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**Why Culture Houses Persist: Transitioning a
Czech Icon**

Master's Thesis

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Abstract

As part of culture-building efforts on the part of the Soviet regime, Culture Houses were established, beginning in the 1920s, in most towns in every country where Soviet influence extended. Twenty-eight years have now passed since the Soviet regime crumbled, and in many places, the institution of the Culture House has crumbled along with it. The situation in the Czech Republic, however, tells a different story. Almost three decades after the fall of the Soviet Union these buildings are still vital to the social life of the Czech village. By zooming in on the post-socialist life of the rural Culture House, my research aims to address a lacuna in the academic literature dedicated to *Kulturní Domy* and post-Soviet space in the Czech context. Through an analysis of data collected from Culture House employees from *Zlínský kraj*, this thesis examines the reasons behind the institution's longevity in the Czech Republic. My research highlights the impacts that location, views of the past, and approaches to social transition have on the Czech Culture House's survival. In the analysis, I demonstrate that reinterpretation of the space, as envisioned by its staff, has allowed for the Culture House's endurance.

Keywords

Culture Houses, Czech Republic, Post-socialism, transition, community, rural

Abstrakt

Již od dvacátých let 20.století se ve většině měst v každé zemi, kde zavládl sovětský vliv, jako součást kulturních budovatelských snah začaly zakládat kulturní domy. Nyní je to již 28 let co padnul sovětský režim a na mnoha místech spolu s ním padl i fenomén kulturních domů. V České republice se však situace odehrála jinak. Téměř 3 dekády po pádu socialismu jsou kulturní domy stále nedílnou součástí společenského života mnoha českých měst a vesnic.

Na základě dat posbíraných mezi zaměstnanci kulturního domu ve Zlínském kraji tato diplomová práce zkoumá důvody stálého přežívání kulturních domů v České republice. Můj výzkum se zaměřuje na to, jaký vliv na přežívání kulturních domů má jejich umístění, jejich minulost a společenská transformace po pádu socialismu a různé přístupy k ní. Z mého výzkumu vyplývá, že podle zaměstnanců k přežití zkoumaného kulturního domu vedla zásadní změna jeho činnosti.

Klíčová slova

Kulturní dům, Česká republika, Postsocialismus, změna, komunita, rurální

Declaration of Authorship

1. The author hereby declares that he compiled this thesis independently, using only the listed resources and literature.
2. The author hereby declares that all the sources and literature used have been properly cited.
3. The author hereby declares that the thesis has not been used to obtain a different or the same degree.

Prague

Poděkování

Děkuji každému zaměstnanci Kulturních domů, kteří se podíleli na vyplnění mých dotazníku. Bez těchto odpovědí by můj výzkum nemohl být realizován.

Milá mamko -

Děkuju, že jsi mě před necelými deseti lety přijala k vám domů a do vaší rodiny. Od tebe jsem se naučila jaký čaj použít pro léčení nemocí, jak si koupit zimní boty a jak milovat Českou Republiku. A to nejdůležitější co jsem se od tebe naučila je jak si užívat života a starosti o peníze a stresy nechat až na druhé místo.

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Chapter 1

A Qualitative Approach to Culture Houses: An Introduction

From the start of the 1920s, the Soviet regime established “Culture House” throughout the Soviet Union and satellite countries as a tool for the implementation of Soviet cultural policy. Controlling and organizing the population’s leisure time was of particular interest to Stalinist era leaders and ideologists. The Party was given the enormous task of calculatedly re-socializing millions of adults from different backgrounds, a process that usually takes place organically during childhood, into following the same ideology.

These spaces housed regime-approved forms of creative and cultural entertainment, subsequently giving Soviet leaders the ability to mold patrons’ world-views and aesthetic preferences. These institutions were essential to selecting which cultural traditions were ideologically pertinent, protecting them, and then cultivating the so called “culturally” enlightened Soviet citizens. This process of “cultural enlightenment” was achieved through amateur and semi-professional theater, (artistic) agitation brigades, comedy brigades, new socialist rites, lectures, concerts, courses and balls, and all were available to the public free of charge.

The term “house” (*Dom kul'tury* in Russian, *Dům Kultury* or *Kulturní Dům* in Czech) was used to signify these community centers, which became the primary location for the collective organization of free time. Pushed by Soviet influence, networks of Houses of Culture sprang up on “massive scale from Mongolia to Cuba,” with some boasting concert and dance halls, movie theaters, and libraries (Savova 2011:240). The most notable of all is the Palace of Culture and Science, which towers over Warsaw.

In the several years of political, social, and cultural upheaval since 1989, the Culture House was, of course, entangled in the turmoil. The loss of stable financial

support from the state, coupled with changing public demands and the institution's relationship to an ousted oppressive political regime led to their uncertain future. A simple Google search yields numerous results that discuss "crumbling" Culture Houses (Fedorova 2014). Some research reveals Houses that have either "shut down completely or subsist with a bare minimum of activity" (Donahoe and Habeck 2011:5). These Houses were not able to adapt to a changing social, economic structure and overcome their newfound financial struggles. However, throughout the Czech Republic, and several other countries outlined in Donahoe and Joachim Otto Habeck's study, Culture Houses have managed to hang on to their status as vital to community social life and leisure time. Rather than fading away, Culture Houses in the Czech Republic have continued transitioning right into the new millennium by marketing themselves using social media and undergoing physical renovations, with some adding markets, pubs, and restaurants to the space during the last twenty-five years.

THE FOCUS OF MY STUDY

My research aims to explore how the Culture House as an institution has or has not managed to survive throughout the political and social transition from communism to democracy in the Czech Republic. In the most general sense, this is an investigation of the ways physical spaces are able to reflect social change. It is particularly interesting within the context of the post-Soviet world because of the specific way in which Soviet culture was constructed with the help of physical things, like statues, squares, mausoleums. In the years since 1989, statues have been removed, mausoleums repurposed, and squares renamed, Culture Houses are still very much a part of Czech community life. For this thesis, I will tackle the Culture House as one of these physical Soviet icons. Has the Culture House been reinterpreted, and to what extent? How was

this done? Or, conversely, is it still fulfilling its original purpose as created by the regime?

This thesis is a valuable addition to studies of transitology because it complicates a process that is very often seen as linear, with one starting and one ending location. This study posits that Czech society has taken a Soviet relic and maintained it 25+ years after the fall of this regime. Its existence and sustained social value demonstrate that transition is not simply about destruction and creation, but also reinterpretation. Additionally, it contributes a Czech example that had been missing from the study of this institution, and post-Soviet studies more broadly.

METHODOLOGY

Research for this project was carried out over the course of the 2016-2017 academic year, using a combination of surveys, content analysis, and participant observation. Language barriers prevented me from solely using interviews. Combining methods allowed me to overcome language obstacles, without sacrificing depth of information. This section puts forth how this dissertation came to fruition: exactly why I selected these methods and the specifics of the research design.

I could have chosen to use methods from either of the two approaches to social science research, qualitative or quantitative. As my research question refers primarily to perceptions, apprehensions and interpretations regarding the contemporary functions of the Culture House, rather than tackles any technical aspect of the way the space is used, I chose to apply qualitative methods. This methodology offers data that is “rich, nuanced,

and detailed,” although, often, qualitative methods are more time-intensive¹ (Donahoe, et al. 2011:280). At the same time, quantitative methods are advantageous when working with large amounts of information. Statistical analyses make it possible to work with hundreds or thousands of data. My analysis is based on the research I conducted on only a few Culture Houses within one region of the Czech Republic, *Zlínský kraj*.

For this research project, I contacted 60 Culture House directors and staff in the Zlín region of the Czech Republic via email.² To find these contacts, I used the websites “www.firmy.cz” and “www.najisto.cz,” which are databases of Czech businesses. I searched “*Kulturní domy*” in “*Zlínský kraj*” and sent emails, written in both the Czech and English languages, to every address associated with each of the 59 search results. Using this list has solved the problem of how to define exactly the object of my research. These spaces can have a variety of names, based on the term *Kulturní Dům* (*Dům kultury, centrum, klub, Městský dům kultury, středisko*), and the boundaries are further blurred because there is no singular way to function as a Culture House. However, the postings are added to the database by the business themselves, and thus, self-identification as a Culture House became my only criteria.

Several of the original emails were returned to my inbox and marked as undeliverable because the email was no longer in use. Eventually, I received 10 responses within the first several days from people who were interested in answering my survey. I sent then to these 10 Culture Houses an open-ended survey (both in Czech and English). I received responses with completed surveys, which I then translated from Czech into

¹ This refers to the amount of time it takes to plan and schedule interviews, conduct the interviews, and transcribe the recordings, or organize a survey, wait for responses, code the responses, etc.

² For specific information about the *Kulturní Domy* that were contacted, copies and translations of the surveys, and other documentation pertaining to my methodology, please see the Methodological Appendix at the end of this thesis.

English and analyzed. In addition to these surveys, I consulted the websites and social media's pages for each of the 10 Culture Houses. Throughout the spring of 2017, I also attended a variety of events, such as balls and Easter celebrations, which I learned of through promotion on social media and word-of-mouth. This combination of methods (surveys, content analysis, and participant observation) allowed me to overcome my biggest obstacle: the language barrier. My command of Czech language is satisfactory and I can grasp the meaning of the most things I read or hear. Yet, communicating in Czech language is not as smooth as my understanding of it. Emailed surveys gave me also time to translate my questions and their responses into English. I would also like to point out, that, to my surprise, several of the participants even corresponded in English. Had I relied solely on interviews, my Czech language abilities would have held me back from securing the information I needed.

CASE SELECTION

The Zlín region, or *Zlínský kraj*, is located on the Eastern border of the country, in Southeastern Moravia. The region is inhabited by a little less than 600,000 people in about 30 towns. The largest city is Zlín, which has a population of 75,000 (*Zlínský kraj* Official Website 2017). I selected this region for several reasons: The first reason is that I considered it to have a generally homogenous population. People living here often come from families with long traditions of being rooted in the area, and, as it is far from major cities, which are the centers of higher education and jobs, there is not a huge influx of newcomers. Having a population that has remained relatively unchanged is an advantage for this project because it allows for a better understanding of change over time.

Prague is the cultural capital of the country, but this also makes it an outlier. Prague is the center of cultural experimentation and production for the country. In the city exists a large network of theaters, concert halls, or more alternative performance spaces that is not comparable to the situation in small towns, where the Culture House is the only option locals have to engage in cultural life. As it is also the center of wealth, this also affects the kind of culture that is available and the audience to whom it is accessible. *Zlínský kraj* is one of the more rural regions, even by Czech standards.³ By population, it is the 8th most populated region in the country. All of these aspects make it a suitable candidate for research on the life cycles of the Culture Houses. Social and cultural change takes more time, and it is in general slower in the rural areas. The second reason is that I have a personal connection to the area, after having lived in Vsetín, the region's third largest city, for one year. While I did not know any of the participants to this survey prior to contacting them for this study, I believe that my position as a foreigner, and a foreigner with knowledge of the region, allowed me access that I would not have gotten otherwise. Each point of contact I established was met with enthusiasm from the participants, which could be attributed to a "foreigner" taking interest in their work and in the fate of the Czech Culture Houses in the *Zlínský kraj* region.

Although at this moment it is beyond the scope of this Master's thesis, if this project were to be expanded, a fruitful approach would consist of a combination of quantitative and qualitative methods. The combination of these methods would be effective in disentangling and comparing the perceptions and interpretations of the Culture House's "life story," as expressed by those who work for it (the Culture Houses'

³ This region is 4 hours from Prague and 2 from Brno. Mentioning *Zlínský kraj* to a Czech person in Prague often elicits a reaction along the lines of "Oooh, yeah, I have never been there," or "I've passed through there by train to Slovakia."

staff) and larger-scale quantitative findings from community members who are actively involved in Cultural Houses' activities. Public surveys would shed light on what role the House of Culture is actually playing within its local community, and if there is any disconnect between these perceptions and the way the staff of the Houses of Culture view their work. This analysis could prove to be interesting for the genealogy and developments of Czech Culture Houses, as far as a deeper and more nuanced understanding of their place in Czech daily life is explored. At the same time, a deeper understanding of Culture Houses' functions and developments over time might also serve as a potential resource for further considerations regarding the ways these Houses can better reach the people of their communities and serve their cultural and social needs.

OUTLINE OF THE THESIS

This introduction serves to draw out the importance of studying the Soviet institution of "Culture Houses" and dissect the methodology used to accomplish this research. Chapter Two provides an historical background of cultural centers on Czech lands and a review of the anthropological literature about *Kulturní Domy* and post-Soviet space. This exploration is meant to familiarize the reader with the body of scholarship, within which my research is situated. The following chapter examines the theoretical perspectives on transitioning post-Soviet public space and the subsequent social phenomena associated with it. Chapter Four offers an analysis and interpretation of the survey responses, and argues that these surveys contribute to a better understanding of the Culture Houses' longevity and persistence in the Czech Republic. Finally, Chapter Five concludes the thesis, and offers suggestions for further research. There is also a Methodological

Appendix, which includes all the documents pertaining to the technicalities of my research.

Chapter 2

The Case of Culture Houses in the Former USSR: Historical Context and Review of Relevant Literature

While there is a small amount of literature of an ethnographic nature expressly focused on Culture Houses, to better situate my project at the crossroads of anthropology, the Czech Republic, and transitology, this chapter is divided into three sections.⁴ These sections will put forth the history of cultural centers on Czech lands, literature about Culture Houses, and the literature about transitioning post-Soviet space more broadly. This paper builds on these bodies of work in order to consider the function of Culture Houses in the contemporary, rural Czech community.

THE CULTURE HOUSE IN HISTORICAL CONTEXT

Although the existence of Culture Houses is often credited to Soviet ideology and cultural policy coming out of Moscow (Habeck and Donahoe 2011, Dorrian 2010, Grant 1995, White 1990), the idea of a place dedicated to cultural and community activities was well-known to the Czech people before these buildings were constructed throughout the Soviet Union in the 1920s.⁵ Plans for the creation of *Sokolovnas*, or spaces for the meeting of *Sokol* clubs, were in the works as early as 1860s in today's Czech Republic.⁶

⁴Transitology comes from the field of political science and refers to the study of the process of changing from one political system to another, and in particular, from authoritarian to democratic regimes.

⁵ Other former members of the Soviet Union like Latvia and Bulgaria had long-standing traditions of cultural centers before the creation of the KD, see Putnina 2011 and Savova 2011.

⁶ See, <http://www.sokol-dubec.estranky.cz/clanky/historie.html>, <http://www.sokolpardubice.cz/sokol-pardubice/historie/>, <http://www.dobrovice.cz/sokolovna-historie/d-15442>, <http://www.novaves.net/historie-sokolovny-v-nove-vsi>.

The *Sokol* organization (the equivalent of the “Falcons” in English), began as a training club for gymnastics and developed into a tool for the social unification of the Czech people living under Austro-Hungarian rule. Under the guise of “physical body development,” the first union was organized by 75 men in Prague on February 16, 1862. This came during the decade seen by scholars as “the most uplifting” in the 19th-century Czech history (Jandásek 1932:575). After a loosening of the regime in the 1860s, the Czech national political consciousness became centered on resisting Austrian centralism, and culturally focused on the transition stage from Germanism to Czechdom.

Thanks to the leadership of President Jindřich Fugner, vice-president Dr. Miroslav Tyrš, and others, the *Sokols* quickly became charged with these feelings of nationalism. As the gymnastic skill of its members grew, so did their patriotic spirit (Monroe 1910:190). The members of the association gained attention and positive attitudes from the nation. The movement rapidly spread from Prague to other parts of the Czech lands such as Brno, Jičín, Kolín, Kutná Hora, Příbram, Turnov, Nova Paka, and Jaroměř before the end of the first year. The next year, the first hall dedicated to the *Sokol* effort, or *Sokolovna*, was acquired. Expansion continued and eventually *Sokolovnas* were formed in towns across Bohemia, Moravia, and Galicia, as well as other Slavic states and even in the USA. By the year 1871, 130 organizations existed on the Czech lands alone (ibid.). Tyrš attempted many times to create a corporate network of *Sokols*, but this kind of unity was forbidden by Austrian officials. In place of this, he put special focus on the creation of each *Sokol* center, basing them all off of the Prague model. The goal was to educate the masses for a better communal life: members were to be “freely and equally associated in a society” and their attitude to one another was, first and foremost, brotherhood, unselfishness, and love of others (Jandásek 1932:584).



Posters advertising Sokol Slets in Prague, demonstrating their strong tie to the Czech nation and traditional culture.

Eventually, after Tyrš' death, an official network of *Sokols* was created, with a system for public gymnastic exhibitions, the building of *Sokolovnas*, standardized training programs for leaders, and frequent conferences to strengthen the organization. In 1887 a meeting of all *Sokols* in the world was planned in Prague. However, government hostility forced it to be canceled (Monroe 1910:195).

The government's negativity towards the movement only worked to increase the enthusiasm for it. An international meeting was planned in 1895 in conjunction with an ethnographic exhibition in Prague, and it was attended by 7,500 *Sokols*. Their work continued into the 20th century by continuing to hold huge gymnastic competitions, while also founding libraries, public reading rooms, lecture series, maintaining Czech language schools, and organizing historical excursions and pilgrimages (Jandásek 1932:583). For example, in 1898, 2,000 *Sokol* unions made a pilgrimage to historian František Palacký's

birthplace in Moravia to celebrate the 100th anniversary of his birth (Monroe 1910:196). The international gatherings in Prague continued to grow. By June of 1938, as many as 200,000 spectators packed into Strahov Stadion to watch 50,000+ children and 65,000+ adults from 30 countries compete in gymnastics, as well as folk dance and a variety of other sports (Gajdoš et al. 2012:78). With this amount of support, it makes sense that “some of the finest public buildings in provincial towns” were the local *Sokolovna* (Monroe 1910:199). Constructing these spaces in such a way that they are not only functional, but also aesthetically pleasing and well maintained so that they stand apart from the rest of the village’s architecture demonstrates the extent in which the village supported the message of the space. The public’s willingness to give their time or financial means stresses their strong agreement with the principles for which the building stands.

Caroline Bilsky, Czech National Army Museum - Prague 2017



Poster for Slet in 1932 showing the massive scale of the competitions.

Soon after the competition in 1938, the *Sokol* Union met a disastrous fate after Hitler invaded Czechoslovakia. The Union was dissolved. All of its leaders were killed and all funding and properties were confiscated. American *Sokol* organizations became responsible for the continuation of the movement, but from outside of Czechoslovakia (Gajdoš et al. 2012:78). From 1945 to 1948, there was an attempt to reactivate the Union. However, a few months before the scheduled competition in 1948, the Soviet Union took control of the country. The competition still took place the following summer, but as an act of protest against the new communist regime (ibid.) Soon after, the *Sokol* organization was again dissolved and the leaders were imprisoned, persecuted, or escaped into exile to the United States where they continued the movement.

After 1948, the Soviets tried to continue the tradition of physical and gymnastics competitions with the *Spartakiada*. This Soviet tradition of physical competitions on a mass scale, similar to the *Sokol Slet*, began in the 1920s in response to the International Olympics being held in the same year. Soviets saw the Olympics as a demonstration of “bourgeois” capitalism, and in turn created their own, proletarian version, which was part competition, festival, and rally. However, the USSR rejoined the Olympic competition in 1952 and, subsequently, changed the magnitude of the *Spartakiada*. The regime attempted to merge the tradition of the *Spartakiada* and *Sokol Slet* Czechoslovakia, aiming to build on the energy and momentum Slets had in the area once the country was under Soviet rule. These gymnastics competitions began in 1955, and continued into the 1980s, still combining both gymnastics and cultural activities and drawing massive crowds of spectators and competitors. They continued to take place every five years to mark the liberation of Czechoslovakia by the Soviet army. The *Spartakiada* was deeply

tied to Soviet ideology about mass physical culture and participation was required by all students and members of the military.⁷ The tradition ended with the fall of the Soviet Union.

