

**SELF-EVALUATION REPORT FOR EVALUATION
OF RESEARCH ORGANIZATIONS IN THE SEGMENT
OF HIGHER EDUCATION INSTITUTIONS IN 2025**

HIGHER EDUCATION INSTITUTION NAME:

Academy of Performing Arts in Prague

COMPANY REGISTRATION NUMBER (CRN): 61384984

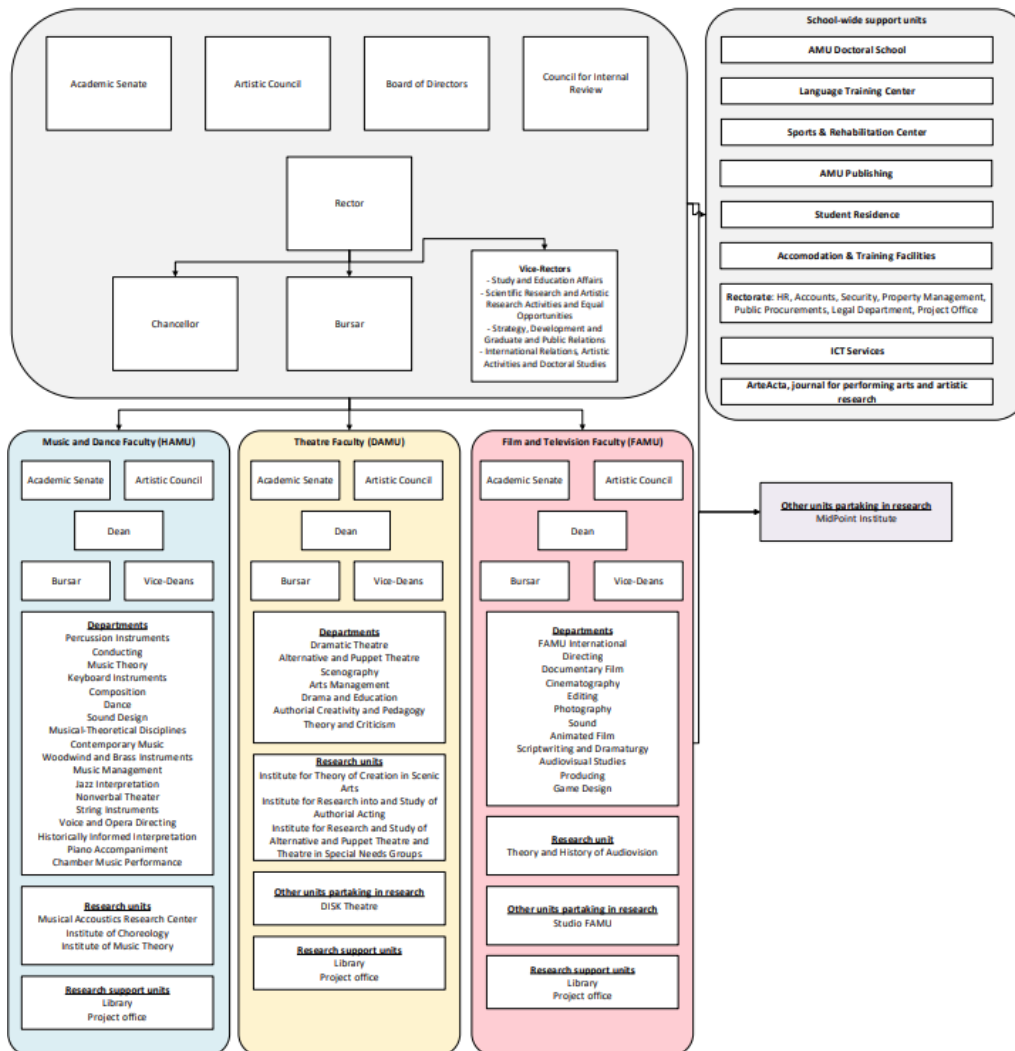
THE LIST OF EVALUATION UNITS IN MODULE 3:

HAMU - Music and Dance Faculty of the Academy of Performing Arts

DAMU - Theatre Faculty of the Academy of Performing Arts

FAMU Film and TV Faculty of the Academy of Performing Arts

ORGANIZATIONAL STRUCTURE OF THE HIGHER EDUCATION INSTITUTION



HIGHER EDUCATION INSTITUTION WEBSITE (HTML LINK): www.amu.cz

THE HIGHER EDUCATION INSTITUTION CONTACT PERSON

Name and surname: MgA. Hana Strejčková, PhD.

Position: Secretary of the MEP, Assistant Professor at the Department of Non-Verbal Theatre,
HAMU Academy of Performing Arts in Prague

Phone number: +420 721 121 152

Email: hana.strejckova@hamu.cz, hodnoceniVS2025@amu.cz

Signature (Rector)

Introductory information about the evaluated higher education institution

The HEI briefly introduces itself. The organizational chart, the position of the HEI within the research, development and innovation system and the system of HEIs in the Czech Republic may be commented on, the mission and vision, the size of the HEI, the number and focus of the units evaluated will be briefly presented.

Maximum 500 words.

The Academy of Performing Arts in Prague (AMU) was founded in 1946 and is the largest Czech art school. According to current legislation, AMU is a public university-type higher education institution, meaning it operates as an autonomous research and educational entity. It consists of three faculties – Music and Dance (HAMU), Theatre (DAMU), and Film and Television (FAMU) – as well as university-wide support departments. The most significant of these, in terms of research, include the Centre for Doctoral Studies (CDS), AMU Press (NAMU), and the academic journal *ArteActa*, which is published in open-access format. Other key support units include the ICT department and the rectorate.

Research activities take place within faculty departments or independent research units. Each faculty has its own library, which provides access to academic resources, supports research, facilitates open-access publishing, and assists in reporting research results to funding bodies.

AMU is the largest of the four Czech art universities in terms of staff, student numbers, budget, and both artistic and academic output.

Due to its primary focus on performing arts, AMU differs from a typical research university. Much of the research conducted at AMU falls under the rubric of artistic research. Despite repeated efforts by art universities and faculties, artistic research has yet to be fully integrated into national research evaluation and funding frameworks. However, as an art university, AMU remains committed to fostering this form of research. It has actively supported artistic research in the past and will continue to do so.

SWOT ANALYSIS

Strengths

A clear setting of funding for the institutional part of AMU's research activities.
 Finished research strategies of faculties, the implementation of which is institutionally funded by Subsidies for Long-Term Conceptual Development of a Research Organisation (LCDRO).
 The AMU Open Project Competition as the second pillar of subsidies for LCDRO.
 Existing research results and clear research plans of AMU workplaces actively involved in the School's R&D&I anchoring the development of research topics at AMU faculties.
 Research activities of postgraduate students as an important pillar and source of applied R&D&I results.
 Postdoctoral students and publishing material from doctoral studies in the years immediately following doctoral studies with dedicated financial support for the revision of University Qualification Work into publication in AMU Press.
 Academic journal ArteActa as an international platform in the field of artistic research.

Opportunities

The new ERC SH8 panel "Studies of Cultures and Arts" combines cultural studies, art history, architecture, music, performing arts, museum studies, cultural heritage and other fields (from SH5) with social anthropology (from SH3) as an opportunity to apply AMU's research topics at the European level.
 Developing international cooperation through the expansion of the Erasmus+ programme to programme countries, among other things.

Weaknesses

High dependence on institutional funding of research activities and a relatively small share of external sources.
 Absence of foreign grants to support research activities.
 Administrative facilities providing only limited support in the processing and management of research grants/projects.
 Lack of explicit definition of the creative or research component of doctoral projects.
 Involvement of postdoctoral students in projects with a usable publication output in years further away from graduation in doctoral studies.
 Online reach of AMU's R&D&I results.

Threats

The personnel instability of research teams is due to the nature of the art university, where the academic staff are typically also performing artists and cannot commit to and concentrate on research activities at AMU only.
 Limitations of the NAKI Applied research and national and cultural identity programme of the Ministry of Culture of the Czech Republic as the dominant source of funding for AMU's applied research after 2022.

SELF-EVALUATION REPORT FOR MODULE 3

THE NAME OF THE UNIT BEING EVALUATED: HAMU – Music and Dance Faculty
FORD: 6 – Humanities

SOCIAL CONTRIBUTION OF THE EVALUATED UNIT

3.1 Introductory information about the unit under evaluation

The evaluated unit will describe its mission and vision and provide a general self-reflection of the societal contribution of R&D&I, along with its long-term goals in the fields it develops. The distribution of research activities by type of research will also be commented on¹. The evaluated unit will describe its organisational structure and size (staffing, number of students, number of study programmes implemented, etc.) based on the data provided in annex tables 3.1.1 to 3.1.6. *Maximum 1,000 words.*

This is a non-rated indicator that serves as an introduction to the evaluated unit, providing context for data in indicators 3.2-3.7.

Established research centres with a long tradition remain key drivers of scientific and research development at HAMU, including the Institute for Choreology (hereinafter ICH), the Department of Composition, and particularly the Music Acoustic Research Centre (hereinafter MARC). This centre is part of the Research Centres PP2–DP1 under the “National R&D Support Program.” MARC, in accordance with point 3.2 of the AMU Strategic Plan, serves as AMU’s research infrastructure, focusing on research for the musical arts. It strengthens the scientific research activities of AMU’s RO within the RIS3 mission M01 and M02. In 2023, the Faculty Institutional Research Plan (hereinafter FIRP) was developed following the Rector’s Decree 15/2023. Covering the period 2024–2026, FIRP ensures stable funding for research institutes and workplaces while also supporting new research teams. Additionally, it introduces a new funding model for the *Živá hudba* journal and support for the HAMU Library.

Given the artistic nature of research at HAMU, the volume of outstanding scientific and research results (and consequently, funding) is not as substantial as at research-oriented HEIs. To secure further funding, the faculty encourages researchers and research institutes to apply for external grants.

The ICH conducts both academic and artistic research on Czech dance culture from historical, theoretical, ethnological, and cultural-anthropological perspectives. It is one of the few Czech institutions dedicated specifically to dance research. The institute collaborates closely with other research organisations, including the IE CAS, the Arts Institute – Theatre Institute, NIPOS-Artama, and the Research Centre at the Music and Dance Faculty in Bratislava, among others.

Another historically significant centre is the Institute for Music Theory (IMT) (hereinafter IMT), the only specialised Czech music-theoretical institution within the category of music science institutes. IMT’s core mission is to conduct musical-theoretical research covering a broad range of individual and collective research topics. In 2022, six new research topics were identified, including Problems of Translating Music-Theoretical Texts, Interdisciplinary Overlaps of Music-Theoretical Research, and Didactic Aspects of Teaching Music-Theoretical Disciplines. IMT also plays a key role in

¹ Basic, applied, contract, artistic research (see Glossary of terms).

organising music-theoretical conferences with the HAMU Department of Music Theory and the Department of Music-Theoretical Disciplines.

Research at the Department of Composition is best described as artistic research. This approach involves exploring otherwise unattainable knowledge by formulating questions, objectives, and intentions related to artistic creation, its realisation, and critical reflection. The department's research is primarily performative rather than quantitative or qualitative, as seen in the natural sciences or humanities. It also examines the relationships between sound and space, auditory perception, and interactions with or the development of modern technologies. Lecturers of composition lead their own projects and engage in interdisciplinary and inter-faculty collaborations.

During the reporting period, the number of staff engaged in scientific and artistic research (primarily at the professor and associate professor levels) increased slightly. The number of female professors remains balanced, while the number of female associate professors has slightly risen. Meanwhile, the number of assistant professors has been declining, although the number of female assistant professors has remained stable. The number of technical and economic workers remains balanced.

Men continue to outnumber women in all academic positions and across all age groups.

The highest representation is among associate professors, followed closely by other R&D staff. The number of technical and economic workers declined slightly at the end of the period compared to 2019. The number of students at all levels of study shows a slight upward trend. Women comprise more than 50% of students in all age groups, except for lifelong learning programs, where they are the overwhelming majority.

Throughout the assessed period, undergraduate students accounted for 52–56% of the total student body, master's students comprised 29–33%, and doctoral students represented 8–10%. A significant fivefold increase in the number of bachelor's and master's degree programmes was observed during the reporting period. The number of master's degree programmes in English rose from five to eight. Doctoral programmes also saw a modest increase in both Czech and English. The number of lifelong learning courses expanded in both languages.

The faculty's research activities are reflected in applied research fields covered in

Chapter 1. Natural Sciences (1.2 Computer and information sciences and 1.3 Physical sciences);

Chapter 2. Engineering and Technology (2.2 Electrical engineering, Electronic engineering, Information engineering), and **Chapter 3. Medical and Health Sciences** (3.1 Basic medicine, 3.2 Clinical medicine and 3.3 Health sciences).

Basic research has been developed within **Chapter 5. Social Sciences** (5.1 Psychology and cognitive sciences and 5.3 Education) and **Chapter 6. Humanities and the Arts** (6.2 Languages and Literature, 6.4 Arts, History of Arts, Performing Arts, Music/ and 6.5 Other Humanities and the Arts). Within subchapter 6.4, HAMU accounts for 75.48% of research activities.

The allocation and use of funding from The Ministry of Education, Youth and Sports (MEYS) are governed by the rules of the SGC and LCD competitions. Funding distribution is assessed by the Faculty Grant Committee, which includes both internal and external members, as well as the AMU Grant Committee.

The agenda for science, research, and innovation is overseen by the Vice-Dean, who is supported by two project managers.

Table 3.1.1 - Staffing per FTE²

² The average number of hours worked is calculated as the ratio of the total number of hours actually worked during the reference period, from 1 January to 31 December, by all staff (including agreement on work activity, excluding agreement on work performance) to the total annual working time pool per full-time employee.

Academic/ Professional position	Total / Of which women					
	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Professor	13.3167/3	13.6833/3	14.2/3	14.23/3	14.5533/3	69.9833/15
Associate Professor	8.1084/0.4	10.9/1.15	12.4/1.65	13.15/2.4	14.3251/3.0667	58.8835/8.6667
Assistant Professor	14.7291/5.3375	13.3084/5.525	13.2833/5.4833	13.097/5.2553	12.5772/5.8106	66.995/27.4117
Assistant	0	0	0	0	0	0
R&D Personnel ³	0	0	0	0	0	0
Researchers in other categories ⁴	6.4/0.1833	7.6083/0.2083	7.1833/0.275	6.8/0	2.175/0	30.1666/0.6666
Technical and economic staff ⁵	23.1833/16.7	23.7666/16.8666	24.3062/17.4229	25.5354/17.6854	22.5124/15.3458	119.3039/84.0207
Scientific, research and development staff involved in teaching activities	3/0	3/0	3/0	3/0	2/0	14/0
Early career researchers ⁶	3/0.1	4/3	5/1	6/3	4/4	22/11.1
Total ⁷	65.7375/25.6208	69.2666/26.7499	71.3728/27.8312	72.8124/28.3407	66.143/27.2231	345.3323/135.7657

³ The category "R&D Personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

⁴ The category "Researchers in other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

⁵ Who participate in the management and support of R&D&I in the institution.

⁶ See Glossary of terms.

⁷ Total is the sum of the categories: professor, associate professor, assistant professor, assistant, R&I personnel, researchers in other categories and technical and economic staff.

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, R&D Personnel, Researchers in other categories and technical and economic staff are mutually exclusive, i.e. one staff member is reported in only one category. The categories of scientific, research and development staff involved in teaching activities and early career researchers are reported collectively for all the above-mentioned categories.

3.1.2 Age structure of R&D&I personnel of the evaluated unit and their structure by job title and gender in the first year of the evaluation period (numbers of physical employees and personnel)

Academic/Professional position	Under 29 years		30–39 years		40–49 years		50–59 years		60–69 years		70 years and older	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Professor	0	0	0	0	0	0	2	1	1	0	0	0
Associate Professor	0	0	1	0	0	0	0	0	0	0	0	0
Assistant Professor	0	0	1	0	0	0	2	2	0	0	0	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
R&D Personnel ⁸	0	0	3	0	2	0	3	1	2	0	0	0
Researchers in other categories ⁹	0	0	3	0	2	0	3	0	1	1	1	1
Technical and economic staff ¹⁰	0	0	1	1	1	1	6	6	2	1	1	1
Scientific, research and development staff involved in teaching activities	0	0	1	0	0	0	0	0	2	0	0	0
Early career researchers ¹¹	0	0	6	2	1	0	0	0	0	0	0	0
Total ¹²	0	0	16	3	6	1	16	10	8	2	2	2

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, R&D Personnel, Researchers in other categories and technical and economic staff are mutually exclusive, i.e. one staff member is reported in only one category. The categories of scientific, research and development staff involved in teaching activities and early career researchers are reported collectively for all the above-mentioned categories.

3.1.3 Age structure of R&D&I personnel of the evaluated unit and their structure by job title and gender in the last year of the evaluation period (numbers of physical employees and personnel)¹³

⁸ The category “R&D Personnel” includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

⁹ The category “Researchers in other categories” includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

¹⁰ Who participate in the management and support of R&D&I in the institution.

¹¹ See Glossary of terms.

¹² Total is the sum of the categories: professor, associate professor, assistant professor, assistant, R&I personnel, researchers in other categories and technical and economic staff.

¹³ The total number of employees/workers as of 31st December of the calendar year in question is to be entered, irrespective of the level of time worked, but only in an employment relationship (excluding Contract for Work

Academic/Professional position	Under 29 years		30–39 years		40–49 years		50–59 years		60–69 years		70 years and older	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Professor	0	0	0	0	1	0	1	1	1	0	1	0
Associate Professor	0	0	1	0	4	1	1	1	0	0	0	0
Assistant Professor	0	0	0	0	2	2	0	0	1	0	0	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
R&D Personnel ¹⁴	0	0	0	0	1	0	0	0	1	0	0	0
Researchers in other categories ¹⁵	0	0	0	0	0	0	0	0	0	0	0	0
Technical and economic staff ¹⁶	0	0	0	0	1	1	5	2	0	0	0	0
Scientific, research and development staff involved in teaching activities	0	0	0	0	1	0	0	0	1	0	0	0
Early career researchers ¹⁷	0	0	5	3	3	3	1	0	0	0	0	0
Total ¹⁸	0	0	6	3	13	7	8	4	4	0	1	0

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, R&D Personnel, Researchers in other categories and technical and economic staff are mutually exclusive, i.e. one staff member is reported in only one category. The categories of scientific, research and development staff involved in teaching activities and early career researchers are reported collectively for all the above-mentioned categories.

Table 3.1.4 – Students

Type of study	Year 1		Year 2		Year 3		Year 4		Year 5		Total	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Undergraduate	253	141	261	154	283	166	278	160	290	161	1365	782
Master's ¹⁹	161	97	144	81	145	82	152	89	149	89	751	438
Doctoral	43	21	39	18	49	27	43	25	49	28	223	119
Lifelong Learning Courses	26	24	32	29	26	23	30	29	33	31	147	136
Total	483	283	476	282	503	298	503	303	521	309	2486	1475

and Contract for work performance). Other types of contractual relationships under the Civil Code that involve purchase of services are not included.

¹⁴ The category "R&D Personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

¹⁵ The category "Researchers in other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

¹⁶ Who participate in the management and support of R&D&I in the institution.

¹⁷ See Glossary of terms.

¹⁸ Total is the sum of the categories: professor, associate professor, assistant professor, assistant, R&I personnel, researchers in other categories and technical and economic staff.

¹⁹ All students of the master's degree will be listed, regardless of the length of the degree programme.

Table 3.1.5 – Study programmes in Czech/English

Type of study programme	Total ²⁰ / Of which professional study programmes											
	Year 1		Year 2		Year 3		Year 4		Year 5		Total	
Undergraduate	3/1	-	4/1	-	3/0	-	13/0	-	16/0	-	39/2	-
Master's	3/1	-	3/1	-	4/1	-	15/0	-	11/1	-	36/4	-
Doctoral	2/0	-	2/0	-	2/1	-	1/0	-	4/1	-	11/2	-
Lifelong Learning Courses	1/1	-	2/1	-	1/1	-	2/1	-	2/1	-	8/5	-
Total	9/3	-	11/3	-	10/3	-	31/1	-	33/3	-	94/13	-

Note: For each SP type, enter the number of SPs in Czech language in the first cell and insert the number of SPs in English language after the slash in the same cell (e.g. 15/3), enter the number of professional SPs in Czech language in the second cell and insert the number of professional SPs in English language after the slash. Follow a similar procedure in the last column of the table (Total).

3.1.6 – R&D&I capacities

R&D&I field	FORD	FORD share [%]	Predominant type of research	Total share of industry group [%]
1. Natural Sciences	1.1 Mathematics			Natural Sciences 6.82
	1.2 Computer and information sciences	0.59	Applied Research	
	1.3 Physical sciences	6.23	Applied Research	
	1.4 Chemical sciences			
	1.5 Earth and related environmental sciences			
	1.6 Biological sciences			
	1.7 Other natural sciences			
2. Engineering and Technology	2.1 Civil engineering			Engineering and Technology 1.98
	2.2 Electrical engineering, Electronic engineering, Information engineering	1.98	Applied Research	
	2.3 Mechanical engineering			
	2.4 Chemical engineering			
	2.5 Materials engineering			
	2.6 Medical engineering			
	2.7 Environmental engineering			
	2.8 Environmental biotechnology			
	2.9 Industrial biotechnology			
	2.10 Nano-technology			
	2.11 Other engineering and technologies			

²⁰ The total number of study programmes for which admissions have been announced in a given academic year.

3. Medical and Health Sciences	3.1 Basic medicine	0.4	Applied Research	Medical and Health Sciences 6.61
	3.2 Clinical medicine	5.91	Applied Research	
	3.3 Health sciences	0.3	Applied Research	
4. Agricultural and veterinary sciences	4.1 Agriculture, Forestry, and Fisheries			
	4.2 Animal and Dairy science			
	4.3 Veterinary science			
	4.4 Other agricultural sciences			
5. Social Sciences	5.1 Psychology and cognitive sciences	0.13	Basic research	Social Sciences 3.69
	5.2 Economics and Business			
	5.3 Education	3.56	Basic research	
	5.4 Sociology			
	5.5 Law			
	5.6 Political science			
	5.7 Social and economic geography			
	5.8 Media and communications			
	5.9 Other social sciences			
6. Humanities and the Arts	6.1 History and Archaeology			Hum. and the Arts 80.9
	6.2 Languages and Literature	0.4	Basic research	
	6.3 Philosophy, Ethics and Religion			
	6.4 Arts (arts, history of arts, performing arts, music)	75.48	Basic research	
	6.5 Other Humanities and the Arts	5.02	Basic research	
Total		100%	-	100%

RECOGNITION BY THE RESEARCH COMMUNITY

3.2 Recognition by the research community

The evaluated unit will briefly comment on its position in the research community. It shall consider individual and other prestigious R&D&I awards, participation of its academic staff in the editorial boards of international scientific journals, elected membership in professional societies, major invited lectures given by the evaluated unit's academic staff abroad or by foreign scientists and other relevant guests at the evaluated unit. Additionally, it will address the involvement of staff in the evaluation of national or European project/programme calls over the previous five-year period based on the data provided in annex tables 3.2.1 to 3.2.5 (max. 10 most relevant items). If necessary, the evaluated unit shall list any additional services to the scientific community that it considers relevant.

Maximum 1,000 words.

In 2020, CESNET and the scientific research unit MARC HAMU received the prestigious Europa Nostra Prize for their joint project "Cross-border Collaboration for European Classical Music". This initiative was made possible through CESNET's development of technology enabling low-latency remote interaction between musicians situated far apart and connected via the Internet. MARC HAMU contributed by creating methodologies for applying this technology in remote musical performance and education. The collaboration was validated with partners across Europe and successfully applied in classical music. The project was among 21 exceptional applications from 15 EU countries. The technology development and methodology certification by the CSQCert certification body were components of the TA CR project titled "Remote Cooperation in Art Education Using Modern Transmission Technologies". The principal investigator on behalf of HAMU was Ing. Zdeněk Otčenášek. Cooperation between MARC HAMU and CESNET continued beyond the completion of the project. Combining technology and art, CESNET later won the 2022 *Czech Head Award* in the industry category.

MARC HAMU also conducts long-term scientific research in collaboration with the Department of Nonverbal Theatre (DNT) at HAMU and the Department of Alternative and Puppet Theatre at DAMU in the fields of human voice, voice therapy, and psychoacoustics. A significant outcome of the collaboration with DNT was the study "Effect of Voice Training Using Resonant Humming Exercises in AMU Students: A Pilot Study" (authors: MgA. Eva Dvořáková, RNDr. Marek Frič, PhD). The results were presented at a conference before publication in the peer-reviewed journal *Otorhinolaryngology and Phoniatics* (no. 2/2019) and were awarded Best Original Scientific Work by the Phoniatic Society.

