivist approaches
52	Chinese Painting	Gallery education project focused on transcultural exchanges between European and Chinese art and culture. Educational materials include didactic materials for teachers and a student guide with interpretation strategies for reading non-European art. Publication of the education program materials	The project was part of the gallery's educational program and the result of cooperation between the gallery and the university	A, B, C, D		Pupils, students aged 6-18, students of art teachers preparation	informal	2008, 4 months	Galerie Rudolfinum, Ministry of Culture Czech Republic	Printed materials: activity books and creative ideas for painting	The project inspired changes in the school curriculum. Visits to contemporary art exhibitions and new visual languages have become part of the curriculum.	Local, Prague and Prague schools, 2004	establishing cooperation between teachers from the schools, experts from the Faculty of Education and the staff of the educational department of the Rudolfinum Gallery	cultural understanding; widening of art and cultural perspectives, cultural awareness of different culture, creative responsibility	Discursive model of gallery education, constructivist approaches, visual analytical approaches
53	Nan Goldin Diary of a walk through the exhibition	One of the first projects of gallery education, which used the principles of discursive layers and multiple interpretations of a work of art from the perspectives of various disciplines. Publication of the education program guide, chapter in publication M. Fulková: Diskurs umění a vzdělávání, 2008.	The project was a part of education program of Galerie Rudolfinum.	A, B, C, D	None	students from 14 - 18 years, students of art education CU	informal	4 months 1998	Galerie Rudolfinum, Ministry of Culture Czech Republic	Printed materials: Diary of activities, childrens' guides,	The first database of teachers was established and developed for the project, who became the first contributors to the gallery and schools	Local, Prague, Prague schools, 1998	establishing cooperation between teachers from the schools, experts from the Faculty of Education and the staff of the educational department of the Rudolfinum Gallery	Indicators: open dialog on controversial art. Teachers reported the use of discursive layers and multiple realisations of diary users as a tool for analysing the artist's complicated and complex work and the contexts of the work's creation	Discursive model of gallery education, constructivist approaches, auto-socio construction of identity

54	Alén Diviš	The project dealt with the interpretation of the work of the Czech artist Alén Diviš and the circumstances of his life and work. He discovered the uniqueness of the artist's work for the audience through creative interpretations. Publication of a set of worksheets, printed materials	The project was a part of education program of Galerie Rudolfinum and a result of collaboration between Rudolfinum and Department of Art Education, Pedf Charles University	A, B, C, D	none	pupils aged 10 - 16, students of MA program art teacher preparation	informal	4 months, 2005	Galerie Rudolfinum, Ministry of Culture Czech Republic	Printed materials: Worksheets for pupils and teachers	Innovations in school curricula of participating schools	Local, Prague 2005	Targeted work of the education department with teachers	exploring the artist's unique visual language and working with the medium of painting and illustration	visual literacy, sensitivity to the medium and expressive components of the artwork, uniqueness of the viewer's activity
55	Wrap yourself in the fog	A project designed for a transcultural entry into Far Eastern culture and mediation of an encounter with the work of contemporary Chinese painter Qulu Shu. Publication of a set of pedagogical support, worksheets, language game, printed materials	The project was a part of education program of Galerie Rudolfinum and a result of collaboration between Rudolfinum and Department of Art Education, Pedf Charles University	A, B, C, D	none	pupils aged 12 - 18, adults	informal	4 months, 2000	Galerie Rudolfinum, Ministry of Culture Czech Republic	Printed materials, worksheets, artworks by visitors, photo-documentation of performative actions	Innovations in school curricula of participating schools	Local, Prague 2000	Targeted work with teachers from the database of long-term cooperating schools, seminars for teachers led by the author of the program	Effects of creative reactions on visual and verbal sign systems	visual literacy, sensitivity to the medium and cultural differences in "reading" images based on a different tradition of representation
56	Think a Landscape. Project attached to the exhibition by Michael Biberstein Towards Silence, 2002	A project designed for creative work in the domain and competency of a visual literacy. Initiating creative and active spectatorship and exploring cultural forms of landscape depiction; in response to the exploratory approaches of the painter Michael Biberstein. Publication of the education program materials, children's activity book, a study on conceptualization of landscape genre	The project was a part of education program of Galerie Rudolfinum and a result of collaboration between Rudolfinum and Department of Art Education, Pedf Charles University	A, B, C, D	Digital documentation of children's art and follow up from schools, archives Dept. of Art Education, CU	pupils aged 6 - 18, adult visitors	informal	4 months, 2002	Galerie Rudolfinum, Ministry of Culture Czech Republic	Printed materials, activity book re-created by visitors, artworks by visitors	Innovations in school curricula of participating schools	Local, Prague, Prague schools	professional seminars and workshops for teachers and solubility at meetings of the Czech section of InSEA and the Association of Art Educators	Creative effects: school follow ups, paintings and illustrations by children, creating as the highest level of Bloom's taxonomy	historical and cultural context of landscape painting and its cultural potential
57	An oppressive possibility of reality. Education program for Gregory Crewdson's exhibition	The basic concept was creative work with writing texts on horror themes, producing dioramas and exploring G. Crewdson's ways of artistic thinking, working with scripts and narratives. Publication of activity book and didactic background for working in creative writing and visual work/constructing dioramic compositions	The project was commissioned by Galerie Rudolfinum. The project was a part of education program of Galerie Rudolfinum and a result of collaboration between Rudolfinum and Department of Art Education, Pedf Charles University	A, B, C, D	none	pupils aged 10 - 18 and MA + PhD programmes of Art education	informal	4 months, 2008	Galerie Rudolfinum, Ministry of Culture Czech Republic	Printed materials, activity book re-created by visitors, artworks by visitors	Innovations in school curricula of participating schools, a part of Orbis Pictus program for gallery education at Charles University	Local, Prague	Seminars and workshops for students and public, collaborative workshops visual artists, poets and writer, didactic of literary and art education	Creative effects: school follow ups, writings and dioramic constructions, photography, creating as the highest level of Bloom's taxonomy	creative writing approaches, constructivism and VL in art education, collaborative approaches and co-creative assignments