Over the years, the *Sokol* Union has attempted to make a come back. *Sokolovnas* still exist throughout the Czech Republic as community meeting places and gyms, or the name has been reclaimed, for example as the name of several restaurants around Prague.⁸ The tradition of *Sokol* gymnastic competitions was continued, on a much smaller scale, until today, with the largest in recent times in 2006 to celebrate the 150th anniversary of the founding of the Czech *Sokol* (Gajdoš et al., 2012:81).

It could be argued that the *Sokolovna* acted as a starting point for community or cultural centers having a presence that exists apart from, or even in opposition to, the state, which helps to inform why the contemporary *Kulturní Domy* have been able to secure such longevity throughout changing regimes. Not only did negative attitudes from the government, such as preventing the group from officially organizing or holding large gatherings, actually encourage new members and motivate them to be more devoted to the goals of the *Sokol*, but these were also spaces which allowed for the continuation of

⁷ Mass physical culture refers to the central role that they body and sport played in the creation of Soviet identity. Through pro-sport propaganda, social organizations, educational institutes, etc, the state used physical exercise and mass sporting competitions as another way to manufacture the Soviet identity, similar to the way they used the Culture House as a tool for. Mass sporting competitions took place all around the satellite states of the Soviet Union. For more on sport and physical culture, see Susan Grant's *Physical Culture and Sport in Soviet Society* (2013) New York: Routledge or James Riordan's *Sport in Soviet Society: Development of Sport and Physical Education in Russia and the USSR* (1977) Cambridge: Cambridge University Press.

⁸ Around Prague several Czech restaurants or pubs exist which have borrowed the name and the meaning the word *Sokolovna* has in the Czech consciousness as a marketing tool. For more information, see <http://www.dejvickasokolovna.cz/>, <https://www.restaurantsokolovna.cz/> (Accessed June 5, 2017).

Czech language and the celebration of Czech history at a time when there was potential for German language and culture to become the norm.

LITERATURE ABOUT KULTURNI DOMY

When taking into account the fact that the House or Palace of Culture is what Lewis Siegelbaum calls a “venerable Soviet institution” in his study of Soviet Workers’ Clubs and Palaces of Culture in the 1930s, the amount of scholarly research dedicated to the subject is relatively small in comparison to other hallmark Soviet spaces (Siegelbaum 1999:78). For example, the communal apartment (called *Kommunalka*), another Soviet attempt at re-inventing sociability via an imagined community in a dedicated physical space, is the subject of “novels (both utopian and dystopian), film, song, economic and cultural history, and several (absurdist) exhibits (ibid.).” For example, in his pieces of literature, Andrei Makine goes beyond the generally negative “evaluations of the chronotype of the communal apartment. Indeed, Makine endows the *kommunalka* with restorative powers and represents it as capable of smoothing out social or ethnic divisions.”⁹ Reflection of this sort has not yet been done on the Culture House.

When the parameters of which research is applicable to this project are defined further, meaning selecting work only coming from one academic discipline or about one region, the amount of studies about the Culture Houses decreases even more. Most of the available resources come from the field of architecture. They look at Culture Houses as simply a Soviet building (Aman 1992, Dorrian 2010, Dlugosova-Knappova 2008), for example, in terms of its architectural style. Yet, as my study will demonstrate, the

⁹ For more on how *Kommunalka* (the communal apartment) is presented in its romanticized version in Makine’s literature see Helena Duffy, “Long Live Kommunalka! The Tension between Postmodern Poetics and Post-Soviet Nostalgia in the Work of Andrei Makine,” *Twentieth Century Communism: a Journal of International History*, Issue 11, 2016, pp. 97-114.

significance of the Culture House and its persistence exceeds the boundaries of architectural history. Those studies which explore the Culture House from an architectural point of view also tends to ignore its function. Unsurprisingly, the most recognizable Soviet cultural center, “the Palace of Culture and Science in Warsaw,” is the most widely written about (Murawski 2011, Dorrian 2010, Zaborowska 2013).¹⁰ Scholars view the institution as either a unique gift from Stalin to Communist Poland, or in comparison to other remaining Soviet icons, like Lenin Steelworks in Krakow or the Palace of the Parliament in Bucharest (Dawson 1999). However, these studies do not tackle the Culture House in a transnational framework, failing to address the network of Soviet culture centers that existed around the former USSR.

As this project is an anthropological and ethnographic exploration of the Culture House, the sources I selected are also anthropological or ethnographic in nature. This means that the research is designed in such a way that will answer questions about cultural phenomena within a society, with data that often comes from the researcher living and participating in the society in focus. There are three main works that meet these criteria and are referenced in all subsequent research on the topic: Anne White’s (1990) *De-Stalinization and the House of Culture: Declining State Control over Legislature in USSR, Poland, and Hungary, 1953-1989*, Brian Donahoe and Joachim Otto Habeck’s (2011) *Reconstructing the House of Culture: Community, Self, and the Makings of Culture in Russia and Beyond*, and Bruce Grant’s (1995) *In the Soviet House of Culture: A Century of Perestroikas*.

¹⁰ The Palace of Culture and Science was constructed in Warsaw in 1955 and is the tallest building in Poland. It is 237 meters tall, and at the time of completion, was the second tallest building in Europe. It towers over the Warsaw skyline, making it easily recognizable and subsequently, controversial, because of its ties to Stalinism. For more information, see <http://www.pkin.pl/eng/> (Accessed June 5, 2017).

Although none of these studies dedicated to the Culture House look at the Czech Republic, they offer significant reflections into the case of Czech Culture Houses. Historical events have connected the Czech Republic to the other post-Soviet countries that have been studied. Similarities and differences between the countries' situations provide insight into which social and cultural phenomena are tied to the "common" history of the "former East," and which are uniquely or typically Czech.

As the title suggests, White's book concentrates on Russia, Hungary, and Poland. She examines to what extent changes in these societies are due to new leadership in Moscow, versus general societal developments over time. To this end, she analyzes the goals, history, and staff of Culture Houses, the institution tasked with "cultural enlightenment" because of their important role in the Party's control over leisure time (White 1990:10). White's work shows the ways in which Stalinist efforts of forced participation, controlled programming, and a variety of other factors resulted in distrust in the institution that has outlasted regimes and substantial social change in these countries. She asserts that in Russia these institutions began a cycle of decline, and once the regime realized the ineffectiveness of these spaces, they stopped the financial support. This led to further decline that has continued until today. In Poland the situation is slightly less dire. She points out that cultural institutions were not discredited there in the same way that they were in Russia, most likely because of the shorter period of the communist rule. This allowed for the country to more easily return to pre-communist cultural community models, which were free of Party influence. This assertion could also be echoed in the Czech case, as its current situation suggests that it, too, has been informed by its pre-communist cultural community models.

Grant's work consists of an ethnography of the indigenous people of Sakhalin Island. It is hailed as one of the first full-length ethnographies to come out fieldwork-based anthropology following the fall of the USSR. Grant combines archival research, participant observation, and interviews, to trace Nivkhi history from the late 19th to late 20th century. However, the title is misleading, as Grant uses "House of Culture" metonymically, to refer to Soviet cultural construction policies in general. This monograph focuses on the cultural evolution of the indigenous Nivkhi people of the island and the effects Soviet cultural construction had on their way of life. The "House of Culture" is mentioned only briefly, as one of the tools used by the regime as a means of cultural construction. This book is still widely cited in works on the subject and Grant is regarded as an authority on Soviet cultural construction practices (Donahoe and Habeck 2011, Marsh 2006, Siegelbaum 1999, Rethmann 1997).

And finally, Donahoe and Habeck's edited volume is a collection of chapters that each investigates the House of Culture and its "current position in the public sphere of culture in Russia and a number of other countries" (Donahoe and Habeck 2011:1). This touches on themes like the various roles played by the space, the challenges that face them and their staff, and how concepts of what is "culture" have been understood and implemented into policy throughout time. The first half of the book is a series of chapters that were the result of a comparative research project, taking place throughout Siberia (Chukotka, Buryatia, Novosibirsk, Altai). Anthropologists worked together to create standardized sets of interview questions, and then used them to gather data from five Houses of Culture around Siberia. Their research found that the House of Culture is a space full of contradictions, resulting from its creation as a tool of a regime that is no longer in power. These include enlightenment versus entertainment, state-funded mission

versus commercial orientation, and official reported versus actually happening activities.¹¹

These contradictions are tied to Soviet ideological traditions that have remained in place until today, but they are in opposition to what the general public expect from the venue. Culture House staff still function based on their “inherited, [state-defined] mission of enlightenment, and of ‘bringing culture to the masses,’” yet local residents see the space as simply a venue for entertainment (Ibid., 7). This discrepancy results in some Houses of Culture having realized their challenges and found ways to overcome them or, oppositely, Houses which remain empty most of the year, and only come to life when the commission comes to evaluate the House’s performance (Chapter 3).

Like White and Grant’s work, this section of the book also deals heavily with Soviet cultural construction and ideology. Their work serves as a sort of litmus test of Soviet ideological policy in contemporary times. Similar to Grant, sections from this work in Siberia looks at the regime’s ability to bring “culture” to indigenous populations through the space of the House of Culture. Whether this was part of the intended goal from the beginning of their research, or it is inextricably tied to the Houses function in today’s Russia, cannot be definitely determined without more investigation. However, while this approach of dealing with actual political history is one way of reflecting on the post-Soviet cultural transition process, I am interested less in how the spaces actually functioned, and more about how their history is interpreted and remembered now, and, subsequently, how that affects the way they function contemporarily.

¹¹ In other former socialist countries, satellites of the Soviet Union, the Culture House functioned as an institution where masses were educated in light of the new man’s ideology. For example, in communist Romania, Culture Houses functioned as educational centers. After the fall of the regime in 1989, many of them have been re-designed to fulfill other functions (mainly commercial).

The second half of the volume consists of research coming from scholars who study the House of Culture in other areas (Kyrgyzstan, Latvia, and Bulgaria), and exists apart from the joint research project of the first half of the book. These chapters are more closely tied to the aim of my research. I posit, similarly to White's assertion that the situation in Poland and Russia differs because of length of Communist control and intensity of Soviet cultural policy, that the similarities between these chapters and my work exists because they also take place outside of Russia. In particular, Aivita Putnina's chapter about the situation in Latvia and Nadezhda Savova's work about Bulgaria, both provide ways to contextualize my project within the wider post-Soviet region. In fact, Savova's description of the Bulgarian Culture House echoes this project almost exactly:

The *chitalishte*, thus represents an intriguing case of a flexible social infrastructure—a flexible house network—where the same physical buildings managed to create at different times quite distinct political, social, and cultural agendas and relationships; yet the network with its name and core values of encouraging creativity for all has survived the multiple transitions and is still ripe with potentialities for contributing to community building (Savova 2011:240).

Each tells a similar story about countries with histories of cultural institutions that existed pre-Soviet Union: in Latvia, the 19th century “People's Houses,” and Bulgaria, the *chitalishte*. In the Latvian case, the House of Culture even shares the fact that it was also a space that housed a growing anti-Baltic German and then Russian nationalist movement, that also relied solely on public participation to expand (Putnina 2011). This chapter also is the only one to discuss the House of Culture being a place for income generating activities. How to finance activities is a concern raised in all work on the subject. In contrast, how to make profit from “culture” is not. Like in Latvia, this is of concern in the Czech context and explains the trend of incorporating movie theatres, pubs and restaurants, flea markets, and folk craft markets into the space of the House of Culture.

This research project fills a gap in the House of Culture literature by focusing on the Czech Republic and taking *Zlínský kraj* as a case study. None of the ethnographic studies addressed in this chapter are devoted to Czech, or Czechoslovak, cultural institutions. Another innovative aspect is this project's approach to the setting of the research. White's study only considers places in major cities, which are not necessarily representative of all parts of each country. She also fails to take into account the huge variation that exists between the different regions of the USSR. Grant's ethnography is much more focused, but at the same time, this leaves out any connection between the situation on Sakhalin Island and trends elsewhere. With my work I intend to keep my focus on a single, rural region, but to also tie it to the broader narrative of the transition of post-Soviet public space. By zooming in on the micro-level of cultural production and consumption associated with the Culture House in one Czech rural setting, I do not aim to present a "local history" of a space related to the memory of the communist past. Rather, my goal is to address "large questions in small places."¹²

TRANSITIONING POST-SOVIET SPACE

One reason to explain the lack of academic inquiry into the House of Culture institution can be linked to the oversight of socio-cultural phenomena in the area of transitology. As Katherine Verdery writes in her book *Political Lives of Dead Bodies* (1999),

Students of the demise of Soviet-style party-states have tended to pose the problems of postsocialist transformation as creating markets, making private property, and constructing democracy. This frame permits two things: one can absorb the postsocialist examples into a worldwide "transition to democracy," and one can emphasize technical solutions to the difficulties encountered ("shock therapy," writing constitutions, election- management consulting, training people

¹² For more on the concept of "large questions in small places," please see Charles V Joyner's *Shared Traditions: Southern History and Folk Culture*, Urbana: University of Illinois Press, 1999.

in new ways of bookkeeping, etc.). I believe the postsocialist change is much bigger. It is a problem of reorganization on a cosmic scale, and it involves the redefinition of virtually everything, including morality, social relations, and basic meanings. It means a reordering of people's entire meaningful worlds (Verdery 1999:38).

For the last two decades, most cultural anthropologists working in the former Soviet Union were studying the economic and political themes associated with the transition from communism to capitalism. As Verdery wrote, this means an abundance of studies about the effects of shock therapy, or subjects like the dismantling of collective farm land, or formal and informal economies. This leaves out the many other things affected by a "reordering of people's meaningful worlds," and in particular, as Habeck elucidates in the Introduction of his book, overwhelmingly ignores research about changes in leisure patterns (Donahoe and Habeck 2011). As the House of Culture is inextricably linked to both leisure and culture, it has not solicited scholarly attention.

Within this larger body of transition studies, there is research about the affects of transition of physical spaces and the "socialist city." By far, most of the work in this region on space and social change is quantitative. Common themes include: the movement of populations (Sykora 1999, Steinfuhrer, Bierzynski, et al 2010), housing patterns (Temelova, Novak, et al. 2011, Simacek, Szczyrba, et al. 2015, Zarecor and Spackova 2012, and Smith and Stenning 2006), and the phenomena that go along with them, like gentrification and suburbanization (Ian Hamilton, Dimitrovska Andrews, and Pichler-Milanovic 2005). Within this body of work, very little is Czech-focused, and, if it is, it looks at Prague or, in a few cases, Brno and Ostrava.¹³ It should also be noted that these themes are all looked at in an urban context. Rural and village life is discussed

¹³For Prague, see Sykora 1999, Ian Hamilton, Dimitrovska Andrews, and Pichler-Milanovic 2005. For Brno and Ostrava, see Zarecor and Spackova 2012, Vaishar in Leszczycski 2003.

mostly in terms of the privatization of land, property rights, and break up of state farms
(Allina-Pisano 2008, Lerman, Csaki, et al. 2004, Prishchepov, Muller, et al. 2013).

Chapter 3

Theories of Post-Socialist Transition as a Rite of Passage

In order to understand Culture Houses it is essential to explore their role as spaces defined by their social, cultural, historical, and political purposes and meanings. Though the construction of places as meaningful is worth independent consideration, here, the emphasis is on how a place's meaning changes. More specifically, Culture Houses' legacy as a programmatic tool during socialism and their continued utility to Czech communities makes them a noteworthy site of transition to democracy and free market economy. As such, this paper focuses both on the role of Culture Houses as meaningful within their initial contexts, as well as the ways they did or did not transform after the fall of state socialism.

This paper primarily relies on Mariusz Czepczynski's (2008) work on the geography of post-socialist cities wherein he argues that ideological and political discourse is reflected in the very buildings and even the landscape of a place. His work goes on to detail how cities were forced to adapt and change in light of the Soviet collapse. His theory has two parts: first, it provides an analysis of the role of icons for cultural landscapes and, second, the use of theories of rites of passage to explain how meanings transition.

ICONS AND LANDSCAPE

The first part of his theory focuses primarily on the association between meaning making and place. He argues that cultural landscapes, by which he means the world around us, are the product of icons (e.g., buildings, monuments, etc.). He emphasizes that icons are equally physically and culturally constructed. So, for example, a Culture House, as an icon, has both a physical and a cultural existence—it is both a building as well as

representative of certain cultural and historical meanings. Both of these aspects, the physical and cultural, are important to its function for the community.

His emphasis on the constructedness of space has a long history in social sciences. Early in the 20th century, Emile Durkheim theorized an early form of social constructionism, emphasizing that an individual's social reality is created through social interaction. More recently, Berger and Luckmann (1966) have written about how all knowledge, even that which is taken for granted, is produced in interaction, whereby individuals act as if others share their perceptions of reality, therefore reproducing common definitions. This extends to places and institutions as well—thus, places and institutions are given meaning through social interaction. Through this process, places are culturally constructed and, as a result, their meanings are culturally conditioned (Czepczynski 2008). So, for example, the same statue may have very different meanings depending on where it is located. This aspect will be relevant in what follows when my analysis details the ways in which the location of a Culture House affects its reception in the community.

Importantly, though, icons do not exist in isolation. While a single culture house shapes the landscape both in its physicality and in its cultural or historical meanings, icons act together to form broader cultural landscapes. That is, icons each hold an individual meaning, but together with other icons form a shared meaning of a space for the people who live there. Places, thus, become imbued with meaning by those who live in them. Again, this is indicative of the extent to which icons depend on their context in what regards their meaning. In the case of post-socialist cities, most icons were associated with socialist meanings, making the cultural landscape fraught. After the fall of the Soviet Union, these meanings had to either transition or be destroyed altogether. To explain why

some icons were destroyed while others successfully transitioned, Czepczynski turns to theories of Rites of Passage.

RITES OF PASSAGE

Czepczynski examines the anthropological concept of Rites of Passage to explain how icons transitioned after the fall of the USSR. He begins with an overview of the concept and its notable scholars—Van Gennep and Victor Turner. Gennep and, later, Turner wrote extensively on the three phases of a Rite of Passage—separation, transition (liminality), and reincorporation. The first, separation, is when a person begins to move away from their previous place in the social structure, distancing themselves from their previous identity. The second phase occurs when a person is in between two identities and the individual's status is tenuous. This phase is considered a dangerous time for individuals, as they have left one stage but have not yet entered another. In the third phase, reincorporation, an individual typically completes a rite, claims their new identity, and then reenters society with that new identity.¹⁴ There are many examples of Rites of Passage across cultures, including everything from Military boot camps and weddings to Vision Quests among American indigenous people. Wedding ceremonies are a clear example of a ceremony that follows these three phases. Separation occurs when the bride walks down the aisle and is given away by her father, a literal example of being separated from the previous identity of daughter. Next, both the bride and groom are in a liminal state where

¹⁴ Although Turner's contributions to anthropology are often taken as canon within the field, criticism exists of his understanding of identity and his place within contemporary anthropological theory. Studies of identity make up their own sub-field of cultural studies because of the complex, constructed, and multi-layered nature of the concept. For more on this, see Renato Rosaldo's *Culture and Truth: The Remaking of Social Analysis* (1993) or Donald Weber's "From Limen to Border: A Meditation on the Legacy of Victor Turner for American Cultural Studies" (1995) in *American Quarterly* 47(3):525-536.

someone who objects to their union might interrupt the ceremony and their identities may not be confirmed. Finally, reincorporation occurs when the couple kisses and is pronounced man and wife—the new identities.

However, Rites of Passage need not be confined to ritual ceremonies. Czepczynski turns this framework to the case of political transition among nation states, applying this process to the aftermath of the fall of the USSR. Again, he traces the post-Soviet transition across these three phases. What occurred in 1989 and 1990 is the first step—separation—as countries separate from their previous position in the global structure and their soviet identity. At this point they must decide what they will do next, existing in a liminal state. Since then, these countries have been in this transition or liminal phase, between identities. In order to move from this phase to the next—reincorporation—icons must either be reinterpreted or “assigned into oblivion” so that the new cultural landscape can be created, and subsequently, a new identity can be attained. Only then, can the third phase happen and the transition can end.