MARC HAMU's research on organ pipe sounds was presented at the ISMA 2019 world acoustic conference in Detmold, Germany, where it received the award for Best Poster. The paper, titled "Non-destructive Measurement of the Pressure Waveform and the Reflection Coefficient in a Flue Organ Pipe," was authored by dr. Viktor Hruška, PhD, Ing Pavel. Dlask, Ing. Milan Guštar, PhD. During the review period, prof. Michal Rataj was a member of the editorial board of the international journal *ArteActa*. In 2023, he became a guest editor of *Organic Sound*, published by Cambridge University Press, UK.

Academics also participated in international conferences and delivered lectures and workshops at foreign institutions in Italy, Lithuania, Japan, Slovenia, Poland, and Slovakia.

At the 2022 and 2023 Dance Congresses in Bratislava, HAMU was represented by 3 and 4 women scholars, respectively. In 2022, they were prof. Dorota Gremlicová ("Poorly Guarded Lise and Colin: Vain Caution on Prague/Czech Scenes 1796–1860"), dr. Elvíra Němečková ("Vain Caution According to Alicia Alonso: the National Ballet's 1980 Production and its Reviews"), and doc. Lucie Hayashi ("Dance news as an example of good practice in the application of dance theory"); in 2023, they were prof. Dorota Gremlicová ("Perfection, Captivation and Austerity: Considerations on Analytical Instruments and the Possession of the Concepts of Competence and Virtuosity in Dance"), prof. Helena Kazárová ("Analysis of dance moves as a tool for recreating Baroque

dances”), Lucie Dercsényi (“Dance and movement therapy as part of Laban’s movement analysis teaching process”) and doc. Lucie Hayashi (“Secrets of semantic analysis of dance”).

At the 2022 Dance Congress, faculty contributions included a separate panel dedicated to Czech researchers at the Study Group on Ethnochoreology symposium under the International Council for Traditional Music: Reconsidering knowledge production in dance research in Brežice (Slovenia 2022), with participation of prof. Gremlicová, doc. Hayashi, doc. Daniela Stavělová and dr. Daniela Machová. The same research team spoke at the Study Group on Ethnochoreology symposium at the International Council for Traditional Music: Dance and Economy, Dance Transmission in Klaipeda (Lithuania 2022).

Additional guest lectures were delivered by doc. Vít Havlíček (“The Organ in the Královédvorsk Region”, The Academy of Performing Arts, Department of Music Theory, Bratislava, Slovakia, 2021); doc. Lucie Hayashi (“Dance Culture in the Czech Republic”, Ochanomizu University, Japan, 2020), dr. Michal Nejtek (“Composing for orchestra as a dialogue”, 13th International Composers’ Forum in Poznań, Poland, 2019) and the research team of prof. Michal Rataj, doc. Jan Trojan and doc. Slavomír Hořinka (“Speakerhead and the HAMU mobile acousmonium as a live instrument for the orchestration of space HAMU”, International Confederation of Electroacoustic Music – CIME / ICEM, General Assembly in Krakow, Poland, 2019).

Several lectures by foreign scholars and other guests from the UK, USA, Ireland, Canada, Finland and Germany on music composition, music theory or music acoustics took place at the evaluated unit. Among them were: Mathias Aaen (Nottingham University Hospitals (NUH) and Complete Vocal Institute (CVI), United Kingdom), dr. Mathew Goodheart (Rensselaer Polytechnic Institute, USA), Matthew Noone (University of Limerick, Ireland), prof. Robert Hasegawa (McGill University Montreal, Canada), Marc Sabat (Sibelius Academy University of the Arts Helsinki, Finland), prof. Leigh Landy (De Montfort University, Leicester, United Kingdom) and dr. Norman Ludwin (University of California Los Angeles, USA).

In the period under review and in cooperation with the National Heritage Institute, MARC researchers successfully solved a socially highly beneficial project for the Ministry of Culture NAKI II (“Historical Organs, Means for Preservation and Restoration of Their Sound and Comprehensive Musical-Acoustic and Heritage Research as a Part of National Identity and Cultural Heritage in the Czech Republic”) and separately three projects of the CESNET Development Fund (“Complementing the Psychotest Editor Application with Perceptual Evaluation of Image and Video Sequence Recordings”, 2018–2020; “Communication Platform to Improve the Teaching of Voice Issues and its Research”, 2020–2022; and “Complementing the Web Application of PAVE Perception Tests with a Graphical Interface for the Definition of Test Screens”, 2022–2024). Effective research cooperation with CESNET was also realised through the TA CR ETA project “Remote Cooperation in Art Education Using Modern Transmission Technologies” (2018–2021) and within the Ministry of Industry and Trade (MIT) TRIO project “Monitoring Sensitive Objects Through the Internet of Things” (2018–2020), in collaboration with two business partners (Alternetivo Ltd. and Letel Ltd.).

Table 3.2.1 – Prestigious R&D&I awards granted during the evaluation period

Name, surname and title(s) of the evaluated unit’s staff member	Name of the award	Awarding institution
HAMU participants: Ing. Zdeněk Otčenášek, PhD., Mgr. Jan Otčenášek, RNDr. Marek Frič, PhD., dr. Viktor Hruška, Ing. Pavel Dlask, Ing. Milan Guštar, PhD., MgA. Alexandra Berti	EUROPA NOSTRA AWARD 2020, European Prize for Cultural Heritage	European Commission, European Union

Dr. Viktor Hruška, Ing Pavel. Dlask, Ing. Milan Guštar, PhD.	best poster	organising committee of the international conference ISMA 2019 in Detmold (Germany)
---	-------------	--

Table 3.2.2 Participation of academic staff of the evaluated unit in editorial boards of international scientific journals during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Name of scientific journal, ISSN
Prof. Michal Rataj	<i>ArteActa</i> , ISSN 2571-1695 / 2788-2810
Prof. Michal Rataj – guest editor	Organised Sound, Cambridge University Press, ISSN: 1355-7718 (Print), 1469-8153 (Online)

Note: Please provide up to 10 examples of academic staff participation in editorial boards of international scientific journals (e.g. editor, editorial board member, etc.).

Table 3.2.3 The most important invited lectures delivered by the academic staff of the evaluated unit at foreign institutions during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Invited lecture title	Name of host institution, or name of conference or event	Year
prof. Mgr. Dorota Gremlicová, doc. Lucie Hayashi; doc. Daniela Stavělová, dr. Daniela Machová	In(visible) Dance Research: From Nationalism to Ideology and Liberalization: The Czech case	Symposium of the Study Group on Ethnochoreology at the International Council for Traditional Music: Reconsidering Knowledge Production in Dance Research, Brežice, Slovenia	2022
prof. Mgr. Dorota Gremlicová; doc. Lucie Hayashi; doc. Daniela Stavělová, dr. Daniela Machová	The Dancer as a Commodity in the Self-Reflections of the Czech Modernistic Dancers	Symposium of the Study Group on Ethnochoreology at the International Council for Traditional Music: Dance and Economy, Dance Transmission, Klaipeda, Lithuania	2021
doc. Vít Havlíček	The Organ in the Královédvorskó Region	VŠMU Bratislava	2021
doc. Lucie Hayashi	Dance Culture in the Czech Republic	Ochanomizu University, Japan	2020

Dr. Michal Nejtek	Composing for Orchestra as a Dialogue	Participation in the 13th International Composers' Forum in Poznań (theme – "Symphonic Perspectives". On Contemporary Music for Orchestra"), as well as a workshop and masterclass at the Department of Composition of the Music Academy ibid.	2019
prof. Michal Rataj; doc. Jan Trojan; doc. Slavomír Hořinka	Speakerhead and the HAMU mobile Acousmonium as a Live Instrument for the Orchestration of Space HAMU	International Confederation of Electroacoustic Music – CIME / ICEM, General Assembly in Krakow 2019	2019
RNDr. Frič, Marek, Ph.D.; MgA. Podzimková, Iva	Comparison of Sound Radiation between Pop and Classical Singers	Florence, Italy	2019

Note: Provide up to 10 examples.

Table 3.2.4 – The most important lectures by foreign scientists and other guests relevant to R&D&I at the evaluated unit during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Lecturer's employer at the time of the lecture	Invited lecture title	Year
Mathias Aaen	Nottingham University Hospitals (NUH) and Complete Vocal Institute (CVI)	Introduction to Complete Vocal Technique	2023
Dr. Mathew Goodheart	Rensselaer Polytechnic Institute, USA	Acoustics, Space, and Reembodied Sound	2023
Matthew Noone	University of Limerick, Ireland	Indian Classical Music	2023
prof. Robert Hasegawa	McGill University Montreal, Canada	Timbre as Harmony, Harmony as Timbre	2023
Marc Sabat	Sibelius Academy, University of the Arts Helsinki	Chords, Melodies: Harmony and Rational Intonation	2023
prof. Leigh Landy	De Montfort University, Leicester, UK	Making Sound-based Music Relevant	2022

Dr. Norman Ludwin	University of California Los Angeles Extension Film Department; Film Scoring Academy of Europe	Hollywood Film Music	2022
-------------------	--	----------------------	------

Note: Provide up to 10 examples.

Table 3.2.5 – Involvement in the evaluation of national/European research project/programme calls relevant to the R&D&I area at the unit during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Name of the project/programme call research	Name of the authority/guarantor project/programme call	Year
Ing. Zdeněk Otčenášek, PhD.	Selection process for the CESNET Development Fund, z.s.p.o. – Advanced applications using CESNET e-infrastructure	CESNET Development Fund z.s.p.o.	2018–2020
Ing. Zdeněk Otčenášek, PhD.	CDF – Utilisation and development of CESNET e-infrastructure services and modern information and communication technologies in the teaching and education process	CESNET Development Fund z.s.p.o.	2020–2022
Ing. Zdeněk Otčenášek, PhD.	Selection process for the CESNET Development Fund, z.s.p.o. – Advanced applications using CESNET e-infrastructure	CESNET Development Fund	2022–2024
Ing. Zdeněk Otčenášek, PhD.	NAKI II Applied research and national and cultural identity programme of the Ministry of Culture of the Czech Republic for 2016 and 2022	Ministry of Culture of the Czech Republic	2019–2022
Ing. Zdeněk Otčenášek, PhD.	ETA 1st Public Competition Programme for the Promotion of Applied Social Sciences and Humanities R&D&I	Technology Agency of the Czech Republic	2018–2021
Ing. Zdeněk Otčenášek, PhD	FV – TRIO	Ministry of Industry and Trade of the Czech Republic	2018–2020

RESEARCH PROJECTS

3.3 Research projects

The evaluated unit shall list at most 10 (considered most significant by the evaluated unit) research projects/activities (regardless of whether they are supported by public funds or based on contract research²¹) that it has implemented or participated in during the evaluation period²². This should be done from the full list in annex tables (Table 3.3.1–3.3.2)²³, regarding particularly the results achieved or the application potential of the projects. The unit should also describe how the research projects contributed to the mission and purpose of the evaluated unit. If the evaluated unit has been a participant in listed project, it shall indicate which other entities were involved and describe its contribution to the project. The interdisciplinary aspects of the projects will also be commented on, along with any collaboration with other units of the evaluated HEI.

Maximum 300 words per project.

MARC adopts a multidisciplinary approach, emphasising acoustics and sound perception, which form the core of both scientific and artistic research at MARC and span all disciplines at HAMU. There are significant overlaps with DAMU and FAMU, as well as connections beyond AMU to disciplines that provide artists with resources and services such as musical instrument manufacturing and repair, vocal healthcare, and sound technology. This multidisciplinary approach enhances the societal relevance of MARC's research, aligning with the RIS3 objective B.1 of Enhancing the Quality and Societal Relevance of Public Research.

1. The global objective of the MOC NAKI II DG18P02OVV014 project was the “preservation, systematic rescue, and restoration of the artistic and acoustic richness of the national collection of historical organs for future generations”. The project also fulfilled a number of socially highly beneficial RIS3 missions:

It implemented R&D of working procedures and materials for the protection, restoration, and care preserving the sound form of historical organs, means for monitoring and recording factors affecting an organ's condition, non-destructive methods of diagnosing technologies for those organ parts that affect sound, and means for documenting organ records (means and methods were used simultaneously to fill the database with standardised data).

It also dealt with optimisation of processes in restoring historical organs and care for them in terms of sound authenticity and protection against natural threats (wood-destroying insects, material ageing) as well as technologically unproven processes.

Furthermore, it created a software database for storing acoustic and organological data on individual organs and associated musical traditions and access to data protected from cyber threats.

Lastly, it ensured comparative research using data from databases and incorporating results from verified technologies into education so that during the restoration of historic organs, there are no unintended irreversible violations of the authenticity of sound and degradation of the historical value of this kind of musical heritage.

Results: 8 Gfunk, 5 Gprot, 4 Fuzit, 4 P, 4 R, 8 Ztech, 5 W, 5 NmetC. The final certified output, “Methodologies for complex sound care of listed organs and for the restoration of their sound”, summarises all the technologies verified in the project, the use of developed instruments and the knowledge gained ensuring acoustically quality professional care and restoration interventions. All outputs are used in practice by historic preservation teams, organ managers and restoration

²¹For the definition of contract research for the purposes of evaluation in the HE segments, see Article 2.2.1 of the Community Framework for State Aid for Research, Development and Innovation 2014/C 198/01.

²²Regardless of whether the projects are completed or still ongoing, provided that at least part of the project was implemented during the evaluation period.

²³The evaluated unit shall only fill tables that are relevant to it.

companies. In accordance with its purpose, MARC has ensured the fulfilment of a set global social objective.

2. MARC's FRC 632/2018, 667/2020 and 707/2022 projects aimed to create software tools enabling, via the Internet, the evaluation of the properties of audio and video recordings (stimuli) submitted by a researcher or an educator in the framework of perceptual investigations or when teaching others together with additional questions, interpretation or evaluation scales. In these projects, the Psycho Acoustic/Visual Editor (PAVE) application was gradually created, which is secured against cyber threats and allows to perform experimental psychological audiovisual evaluation tests, create educational perceptual exercises and verify the success of the training. A manual was created by MARC staff, and workshops were conducted on how to use PAVE. It is accessible to the academia through the CESNET e-infrastructure. Currently, it is already used in practice for psychoacoustic research on the quality and colour of voice, for undergraduate teaching of speech therapy students at the University of Olomouc and the University of Bratislava, and in master's and doctoral studies of artistic disciplines for psychoacoustic listening tests of musical samples at HAMU and DAMU. The application enables research as well as distance learning (also from mobile phones), saving time and resources on travel (it is in line with the mission of sustainable consumption and quality of life services).

3. The project TL01000106 TA CR ETA, carried under CESNET and MARC, was designed to develop and verify in practice technical means that allow mutual audio/video internet interaction in high resolution and fidelity, and with minimal latency. The aim was to save time and travel costs and to overcome barriers to introducing this innovation into artistic and educational practice. The mission was sustainable consumption and introducing new technology into the artistic fields of the social sciences and humanities. In parallel, research was underway at MARC on the means used to compress data and the effect of chaining them on perceived sound quality. Research on the effect of data compression was part of a doctoral thesis addressed by MARC, which simultaneously limited the degradation of audio works processed, archived and subsequently broadcast during digital radio broadcasting. The result of the project was an unprecedented MVTP device and "Methodology for the use of networked audiovisual transmissions in remote musical interaction and education" (published in open-access form). Both results had an even greater social impact during the pandemic, but even after it, they were applied in an experimental interconnection of important European educational and artistic institutions. CESNET and MARC were rewarded with the Europa Nostra prize for this activity.

4. Project FV301912 by MIT TRIO by Alternetivo Ltd. in cooperation with MARC, CESNET and Letel elektronik Ltd. aimed to develop a device used for continuous remote online monitoring of the situation in which significant objects that are sensitive to handling (paintings or pianos, organs, etc.) are found and to verify its application in practice (the purpose was to protect these objects from damage by external influences during transport or stationary placement). The device complemented a functional sample of a monitoring device developed at MARC in the NAKI II project on transmitting measured data via the Internet of Things. New devices with software for transferring and storing monitored data have been tested on historical organs. The project fulfilled the key area of RIS3 D1 Support for Digitisation and New Technologies and the mission of protecting historic instruments from damage.

The project was part of the transfer of technologies and research results into practice, which MARC also provides in the framework of complementary activities (it manufactures, sells and services instruments developed in the framework of research projects and provides services using know-how and instruments from research – e.g. the System for Visually Assisted Audiometry for Young Children or the Voice Recording and Analysis System – RealVoiceLab). The revenue from the complementary activity is used to ensure warranty repairs and for further research and development.

5. In 2019, HAMU received funding from the Operational Programme “Research, Development and Education” (hereinafter RDE) for international mobility of researchers. The project was focused on developing human resources in research and mobility (arrivals of researchers in the Czech Republic, whose projects were positively evaluated by the European Commission in the call H2020 - MSCA - IF 2018). The involvement and provision of postgraduate international cooperation in the project within HAMU were carried out by MARC, where a postdoctoral student from the UK, dr. Pedro Amarante Andrade, carried out research on voice using technical equipment and MARC premises. The postdoctoral student strengthened MARC research not only in the field of the physiology of voice formation but also in the field of early detection of voice problems and their elimination. A follow-up project within the LCD Project Competition, “Application of Semi-occluded vocal tract and neuromuscular electrical stimulation for professional voice users” was prepared for the subsequent involvement of this postdoctoral student in research at MARC after the end of the OP RDE project. It was focused on issues related to overpowering the voice. The most significant result was a scholarly article published in *The Journal of Voice* (Jimp). The project also produced a presentation at the 12th International Conference on Voice Physiology and Biomechanics in Grenoble, France (ICVPB2020) on the application of kinesiological tape as a tactile aid in maintaining the lower position of the larynx. By transferring knowledge and skills, the project contributed to the conceptual development of HAMU in achieving excellence in the European research area.

6. The internal project “Subjective and objective aspects of the quality of musical sounds” (MARC 2019–2022) was aimed at basic research concerning quantification of objective and subjective characteristics of vocal expressions and sounds of musical instruments that listeners generally perceive as pleasant, and on delineation and psychoacoustic measurement of those properties of sounds that determine that the listener designates the speakers as high quality (for sounds produced for a specific purpose).

Results: 10 Jimp publications, 6 D W, 1 P (Headset for voice field measurement), 1 Fprum (Microphone stand for voice field measurement), 5 W O (Videolaryngostroboscopy and videokymography in practice; Functional evaluation of laryngoscopic examination – insufficiency and supraglottic activity; Qualitative characteristics of assessing professional vs. disordered voices; Voice field and electroglotography; Fundamentals of voice technique – workshop for the visually impaired), 1 A (Acoustic and qualitative characterisation of coloratura recordings). The project fulfilled the purpose of the workplace stated in the MARC Statute, prepared the documents for the submission of external grants and ensured the dissemination of the results into practice.

7. Institutional Research Plan – multi-year projects of the academic staff of departments (Department of Composition, Department of Dance, Department of Music Theory, Department of Keyboard Instruments, Department of Nonverbal Theatre and Department of Sound Design and Recording Direction), which were of great importance for the above-mentioned departments, academics and students involved.

In 2019 and 2020, a two-year project titled “Dance in the Cultural Policy of the Czech Republic” allowed for the organization of a conference Dance in Cultural Policy (2019) and the Symposium Dance – Economy – Education (2020).

In 2021, a two-year project “Economic Aspects and Commodification of Dance Art, Production and Education” was launched, which aimed to summarise the existing knowledge about the economic aspects of dance in the Czech Republic. The project built on previous research on the profession of dancers, the position of dance in cultural politics, and contemporary discourse on the definition of the status of an artist.

As part of the project, the research team (prof. Dorota Gremlicová, doc. Lucie Hayashi, dr. Daniela Stavelová, and dr. Daniela Machová) participated in 2021 in the International Symposium of the Ethnochoreological Group at ICTM in Lithuania with the expert panel “Dance as a Commodity, Dancer as Capital” and the following year at the same event in Slovenia with the panel “(In) visible

dance research: From nationalism to ideology and liberalisation. The Czech case”. Another project of an international team was the three-year project “Improvisation as a choreographic, authorial and creative principle” (2021–2023), which dealt with the investigation of the phenomenon of improvisation, its use as a stage form during performances, the conception and presentation of improvisation as a specific discipline.

In 2023, another two-year project titled “Dance Science: Basics, Approaches and Perspectives” was launched, the aim of which was to summarise the Czech dance-science discourse in a collective monograph, to which an anthology of translations of important formative texts in the field will be attached. In October 2023, the 4th Symposium of the ICTM Study Group on Music and Dance of the Slavic World 2023 was held at HAMU in cooperation with the The Institute of Ethnology of the Czech Academy of Sciences (IE CAS).

The Department of Contemporary Music and the Department of Music Theory implemented two two-year projects focused on microtonal music in 2019–2020. The format was the same in both cases: two-day international conferences with foreign speakers, a multidisciplinary composition competition, concerts (including the winning compositions), online discussions, and a custom website. All conference and concert performances have been recorded, most of them permanently available on media.amu.cz. Seven conference papers were later turned into studies published in the peer-reviewed journal *Živá hudba* (Hasegawa, Sabat, Pařízek, Elia, 2020, Sabat, Mofakham, 2023, Vesikkala, 2024).

In 2019, the research team of the Department of Composition followed up on previous research with applied-research project “Space in Space” focusing on further research on the mobile acousmonium to enable its implementation in teaching, personal creative research and performative activities based on broader interdisciplinary cooperation.

The project “Sonic Immersion of Public and Private Sound Space” postulated the theme of the transferability of acoustic spaces – as such, it thematised the emerging discourse between the professions of composer, sound designer, acoustic ecologist, architects of open space and media strategists. Part of the research was a quantitative psychoacoustic test monitoring cognitive aspects of different spatial music listening formats. Collaboration between active doctoral students and other students of the Department of Composition was key. The project was also considered a way to discuss the methodology of artistic research in the context of AMU as a community of both the Czech and theoretical professions.

The four-year project of the Department of Nonverbal Theatre was completed with the publication of a scholarly monograph, *Proměny nonverbálního divadla* (Changes of Nonverbal Theatre), mapping the terrain of contemporary nonverbal theatre, especially pantomime, physical theatre and clownery. The monograph clarified basic concepts and captured theatrical contexts of the mid-20th century to the present.

Table 3.3.1 Projects supported by public funds

In the role of beneficiary						
Provider ²⁴	Project name	Support (in thousands CZK/EUR) ²⁵				
		Year 1	Year 2	Year 3	Year 4	Year 5
MoC (Ministry of Culture of	NAKI II - DG18P02OVV014 Historical organs,	5507/217	5499/217	5496/217	5336/211	

²⁴If the provider is from abroad, please indicate the provider's country of origin in brackets.

²⁵ Indicate the total amount expressed in thousands of CZK and the conversion of the total amount into euro.

the Czech Republic)	means for preservation and restoration of their sound and comprehensive musical-acoustic and heritage research as part of national identity and cultural heritage in the Czech Republic					
CESNET Development Fund	632/2018 Adding the PsychotestEditor app	138/5	76/3	250/10		
CESNET Development Fund	667/2020 Communication platform for improving the teaching of voice issues and its research		30/1	120/5	73/3	270/11
CESNET Development Fund	707/2022 Addition to the PAVE applications that allows the user/administrator to design the appearance in the graphical interface				50/2	151/6
Total		5645/223	5605/221	5866/231	5459/215	421/17
In the role of another participant						
Provider ²⁶	Project name	Support (in thousands CZK/EUR)				
		Year 1	Year 2	Year 3	Year 4	Year 5
Technology Agency of the Czech Republic, ETA programme	TL01000106 Remote cooperation in art education using modern transmission technologies	559/22	559/22	416/16		

²⁶ Ibid.

public competition in research, development and innovation (Ministry of Industry and Trade of the Czech Republic), Program "Trio"	FV301912 Monitoring sensitive objects via the Internet of Things	880/35	760/30			
Total		<u>1439/57</u>	<u>1319/52</u>	<u>416/16</u>		

Table 3.3.2 - Contract research activities

Client ²⁷	Activity name	Revenue (in thousands CZK/EUR)				
		Year 1	Year 2	Year 3	Year 4	Year 5
	none were monetised					
Total						

Note: List and describe contract research activities with a revenue in a given calendar year, regardless of the amount of financial revenue.

3.4 Research results with existing or prospective impact on society

The evaluated unit shall briefly comment on a maximum of 10 (considered most significant by the evaluated unit) research results already applied or realistically heading towards application during the evaluated period, based on the overview annex table 3.4.1 (it is recommended to indicate results with a link to projects listed in indicator 3.3). The evaluated unit must demonstrate in its description that the research results have led or will soon lead to positive impacts²⁸ on society (e.g. description of how the results are used by various users, the range of persons/institutions for which the result is relevant, measurable economic impacts, etc.). The evaluated entity shall indicate in its commentary whether the gender dimension is considered in these results and discuss the impacts of the results regarding sustainability.

Maximum range 300 words/result.