58	Images to Meet and Faces we meet.	Education program to exhibition INRI by Bettina Rheims and Serge Bramly. The principle was to explore the visually and language of contemporary advertising in relation to the gand narrative of New Testament, Jesus's life, sacrifice and mission. The project explored the fundamental concepts of life, death, sacrifice, suffering, compassion, help, and love. He also explored the cultural, linguistic, social and historical background of the creation and reading of the Bible, the different goals of the evangelists, Judaism, Christianity, contemporary art and the visually of photography. Publication of a set information and worksheets, pedagogical and cultural support, printed materials. The research study published: Fulková, M.; Straker, A.; Jaros, M.: The Empirical Spectator and Gallery Education. The International Journal of Art and Design Education. 2004, 23, č. 1, str. 4-16. ISSN 1476-8062	The project was commissioned by Galerie RudolfinumThe project was a part of education program of Galerie Rudolfinum and a result of collaboration between Rudolfinum and Department of Art Education, PedffCharles University	A, B, C, D	none	pils and youths aged 10 - 18, adult students of teacher preparation program CU	informal	4 months 2020	Galerie Rudolfinum, Ministry of CultureCzech Republic	Printed materials, activity book re-created by visitors, artworks by children, documentation of animation/performative activity	Innovations in school curricula of participating schools, a part of Orbis Pictus program for gallery education at Charles University	Local, Prague International Newcastle upon Tyne	Seminars and workshops, for students and public, conferences, research into active spectatorship	Creative effects: school follow ups, writings and visual re-creations of biblical narratives, creating as the highest level of Bloom's taxonomy	discursive didactic approaches, VL methodology, creative and explorative approaches, visual semiotics
59	Brno Art Week	Brno Art Week is a platform connecting Brno exhibition institutions and schools with an artistic focus. Together we create a weekly program consisting of a gallery and the original program created specifically for art week. The twelfth Brno Art Week will take place in an online environment. You can look forward to the already well-known tracing format and special television broadcasts of the Department of Art Education, Faculty of Education, MUNI, as well as big videos about the graffiti scene in Brno and fashion designer Dominica Kozáková, urban legends of individual galleries, a symposium on digital curation. art warm-ups!	organized by several institutions (TIC BRno/professional city-funded agency, Faculty of Education, Masaryk University Brno, and dedicated to fine arts, offering a wide range of exhibitions and other programmes.	A, C, E, G, 2020 - 2024		Public, schools, teachers, Students, pupils	informal	international	Funded by the Ministry of Culture, Czech Republic	Exhibitions, aert-works	High popularity with the public Increased interest in culture and art	International	Seminars and workshops, for students and public, conferences, festivities, fashion shows	creative effects and active spectatorship	open communication