I argue that Culture Houses epitomize this process. Like states, specific Soviet icons had to move through these three steps in the aftermath of the Soviet Union’s decline. To begin, Czech Culture Houses separated from their previous identity as a tool of the Party and exist in a period of transition. Here, though, the icons are not being physically destroyed, as Czepczynski observed for many icons, but rather Culture Houses are reinterpreted socially, historically, and politically. The results of my analysis indicate that this process is ongoing and that these Culture Houses have not yet been reincorporated, taking on new identities. This paper focuses primarily on what occurs during this transition period and how Culture Houses forge a unique path forward from their former Soviet identity.

Chapter 4

Findings and Discussion: The Targeted Exclusion of the Soviet Past

Previously I have examined the historical context, academic literature, and theoretical frameworks related to Houses of Culture. In particular, I have identified theories of transitioning Soviet icons and applied them to my case study. Using these frameworks, in this chapter I will analyze the ten survey responses received staff members at Cultures Houses in the Zlín region. The surveys themselves were divided into three sections based on the subject of the questions: “Personal,” “Czech *Kulturní Domy*,” and “Past and Future.”¹⁵ The first section asked about information related to the respondent’s experience working in a Culture House, their reasons for working there, and their role within the organization. This general information revealed that all respondents served in similar director positions, and had worked in a Culture House ranging from 4 to 35 years, with most falling between 20 and 35 years. The second section dealt with how the respondents define “culture” and the Culture House, its goals, events offered, and questions of funding. The third section asked about history’s relationship to the Culture House, differences between urban and rural settings, the future of these spaces in the Czech Republic, and directly about Soviet influence on today’s Culture Houses.

A cursory look at the surveys shows a number of themes that were raised in all ten of the responses. I grouped related themes into several categories, which include current status, location (urban versus rural), history, and funding. All of the categories are closely interconnected, and, taken as a whole, ultimately provide a reflection on social transition in the Czech Republic. However, I have separated the findings into subsections for purposes of clarity.

¹⁵ For more specific information about the questions and responses, please see the Appendix for copies of all ten completed surveys.

CURRENT STATUS OF CZECH CULTURE HOUSES

As was previously mentioned, Culture Houses existed in every country where formal or informal Soviet influence extended. In all of these places, the future of this institution became uncertain overnight with the fall of the regime. This institution could have been dismantled along with other institutions, or reconfigured completely. However, despite the infinite number of “futures” this building could have attained, this research demonstrates that:

- 1) Czech Culture Houses are still alive and functioning and
- 2) Czech Culture Houses are not in danger of closing in the immediate future. The reason for their survival is due to their negotiation of a balance between destruction and preservation of their past.

Answers across all ten surveys were often very similar for all of the questions, and this topic was no different. When respondents were asked if Czech Houses were at risk of closing like in other post-socialist countries, the answer was a unanimous “no.” Their answers suggest that the only conceivable reason for closing a Culture House would be for financial purposes. For example, Jana Slovenčíková from *Městské kulturní středisko Holešov* wrote, claimed that the reason for Houses closing “depends on financial conditions and if the developer wants to continue to support the activities.” In the same vein, Irena Krejsová from *Dům kultury Uherský Brod*, who has been in her position for 31 years, writes that at the “turn of the wild 90s, the possibilities of financing the *Dům kultury* were unclear. [The] economic inexperience of the House operators in the risky 90s had influence.”

These answers are revealing because they support the idea that this space serves a purpose (whatever that purpose is) that can be separated from its original ideological goals.

In their estimation, cultural work is seen as necessary to the functioning of the city, akin to schools, hospitals, and supermarkets. The possibility of Houses of Culture in the Czech Republic closing because of social perceptions of the space or changing needs was not even entertained. Rather, my respondents see ideology, the physical space, and its purpose as separable, meaning that they can also be selective about maintaining any traits from the original space. In other words, if they are able to choose to reinterpret the House of Culture as a place apart from Soviet ideology, then they are also able to reinterpret the space in any number of ways. It is this ability to reinterpret the House of Culture that has allowed for its longevity.

Despite what seems like a major disconnect between the past purpose of the space with its connection to Soviet ideology, and the contemporary purpose which is supposedly devoid of political influence, respondents reported that their role within the House and the House's goals had not changed over time. Eva Hannelová, who has worked at *Dům kultury Vsetín* for 24 years simply wrote that her job “has not changed.” If changes were listed, they had to do with practical matters like an increase or decrease in the number of events, or the incorporation of new technology and social media into the programming. The same goes for the question of “what is the goal of a House of Culture and has this changed over time?” Libor Pecháček from *Kulturní klub Hulín* said, “the main objective is to offer culture for our citizens. [The] goal has not changed.”

Here we see respondents conflating the physical existence (same building, in many cases the same staff, etc) and ideology when saying that the goal has not changed. They see continuity with the past because there are some aspects of the space that are not different. However, knowing the Party's original purpose for the space, the immediate response to the statement that nothing has changed would be that, yes, something has to

have changed. For example, schedules of events are no longer designed with “the good” of the Party in mind. Staff from all ten Houses disregarded this difference, demonstrating that this is not simply the view of one younger staff member who is not aware of the complicated or even controversial history of this institution. Instead, it suggests a pattern that is shared by all of the staff members. This is especially interesting when taking into account that Czech Houses of Culture do not work in cooperation with each other. The survey tackled this particular question, and again, the answer was a resounding “no,” that there doesn’t exist a network of Czech Houses.

This “selective” approach complicates the conversation about transition because the only destruction of the past that has occurred has been partial and abstract. As previously mentioned, transition is often seen as linear. The word itself connotes movement from one thing to something else. Yet in this case, no buildings have been bull-dozed and re-created. (It should be taken into consideration that that financial situation in the 90s would have made constructing a new building difficult.) However, throughout the past 25+ years, less expensive opportunities to further distinguish themselves from the past could have come up, were they decided to be important. Instead of a complete divorce, in some cases, even the same staff from pre-1989 have chosen which aspects of the original institution should be continued and which should be eliminated. Because there has not been total separation, even though the space exists apart from a complete version of its intended purpose, the contemporary House of Culture exists today as a reinterpretation of the original Soviet House of Culture. Many of its original components are still in place and are functioning in today’s capitalist Czech communities.

LOCATION

While the remainder of my analysis concentrates on the ways in which the staff's selectivity towards the history of Culture Houses functions, here I focus on the how and why the portrayal of the Culture Houses by their staff varies by location. I will pay particular attention to the differences between urban and rural communities because of the many comments made by my staff members, which stressed the contrasts between the Culture Houses in these two communities.

As previously explained, the region surveyed in this thesis is mostly rural. The largest city I focused on for this project was Vsetín, which is home to a little over 26,000 people, and the smallest is Valašské Klobouky, which has a population of just under 5,000.¹⁶ When asked the question “do you think the situation is different for Culture Houses in cities and in villages,” again, all responses began with “yes” or “definitely yes.” The answers to this question were often lengthy and continued on to reveal how the staff see their role within their town, the difficulties associated with being in a rural environment, and the positive conception they have of urban Culture Houses.

The most common theme linking the responses together was an idealistic attitude towards the situation in an urban setting. Michal Mynář of *Otrokovická BESEDA* sees the rural House as “primarily a multi-purpose hall, without dramaturgy or concept.” In villages, the space can be rented out for parties, wedding receptions, or any other kind of gathering. This practicality is seen as detracting from the ultimate goal of the House because, in contrast, he believes that Houses in the city are truly having an impact on “cultivating the cultural climate of the city.” Jaroslav Baloušek of *Kulturní a Vzdělávací*

¹⁶ According to a pool from April 2017 revealed by Český Statistický Úřad, the population of Vsetín is 26,000 and the population of Valašské Klobouky is 5,000, <https://www.czso.cz/csu/czso/pocet-obyvatel-v-obcich-k-112017>.

Středisko Valašské Klobouky seconds this assertion by stating that “the village itself owns the Culture House – it is mainly for local events and the needs of the citizens.” Irena Krejsová echoes these points with,

The bigger the city, the more opportunities available to the audience. The better the funding, the greater the chances are to get support from sponsors. There are actions, for which, our audience must go to regional cities because we cannot afford them (because of capacity, the technical equipment needed, the size of the stage, and mainly economic reasons. [Culture Houses] without financial support from the municipality or city must be hired out for questionable actions or for commercial events.

In general, hosting events intended only for financial gain is seen as something that contradicts the purpose of the space. As a result, staff are also envious of the higher funding that would be available in an urban area, due to more financially successful municipalities. Mr. Baloušek continues that a difference in locations exists because, “in the city there are more funds for cultural facilities.”

However, despite this positive outlook on their urban counterparts, I aim to complicate this view. This feedback disclosed that urban areas “have greater opportunities in terms of costly programs of various types. Hence, their culture is very colorful and diverse” (PhDr. Danuše Adamcová, *Kulturní Dům Stražničan*). While the assertion that urban areas have more funding options, more potential attendees to events, more choices for programming, is logical, this abundance of alternatives could also serve to hinder the existence of the Culture House. More choices make the job of the culture worker richer, but being in an urban setting also means that audiences have a variety of places they could go to have their cultural needs met. Instead of all cultural events being housed in one space, city residents can pick from programs occurring in several theatres, halls, or even other Culture Houses. As explained above, Irena Krejsová writes that her audiences must travel to bigger cities to access certain activities which her House is not able to finance.

She sees losing this audience to the bigger space as the result of her space's inability to compete financially. Again, we see blame being placed on economics, like in the previous section with the connection between economics and Houses closing. Alternatively, another possible explanation could be that the two spaces, urban and rural, are not compatible in social meaning. This means that in a rural setting, the perceptions placed upon the Culture House differ than those placed about the urban Culture House. For example, the village House is regarded as a gathering hall for the town, contrasted with the urban House, which is seen as space to house formal, cultural events (plays, operas, recitals, etc).

A cursory internet search through the same website used to access the Culture Houses for this project reveals that there are only 11 Culture Houses in Prague and the surrounding area (*okoli*) and only 4 Houses remaining around Brno. Compared to the Zlín region, where one Culture House exists to serve as few as 5,000 people, Prague and Brno, with populations of around 1.3 million and 378,000 people, respectively, have relatively few remaining Culture Houses.

It is also interesting to note that in Prague, fewer of the spaces that self-identify as Culture Houses on the website have the phrase *Kulturní Dům* in the official name. Rather, they go by things like People's House, National House, and even *Sokolovna*. This variety did not exist when the same search was done for the Zlín region. I argue that the diversification we see here is due to having to be held accountable to changing perceptions of their desired audiences. By this I mean that, this preliminary analysis suggests that urban Houses are not able to selectively reinterpret history as I posit staff from rural Culture Houses are able. Instead, they change their name and therefore move in the direction of destroying the legacy. They do not have access to the same kind of "captive" audience like that which exists in rural areas. Culture-seekers may not be able to separate

the House from its former purpose in the same way that employees can, causing them to seek other outlets for accessing culture. In cities, these alternatives exist. In rural locations, they do not.

Jan Zapletal of *Dům kultury Uherský Brod* is able to sum this point up well when he writes,

Especially in the area of their own income, the possibilities of KD in cities and villages are diametrically different. Village KD often performs (mainly) various civil functions that are not directly related to culture, but it is customary to use them (weddings, private celebrations, etc.). For cultural and culturally-social purposes, they are in fact very marginal, although they are irreplaceable in the villages.

Here it is revealed that a Culture House located in a rural location is two-sided. Longevity is secured for those Culture Houses in villages, simply by their location (because they are in a village). They are an integral part of village community life because they are the only gathering space available for villagers. Being rented out for private gatherings ensures the survival of the Culture House, much to the dismay of culture workers, who view this situation as in opposition to what is the initial space's intended use. Thus, it is this need that gives staff the capacity to reinterpret the House in whatever way they would like. Regardless of how staff choose or do not choose to separate the space from its connection to the Soviet Union, the Culture House is guaranteed some attendance from local populations out of necessity. Indeed, this freedom is dependent on the location of the culture house: rural or urban.

HISTORY

Another section of answers responds to the function of history and historical past in the physical building and in its legacy. I will pay special attention to the idea of history being either “good” or “bad,” and the role of history and architecture.

To illuminate these issues, I have asked two questions that targeted these themes specifically. These are, “is history important to the current meaning of the Culture House?” and “do you think its important to acknowledge or preserve the past in the Culture House’s contemporary meaning? If yes, how do you choose what to include or leave out?” In response, I received one of three types of feedback: confirmation that history and the Culture House are connected, abstract thoughts about the nature of the relationship between culture and history, or, the questions were left unanswered. Since it cannot be known why the questions were left unanswered, these surveys were disregarded in this portion of analysis.¹⁷

These answers indicate that knowledge of history and cultural memory affect one’s ability to understand the culture that is performed in the House. All-encompassing statements, such as, “who does not know history is not cultured, and therefore, has nothing to claim in culture” (Marcel Řimák, *Dům kultury Hodonín*) or “art is always created in a historical social context” (Michal Blaziček), support the view that history and culture, and subsequently the Culture House, are interrelated concepts which influence each other.

For those who spoke about the role of history for Culture Houses they primarily saw it as a theme for programming. History is used as the basis of certain Culture House activities: “we recall important historical events, we use it even in our programs” (Irena Krejsová). For example, many Culture Houses hold activities around prominent days in relation to Czech History or lectures that are history-based. In this respect, history and the past are quite central to the mission of contemporary Culture Houses.

¹⁷ They could have been omitted for any number of reasons, such as because of a poor translation of the question into the Czech language, the question was too complex and lengthy and would take too much time to respond to, it was simply uninteresting, or it brought up subjects on which, the respondent did not wish to comment.

However, one notable aspect of this discussion is lacking. There is certainly a difference between using history broadly in programming and engaging the very real, and even personal history, of the Culture House itself. As such, these responses show a gap between history as an abstract concept and history as it features into Culture Houses today. Thus,, while the Culture House may “acknowledge the past” insofar as it has no trouble referencing local or Czech history broadly for programming and folk cultural events, Culture Houses have more trouble in displaying and disentangling their own history. That is, is it really “acknowledging the past” if the recognition of the space’s roots in communism are omitted? Here, I see a tendency to qualify history into “good” and “bad.”¹⁸

The section from the survey that is referenced here included a few questions crafted to uncover more about the connection between the Soviet past and capitalist present. Yet only one referred to the Soviet period at all, with far more writing about traditional (folk) culture. What the respondents emphasize, I argue, is “good” history, while what they reinterpret or ignore is “bad” history. In this case, “good” history is synonymous with local, traditional, and folk history. In other words, a history of continuity with the local ethos. While “bad” history is anything that intentionally evokes the role of socialism, even despite the fact that socialism is known to have been deeply influential to these institutions.

“Good” history is very much a part of the current meaning attributed to the space. Jaroslav Baloušek (from *Kulturní a Vzdělávací Středisko Valašské Klobouky*) sees that, “through our organization, conditions are created to maintain and develop common and folk traditions.” Michal Mynář (*Otrokovická BESEDA*) also sees local culture as crucial to the meaning of the Culture House. He writes, “it is exactly the aspect of the Culture House

¹⁸¹⁸ Of course, these are qualifiers I am adding based on my reading of the survey. No respondents refer to the past in terms of good and bad.

to be like a bearer and maintainer of local culture, and it is important and perhaps irreplaceable.” In contrast, the survey mentioning “bad” history, or socialism, does note that the Culture House is “to a great extent, a relic of socialism” (Jan Zapletal), but does so only to support his point that it is difficult to bring an organization that has roots in a socialist economic system into the current capitalist system. It is only in this very practical way that the Culture House is forced to reconcile with its socialist past.

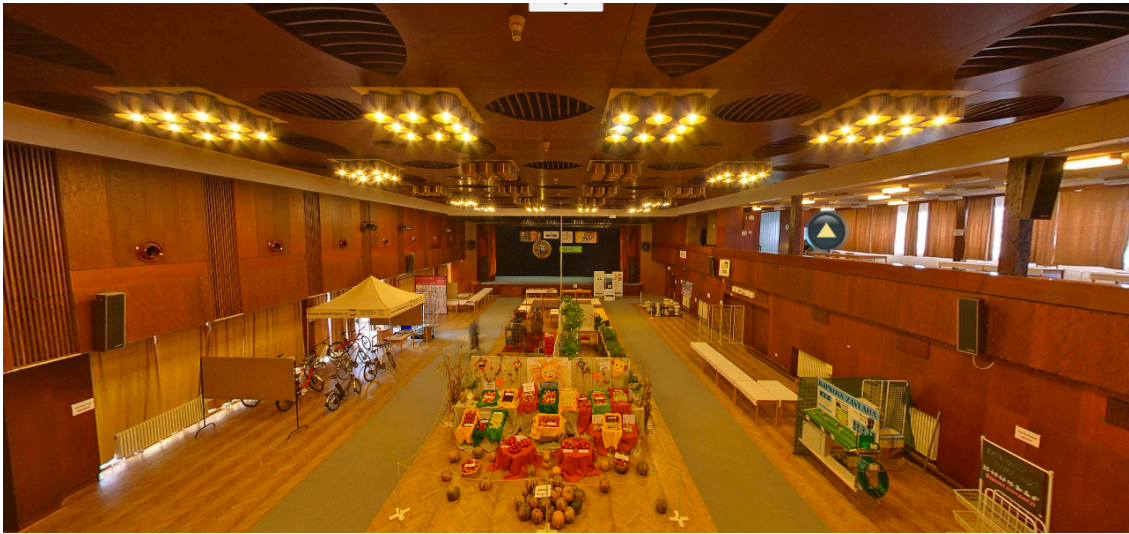
Once again this indicates that Culture Houses are engaging with the process of reinterpretation, which was alluded to in the responses. Jana Slovenčíková (*Městské kulturní středisko Holešov*) outright says this: “Not everything [should be preserved], but the essential and important things, which we want and prefer to continue.” This answer acknowledges the role that staff play in the current meaning of today’s Culture House. They decide what is valuable and needs to be preserved and what should be discarded.

In another attempt aimed at a deeper look at any lasting Soviet impacts, further into the survey I ask, “do you think there are any remnants of the Soviet-style Culture House in today’s Culture House? (architecturally, bureaucratically, ideologically, etc).” Many responses focused on the role of architecture. This is especially interesting since much of the theory referenced previously focuses on the transition of an icon’s physicality or materiality in the Post-Soviet era.

The theory emphasized the extent to which buildings have been torn down or reimagined due to their association with Soviet ideologies, but here we see consistent architecture where its physical presence remains, while its meaning changes. Architecture, and its physicality and permanence, is the one thing definitely tying this space to the past. It is impossible to ignore and, yet, most Culture House staff manage to do so through reinterpretation.

There are exceptions, however. The centrality of history in reference to architecture comes up clearly in one response, while the attachment of not just history, but Soviet history comes up in another. These answers indicate that some are able to link the physical space to the past, though many do not. Likewise, it is important to note that I have already identified how the purpose of contemporary Culture Houses has been reinterpreted by those who work there, but arguably the majority of staff are doing this with the actual, physical space as well. The exceptions here are different in their clinical, historical reporting of the history and the architecture, which is unlike the more narrative responses to the ideological or purpose questions.

For example, when asked “what is a culture house?” Marcel Řimák responded “Former Congress Hall of the Communist Party.” The rather open-ended question evokes a clear cut reference to the physical space rather than the goals or programs or even the history. The actual building is hard to reinvent, so his focus on this means he is not engaging in meaning-making in quite the same way as others. It is possible that this is merely the result of a misunderstanding of the question. However, I am more confident that this finding is real because every other respondent emphasized the purpose of the space rather than the space itself. I am further buoyed by his answers to other questions, which also emphasize a focus on architecture. Specifically, when asked a question about the importance of the preservation of history, he again references architecture and the building in particular. Unlike other staff he does not separate the current Culture House as a building from its past, though notably he does not reference ideology in particular.