1. "Methodology for Remote Musical Collaboration and Education Using Modern Transmission Technologies" (authors: Zdeněk Otčenášek, Jan Otčenášek, Marek Frič, Eva Dvořáková, Alexandra Berti) aligns with the objectives set by the strategic research domain DS07 Cultural and Creative Industries (CCI), serving as a tool for accelerating the socio-economic development of the Czech Republic. Concurrently, CESNET developed the Modular Video Transmission Platform (MVTP),

²⁷ If the client is from abroad, indicate in brackets the country of origin of the client.

²⁸ See Glossary of Terms.

which falls under the domain DS03 Electronics and Digital Technologies, as part of this initiative. During the COVID-19 pandemic, the societal need for addressing this emerging area, which directly influences advancements in pedagogy and the digitisation of art, became increasingly apparent. The methodology summarised experimentally verified findings regarding the technical performance of joint musical interaction or performance, distance learning, and the evaluation of musical performance (CSQCert certification). In these activities, which differed from one another in their technical requirements, participants were in remote locations and transmitted sound and video via the Internet. The methodology generalised the requirements that must be met for all three types of interaction and specified the limitations that need addressing for distance learning to be comparable with full-time instruction.

The methodology is applied in all remote low-latency musical interactions with partners in the Czech Republic and abroad (for instance LMTA in Vilnius, JAMU Brno, the Rudi E. Scheidt School of Music in Memphis, and the Luca School of Arts in Leuven) for which CESNET+MARC was awarded the Europa Nostra Prize. The methodology is currently being further developed through artistic research projects (e.g. at HAMU with “Research of Specific Sound, Directional and Musical Aspects in the Artistic Connotation of Distributed Choral Music Performances”, at JAMU with “Low-latency Artistic and Educational Cooperation of JAMU and AMU”). The result has no gender restrictions and contributes to sustainability by reducing travel requirements.

2. “Methods of Comprehensive Sound Care for the Sound of Listed Organs and for the Restoration of their Sound” (originators: Zdeněk Otčenášek, Pavel Dlask, Petr Koukal, Jan Otčenášek, Marek Frič, Viktor Hruška, Milan Guštar, Miloslav Šrám, Jiří Povolný, Štěpán Svoboda, Stanislav Toula, Boris Mettler, Marek Vorlíček) belongs to the mission specified by the strategic research domains DS01 Advanced Materials, Technologies and Systems, DS02 Digitalization and Production Technology Automation and DS07 Cultural and Creative Industries by means of the acceleration of socio-economic development of the Czech Republic (in traditional CCI).

The result comprehensively integrates all digital aids, restoration procedures, and technologies that have been gradually developed and acoustically verified through separate research within two NAKI projects (DF12P01OVV012, from 2012–2016; DG18P02OVV014 from 2018–2022) and which need to be used in the care of the sound of historical whistle organs or used in restoration processes in order for this national cultural heritage to be preserved with its acoustic heritage value for future generations. Since organ, organological, heritage, acoustic, administrative and ownership approaches are interwoven in the care of historical organs, the comprehensive methodology is essential for the qualified restoration and preservation of these historical instruments. The care of sound is addressed in terms of the influence of changes in the room with organs and in terms of changes in the organ’s structure so that these changes do not affect the sound authenticity of the historic organs.

The result is already significant in the professional care of these kinds of instruments at this time and will become even more important after the expansion of the list of types of instruments to include ones with sound value in the Act on State Historic Preservation (the draft legislative amendment was submitted by the NHI). The methods are fully utilised by restoration organ companies, monument care and organ administrators. The result has no gender restrictions and contributes to sustainability with proven technologies to protect the instrument from the threats of wood-destroying insects and material aging, as well as to increase the resilience of instrument care against threats of acoustically inappropriate interventions.

3. “Dance in Cultural Policy of the Czech Republic” (2019–2020) was a project which focused on the current preparation of the new cultural state policy and aimed to provide expert insight as a basis for political activities that significantly impact dance art in the Czech Republic. Thanks to the symposia and conferences held, it was possible to articulate the needs of the field and the effects of the change in the state’s cultural policy in the field. Researchers and stakeholders of the field

attended the debates, and in addition to academic studies (published in *Živá hudba* journal, 11/2020), journalistic articles on this topic were published in popular science media.

4. The project “Dance in Economic Contexts” (2021–2022) continued this theme and reflected on the pandemic period, in which it was necessary to professionally support the field’s argument of economic sustainability of art, education and science. Due to its nature and the time of its creation, its resonance in the international context was crucial, and the results in the form of conferences and scholarly articles (*Živá hudba*, 12/2021) greatly impacted the professional and lay public.

5. “Dance studies: Basics, Approaches and Perspectives” (2023–2024) followed up on the previous topic by turning attention to the issue of dance studies themselves, reflecting on its results and conditions. Positive feedback on this topic was also noted abroad, especially in the countries of Central and Eastern Europe. The resulting monograph aimed to unify mainly the domestic discourse and to give Czech dance research a representative publication from the hands of experienced academics.

6. “Theoretical and Compositional Work of Karel Janeček” (2019–2021)

The project was based on long-term research and focused on thoroughly examining the development of the theoretical work of Karel Janeček, particularly in counterpoint methodology and musical analysis. Newly discovered and previously unknown facts about Janeček’s theoretical contributions, especially concerning modern counterpoint, harmony, and tectonics, formed a central part. The discovery of autograph compositions in his estate enabled analytical research and evaluation of his now largely forgotten compositional output. This research phase highlighted the potential influences of Janeček’s original and still-relevant theoretical ideas on compositional thinking, particularly with a modern counterpoint, harmony, and tectonics, and considered their contemporary relevance. The author published their findings in two issues of the journal *Music Science* (indexed in WOS).

7. “Karel Janeček: Counterpoint (1945–1948) I — Critical Analysis of a Forgotten File” (Miloš Hons, 2020)

In 1941–1946, Karel Janeček worked as a professor of composition at the Prague Conservatory. Here, he wrote his major theoretical works – *Foundations of Modern Harmony* (1942–1949) and *Counterpoint* (1945–1948). In the preface of the 1968 book *Composer’s Work in the Field of Classical Harmony*, it is noted that the follow-up book *Composer’s Work in the Field of Counterpoint* has already been worked out in part. However, no such file has been published nor preserved in the estate. One of the aims of this study is to answer whether he could have considered an unfinished counterpoint textbook as the basis for this new work. Another of the objectives was the comparison with two important previous Czech works on counterpoint – *The Doctrine of Musical Composition* (1880–1884) by F. Z. Skuherský and *The Doctrine of Counterpoint, Imitation and Fugue* (1936) by Otakar Šín.

8. Michal Rataj, Jan Trojan, Slavomír Hořínka, Soňa Vetchá, “Sonic Immersion of Public and Private Listening Space”. *ArteActa* 2023, 10:25-54 | DOI: 10.62804/aa.2023.008

The study described the progress and results of quantitative psychoacoustic research showing fundamental differences between audio/music perception in headphones versus live listening in current immersive listening formats. The study’s authors documented specific compositional strategies supported by respondents’ responses, which showed how, from the composer’s perspective, shaping audio output vis-à-vis different immersive distribution channels (typically

digital content for headphones versus digital content for theatrical immersion systems) should be approached in different ways.

Table 3.4.1 – Overview of research results in the period under evaluation

Type of result ²⁹	Year of application	Name
Peer-reviewed journal article	2021	Face vibration measurement in singing – pilot study
Methodology	2021	Methodology of the use of network audiovisual transmissions in distance musical interaction and education
Patent	2021	Instrument for measuring the inclination of the core of the organ whistle
Conference Proceedings Paper	2019	Comparison of sound radiation between pop and classical singers
Methodology	2022	Methods of comprehensive sound care for the sound of listed organs and for the restoration of their sound
Patent	2022	Instrument for measuring the delay of the tracker action of whistle organs
Peer-reviewed journal article	2020	Karel Janeček: Counterpoint (1945–1948) I – Critical Analysis of a Forgotten File
Peer-reviewed journal article	2020	Listening evaluation and classification of female singing voice categories
Methodology	2020	Methodology of documentation of Romantic organs
Peer-reviewed journal article	2019	Karel Janeček’s Concept of Music Theory Teaching
Workshop	2019	Network Performing Arts Production Workshop 2019

Note: 1: Please list and describe the results already applied in practice or heading towards application in practice with existing or prospective impact on the society (e.g. domestic or foreign patents, sold licenses, spin-offs, prototypes, varieties and breeds, methodologies, significant analyses, surveys, expert outputs for policymaking or other forms of non-publication outputs, etc.). Indirect results of research, development and creative activities with documented societal impact, e.g. expert activities, services to the public/government/scientific community, may also be reported.

²⁹Specify the specific type of result. Add rows as needed.

TRANSFER OF RESULTS INTO PRACTICE

3.5 Transfer of results into practice

The evaluated unit shall briefly describe its system for transferring results into practice. It shall also indicate up to five of the most typical users of its results, whether in the university environment or in the non-university application/corporate sphere, detailing how it collaborates with them and how it seeks out new users (using a maximum of five specific examples).

It will also indicate whether and how it commercialises R&D&I results (e.g. selling licences, setting up start-up or spin-off companies, etc.)³⁰ providing brief description of the commercialisation methods used. The effectiveness of the transfer of results and the commercialisation of R&D&I results will be described using a selection of results (max. five) listed in annex table (Table 3.4.1).³¹ Additionally, the evaluated unit shall briefly comment on the funds received during the evaluation period from non-public, non-grant sources (e.g. licences sold, spin-off revenues, donations, etc.) A full summary shall be provided in annex table (Table 3.5.1).

Maximum 500 words plus 200 words for each provided example of finding a new user of results and commercialisation.

The research results at HAMU are utilised not only in monographs and scientific articles published in peer-reviewed journals but also through the organisation and participation in international and national workshops and conferences, where research findings are presented to the professional public. Research outputs include methodologies, functional samples, proven technologies, software, patents, and utility models. These scientific research outcomes are published annually in the Register of Information on Results (RIV) and the websites of research institutes, following the principles of open science (“as open as possible, as closed as necessary”). Many of HAMU’s departments have already conducted their research and other creative activities in close collaboration with the application sector and technical departments of other universities.

In the evaluated period, MARC HAMU cooperated with representatives of the application sphere within the framework of solved research projects, which could have already been focused on industry-specific issues that subsequently have wide application in the practice of the given field. MARC searches for new partners entirely independently based on a) sharing good experiences through mutual information between partners of already proven industry partners, b) attending expert meetings at conferences, and c) via the MARC website.

Typical users of results related to singing, speaking (both healthy and pathological) voice (vocology) include arts programmes educating voice professionals or programmes providing voice care (e.g. DAMU, the Faculty of Education of UPOLO Olomouc and Comenius University Bratislava, Department of Phoniatrics, Speech Therapy or ENT Department, and the Faculty of Medicine). The results in the field of vocology were obtained in projects in cooperation with the Prague Voice Centre, the University Hospital Hradec Králové, the Institute for Treatment and Research of Communication Disorders in Hradec Králové, and with DAMU, among others. They were disseminated in the professional monograph *Vokologie*, in articles in academic journals, in lectures and proceedings of conferences, and in seminars and workshops. In 2020, due to pandemic measures, dissemination was carried out through webinars (e.g., “Comparison of Different Singing Techniques and Styles”; “Issues of Terminology and Processes of Voice Formation”), which have since become an important way of transferring results into practice.

The long-term cooperation with the application sphere focused on voice care was completed with the organisation of a paid course, “Fundamentals of Vocology — Diagnosis, Prevention and Rehabilitation of Voice”, by MARC HAMU (medical credits for participants and administration were

³⁰ In the case of military HEIs, their specific position is taken into account when evaluating the commercialisation/evaluation of R&D&I results.

³¹ If the commercialisation of R&D&I results is carried out in this way.

provided by the co-organising Institute for Treatment and Research of Communication Disorders in Hradec Králové).

Typical users of results in the field of musical instruments include manufacturers, restorers of musical instruments and musicians (e.g. Petrof Ltd., Hradec Králové, Špindlen violin-maker's workshop in Prague, the Czech Museum of Music in Prague, etc.). The results in this field were obtained in the project NAKI II "Historical Organs" (in cooperation with the NHI in Telč, with the diocesan administrators of the organ, with organ-builder companies Vorlíček, Michek, Kopeček, Dlabal-Mettler) and in the project "Subjective and Objective Aspects of Sound Quality" (with the Fiedler violin-maker's workshop, Ltd.). They were disseminated at seminars and workshops for organ engineering companies (with theoretical knowledge, presented proven technologies, developed aids and patented solutions), in academic journals, at conferences (on restoration, on conservation, on vibration and acoustics of musical instruments) and in publicly available methodologies.

Both user groups are also users of the results in the field of innovation of technical and software tools implemented in MARC. The results were obtained in the projects "Communication Platform for Improving Teaching of Voice Issues and its Research" and "Complementing Web Application of PAVE Perception Tests with Graphical Interface for the Definition of Test Screens" and in the MIT Trio project "Monitoring Sensitive Subjects through IoT" (in cooperation with Alternetivo Ltd., CESNET and Latel elektronik Ltd.). PAVE software is freely usable for CESNET e-infrastructure users. The patented solution for monitoring the environment and organ condition, developed at MARC in the NAKI project, has been supplemented in the MIT Trio project by remote data transmission via the Internet of Things for its wider application in practice (and thus more efficient transfer of the result). The completed equipment is manufactured by the partner company Letel elektronik Ltd. and distributed together with the service software for the time collection of monitoring data by the partner company Alternetivo Ltd. According to the agreement on the distribution of rights to the results, the distributor provides a lump sum from the sold monitoring equipment as income in the supplementary activity of MARC HAMU.

Typical users of results related to the applied development of aids and their manufacture at MARC include ENT departments, workplaces dealing with deaf children, and heritage conservation institutions. Further innovation of specialised devices for acoustic measurements developed during research, which MARC produces in a complementary activity (transfer of research results into practice), is financially supported by revenues from the sales of these aids, which MARC supplies to the application sphere.

Results produced and distributed by MARC HAMU:

1. Voice recording and analysis system — RealVoiceLab (RVL). The system includes hardware and software to record and analyse voice in real-time. In particular, it enables clinical examination of the voice field while simultaneously measuring acoustic parameters and their statistical analysis intended for scientific purposes. The system is also suitable for voice therapists (phoniaticians, speech therapists, and voice educators).
2. System for Visually Assisted Audiometry designed for young children. The system (hereinafter VSA) is used for the indicative examination of children's hearing in the open field. It is designed for specialists mainly from the field of special pedagogy and speech therapy. VSA is not certified for clinical purposes and objective audiometry.
3. Instruments for organ restoration — "Flue organ pipe languid angle measuring tool", "Apparatus for the air velocity measurements in the organ pipe", "Device for organ pipe walls vibrations measurement", "Apparatus for the air mass flow measurements in the organ pipe", "Apparatus for the organ pipe action lag measurement", "Apparatus for measurements of the air pressure in an organ pipe foot or above slit". The instruments are used by organ companies (Vorlíček, Michek, Kopeček, Dlabal-Mettler), which have a license to restore historical organs. The

companies were part of the NAKI II project and acquired the devices, tools and apparatus as part of the project.
Revenues from this ancillary activity (net of costs of components and work trips) are shown in Table 3.5.1.
Other MARC outputs obtained under the NAKI II project represent methodologies, functional samples, validated technologies, software, patents and utility models, as shown in the Statement of Implementation of the Implementation Plan of Applied Research Results of the NAKI II Project for 2023. In order to save the cultural heritage of historical organs in the Czech Republic, these results are provided free of charge.

Table 3.5.1 – Summary of non-public revenues received during the period under evaluation

Type of revenue	Revenue (in thousands CZK/EUR)				
	Year 1	Year 2	Year 3	Year 4	Year 5
Licensing agreements	2.5/0.09	2/0.07	0/0	2/0.07	0/0
Licensing agreements with external publishers	0/0	0/0	1.6/0.06	0/0	0/0
Sales of research-developed equipment products and services with developed equipment (measurement, adjustment)	58/2.3	20/0.78	21/0.8	40/1.6	0/0
Total	60.5/2.4	22/1	22.6/0.9	42/1.67	0/0

Note: Enter funds raised for R&D&I from non-public sources besides grants or contract research (e.g. licences sold, spin-off company revenues, donations, etc.) in the calendar year.

POPULARISATION OF R&D&I

3.6 The most important activities in the field of popularisation of R&D&I and communication with the public

The evaluated unit shall briefly describe its main activities related to the popularisation of R&D&I and communication with the public (e.g. popularisation lectures, citizen science initiatives, etc.) during the evaluated period and provide up to 10 examples that it considers the most significant. *Maximum 500 words plus 200 words for each example given.*

The Music and Dance Faculty presents its research and artistic-research projects on platforms intended for R&D – on the faculty website, social networks, in the *Živá Hudba* journal and *ArteActa*, and publications that are published in the AMU Press (NAMU).
Most of the projects of MARC were presented through webinars or seminars. The topic of professional Voice Care has been presented as an interactive website (see the link in the list at the end of the text).
In the MARC NAKI II project, workshops incorporated into the education of organists, conservationists and church organ workers were carried out. They were introduced to procedures from proven technologies, information about databases and the results of comparative research. The workshops were conducted with the contribution of the authors of the presented outputs: Comparative Research in 2019, Organ Technology Workshop in 2020, Changing the Plenum Tone Spectrum – Regional Differences in 2021, Comparative Research on Organ Tone Spectrum, and Heritage Organs Sound Preservation in 2022.
In the internal project MARC LCD *Quality Aspects*, there were several workshops and lectures (the names are given in the description of this project in the text of chapter 3.3 Research projects).

The Institute for Choreology has organised a number of workshops, conferences and symposia, namely the conference “Dance in Cultural Policy of the Czech Republic” related to the project of the same name. The conference was attended not only by dance researchers but also by the main figures in Czech dance art – heads of dance conservatories, festival organisers, critics, and performers.

The 2019 workshop of dr. David Limaverde and dr. Daniel Tůma “Stage as a Means of Changing Society and Thinking” was aimed primarily at dance students and educators and aimed at analysing dance art and its impact on its consumers.

In 2019, the Sara Maria Puchowska workshop was hosted by Mayumi Kuno-Mizumura, professor of the dance program at the Faculty of Performing Arts of Japan, Ochanomizu Joshi Daigaku, University in Tokyo. She presented her research, dealing with kinesiology, biomechanics, the influence of dance training on the musculoskeletal system, and the development of musculature in preschool children and seniors. Not only students of dance pedagogy became acquainted with the latest trends in dance medicine – a scientific discipline that occupies an increasingly important position in the world.

In 2020, the dance science professional online symposium “Dance–Economy–Education” took place in a hybrid form due to the pandemic, but despite the format, it succeeded in high participation and connected dance academics in a common discussion.

In 2021, “The national conference on dance disciplines at the Elementary School of Arts” was held at HAMU. It was attended by teachers of dance disciplines from all regions of the Czech Republic, teachers of dance conservatories, and the HAMU Department of Dance. Current issues of Czech dance education were discussed.

In 2022, the Dance Research and its Institutional Background in the Contemporary Cultural and Social Context” international conference on the topic of economic aspects of dance and the institutional background of dance science and research was organised, dedicated to prof. Božena Brodská, dance historian and the founding figure of Czech dance research, on the occasion of the centenary of her birth. The conference was a great success among Czech and foreign academics.

In 2023, the “4th Symposium of the ICTM Study Group on Music and Dance of the Slavic World” was held in cooperation with the Institute of Ethnology of the Academy of Sciences of the Czech Republic. It focused on traditional music and dance and its identity, politics, and heritisation; traditional music and dance in pedagogy and education; experience and representation of war and violence in music, dance, and ethnomusicology of Slavic-speaking countries.

In 2022, prof. Gremlicová gave a public lecture about Božena Brodská on the centenary of her birth as part of the National Stage Dance Show “Dance”.

The Department of Composition organised several outreach events in the period under review, namely “Podlipnice churches, a past without a future?” (2022)

which was an international conference with a broad impact outside the professional community, followed by a peer-reviewed publication; “SOUNDSPACE: New Situations” (2022), a sold-out concert of new compositions for solo instruments and electronics in a 3D ambisonic sound system, associated with the implementation of quantitative psychoacoustic research; “IMMERSION: Immersion in sound”, a presentation of the installation in the context of a light object by Dragan Stojčevský and live performances at the U Salvátora Church in Prague as part of the Signal Festival (2023). The installation was seen and heard by 10,000 visitors over the four festival days; and a sound installation *IMMERSION* in the Meditation Garden of HAMU (2023), which presented a score capturing the acoustic quality of the soundscape of the extinct village Loukov and brought its reverse-sound reconstruction as a method of “ecological composition”. The project thematised a lively discourse between the professions of composer, sound designer, acoustic ecologist, public space architect and media strategist. The sound installation was accompanied by photographs by

Peter Neubert, a Department of Photography of FAMU graduate, and a graphic score composed by Tobias Horváth from the Department of Composition of HAMU.
The Institute of Music Theory organised an expert conference in the evaluated period (2023) in cooperation with the Department of Music Theory and the Department of Music Theoretical Disciplines.

IMPLEMENTATION OF RECOMMENDATIONS

3.7 Implementation of the recommendations in Module 3

The evaluated unit will briefly describe how it has implemented the recommendations for Module 3 from the previous evaluation period, if applicable.

Maximum 1,000 words.

Interconnection of the field with graduates – regular involvement of doctoral students or postdoctoral students in research teams and their support after obtaining a doctoral degree education in the role of researcher at an early stage of their career. Cooperation on the international level.

The contribution of applied research was understood in the widest possible impact – support of topics that have wider social applications in the field of dance studies, music theory, music composition.

Benefits and potential of technology transfer – NAMU publications, methodologies, utility models, MARC patents.

Potential and increase of commercial activities – sale of NAMU publications, additional activities.

Supporting research on international impact – supporting the involvement of postdoctoral students from foreign universities.

Appropriate digital platforms and websites – the impact of the application of academic research results, as well as the application of artistic-research results, has been extended by access to the Research Catalogue. Thanks to AMU's membership in the Society for Artistic Research, researchers can publish in open-access and open-science artistic research journals. The possibility of publishing in the magazines *ArteActa* or *Živá hudba* continues, as well as the possibility of publishing with the AMU Press.

Creation of a university-wide graduate school – the establishment of new doctoral study programmes and the new management of the Centre for Doctoral Studies of AMU since 2021 have substantially supported the educational activities and awareness of AMU doctoral students.

Studying in the doctoral programme at the Department of Composition is the highest and most highly selective type of study of composition and its theory in the broad context of contemporary artistic research.

Each doctoral student is intensively dedicated to their specifically oriented research project, the resolution of which usually takes place in the field between the composition work and its theoretical reflection. The creative part of the doctoral study is usually the methodological key to the search for more generally valid knowledge in the broad interdisciplinary context of contemporary composition. During their studies, doctoral students enter the top floors of contemporary music scene but also find themselves in a broad international field of discourse. They are an active and motivating part of their community and potential adepts for an ongoing academic generational change. The programme is also offered to foreign applicants in English. In 2022, the doctoral study programme "Sound Design and Recording Direction" was newly accredited with two profiles: Sound Design and Recording Direction. The doctoral study programme "Dance Art and Nonverbal Theatre" has four profiles: Dance Research, Choreography, Nonverbal Theatre, and Pedagogy of Dance, which are taught in the Department of Nonverbal Theatre and the Department of Dance.

Examples of “good practice” of other institutions – cooperation with Czech Radio, the Museum of Czech Music, NHI and other partners.

Emphasis on popularisation – regular organisation of conferences with international participation, presentation of results of scientific and artistic research in the form of webinars, workshops and seminars.

The faculty has implemented wider support for Erasmus+ and cooperation with foreign exchange researchers.

The GEP and Code of Ethics have been implemented.

A LIST OF SUPPORTING DOCUMENTS/LINKS

Document name	No. criteria	Location (URL link)
Professional Voice Care website	3.6	https://www.hamu.cz/cs/veda-a-vyzkum/vedecka-pracoviste/marc/professional-voice-care/
AMU Gender Equality Plan	3.7	https://www.amu.cz/en/science-and-research/gender-equality-plan/
Rector's decree 15/2023 LTCD and SGC Competition Rules	3.1	https://www.amu.cz/en/official-desk/rules-regulations/rectors-decrees/

SELF-EVALUATION REPORT FOR MODULE 3

THE NAME OF THE UNIT BEING EVALUATED: DAMU – Theatre Faculty

FORD: Item n° 6 - Humanities

SOCIAL CONTRIBUTION OF THE EVALUATED UNIT

3.1 Introductory information about the unit under evaluation

The evaluated unit will describe its mission and vision and provide a general self-reflection of the societal contribution of R&D&I, along with its long-term goals in the fields it develops. The distribution of research activities by type of research will also be commented on.³² The evaluated unit will describe its organisational structure and size (staffing, number of students, number of study programmes implemented, etc.) based on the data provided in annex tables 3.1.1 to 3.1.6.

Maximum 1000 words.

This is a non-rated indicator that serves as an introduction to the evaluated unit, providing context for data in indicators 3.2-3.7.