60	Slovem, Akcí , Obrazem/By word, action, image	A long-term project of socialization and mediation of art, which seeks ways to open galleries and museums to the public. Its founders and active leaders have tirelessly led workshops, curated and written, taught and published since the early 1990s. They open the way to art on many platforms.	The project was created as a creative artistic and pedagogical activity in the field of performance art, art curatorship and creative writing by V. Havlík, R. Horáček, Z. Fischer. It was the own decision of these authors, artists and pedagogues.	A, B, C, D, F	Digital platforms MUNI BRNO	Public, students, pupils of all ages	formal and informal	local and international	Different resources and fundings. Private, Ministry of Culture, Ministry of Education and Sports, municipal funds	regular exhibitions, creative workshops, learning environments, actions, public readings	fundamental changes in the approach to art and literature, culture in the audience	Fundamental changes in the curriculum at all levels in the Czech Republic	indicators: significant structural changes in institutions, such as establishing of departments of education, re-designing the content of exhibited collections, pro-active communication with schools and other educational institutions	active spectatorships, animation methodology, active reading and creative writing methods, performative original approaches	
61	Cut for a New Age	Curator: Karolína Steffková (Lecturer's Department) GASK Gallery of the Central Bohemian Region, Czech Republic Collaboration between the artist Jan Pfeiffer and the educational department gallery GASK during the pandemic - online communication with a group of children - sharing of the creative process - ongoing remote sharing interspersed with video messages and motivational messages - at the end of the project, a joint exhibition of the artist and children took place and a workshop.	The project was a part of Horizon2020 AMASS	A, B, C,	video on youtube	teachers, second grade of elementary school	informal	regional , Gallery of Central Bohemia 2021	Funded by EU RIA, Horizon2020 AMASS	Diaries, a series of visual works, video art, publications	development of creativity	changes in the curriculum and enrichments of art teacher program of study	New forms: new paths of artistic communication, creative partnership web: https://spkv.education/cz/projekty/kreativni-partnerstvi-praha	functional communication between artist and teacher, creative perspective	pedagogical methods: creative education, learning through art
62	Move / Move In, Motion	Jan Pfeiffer's exhibition on the issues of signs and their power. A spatial part of the installation was also a creative workshop, a space for the audience where they could continuously create their own characters from prepared materials Curator: Andrea Kaňková, Třinec City Gallery, Třinec, Czech Republic	The collaborative project was designed and realized as a part of Horizon2020 AMASS	A, B, C,	Digital media - video art on youtube	teachers, second grade of elementary school	formal	regional	Czech Ministry of Culture	series of public workshops in Jan Pfeiffer's exhibition, series of visual works, video art, publications	development of creativity and understanding contemporary art in a gallery environment.	establishing an educative activity in a gallery	indicators: structural changes in a cultural institution, new paths of artistic communication in a gallery environment, creative open communication with the young generation of viewers. website: https://spkv.education/cz/projekty/kreativni-partnerstvi-praha	functional communication between artist and teacher, creative perspective	creative education, learning through art
63	Japan in Bohemia	Art class by Jan Pfeiffer at the Angel elementary school in Prague on the topic of what we know about Japan and what Japanese culture brings to us. Transcultural pedagogy.	The project was a part of ENGIMON, a long term project between Experimental theatre in Shizuoka and Department of Art Education, CU Prague	A, B, C,	photo documentation and audio recordings for subsequent coding	teachers, second grade of elementary school	formal	regional 2023	Czech Ministry of Culture, Plan of National Reconstruction	series of visual works, video art, publications published by the Department of Art Education KVV	development of creativity and understanding of contemporary art, fashion and transcultural exchange,	didactic innovations taken from a different culture	functional communication between artist and teacher, open creative exchange of experience and knowledge between pupils and artist.	Comparative effects affecting learning	creative education, learning through art