Dům Kultury Hodonín (former Congress Hall of the Communist Party), main hall and Communist mural

Photos taken from *Virtuální Prohlídka* on “www.dkhodonin.eu.” 2017

In another answer, Jan Zapletal also evokes the architecture when alluding to the Culture House’s history. He is also the only respondent to refer to socialism directly. When asked about the legacy of Soviet influence on the Culture House he responded:

Undoubtedly, the KDs, built in the 1950s and 1960s in the style of sorely (socialist realism) and in the 1970s and 1980s in the style of brutalism, carry with them an architectural statement about the time of its creation. However, it can not be said at all that this is always a bad architecture. For example, the House of Culture in Uherský Brod is a very good architecture, which after 1989 was not damaged by

additional interventions. And even those architecturally bad or uninteresting KD just have their place because we have no other KD.

However, another respondent answered this question by saying that “architecturally, certainly” there was a lasting influence of the Soviet Union on Culture Houses. While yet another emphasized the history of her Culture house, claim that “in Vsetín it was built in 1991, so, consequently, socialist architecture was a major influence, both in the building and interior” (Hennelová). After reviewing all these answers, we need to understand why then, can staff identify the socialist architectural legacy, but not the ideological or cultural legacy? Is the memory of socialism and its cultural spaces unworthy of invocation? Are there any current interests related to Culture House’s functions deliberately obscuring its socialist legacy?



Dům Kultury in Vsetín

Photo by Caroline Bilsky, 2009

I posit that these questions arise due to the fact that the physical buildings remain. Mariusz Czepczynski’s emphasizes that for a place to move on during Post-Soviet

transition separation, transition, and reincorporation must occur, but while this is easily done ideologically, to do it to actual buildings would mean the destruction of Culture Houses altogether. As the previous section indicates, this destruction would be complicated given the necessity of these buildings in many small towns and villages. As such, people are willing to live with the Soviet architectural legacy so long as the ideological, cultural, and programmatic legacy can be reclaimed.

FUNDING

The previous sections of this analysis have focused on the agency staff members have in terms of reinterpretation. However, staff are not in full control of their Culture Houses. This is true in one essential regard—funding. To get at this facet of a Culture House’s functioning, I asked specifically how Culture Houses are funded. Houses are funded by a mix of money from the municipality and from private donors. These ratios differ from one House to another. So, for example, in terms of funding from the municipality one House gets 40%, one receives 50%, two get 60%, and another receives 65%.

The question of finances is understandably on the minds of many Culture House staff. When asked about the future, Jana Slovenčíková referenced economic concerns saying “every year we are contending with finances.” Though there is obvious concern about money among Culture House staff, there is also no small measure of discontent about the constraints capitalism places on them as programmers, social spaces, and purveyors of culture. So, for instance, when asked why Culture Houses fail, Michal Mynář explained, “generally, too much of an economic view of society. Not everything is a business and sources of profit. It absolutely does not apply to local culture. It has significance from a long-term standpoint.” Put another way, Culture Houses fail when they

become out of touch with their purpose—to produce and maintain culture. However, this also emphasizes another point that is pertinent to the current analysis, it focuses on culture as a long term goal. That is, this respondent is emphasized that profitability makes no sense when your product is culture, which must be produced over time. Though Culture Houses may be significant in the grand scheme of things, it is evident from the previous analysis that Culture Houses are short-sighted when it comes to their recent past.

However, the arena of finance offers one small exception. While most respondents do not talk with frequency about the Soviet legacy, one respondent (Irena Krejsová) did seem nostalgic for the funding available during the rule of the Soviet regime. However, her nostalgic recollection of the socialist era can be read through the lens of Svetlana Boym's theory of reflective nostalgia¹⁹. According to Boym, unlike restorative forms of nostalgia, reflective nostalgia does not emphasize the desire to return to the past or to restore the past but rather critically reflects on the present concerns. Irena Krejsová writes:

What about bureaucracy – I wish it was the socialist one. The current one destroys us, and it is economically very costly as it is demanding. New PC programs, monitoring everything and everything, reports and reports on all possible and impossible institutions, etc. (Irena Krejsová)

In turn, she argues this has changed her job as well. Not only must she focus on funding and reports that prove their fiscal responsibility, they must also change their programming in response. She continues:

We used to have much more, nowadays functions have accumulated, we have to deal with the economic aspect, we have to cover the costs of cultural programs from income, we do not do so much from marginal genres and classical music, we usually do not organize more expensive programs, they represent representative agencies in the form of rent, percentage of revenue - this is how the selection of

¹⁹ For more on this distinction between reflective nostalgia and restorative nostalgia see Svetlana Boym, *Nostalgia and Its Discontents*, 2011, available at: <https://pdfs.semanticscholar.org/cfcb/eba8cb80315ffebfcf16fe4d17fa6f31286e.pdf>. (last accessed 6 June 2017).

programs is limited. On the other hand, there were events organized by the town in open-air venues without entrance fees (where we provide a program), but this reduces the number of concert visitors with entrance fees in our cultural facilities. Since the cost of programs has increased considerably, we use more amateur or semi-theater groups or professional artists from regional or regional theaters.

Related to this idea of shifting responsibilities is the trend of adding services to the space of the Culture House in order to increase profit-making possibilities. This adaption to the current system takes many forms, from pubs to craft markets. We can see here a connection to the idea of developing “good” history, which was explored in the last section. Craft and folk markets offer the opportunity to achieve two goals at once – make money and promote local, folk culture. Examples of expanding facilities include, *Dům Kultury Uherský Brod*, which has integrated the cultural center with a cinema, library, gallery, and observatory with planetarium, or *Dům Kultury Vsetín*, which includes a regularly operating restaurant, pub, and flea market. The added business ventures that Culture Houses acquire fall on the shoulders of the existing staff. Michal Blažíček (*Veselské Kulturní Centrum*) oversees the social hall, movie theater, tourist information center, gallery, and buildings on the outskirts of the center of the city. As the staff have influence over which facilities are combined with the Culture House and how they are operated, this control also allows them to reinterpret the space how they see fit, while also securing funds.

Chapter 5

Concluding Remarks and Future Directions

This Master's thesis provides insight into Czech means of socially transitioning an icon (Culture House). Relying on anthropological literature and theory combined with ethnographic methods, this project explores the contemporary perspectives of Czech Culture Houses from the point-of-view of the Houses' staff. As many of these employees have worked in their positions since before the fall of state socialism, they have been at the forefront of moving the space into the future.

While it cannot be known from this work alone whether the approach to transition discussed here might be extended to other or all icons in the Czech context, it does shed light on one way a physical space is able to reflect social changes. By staff actively selecting which parts of the past should be kept and which need to be dislodged, the Culture House has embodied changing relationships between society, ideology, and leisure time. My findings suggest that the specific way in which Culture House's staff are able to imagine their House apart from its "bad" history, paired with their necessity of persistence - due to their rural location- have enabled their continuity.

These findings both agree with, and complicate, the anthropological literature on the subject of Culture Houses. Anne White observed that in Russia, these spaces have been in a state of decline. Her findings correlate with Donahoe and Habeck's, in that, the situation is the least stable for Culture Houses in Russia. They seem to operate on a case-by-case basis, if at all. However, this thesis adds to the assertion that the less time a country spent under Soviet rule, or the farther the country is located from Moscow, the easier it is for them to return to pre-Soviet cultural traditions. White sees the situation in Poland and Hungary as far more positive than what she noticed in Russia. Of course, this study was written in 1990, and certainly changes may have occurred since then. Aivita

Putnina sees continuing Houses in Latvia, and Nadezhda Savova writes about the *Chitaliste* in Bulgaria. However, these authors attribute the longevity of Culture Houses in these countries to other things. For example, in Latvia, policy documents exist that officially reject the Soviet period and cite Culture Houses as ideological and instruments of Soviet propaganda (Putnina 2011:217). In Bulgaria, *Chitaliste* are part of a national and international network of cultural centers, and are used to house dancing events that are recognized by UNESCO (Savovoa 2011).

However, in the Czech Republic, the differences are not just evident, but in total opposition to the Latvian and Bulgarian experience. Instead of a formal acknowledgement of the past, Czechs have opted to ignore or reject the controversial history of the space and have moved away from working in connection with other Czech Culture Houses.

Due to White's assertions, when I began this research I expected the pre-Soviet history of the *Sokolovna* to arise throughout my survey responses. I thought that this strong tradition of cultural centers would explain why they have continued to survive today. To frame this anticipated discussion of Czech history in the late 19th and early 20th centuries, I included a discussion of the roots of cultural centers and the important role that the *Sokol* union played in the Czech nation. In contrast, survey responses revealed that the memory of the *Sokolovna* is not actively influencing today's Culture House functioning and meaning. This argument supports the conclusions drawn in this thesis about how staff have chosen to re-imagine the space void of history. It can also be argued that despite not acknowledging it, the *Sokolovna* still helps secure the Culture House's position as necessary in the town, because of the long Czech tradition of having a communal gathering place, regardless of its ideological leanings.

FURTHER RESEARCH

This project focused on the perspectives of the Culture House staff on this institution's longevity and functions. Their survey answers revealed how they have managed to transition this space from a Soviet icon to a part of the contemporary Czech community. However, their longevity may also be attributed to their necessity as a gathering place for the town or village. To investigate these aspects, further research focusing on the wider Czech community is necessary. This project could easily be continued by using ethnographic methods to gain insight about whether Czech people use the House of Culture purely out of need, or because they see it as an integral part of daily and communal life. Illuminating the participants' views on Houses of Culture would strengthen the conclusions put forth in this paper by supporting the claim that Houses of Culture have the ability to choose how they reinterpret themselves or, if staff and people's perspectives are similar or not in what regards the longevity, history and functionality of these places. By commenting on the Czech Republic's social transition process more widely – maybe this is the transition approach that is used as a discourse most often in the Czech Republic and Czechs have adapted to it important aspects of this process could come into sight in a new light. Additionally, it would help to understand if the House of Culture's "pick and choose" way of transitioning is successful or not. Is keeping the same physical space and separating it from the past ideology a strong way to transition? Or does the past last in the minds of those who are less connected to the space than those who work there every day? Investigating whether a disconnection between staff and Czech people exists has many applications and would be a beneficial extension of the research presented here.

Ultimately, I agree with Irena Krejsová of *DK Uherský Brod* when she writes that, for the future of the Culture House, she “sees bright colors.” While a society’s inclination towards “culture” is hard to definitively measure or compare, as a foreigner who has lived in the Czech Republic for three years, I see this country and its traditions as being ingrained with respect for culture of all forms. At the heart of Czech life are activities like the *taneční věneček* (a spring ball celebrating the end of a season of ballroom dancing lessons Czech teenagers take when they are 15 years old) and *plesy* (balls) and regional folk dancing performances. I am no longer surprised when I am met with a young musician giving a harp concert in the middle of a shopping mall, or to learn that if one is travelling to Prague to see or hear a performance associated with *Pražské Jaro* (Prague Spring)—the international music festival which boasts sometimes as many as three events per day throughout the month of May and that is celebrating its 72nd anniversary—they are eligible for a 50% discount on their train ticket.

As an outsider, the Czech Culture House has provided me with a window into the heart of the country and people I am constantly seeking to better understand. Together, the events that are housed in the *Kulturní dům* are tangible illustrations of what it means to be Czech. It is because of this that I believe that, as long as Czech culture survives, so too, will the *Kulturní dům*.

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Methodological Appendix

KD Survey

The following is the survey for my Master's thesis. I realize it is quite long – please write as much or as little as you have time for. Also, feel free to write in English or Czech, or a mix of both. I cannot thank you enough for your time and help.

Your answers may be quoted in my thesis. If you are uncomfortable with your name or KD being referenced, please write it here and I will choose a pseudonym.

- It is fine to use my name
- Please choose a pseudonym

Průzkum Kulturního domu

Tento dokument slouží jako průzkum k mé diplomové práci. Uvědomuji si, že je dotazník poměrně dlouhý, vyplňte tolik, kolik uznáte za vhodné. Také můžete vyplnit dotazník v češtině nebo v angličtině (namixovaně). Mnohokrát Vám děkuji za vyplnění.

Vaše odpovědi mohou být uvedeny v mé práci. Pokud si nepřejete, aby bylo Vaše jméno uvedeno v práci, prosím napište to zde a budu volit pseudonym.

- Je to v pořádku, aby moje jméno bylo použito v práci
- Zvolte pseudonym

Personal/Osobní		
Name/Jméno: PhDr.Danuše Adamcová	Age/věk: 60	Position/Pozice: ředitelka KD, director KD
How long have you worked at a KD? <i>Jak dlouho pracujete v KD?</i>		
Od r. 1982 (nejdříve jako programový pracovník, 1990 ředitelka KD) From 1982 (first as a program worker, from 1990 director of KD)		
What are your main responsibilities? <i>Jaké je Vaše hlavní zodpovědnost?</i>		
Řízení organizace a pracovníků, vize a programové koncepce činnosti kulturního domu, příprava vlastních pořadů, redakce městského zpravodaje Strážničan s cizími i vlastními příspěvky. Organization and staff management, visions and program concepts of the cultural house, preparation of own programs, editorship of Strážničan with foreign and own contributions.		
Do you think your job changed over time? If yes, how? <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i>		
Tak jako se vyvíjí svět a kultura kolem nás, tak se samozřejmě vyvíjí i dramaturgie a činnost kulturního domu. Just as the world and the culture around us evolve, the dramaturgy and the activity of the cultural house are evolving.		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i>		
Hlavní motivací byl silný vztah ke kultuře a možnost se realizovat v kulturní tvůrčí činnosti. The main motivation was a strong relationship to culture and the opportunity to be realized in cultural creative activities.		
Which KD do you work in? Is there anything specific about it or its past you would like to share? <i>V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a podělit?</i>		
Pracuji v Kulturním dome Strážničan ve Strážnici, sice v malém městě, ale s bohatou kulturní tradicí a historií. I work in the Strážničan Cultural House in Strážnice, in a small town, but with a rich cultural tradition and history.		
Czech KD / Český KD		
How would you describe a KD? <i>Jak byste popsal/a KD?</i>		
Velký víceúčelový dům ve stylu funkcionalismu, kde jsou prostory k kulturní činnosti – hlavní sál (kde realizujeme divadla, plesy, koncerty a je využíván i k pronájmu organizacím i veřejnosti), přísálí, které může být I součástí hlavního sálu (zde realizujeme malé koncerty, přednášky, jednání aj.), vestibul (vstupní prostor se šatnou a sociálním zařízením a bufetem). Large multifunctional house in the style of functionalism, where there are spaces for		

cultural activities - the main hall (where we realize theaters, balls, concerts and it is also used for renting organizations and the public), fireplaces, which can be also part of the main hall (here we make small concerts, lectures, Meetings, etc.), vestibule (entrance hall with dressing room and bathroom and buffet).

How do you define "culture"? *Jak byste definoval/a "kulturní"?*

Pod slovem Kulturní nabídka rozumím divadelní představení pro dospělé i školní děti, koncerty populární i vážné hudby, folklorní a společenské pořady, taneční zábavy, plesy, přehlídky (např. zpěváků, folklorních souborů), školní zájmová a kulturní představení, By the word "Cultural offering," I mean theater performances for adults and school children, concerts of popular and classical music, folklore and social shows, dancing, balls, shows (for example, singers, folklore groups), school interest and cultural performances

How is your KD funded? *Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)*

Kulturní dům Strážničan ve Strážnici je příspěvkovou organizace města Strážnice, které jej financuje z vlastního rozpočtu (cca 50 % dotace z města, cca 50 % z vlastních příjmů z kulturní činnosti.)

The Strážnican Cultural House in Strážnice is a contributory organization of the town of Strážnice, which finances it from its own budget (about 50% of the subsidy from the city, about 50% of its own income from cultural activities).

Is there a network of Czech KD or do they operate independently? *Existuje síť českých KD nebo jsou provozovány nezávisle?*

Jsou provozovány nezávisle a mohou mít různého zřizovatele – města, obce, firmy. They are run independently and can have different founders - cities, municipalities, businesses.

What is the main goal of the KD? Has this goal changed over time? If so, how? *Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?*

Hlavní cíl KD je stále stejný – uspokojovat kulturní a společenské potřeby obyvatel města Strážnice a okolí i hostů (na zajímavé plesy, divadelní představení a koncerty k nám přicházejí návštěvníci nejen ze Strážnice, ale i ze širokého okolí).

The main goal of the KD is still the same - to meet the cultural and social needs of Strážnice and its surroundings and guests (interesting balls, theater performances and concerts come to visitors not only from Strážnice, but also from a wide area).

What do you think is the most important event of the week? Of the year? *Jaká událost je, dle Vašeho nározu, nejdůležitější z celého týdne, roku?*

V rámci týdne se Kulturní události mění, v podzimním, zimním a jarním období je kulturní dům využíván velmi často, dny nerozhodují. V průběhu léta připravujeme kulturní programy ve venkovních prostorách – v zámeckém parku, na hlavním náměstí... Naší nejvíce navštívenou akcí je Strážnické vinobraní, které se koná vždy druhý víkend v září a to za velké účasti Strážničanů i obyvatel širokého okolí (Strážnice je vinařská oblast, vinobraní je tradičním aktem).

Within the week, Cultural Events are changing, in autumn, winter and spring, the Culture House is used very often, the days do not decide. During the summer we are preparing

<p>cultural programs outdoors - in the castle park, in the main square ...</p> <p>Our most visited event is the Straznická Wine Festival, which takes place on the second weekend in September, with the great participation of Strážničany and the inhabitants of the wide area (Strážnice is a wine region, the Festival is a traditional act).</p>
<p>How do you define “success” for the KD? Are there official criteria it must meet? <i>Jak byste definoval “úspěch” pro KD? Existují nějaké oficiální kritéria, které se musí splnit?</i></p> <p>Úspěch pro KD znamená vysokou návštěvnost a spokojenost návštěvníků, což s sebou nese neustále sledovat trendy v kultuře, co je přitažlivé a v objektu zájmu veřejnosti. Oficiálním kritériem je umět se trefit do vkusu a současných požadavků návštěvníků. Success for KD means high attendance and satisfaction of visitors, which entails constantly following trends in culture, what is attractive and in the interest of the public. The official criterion is to be able to cope with the tastes and present requirements of visitors.</p>
<p>Past & Future Minulost a budoucnost</p>
<p>Is history important to the current meaning of the KD? <i>Je historie důležitá pro dnešní význam KD?</i></p> <p>Historie tvoří kořeny, o které se opíráme při přípravě kulturní nabídky v současnosti i v budoucnosti. Je obsažená v genech, které se u nás přirozeně přenášejí z generace na generaci. V první řadě je to folklorní tradice, na ni velmi úzce navazuje tradice kulturního města Strážnice, jak jsme ji zamenali od pamětníků. History is the roots that we rely on in preparing our cultural offer today and in the future. It is contained in genes that are naturally transmitted from generation to generation. First of all, it is folklore tradition, which closely follows the tradition of the cultural town Straznice, which we have recorded from witnesses.</p>
<p>Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? <i>Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?</i></p> <p>Každá doba posouvá kulturní priority nejen na přímce traduce, ale i na přímce moderního vnímání světa. Proto je pro místní kulturu vždy důležitá rovnováha mezi minulostí, současností a budoucností. Each period has shifting cultural priorities, not only on the line of tradition, but also on the line of modern perception of the world. That is why the balance between the past, the present and the future is always important for local culture.</p>
<p>KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? <i>KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?</i></p> <p>U nás se to nestalo. Česká republika patří k zemím, které kulturní život a s ním také kulturní domy podporují. Každá, dokonce i malá města a vesnice, považují za povinnost a čest věnovat pozornost kulturnímu bohatství, do kterého investují část svého finančního rozpočtu. It did not happen to us. The Czech Republic is one of the countries that promote cultural life and cultural centers. Each, even small towns and villages, find it a duty and honor to</p>

pay attention to the cultural wealth in which they invest part of their financial budget.

Do you think there are any remnants of the Soviet-style KD in today's KD?
(Architecturally, bureaucratically, ideologically, atd) *Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD? (Architektonicky, byrokraticky, ideologicky, atd.)*

Sama za sebe a kolegy z různých kulturních domů můžu říct, že ne. V současné době je kulturní život v ČR velmi bohatý, různorodý a otevřený celému světu.

For myself and my colleagues from various cultural houses I can say no. At present, cultural life in the Czech Republic is very rich, diverse and open to the whole world.