The research of the AMU Theatre Faculty in the evaluation period is based on the strategy papers *AMU Long-Term Plan of Educational, Academic, Research, Development, Innovation, Artistic, and Other Activities for 2016–2020* and its follow-up *AMU Strategic Plan 2021+*. The first document set the key research objectives of DAMU mainly in the chapter Priority Objective n°5: Quality relevant research, development, and innovation. The aim was to focus on developing activities in basic art theory research, artistic research and applied research, as well as integrating research and education through a broader participation of doctoral students in education. The second document amended these objectives mainly by Operational Objective 3.2, which described the development and the profiling of AMU's research as a synergy of basic, applied, and artistic research.

On the faculty level, its key parts are the measures aimed at 1) enhancing the methodology and administrative support of R&D; 2) improving the accessibility of R&D outputs online by creating mechanisms to improve public awareness of research and supporting the accessibility of these outputs online by using open access platforms; and mainly at 3) embedding artistic research firmly into the evaluation of research.

In reaction to measure n°1, the faculty established the Department of Grant Agenda under Article 15(1)(e) of the Statute of DAMU in 2021. Its purpose is to provide consulting and administrative support in the preparation and implementation of projects. The emphasis is on a strictly neutral environment for sharing/transferring/providing technical-administrative and procedural know-how, aiming at achieving equal access to project opportunities and their meaningful use, i.e. across

³² Basic, applied, contract, artistic research (see Definition of Terms in Methodology HEI2025+).

the faculty regardless of individual departments and other R&D units, is one of the crucial benefits of the Department.

In reaction to measure n°2, the faculty and its Research Institute of Alternative, Puppet and Special Theatre created the academic journal S-E-T (ISSN 3029-5084) in 2022. It is an online journal that publishes and promotes artistic research and is open to new topics. It is published under the CC BY-NC-ND 4.0 licence and follows an open-science policy.

Concerning measure n°3, R&D offers a framework for the core of every creative arts university, which is the analysis and development of art practice towards its innovation, and the generation of knowledge through artistic creation. The goal is not primarily to preserve current art practice but to explore it and innovate further. Artistic research (art-based research) is an ideal approach to achieve this. The emphasis on improving knowledge and competencies in this type of research was mainly placed on doctoral students in cooperation with AMU's Centre for Doctoral Studies and individual programme councils. As AMU is a member of the Society for Artistic Research and AMU's academic journal, *ArteActa*, has a presence on the Research Catalogue platform, this effort was mainly implemented as training and methodological support.

The major DAMU units with research potential are The Institute for Research into and Study of Authorial Acting (UVSAH), The Institute for Theory of Creation in Scenic Arts (UTST), The Research Institute of Alternative, Puppet and Special Theatre (before 2020, called The Research Unit of the Department of Alternative and Puppet Theatre), and The Department of Theory and Criticism. The faculty focuses mainly on research in performing arts, but also in management (The Department of Arts Management, KP), and areas related to collective memory (museums, galleries, libraries, etc.). The main areas are the following:

A) Development, mapping, and exploration of psychosomatic disciplines and specific authorial tendencies in authorial acting; applied research in this area is mainly carried out by UVSAH and focuses on using the obtained data in artistic creation, social creation, and public performance and activities.

B) Research on the relation between staging in life and art (scenology), connected mainly to issues of innovation and tradition in the evolution of Czech theatre (from the historical perspective, in the context of the emergence and evolution of European theatre) and on the relation of stage expression and stage set (from the theoretical perspective). This research is supervised by the UTST which enabled the creation of many major monographs and publications; the research of UTST is directly connected to both artistic practice and the doctoral study programme Scenic Art and Theory of Scenic Art.

C) Research on the interaction of stage components in puppet and alternative theatre and in theatre in specific groups; its principle is to support creative interaction between research, technological development, and contemporary alternative and puppet theatre and special theatre, leading to innovative, theoretical, methodological and applied progress with impact beyond theatre creation and practice.

Like other AMU faculties, DAMU participates in the AMU system of internal research support, namely the Project Competition and the Student Grant Competition. These competitions serve to select basic, applied, and, since recently, artistic research projects for support in an open competition. In 2023, the Faculty Institutional Research Plan was established in reaction to Rector's Decree 15/2023. It aims to stabilise the funding of research institutes and support new research teams. DAMU also participates in the doctoral student conference Territories of Arts,

which is organised mainly by the members of AMU, with the contribution of other art schools (AVU, UMPRUM, JAMU). The conference is dedicated to presenting doctoral students' research and responds to the international discussion about the nature and societal benefits of artistic research.

Concerning staff distribution, women are still underrepresented among the persons contributing to R&D in the evaluated period, perhaps except for assistant professors (50%), assistants (majority representation), and technical and economic staff (over 60%). This situation is seen as problematic, and the faculty's staffing measures try to address this. In higher academic ranks, there is a lack of individuals in the 30–39 and 40–49 categories. In contrast, among students, women represent an overall majority, including in the doctoral programme. This is a positive trend; the faculty is expected to benefit from its full potential in the coming years (following the implementation of GEP).

Table 3.1.1 - Staffing per FTE³³

Academic/ Professional position	Total / Of which women					
	year 1	year 2	year 3	year 4	year 5	Total
Professor	7.8/1.5	7.2917/1.4167	7.7167/1.3	7.3083/1.3	7.4666/1.25	37.5833/6.7667
Associate Professor	13.9/3.425	15.45/3.7667	17.1291/4.6291	18.5459/6.6375	18.5286/8.1535	83.5536/26.6118
Assistant Professor	21.0167/10.0667	20.3584/10.2167	19.9083/10.6834	20.3043/10.5585	18.998/9.6916	100.5857/51.2169
Assistant	1/1	1/1	1/1	1.1042/1.1042	04167/04167	4.5209/4.5209
R&D Personnel ³⁴	2.0708/0.75	2.0583/0.75	1.7/0.6583	1.7833/0.7	1.2333/0.4333	8.8457/3.2916
Researchers in other categories ³⁵	0/0	0/0	0/0	0/0	0/0	0/0
Technical and economic staff ³⁶	18.5041/12.0041	19.4874/13.0291	20.2252/13.6835	19.2709/12.2709	19.0666/12.5666	96.5542/63.5542

³³ The average number of hours worked is calculated as the ratio of the total number of hours actually worked during the reference period, from 1 January to 31 December, by all staff (including agreement on work activity, excluding agreement on work performance) to the total annual working time pool per full-time employee. The full-time status of the worker in the evaluated unit is always reported. If an employee holds more than one type of full-time job within the evaluated unit, the total sum of the two shall be reported.

³⁴ The category "R&D Personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

³⁵ The category "Researchers in other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

³⁶ Who participates in the management and support of R&D&I in the institution.

Scientific, research and development staff involved in teaching activities	0/0	0/0	0/0	0/0	0/0	0/0
Early career researchers ³⁷	0.4264/0.059	0.5877/0.0465	0.4137/0.1089	0.3186/0.2283	0.0411/0.0348	1.7875/0.4775
Total ³⁸	65.2916/28.7458	66.6458/30.1792	68.6793/31.9543	69.3169/32.5711	66.7098/32.5117	336.6434/155.9621

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, R&D personnel, researchers in other categories and technical and economic staff are mutually exclusive, i.e. one staff member is reported under one category only. Scientific, research and development staff involved in teaching activities, as well as early career researchers are reported collectively for all the above-mentioned categories.

3.1.2 Age structure of R&D&I personnel of the evaluated unit and their structure by job title and gender in the first year of the evaluation period (numbers of physical employees and personnel)³⁹

Academic/ professional position	Under 29 years		30-39 years old		40-49 years old		50-59 years old		60-69 years old		70 years and older	
	Total	Wom en	Total	Wom en	Total	Wom en	Total	Wom en	Total	Wom en	Total	Women
Professor	0	0	0	0	0	0	1	1	3	0	3	0
Associate Professor	0	0	0	0	1	1	4	1	1	1	0	0
Assistant Professor	0	0	1	1	2	0	0	0	0	0	0	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
R&D Personnel ⁴⁰	0	0	3	1	2	1	0	0	0	0	1	0
Researchers in other categories ⁴¹	0	0	0	0	0	0	0	0	0	0	0	0
Technical and economic staff ⁴²	0	0	2	2	5	4	1	0	1	1	0	0

³⁷ See Definition of Terms in Methodology HEI2025+.

³⁸ Total is the sum of the categories: professor, associate professor, assistant professor, assistant, R&I personnel, researchers in other categories and technical and economic staff.

³⁹ The total number of employees/workers as of 31st December of the calendar year in question is to be entered, irrespective of the level of time worked, but only in an employment relationship (including agreement on work activity, excluding agreement on work performance). Other types of contractual relationships under the Civil Code that involve purchase of services are not included.

⁴⁰ The category "R&D Personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

⁴¹ The category "Researchers in other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

⁴² Who participates in the management and support of R&D&I in the institution.

Scientific, research and development staff involved in teaching activities	0	0	0	0	0	0	0	0	0	1	0	0	0
Early career researcher ⁴³	1	0	5	2	2	2	0	0	0	0	0	0	0
Total ⁴⁴	0	0	6	4	10	6	6	2	6	2	4	0	0

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, R&D Personnel, Researchers in other categories and technical and economic staff are mutually exclusive, i.e. one staff member is reported in only one category. The categories of scientific, research and development staff involved in teaching activities and early career researchers are reported collectively for all the above-mentioned categories.

3.1.3 Age structure of R&D&I personnel of the evaluated unit and their structure by job title and gender in the last year of the evaluation period (numbers of physical employees and personnel)⁴⁵

Academic/ professional position	Under 29 years		30-39 years old		40-49 years old		50-59 years old		60-69 years old		70 years and older	
	Total	Wom en	Total	Wom en	Total	Wom en	Total	Wom en	Total	Wom en	Total	Wom en
Professor	0	0	0	0	0	0	0	0	3	1	1	0
Associate Professor	0	0	0	0	1	1	4	2	1	0	0	0
Assistant Professor	0	0	2	0	5	4	0	0	0	0	0	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
R&D Personnel ⁴⁶	0	0	0	0	5	2	0	0	0	0	0	0
Researchers in other categories ⁴⁷	0	0	0	0	0	0	0	0	0	0	0	0
Technical and economic staff ⁴⁸	0	0	0	0	3	2	3	2	2	1	0	0
Scientific, research and development staff involved in teaching activities	0	0	0	0	0	0	0	0	0	0	0	0

⁴³ See Definition of Terms in Methodology HEI2025+.

⁴⁴ Total is the sum of the categories: professor, associate professor, assistant professor, assistant, R&I Personnel, Researchers in other categories and technical and economic staff.

⁴⁵ The total number of employees/workers as at 31.12. of the calendar year in question is to be entered, irrespective of the level of time worked, but only in an employment relationship (including agreement on work activity, excluding agreement on work performance). Other types of contractual relationships under the Civil Code that involve purchase of services are not included.

⁴⁶ The category "R&D Personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

⁴⁷ The category "Researchers in other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

⁴⁸ Who participates in the management and support of R&D&I in the institution.

Early career researcher ⁴⁹	0	0	2	1	2	0	0	0	0	0	0	0
Total ⁵⁰	0	0	2	0	14	9	7	4	6	2	1	0

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, R&D personnel, researchers in other categories and technical and economic staff are mutually exclusive, i.e. one staff member is reported under one category only. Scientific, research and development staff involved in teaching activities, as well as early career researchers are reported collectively for all the above-mentioned categories.

Table 3.1.4 – Students

Type of study	year 1		year 2		year 3		year 4		year 5		Total	
	Tot al	Wom en	Tot al	Wom en	Tot al	Wom en	Tot al	Wom en	Tot al	Wom en	Tot al	Wom en
Undergraduate	215	145	210	151	206	144	224	152	211	148	1066	740
Master's ⁵¹	234	153	228	153	233	157	239	163	245	165	1179	791
Doctoral	78	51	71	47	65	38	68	42	63	38	345	216
Lifelong Learning Courses	42	35	59	44	55	39	44	39	63	59	263	216
Total	569	384	568	395	559	378	575	396	582	410	2853	1963

Table 3.1.5 - Study programmes in Czech/English

Type of study programme	Total ⁵² / Of which professional study programmes											
	year 1		year 2		year 3		year 4		year 5		Total	
Undergraduate	2/1	-	8/1	-	8/1	-	8/1	-	8/1	-	34/5	-
Master's	2/1	-	6/1	-	6/1	-	9/2	-	9/3	-	32/8	-
Doctoral	2/0	-	1/0	-	3/0	-	4/0	-	3/0	-	13/0	-

⁴⁹ See Definition of Terms in Methodology HEI2025+.

⁵⁰ Total is the sum of the categories: professor, associate professor, assistant professor, assistant, R&I personnel, researchers in other categories and technical and economic staff.

⁵¹ All master's degree students are listed, regardless of the length of their programme of study.

⁵² The total number of study programmes for which admissions have been announced in a given academic year.

Lifelong Learning courses	2/0	-	2/0	-	1/0	-	3/0	-	3/0	-	11/0	-
Total	8/2	-	17/2	-	18/2	-	24/3	-	23/4	-	90/13	-

Note: For each SP type, enter the number of SPs in Czech language in the first cell and insert the number of SPs in English language after the slash in the same cell (e.g. 15/3), enter the number of professional SPs in Czech language in the second cell and insert the number of professional SPs in English language after the slash. Follow a similar procedure in the last column of the table (Total).

3.1.6 – R&D&I capacities

R&D&I field	FORD	FORD share [%]	Predominant type of research	Total share of industry group [%]
1. Natural Sciences	1.1 Mathematics	0		0.19
	1.2 Computer and information sciences	0.19	Applied research	
	1.3 Physical sciences	0		
	1.4 Chemical sciences	0		
	1.5 Earth and related environmental sciences	0		
	1.6 Biological sciences	0		
	1.7 Other natural sciences	0		
2. Engineering and Technology	2.1 Civil engineering	0		0
	2.2 Electrical engineering, Electronic engineering, Information engineering	0		
	2.3 Mechanical engineering	0		
	2.4 Chemical engineering	0		
	2.5 Materials engineering	0		
	2.6 Medical engineering	0		
	2.7 Environmental engineering	0		
	2.8 Environmental biotechnology	0		
2.9 Industrial biotechnology	2.9 Industrial biotechnology	0		0
	2.10 Nanotechnology	0		
	2.11 Other engineering and technologies	0		
3. Medical and Health Sciences	3.1 Basic medicine	0		0
	3.2 Clinical medicine	0		
	3.3 Health sciences	0	Applied research	
4.1 Agriculture, Forestry, and Fisheries	4.1 Agriculture, Forestry, and Fisheries	0		0

4. Agricultural and veterinary sciences	4.2 Animal and Dairy science	0		
	4.3 Veterinary science	0		
	4.4 Other agricultural sciences	0		
5. Social Sciences	5.1 Psychology and cognitive sciences	0	Applied research	0.39
	5.2 Economics and Business	0		
	5.3 Education	0.23	Applied research	
	5.4 Sociology	0	Basic research	
	5.5 Law	0.16	Basic research	
	5.6 Political science	0		
	5.7 Social and economic geography	0		
	5.8 Media and communications	0	Basic research	
	5.9 Other social sciences	0		
6. Humanities and the Arts	6.1 History and Archaeology	0.47	Basic research	99.42
	6.2 Languages and Literature	0		
	6.3 Philosophy, Ethics and Religion	0		
	6.4 Arts (arts, history of arts, performing arts, music)	98.95	Basic research	
	6.5 Other Humanities and the Arts	0		
Total		100 %	100	-

RECOGNITION BY THE RESEARCH COMMUNITY

3.2 Recognition by the research community

The evaluated unit will briefly comment on its position in the research community. It shall consider individual and other prestigious R&D&I awards, participation of its academic staff in the editorial boards of international scientific journals, elected membership in professional societies, major invited lectures given by the evaluated unit's academic staff abroad or by foreign scientists and other relevant guests at the evaluated unit. Additionally, it will address the involvement of staff in the evaluation of national or European project/programme calls over the previous five-year period based on the data provided in annex tables 3.2.1 to 3.2.5 (max. 10 most relevant items). If necessary, the evaluated unit shall list any additional services to the scientific community that it considers relevant.

Maximum 1000 words.

The AMU Theatre Faculty is a unique institution closely connecting basic, artistic, and applied research. Besides the above-mentioned (3.1) R&D structure (research units and the Department of Theory and Criticism, KTK) focusing mainly on basic research, the faculty includes departments that can be considered excellent specialised units partially linked to R&D, considering the connection between teaching, artistic, and research activities.

The Department of Alternative and Puppet Theatre stands out as it is, by the nature of its focus, defined as a unit whose goal is to search for new approaches to theatrical production. While based on the strong tradition of Czech puppet theatre, it seeks to question established practices and look for alternatives and innovations. It often serves as a laboratory for research through art, which is subsequently developed by professional practice and theoretical reflection. As an example, doc. Alice Koubová won the Award of the President of the Czech Academy of Sciences for the popularisation of research, experimental development, and innovation in 2019, mainly for the creation of the concept of public discussions about social and political issues and a specific format of public discussions in the National Theatre as part of *ND Talks*.

A similar position is held by The Department of Dramatic Theatre (KCD) and The Department of Stage Design, both focused on dramatic theatre and its research. Professor Jaroslav Vostrý, who won an award from the Czech Academy of Theatremakers for his life-long contribution to theatre, has been a prominent figure associated with the faculty. He founded KTK, UTST, the academic journal DISK (ISSN 1213-8665) and the academic series DISK and wrote many scholarly publications and articles.

The Department of Arts Management focuses its research on the economic and legal aspects of theatre operation, as well as spectatorship, audience management, and inclusion. In the reference period, it conducted the international European project ASSET and research on the impact of the COVID-19 pandemic on the professional art sector (more in 3.3).

The Department of Drama and Education (KVD) stands out on the national level: it is the centre of excellence for the implementation and methodological support of the application of dramatic arts in teaching. Prof. Mgr. Jaroslav Provazník, president of the Creative Dramatics Association (the leading Czech association and a member of the International Drama/Theatre and Education Association and International Amateur Theatre Association), and also the editor-in-chief of *Tvořivá dramatika*, the only academic journal in Czechia focused on all areas of drama in

education, has been the department's leading figure. He is also a member of the editorial board of The Journal for Drama in Education (ISSN 1476-9395).

The Department of Authorial Creativity and Pedagogy (KATaP) focuses heavily on Dialogical Acting with the Inner Partner as well as psychosomatically oriented research in dramatic culture and creation focused on authorship and the concept of play. Dialogical acting is a unique practice invented by the founder of the department, prof. Ivan Vyskočil. It is systematically researched in this department and UVSAH. Ongoing research results are presented at symposia and conferences, as well as in scholarly publications and international journals. The research has a strong international resonance (the publications of dr. Michaela Raisová, MgA., Markéta Machková, and prof. Jan Hančil can serve as examples).

An indicator of the faculty's position in the research community could be, besides standard R&D results, the collaboration with many national and international professional organisations such as the Association of Music Artists and Researchers (prof. Vladimír Franz), ITI International Theatre Institute (doc. Jan Bažant, member of the board), AICT/IACT Association of Theatre Critics (dr. Jan Jiřík, and dr. Kateřina Lešková-Dolenská, members of the Czech centre board), ALAI Association Littéraire et Artistique Internationale (prof. Jiří Srstka), Gesellschaft für Historische Anthropologie Berlin (prof. Jaroslav Vostrý), ISTA International School of Theatre Anthropology (prof. Jana Pilátová), and USITT United States Institute For Theatre Technology (doc. Jan Bažant).

The faculty staff participate in international research; more specifically, dr. Jitka Pavlišová has participated in the international R&D groups of Humboldt-Gesellschaft under the patronage of the German Federal Government and WerfelGesellschaft under the patronage of Austria's OeAD and the Ministry of Education, Arts and Culture; dr. Jan Jiřík participates in the research group "Reclaimed Avant-Garde" under the patronage of the Polish Instytut Teatralny im. Zbigniewa Raszewskiego in Warsaw; prof. Jana Pilátová participates in the Polish Instytut im. Jerzego Grotowskiego in Wrocław; prof. Jan Hančil in The Stanislavski Centre Advisory Board; doc. Jitka Goriaux, in the international research project on acting "Être et jouer" piloted by La Manufacture, High Theatre School of Swiss Romandy. Academic staff are also involved in the editorial boards of international academic journals (see 3.2.2) and evaluation of R&D&I results (see 3.2.5).

Table 3.2.1 - Prestigious R&D&I awards granted during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Name of the award	Awarding institution
Doc. Alice Koubová	The Award of the President of the CAS for promotion or popularisation of research, experimental development, and innovation	Czech Academy of Sciences
Dr. Lukáš Brychta	Václav Königsmark Award: 1st place doctoral thesis	Theatre Research Society
prof. Jaroslav Vostrý	Czech Academy of Theatremakers Award: life-long contribution to theatre	Czech Academy of Theatremakers

Note: Provide up to 10 examples.

Table 3.2.2 Participation of academic staff of the evaluated unit in editorial boards of international scientific journals during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Name of scientific journal, ISSN
prof. Jan Vedral	Slovenské divadlo, ISSN 0037-699X
prof. Jaroslav Provazník	The Journal for Drama in Education, ISSN 1476-9395
doc. Daniela Jobertová	ArteActa, ISSN 2571-1695 / 2788-2810
Dr. Radka Kunderová	Theatralia, ISSN 1803-845X Divadelní revue, ISSN 0862-5409
Doc. Lukáš Jiříčka	ArteActa, ISSN 2571-1695 / 2788-2810 Didaskalia Gazeta Teatralna, ISSN 2720-0043

Note: Please provide up to 10 examples of academic staff participation in editorial boards of international scientific journals (e.g. editor, editorial board member, etc.).

Table 3.2.3 The most important invited lectures delivered by the academic staff of the evaluated unit at foreign institutions during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Invited lecture title	Name of host institution, or name of conference or event	Year
doc. Jitka Goriaux	Antoine Vitez: Dramaturgy without a Dramaturge	Aarhus University, Department of Dramaturgy: EASTAP Conference: Dimensions of Dramaturgy	2023
doc. Martina Musilová	How Many Ruble Notes Did Kostya Have in the Package?	University of Warsaw, Centre for Research on Culture, Language and Mind	2023
Dr. Linda Dušková	Reflections on photography through actors' bodies	University of Lisbon, Centre for Theatre Studies: PERPHOTO International Conference	2022
prof. Jana Pilátová	Miejsce dla teatru?	Polish Academy of Sciences, Institute of Art: The Węgayty Theatre – 35 years of anthropological theatre and social-cultural exploration	2022
Dr. Jan Jiřík	Publiczna Instytucja Kultury, co to takiego? Ekonomizacja i	Polonistická fakulta Jagellonské univerzity v	2021

	uczuciowość publicznej instytucji kultury w Czechach.	Krakově: Autocenzura i cenzura. Nowe ujęcia.	
doc. Jan Štěpánek	Stage Design Education: Modern Day Challenges	Akademia Sztuk Pięknych im. Jana Matejki w Krakowie	2021
doc. Jitka Goriaux	La méthode de Thomas Ostermeier et la formation d'acteur à la DAMU	Université de Montpellier	2019

Note: Provide up to 10 examples.

Table 3.2.4 - The most important lectures by foreign scientists and other guests relevant to R&D&I at the evaluated unit during the evaluation period

Name, surname and title(s) of the lecturer	Lecturer's employer at the time of the lecture	Invited lecture title	Year
prof. Tony Fisher	Royal Central School of Speech and Drama	What is a Practice?: The Conflict between Art Practices, Institutions, and Theory	2023
prof. Lucy Tateo	University of Oslo	Dialogical Polyphony of the Inner Self	2023
prof. Pina Marsico	University of Salerno	Dialogicality from the perspective of Cultural Psychology	2023
prof. Maria Shevtsova	Goldsmiths University of London	"Music, singing, word, action": the Opera-Dramatic Studio 1935–1938	2022
prof. Sharon Marie Varnicke	USC School of Dramatic Arts	Belief through Knowledge: The Relationship of Knebel's Active Analysis to Stanislavsky's System	2022
prof. Janinka Greenwood	University of Canterbury, School of Teacher Education	Evolution and contemporary practice of drama in education in Australia and New Zealand	2020
prof. Stephen Parker	Cardiff University; Manchester University	Brecht: Satirist	2019
prof. Jean-Louis Besson	Université Paris Nanterre	A rascal in the Soviet zone: Brecht in East Berlin	2019
prof. David Barnett	University of York	Brecht in Practice: Some Critical Reflections on Staging Drama Dialectically	2019

David Zoob	Rose Bruford College of Theatre and Performance	Performing contradiction as political commentary in Chekhov and Miller	2019
------------	---	--	------

Note: Provide up to 10 examples.