64	ICT and Contemporary Art in Education - Inspiration for Teachers of Art, Music and Media Education	The project was part of a multimedia educational project for pupils, students and teachers Art Crossing. With the specificity of multimedia creation in art education, he enabled multimedia artists to meet teachers. Its main idea was the intersection of acoustic and visual art. Publication: IVT a současné umění ve výuce - inspirace pro pedagogy výtvarné, hudební a mediální výchovy. Praha: Národní galerie v Praze, 2008	The project was initiated by a group of collaborating artists and pedagogues. National Gallery and Art Crossing initiative provided institutional support.	A, C, D, E	Digital media - the main principle, published on National Gallery portal	Teachers, artists, students and pupils of all ages, including preschool children	Informal and formal	Regional 2008	Funded by European social fund, National budget CR and Budget of the City of Prague	Children's and young people art works, artworks by participating artists, teacher reflections, websites, workshops plans	Significant changes in teacher understanding of possibilities of ICT and multimedia, familiarizing participants with new media and their understanding of creation	Didactic innovations inspired by digital and multimedia art	Indicators: structural changes in schools, such as accepting gallery spaces as spaces of learning, accepting technology as a medium of expression and learning/teaching, communication with schools and other educational institutions	Technology and art were understood as interfaces for learning and cognition	creative and experimental/experiential learning
65	Summer schools at the Department of Art Education	The summer schools were based on the creative development of art thinking of art teachers and were long-term projects of "discursive workshops" with a strong reflective component. They have been organized for teachers from all over the country since the 1990s. Active practicing artists and teachers work in joint teams with art teachers.	5 days orshop series was created as a collaborative activity between NIPOS/ARTAMA and the Department of Art Education, Faculty of Education, Charles University Prague. NIPOS/The National Information and Consulting Centre for Culture, established 1905.	A, B, C, D, E, F	Online portal of NIPOS ARTAMA: a number of creative activities have been using digital technologies since the end of the 90s	teachers, amateur artists, wide public	informal	Regional, with a range of the whole country	Funded by the Ministry of Culture, Czech Republic	Exhibitions, performances, theatres, concerts, dance, various forms of art-making	A large number of people around the country involved in non-professional art and culture	Through art school teachers and other pedagogues, e.g. gallery and museum pedagogues, and through art activists Summer schools bring innovations to school curricula	Increase in the number of visitors to cultural events, theatres, galleries, museums, exhibitions, support and interest in art at the local level of small settlements	the effects of different art forms touch people's lives on a daily level, all forms cultivate subjects individually	education through arts
66	Workshop: Printer on wheels	The project dealt with printing techniques and graphic design. Assignment: We will print a number of original postcards using the graphic technique of relief printing. We will use a printing press for printing, but at the same time we can do without it. We will print in bright colors on multicolored papers. As a matrix, we will use cutting boards, wooden letters, cork plugs, MDF boards and other materials. Don't forget to arrive in your work clothes so that we don't have to worry	The workshop was organized by the stationery store Papelot, as part of its activities. Leading a creative workshop for children 10/11/2014 papelote, Vojtěšská 9, Prague.	C, D, F	website Papelote, not functional today	preschool, first grade children	children's art and artefacts	Regional Prague, 2014	Funded by the stationery store Papelote.cz	children's art and artefacts	Developing creativity in children	Indicators- Creativity as the highest level of the Bloom's taxonomy	changes in families understanding art and design activities	reflective dialogue	education through art
67	Co-text Art Workshop	An art workshop for children, focused on working with the theme of visual metaphor. DYTRTOVÁ, K., RAUDENSKÝ, M. a kol. Ko-text. Tvar, zvuk a gesto, tvůrce, učitel a žák. Praha: PF Univerzita Karlova, 2015; Ústí nad Labem: UJEP FUD, 2015. s. 220. ISBN 978-80-7290-828-8. ISBN 978-80-7414-920-7	How the project came about: The workshop took place as part of the teaching at the Řehlovice Primary School. Activities took place throughout the village school (classrooms, garden, cellar).	B, C, D	Cloud for the book Kotext, link: goo.gl/1dNfz1	primary school children	formal	regional Řehlovice, North Bohemia, 2015	Funded by the primary school and private by both artists and educator	children's art, sets of prints, documentation of the performative part	Developing children's creativity	Indicators- Creativity as the highest level of the Bloom's taxonomy	changes in school curriculum	reflective dialogue	education through art