Do you think the situation is different for KD in cities and in villages? *Myslíte si, že je situace jiná pro KD ve městě a na vesnici?*

Samozřejmě, že města mají větší možnosti, co se týká finančně nákladných pořadů různého typu. Tím pádem jejich kultura je velmi barvitá a různorodá, ve velkých městech i mezinárodní. Na vesnicích se orientují spíše na vlastní společenský život a menší kulturní aktivity z venčí, přitom jim ale nic nebrání účastnit se akcí ve velkých městech.

Of course, cities have greater opportunities in terms of costly programs of various types. Hence, their culture is very colorful and diverse, both in large cities and international. In the villages, they are more focused on their own social life and smaller cultural activities from the outskirts, but nothing prevents them from taking part in events in big cities.

What does the future look like for your KD? *Jak vypadá budoucnost pro Váš KD?*

Jako správný řídicí pracovník ji vidím v těch nejlepších barvách, protože i po mém odchodu tu zůstanou kulturní pracovníci, kteří mají lásku ke kultuře v krvi.

As a good manager, I can see it in the best light, because even after my departure, there will be cultural workers who have love for culture in the blood.

Is there anything else you would like to add to this discussion? *Je ještě něco, co byste rád/a doplnil/a do této diskuze?*

Kultura začíná a padá s lidmi – s jejich zájmem a spokojeností se životem kolem sebe. Velmi důležitý je světový klid a mír.

Culture begins and falls with people - with their interest and satisfaction with life around them. World peace and calm are very important.

<i>Personal/Osobní</i>		
Name/ <i>Jméno</i> : Irena Krejsová	Age/ <i>věk</i> : 57	Position/ <i>Pozice</i> : zástupce ředitele, dramaturg assistant director
How long have you worked at a KD/ <i>Jak dlouho pracujete v KD?</i>		
31 let, 31 years		
What are your main responsibilities/ <i>Jaké je Vaše hlavní zodpovědnost?</i>		
<p>Výběr a příprava kulturních pořadů pro děti a dospělé, práce se zájmovými kroužky, výstavy, pronájmy, zajišťují program na městských akcích, spolupráce s jinými institucemi</p> <p>Selection and preparation of cultural programs for children and adults, work with interest groups, exhibitions, rentals, program for municipal events, cooperation with other institutions</p>		
Do you think your job changed over time? If yes, how? <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i>		
<p>Bylo nás mnohem více, nyní se funkce kumulovaly, více musíme řešit ekonomickou stránku, náklady na kulturní programy musíme pokrýt z příjmů, neděláme tolik pořadů z okrajových žánrů a vážné hudby, nákladnější pořady většinou nepořádáme sami, ale dělají je zastupující agentury formou pronájmu, nebo na procenta z tržby – tím je výběr pořadů omezen. Na druhou stranu přibýlo akcí pořádaných městem ve venkovních areálech bez vstupného (kde zajišťujeme program), to ale snižuje počet návštěvníků koncertů se vstupným v našem kulturním zařízení. Protože se náklady na pořady hodně zvýšily, využíváme ve větší míře amatérská, nebo poloamatérská uskupení, nebo profesionální umělce z krajských či regionálních divadel.</p> <p>We used to have much more, nowadays functions have accumulated, we have to deal with the economic aspect, we have to cover the costs of cultural programs from income, we do not do so much from marginal genres and classical music, <u>we usually do not organize more expensive programs, they represent representative agencies in the form of rent Percentage of revenue - this is how the selection of programs is limited.</u> On the other hand, there were events organized by the town in open-air venues without entrance fees (where we provide a program), but this reduces the number of concert visitors with entrance fees in our cultural facilities. Since the cost of programs has increased considerably, we use more amateur or semi-theater groups or professional artists from regional or regional theaters.</p>		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i>		
<p>Od dětství jsem byla aktivní v různých souborech, kultura mě vždy zajímala a proto jsem se o práci v našem KD začala ucházet už v době, kdy se stavěl, ještě před ukončením VŠ. Pracuji tu od jeho otevření a je to můj život, moje druhá rodina. Přestože byl zpočátku problém skloubit večerní a víkendovou práci v KD se starostí o rodinu, za pomoci prarodičů se to zvládlo, dnes už je to bez problému, práce mě neskutečně těší a úspěšné velké akce mě přivádí až k euforii a nevdá mi být tu denně bez víkendové pauzy (když je to v sezóně potřeba)</p>		

Since my childhood I have been active in various ensembles, culture has always been interested in me and I have begun to apply for a job in our KD already at the time I built it before graduation. I have been working here since its opening and it's my life, my second family. Although he was initially the problem of combining evening and weekend work in KD with family concern, with the help of grandparents he managed to do it now, it is no problem now, work is really looking forward to me and successful big action brings me to euphoria and I do not mind being here daily Weekend breaks (when it's needed in the season)

Which KD do you work in? Is there anything specific about it or its past you would like to share? *V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a podělit?*

Jsme oblast s mimořádně silnou folklorní tradicí, poskytujeme prostory a zázemí 4 folklorním souborům, 4 cimbalovým muzikám a 2 folklorním sborům (kromě dalších kroužků) a proto jsme i pořadateli mnoha folklorních akcí jak přímo v našem KD, tak i na venkovních akcích. Mimořádné jsou i aktivity naší hvězdárny a ojedineleho planetária se záběrem i mimo náš kraj

We are an area with an extraordinarily strong folklore tradition, we provide 4 folk ensembles, 4 dulcimer music and 2 folkloric choirs (other circles) and because of this we organize many folklore events both in our KD and outdoor events. Also extraordinary are the activities of our Observatory and a unique planetarium with the I scene outside of our region.

Czech KD / Český KD

How would you describe a KD? *Jak byste popsal/a KD?*

Náš Dům kultury je multižánrový, patří pod nás kino, knihovna, galerie i hvězdárna s planetarium, zajišťujeme v našem městě většinu kulturního dění, poskytujeme prostor pro zkoušení a setkávání uměleckým i neuměleckým kroužkům a spolkům

Our House of Culture is multi-genre, it has a cinema, a library, a gallery and a planetarium observatory, we provide most of the cultural events in our city, we provide space for the testing and meeting of artistic and non-artistic circles and societies

How do you define "culture"? *Jak byste definoval/a "kulturní"?*

Otázka je co "kulturní" – Člověk? Prostředí? Chování? atd.

J.W. Goethe řekl, že kultura je vše, s čím se člověk nerodí, ale co se musí naučit, aby byl platným členem společnosti.

Kulturní je vše, co je přínosné pro rozvoj člověka, příjemné, neobtěžuje, neznehucuje, může i trochu (ale vkusně) pobuřovat, co potěší, co vzbudí naději

The question is what "cultural" - Human? Environment? Behavior?

J.W. Goethe said that culture is all that man does not give birth to, but what he has to learn to be a valid member of society. Culture is all that is beneficial to human development, pleasant, does not bother, does not disfigure, can a bit (but tastefully) infuriate, what will please, what will give rise to hope

How is your KD funded?

Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)

Jsme příspěvková organizace města, dostáváme příspěvek na provoz, mzdy a údržbu. Na

<p>program si musíme vydělat. We are a contributory organization of the city, we receive a contribution for operation, wages and maintenance. We have to make money on the program.</p>
<p>Is there a network of Czech KD or do they operate independently? <i>Existuje síť českých KD nebo jsou provozovány nezávisle?</i></p> <p>Myslím si, že jsou provozovány nezávisle. I think they are run independently.</p>
<p>What is the main goal of the KD? Has this goal changed over time? If so, how? <i>Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?</i></p> <p>Cíl se nezměnil: Sdružovat umělecky nadané a talentované děti, mládež a dospělé, rozvíjet jejich talent, přispívat k rozvoji kulturního povědomí občanů, vychovávat ke kulturním návykům – to jde v této době značně hůř!! Ale také poučit, vzdělávat, pobavit. Zásahy politiky byly jak v minulosti, tak i v současnosti, dnes jsou to spíše zásahy politiků. Kulturnost upadá, priority jsou dnes jinde, kvalitní kultura je v menšině jak v produkci, tak v zájmu veřejnosti. Goal has not changed: Associate artistically gifted and talented children, youth and adults, develop their talents, contribute to the development of cultural awareness of citizens, educate themselves on cultural habits - this is a lot worse at this time !! But also learn, educate, entertain. Policy interventions have been in the past as well as in the present, today they are more of a politician's intervention. Culture is falling, priorities are nowhere else, quality culture is in a minority both in production and in the interest of the public.</p>
<p>What do you think is the most important event of the week? Of the year? <i>Jaká událost je, dle Vašeho nároku, nejdůležitější z celého týdne, roku?</i></p> <p>Pro celý KD – že se vrací diváci zpět k nám do sálu, rapidně se zvyšuje návštěvnost Pro mě – Vánoční koncert pěveckého sboru Dvořák a Vánoční večer souboru Olšava Pro ředitele – kladný hospodářský výsledek Pro úřtárnu – odeslání daňového přiznání do 30.6. For the whole KD - that the audience returns back to our hall, the traffic is increasing rapidly For me - Christmas concert of the choir Dvořák and Christmas evening of the Olšava ensemble For the directors - a positive economic result For the tax office - sending tax returns until 30.6.</p>
<p>How do you define “success” for the KD? Are there official criteria it must meet? <i>Jak byste definoval “úspěch” pro KD? Existují nějaké oficiální kritéria, které se musí splnit?</i></p> <p>Oficiální kritérium- pokrýt náklady na kulturní pořady Úspěch je zvyšující se návštěvnost na akcích, vysoká návštěvnost našich www stránek a FC, kladné, i nadšené ohlasy na pořady, které děláme, zájem umělců u nás vystupovat, Úspěšné velké městské akce, které děláme Official criterion - cover the cost of cultural programs The success is increasing attendance at events, high attendance of our websites and FC, positive, and enthusiastic feedback on the programs we do, the interest of artists in our</p>

performances,
Successful big urban events we do

Past & Future/Minulost a budoucnost

Is history important to the current meaning of the KD? *Je historie důležitá pro dnešní význam KD?*

Historie je důležitá pro nás, jako národ, jako občany. Ale pro KD – to neumím posoudit, Nás ovlivnila jen ta “současná” historie.

Ano, významné historické události připomínáme, využíváme je i při našich pořadech, Ale kultura je svébytná a bude existovat bez ohledu na historické události, ty ovlivní jen její podobu a formu.

History is important to us, as a nation, as citizens. But for KD - I can not judge it, Only "contemporary" history has affected us.

Yes, we recall important historical events, we use them even in our programs, But culture is unique and will exist regardless of historical events, but it only affects its form and form.

Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? *Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?*

Nerozumím této otázce

I don't understand this question

KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? *KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?*

V přelomových “divokých” 90. letech zavládlo přesvědčení, že kultura je zbytečná. Nebylo jasno v možnostech financování KD, nepřehledně se měnili majitelé a nájemci, každý zařízení většinou “vybydlel” a zmizel. Vliv měla také ekonomická nezkušenost provozovatelů KD v rizikových 90. letech. Zánik hrozil i nám, byli jsme odborové kulturní zařízení a po revoluci je odbory předaly do vlastnictví města. A protože byly jiné, pro město důležitější, starosti, byly snahy KD zavřít. Jen díky osvěcenému starostovi za KDU-ČSL náš KD přežil kritické roky, i když s polovičním počtem zaměstnanců. Dnes jsme nepostradatelnou součástí městské infrastruktury.

At the turn of the "wild" 90s, the belief was that culture was useless. It was not clear about the possibilities of financing the CD, the owners and tenants were unclear, and every drive was mostly "exhausted" and disappeared. The economic inexperience of the KD operators in the 90's. The exodus threatened us, we were a trade union trade union, and after the revolution the unions handed over to the city. And because they were different, more important, worrying for the city, KD's efforts were to close. Only thanks to the enlightened mayor for KDU-ČSL our KD survived the critical years, even with half the number of employees. Today, we are an indispensable part of urban infrastructure.

Do you think there are any remnants of the Soviet-style KD in today's KD?

(Architecturally, bureaucratically, ideologically, atd) *Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD? (Architektonicky, byrokraticky, ideologicky, atd.)*

U nás nikdy ani nebyly. Náš Dům kultury je údajně poslední kulturní dům postavený za "socialismu, je moderní, nadčasový a konec 80.let byl už lehce uvolněný.

Co se byrokracie týče – kéž by byla jen ta socialistická. Ta současná nás ničí a je I ekonomicky velice nákladná, jak je náročná Neustále nové PC programy, sledování všeho a všech, hlášení a výkazy na šechny možné I nemožné instituce apod.

Lehké politické ovlivňování v minulosti bylo – typu "udělejte pořad k výročí VŘSR"
Dnes – to nebudu raději komentovat.

They were never any remnants in us. Our House of Culture is supposedly the last cultural house built behind "socialism, it is modern, timeless, and the end of the 1980s was already relaxed. What about bureaucracy – I wish it was the socialist one. The current one destroys us and it is economically very costly as it is demanding New PC programs, monitoring everything and everything, reports and reports on all possible and impossible institutions etc. The light political influence in the past was - like "making the anniversary of VRSR" Today - I will not comment on it.

Do you think the situation is different for KD in cities and in villages? *Myslíte si, že je situace jiná pro KD ve městě a na vesnici?*

Určitě ano. Čím větší město, tím více možností, diváků, I lepší financování, větší možnost získat podporu sponzorů apod. Jsou akce, na které I naši diváci holt musí jet do krajského města, které si my nemůžeme dovolit z důvodů kapacit, technického vybavení, velikosti jeviště a take hlavně z ekonomických důvodů. Důležitý je take majitel či provozovatel KD. KD bez finanční podpory obce či města, jsou buď odkázané na téměř nečinnost, nebo se musí uživit pronájmy na pochybné akce a pořádáním jen komerčních akcí.

Definitely yes. The bigger the city, the more opportunities the audience can get, the better the funding, the greater the chance to get support from the sponsors, etc. There are actions that our audience Holt must go to a regional city that we cannot afford because of the capacity, the technical equipment, the size of the stage And mainly for economic reasons. Also important is the owner or operator of KD. KDs without financial support from the municipality or the city are either reluctant to inactivity, or they need to be hired for dubious actions and only for commercial events.

What does the future look like for your KD? *Jak vypadá budoucnost pro Váš KD?*

Protože naše město na kulturu velice dbá, diváků přibývá, zaštit'ujeme činnost téměř všech souborů, spolků a klubů ve městě, máme jediný velký sál ve městě, občany naše activity velmi zajímají, finančně se nám daří dobře (I když ne nejlépe),

Vidím naši budoucnost ve veselých barvách

As our city is very much in the culture, the audience is growing, we are shielding the activities of almost all the clubs, clubs and clubs in the city, we have the only big hall in the city, the citizens are very interested in our activity, we are financially successful (though not the best) I see our future in bright colors

Is there anything else you would like to add to this discussion? *Je ještě něco, co byste rád/a doplnil/a do této diskuze?*

Přála bych si, aby si stat uvědomil, že kultura se nikdy sama neuživí, že existují I jiné instituce, než Národní galerie, divadla a opera v Praze a že diváci chtějí kultury žijí I v té nejzapadlejší víse.

I would like the state to realize that culture will never live alone, that there are institutions

other than the National Gallery, theaters and opera houses in Prague, and that the audience of lively culture lives even in the most frigid village.

Personal/Osobní		
Name/Jméno: Jana Slovenčíková	Age/věk: 54	Position/Pozice: Programová manažerka, projekty, festivally, program manager of projects, festivals
How long have you worked at a KD? <i>Jak dlouho pracujete v KD?</i> 9 let, 9 years		
What are your main responsibilities? <i>Jaké je Vaše hlavní zodpovědnost?</i> Program, projekty, akce města, festivaly Programs, projects, city events, festivals		
Do you think your job changed over time? If yes, how? <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i> Ano, přibýblo akcí a také byrokracie. Na některé akce není dostatek organizátorů. There were more events and also more bureaucracy. For some events, there aren't enough organizers.		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i> Zaměstnání je pro mě zároveň koníčkem. Jsem zvyklá pracovat s lidmi, práci dávám více, než je nutné. Employment is also a hobby for me. I'm used to working with people, I work more than is necessary.		
Which KD do you work in? Is there anything specific about it or its past you would like to share? <i>V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a podělit?</i> Městské kulturní středisko Holešov.		
Czech KD / Český KD		
How would you describe a KD? <i>Jak byste popsal/a KD?</i> V Holešově - Víceúčelové kulturní zařízení (pořádání akcí, provozování Informačního centra, Muzeum – kovárna, Šachova synagoga, zámecká galerie, hvězdna, Kino Svět, zámek Holešov – pořádání akcí, koncertů, divadel, festival). In Holešov - Multipurpose cultural facilities (organization of events, operation of the Information Center, Museum - forge, Šach synagogue, castle gallery, Star Cinema, World Cinema, Holešov Chateau - organizing events, concerts, theaters, festival).		

<p>How do you define “culture”? <i>Jak byste definoval/a “kulturní”?</i></p> <p>Slovo kultura pochází z latiny, doslova znamená „to, oč je třeba pečovat“ a původně se užívalo pro pěstování kulturních plodin (například kultura vína, chmele). Dnes se používá v různých oblastech a označuje to, co je odkázáno na soustavnou lidskou péči a co by bez ní zaniklo. Jeho význam závisí na kontextu, ve kterém je použito.</p> <p>The word culture comes from Latin, literally means "what to care for" and originally used to cultivate crops (such as wine, hops). Today, it is used in different areas, and it refers to what is referred to as continuous human care and what would be extinct without it. Its meaning depends on the context in which it is used.</p>
<p>How is your KD funded? <i>Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)</i></p> <p>Kulturní dům je financován zejména příspěvkem od zřizovatele. Dalšími zdroji jsou výnosy z prodeje služeb, výnosy z pronájmů, výnosy za prodané zboží...</p> <p>The cultural house is financed mainly by the contribution from the founder. Other sources include revenues from sales of services, rental income, revenues from goods sold ...</p>
<p>Is there a network of Czech KD or do they operate independently? <i>Existuje síť českých KD nebo jsou provozovány nezávisle?</i></p> <p>Každý dům je provozován nezávisle – má svého zřizovatele. (město x soukromý KD)</p> <p>Each house is run independently - it has its founder. (City x private KD)</p>
<p>What is the main goal of the KD? Has this goal changed over time? If so, how? <i>Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?</i></p> <p>Zabezpečení kulturních, vzdělávacích a duchovních potřeb a společenského života občanů města Holešova a jeho okolí. Hlavní účel se v posledních letech nezměnil.</p> <p>Securing cultural, educational and spiritual needs and social life of citizens of Holešovice and its surroundings. The main purpose has not changed in recent years.</p>
<p>What do you think is the most important event of the week? Of the year? <i>Jaká událost je, dle Vašeho nározu, nejdůležitější z celého týdne, roku?</i></p> <p>Dobré plánování + koordinace akcí</p> <p>Good planning + coordination of events</p>
<p>How do you define “success” for the KD? Are there official criteria it must meet? <i>Jak byste definoval “úspěch” pro KD? Existují nějaké oficiální kritéria, které se musí splnit?</i></p> <p>Dostatečná návštěvnost, spokojení diváci a posluchači, pokrytí všech věkových kategorií a zájmů.</p> <p>Hostage attendance, satisfied viewers and listeners, coverage of all ages and interests.</p>
<p><i>Past & Future/Minulost a budoucnost</i></p>
<p>Is history important to the current meaning of the KD? <i>Je historie důležitá pro dnešní význam KD?</i></p> <p>Tradice KD, tradiční akce</p> <p>Traditional KD, traditional events</p>