Table 3.2.5 - Involvement in the evaluation of national/European research project/programme calls relevant to the R&D&I area at the unit during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Name of the project/programme call research	Name of the authority/guarantor project/programme call	Year
Dr. Jan Jiřík	Panel Humanities and the Arts (6)	The Research, Development and Innovation Council (R&D&I Council)	2022
doc. Jitka Goriaux	Research Evaluation at Charles University in Prague	Charles University	2020
prof. Pavel Janoušek	Commission for Evaluation of Research Organizations	The Research, Development and Innovation Council (R&D&I Council)	2020
prof. Pavel Janoušek	The Science, Research and Publishing Council of the Theatre Institute	Arts Institute - Theatre Institute	2020
doc. Martina Musilová	The Science, Research and Publishing Council of the Theatre Institute	Arts Institute - Theatre Institute	2020
Doc. Daniela Jobertová	Panel Member for the Evaluation of the Centre for the Study of Higher Education (Centrum pro studium vysokého školství)	Ministry of Education, Youth and Sport	2022 , 2023
prof. Pavel Janoušek	Social Sciences and Humanities Art Sciences (P409)	Czech Science Foundation	2019

Note: Provide up to 10 examples.

RESEARCH PROJECTS

3.3 Research projects

The evaluated unit shall list at most 10 (considered most significant by the evaluated unit) research projects/activities (regardless of whether they are supported by public funds or based on contract research⁵³) that it has implemented or participated in during the evaluation period⁵⁴. This should be done from the full list in annex tables (Table 3.3.1-3.3.2)⁵⁵, regarding particularly the results achieved or the application potential of the projects. The unit should also describe how the research projects contributed to the mission and purpose of the evaluated unit. If the evaluated unit has been a participant in listed project, it shall indicate which other entities were involved and describe its contribution to the project. The interdisciplinary aspects of the projects will also be commented on, along with any collaboration with other units of the evaluated HEI.

Maximum 300 words per project.

Ministry of Culture: NAKI II: Research of Artistic Creation in Specific Integration Group (with People with Disabilities) (2018–2020) Principal investigator: doc. Vladimír Novák

The research had four stages. First, it mapped, analysed, and assessed the current state of the problems in artistic creation in specific groups and defined starting points to create a stable platform for artistic activities and research in this area. The research was conducted in workshops and summarised at a symposium, Research on Artistic Creation in Specific Groups.

The second stage elaborated on the starting points and verified them in practice. It sought opportunities for a broader use of artistic creation of people with disabilities in their integration and perception by the public (in cooperation with special preschools and primary schools). The research was conducted in research workshops, summarised at a symposium, and the critical catalogue *Nest for the Soul – Artistic Creation of People with Disabilities* (Hnízdo pro duši: Umělecká tvorba lidí s postižením, ISBN 978-80-7331-505-4) was published.

The third stage developed the principles and approaches previously defined and led to the organisation of the exhibition *Nest for the Soul – artistic creation of people with disabilities* at the Chrudim Puppetry Museum. A final compilation and selection of materials from previous activities took place, leading to the creation of the video documentary *Nest for the Soul* and the organisation of another academic symposium.

Overall, 29 workshops (W), 3 research symposia (M), 1 exhibition with a critical catalogue (E-krit) were held, and 1 publication (B) was made. The project is unique in integrating theatre practice approaches among people with disabilities. It brings specific applicable approaches resulting from research.

Creative Europe: ASSET (Audience Segmentation System in European Theatres) (2018–2021).

Principal investigator: dr. Michal Lázňovský, Collaborating institutions: Arts Institute – Theatre Institute, Art Projects Foundation (BG), IG Kultur Österreich (AT), Metropolia Ammattikorkeakoulu (FI), Narodno sveučilište Dubrava (HR), The Audience Agency (UK).

⁵³ For the definition of contract research for the purposes of evaluation in the HE segments, see Article 2.2.1 of the Community Framework for State Aid for Research, Development and Innovation 2014/C 198/01.

⁵⁴ Regardless of whether the projects are completed or still ongoing, provided that at least part of the project was implemented during the evaluation period.

⁵⁵ The evaluated unit shall only fill tables that are relevant to it.

ASSET sought to develop and test means enabling European theatres to know more about their audiences and use this knowledge to diversify and deepen their relation to the audience as well as create their artistic programmes and do marketing thanks to audience development events such as European Theatre Night. The specific goals were the following: 1) inform European theatres and culture organisations about audience segmentation methodology; 2) collect and assess data from selected European cities, compare them, and implement the outcome of audience segmentation in theatre planning, production, and communication in order to strengthen the audience base and find new audiences; 3) offer the opportunity of an international connection to theatres in European Theatre Night partner countries; 4) deliver the outcomes of the project to lesson plans of universities and audience development networks.

As the project's leader, DAMU hosted the conference Theatre Audiences: The Crucial ASSET in 2021, consisting of two afternoons of presentations, discussions, and interactive programme on theatre audiences. One of the project's outcomes was the publication *The Audience in Centre Stage: Audience Segmentation System in European Theatres* by J. Goodacre, M. Lázňovský, and M. Pecková Černá (AMU Press, 2021).

TA CR: Performing Arts and COVID-19: Current Impact as an Innovation Challenge (2020–2022). Researcher for DAMU: MgA. Petr Prokop, collaboration with Prague University of Economics and Business.

The project's goal in responding to the COVID-19 pandemic crisis was to increase the resistance of professional art (theatre, music, fine arts) entities (organisations and individuals) to crises. The project identified the long-term impact of the crisis on professional art through qualitative research; it analysed key elements of business models (of institutions and individuals) in professional art with regard to their resistance to external factors; it developed a manual for business model innovation to mitigate economic and social effects of possible crises, and an interactive application sharing examples of best practice.

DAMU contributed to examining the theatre segment by qualitative research among 19 Czech theatre directors. The Business model innovation manual concerning resistance to possible crises and an interactive web application with best practice examples and instructions for the innovation of business models, both accompanied by a series of workshops and lectures were the main outcomes. Chapters in foreign publications also represented an important output: Prokůpek M. a J. Grosman (2021). "The COVID-19 Pandemic and Cultural Industries in the Czech Republic". In Salvador E., T. Navarrete and A. Srakar, eds. *Cultural Industries and the Covid-19 Pandemic*. London: Routledge.

TA CR: THEAITRE: Artificial intelligence as the author of a theatre play? (2020–2022) Researcher at DAMU: dr. Daniel Hrbek, collaboration with Charles University.

A project combining computational linguistics and theatrical production connected teatrological and computational linguistics research in an innovative way. The application of knowledge and results from these fields led to the building and training of a system for the automated generation of theatre scripts.

The main output of the project was *THEaiTRobot*, an online interactive tool to generate scripts. It was used to generate scripts for two plays: *AI: When a robot writes a play* and *Permeation*. The plays were then rehearsed and played in theatres, more specifically in The Švanda Theatre (*AI: When a robot writes a play*, 2021, directed by Daniel Hrbek) and the Bohemian National Hall in

New York (*Permeation*, 2022, directed by Erwin Maas). The output of the project can be found at theatre.com. Another important outcome was the collective monograph *THEaiTRE: Generating Theatre Play Scripts Using Artificial Intelligence* (Prague: Institute of Formal and Applied Linguistics, 2022).

Among multi-year projects funded by the internal AMU Project competition, there were:

Vinohrady Theatre during the process of “Normalisation” (2021–2023)

Principal investigator: prof. Jan Vedral

The research focused on one of the oldest and most prestigious Czech theatres as one of the period-representative official stages of the normalisation regime in the broader social and cultural context. The project's output was the collective monograph Vedral J. et al. 2023. *Vyvětráme... Divadlo na Vinohradech za “normalizace”*. Prague: Pražská scéna and NAMU. The publication brought many new findings about the period of “normalisation” and activities of a major Czech theatre in this period to experts and lay enthusiasts of Czech theatre history. Research on the 20 years of the Vinohrady Theatre, contextualising its activities and listing sources, had not been done before. This publication addressed a gap in Czech theatre studies regarding a key evolutionary period. A “three-generation” research team can be considered a significant benefit of the publication.

The S Word project (2017–2022) in collaboration with Stanislavsky Research Centre, University of Leeds.

Coordinator: prof. Jan Hančil

An international research project of DAMU, The S Word, and The Stanislavsky Research Centre (University of Leeds/University of Malta). On DAMU's part, mainly KCD and KATaP participated. In the evaluated period, two major symposia with international presence were held (**The S Word: Bertolt Brecht: Contradictions as a Method.**, 2019 and **The S Word: Stanislavsky's Last Words**, 2022). The outputs of the symposia were published mainly in the journal *Stanislavski Studies*, vol. 8, no 1 and 2, 2020 and vol. 11, no 1 and 2, 2023; *ArteActa*, no 4, 2020, and *Theatralia* vol. 26, no 2, 2023.

Scene and drama II (2019–2022)

Principal investigator: prof. Zuzana Sílová

The project focused on innovation and tradition in the evolution of Czech theatre, specifically of acting. Acting was examined historically in the context of the emergence and evolution of European director's theatre in the second half of the 20th century and theoretically in terms of the relationship between stage expression and set, particularly in Stanislavsky's and Brecht's concepts.

The main outputs were academic monographs (Vostrý, J. and Z. Sílová. *Režisér a herecký soubor: Případ K. H. Hilara*. Prague: KANT, 2023; Goriaux, J. Antoine Vitez: *Režisér a pedagog... tedy dramaturg?* Prague: KANT, 2022; Vostrý, J. *Od prožívání k jednání: Předpoklady a cíle Stanislavského reformy*. Prague: KANT, 2022; Vostrý, J. and M. Plešák. (eds.) *Problém Brecht II: Jinde*. Prague: KANT, 2021; Vostrý, J. and M. Plešák. (eds.) *Problém Brecht I: U nás*. Prague: KANT, 2021; Vostrý, J. *Scénování a umění*. Prague: KANT, 2021; Bár, P. *Herci a herectví v českém zábavně-*

hudebním divadle. Prague: KANT, 2020; Josek, J. *Na cestě k Shakespearovi: Překladatelské reflexe*. Prague: KANT, 2019; Valenta, J. *Divadlo nebo život! aneb Metafora divadla jako prostředek poznání*. Prague: KANT, 2019), a chapter in an academic monograph (Goriaux Pelechová, Jitka “Thomas Ostermeier’s Shakespeare Productions: Towards a New Realism for the Stage”. In Boenisch, P. M., ed. *The Schaubühne under Thomas Ostermeier: Reinventing Directors’ Theatre*, London 2020) and journal studies (Goriaux Pelechová, J. “Pedagogicko-tvorivá metoda Thomasa Ostermeiera”. *Slovenské divadlo*. 2020. Vol 68, n. 1, pp. 24–38; Sílová, Z. “Pedagóg Radovan Lukavský”. *Slovenské divadlo*. 2020. Vol 68, n. 1, pp. 39–46.).

Playing at plays (2019–2020)

Principal investigator: doc. Michal Čunderle

The project incorporated the research of KATaP related to authorship, acting, and psychosomatic disciplines. Prof. Přemysl Rut studied the authorship of Ivan Vyskočil, specifically the fictional aspect of Vyskočil’s narration, resulting in the scholarly publication *(ne)Vyskočil aneb Příběh autor(ství)*. Prague: Brkola and AMU, 2020. Doc. Michal Čunderle and dr. Libor Vodička critically analysed the literary-dramatic work of Karel Haloun, a nonconformist visual artist. This resulted in the collective monograph *Hrana hry aneb Hry na hru*. Prague: Brkola and AMU, 2019.

Authorship and psychosomatics (2021–2023)

Principal investigator: doc. Michal Čunderle

The project followed up on KATaP’s research on authorship, acting, and psychosomatic disciplines. It was focused mainly on inspiring figures and their poetics of authorial theatre. The work of Lucie Raškovová was studied (*To víčko nemusíte odšroubovávat, je v něm dírka*. Prague: Brkola, 2021). A research team led by Michal Čunderle examined the poetics of Lucie Raškovová, the trio of researchers dr. Libor Vodička, Mgr. Markéta Trávníčková and doc. Michal Čunderle made five studies about the dramatist Oldřich Daněk. They were published together with several of Daněk’s plays as *Osm her*. Prague: Brkola, 2023. Dr. Lenka Jungmannová published the results of her research on Petr Zelenka and his drama in the publication *Fifty + čtyři*. Prague: Brkola, 2023. Also, academic monographs on the connection of psychosomatics and creativity (Blechová E. *Divoké nápady v bezpečném prostředí*. Prague: Brkola, 2022) and psychotherapy and dialogical acting (Keprt, B. *Dialog s vnitřním kritikem*. Prague: Brkola, 2022) were published.

Interdisciplinary research on the interaction of stage components in puppet, alternative, and special theatre (2021–2023)

Principal investigator: prof. Miroslav Klíma

The project sought to continue long-term research under the Research Institute of Alternative and Puppet Theatre and focused on two main areas. The first of them was research on puppet theatre, summarised in the collective monograph *České loutkářství: tradice a kontinuita*. Prague: KANT, 2022. The research included the critical exhibition *Life in Beauty: Anna Suchardová-Brichová* at The Town Museum in Nová Paka and a critical catalogue of the same name, in 2023. The second was alternative theatre. Its outcome was the book by doc. Sodja Lotker and dr. Synne Behrndt

Dramaturgy and Research in Devised Theatre, Prague: NAMU, 2023, about the research process and the role of a dramaturge in devised theatre.

Table 3.3.1 Projects supported by public funds

In the role of beneficiary						
Provider ⁵⁶	Project name	Support (in thousands CZK/EUR) ⁵⁷				
		year 1	year 2	year 3	year 4	year 5
MoC: NAKI	Research of Artistic Creation in Specific Integration Group (with People with Disabilities)	1,251/49.3	1,325/52.3			
Creative Europe	ASSET: Audience Segmentation System in European Theatres			976.6/38.3		
Total		1,251/49.3	1,325/52.3	976.6/38.3		
In the role of another participant						
Provider ⁵⁸	Project name	Support (in thousands CZK/EUR)				
		year 1	year 2	year 3	year 4	year 5
TA CR	THEAITRE: Artificial intelligence as the author of a theatre play? (co-researcher)		267/10.5			

⁵⁶ If the provider is from abroad, please indicate the provider's country of origin in brackets. For the determination of the country of origin of the provider, the place of residence of the provider is decisive.

⁵⁷ Indicate the total amount expressed in thousands of CZK and the conversion of the total amount into Euro.

⁵⁸ Ibid.

TA CR	Performing arts and COVID-19 current impact as an innovation challenge		70/2.8	255/10.1	65/2.6	
Creative Europe	Unlock the city! The theatre as a tool to re-think the landscape of the post-pandemic city					281/10.1
Total			337/13.3	255/10.1	65/2.6	281/10.1

Table 3.3.2 - Contract research activities

Client ⁵⁹	Activity name	Revenue (in thousands CZK/EUR)				
		year 1	year 2	year 3	year 4	year 5
N/A						
Total						

Note: List and describe contract research activities with a revenue in a given calendar year, regardless of the amount of financial revenue.

3.4 Research results with existing or prospective impact on society

The evaluated unit shall briefly comment on a maximum of 10 (considered most significant by the evaluated unit) research results already applied or realistically heading towards application during the evaluated period, based on the overview annex table 3.4.1 (it is recommended to indicate results with a link to projects listed in indicator 3.3). The evaluated unit must demonstrate in its description that the research results have led or will soon lead to positive impacts⁶⁰, on society (e.g. description of how the results are used by various users, the range of persons/institutions for which the result is relevant, measurable economic impacts, etc.). The evaluated entity shall indicate in its commentary whether the gender dimension is considered in these results and discuss the impacts of the results regarding sustainability.

Maximum range 300 words/result.

⁵⁹ If the client is from abroad, indicate in brackets the country of origin of the client.

⁶⁰ See Terms definition.

Adolfová, B. "There is just more love in it": a qualitative study of youth voice and relatedness in U.S. youth circus programs. *Leisure/Loisir*. Vol. 47 (2023), Issue 4, p. 559–578. DOI <https://doi.org/10.1080/14927713.2023.2252834>

Recreational youth circus programs are a unique context for positive youth development. Anecdotal evidence suggests that young people feel heard in these programs; research in other recreational settings shows that participation in decision-making helps youth connect with others. The study examined how the youth voice is supported at five youth circus programs across the United States through program observations and qualitative interviews with participants (N = 17, ages 12–18) and staff (N = 13). Thematic analysis revealed that both youth and staff felt their circus programs were open to youth members, although actual options for engagement varied. Furthermore, the love and acceptance of the circus community were omnipresent in the interviews, and there was a feeling of belonging/relatedness even for individuals who felt excluded elsewhere. This study showed that youth circus can foster belonging and inclusion and raised questions about the differences between perceived and actual opportunities for the youth voice in recreational contexts.

Musilová, M. Vladimír Gamza: the comedian's system. *Stanislavski Studies*. Vol. 11 (2023), Issue 1, p. 33–44. DOI <https://doi.org/10.1080/20567790.2023.2196307>

After 1918, the newly founded Czechoslovakia became an asylum for thousands of Russian, Ukrainian, and Belarusian emigrants. Among the exiles were former members of the MAT and its First Studio. This was also a period of significant repatriation for many Czechoslovaks who had settled in Russia. Among them was Vladimír Gamza (1902–29), an admirer of the First Studio, who attempted to implement its programme in Czechoslovakia by setting up the Czech Studio (1924–5 season) and the Art Studio (1926–7). Gamza quickly developed a passion for Russian modernist theatre, which he was exposed to before he turned 17. His direct experience of Russian theatre is linked to the pre-revolutionary period. This essay discussed a partial knowledge of the Stanislavsky System in his work and its reflection.

Dolenská, K. (ed.). *České loutkářství: Tradice a kontinuita*. Prague: KANT, 2022.

The publication was a result of a two-year-long team research (2021–2022), which concluded with the conference *Tradition of Czech Puppetry* (June 2022). The research was inspired by the inscription of Czech puppetry on UNESCO's list of intangible cultural heritage (1 December 2016). This raised many questions, the most urgent being: What was actually placed on the list? Other intangible cultural assets are inscribed on the list as phenomena with concluded development that have survived but do not evolve and change anymore. The situation of Czech puppetry is different – its evolution over the last two centuries has been one of the most dynamic among all theatre fields. As proved by the studies published, the inscription involves liveliness and continuity – strongly rooted in tradition – that keep fascinating and attracting many different creators on both professional and non-professional levels. Twenty figures from the Czech puppetry world – theorists, historians, and theatre practitioners, both professional and amateur – contributed to the research.

Plicková, K. *Pozorovat prázdný prostor: Tři současné podoby autorského neinterpretacího divadla*. Prague: NAMU, 2022.

The book studied contemporary devised and alternative theatre and focused on specific forms of the creation process. The author examined the nature of the authorial approach to creation, mapped the phenomena affecting the shaping of material and intertwined the experience of Czech practice with similar foreign examples. How does theatre emerge without a dramatic text at its beginning? What are the forms of point zero? How to deal with emptiness, vagueness, and openness at the beginning of every newly devised theatre creation process?

Goriaux, J. *Antoine Vitez: režisér, pedagog... tedy dramaturg?* Prague: KANT and NAMU, 2022.

Antoine Vitez (1930–1990), a director, actor, poet, translator, educator and manager, was a notable figure in French theatre and cultural life during the second half of the 20th century. His plays and contributions to questions about theatre, drama education, and cultural politics left a profound impression. The emergence of this book was fuelled by the wish to introduce Vitez’s legacy in Czechia, where he had been almost unknown. The idea was not only present Vitez’s work and thoughts but to place them into a specific context (aesthetic, social, historical) and to develop the reflections they encourage. These reflections focus not only on his activities as a director and manager of various theatre institutions but also examine different forms of his teaching practice. A special focus was given to problematising his rejection of dramaturges and dramaturgy in general. This rejection did not mean the absence of dramaturgy on different levels of his work; on the contrary, the author proves that it was central: Vitez was a dramaturge by nature. The book examines the expression of this dramaturgical nature not only in his creation and work as a manager but also in his teaching. The monograph is accompanied by the translation of selected essays by Antoine Vitez.

Kyselová, E. and F. Krajník “Shakespeare at Four Castles: Summer Shakespeare Festival in Prague, Brno, Ostrava (Czech Republic) and Bratislava (Slovakia)”. In N. Cinpoes,, F. March and P. Prescott (eds.) *Shakespeare on European Festival Stages*. London: Bloomsbury Publishing, 2021, p. 55–74.

A chapter devoted to the phenomenon of the Summer Shakespeare Festival in the Czech and Slovak Republics. The text introduced the international audience to the historical and cultural context of the performance of W. Shakespeare’s works in the territory under study and the circumstances of the creation of this festival. It also discussed the political, cultural and historical context of the places where the festival takes place. Although the Summer Shakespeare Festival is, in many ways, a unique and autonomous project in the context of Czech and Slovak theatre traditions, it is not entirely without precedent. The text presented Shakespeare and his prominent presence at critical times in the nations’ modern histories. The following account of those histories may help explain why Shakespeare was so readily accepted as a symbol of change in 1990 and why two relatively small countries with a combined population of fifteen million people are home to the oldest existing open-air festival devoted to Shakespeare in continental Europe.

Augustová, Z. *Experiment jako kritika nacismu: Poválečné rakouské experimentální drama*. Prague: Academia and NAMU, 2020.

Members of the Vienna Group, Ernst Jandl and Elfriede Jelinek, were in focus in this publication. They shared experimental poetics and criticised Nazism and the avoidance of this topic by Austrian society. The book addressed violence and war, which the authors tried to approach through a radical stylisation of their theatre (and radio, in Jandl’s case) texts. The authors experimented with language as well as drama and theatre (or radio) forms. The members of the Vienna Group, Konrad Bayer, Oswald Wiener and Gerhard Rühm, shared language minimalism, often passing into silence, with Jandl. In their work, just like in the work of E. Jelinek, the topic of Nazism was associated both with the deformation of language and a brutal deformation of body: violence against the body. Experimental texts also shared a critical relation to tradition, namely the fine arts tradition. The authors used parody and ridicule its forms. The reason is that the Austrian postwar cultural-political doctrine used the Austrian “thousand years old” conservative tradition to build the country’s contemporary identity, which has tried to suppress experimental art and avoid recent history.

Goriaux Pelechová, J. “Thomas Ostermeier's Shakespeare Productions: Towards a new Realism for the Stage”, in Boenisch, P. M. (ed.) *The Schaubühne under Thomas Ostermeier: Reinventing Directors' Theatre*, London: Bloomsbury, 2020, p. 66–80.

The discussion of Thomas Ostermeier's six Shakespeare productions (*A Midsummer Night's Dream* in 2006, *Hamlet* in 2008, *Othello* in 2010, *Measure for Measure* in 2011, *Richard III* in 2015 and *Twelfth Night* in 2018) tried to describe and analyse the specific form of Regietheater deployed in these performances. It first concentrated on an (impossible?) attempt to give a clear general definition of the practice of “directors' theatre” and then examined the dramaturgical and scenographical solutions as well as the principles of stage directing and the work with, and of, the actors in these productions. Reflection was guided by the interrogation of the relationship between this form of Regietheater and the “new realism for the stage” Thomas Ostermeier has been claiming since the beginning of his work in theatre.

Koubská, V. “Ke spolupráci Antonína Heythuma s Karlem Hugo Hilarem a Karlem Dostalem v Národním divadle”. *Theatralia* vol. 23 (2020), issue 2, p. 109–142. DOI <https://doi.org/10.5817/TY2020-2-7>

The article focused on the cooperation of stage director Antonín Heythum and the directors of the National Theatre, Karel Dostal and Karel Hugo Hilar, around 1924–1936. It mentioned both famous productions and projects that were planned but, for various reasons, never performed on stage. It proceeded with outlining the scenographer's contribution to modern Czech scenography, which was connected to constructivist and functionalist ideas, outstanding space-forming applications of the screen system, or usage of photographic or film projections. New findings were mostly based on hitherto unknown sources.

Valenta, J. *Divadlo nebo život!: aneb Metafora divadla jako prostředek poznávání*. Prague: KANT and NAMU, 2019.

A monograph devoted to the metaphor of theatre as a research tool and to individual research methods that have evolved since the mid-20th century from the “dramaturgical metaphor” in research on social interactions to the performance studies of R. Schechner and the scenology of J. Vostrý. The author started with theoretical overview to proceed to examples of research into the use of the metaphor of theatre in teaching and education research. In the mid-20th century, theatre as a means of study was seized by human sciences. They tried to use this metaphor as a research tool. Thanks mainly to Burke, Goffman, and Turner, the “dramaturgical metaphor” was established in the methodology of research on social interactions. However, its history did not end there. The topic is still relevant, as this book proved.