			The aim was to collect material for publication. Cooperation Kateřina Dytrtová.												
68	Workshop: Greetings from the Embankment, printing of author's postcards	The workshop was about the accompanying program to the exhibition New Creation 2016. We print a series of images. We will use a printing press for printing, but at the same time we can do without it. We will print in bright colors on multicolored papers. As a matrix, we will use cutting boards, wooden letters, cork plugs, MDF boards and other materials. Don't forget to arrive in your work clothes so that we don't have to worry about getting dirty from the paint.	The workshop was organized by the Hollar Gallery, Smetanovo nábřeží 6, 110 00 Prague 1. As an accompanying program to the exhibition.	C, D, F	https://hollar.cz/vystavy/nova-vorba-2016-20-7-14-8-2016/	children of 6 - 15 ages	informal	regional 2016	Funded by the Galerie Hollar	children's art and printed artefacts	Developing children's creativity	indicators- Creativity as the highest level of the Bloom's taxonomy	changes in school curriculum	reflective dialogue	education through art
69	Martin Raudenský & GD2 — Flipbooks	Workshop for students of the GD2 Studio FUD Ústí nad Labem and subsequent exhibition. How the project came about: The workshop and exhibition of original flipbooks took place as part of FIK (Festival of Illustration and Comics). Public hall Hraničář, Ústí nad Labem. Students created small animation books.	How the project came about: The workshop and exhibition of original flipbooks took place as a part of FIK (Festival of Illustration and Comics). Public hall Hraničář, Ústí nad Labem.	A, B, C, F	https://fikfestival.cz/fik-2018/ , http://www.czechdesign.cz/kalendar-akci/fik-festival-illustrace-a-komiksu-2018 , http://www.artmap.cz/fik-2018 , https://hranicar-usti.cz/program/fik-2018/	adults, college students	formal and informal	regional, Ústí nad Labem, underfunded and less supported region, 2018	Public, School of Art, University of Jan Evangelista Purkyně, Ústí nad Labem	a set of students' design: Flip books	Developing creativity and professional skills	indicators- Creativity as the highest level of the Bloom's taxonomy	innovations of art schools program of study	reflective dialogue, professional discourse, increasing interest in public audiences	education through art
70	Forest, garden, robots and ghosts!	An expressive art workshop for children at the Tabook book fair. (Tábor)	Art workshop for children inspired by the book: DYTRTOVÁ, K., RAUDENSKÝ, M. Expression, Relationships and Processes. Ústí nad Labem: UJEP FUD; Prague: PF UK, 2017. p. 68. ISBN 978-80-7561-087-4 (J. E. Purkyně University, Ústí nad Labem); ISBN 978-80-7290-959-9 (Faculty of Education, Charles University).	A, B, C,	https://hranicar-usti.cz/fikness-2019/	Preschool and primary school children	informal	Regional, city Tábor, 2019	Public funding	children's art: thaumatropes, zoetropes and small animation books	Developing creativity	indicators- Creativity as the highest level of the Bloom's taxonomy	An indicator is the interest of parents and the public in creative activities	reflective dialogue, professional discourse, increasing interest in public audiences	education through art