<p>Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? <i>Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?</i></p> <p>Ne všechno, ale podstatné a důležité věci, které chceme preferovat I nadále. Not everything, but the essential and important things, which we want and prefer to continue.</p>
<p>KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? <i>KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?</i></p> <p>Záleží na finančních podmínkách - zřizovateli, Jestli chce tuto činnost podporovat. Kultura je VŽDY ale ztrátová. It depends on the financial conditions - the founder, if he wants to support this activity. Culture is ALWAYS, but unprofitable.</p>
<p>Do you think there are any remnants of the Soviet-style KD in today's KD? (Architecturally, bureaucratically, ideologically, atd) <i>Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD? (Architektonicky, byrokraticky, ideologicky, atd.)</i></p>
<p>Do you think the situation is different for KD in cities and in villages? <i>Myslíte si, že je situace jiná pro KD ve městě a na vesnici?</i></p> <p>Ano, záleží na vedení, na zadání , a možnostech – prostorových I finančních. Yes, it depends on management, on assignment, and on the possibilities - spatial and financial.</p>
<p>What does the future look like for your KD? <i>Jak vypadá budoucnost pro Váš KD?</i></p> <p>Každý rok se potákáme s financemi. Every year we are meeting with finance.</p>
<p>Is there anything else you would like to add to this discussion? <i>Je ještě něco, co byste rád/a doplnil/a do této diskuze?</i></p>

Personal/Osobní		
Name/Jméno: Jaroslav Baloušek	Age/věk: 48	Position/Pozice: Ředitel, director
How long have you worked at a KD? <i>Jak dlouho pracujete v KD?</i>		
19 let, 19 years		
What are your main responsibilities? <i>Jaké je Vaše hlavní zodpovědnost?</i>		
Statutární zástupce organizace Statutory representative of the organization		
Do you think your job changed over time? If yes, how? <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i>		
Stále se rozšiřuje. Více činností. It is constantly expanding. More activities.		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i>		
Práce s lidmi, ve službách, pestrá různorodá práce v oblasti kultury. Working with people, in service, a varied diversity of work in the field of culture.		
Which KD do you work in? Is there anything specific about it or its past you would like to share? <i>V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a podělit?</i>		
Czech KD / Český KD		
How would you describe a KD? <i>Jak byste popsal/a KD?</i>		
Je to multifunkční objekt sloužící veřejnosti. Místo setkávání lidí na kulturních a společenských akcích. It is a multifunctional object serving the public. A space for people meeting with cultural and social events.		
How do you define "culture"? <i>Jak byste definoval/a "kulturní"?</i>		
Pro nás je to vyjádření všech činností v oblasti umělecké, společenské, vzdělávací, literární For us, it is an expression of all activities in the artistic, social, educational, literary		
How is your KD funded? <i>Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)</i>		
Jsme příspěvková organizace města a na činnost dostáváme příspěvek , který nám kryje cca 65% výdajů Zbýlých 35% hradíme ze svých příjmů s celoroční činností. We are a contributory organization of the city and we receive a contribution which is about 65% of our expenses. We reimburse the remaining 35% of our income with year-round activities.		
Is there a network of Czech KD or do they operate independently? <i>Existuje síť českých</i>		

<p><i>KD nebo jsou provozovány nezávisle?</i></p> <p>Provozovány jsou nezávisle v drtivé většině v majetku měst. They are operated independently in the vast majority of cities.</p>
<p>What is the main goal of the KD? Has this goal changed over time? If so, how? <i>Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?</i></p> <p>Cíl je stále stejný a činnost organizace je dána zřizovací listinou. The goal is still the same and the activity of the organization is determined by the charter.</p>
<p>What do you think is the most important event of the week? Of the year? <i>Jaká událost je, dle Vašeho nározu, nejdůležitější z celého týdne, roku?</i></p> <p>Nerozlišujeme akce podle důležitosti. We do not distinguish events by importance.</p>
<p>How do you define “success” for the KD? Are there official criteria it must meet? <i>Jak byste definoval “úspěch” pro KD? Existují nějaké oficiální kritéria, které se musí splnit?</i></p> <p>Spokojenost občanů a návštěvníků z rozsahu a pestrosti akcí a činností. Satisfaction of citizens and visitors on the scale and diversity of actions and activities.</p>
<p><i>Past & Future/Minulost a budoucnost</i></p>
<p>Is history important to the current meaning of the KD? <i>Je historie důležitá pro dnešní význam KD?</i></p> <p>Prostřednictvím naší organizace se vytvářejí podmínky pro udržování a rozvíjení lidových a folklorních tradic. Through our organization, conditions are created to maintain and develop folk and folk traditions.</p>
<p>Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? <i>Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?</i></p>
<p>KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? <i>KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?</i></p> <p>Je to z mého pohledu individuální a záleží na zřizovateli a majiteli KD jestli chce pro své občany tyto prostory využívat a provozovat. It is in my view individual and it is up to the founders and owners of the KD if they want to use and operate these premises for their citizens.</p>
<p>Do you think there are any remnants of the Soviet-style KD in today’s KD? (Architecturally, bureaucratically, ideologically, atd) <i>Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD (Architektonicky, byrokraticky, ideologicky, atd.)</i></p> <p>nemyslím si to I don’t think so</p>

Do you think the situation is different for KD in cities and in villages? *Myslíte si, že je situace jiná pro KD ve městě a na vesnici?*

Ano - Ve městě je víc finančních prostředků do kulturních zařízení. Aktivity tam realizují převážně soukromé agentury. A na venkově si obec svůj kulturní dům provozuje sama a to hlavně pro místní akce a pro potřeby svých občanů.

Yes - There are more funds in the city for cultural facilities in the city. The activities are mainly carried out by private agencies. And in the countryside, the village owns a cultural house itself, mainly for local events and for the needs of its citizens.

What does the future look like for your KD? *Jak vypadá budoucnost pro Váš KD?*

Já myslím že dobře zatím každé vedení města chce a podporuje kulturní život ve městě a k tomu slouží naše organizace a kulturní dům

I think that every city management wants and supports cultural life in the city so far, and our organization and cultural house serve it

Is there anything else you would like to add to this discussion?

Je ještě něco, co byste rád/a doplnil/a do této diskuze?

nevím

I don't know

Personal/Osobní		
Name/Jméno: Michal Blažíček	Age/věk: 32	Position/Pozice: ředitel kulturního centra Director of the Cultural Center
How long have you worked at a KD? <i>Jak dlouho pracujete v KD?</i>		
<p>Na mé stávající pozice, co by ředitele kulturního centra působím již 6 rokem. In my current position, I'd have been running the Director of the Cultural Center for six years.</p>		
What are your main responsibilities? <i>Jaké je Vaše hlavní zodpovědnost?</i>		
<p>Jakožto ředitel neziskové organizace zodpovídám za celkový chod společnosti. V rámci naší činnosti pod nás spadá jak chod kina, společenského sálu, knihovny, turistického informačního centra, galerie, ale i další objekty v okrajových částech města, které rovněž spravujeme pro využití místní komunitou. As director of a non-profit organization, I am responsible for the overall operation of the company. Our activities include cinema, a social hall, a library, a tourist information center, a gallery, as well as other buildings in the outskirts of the city, which we also manage for the local community.</p>		
Do you think your job changed over time? If yes, how? <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i>		
<p>Průběžně se mění jak legislativa, tak samozřejmě společensko politické zázemí v obci, kde působím. V rámci oboru se neustále snažíme přizpůsobovat kulturně společenskému dění a požadavkům dané komunity a zároveň se v rámci našich možností rovněž vzdělávat a představovat zajímavé alternativy. There is a constant change in both the legislative and, of course, socio-political background in the municipality where I work. Within the industry, we constantly strive to adapt to the cultural and social needs of the community and, at the same time, to educate and present interesting alternatives.</p>		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i>		
<p>Jedná se hlavně o možnost nabídnout možnost trávení svého času duchaplnou formou. Snažíme se nabízet pestrou škálu pořadů a seznamovat tak naše diváky a občany města s různými uměleckými odvětvími. Snažíme se tak podílet na vytváření komunity a zasahovat tak prostředí veřejného prostoru. It is mainly about offering the opportunity to spend time in a smart form. We strive to offer a wide range of programs to familiarize our audiences and city citizens with various artistic disciplines. We strive to participate in creating a community to interfere with the public space.</p>		
Which KD do you work in? Is there anything specific about it or its past you would like to share? <i>V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a</i>		

podělit?

V našem případě se jedná o neziskovou organizaci, konkrétně dle nové občanského zákoníku zapsaný ústav. Tj. nejsme tak pevně spjati s vedením města jako některé příspěvkové organizace. To je pro nás v mnoha ohledech volnější, avšak mnohdy je to složitější v smyslu hospodaření, kdy sami neseme veškerou odpovědnost.

In our case, this is a non-profit organization, specifically according to the new, intermittent code written by the Institute. I.e. We are not so firmly connected with the leadership of the city as some contributory organizations. This is in many ways more loose for us, but it is often more complex in the sense of management, when we bear our full responsibility.

Czech KD / Český KD

How would you describe a KD? *Jak byste popsali/a KD?*

Obecně by se mělo jednat o instituci zajišťující kulturní a společenský život v dané obci. V našem případě se snažíme ještě rovněž rozvíjet paralelní dramaturgii, v rámci které snažíme rozvíjet naši činnost i mimo naše objekty, tj. snažíme se vstupovat do kontaktu s lidmi ve veřejném prostoru a v hojně míře věnovat pozornost i menším alternativnějším typům akcí.

In general, it should be an institution providing cultural and social life in the given community. In our case, we also strive to develop parallel dramaturgy, in which we try to develop our activity beyond our objects, ie we try to get in touch with people in the public space, and to a great extent pay attention to even more alternate types of events.

How do you define "culture"? *Jak byste definoval/a "kulturní"?*

V mém případě si pojem kulturní velice úzce spojuji přímo s divákem či lidmi, které se snažíme oslovit. Chápu to tedy hodně v komunitním slova smyslu, kdy naše činnost neslouží pouze k zabavení, ale má za cíl společnost obohacovat a v jistém smyslu otevírat aktuální témata.

In my case, the concept of cultural is very close to the viewer or the people we are trying to reach. So I understand it a lot in the community sense of the word, when our activity is not just for seizure, but it is intended to enrich our society and, in a sense, to open up current themes.

How is your KD funded? *Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)*

Již od počátku se snažíme o vícezdrojové financování. Hodně času věnujeme fundraisingu a nacházení různých zdrojů podpory. Jelikož se v našem případě jedná o malé město, tak jsme z velké části finančně závislí na zdrojích z obce. Mimoto využívám zdroje z Jihomoravského kraje, Ministerstva kultury ČR, různých nadací a fondů. Vždy záleží na typu a charakteru akce.

From the very beginning, we are trying to multi-source funding. We spend a lot of time fundraising and finding various sources of support. Since our case is a small city, we are largely financially dependent on the sources from the village. In addition, I use resources from the South Moravian Region, the Ministry of Culture of the Czech Republic, various foundations and funds. It always depends on the type and character of the action.

<p>Is there a network of Czech KD or do they operate independently? <i>Existuje síť českých KD nebo jsou provozovány nezávisle?</i></p>
<p>Určitě bych ji sítí nenazíval, ale co do kulturních center nebo KD jich mnoho není a my jsme jedni z mála, co fungují více méně nezávisle. Ve větších městech jistě potom vznikají menší spolky a centra, která často suplují činnost kulturních domů. I certainly would not call it a network, but there are not many cultural centers or CDs, and we are one of the few that works less independently. In larger cities, smaller societies and centers are often created, and they often complement cultural activities.</p>
<p>What is the main goal of the KD? Has this goal changed over time? If so, how? <i>Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?</i></p>
<p>Viz. otázka definice kulturní... See. Question of definition of cultural</p>
<p>What do you think is the most important event of the week? Of the year? <i>Jaká událost je, dle Vašeho nározu, nejdůležitější z celého týdne, roku?</i></p>
<p>Naše kulturní nabídka je pestrá a divácký vkus je značně rozdílný. Pro mne to je vždy akce, kdy se podaří aktivně v táhnout co nejvíce lidí. Kdy se nejedná o pouhé striktní dělení na diváky a účinkující. Často to jsou letní festivaly nebo akce ve veřejném prostoru (piano na ulici, knihobudky, ad.) Our cultural offer is varied and the viewer's taste is very different. For me, it is always an action where you can actively pull as many people as possible. When it is not just a strict division of viewers and performers. Often these are summer festivals or events in the public space (street piano, book books, etc.)</p>
<p>How do you define "success" for the KD? Are there official criteria it must meet? <i>Jak byste definoval "úspěch" pro KD? Existují nějaké oficiální kritéria, které se musí splnit?</i></p>
<p>Pro kulturní domu je jistě jedním z kritérií ekonomičnost provozu. Jelikož pracujeme z velké míry z veřejnými zdroji, tak se snažíme rovněž řádně a účelně hospodařit. Vedle toho chápeme, že v drtivé většině případů se kultura jen stěží zaplatí a je potřeba ji tedy podporovat. Proto jsou našimi základními kritérii jak divácký zájem, tak přínos dané komunitě ať již ryze umělecký nebo spíše společenský. For the cultural house, one of the criteria is the economy of operation. As we work from a large place with public resources, we also try to manage it properly and efficiently. Besides, we understand that in the vast majority of cases, culture is hardly paying and it is therefore necessary to support it. That is why our basic criteria are both the audience interest and the contribution to the community, whether purely artistic or rather social.</p>
<p><i>Past & Future/Minulost a budoucnost</i></p>
<p>Is history important to the current meaning of the KD? <i>Je historie důležitá pro dnešní význam KD?</i></p>
<p>Samozřejmě nezbytně, neboť historie vytváří kořeny a atmosféru samotného místa, na které potom mohou navazovat kulturní projekty. To platí jak v tradičních uměleckých odvětvích, tak v moderních. Umění je vždy vytvářeno v historicko společenském kontextu.</p>

<p>Of course, necessarily, because history creates the roots and atmosphere of the place itself, which can then be followed by cultural projects. This is true both in traditional arts and modern industries. Art is always created in a historical social context.</p>
<p>Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? <i>Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?</i></p> <p>Asi ne tolik ve větších městech, kde by byla třeba nezbytná role nějakého kulturního odboru, který by dokázal účelně a efektivně přezrodělovat finanční prostředky mezi více jednotlivých subjektů. Na menších městech je vhodné, že je někdo, kdo zná danou oblast a dokáže řádně vyhodnotit, co je vhodné či potřebné pro danou komunitu. Probably not in larger cities, where the role of a cultural union that would be able to reshaping and efficiently redistribute funds among several entities would be necessary. In smaller cities, it is appropriate that someone knows the area and can properly assess what is appropriate or needed for the community.</p>
<p>KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? <i>KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?</i></p> <p>Nevnímám to, že by hrozil zánik, ale spíše se jedná o tlak na trochu jiný způsob fungování, hlavně ve smyslu financování. Proto je zapotřebí, aby se jednotlivé provozy profesionalizovali a aby se zefektivnil jejich provoz. Také dramaturgický záběr by měl být co nejširší, protože v tomto případě není vhodné zaměřovat se pouze na úzký okruh témat a žánrů. I do not think there is a danger of extinction, but rather a push for a different way of functioning, mainly in terms of financing. It is therefore necessary to professionalize individual operations and to make their operations more efficient. Dramaturgy should be as broad as possible, since in this case it is not appropriate to focus only on a narrow range of themes and genres.</p>
<p>Do you think there are any remnants of the Soviet-style KD in today's KD? (Architecturally, bureaucratically, ideologically, atd) <i>Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD? (Architektonicky, byrokraticky, ideologicky, atd.)</i></p> <p>V oblasti příspěvkových organizací si myslím, že ano. Často tam přežívají zaběhlé postupy a struktury fungování. Těžko se pak věci napravují, protože se jedná o zažitý systém, který bude možné změnit až postupnou generační obměnou. In the area of contributory organizations, I think so. Often there are surviving processes and operating structures. It is difficult to correct things because it is a system that can be changed only after gradual generational change.</p>
<p>Do you think the situation is different for KD in cities and in villages? <i>Myslíte si, že je situace jiná pro KD ve městě a na vesnici?</i></p> <p>Zcela jistě, což vyplývá z předchozích odpovědí. Kulturní dům vždy pracuje s danou komunitou, kdy je velký rozdíl zda se jedná o větší město nebo vesnici. V tomto ohledu se ale situace mění ne jen podle velikosti obce, ale je vždy striktně individuální napříč</p>

všemi druhy osídlení.

Certainly, as is clear from the previous answers. A cultural house always works with a given community, where there is a big difference whether it is a bigger city or village. In this respect, however, the situation changes not only by the size of the municipality but is always strictly individual across all types of settlement.

What does the future look like for your KD? *Jak vypadá budoucnost pro Váš KD?*

Snažíme se neustále rozvíjet, ja knaši dramaturgii, tak naše zázemí, tak abychom nebyli striktně vázaní na určity typ prostoru či konkrétní objekt. Dokážeme tak přetvornit jakýkoliv prostor pro kulturní účel. Je důležité, že kutlura a umění není pouze to co je skryto za zdmi kulturního domu, ale je běžnou součástí našich životů.

We try to constantly develop both our dramaturgy and our background so that we are not strictly bound to determine the type of space or particular object. We can thus transform any space for a cultural purpose. It is important that culture and art is not just what is hidden behind the walls of the cultural house, but it is a common part of our lives.

Is there anything else you would like to add to this discussion? *Je ještě něco, co byste rád/a doplnil/a do této diskuze?*

Personal/Osobní		
Name/Jméno: Eva Hennelová	Age/věk: 50	Position/Pozice: vedoucí oddělení produkce a propagace, head of production and promotion
How long have you worked at a KD/ <i>Jak dlouho pracujete v KD?</i>		
24 let, 24 years		
What are your main responsibilities? / <i>Jaké je Vaše hlavní zodpovědnost?</i>		
zodpovídám za oddělení produkce a propagace I am responsible for the production and promotion department		
Do you think your job changed over time? If yes, how?/ <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i>		
Nezměnila It hasn't changed		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i>		
Zájem o kulturu. Práce je pro mě zároveň koníčkem I am interested in culture. For me, my work is the same as my hobby.		
Which KD do you work in? Is there anything specific about it or its past you would like to share? <i>V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a podělit?</i>		
Dům kultury Vsetín spol.s r. o.		
Czech KD / Český KD		
How would you describe a KD?/ <i>Jak byste popsal/a KD?</i>		
Dům kultury Vsetín, spol. s r.o. je městskou společností, jeho činnost je proto úzce spjata s potřebami města. Je hlavním pořadatelem a organizátorem kulturních a společenských akcí, mezi něž patří především realizace koncertů, divadelních představení, zábavných pořadů, programů pro děti, kurzů a školení, The Culture House Vsetin, spol. s.r.o. is a city company, so its activity is therefore closely linked to the needs of the city. It is the main host and organizer of cultural and social events, including in particular the implementation of concerts, theater performances, entertainment programs, children's programs, courses, and training.		
How do you define "culture"?/ <i>Jak byste definoval/a "kulturní"?</i>		
lidská činnost, zejména umělecká, společenská případně vzdělávací people's activity, particularly artistic, social, or alternatively educational		
How is your KD funded?/ <i>Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)</i>		