Table 3.4.1 - Overview of research results in the period under evaluation

Type of result ⁶¹	Year of application	Name
Article in peer-reviewed journal indexed in SCOPUS	2023	“There is just more love in it”: a qualitative study of youth voice and relatedness in U.S. youth circus programs
Article in peer-reviewed journal indexed in SCOPUS	2023	Vladimír Gamza: the comedian's system
Academic monograph	2022	České loutkářství: tradice a kontinuita
Academic monograph	2022	Pozorovat prázdný prostor: tři současné podoby autorského neinterpretovaného divadla
Academic monograph	2022	Antoine Vitez: režisér, pedagog... tedy dramaturg?
Chapter in academic monograph	2021	Shakespeare at Four Castles: Summer Shakespeare Festival in Prague, Brno, Ostrava (Czech Republic) and Bratislava (Slovakia)
Academic monograph	2020	Experiment jako kritika nacismu. Poválečné rakouské experimentální drama
Chapter in academic monograph	2020	Thomas Ostermeier's Shakespeare Productions: Towards a new Realism for the Stage.
Article in peer-reviewed journal indexed in SCOPUS	2020	Ke spolupráci Antonína Heythuma s Karlem Hugo Hilarem a Karlem Dostalem v Národním divadle
Academic monograph	2019	Divadlo nebo život!, aneb metafora divadla jako prostředek poznávání

Note 1: Please list and describe the results already applied in practice or heading towards application in practice with existing or prospective impact on the society (e.g. domestic or foreign patents, sold licenses, spin-offs, prototypes, varieties and breeds, methodologies, significant analyses, surveys, expert outputs for policymaking or other forms of non-publication outputs, etc.). Indirect results of research, development and creative activities with documented societal impact, e.g. expert activities, services to the public/government/scientific community, may also be reported.

TRANSFER OF RESULTS INTO PRACTICE

3.5 Transfer of results into practice

⁶¹ Specify the specific type of result. Add rows as needed.

The evaluated unit shall briefly describe its system for transferring results into practice. It shall also indicate up to five of the most typical users of its results, whether in the university environment or in the non-university application/corporate sphere, detailing how it collaborates with them and how it seeks out new users (using a maximum of five specific examples). It will also indicate whether and how it commercialises R&D&I results (e.g. selling licences, setting up start-up or spin-off companies, etc.)⁶², providing brief description of the commercialisation methods used. The effectiveness of the transfer of results and the commercialisation of R&D&I results will be described using a selection of results (max. five) listed in annex table (Table 3.4.1).⁶³

Additionally, the evaluated unit shall briefly comment on the funds received during the evaluation period from non-public, non-grant sources (e.g. licences sold, spin-off revenues, donations, etc.). A full summary shall be provided in annex table (Table 3.5.1).

Maximum 500 words plus 200 words for each provided example of finding a new user of results and commercialisation.

Dr. Michaela Váňová and her team at the Department of Drama in Education (DDE) have focused on the research of theatre in palliative care, more specifically on the benefit of art in increasing life quality of patients at the end of their lives. Typical users of the research outputs were: 1) hospitals (VFN in Prague, FN Motol, FN Hradec Králové): collaboration on the introduction of theatre and play work into everyday patient care; 2) palliative care NGOs (e.g. Vlašťovka, Centrum paliativní péče, Cesta domů): support of education and methods based on research; 3) health professionals and academic institutions (Third faculty of medicine of CU): seminars and presentation of the research at conferences; 4) foundations and donors (collaboration with the Vlček Family Foundation): providing materials for the development of palliative projects and gaining support for new activities; 5) patients and their families: direct benefit through theatre plays and play activities in hospitals.

A research team led by doc. Vladimír Novák has long focused on special and social theatre. The research is closely connected with practice and long-term collaboration with social facilities and educational institutions. The research outcomes are used by direct care workers, special education teachers, psychologists, and clients and students of these facilities.

DDE has implemented several projects that were directly applied to educational or social practice. Under the leadership of dr. Gabriela Zelená Sittová, research focused on people with autism spectrum disorder was conducted and the results were applied in collaboration with Nautis: National Institute for Autism. It included an educational programme for high school students. MgA. Alžběta Ferklová studied the development of pre-reading skills through drama methods and techniques. This research is used by preschool pupils, and it is backed by the Creative Dramatics Association. A long-term research project has been conducted by Sister Angelika (MgA. Mgr. Ivana Pintiřová). It has been focused on the application of drama in practical biblical catechesis and used by the parishes of the Czech Catholic Church and the Catechetical Centre in Prague and Hradec Králové.

⁶² In the case of military HEIs, their specific position is taken into account when evaluating the commercialisation/evaluation of R&D&I results.

⁶³ If the commercialisation of R&D&I results is carried out in this way.

Revenues from non-public sources in the evaluation period were received for granting licenses to external publishers who published and were selling R&D&I publications, specifically KANT – Karel Kerlický, Brkola, Jan Dvořák – Pražská scéna, and Albatros. The total amounts are minimal.

Table 3.5.1 - Summary of non-public revenues received during the period under evaluation

Type of revenue	Revenue (in thousands CZK/EUR)				
	year 1	year 2	year 3	year 4	year 5
License agreements: external publishers	8/0.3	10/0.4	8/0.3	14/0.6	8/0.3
Total	8/0.3	10/0.4	8/0.3	14/0.6	8/0.3

Note: Enter funds raised for R&D&I from non-public sources besides grants or contract research (e.g. licences sold, spin-off company revenues, donations, etc.) in the calendar year.

POPULARISATION OF R&D&I

3.6 The most important activities in the field of popularisation of R&D&I and communication with the public

The evaluated unit shall briefly describe its main activities related to the popularisation of R&D&I and communication with the public (e.g. popularisation lectures, citizen science initiatives, etc.) during the evaluated period and provide up to 10 examples that it considers the most significant.

Maximum 500 words plus 200 words for each example given.

The faculty promotes its research by standard channels, mainly social media profiles, websites, e-mail newsletters, and press releases. AMU Publishing also organises book launches and promotes its publications at many sales events in Czechia and abroad.

In 2019–2023, the faculty conducted major promotion campaigns for two international symposia co-organised with The S Word: *Bertolt Brecht: Contradictions as a Method* in 2019 and *Stanislavsky's Last Words* in 2022. The symposium on the legacy of Bertolt Brecht was also accompanied by the launch of the English translation of Brecht's biography by Stephen Parker. The symposium was framed by a campaign targeting both experts and the general public: the faculty issued a press release that appeared in several media, an interview with the translator, and as part of the programme, it organised a book launch with the author Stephen Parker. The campaign also leveraged the influential name of a keynote speaker: the German director Thomas Ostermeier had a presentation at DAMU.

One of the issues of the *ArteActa* peer-reviewed journal, on which the faculty collaborated, was devoted to the symposium and Bertolt Brecht.

The annual symposium of the Department of Production (*Performing Arts Management Symposium*) is worth mentioning. Every year, it focuses on a specific topic and interlinks research with the faculty, experts, and the general public. In 2019, it was held at the Center for Architecture and Metropolitan Planning (CAMP), and its topic was European Capitals of Culture. In 2020, its title was How to Avoid Mistakes in Organising Cultural Events (online); in 2022, the title was Career Prospects of Arts Management Graduates, and the symposium was held in The Eliade Library at the Theatre Na Zábradlí. In 2023, it was held in the HAMU Gallery under the title Overproduction.

Department of Authorial Creativity and Pedagogy holds an annual doctoral symposium on authorial creation, theory, and pedagogy aimed at artistic and qualitative research in authorial creation and psychosomatic disciplines that overlap with psychology, theatre anthropology, and related fields. The symposium is open to the general public and the department seeks to promote it and popularise the faculty's research and methods here.

The outcomes of the research at the Department of Drama in Education are promoted through the academic journal *Tvořivá dramatika, časopis o dramatické výchově, literatuře a divadle pro děti a mládež* (ISSN 1804-1744), to the publication of which the department contributes.

The research on special theatre holds an annual *Symposium of Research on Artistic Creation in Specific Groups*, open to the public and presenting or reflecting on research and art projects of theatremakers in specific groups (e.g. people with disabilities, elderly, deaf etc.). The research on contemporary puppet theatre was presented to the public at a field conference, *Life of the Puppetry Tradition* (2020 and 2021), and was also aimed at practitioners.

Various DAMU R&D&I activities are popularised through workshops, symposia, and other events. The activities of doc. Alice Sjöström Koubová (ND Talks 2019-2023, The New Reality for Culture, 3x artistic research 2019 etc.), organisation of symposia (doc. Sodja Zupanc Lotker as the director of the symposium *9 Lives of Eastern Artist*, Olomouc, and *Critical Costume: Costume Agency Conference KhiO*, Oslo, 2019), collaboration on field popularisation conferences (*The Role of the Artist Toady* at the festival *4+4 days in motion*, 2021 – dr. Jan Jiřík, and dr. Marta Ljubková), involvement in PQ Talks 2023 (prof. Jan Štěpánek et al.), and the leading of foreign workshops (MgA. Markéta Machková, Bc. Jana Novorytová, and dr. Michaela Raisová led a workshop on outcomes of the research on dialogical acting at the University of Malta, 2023) may serve as examples.

IMPLEMENTATION OF RECOMMENDATIONS

3.7 Implementation of the recommendations in Module 3

The evaluated unit will briefly describe how it has implemented the recommendations for Module 3 from the previous evaluation period, if applicable.

Maximum 1000 words.

Points from IEP evaluation 2020:

1. The faculty involved doctoral students in education, research activities in the institutes, employment in administrative jobs, and assessment/evaluation processes.

The faculty sought to create conditions for the emergence of new research teams and areas. A financial support tool for scholarly research and disseminating research outcomes, available to

DAMU academic staff, research staff, and students, was established. Specifically, support has been granted for 1) a result that was achieved without previous support and was entered into the Register of Information on Results database on behalf of the faculty, 2) for the completion and dissemination of research results, and 3) for the enhancement of competencies and networking in research at DAMU. Funds from the DAMU Institutional Research Plan were also allocated to support the establishment of new research topics.

2. The faculty has supported applied research and its promotion by participating in the organisation of field symposia and supporting the participation in academic and field conferences (see 3.6 above). Through popularisation interviews, it has also contributed to the promotion of applied research results and results of research on topics that matter to society.

3. The development of knowledge transfer potential can be mainly represented by applied research and cooperation with the users of its outcomes (see 3.5 above), namely healthcare and educational institutions and non-profit organisations. The faculty intends to continue supporting and developing this direction. The above-mentioned TA CR projects (see 3.3), specifically the collaboration with Prague University of Economics and Business and Charles University, can serve as further examples.

4. The increase in commercial aspects of applied research was found unrealistic in the reference period because it is not the primary focus of research at the faculty.

5. The faculty is interested in increasing the international impact of research and development and supports international research projects, such as the Audience Segmentation System in European Theatres in 2018–2021 and the project Unlock the City, which has started in 2023. Supporting and developing this type of collaboration further is one of the faculty's priorities.

6. Since 2022, AMU has been a member of the Society for Artistic Research, which enables it to use the Research Catalogue, the largest publication and dissemination platform for artistic research that also includes the major peer-reviewed journals in this field. AMU as a whole is gradually focusing on achieving the widest possible transition to an open access and open science research approach. DAMU, more precisely its library, focuses on digitisation and making all university theses accessible.

7. AMU's Centre for Doctoral Studies ensures the common coordination and education across all AMU's doctoral study programmes. In the reference period, doctoral programmes were optimised: the original five programmes were transformed into three, each focusing on a different area of performing arts, and were accredited.

8. Information on best practices in research, development, and commercialisation among partner and other similar creative arts institutions abroad is mainly collected by individual researchers during their attendance of conferences abroad and in Czechia. The membership of faculty workers in various bodies of other research institutions (see the relevant part of the explanation in 3.2) is an important source of information exchange.

9. The R&D department monitors and communicates the opportunities for grant calls within the faculty, and DAMU's Grant Department offers consulting and administrative support in the preparation and implementation of projects. DAMU has an ongoing financial support call of the vice-dean for R&D, intended to support the dissemination of research results and the networking in research.

10. The faculty is active in creating opportunities for the popularisation of its work and making its research projects accessible to the general public mainly through support of or participation in the organisation of symposia, internationally attended conferences, workshops, and seminars (see several examples above in 3.6). It actively encourages academicians, researchers, and students to attend conferences and festivals abroad, as well as the dissemination of information about ongoing research. At the same time, it participates in the central presentation of R&D outputs of AMU as a whole.

11. The encouragement and support of the maximum possible participation of academic staff in international activities of all forms is done through personal encouragement and standard DAMU communication channels. Besides trips funded by Erasmus+, short-term internships as part of the Operational Programme Research, Development and Education and the National Recovery Plan took place.

A LIST OF SUPPORTING DOCUMENTS/LINKS FOR MODULE 3

Document name	No. criteria	Location (link in HTML)
Rector's Decree no. 15/2023 on AMU project competitions	3.1	https://www.amu.cz/en/official-desk/rules-regulations/rectors-decrees/

SELF-EVALUATION REPORT FOR MODULE 3

THE NAME OF THE UNIT BEING EVALUATED:

FAMU – Film and TV Faculty

FORD: 6 - Humanities

SOCIAL CONTRIBUTION OF THE EVALUATED UNIT

3.1 Introductory information about the unit under evaluation

The evaluated unit will describe its mission and vision and provide a general self-reflection on the societal contribution of R&D&I and its long-term goals in the fields it develops. It will also comment on the distribution of research activities by type of research.⁶⁴ The evaluated unit will describe its organisational structure and size (staffing, number of students, number of study programmes implemented, etc.) based on the data provided in annexe tables 3.1.1 to 3.1.6.

Maximum 1000 words.

This is a non-rated indicator that serves as an introduction to the evaluated unit, providing context for data in indicators 3.2-3.7.

⁶⁴Basic, applied, contract, artistic research (see Definition of Terms in Methodology HEI2025+).

Besides artistic education, FAMU aims to encourage its academic staff and students to participate in all relevant research activities – scientific, artistic and applied research. Support of the FAMU research community lies within the Science, Research and Development Department, which formally falls under the Vice-Dean for Research and Development (R&D). Essential agents of this body are two grant methodologists providing services and consultation to researchers and people interested in projects. The R&D Department also cooperates intensively with the Doctoral Programme Council, from which applicants for student research projects are recruited.

The faculty follows a three-year institutional research plan under which two research teams are supported. Furthermore, another considerable boost to R&D activities is the AMU internal grant competition: The Project Competition, in which research projects are typically submitted by academic staff, and the Student Grant Competition for students. Another grant competition, the Fellowship in Artistic Research, is open to all members of the academic community and their short-term artistic-research projects. In this case, support is a one-off grant with no budget allocation. The application for all projects is conditional upon applying the results in the RIV Register of Information on Results. Outputs are published in peer-reviewed journals and platforms focused on scientific research (*JAR*, *Organised Sound*, *ArteActa*, etc.). Every year, 10–15 project applications ask for each grant call. About one-third are eventually supported, based on the recommendation of the FAMU Grant Committee. Project applications are submitted by representatives of practically all 12 FAMU departments; the nature of the project depends on the specifics of the field. Applied research is represented by technology-oriented fields, such as sound production and cinematography. At the same time, projects submitted by the Department of Production are oriented towards an ethnographically and sociologically framed view of the production practice, distribution and financing of audiovisual production. Interpretive research and audience studies are represented, too, focusing, for example, on the reception of computer games. A significant proportion of grant applications are from students of study programmes taught in English (the MA programme in the Department of Cinematography “CINKK”, the MA programme in the Department of Editing “Montage”), which leads to thematic diversity and intercultural dialogue.

In 2023, the Department of Theory and History of Audiovision was established as a pedagogical and research department of FAMU. In addition to curating and coordinating the teaching courses of history and theory of film and television, audiovisual and methodological courses, the department develops its research activities in the history and theory of audiovision. It cooperates closely with the Vice-Dean for Science and Research and will prospectively seek to establish an adaptive framework for post-doctoral projects.

Due to the nature of the research conducted at FAMU, which partly consists of artistic research, the amount of institutional support for long-term conceptual development allocated based on previous research achievements is relatively small. Therefore, the Faculty and the R&D Department encourage academic staff to submit additional projects to external grant providers. Applicants are motivated through consultation and support in the preparation and implementation process and with financial rewards for an active approach to the application process. These projects are often submitted to the GA CR Czech Science Foundation and the TA CR Technology Agency of the Czech Republic. In addition to financial incentives for submitting projects to external agencies, a budget is reserved within the R&D Department for authors of outputs produced outside of internal and external grants.

Among the external grants, the GACR-EXPRO Operational Images and Visual Culture: Media Archaeological Investigations (2019–2023) can be mentioned, on which an international research team affiliated with the Department of Photography worked. The Department of Animation has received a grant from the TA CR – ETA Programme for a project aimed at increasing the efficiency of animation production by combining stop motion animation with 3D CGI technology. At the end of the period under review, the newly established Department of Game Design started to work on a multi-year project supported by the NAKI III Applied Research and National and Cultural Identity

Programme scheme under the Ministry of Culture of the Czech Republic. The project focuses on archiving and access to computer games in consortium with the National Film Archive and the Czech Technical University in Prague.

During the period under review, several conferences contributed to the strengthening of FAMU's scientific profile, with a significant role played by a series of international conferences linked to the above-mentioned GACR-EXPRO grant that was meant to support excellent researchers. FAMU participates in the Territories of Art conference for students of doctoral programmes, which is organised primarily by representatives of the relevant AMU faculty, with the contribution of other art schools (AVU, UMPRUM, JAMU). The conference accommodates presentations of research by students of doctoral programmes and responds to the international debate on the nature and social benefits of artistic research.

Regarding personnel distribution, women are under-represented in R& D activities in the reviewed period, except perhaps among assistant professors (30–40% representation) and technical and economic workers (majority representation). The low representation of women is a current issue in the audiovisual industry, and the composition of academic staff in some respects follows this trend. The situation is perceived as problematic, and the faculty's personnel policy tries to address this. Similarly, the absence of persons aged 30–39 and 40–49 among higher academic ranks is another issue. Contrastingly, women are over-represented among students, including in the doctoral programme. This positive trend is expected to take off in the coming years (following the implementation of the Gender Equality Plan).

Table 3.1.1 – Staffing per FTE⁶⁵

Academic/ Professional position	Total / Of which women					
	year 1	year 2	year 3	year 4	year 5	Total
Professor	5.525 / 0.525	6.55/0.3	7.3/0.3	7.3/0.3	7.1042/0.3	33.7792 / 1.725
Associate Professor	13.3917/ 1.9	12.7042/ 1.6667	10.7167/ 1.5	9.5167/1.5	9.7833/1.5	56.1126 / 8.0667
Assistant Professor	20.4833/ 6.2583	20.6958/ 7.2791	22.2667/ 8.6583	23.5542/ 9.725	23.7047/ 9.3877	110.704 7/ 41.3084
Assistant	0	0	0	0	0	0
R&D Personnel ⁶⁶	4.1167/ 0.5	4.6333/0.5	4.05/0.5	3.2583/ 0.725	5.0001/ 1.3834	21.0584 / 3.608
Researchers in other categories ⁶⁷	0	0	0	0	0	0
Technical and economic staff ⁶⁸	21.2376/ 16.5376	24.1291 / 18.3875	25.3167/ 19.6501	24.3042/ 18.2542	22.2291/ 16.7833	21.0584 / 3.6084
Scientific, research and development staff involved in teaching activities	0/0	0/0	0/0	0/0	0/0	0/0
Early career researchers ⁶⁹	0.636/ 0.0792	0.5877/ 0.0465	0.4137/ 0.1089	0.3186/ 0.2283	0.0411/ 0.0348	1.7875/ 0.4775
Total ⁷⁰	64.7543/ 25.7209	68.7124/ 28.1333	69.6501/ 30.6084	67.9334/ 30.5042	67.8214/ 29.3544	338.871 6/ 144.321 2

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, R&D

⁶⁵The average number of hours worked is calculated as the ratio of the total number of hours actually worked during the reference period, from January 1 to December 31, by all staff (including agreement on work activity, excluding agreement on work performance) to the total annual working time pool per full-time employee. The full-time status of the worker in the evaluated unit is always reported. If an employee holds more than one type of full-time job within the evaluated unit, the total sum of the two shall be reported.

⁶⁶The category "R&D Personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

⁶⁷The category "Researchers in other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

⁶⁸Who participates in the management and support of R&D&I in the institution?

⁶⁹See Definition of Terms in Methodology HEI2025+.

⁷⁰Total is the sum of the categories: professor, associate professor, assistant professor, assistant, R&I personnel, researchers in other categories and technical and economic staff.

personnel, researchers in other categories and technical and economic staff are mutually exclusive, i.e. one staff member is reported under one category only. Scientific, research and development staff involved in teaching activities, as well as early career researchers are reported collectively for all the above-mentioned categories.

3.1.2 Age structure of R&D&I personnel of the evaluated unit and their structure by job title and gender in the first year of the evaluation period (numbers of physical employees and personnel)⁷¹

Academic/ professional position	Under 29 years		30-39 years old		40-49 years old		50-59 years old		60-69 years old		70 years and older	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Professor	0	0	0	0	0	0	0	0	0	0	0	0
Associate Professor	0	0	0	0	1	0	1	0	0	0	0	0
Assistant Professor	1	0	1	1	1	0	0	0	0	0	0	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
R&D Personnel ⁷²	0	0	0	0	0	0	0	0	0	0	0	0
Researchers in other categories ⁷³	0	0	2	0	4	1	2	0	0	0	0	0
Technical and economic staff ⁷⁴	0	0	0	0	2	0	0	0	1	1	1	1
Scientific, research and development staff involved in teaching activities	0	0	0	0	0	0	0	0	0	0	0	0
Early career researcher ⁷⁵	0	0	4	1	2	0	0	0	0	0	0	0
Total ⁷⁶	1	0	3	1	8	1	3	0	1	1	1	1

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, R&D Personnel, Researchers in other categories and Technical and economic staff are mutually exclusive, i.e. one staff member is reported in only one category. The categories of scientific, research and development staff involved in teaching activities and early career researchers are reported collectively for all the above-mentioned categories.

⁷¹The total number of employees/workers as of December 31 of the calendar year in question is to be entered, irrespective of the level of time worked, but only in an employment relationship (including agreement on work activity, excluding agreement on work performance). Other types of contractual relationships under the Civil Code that involve purchase of services are not included.

⁷²The category "R&D Personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

⁷³The category "Researchers in other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

⁷⁴Who participates in the management and support of R&D&I in the institution.

⁷⁵See Definition of Terms in Methodology HEI2025+.

⁷⁶Total is the sum of the categories: professor, associate professor, assistant professor, assistant, R&I Personnel, Researchers in other categories and technical and economic staff.

3.1.3 Age structure of R&D&I personnel of the evaluated unit and their structure by job title and gender in the last year of the evaluation period (numbers of physical employees and personnel)⁷⁷

	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Professor	0	0	0	0	0	0	0	0	0	0	0	0
Associate Professor	0	0	0	0	0	0	0	0	0	0	0	0
Assistant Professor	0	0	2	1	1	0	0	0	0	0	0	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
R&D Personnel ⁷⁸	0	0	0	0	0	0	0	0	0	0	0	0
Researchers in other categories ⁷⁹	0	0	3	1	10	4	1	0	0	0	0	0
Technical and economic staff ⁸⁰	0	0	1	0	4	3	1	0	0	0	0	0
Scientific, research and development staff involved in teaching activities	0	0	0	0	0	0	0	0	0	0	0	0
Early career researcher ⁸¹	1	0	1	1	0	0	0	0	0	0	0	0
Total ⁸²	0	0	6	2	15	7	2	0	0	0	0	0

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, R&D personnel, researchers in other categories and technical and economic staff are mutually exclusive, i.e. one staff member is reported under one category only. Scientific, research and development staff involved in teaching activities, as well as early career researchers are reported collectively for all the above-mentioned categories.

⁷⁷The total number of employees/workers as at 31.12. of the calendar year in question is to be entered, irrespective of the level of time worked, but only in an employment relationship (including agreement on work activity, excluding agreement on work performance). Other types of contractual relationships under the Civil Code that involve purchase of services are not included.

⁷⁸The category "R&D Personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

⁷⁹The category "Researchers in other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

⁸⁰Who participates in the management and support of R&D&I in the institution.

⁸¹See Definition of Terms in Methodology HEI2025+.

⁸²Total is the sum of the categories: professor, associate professor, assistant professor, assistant, R&I personnel, researchers in other categories and technical and economic staff.

Table 3.1.4 – Students

Type of study	year 1		year 2		year 3		year 4		year 5		Total	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Undergraduate	282	153	281	144	279	148	319	185	318	187	1479	817
Master's ⁸³	199	90	217	103	242	122	260	125	263	118	1181	558
Doctoral	21	9	19	9	23	13	20	12	21	15	104	58
Lifelong Learning Courses	108	59	50	32	74	46	107	52	116	67	455	256
Total	610	311	567	288	618	329	706	374	718	387	3219	1689

Table 3.1.5 – Study programmes in Czech/English

Type of study programme	Total ⁸⁴ / Of which professional study programmes											
	year 1		year 2		year 3		year 4		year 5		Total	
Undergraduate	1/1	-	7/1	-	9/1	-	10/1	-	11/1	-	38/5	-
Master's	1/3	-	1/4	-	6/4	-	11/4	-	11/4	-	30/19	-
Doctoral	0/0	-	1/0	-	1/0	-	0/0	-	1/0	-	3/0	-
Lifelong Learning courses	2/4	-	1/6	-	1/5	-	2/5	-	3/6	-	9/26	-
Total	4/8	-	10/11	-	17/10	-	23/10	-	27/11	-	80/50	-

Note: For each SP type, enter the number of SPs in the Czech language in the first cell and insert the number of SPs in the English language after the slash in the same cell (e.g. 15/3); enter the number of professional SPs in the Czech language in the second cell and insert the number of professional SPs in the English language after the slash. Follow a similar procedure in the last column of the table (Total).