71	Art workshop in Villa Pellé. Flipbook or finger cinema with Martin Raudenský	An art workshop for children, focused on simple optical games.	The workshop took place as part of the School of Illustration project in Villa Pellé	C	https://villapelle.cz/nove-dilny-skoly-illustrace/ ; https://www.facebook.com/events/villapelle%C3%A9/filpbook-aneb-prstov%C3%A9-kino-s-martinem-raudensk%C3%BDm/712464975172748/ ; https://www.facebook.com/AtelierPelle/photos/pcb.679192046031432/679189826031654/?type=3&theater	Preschool and primary school children	informal	Local, Prague 2020	Public (municipality), private (sponsors and partners)	children's art: sets of illustrations	Developing creativity	indicators- Creativity as the highest level of the Bloom's taxonomy	An indicator is the interest of parents and the public in creative activities	reflective dialogue, professional discourse, increasing interest in public audiences	education through art, visual literacy
72	Future is...	An interactive printing workshop for participants of the international annual conference of the Association of European Printing Museums. Printing of graphic sheets on a historical FAG-Standard proofing machine. A combination of a modern photopolymer matrix and period letterpress letters as a confrontation of contemporary and original printing material. Each participant could enter the graphics with their own word or phrase set from wooden poster letters. More than 60 graphic prints were created in the same composition, but with different content.	Within the project: International Conference of the Association of European Printing Museums	A, B, C	Digital photodocumentation, video, : https://typa.ee/typacentre/aepm2024/	adults	informal	international, TYPA Letterpress and paper art centre, Tartu, Estonia; 24. 5.	Funded by Association of European Printing Museums	Output: Graphic sheet file	development of creative thinking, learning specific skills	learning new skills and working with specific media	Success indicator: Interest from participants, necessary increase in time allocation.		Pedagogical method: Dialogic creation, interactive workshop
73	Kunst zu Gast	Interactive presentation of the principle of relief printing. Printed from an original printing kit. Geometric shapes laser-burned from beech plywood served the primary school pupils as a variable means of creating their own composition of the printing matrix. Printing on a graphic press. Workshop for schools and the public as part of an exhibition of	Within the project: Kunst zu Gast, Annafest. Curated by Christine Frick	A, B, C	Digital photodocumentation	primary school pupils, ages 6 - 11	informal	international	Funded by Werkstatt in der Fabrik / Kunst zu Gast Pfalz museum, Forchheim, Germany; 25. 7. 2024	Sets of graphic art/prints	enhancing creativity in participants	increased interest in art-making and learning new things	Success indicator: Children's interest in creating their own press, cooperation and competitiveness		creative learning, dialogical learning, experiential learning

74	Opi	Author's reading, debate and workshop as part of the project: Festival Children, Are You Reading? Organized by the Meandr. I was invited to this event as the author of the book Opi, an Illustrated Guide to the World of Monkeys (Albatros, 2022). A debate about how the book was created and about the topic of animal relatives. During the subsequent creative workshop – the creation of monkey masks – the participants were looking for new species diversity in their creations.	As part of the project: Festival Children, Do You Read?	B, C	Digital photodocumentation, https://zivyliber.ec.cz/akce/14676	Parents with children (all ages)	informal	Local, Liberec city, 2023	Funded by Meandr Publishing House	Paper masks with original structures	enhancing creativity in participants				Dialogic creation, creative learning
75	Dot exploration	Exploratory project. The story of a dot that discovers the space around it. A dot is a point, a dot is a dot, a dot is a circle, a circle is a space, space is a view, a look is concentration, concentration is a dot... It ends with a full stop. It starts with the story of the dot. A colon divides it. A triple dot is released. The network of dots is a sprinkler. Dots in the dark-starry sky. The colored dots are marbles. The blue dots are scattered blueberries. The topic will materialize in a printing event, where we will get acquainted with various possibilities of relief printing, monotype, material printing, linocut, printing plate. We connect the dot	Within the project: Educational Programs of the Horácké Gallery in Nové Město na Moravě (Moravia)	A, B, C	Digital photodocumentation, : https://www.vysocina.eu/kalend-ar-akci/25231-pruzkum-teckou	Pupils of the first grade of primary school, then the public of all age groups	informal	regional, Horácká galerie, Nové Město na Moravě; 29. 1. 2023	Public funding. Funded by Horácká galerie, Nové Město na Moravě	sets of graphic art/prints		Interest in graphic art-making			Pedagogical method: Creative learning, exploration and inventing innovative practices
76	Burnt-out dinosaurs	The project is linked to the book. The book Burnt Out Dinosaurs (Běžíliška, 2022 (Author: Noemi Cupalová, Illustrations: Eva Horská)) is narratively accompanied by illustrations created using the technique of material printing and collage. A workshop on experimental structural printing as a contrast to current sterile digital production. Discussion about the role and work of the illustrator and the processes in his work.	Within the project: Educational programs of the Orlické Gallery, Rychnov nad Kněžnou	A, B, C, D	Digital photodocumentation and website	Primary and secondary levels of General school pupils, then the public of all age groups	informal	regional, Orlická galerie, Rychnov nad Kněžnou; 29. 4. 2023	Public, Orlická galerie, Rychnov nad Kněžnou, Ministry of Culture of CR	Graphic art: sets of author's prints and notebooks	changes in thinking, opening minds for atypical approaches and unusual problem solving	innovations in curriculum of the gallery education department	Indicator of success: Interest of children and adults in the experiment		Creative Learning, experimental approach/material and media Experiment

Annex 3: The main organizations supporting arts, culture and education in the Czech Republic

NIPOS/ARTAMA

In the Czech Republic, support for arts, culture, and education is largely provided by a major organization under the Ministry of Culture, known as NIPOS/ARTAMA. According to its website, NIPOS (Národní informační a poradenské středisko pro kulturu / National Information and Consulting Centre for Culture), established by the Ministry of Culture in 1991, operates with a diverse and systematic structure supporting both professional and amateur arts.