<p>Dům kultury je financován prostřednictvím dotace města The House of Culture is financed by a subsidy of the city</p>
<p>Is there a network of Czech KD or do they operate independently?/Existuje síť českých KD nebo jsou provozovány nezávisle?</p> <p>DK jsou provozovány nezávisle DK are operated independently</p>
<p>What is the main goal of the KD? Has this goal changed over time? If so, how? <i>Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?</i></p> <p>Hlavním cílem činnosti DK je poskytovat kvalitní kulturu různých žánrů pro všechny věkové generace. The main goal of the DK activities is to offer quality culture of different genres for all ages.</p>
<p>What do you think is the most important event of the week? Of the year? <i>Jaká událost je, dle Vašeho nározu, nejdůležitější z celého týdne, roku?</i></p> <p>Největší událostí bývá především festivalová činnost: Valašské záření /multižánrový festival pro všechny generace/, Mezinárodní folklorní festival Vsetínský krpec, Vsetínský jazzový festival atd. The biggest events are above all festival activities: Wallachian Shine/multi-genre festival for all ages, International folklore festival “Vsetin Folk Shoe”, Vsetin Jazz Festival, etc</p>
<p>How do you define “success” for the KD? Are there official criteria it must meet? <i>Jak byste definoval “úspěch” pro KD? Existují nějaké oficiální kritéria, které se musí splnit?</i></p> <p>Úspěch = návštěvnost kulturní akce Success = attendance at cultural events</p>
<p>Past & Future/Minulost a budoucnost</p>
<p>Is history important to the current meaning of the KD? <i>Je historie důležitá pro dnešní význam KD?</i></p> <p>Na tuto otázku neumím odpovědět, I don't know how to answer this question</p>
<p>Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? <i>Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?</i></p> <p>Na tuto otázku neumím odpovědět, I don't know how to answer this question</p>
<p>KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? <i>KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?</i></p> <p>Myslím si, že v případě České republiky toto neplatí. Jaká je situace v jiných zemích mi není známo I think in the Czech Republic this is not true. I don't know what the situation is in other</p>

countries.
<p>Do you think there are any remnants of the Soviet-style KD in today's KD? (Architecturally, bureaucratically, ideologically, atd)/ <i>Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD?(Architektonicky, byrokraticky, ideologicky, atd.)</i></p> <p>Dům kultury Vsetín byl postaven v roce 1991, je zde tudíž výrazný vliv socialistické architektury. Ať už sama budova nebo její interiér. The Culture House Vsetín was built in 1991, so there is consequently a major influence of Socialist architecture, whether the building or it's interior</p>
<p>Do you think the situation is different for KD in cities and in villages?/<i>Myslíte si, že je situace jiná pro KD ve městě a na vesnici?</i></p> <p>Ano, myslím si, že na vesnici není kultura mnoho podporována. Zejména finanční podpora ze strany obce Yes, I think that in villages culture isn't well supported. In particular financially from the side of the municipality</p>
<p>What does the future look like for your KD? <i>Jak vypadá budoucnost pro Váš KD?</i></p> <p>Dále připravovat pestrou kulturní nabídku pro všechny věkové vrstvy. V budoucnu realizovat obsáhlou rekonstrukci budovy DK, jejíž některé části jsou ve schátralém stavu. Continue to prepare varied cultural offerings for all age groups. In the future implement a comprehensive reconstruction of the building, some of its parts are in dilapidated condition</p>
<p>Is there anything else you would like to add to this discussion?/<i>Je ještě něco, co byste rád/a doplnil/a do této diskuze?</i></p>

Personal/Osobní		
Name/Jméno: Jan Zapletal	Age/věk: 44	Position/Pozice: ředitel
How long have you worked at a KD? <i>Jak dlouho pracujete v KD?</i>		
<p>Více než 20 let, na pozici ředitele KD 15 měsíců. More than 20 years, in the position of director – 15 months</p>		
What are your main responsibilities? <i>Jaké je Vaše hlavní zodpovědnost?</i>		
<p>Jako ředitel Domu kultury v Uherském Brodě mám úplnou odpovědnost za fungování KD i celé navázané instituce. Dříve jsem postupně pracoval na úrovni ekonomického oddělení, následně na nižším manažerském postu jako vedoucí ekonomického oddělení, dále jako vedoucí oddělení pro místní kulturu (čtyři malé KD vesnického typu) a nakonec jako zástupce ředitele velkého KD v Uherském Hradišti. As director of the House of Culture in Uherský Brod, I have the full responsibility for the functioning of the KD and the entire extended institution. Previously, I worked at the level of the economic department, then in the lower managerial post as head of the economic department, as head of the department for local culture (four small KD of the village type) and finally as deputy director of the large KD in Uherské Hradiště.</p>		
Do you think your job changed over time? If yes, how? <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i>		
<p>Pokud je otázkou míněna moje osobní pozice, tak ta se samozřejmě měnila s průběhem kariéry. Pokud se myslí náplň práce KD obecně, tak změna probíhala spíše v oblasti náplně kulturních programů a v reakci na proměnu technologií. Obecně však pořád zůstává stejná (tzn. produkce, provoz, ekonomika). If the question is my personal position, then, of course, it changed with the course of my career. If the content of KD's work in general is concerned, the change was rather in the area of cultural program content and in response to technology transformation. In general, however, it remains the same (ie production, operation, economy).</p>		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i>		
<p>Na počátku mé kariéry to byla spíše práce jako každá jiná. V průběhu let se to měnilo a nyní to vnímám jako privilegium a svým způsobem poslání. At the beginning of my career, it was more like a job. It has changed over the years, and now I see it as a privilege and way of my mission.</p>		
Which KD do you work in? Is there anything specific about it or its past you would like to share? <i>V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a podělit?</i>		
<p>Od roku 1996 jsem pracoval v Klubu kultury Uherské Hradiště. Od roku 2016 pracuji v Domě kultury Uherský Brod. Za nejdůležitější problém v řízení KD považuji</p>		

<p>přetrvávající podceňování ekonomického aspektu. KD nejsou vnímány jako firmy, takže jejich management, marketing, řízení zdrojů apod. nejsou většinou na dobré úrovni. Since 1996 I have worked in the Cultural Club of Uherské Hradiště. From 2016 I work in the House of Culture Uherský Brod. The most important problem in the management of the CD is the persistent under-estimation of the economic aspect. KD are not perceived as companies, so their management, marketing, resource management, etc. are mostly not good.</p>
<p>Czech KD / Český KD</p>
<p>How would you describe a KD? <i>Jak byste popsal/a KD?</i></p> <p>Kulturní dům (KD) je prostor pro pořádání kulturně společenských akcí se specifickou technologií (zvuk, světla) a zázemím pro účinkující (šatny apod.). Současně je KD instituce pořádající kulturní události, takže má svoji vlastní dramaturgii (či produkci). The Cultural House (KD) is an area for organizing cultural and social events with specific technology (sound, light) and background for performers (changing rooms, etc.). At the same time, KD is an institution organizing cultural events, so it has its own dramaturgy (or production).</p>
<p>How do you define "culture"? <i>Jak byste definoval/a "kulturní"?</i></p> <p>Obecně chápu "kulturní" jako o "vytvořenou člověkem a pro člověka." A je jedno, jestli se jedná o hmotnou či nehmotnou věc. Odmítám definice, které v sobě skrývají různá kvalitativní hlediska. In general, I mean "cultural" as "created by man and man." It does not matter whether it is a material or intangible thing. I refuse definitions that hide different qualitative aspects.</p>
<p>How is your KD funded? <i>Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)</i></p> <p>60 % zdrojů pochází z veřejných rozpočtů (zejména z rozpočtu zřizovatele – Města Uherský Brod), 40 % zdrojů pochází z vlastních příjmů (prodeje vstupenek, ostatní prodeje, ostatní příjmy – např. dary). 60% of the resources come from public budgets (mainly from the budget of the founder - Uherský Brod); 40% of the resources come from own revenues (ticket sales, other sales, other income - eg gifts).</p>
<p>Is there a network of Czech KD or do they operate independently? <i>Existuje síť českých KD nebo jsou provozovány nezávisle?</i></p> <p>Klasická síť neexistuje, ale existují kooperace mezi KD prostřednictvím zájmových sdružení. Například prostřednictvím SUAP (Sdružení uživatelů autorských práv) KD vyjednávají výši poplatků s kolektivním správcem autorských práv (OSA). The classic network does not exist, but there is cooperation between KD through interest groups. For example, through the SUAP (Copyright User Association), the KD negotiates the amount of fees with the collective copyright owner (OSA).</p>
<p>What is the main goal of the KD? Has this goal changed over time? If so, how? <i>Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?</i></p> <p>To je příliš obecně položená otázka. Hlavní cíle KD (instituce) jsou dány ve</p>

zřizovatelských dokumentech. Nejčastější forma KD je "příspěvková organizace," která má svoji zřizovací listinu (ZL). V ZL zřizovatel (obec, město, kraj, stat) definuje tzv. hlavní a doplňkovou činnost. Obecně tedy platí, že hlavním cílem je poskytování kulturních služeb, jejichž konkrétní náplň se liší podle specifických potřeb zřizovatele. Ani jeden KD není v této věci stejný, byť mají všechny podobné provozní a programové problémy. Během let se cíle samozřejmě proměňují, a to především podle potřeb zřizovatele. Konkrétně v případě Domu kultury Uherský Brod se náplň v čase proměňovala tak, jak postupně narůstal objem práce: K původnímu KD (kulturnímu domu a hvězdárně) přibýlo kino a městská knihovna.

This is too general a question. The main objectives of the KD (institutions) are set out in the founding documents. The most common form of KD is a "contributory organization," which has its founding charter (ZL). In ZL, the founder (municipality, city, region, state) defines so-called main and complementary activities. In general, the main objective is to provide cultural services, the specific content of which differs according to the specific needs of the founder. None of the KDs are the same in this case, although they all have similar operational and program issues. Over the years, goals have changed, of course, according to the needs of the founder. Specifically, in the case of the Uherský Brod House of Culture, the content changed over time as the volume of work gradually increased: The cinema and the town library were added to the original KD (cultural house and the observatory).

What do you think is the most important event of the week? Of the year? *Jaká událost je, dle Vašeho nározu, nejdůležitější z celého týdne, roku?*

Mluvíme-li o kulturní situaci v Uherském Brodě, tak se jedná o Bílokarpatské slavnosti (červen) a Růžencovou pout (říjen).

If we are talking about the cultural situation in Uherský Brod, it is the White Carpathian Festivities (June) and the Rosary Trap (October).

How do you define "success" for the KD? Are there official criteria it must meet? *Jak byste definoval "úspěch" pro KD? Existují nějaké oficiální kritéria, které se musí splnit?*

Ano, existují kritéria v oblasti dodržení rozpočtové kázně (vyrovnaný, nebo přebytkový výsledek hospodaření). Nicméně můžeme nastavit celou řadu kvantifikačních hledisek, podle kterých můžeme definovat úspěšný KD – vývoj návštěvnosti, počet kulturní pořadů apod. Já osobně sleduji míru soběstačnosti, tedy nezávislosti KD na veřejných zdrojích (v případě DK Uherský Brod 40 %). S rostoucí mírou soběstačnosti narůstá autonomie KD, ale zároveň narůstá potřeba komercializace kulturní produkce. (Rozhodně přitom automaticky neplatí, že komercializovaná kultura je méně hodnotná, než nekomercializovaná, přestože to tak často je.)

Yes, there are criteria in respect of budgetary discipline (balanced or surplus).

Nevertheless, we can set a whole range of quantification aspects, according to which we can define successful KD - development of attendance, number of cultural programs, etc. I personally monitor the degree of self-sufficiency, ie the independence of KD on public resources (in the case of DK Uherský Brod 40%). With increasing self-sufficiency, KD's autonomy grows, but also the need to commercialize cultural production. (It certainly does not automatically apply that commercialized culture is less valuable than non-commercialized, although it is so often.)

<i>Past & Future/Minulost a budoucnost</i>
<p>Is history important to the current meaning of the KD? <i>Je historie důležitá pro dnešní význam KD?</i></p> <p>V případě Domu kultury Uherský Brod se jedná o otevření objektu kulturního domu (1985), o rozšíření činnosti o provozování kina (1995), o rozšíření o provozování městské knihovny (2012).</p> <p>In the case of the House of Culture, Uherský Brod, it is the opening of the building of the cultural house (1985), the extension of cinema operation (1995), the extension of the operation of the Municipal Library (2012).</p>
<p>Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? <i>Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?</i></p> <p>To je těžká otázka. Příspěvkové organizace jsou do značné míry reliktem socialismu a jejich pozice na pomezí soukromého a veřejného práva je obtížná. Na druhou stranu v naší tradici mají pevné místo a municipality s nimi umí poměrně dobře zacházet. Myslím si, že je rozumné takový systém zachovat, protože se osvědčil. Navíc dosavadní snahy o jejich náhradu nedopadly dobře. Převod na čistě soukromé obchodní společnosti je riskantní z hlediska transparentnosti veřejných rozpočtů.</p> <p>It is a difficult question. Contributing organizations are, to a great extent, a remnant of socialism, and their position on the frontier of private and public law is difficult. On the other hand, they have a solid place in our tradition, and the municipality can handle them fairly well. I think it is sensible to maintain such a system because it has proven itself. In addition, the efforts to replace them so far have not gone well. Transferring to purely private companies is risky in terms of transparency of public budgets.</p>
<p>KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? <i>KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?</i></p> <p>Domnívám se, že Česká republika je v zachování sítě svých KD ojedinělý případ v rámci celého post-socialistického bloku. Důvodů je několik. Paradoxně tomu napomohlo úplné zestátnění celé ekonomiky v letech 1948 - 1989. V ostatních socialistických státech ve střední Evropě zůstala po celou dobu alespoň část ekonomiky v soukromých rukou, takže lidé měli aspoň nějakou příležitost realizovat se mimo stát. Zároveň v tehdejších Československu vznikla z ideologických důvodů široká síť "zájmově uměleckých kroužků," které svoji činnost provozovaly v prostorách KD - částečně kvůli materiálnímu zázemí, ale určitě kvůli doзору nad nimi. To bylo na jednu stranu svazující, ale na druhou stranu vzniklo pevné pouto mezi zájmovou činností a zřizovatelskou funkcí KD. Česká společnost byla už od druhé poloviny 19. století velice kultivovaná. Spolkový život byl nesmírně důležitý, protože až do roku 1918 současně nahrazoval i život politický. V 50. letech nesla s sebou generace tehdejších "šedesátníků," tedy lidí předávajících kulturní tradice, ještě znalost rakousko-uherské kulturnosti, resp. specifické české cesty v rámci monarchie. Seberealizace v rámci kroužků byla pro dvě následující generace jediný</p>

legální způsob, jak se projevovat ve veřejném prostoru, ale zároveň nebýt přímou součástí vládnoucí moci. Ostatně ve strukturách KD pracovala ještě v 80. letech řada lidí, kteří vyrostli ve 30. a 40. letech a nesli s sebou českou kulturní meziválečnou modern (hlavně ve výtvarném umění). Jednalo se o šedou zónu, v rámci které se občas dařilo realizovat zajímavé projekty. Lidé pracující v KD v 50. – 80. letech sice museli vládnoucí moci odvádět ideologickou práci při pořádání různých prorežimních oslav, ale měli určitou svobodu k vlastní práci. Souborová činnost (zejména v oblasti folklóru) byla i možnost, jak vycestovat na Západ. V roce 1989 se jako první k “revoluci” připojili pracovníci kulturních institucí a členové zájmových kroužků. Kromě divadelníků začali stávkovat například muzikanti, což je téměř zapomenutá skutečnost. Většina z nich přitom byla zaměstnána v KD, takže tímto způsob došlo k okamžité rehabilitaci KD v očích veřejnosti. V první polovině 90. let došlo k vlně zavírání KD hlavně z ekonomických důvodů, ale většinou byla základní síť KD zachována, protože zájmové činnosti se revoluční proměny dotkly v první fázi pouze okrajově. Zhruba uprostřed 90. let se sice postupně začaly kroužky zájmové činnosti proměňovat ve spolky (občanská sdružení), nebo se plně profesionalizovaly, ale to už měla většina KD zajištěnu svoji budoucnost jako příspěvkové organizace. Nemyslím si, že je v České republice hrozí zánik kulturních domů jako specifických institucí. Možná dojde k jejich legislativní proměně.

I believe that the Czech Republic is a unique case in the whole post-socialist bloc in maintaining its KD network. The reasons are several. Paradoxically, it helped complete the nationalization of the entire economy in 1948-1989. In the other socialist states of Central Europe, at least part of the economy remained in private hands at all times, so people had at least some opportunity to realize themselves outside the state. At the same time, in the then Czechoslovakia, a wide network of "artistic circles of interest" was created for ideological reasons, which they operated in the premises of the KD - partly because of the material background but certainly for the oversight of them. This was, on the one hand, binding, but on the other hand there was a strong link between the interest and the founding function of the KD. Czech society has been very cultivated since the second half of the 19th century. Federal life was immensely important because, until 1918, he also replaced political life. In the 1950s, the generation of the then "sixties", ie people who were presenting cultural traditions, also had the knowledge of Austro-Hungarian culture, respectively. Specific Czech paths within the monarchy. Self-realization within the circles was the only legal way for the next two generations to manifest themselves in the public space, but not to be a direct part of the ruling power. Moreover, in the 1980s, a number of people, who grew up in the 1930s and 1940s, had been working in the structures of the KD and brought with them a Czech cultural interwar modern (mainly in fine arts). It was a gray zone, where some interesting projects were sometimes made. People working in the KD in the 1950s and 1980s had to rule the ideological work of organizing various proverbial celebrations, but they had some freedom to do their own work. The ensemble activity (especially in the field of folklore) was also an opportunity to travel to the West. In 1989, workers of cultural institutions and members of interest rings joined the "revolution" as the first. In addition to the theater, musicians, for example, are almost forgotten. Most of them were employed in the KD, so the method immediately rehabilitated KD in the eyes of the public. In the first half of the

1990s there was a wave of KD closure mainly for economic reasons, but mostly the basic network of the KD was preserved, because the interest activities of the revolutionary changes affected only marginally in the first phase. Roughly in the mid-1990s, rings of interest-seeking activities have gradually begun to transform into societies (civic associations), or have been fully professionalized, but most of them have already secured their future as contributory organizations.

I do not think there is a threat in the Czech Republic to end cultural houses as specific institutions. Maybe their legislative change.

Do you think there are any remnants of the Soviet-style KD in today's KD?

(Architecturally, bureaucratically, ideologically, atd) *Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD? (Architektonicky, byrokraticky, ideologicky, atd.)*

Nepochybně KD, které byly postaveny v 50. a 60. letech ve stylu sovětského realismu) a v 70. a 80. letech ve stylu brutalismu, s sebou nesou architektonickou výpověď o době svého vzniku. Vůbec však nelze říci, že se jedná vždy o špatnou architekturu. Například zrovna Dům kultury v Uherském Brodě je vysloveně dobrá architektura, která navíc nebyla po roce 1989 poškozena dodatečnými zásahy. A i ty architektonicky špatné či nezajímavé KD prostě mají své místo, protože jiné KD nemáme.

Co se týče organizace práce, tak ten je sice opravdu byrokratický, protože KD se řídí zákony z oblasti veřejného práva, ale určitě je nelze ani náznakem přirovnávat k sovětské totalitní realitě.

Undoubtedly, the KDs, built in the 1950s and 1960s in the style of sovětského realismu) and in the 1970s and 1980s in the style of brutality, carry with them an architectural statement about the time of its creation. However, it can not be said at all that this is always a bad architecture. For example, the House of Culture in Uherský Brod is a very good architecture, which after 1989 was not damaged by additional interventions. And even those architecturally bad or uninteresting KD just have their place because we have no other KD.

As far as the organization of work is concerned, it is indeed bureaucratic because the KD is governed by the laws of public law, but it can certainly not be compared to the Soviet totalitarian reality.

Do you think the situation is different for KD in cities and in villages? *Myslíte si, že je situace jiná pro KD ve městě a na vesnici?*

To určitě ano. Především v oblasti možnosti vlastních příjmů jsou možnosti KD ve městech a na vesnických diametrálně rozdílné. Vesnické KD tak často plní i (hlavně) různé občanské funkce, které přímo s kulturou nesouvisí, ale je zvykem je tak využívat (pořádání svateb, soukromých oslav apod.). Ke kulturním a kulturně společenským účelům slouží vlastně velice okrajově, byť jsou v rámci vesnic v této věci nenahraditelné. Často navíc slouží i pro účely místní základní školy jako tělocvičny, takže v sobě kombinují potřeby společenské a tělovýchovné. Dnes je dokonce nejběžnější, že obce staví víceúčelové objekty, anebo původní KD na víceúčelové upravují. Takto koncipované KD plní základní kulturně společenské funkce, ale například nemají kvalitní technologie světla a zvuku, protože by nebylo efektivní je do nich pořizovat.

Naopak ve městech se KD specializují a dokáží se postupně materiálně vybavovat moderními technologiemi. Zároveň mohou své prostory efektivně pronajímat pro komerční účely (prodejní akce), čímž zvyšují svoje příjmy. Kapacity KD jsou rovněž naprosto jiné. Typický KD ve městě o velikosti 10 – 30 tisíc má hlavní sál pro nejméně 500 sedících diváků (takže třeba 1000 míst na stání), kdežto vesnické KD jsou o kapacitě do 250 osob (ale často mnohem menší). To pak zcela diskvalifikuje vesnické KD k produkci špičkové zábavy.