3.1.6 – R&D&I capacities

R&D&I field	FORD	FORD share [%]	Predominant type of research	Total share of industry group [%]
1. Natural	1.1 Mathematics			

⁸³All master's degree students are listed, regardless of the length of their programme of study.

⁸⁴The total number of study programmes for which admissions have been announced in a given academic year.

Sciences	1.2 Computer and information sciences			
	1.3 Physical sciences			
	1.4 Chemical sciences			
	1.5 Earth and related environmental sciences			
	1.6 Biological sciences			
	1.7 Other natural sciences			
2. Engineering and Technology	2.1 Civil engineering			
	2.2 Electrical engineering, Electronic engineering, Information engineering			
	2.3 Mechanical engineering			
	2.4 Chemical engineering			
	2.5 Materials engineering			
	2.6 Medical engineering			
	2.7 Environmental engineering			
	2.8 Environmental biotechnology			
	2.9 Industrial biotechnology			
	2.10 Nanotechnology			
	2.11 Other engineering and technologies			
3. Medical and Health Sciences	3.1 Basic medicine			
	3.2 Clinical medicine			
	3.3 Health sciences			
4. Agricultural and veterinary sciences	4.1 Agriculture, Forestry, and Fisheries			
	4.2 Animal and Dairy science			
	4.3 Veterinary science			
	4.4 Other agricultural sciences			
5. Social Sciences	5.1 Psychology and cognitive sciences	0		1.82
	5.2 Economics and Business	0		
	5.3 Education	0		
	5.4 Sociology	0.91	Balanced basic and applied research	
	5.5 Law	0		
	5.6 Political science	0		
	5.7 Social and economic geography	0		
	5.8 Media and communications	0.91	Basic research	
	5.9 Other social sciences	0		
6. Humanities and the Arts	6.1 History and Archaeology			
	6.2 Languages and Literature			
	6.3 Philosophy, Ethics and Religion			

	6.4 Arts (arts, history of arts, performing arts, music)	76.34		
	6.5 Other Humanities and the Arts	21.84		
	Total	100 %	-	100,00%

RECOGNITION BY THE RESEARCH COMMUNITY

3.2 Recognition by the research community

The evaluated unit will briefly comment on its position in the research community. It shall consider individual and other prestigious R&D&I awards, participation of its academic staff in the editorial boards of international scientific journals, elected membership in professional societies, major invited lectures given by the evaluated unit's academic staff abroad or by foreign scientists and other relevant guests at the evaluated unit. Additionally, it will address the involvement of staff in the evaluation of national or European project/programme calls over the previous five-year period based on the data provided in annex tables 3.2.1 to 3.2.5 (max. 10 most relevant items). If necessary, the evaluated unit shall list any additional services to the scientific community that it considers relevant.

Maximum 1000 words.

The activities of FAMU as a research institution resonated in the professional community during the period under review, mainly thanks to several lines of basic research. One of them is the history of film and cinematographic institutions. With their monograph and studies published in international peer-reviewed journals, the following people joined the internationally acclaimed expert community in their respective fields: Professor Jan Bernard (the monographs *5 ½ scénáře Ester Krumbachové* and *Filmaři disentu – Michal Hýbek v paměti archivů a přátel*, both AMU Press) and Dr. Tereza Czesany Dvořáková (her study “The Limits of Political Influence – The Limits of Creativity: The First 25 Years of FAMU”, published in “Historical Journal of Film, Radio and Television”, and her chapter in the book *The Barrandov Studios. A Central European Hollywood* published by Amsterdam University Press).

The second important research line within FAMU in this period is the research carried out by the Department of Photography team, mainly related to the GACR EXPRO *Operational Images and Visual Culture Grant: Media Archaeological Investigations* (2019–2023). The project resulted in a series of monographs and studies published in foreign peer-reviewed journals (the research team consisted of Prof. Parikka, Doc. Dvořák, Dr. Abelardo Gil-Fournier, Doc. Charvát, Dr. Ledvina, Dr. Stejskalová, Dr. Šimůnek). A series of conferences tied to this project was met with a great acclaim (*Expert-Readable Images*, 2019; *Images Beyond Control*, 2020; *Reconsidering Cameraless Photography*, 2021; *Scoping: Images between Inscriptions and Views*, 2022; *Laboring Images / Images of Labor*, 2023). Renowned experts from distinguished academic institutions (Bielefeld University, Aarhus University, CUNY, Harvard University, etc.) have presented their work at the conferences. The Department of Photography has thus permanently established itself as a centre of research excellence within FAMU. This allows FAMU to benefit from the connections gained through this project in the international research and creative community.

During the period under review, mainly Prof. Jussi Parikka (King's College, Université de Paris, NTNU, Stockholm University, Bath Spa University, Aarhus University, etc.) was among the frequently invited lecturers. During this period, he was also elected a member of the European Academy of Sciences (Academia Europaea).

Among other lecturers doc. Tomáš Dvořák (Department of Photography; Theory and History of Media, Art and Visual Culture) and doc. Jaroslav Švelch (Department of Game Design; history of game culture in Eastern Europe) should be named. In the period under review, they were invited to prominent universities and conferences in Europe and the United States (UCLA, King's College London, ZiF Bielefeld, etc.). A few FAMU faculty members served on the editorial boards of domestic and foreign peer-reviewed journals (*ArteActa*, *Philosophy of Photography*, *ROMChip: A Journal of Game Histories*). In the period under review, the faculty did not have representatives on R&D review panels, which was formulated as a future challenge.

Among the prizes, we can mention the Jacques Derrida Prize awarded by the French Embassy in Prague to MgA. Lea Petříková from the doctoral programme. The prize is given for the best dissertation research in the field of humanities and social sciences in the Czech Republic. Petříková won it for her doctoral project, in which she dealt with the films of the pharmaceutical company Sandoz, where a specialised institution, Cinémathèque Sandoz, has operated since the late 1950s, producing promotional and educational films as well as specific works of art. The project revealed the connection between the production of psychoactive substances and film production, which was presented as a particular body of cinematic works dealing with extraordinary states of consciousness.

Table 3.2.1 – Prestigious R&D&I awards granted during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Name of the award	Awarding institution
Dr. Lea Petříková	Jacques Derrida Prize	Embassy of France in the Czech Republic

Note: Provide up to 10 examples.

Table 3.2.2 Participation of academic staff of the evaluated unit on editorial boards of international scientific journals during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Name of scientific journal, ISSN
Doc. Jaroslav Švelch	ROMChip: A Journal of Game Histories, ISSN 2573-9794
doc. Tomáš Dvořák	Philosophy of Photography, ISSN 20403682 , ONLINE ISSN 20403690
Mgr. Helena Bendová	ArteActa, ISSN 2571-1695 / 2788-2810
Dr. Andrew Fisher	Philosophy of Photography, ISSN 20403682 , ONLINE ISSN 20403690

Note: Please provide up to 10 examples of academic staff participation in editorial boards of international scientific journals (e.g. editor, editorial board member, etc.).

Table 3.2.3 The most important invited lectures delivered by the academic staff of the evaluated unit at foreign institutions during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Invited lecture title	Name of host institution, or name of conference or event	Year
Doc. Jaroslav Švelch	Gaming the Iron Curtain: Making, Playing, and Copying Computer Games In Soviet-Era Czechoslovakia	ACM CHI Play 2021 conference	2021
Doc. Jaroslav Švelch	Player vs. Monster: The Making and Breaking of Video Game Monstrosity	University of California Los Angeles (UCLA), USA	2023
Doc. Jaroslav Švelch	When the Invaders Shoot Back: A Media archaeology of Player Versus Environment Games	Tampere University Game Lab Spring Seminar	2021
doc. Tomáš Dvořák	Schnittstelle, Operative Images in Algorithmic Environment	ZiF Bielefeld & Marta Herford	2023
doc. Tomáš Dvořák	Image Stacks / Image Stats, Scalability and Its Limits in Photography and (Digital) Sculpture	Zentralinstitut für Kunstgeschichte, Munich	2023

doc. Tomáš Dvořák	From Image Synthesis to Synthetic Images, PhotoFutures	Kristiania University & Cinepoetics - Center for Advanced Film Studies, Freie Universität, Berlin	2023
doc. Tomáš Dvořák	Projecting Scale, Rescaling.	King's College London – Université de Paris	2021
doc. Tomáš Dvořák	Reflexivity in Digital Media	Zurich University of the Arts	2019

Note: Provide up to 10 examples.

Table 3.2.4 – The most important lectures by foreign scientists and other guests relevant to R&D&I at the evaluated unit during the evaluation period

Name, surname and title(s) of the lecturer	Lecturer's employer at the time of the lecture	Invited lecture title	Year
Bernd Herzogenrath	Goethe-Universität Frankfurt	Publics of Digital Media	2019
Lucy Brown	Greenwich University	Developing Film and Television Ideas for Maximum Impact	2019
prof. Robin Kelsey	Harvard University	Photography and Agency	2020
prof. Susanne Kriemann	Staatliche Hochschule für Gestaltung Karlsruhe	Pechblende	2021
prof. Antonio Somaini	Université Sorbonne Nouvelle	On the "Photographic" Status of Images Produced by General Adversarial Networks: Trevor Paglen's Adversarially Evolved Hallucinations (2017) and Grégory Chatonsky's Complétion 1.0	2021
doc. Pasi Väliäho	University of Oslo	Sensors of Capital: Scoping for the East India Company, ca. 1800	2022
Dr. Jimena Canales	University of Illinois, Urbana-Champaign	Scoping and the Imagination: How Non-Existents Are Brought to Life	2022
prof. Helga Lutz, Daniel Eschkoetter, Eva-Maria Gillich	Bielefeld University	Serious Work	2023
Silvio Lorusso	Lusofónia University & Design Academy Eindhoven	Gig Economy Art and Its Dark Matter	2023

Nicolas Malevé	Aarhus University	Images, Saccades and Fixations; The Photographic Elaboration of Computer Vision	2023
----------------	-------------------	---	------

Note: Provide up to 10 examples.

Table 3.2.5 – Involvement in the evaluation of national/European research project/programme calls relevant to the R&D&I area at the unit during the evaluation period

Name, surname and title(s) of the evaluated unit's staff member	Name of the research project/programme call	Name of the contracting authority/guarantor of the project/programme call	Year
N/A			

Note: Provide up to 10 examples.

RESEARCH PROJECTS

3.3 Research projects

The evaluated unit shall list at most 10 (considered most significant by the evaluated unit) research projects/activities (regardless of whether they are supported by public funds or based on contract research⁸⁵) that it has implemented or participated in during the evaluation period⁸⁶. This should be done from the full list in annex tables (Table 3.3.1-3.3.2)⁸⁷, regarding particularly the results achieved or the application potential of the projects. The unit should also describe how the research projects contributed to the mission and purpose of the evaluated unit. If the evaluated unit has been a participant in listed project, it shall indicate which other entities were involved and describe its contribution to the project. The interdisciplinary aspects of the projects will also be commented on, along with any collaboration with other units of the evaluated HEI.

Maximum 300 words per project.

⁸⁵For the definition of contract research for the purposes of evaluation in the HE segments, see Article 2.2.1 of the Community Framework for State Aid for Research, Development and Innovation 2014/C 198/01.

⁸⁶Regardless of whether the projects are completed or still ongoing, provided that at least part of the project was implemented during the evaluation period.

⁸⁷The evaluated unit shall only fill tables that are relevant to it.

The most important project lasting throughout the whole period under review is the GACR EXPRO *Operational Images and Visual Culture: Media Archaeological Investigations* (2019–2023). It investigated contemporary forms of photography and visual culture while developing new methodological approaches of an interdisciplinary nature, combining research from the humanities (photography, moving images, media theory), social sciences (anthropology, sociology) and natural sciences (new and emerging forms of visualisation in military and environmental applications, as well as artificial intelligence systems and machine learning). The project has produced two monographs published abroad (University of Minnesota Press, Edinburgh University Press), ten chapters in foreign collective monographs, more than ten studies published in foreign peer-reviewed journals, and the research results have also been presented in the form of more than forty conference papers and lectures delivered mainly abroad (see website in the list of references at the end of the text for more details). The leading expert faces of this project were prof. Jussi Parikka and doc. Tomáš Dvořák.

Other external grants include the first year of a unique project supported by the Ministry of Culture (NAKI III) *Comprehensive Solutions for the Care of Cultural Heritage in the Field of Game Applications*. The five-year research project, in which the CTU and the NFA participate in the research, is interdisciplinary and focuses on the development of procedures and technical tools for the protection of digital games as part of the national cultural heritage and combines methodologically the fields of the history of Czech computer games, archival science, information science and technological research on software emulation. The project aims to publish a series of studies, a collective professional monograph and a methodology for managing, preserving and documenting game applications. It also aims to develop software tools for the preservation and accessibility of games, including creating an emulation station. The principal investigators are Mgr. Bendová and doc. Švelch.

As a partner, FAMU participated in a project supported by the Technology Agency of the Czech Republic called *Increasing the Efficiency of Animation Production by combining stop motion animation with 3D CGI technology*, which was co-directed by the Department of Animation. The applied project combined technical and non-technical research: traditional stop motion animation (SMA) based on the craftsmanship of Czech animation masters with the latest technologies. The aim was to increase the efficiency and productivity of audiovisual production by combining traditional SMA with 3D CGI technology. Within the project, the investigators researched and developed a technical solution that would cleverly combine both technologies to exploit their strengths and make animation production more efficient. The project had the ambition to accelerate a competitive segment of the creative industry, which will be sustainable and increase the international competitiveness of Czech animation (export). Professional animators from leading Czech studios and FAMU, as well as IT programmers and other film experts, participated in the implementation.

During the evaluated period, the faculty also received support for historical research on its own production from the State Cinematography Fund (*FAMU Films 1946–1970: A Catalogue of Films*). The project's outputs fall into the following evaluation period.

Within the internal call, the following projects were supported in the AMU Project Competition:

Tomáš Dvořák: *Vědecká fotografie: technické obrazy a problém viditelnosti* (2021–2023).

Veronika Klusáková: *Gotická mizanscéna amerického Jihu v současné seriálové produkci quality TV* (2021–2022).

Sara Pinheiro: *Field Recording: Politics of Sonic Data* (2021).

Tereza Czesany Dvořáková: *“Ostrůvek svobody” ? FAMU přelomu 70. a 80. let* (2022–2023).

Andrew Fisher: *Flusser, Simondon and the Temporal Scales of Contemporary Photography* (2022–2023).

Jussi Parikka: *The Internalization and Dissemination of Research Related to the Operational Images Project* (2022–2023).

Marek Vajchr: *Laterna psychomachica. Mediální dějiny boje o duši a zrození kinematografie* (2022–2023).

Tomáš Oramus: *Vliv imerzivního audia na prezenci počítačových her* (2023–2024).

Artistic research is represented, for example, by the following projects supported by internal grant competitions:

Lenka Hámošová: *Generativne neurónové siete a ľudská imaginácia: participatívne prístupy k produkcii syntetických médií* (2022–2023).

Sara Pinheiro: *Climate Change vs. Sonic Coding* (2022–2023)

Abelardo Gil-Fournier: *The Schlieren Space* (2022–2023)

Tereza Reichová: *Lze zachytit procesuální charakter konstelačních her audiovizuálními prostředky? Výzkum metody a její komunikace* (2023–2024)

Sara Pinheiro: *Foley Archive and Acousmatic Composition* (2023–2024)

Michael Ma: *Image Logistics: Web, Flow, and Screenshots* (2022)

Yu Ying Chen: *The Train of Words Fading into the Night — The Dialogues in the Slowness* (2022–2023).

Table 3.3.1 Projects supported by public funds

In the role of beneficiary						
Provider ⁸⁸	Project name	<u>Support (in CZK/EUR thousands)</u> ⁸⁹				
		year 1	year 2	year 3	year 4	year 5
GACR EXPRO	Operational Images and Visual Culture: Media Archaeological Investigations	3 481 / 137	4 018 / 159	4 254 / 168	3 990 / 157	4 102 / 162
Ministry of Culture CR: NAKI III	Complex Care for Cultural Heritage in the Field of Gaming Applications					1 595 / 63
State Cinematography Fund	FAMU Films 1946–1970: Film Catalogue					60 / 2
Total		<u>3481 / 137</u>	<u>4018 / 159</u>	<u>4254 / 168</u>	<u>3990 / 157</u>	<u>5757 / 227</u>
In the role of another participant						
Provider ⁹⁰	Project name	<u>Support (in CZK/EUR thousands)</u>				
		year 1	year 2	year 3	year 4	year 5
TACR	SMA - CGI: Increase the Efficiency of Animation Production by Connecting Stop Motion Animation with 3D CGI Technology			134 / 5	272 / 11	370 / 15
Total				<u>134 / 5</u>	<u>272 / 11</u>	<u>370 / 15</u>

⁸⁸If the provider is from abroad, please indicate the provider's country of origin in brackets. For the determination of the country of origin of the provider, the place of residence of the provider is decisive.

⁸⁹Indicate the total amount expressed in thousands of CZK and the conversion of the total amount into Euro.

⁹⁰ibid.

Table 3.3.2 – Contract research activities

Client ⁹¹	Activity name	Revenue (in CZK/EUR thousands)				
		year 1	year 2	year 3	year 4	year 5
	<u>no monetised activities</u>					
Total						

Note: List and describe contract research activities with a revenue in a given calendar year, regardless of the amount of financial revenue.

⁹¹If the client is from abroad, indicate in brackets the country of origin of the client.

3.4 Research results with existing or prospective impact on society

The evaluated unit shall briefly comment on a maximum of 10 (considered most significant by the evaluated unit) research results already applied or realistically heading towards application during the evaluated period, based on the overview annex table 3.4.1 (it is recommended to indicate results with a link to projects listed in indicator 3.3). The evaluated unit must demonstrate in its description that the research results have led or will soon lead to positive impacts⁹², on society (e.g. description of how the results are used by various users, the range of persons/institutions for which the result is relevant, measurable economic impacts, etc.). The evaluated entity shall indicate in its commentary whether the gender dimension is considered in these results and discuss the effects of the results regarding sustainability.

Maximum range 300 words/result.

⁹²See Terms definition.

Jussi Parikka, *Operational Images: From the Visual to the Invisual*. Minneapolis – London: University of Minnesota Press, 2023.

An in-depth analysis of the changes and transformations of visual culture and digital aesthetics, bringing new methodological approaches and conceptual tools. The book, which was also published in an open-access format, soon became a key reference in the field of research. The intellectual impact of Jussi Parikka's work attracted several international guests to FAMU in the period under review and significantly strengthened the position of the department on the global map of research institutions.

Veronika Klusáková a kol. *Jižanská gotika v současných televizních seriálech* (Southern Gothic in Contemporary TV Series). NAMU, 2023.

This collective monograph explores the forms of Gothic mode in selected contemporary series of so-called complex TV, set in the (imaginary) space of the southern United States. Through the lens of mise-en-scène, which is central to the translation of visceral and expressive manifestations of the Gothic into the audiovisual medium, each chapter seeks to answer the question of whether there is a unified and clearly identifiable concept of Southern TV Gothic and what its manifestations are on the level of narrative adaptation (the *Swamp Thing* comic books), complex sound design (*Sharp Objects* and *The True Detective*), hidden his/herstories (*American Horror Story–Coven*), or production and reception (title sequences).

Markéta Kinterová: “We Are Public Space: Bodies and Minds in Post-pandemic Cities”, *Journal for Artistic Research*, 2023, č. 30, <https://doi.org/10.22501/jar.1401080>.

The art research project focused on the fundamental theme of public space in cities, using a multiplied perspective of insight that reveals both the “corporate” and subjective levels. The text results from performative lecture walks and work with the results of interactions with respondents in case studies. The project was published in the most prestigious peer-reviewed journal for arts research, in open-access mode, and is thus an example of successful dissemination of art research results to the entire Faculty (Sara Pinheiro was successful in publishing her artistic research in the same journal in the same year, see <https://doi.org/10.22501/jar.723227>).

Michal Böhm a kol. *Česká škola střihové skladby* (Czech Editing School). NAMU: 2023.

The book connects theory, pedagogy, and artistic practice. Its aim is to enrich the Czech academic environment with the topic of editing composition, which has been noticeably absent in the past decades. Although the Czech editing environment is mainly dominated by men, the editor has included several perspectives of female authors and the perspective of a foreign professional.

Sara Pinheiro: “Acousmatic Foley: Son-en-Scène”, *International Journal of Film and Media Arts* 2022, vol. 7, no. 2, pp. 125–148.

The text presents a theory based on the concept of “son-en-scène” which constitutes the sonic content of the mise-en-scène, departing from the familiar features of soundscapes and modes of listening in film to arrive at three main concepts: sound-prop, sound-actor and sound-motive. Through their conceptualisation, the study theorises a sound dramaturgy focusing on sounds and their practical influence on film narrative strategies. In doing so, it introduces a proposal of new terms into the field while drawing attention to the still neglected role of sound design in the overall conception of audiovisual works.

Tereza Stejskalová, “The Surrogate Labor of the Eye: Farocki, Papa, and the EEEFFF Collective”, *Journal of Aesthetics & Culture*, 2022, vol. 14, no. 1, <https://doi.org/10.1080/20004214.2022.2156754>.

In the text, the author postulates the work of art as a place of encounter with human perceptual work that plays a role in technical operations. She discusses how such work is considered obsolete, soon to be replaced, and therefore vicarious, when, in fact, it animates and reproduces automated vision systems. Drawing on the more recent work of the EEEFFF Collective and Elisa Giardina Papa, she explores the intersecting roles of human emotion and visual labour in necessarily unsuccessful attempts to teach machines to see and feel, to “purify” algorithmic sight and emotion from the opacity and otherness of actual ideology. This topicality makes it relevant to understanding the rapid changes that have been taking place in the field of visual culture in recent years, prompting a series of redefinitions and new perspectives.

Lucie Králová: *Kniha o televizi* (Book on Television). Praha: NAMU 2022.

The book is a unique critical reflection on the inner life of Czech Television in documentary film dramaturgy. It shows how the actors in television understand dramaturgy and genre, their ideas about viewers and authors, and how they “understand television”. It also reveals Czech Television as an institution defined by specific people and their ideas about content production and often uses anonymous confessions to show power hierarchies. Despite her critical perspective, the author defends the position of Czech Television as an irreplaceable public service institution. The book is an important outlet for the community of art schools, humanities departments, and the sphere of television practice itself.

Tomáš Dvořák and Jussi Parikka (eds.), *Photography Off the Scale: Technologies and Theories of the Mass Image*. Edinburgh: Edinburgh University Press 2021.

The edited monograph traces the epistemological, aesthetic, and political implications of the measurement, scale, and quantity of images produced in contemporary visual culture from an interdisciplinary perspective. The authors include renowned foreign experts (Geoffrey Batchen, Sean Cubitt) and emerging researchers (Josef Ledvina, Michal Šimůnek).

One-third of the contributions come from female authors in the senior and junior categories.

Tereza Czesany Dvořáková: “The Limits of Political Influence – The Limits of Creativity: The First 25 Years of FAMU”. *Historical Journal of Film, Radio and Television*, 2021, vol. 41, no. 3, p. 511–526.

The study represents a functional revisionist approach to the history of a film institution, which is valuable for its findings and as a methodological model for further research. Exploring FAMU's past is central to formulating a vision for the school's future.

Lukáš Likavčan. *Introduction to Comparative Planetology*. Strelka Press, 2019.

This book directly addresses the issue of sustainability and analyses visual cultures of Earth's representation from the perspective of the geopolitics of the climate crisis. In doing so, it compares different “figures” of the planet – Planetary, Global, Terrestrial, Earth-without-Us, and Spectral Earth – and then assesses their geopolitical implications. These implications are then translated in the book into the ability or inability of any given figure to contribute to building the infrastructural space for the planetary coordination of our design interventions that could avert accelerating global warming and, ultimately, the mass extinction of species.