NIPOS's mission includes fostering cultural development, with a particular focus on local and regional cultural activities, non-professional cultural pursuits, copyright matters, and providing expert consultations. Its beneficiaries include authorities, local government employees, civic associations, and other entities engaged in cultural activities. NIPOS emphasizes the socio-economic contributions of public cultural services to regional development, supported by analytic and research activities.

ARTAMA, a department of NIPOS, specializes in non-professional artistic activities. It offers professional services in various areas of amateur art and children's aesthetic activities, organizing workshops, seminars, festivals, and competitions. ARTAMA also compiles documentation, provides comprehensive information on non-professional art, and collaborates with schools, cultural institutions, and civic associations. Services include professional consultations, event project planning, dramaturgical consultancy, and expert connections in specific fields.

For more information, visit <https://www.nipos.cz/>

The Czech section of InSEA

The International Society for Education through Art (InSEA) is a global organization supporting art education, with thousands of members worldwide. National sections, like the Czech Section of InSEA, play a crucial role in fostering art education through closely-knit communities of educators. Initially based at the Department of Art Education, Charles University, the Czech Section is now hosted by the Department of Art Education at Palacký University, Olomouc.

The Czech Section of InSEA emphasizes the value of civil society, inspired by Václav Havel's

concept of community life positively influencing democratic societies. It underscores education through art as a platform for self-realization, interpersonal cooperation, and social responsibility. This perspective contrasts with neoliberal educational models, advocating for values beyond economic measures, focusing instead on humanity, cooperation, and responsibility.

For more details, visit [InSEA Czech Section](#) or the [International InSEA site](#).

(<https://www.insea.cz/home>, <https://www.insea.org/>)

Selected organizations and associations

Společnost pro hudební výchovu České republiky (Music Education Society of the Czech Republic) <https://www.shvcr.cz/>

Česká hudební rada (Czech Music Council) <https://www.chr-cmc.org/en>

Česká Orffova společnost (Czech Orff Society) <http://orff.cz/en>

Unie českých pěveckých sborů (Union of Czech Choirs) <https://www.ceskesbory.cz/08-01-inde> Asociace učitelů hudební výchovy (Music Teachers Association)

Asociace výtvarných pedagogů (Association of Art Teachers) <https://www.avepe.cz/>

Centrum choreografického rozvoje SE.S.TA (Centre for Choreographic Development SE.S.TA) <https://www.se-s-ta.cz/en/>

Centres of Research in Art and Music Education and Teacher Preparation: Departments of Art Education, Departments of Music Education at Faculties of Education (Charles University in Prague, University of West Bohemia in Pilsen, Masaryk University in Brno, Palackého University in Olomouc, University of Hradec Králové, University of Ostrava, Jan Evangelista Purkyně University in Ústí nad Labem, University of South Bohemia in České Budějovice)

Česká asociace moderního tance (Czech Association of Modern Dance) <https://camt.cz/>

Designéři dětem (Designers for Kids) <https://designeridetem.cz/>

Divadelní spolky a sdružení (Theater Clubs and Associations) <https://odkazy.seznam.cz/Kultura-a-umeni/Divadlo/Divadelni-spolky/>

Kreativní Evropa (Creative Europe) <https://www.kreativnievropa.cz/english>

Kreativní Praha (Creative Prague) <https://www.kreativnipraha.eu/en>

Máš umělecké střevo? (Knack for Art) <https://knackforart.com/>

Společnost pro kreativitu ve vzdělávání (Association for Creativity in Education)
<https://spkv.education/>

UMĚNÍM Platforma pro kreativní učení (UMĚNÍM Platform for Creative Learning)
<https://umenim.cz/>

[x.php](#)

Asociace pro filmovou a audiovizuální výchovu (Association for Film and Audiovisual Education) <https://www.filmvychova.cz/en/about-us/>

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