Definitely yes. Especially in the area of own income, the possibilities of KD in cities and villages are diametrically different. Village KD often performs (mainly) various civil functions that are not directly related to culture, but it is customary to use them (weddings, private celebrations, etc.). For cultural and culturally-social purposes, they are in fact very marginal, although they are irreplaceable in the villages. Often, they also serve as gymnasiums for the purpose of local primary school so they combine social and physical needs. Today, it is even the most common thing that municipalities build multipurpose objects, or original KDs for multipurpose buildings. Such conceived CDs fulfill the basic cultural and social functions, but for example they do not have high-quality light and sound technology because it would not be efficient to take them. On the contrary, in cities, KD specialize and are gradually materially equipped with modern technologies. At the same time, they can effectively rent their premises for commercial purposes (sales events), increasing their revenue. KD capacities are also quite different. A typical KD in the city of 10 to 30 thousand has a main hall for at least 500 sitting spectators (ie 1,000 standing places), while village KD is up to 250 people (but often much smaller). This then totally disqualifies village KD to produce top entertainment.

What does the future look like for your KD? *Jak vypadá budoucnost pro Váš KD?*

Dům kultury v Uherském Brodě má vynikající výchozí podmínky. Jedná se o jedinou městskou kulturní instituci v rámci celého města, takže po této stránce je prakticky nenahraditelný. Navíc si v minulosti zvykl na poměrně malý příspěvek zřizovatele, který je hluboko pod republikovým mediánem, takže lze očekávat spíše jeho zvyšování.

The House of Culture in Uherský Brod has excellent starting conditions. It is the only urban cultural institution in the whole city, so it is virtually irreplaceable in this respect. In addition, in the past he has become accustomed to a relatively small contribution by the founder, which is well below the national median, so it is more likely to be increase.

Is there anything else you would like to add to this discussion?

Je ještě něco, co byste rád/a doplnil/a do této diskuze?

Personal/Osobní		
Name/Jméno: Libor Pecháček	Age/věk: 35	Position/Pozice: ředitel, director
How long have you worked at a KD? <i>Jak dlouho pracujete v KD?</i>		
5 let, 5 years		
What are your main responsibilities? <i>Jaké je Vaše hlavní zodpovědnost?</i>		
<p>Za fungování celé příspěvkové organizace jako statutární zástupce, programový vedoucí, ekonom, provozní ředitel atd.</p> <p>The functioning of the entire contributing organization as a statutory representative, program manager, economist, operational director etc.</p>		
Do you think your job changed over time? If yes, how? <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i>		
<p>Nezměnila.</p> <p>Hasn't changed.</p>		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i>		
<p>Chtěl jsem být prospěšný pro občany našeho městečka.</p> <p>I wanted to be beneficial to the citizens of our town.</p>		
Which KD do you work in? Is there anything specific about it or its past you would like to share? <i>V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a podělit?</i>		
Kulturní klub Hulín.		
Czech KD / Český KD		
How would you describe a KD? <i>Jak byste popsal/a KD?</i>		
<p>Snažíme se nabídnout v našem malém městě od každého něco, proto máme velmi širokou nabídku – od každého něco.</p> <p>We try to offer something for everyone in our small town, so we have a very wide offer - for everybody something.</p>		
How do you define "culture"? <i>Jak byste definoval/a "kulturní"?</i>		
<p>V našem případě je kultura něco, kam lidé přijdou a mají nějaký zážitek a byli rádi, že tento zážitek získali doma a nemuseli někam dojíždět. Jelikož jsme malé město, slovem kulturní je i to, že se lidé setkají mezi sebou.</p> <p>In our case, culture is something that people come to and experience, and they are glad to have this experience at home and do not have to go somewhere. Since we are a city, the cultural word is that people meet each other.</p>		

<p>How is your KD funded? <i>Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)</i></p> <p>Hlavním zdrojem jsou veřejné finance, malou část zisků máme z pronájmů proctor a z doplňkové činnosti. The main source is public finance, we have a small share of profits from proctor rentals and complementary activities.</p>
<p>Is there a network of Czech KD or do they operate independently? <i>Existuje síť českých KD nebo jsou provozovány nezávisle?</i></p> <p>Jsou provozovány nezávisle vždy dle místních podmínek a politického vedení obcí. They are operated independently according to local conditions and political leadership of municipalities.</p>
<p>What is the main goal of the KD? Has this goal changed over time? If so, how? <i>Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?</i></p> <p>Hlavním cílem je nabízet kulturu pro naše občany a poskytovat zázemí pro neziskové organizace působící ve městě. Cíl se nezměnil, jen se mění podmínky přístupu ke kultuře. The main objective is to offer a culture for our citizens and provide background for non-profit organizations operating in the city. The goal has not changed, it merely changes the conditions of access to culture.</p>
<p>What do you think is the most important event of the week? Of the year? <i>Jaká událost je, dle Vašeho nározu, nejdůležitější z celého týdne, roku?</i></p> <p><i>Není malých akcí. Všechny akce jsou důležité a u nás je důležité, že tvoří kompletní programovou nabídku. Lidé odcházejí spokojeni z male akce pro 20 lidí stejně jako z akce pro 1000 lidí.</i></p> <p>It's not small action. All actions are important and it is important for us to make a complete program offer. People leave satisfied with the men's event for 20 people as well as from the event for 1000 people.</p>
<p>How do you define "success" for the KD? Are there official criteria it must meet? <i>Jak byste definoval "úspěch" pro KD? Existují nějaké oficiální kritéria, které se musí splnit?</i></p> <p>V kultuře není jednoduché definovat úspěch. Spokojenost občanů nelze změřit. Úspěchem je, když někdo po letech řekne, že se mu tehdy a tehdy líbila ta a ta akce. In culture, it is not easy to define success. Citizens' satisfaction can not be measured. The success is when somebody after years says he liked it and then the action at that time.</p>
<p><i>Past & Future/Minulost a budoucnost</i></p>
<p>Is history important to the current meaning of the KD? <i>Je historie důležitá pro dnešní význam KD?</i></p> <p>Jak pro koho. Bohužel myslím, že historie ztrácí na významu a žije se jen současností. How for who. Unfortunately, I think history is losing importance and lives only today.</p>
<p>Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? <i>Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?</i></p>

Je to nesmírně důležité, kultura pojí lidi.
It is extremely important, culture is for people.

KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? *KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?*

Je to o lidech, kteří chtějí do kultury zasahovat a někam ji směřovat. Pokud je kultura brána jako povinnost, tak skončí. Pokud lidé kulturou žijí, nezanikne.
It's about people who want to interfere with culture and direct it somewhere. If culture is taken as a duty, it will end. If people live by culture, they will not die.

Do you think there are any remnants of the Soviet-style KD in today's KD?
(Architecturally, bureaucratically, ideologically, atd) *Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD? (Architektonicky, byrokraticky, ideologicky, atd.)*

Zbytky sovětského stylu existují v uvažování starších lidí, fyzicky už málokde.
Residue of Soviet style exist in the thinking of older people, physically rarely

Do you think the situation is different for KD in cities and in villages? *Myslíte si, že je situace jiná pro KD ve městě a na vesnici?*

Zcela zásadně ano.
Absolutely, yes.

What does the future look like for your KD? *Jak vypadá budoucnost pro Váš KD?*

Budoucnost nevypadá růžově, kulturní dění se čím dál více snaží ovlivnit politická garnitura.
The future does not look rosy, and cultural events are increasingly trying to influence the political garniture.

Is there anything else you would like to add to this discussion? *Je ještě něco, co byste rád/a doplnil/a do této diskuze?*

Politický vliv na kulturu musí být striktně oddělen.
Political influence on culture must be strictly separated.

Personal/Osobní		
Name/Jméno: Marcel Řimák	Age/věk: 57	Position/Pozice: Ředitel, director
How long have you worked at a KD? <i>Jak dlouho pracujete v KD?</i>		
25 let, 25 years		
What are your main responsibilities? <i>Jaké je Vaše hlavní zodpovědnost?</i>		
Z titulu funkce odpovídám za vše. By function I am responsible for everything.		
Do you think your job changed over time? If yes, how? <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i>		
Zcela jistě se změnila, s přibývajícím věkem člověk přehodnocuje své idoly a zájmy a to se samozřejmě odráží i v práci. It has certainly changed, with increasing age, people are rethinking their idols and interests, and of course they are reflected in the work.		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i>		
Není to pouze práce. Nedokážu si představit, aby někdo pracoval v kultuře bez osobního zájmu. Je-li tomu tak, potom se to zcela jistě projeví v jeho pracovním nasazení. It's not just a job. I can not imagine anyone working in a culture without personal interest. If this is the case, it will certainly be reflected in his workload.		
Which KD do you work in? Is there anything specific about it or its past you would like to share? <i>V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a podělit?</i>		
V Hodoníně. V letošním roce pořádáme již XXIV. ročník Semináře ruského filmu. In Hodonin. This year we are hosting the XXIV Annual Seminar of Russian Film.		
Czech KD / Český KD		
How would you describe a KD? <i>Jak byste popsal/a KD?</i>		
Bývalý kongresový sál KSČ. Former Congress Hall of the Communist Party		
How do you define "culture"? <i>Jak byste definoval/a "kulturní"?</i>		
Kultura není pouze literature, hudba ..., ale i jazyk, chování... Culture is not just literature, music ... but also language, behavior ...		
How is your KD funded? <i>Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)</i>		
Jsme příspěvková organizace zřízená městem Hodonín. Z 60% jsme dotováni městem Hodonín, na zbytek si musíme vydělat ze vstupného nebo z různých grantů.		

<p>We are a contributory organization set up by the City of Hodonín. From 60% we are subsidized by Hodonín, for the rest we have to make money from entrance fees or from various grants.</p>
<p>Is there a network of Czech KD or do they operate independently? <i>Existuje síť českých KD nebo jsou provozovány nezávisle?</i></p> <p>Nezávisle. Independently</p>
<p>What is the main goal of the KD? Has this goal changed over time? If so, how? <i>Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?</i></p> <p>Zabezpečit rozmanitou nabídku kultury pro obyvatele. Ensure a varied offer of culture for residents.</p>
<p>What do you think is the most important event of the week? Of the year? <i>Jaká událost je, dle Vašeho nározu, nejdůležitější z celého týdne, roku?</i></p> <p>Každá akce je stejně důležitá, začne-li člověk rozlišovat na nejdůležitější, méně důležité, nedůležité, je to špatně. Every action is equally important, if one begins to distinguish between the most important, the less important, the unimportant, it is bad.</p>
<p>How do you define “success” for the KD? Are there official criteria it must meet? <i>Jak byste definoval “úspěch” pro KD? Existují nějaké oficiální kritéria, které se musí splnit?</i></p> <p>Úspěchem zcela jistě je, když z program odchází spokojený návštěvník. Kritéria jsou pouze finanční. Surely it is a success when a satisfied visitor leaves the program. Criteria are only financial.</p>
<p><i>Past & Future/Minulost a budoucnost</i></p>
<p>Is history important to the current meaning of the KD? <i>Je historie důležitá pro dnešní význam KD?</i></p> <p>Kdo nezná historii, není kulturní a tím pádem nemá v kultuře co pohledávat. Who does not know history, it isn't cultural, and therefore, has nothing to do with culture.</p>
<p>Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? <i>Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?</i></p> <p>Co to je historie KD? Myslíte jako budovu (architekturu)? What is the history of the KD? Do you think the building (Architecture)?</p>
<p>KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? <i>KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?</i></p> <p>Trh všechno nenahradí a kulturu tuplem ne. The market cannot replace everything, and culture doubled not</p>

Do you think there are any remnants of the Soviet-style KD in today's KD?
(Architecturally, bureaucratically, ideologically, atd) *Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD? (Architektonicky, byrokraticky, ideologicky, atd.)*

Architekturu lze asi těžko změnit, pouze zbourat. Byrokracie neustále přibývá I když jsme si mysleli, že jí bude spíše ubývat. S ideologií se musí vypořádat každý sám a není to vždy jednoduché.

Architecture can hardly be changed, only demolished. Bureaucracy is steadily rising, even though we thought it would decrease. Everyone has to deal with ideology and it is not always easy.

Do you think the situation is different for KD in cities and in villages? *Myslíte si, že je situace jiná pro KD ve městě a na vesnici?*

Zcela jistě, ale je to hlavně o přístupu vedení radnic.

Certainly, but it is mainly about the approach of the city hall management.

What does the future look like for your KD? *Jak vypadá budoucnost pro Váš KD?*

Doufám, že KD bude pokračovat ve svojí činnosti I nadále.

I hope that the KD continues to continue its activities.

Is there anything else you would like to add to this discussion? *Je ještě něco, co byste rád/a doplnil/a do této diskuze?*

Raději ne.

Rather not

Personal/Osobní		
Name/Jméno: Michal Mynář	Age/věk: 61	Position/Pozice: jednatel společnosti/managing director
How long have you worked at a KD? <i>Jak dlouho pracujete v KD?</i> 4 roky, 4 years		
What are your main responsibilities? <i>Jaké je Vaše hlavní zodpovědnost?</i> <i>Jsem manažerem společnosti</i> I am the company's manager		
Do you think your job changed over time? If yes, how? <i>Myslíte si, že se Vaše práce během let změnila? Pokud ano, jak?</i> Především je kladen důraz na public-relation, obzvláště v nových typech medií (internet, facebook a další sociální sítě) Above all, emphasis is placed on public-relations, especially in new types of media (internet, facebook and other social networks)		
What motivated you to work there? Is it simply a job? <i>Co Vás motivovalo, abyste pracoval/a v KD? Je to pro Vás pouze práce?</i> Celoživotně se zabývám kulturou, zaujalo mne podílet se na utváření kulturního klimatu konkrétního místa I have been engaged in culture my whole life. I am interested in participating in shaping the cultural climate of a particular place.		
Which KD do you work in? Is there anything specific about it or its past you would like to share? <i>V jakém KD pracujete? Existuje něco specifického s čím byste se chtěl/a podělit?</i> <i>Otrokovická BESEDA, s.r.o. Je to svým způsobem servisní organizace města Otrokovice – pro město organizujeme a zabezpečujeme řadu akcí, také máme střediska Městská televise, Otrokovické noviny, Městská galerie, Turistické informační středisko. Ale pořádáme i své vlastní akce.</i> <i>Otrokovická BESEDA, s.r.o. It is in a way our service organization Otrokovice - for the city we organize and arrange a number of events, we also have the centers of Municipal Television, Otrokovické News, Městská Galerie, Tourist Information Center. But we also organize our own actions.</i>		
Czech KD / Český KD		
How would you describe a KD? <i>Jak byste popsal/a KD?</i> Viz odpověď na předchozí otázku. See the answer to the previous question.		
How do you define “culture”? <i>Jak byste definoval/a “kulturní”?</i> V našem případě to zahrnuje jak podporu místní kultury (regionální kapely a soubory), tak i komerční projekty (vystoupení profesionálních umělců a souborů) In our case this includes both support for local culture (regional bands and ensembles) as		

well as commercial projects (performances of professional artists and ensembles)
How is your KD funded? <i>Jak je Váš kulturní dům financován? Jakým způsobem je financováno dění ve Vašem KD? (plesy, přednášky, koncerty, divadelní představení)</i>
Na základě veřejnosprávní smlouvy zabezpečujeme kulturní akce pro město Otrokovice – na tuto činnost dostáváme dotaci (tvoří cca 60% našeho rozpočtu) We provide cultural events for the town of Otrokovice on the basis of a public-law contract - we receive a subsidy (we account for about 60% of our budget)
Is there a network of Czech KD or do they operate independently? <i>Existuje síť českých KD nebo jsou provozovány nezávisle?</i>
Není mi známo, že by existovala síť KD – působí nezávisle. I do not know that there would be a KD network - it works independently.
What is the main goal of the KD? Has this goal changed over time? If so, how? <i>Jaký je hlavní cíl KD? Změnil se tento cíl během let? Pokud ano, jak?</i>
Dříve byl KD především střediskem místní kultury, dnes se tato role dle klesající poptávky umenšuje. In the past, KD was primarily a center of local culture, and this role is diminishing today, according to declining demand.
What do you think is the most important event of the week? Of the year? <i>Jaká událost je, dle Vašeho nározu, nejdůležitější z celého týdne, roku?</i>
Tradiční městské akce (Májová pout', Otrokovické letní slavnosti, Michalská pout', akce k výročí republiky, akce v období adventu) Traditional city events (May Fair, Otrokovice summer celebrations, Michalská pilgrimage, anniversary events, Advent events)
How do you define “success” for the KD? Are there official criteria it must meet? <i>Jak byste definoval “úspěch” pro KD? Existují nějaké oficiální kritéria, které se musí splnit?</i>
KD by měl být nedílnou součástí místní kultury, místem, kam lidé zcela běžně a rádi chodí za kulturou, kde jsou “doma.” KD should be an integral part of local culture, a place where people normally go and like to go for a culture, where they are "at home."
<i>Past & Future / Minulost a budoucnost</i>
Is history important to the current meaning of the KD? <i>Je historie důležitá pro dnešní význam KD?</i>
Právě aspect KD jako nositele a udržovatele místní kultury je důležitý a asi nenahraditelný – sehrál svoji roli v minulosti a může být důležitý i v současnosti. It is the KD aspect as a bearer and maintainer of local culture that is important and perhaps irreplaceable - it has played its role in the past and can be important even today.
Do you think it is important to acknowledge the past/preserve its history in the KDs contemporary meaning? If yes, how do you choose what to include/leave out? <i>Myslíte si, že je důležité uznávat / zachovat historii KD v dnešním významu?</i>
Viz předchozí odpověď.

See previous answer.

KD in other post-Socialist countries have closed or are at risk of disappearing – does this apply in the Czech case? Why is this the situation? *KD v jiných post-socialistických zemích jsou uzavřeny nebo jim hrozí zánik – platí to také v případě České republiky? Proč nastala tato situace?*

Obecně – příliš ekonomický pohled na společnost. Ne všechno je business a zdroj zisku. Rozhodně to neplatí o místní kultuře. Ta má význam z dlouhodobého hlediska.
Generally - too economic view of society. Not everything is business and source of profit. It certainly does not apply to local culture. It has a long-term significance.

Do you think there are any remnants of the Soviet-style KD in today's KD?
(Architecturally, bureaucratically, ideologically, atd) *Myslíte si, že existují nějaké zbytky sovětského stylu KD v dnešním KD? (Architektonicky, byrokraticky, ideologicky, atd.)*

Architektonicky určitě, občas byrokraticky.
Architecturally certain, occasionally bureaucratic.

Do you think the situation is different for KD in cities and in villages? *Myslíte si, že je situace jiná pro KD ve městě a na vesnici?*

Na vesnici je KD především víceúčelový sál bez dramaturgie a koncepce, využíván příležitostně místními spolky a samosprávou. KD ve městě se aktivně podílí jako instituce na kultivaci kulturního klimatu města.

In the village, the KD is primarily a multipurpose hall, without dramaturgy and concept, occasionally used by clubs and self-government. KD in the city is actively involved as an institution in cultivating the cultural climate of the city.

What does the future look like for your KD? *Jak vypadá budoucnost pro Váš KD?*

Pokud město bude mít zájem dale podporovat místní kulturu, jsem optimista
If the city is interested in promoting local culture, I'm optimistic

Is there anything else you would like to add to this discussion? *Je ještě něco, co byste rád/a doplnil/a do této diskuze?*

Místní kulturu – o kterou mi především jde – tvoří aktivní lidé, kteří si vždy najdou proctor a čas, ať už je to v rámci nějakého kulturního domu, nebo v garáži či v areálu školy. Pokud KD tvoří přirozenou součást “nabídky” pro tyto aktivní lidi, má své místo na slunci. Jen by ty aktivní nadšence neměl příliš zatěžovat byrokracií.

The local culture - which I am most concerned about - is an active people who always find a proctor and time, whether it be in a cultural house or in a garage or school. If KD forms a natural part of the "offer" for these active people, it has its place in the sun. Only those active enthusiasts should not be too burdened with bureaucracy.