Table 3.4.1 – Overview of research results in the period under evaluation

Type of result ⁹³	Year of application	Name
Academic monograph	2023	Operational Images: From the Visual to the Invisual
Academic monograph	2023	Jižanská gotika v současných televizních seriálech (Southern Gothic in Contemporary TV Series)
Article in peer-reviewed journal	2023	We Are Public Space: Bodies and Minds in Post-pandemic Cities
Academic monograph	2023	Česká škola stříhové skladby (Czech Editing School)
Article in peer-reviewed journal indexed in SCOPUS	2023	Acousmatic Foley: Son-en-Scène
Article in peer-reviewed journal indexed in WoS	2022	The Surrogate Labor of the Eye: Farocki, Papa, and the Eeefff Collective
Academic monograph	2022	Rozumět televizi (Understanding Television)
Academic monograph	2021	Photography Off the Scale: Technologies and Theories of the Mass Image
Article in peer-reviewed journal indexed in WoS	2021	The Limits of Political Influence - the Limits of Creativity: the First 25 Years of FAMU
Academic monograph	2019	Introduction to Comparative Planetology

Note 1: Please list and describe the results already applied in practice or heading towards application in practice with existing or prospective impact on the society (e.g. domestic or foreign patents, sold licenses, spin-offs, prototypes, varieties and breeds, methodologies, significant analyses, surveys, expert outputs for policymaking or other forms of non-publication outputs, etc.). Indirect results of research, development and creative activities with documented societal impact, e.g. expert activities and services to the public/government/scientific community, may also be reported.

⁹³Specify the specific type of result. Add rows as needed.

TRANSFER OF RESULTS INTO PRACTICE

3.5 Transfer of results into practice

The evaluated unit shall briefly describe its system for transferring results into practice. It shall also indicate up to five of the most typical users of its results, whether in the university environment or the non-university application/corporate sphere, detailing how it collaborates with them and how it seeks out new users (using a maximum of five specific examples).

It will also indicate whether and how it commercialises R&D&I results (e.g. selling licences, setting up start-up or spin-off companies, etc.).⁹⁴, providing brief description of the commercialisation methods used. The effectiveness of the transfer of results and the commercialisation of R&D&I results will be described using a selection of results (max. five) listed in annex table (Table 3.4.1).⁹⁵

Additionally, the evaluated unit shall briefly comment on the funds received during the evaluation period from non-public, non-grant sources (e.g. licences sold, spin-off revenues, donations, etc.). A full summary shall be provided in annex table (Table 3.5.1).

Maximum 500 words plus 200 words for each provided example of finding a new user of results and commercialisation.

No financial benefit from FAMU projects can be identified in this category to date. The transfer of results directly into practice is mainly represented by projects supported by the TA CR Technology Agency of the Czech Republic in the given period.

Table 3.5.1 – Summary of non-public revenues received during the period under evaluation

Type of revenue	Revenue (in CZK/EUR thousands)				
	year 1	year 2	year 3	year 4	year 5
no monetised transfers					
Total					

Note: Enter funds raised for R&D&I from non-public sources besides grants or contract research (e.g. licences sold, spin-off company revenues, donations, etc.) in the calendar year.

⁹⁴Military HEIs' specific position is taken into account when evaluating the commercialisation/evaluation of R&D&I results.

⁹⁵If the commercialisation of R&D&I results is carried out in this way.

POPULARISATION OF R&D&I

3.6 The most important activities in the field of popularisation of R&D&I and communication with the public

The evaluated unit shall briefly describe its main activities related to the popularisation of R&D&I and communication with the public (e.g. popularisation lectures, citizen science initiatives, etc.) during the evaluated period and provide up to 10 examples that it considers the most significant.

Maximum 500 words plus 200 words for each example given.

In general, if any of the projects in the internal grant calls commit to an output in the form of a “workshop”, it is bound to be public. The results of the research are presented at film festivals, where an excellent outreach to target groups of film and television professionals and the wider public interested in audiovisual is ensured. The GAMU Gallery of the Academy of Performing Arts, which is curated by two FAMU departments (the Department of Photography and the Centre for Audiovisual Studies), plays an important role in the presentation of artistic research carried out at FAMU. Among the festival presentations, we can mention, for example, the performance of Tereza Tara (*Woman, Mother, Director*, 2021); the results of the research were presented at a workshop at the Industry section of the Ji.hlava International Documentary Film Festival. Other public outputs include Sheida Sheikhha and Petra Dominková’s workshop *Narcissism and the Cinema of Xavier Dolan* (2021) and Lea Petříková’s public workshop *Introducing Edd Dundas: Between San Francisco, Tokyo and Queer Film* (2022).

Within the Operational Images and Visual Culture research project, several outputs can be classified as intended to popularise the project and the resulting knowledge. They took the form of (for example):

- Magazine interviews aimed at the informed public: *A Constant State of Flux between Uses and Misuses*. Róza Tekla Szilágyi and Endre Cserna in conversation with Michal Šimunek. *Eidolon Journal*. *Eidolon – Centre for Everyday Photography*, October 18, 2023. <https://everydayphotography.org/journal/a-constant-state-of-flux-between-uses-and-misuses>
- Articles in journals for the informed public: Michal Šimunek. 2019. “*Martin Netočný: The Imprints of an Ideal Landscape*.” *Fotograf Magazine* no. 33: 68–73.
- Science-popularising lectures: Dvořák, Tomáš. “*Parametrizace vidění: oko, obraz, aparát*.” Public lecture, *Fotograf Gallery*. 24/05/2022,
- Video essays: Abelardo Gil-Fournier and Jussi Parikka. 2020. *Video Essay Seed, Image, Ground*. <https://www.fotomuseum.ch/en/situations-post/seed-image-ground/>),
- A podcast: *TTF Series: Jussi Parikka on Geology of Media*, *Strelka Institute* podcast, October 22, 2020. <https://pod.link/1534146667/episode/113ba85638e4565c210e739d462c6130>

This approach to popularising R&D results can be taken as a model for the entire faculty, and we consider it an important finding from the self-evaluation report.

The editorial series in the AMU Press plays an essential role in the popularisation of R&D&I results at FAMU. In 2022, the *Symptomatology* series (directed by Tomáš Dvořák and Martin Charvát) was founded, focusing on academic essays that combine the reading of cultural and social phenomena through symptoms, clues and indications, and which have become classical also thanks to the fact that they came up with a new research methodology, especially relevant to the fields of research practised at AMU. Two translations with extensive contextual introductions were published in the period under review.

The *Interface* edition (edited by Tomáš Dvořák) publishes translated titles and original research results in the field of theory and history of photography (Martin Charvát: *Electro-Photographic Imaginary*, 2023), the *Film Theory* edition covers both translated and original publications (e.g. Zdeněk Hudec: *Historical Aesthetism/ Historický estetismus*, 2023).

IMPLEMENTATION OF RECOMMENDATIONS

3.7 Implementation of the recommendations in Module 3

The evaluated unit will briefly describe how it has implemented the recommendations for Module 3 from the previous evaluation period, if applicable.

Maximum 1000 words.

Ad 1. The proposed integration of graduate students with regard to potential grants and research on a systematic level has so far occurred partially. A specific category for junior researchers (post-docs) has been allocated within the grant support so that they can continue their research at FAMU. Doctoral studies have been transformed so that their graduates are prepared to participate in research at the faculty (e.g. Tomáš Oramus, Lea Petříková).

Within the faculty, we also respond to the needs defined by various professional organisations in which our graduates are involved (e.g. the Audiovisual Producers' Association or the Association of Czech Film Directors, Screenwriters and Script Editors, which in recent years have focused on greenfilming, equal opportunities, and the well-being of professionals, which are research areas we are developing at FAMU).

Ad 2. In the framework of research support, there has been a shift of emphasis to new topics of applied research with greater impact, social relevance and consortium character – e.g. in the field of game studies (preservation and accessibility) or animation (applied research oriented towards production models, cf. Section 3.3. Research Projects).

Ad 3. One of the examples of knowledge transfer is the TA CR project, where FAMU cooperated intensively with several corporate partners (production companies and animation studios, see section 3.3. Research projects).

Ad 4. In 2022, FAMU obtained the status of an expert institute, which allowed it to monetise its expert activities towards external entities. Increasing the commercial aspects of applied research was found to be unrealistic in the period under review, as it is not the primary focus of the faculty's research.

Ad 5. The newly established Department of Theory and History of Audiovision, headed by experienced researcher Jindřiška Bláhová, is expected to bring improvements in the coming years.

Ad 6. AMU has been a member of the Society for Artistic Research since 2022. Thanks to this membership, it can use the most prominent publishing and dissemination platform for artistic research, the Research Catalogue, which includes the most important peer-reviewed journals in the field. The FAMU library has been allocated the technical and staff capacity to service the entire AMU in terms of publications in the RC.

Ad 7. AMU's Centre for Doctoral Studies provides joint coordination and teaching across all AMU doctoral study programmes. On behalf of the faculty, we have set up the doctoral programme within the framework of re-accreditation in such a way that synergy with this Centre achieved as much as possible.

Ad 8. We continuously collect inspiration from good practices from other institutions in the country and around the world, e.g., within the CILECT organisation, of which we are a part at FAMU, or during trips to conferences devoted to artistic research. Within the Dean's Office, we have commissioned research on artistic research and artistic research doctorates.

Ad 9. The R&D Department communicates to the FAMU scientific community the possibilities of TA CR grant calls, in which mainly applied research projects are supported. The grant methodologist provides basic consultancy services. The submission of applications occurred beyond the horizon of the reporting period.

Ad 10. In this area, we are working on the central presentation of research outputs at all faculties of AMU, as it was instead dealt with at the level of departments and faculties or individual projects.

Ad 11. Academic staff has been continuously informed about the ERASMUS+ mobility opportunities through internal channels. In the period under review, foreign mobility within the framework of the Operational Programme Research, Development and Education was implemented (Prof. Bernd Herzogenrath, Dr. Andrew Fisher). In the last years of the evaluated period, academic staff mobility (e.g. conference outputs and research stays) was funded by the Long-term Conceptual Development.

A LIST OF SUPPORTING DOCUMENTS/LINKS FOR MODULE 3

Document name	No. criteria	Location (link in HTML)
Operational Images website	3.3	https://operationalimages.cz/publications-and-presentations/

SELF-EVALUATION REPORT FOR MODULES 4 AND 5

HIGHER EDUCATION INSTITUTION NAME: The Academy of Performing Arts in Prague

COMPANY REGISTRATION NUMBER (CRN): 61384984

MODULE 4 – VIABILITY

ORGANISATION AND MANAGEMENT OF R&D&I

4.1 Organisation and management of R&D&I

The HEI will briefly describe its organisational structure⁹⁶ and describe the R&D&I management system including the role of the HEI's central management, the management of faculties, and the HEI's institutes in organizing and managing R&D&I. It should also describe the role and structure of the technical and economic apparatus.

Maximum 1000 words.

AMU is a public higher education institution as defined by Act No. 111/1998 Coll. Act on Higher Education. It consists of three faculties – the Music and Dance Faculty (HAMU), the Theatre Faculty (DAMU), and the Film and TV Faculty (FAMU). Central management of methodology and horizontal programmes and practical coordination are provided on the level of the rectorate.

AMU is a research organisation as defined by Act No. 130/2002 Coll. on the Support of Research, Experimental Development and Innovation from Public Funds, with basic and applied research programmes. Basic research in art history is generally most prevalent, with methodology based on historical, anthropological, or psychological approaches or the field of musical sound. The predominant research topics include theatre, music, dance, film, photography and modern audiovisual forms, professional singing and speaking voices, and listener perception of sound timbre and quality. Basic research is complemented by applied research in musical, spatial and psychological acoustics, the acoustic properties of musical instruments and the human voice, optics, and conservation and recently also the archiving of audiovisual materials. Another specific field of research is artistic research, which has recently been developing following international trends.

As a creative arts HEI, AMU focuses on two types of activity – creative arts and research. Creative artistic activity primarily refers to the students' artistic activity under the teachers' guidance as part of the distinct education area of the Arts. As such, it is naturally connected with teaching activities. Academic staff conduct their creative artistic activity in cultural institutions outside of AMU, and its excellence is naturally a prerequisite of their work as academic staff. Research activity is organised within the Academy in multiple departments of each faculty. For DAMU, these are, most importantly, the Institute for Theory of Creation in Scenic Arts, the Institute for Research into and Study of Authorial Acting, the Research Institute of Alternative and Puppet Theatre, and the Department of Theory and Criticism. At HAMU, they include the Music Acoustic Research Center (MARC), the Musical-Theoretical Disciplines Section, the Institute for Choreology, the Composition Department, and the Music Theory Department. For FAMU, they are mainly the Center for Audiovisual Studies, the Department of Photography, the Studio of Conservation and Restoration of Photography, and from 2023 onwards, the Department of Theory and History of

⁹⁶ A graphical representation of the organisational structure will be provided as an annex.

Audiovision. Researchers from other faculty departments also individually contribute to the Register of Information on Results (RIV).

As part of the 2023 R&D&I management conception review, new elements were added to the existing open system of internal R&D&I support, which relied almost exclusively on internal project competitions. Since 2024, faculties have started providing Institutional Research Plans. In these, they set up 3-year plans for an R&D&I support system for key departments and teams, as well as a support system for individual researchers and support for R&D&I infrastructure.

Central AMU bodies and faculty bodies focused on research activities and their support are as follows:

The rector assigns R&D&I management to a vice-rector (currently the Vice-Rector for Research).

The Vice-Rector sets goals for R&D&I support, creates the concept of this support, and implements individual budgetary, regulatory, and organisational measures, including selecting and supporting strategic research plans of significance to the whole of AMU. The vice-rector follows the rules and measures set in the Rector's Decree no. 15/2023.

The AMU Grant Committee is the rector's advisory body. It consists of 9 members and usually meets twice yearly. It generally allocates institutional support for the long-term conceptual development of the research organisation and evaluates research activity outcomes. Recently, it has also started evaluating the Faculty Institutional Research Plans. The Grant Committee is appointed by the Rector's Decree no. 15/2023 (Art. 2 and subseq.).

The AMU Editorial Board is the rector's advisory body. It has 9 members, and its scope is stipulated by the Operational and organisational rules of the AMU Press (Art. 3.2, 3.5). It convenes twice yearly. The Board decides to issue publications and include them in the editorial plan. There are overlaps of staff with faculty editorial committees.

The AMU Library Board is the rector's advisory body. It has four members, and its scope is stipulated by the Organisational rules of AMU Libraries (Art. 8). Since 2022, the Library Board, under the vice-rector's leadership, has also been responsible for conceptual activity in open science and open access.

On the faculty level, R&D&I management is done by Vice-Deans for Research and Development, who are responsible for conceptual and executive management activities.

Faculty Grant Committees are responsible for evaluating creative research projects in the Student Grant Competition. In these, they allocate financial support for specific student research and assess its implementation. Faculty Grant Committees also evaluate academic staff applications into the central project competition. The Committees' structure and scope is set by Rector's Decree no. 15/2023 (Art. 2 and subseq.).

Faculty editorial committees are the deans' advisory bodies. They approve department proposals for including publications in the AMU Press editorial plan for their faculty. Their structure and scope are stipulated in the AMU Press Operational and organisational rules (Art. 3.4 and 3.5).

On the central level, the rectorate's AMU Science and Research Department is responsible for R&D&I support and mediating communication, recording, reporting, and methodology support between faculties and fund providers.

On the faculty level, R&D&I support is done by coordinators (coordination and faculty-wide administration) and project managers (managerial and administrative support of individual research departments and teams). Each faculty also has a library providing information support for research workers and teams.

R&D&I QUALITY MANAGEMENT AND SUPPORT SYSTEM

4.2 System of support for a quality R&D&I environment and incentive measures for quality science

The HEI will briefly describe the systemic incentive measures/tools to support quality R&D&I (if applicable). For each measure/tool described, an example will be provided to illustrate the effectiveness of the measure/tool in practice (e.g. number of projects supported by internal grants, statistics on the use of advisory systems, number of newly established research teams, etc.). The description will pay particular attention to:

- A system of support for attracting national and international projects of projects.
- A system for project consultancy/management/administrative support.
- Science management (e.g., personnel and financial capacity for R&D&I transfer, personnel and financial capacity of the project acquisition support system, science managers, data analysts, business and innovation advisors, etc.).
- The existence of internal funding schemes.
- Strategy/opportunities for establishing new research teams (including international ones) and supporting them within the HEI (e.g. sharing of R&D&I equipment, laboratory and information facilities, administrative support, etc.).
- Support system for students and early career researchers⁹⁷.
- a system to support excellent science (e.g. support for excellent scientists, research teams, PhD students, collaborations, infrastructure, etc.).
- A system of support for interdisciplinary research and collaboration within the HEIs.
- The concept of providing conditions for the emergence of new, high quality research directions/topics, especially those with application potential.

Maximum 300 words per point.

The support system for receiving national and international grants is three-fold: On the level of AMU and its faculties, specialised grant coordinators and project managers support researchers in seeking out suitable calls, preparing applications and then implementing projects. Most teams and departments also have administrative workers who work for the projects themselves.

Most project plans for national and international calls (GA CR, TA CR, Creative Europe, etc.) are created at the faculty level. Select project plans with university-wide relevance (strategic projects) are prepared under the supervision of the rectorate and its staff. *For instance, in 2023–2024, we prepared an application for the P JAC 02_23_025 call, Social Sciences and Humanities: Man and Humanity in the Global Challenges of Today.*

As part of the strategic management support program and other sources, funds are annually allocated at the faculty and central levels to support the preparation and implementation of research projects. This mainly consists of paying membership fees for networks (such as the Ronaldo platform for Czech HEI project managers or HEI administration association APUA), which help support staff with networking and exchanging know-how for a better project implementation. We are adding a university-level knowledge-sharing framework for project funding applications to the support system (for inter-team assistance offers or project documents). The Rectorate's Science and Development Department is in charge of the implementation.

Knowledge exchange in R&D&I support takes the form of regular meetings between the R&D vice-rector and vice-deans and coordinators of the faculties and the rectorate. Thematic days and workshops then address specific topics (e.g., a university-wide Open Access and Open Science Day on 7/11/2023)

This multilevel system allows AMU to maintain a broad portfolio of the grant schemes it successfully applies for: the Czech Science Foundation (GA CR), the Technology Agency of the Czech Republic (TA CR), Applied research programmes of the Ministry of Culture of the Czech

⁹⁷ Student grants, support for PhD students, postdocs and early career scientists.

Republic (NAKI II and NAKI III), the CESNET Fund, the Czech Audiovisual Fund, the Ministry of Foreign Affairs of the Czech Republic, etc. The average number of projects is 10–20 per year. Since AMU is a creative arts HEI, many projects are applied-research ones. These include projects funded by the State Cultural Fund or the Czech Audiovisual Fund, and programmes of the Ministry of Culture for the cultural, theatre or audiovisual arts. Regional and private grant schemes also play a significant role: subsidy programmes of the City of Prague, grants by OSA and DILIA, the CEZ Fund, or the Czech Music Fund Foundation. The average number of projects is around 15 per year. For international and transnational sources, the most important one is the Creative Europe programme focused on applied projects (we generally have at least one project amounting to over 300,000 EUR per year; the project holder is the MIDPoint Institute). Others include the International Visegrad Fund and the Czech-German Fund for the Future (several projects per year).

Project consultancy system: The vice-rector, vice-deans, and faculty workers regularly organise information and consulting sessions on select grant calls for academic staff. Each faculty also offers one or multiple grant coordinators who provide individual consulting on grants for the academic staff. Training on projects and grants is also provided by the Centre for Doctoral Studies, which offers courses on grant management skills, which are not specific to individual disciplines. Grant consulting events include annual fall preparatory sessions for project applications for internal grant schemes.

Due to AMU's size and specialisation, consultations on applications to external providers are generally individual.

Group sessions mainly focus on topics relevant to multiple faculties, teams or individuals. For example, on 11/03/2022, a workshop with the Czech ERC Consolidator Grant holder for potential applicants for the ERC calls was held. It aimed to explore the competitiveness potential of artistic research topics for the ERC.

A module on Research Projects and Grants is part of a one-semester Research and Publication Methods course at the Centre for Doctoral Studies.

Science management: Data management support in open access/open science and data stewardship is provided to all of AMU by the FAMU Library (with 0.3 FTE dedicated to this at the moment). The FAMU library also provides methodology and technical support and offers courses for the Research Catalogue publishing platform (www.researchcatalogue.net), which is especially significant for AMU as a creative arts HEI.

AMU shares electronic information sources throughout the university. These are purchased centrally as part of the Institutional subsidies for long-term conceptual development, while some discipline-specific databases are funded by faculty R&D funds. AMU is also part of the CzechELib programme. Electronic information source management is done by the HAMU Library for all of AMU. The library evaluates requests for new electronic information sources and the use of existing ones annually to optimise funding use.

Research equipment is also shared – for instance, the Music Acoustic Research Center (MARC HAMU) provides its specific cutting-edge technologies and personnel capacities to all three faculties. Since AMU is a “family-style” school, the faculties also share technology.

Internal funding schemes: Flagship internal funding schemes include the Student Grant Competition (SGS) financed by Specific Academic Research (SAR) funding, which is mainly intended for students of masters' and doctoral programmes, and the Project Competition (PS) funded by the Institutional subsidies for long-term conceptual development, intended for academic staff and researchers. Both competitions are regulated by the Rector's Decree 15/2023.

Annually, the SGS call gets around 50 applications for one- to three-year projects at the faculty or university level, depending on the given year's specifications. *The annual funding allocated equals 160,000 EUR for 25 selected projects, on average.*

Until 2023, almost all institutional subsidies for long-term conceptual development were allocated through the PS. Rector's Decree no. 15/2023 allocated over 50% of the funds for the PS to

implement the Faculties' Institutional Research Plans. As such, some teams are no longer supported through the university-wide competition but through faculty R&D plans. *The total funding volume for both R&D support tools is around 520,000 EUR. Starting in 2024, around 240,000 EUR is allocated by the PS. There are usually around 20 applications with a 40–60 % success rate.*

In 2022–23, a pilot project of an independent call for artistic-research projects financed by institutional subsidies for long-term conceptual development was tested. 15 out of 27 calls were supported by a total of 165,000 EUR. Based on this experience, artistic-research projects were included in the PS as one of the supported grant categories after the R&D funding review in 2023. The goal was to make funding more flexible, as the balance of applications between all categories could not be predicted.

Foundation of new teams: The foundation of new research teams is supported by institutional subsidies for long-term conceptual development. As part of their Institutional Research Plans, faculties identify newly forming teams, which then receive annual support before they can access external funding. This instrument was newly introduced by Rector's Decree 15/2023, and its efficiency will be assessed in the upcoming year.

Support for students and early career researchers: Students in continuing masters' and doctoral programmes can access funding from the Student Grant Competition financed by SAR (stipulated in the Rector's Decree 15/2023). Funding is allocated on the faculty level, usually through one-year grants. In 2020–23, a support programme for excellent doctoral research projects was implemented using OP RDE funding (Improving the quality of AMU grant schemes). Nine excellent doctoral students received additional financial support and intense educational and tutoring support. The project was accompanied by five courses: Preparing a Grant Application, Implementing a Grant Project, Artistic-Research Strategies, Artistic-Research Methods, and Don't Be Afraid of the RIV.

The university-wide Centre for Doctoral Studies supports doctoral students in non-discipline-specific skills. The Centre continuously offers courses allowing students to gain and develop the competencies they need for a research career (e.g. a one-semester course on Research and Publication Methods, including topics like Academic Ethics and Research Communication, Information Sources and Publication Platforms, Creating a Library of Sources, Research Projects and Grants, Academic Writing, or Academic English).

Doctoral study programmes also get support through the Territories of Art doctoral conference. The conference has been taking place since 2014 and is organised by AMU in collaboration with the AVU, UMPRUM, JAMU and other creative arts HEIs. The conference is divided into blocks focusing on specific methodologies and topics. Early-career researchers in creative arts and art history can find new discussion frameworks and thematic contexts in presentation and debate. The AMU Project Competition (PS) also sets out a junior grant category for early-career researchers (Art. 10 of the Rector's Decree 15/2023). AMU significantly supports international mobility for doctoral students through open calls (5 yearly) for stays abroad. Based on the COVID-19 pandemic experience, it also offers virtual mobilities (stipulated in the Methodological guidelines of the Vice-rector for International Affairs & PR no. 1/2021). Around 25 students per year get support in the five rounds of calls, totaling 16,000 EUR. Short-term doctoral mobilities are growing (12 in 2021 [the pandemic], 17 in 2022, 21 in 2023, and 26 in 2024).

Supporting excellent science: Apart from the above-mentioned avenues of support, researchers can also be awarded part of the Institutional subsidies for long-term conceptual development for select excellent outcomes (Art. 6 para 1 of the Rector's Decree 15/2023). These are selected by the Vice-rector from faculties' proposals and debated at a meeting of the extended management in September.

Excellent individuals and teams are offered participation in suitable grant schemes and get support with their grant applications. For example, select individuals who could potentially meet applicant

criteria were invited to the above-mentioned ERC grant applicant workshop. Excellent teams were also picked and encouraged to participate in the OP JAC call Social Sciences and Humanities: Man and Humanity in the Global Challenges of Today. Outside of selecting suitable applicants, the rectorate also provided funding for application support.

The Rector's Decree 15/2023 also created an independent budgetary envelope to support publishing excellent qualification works, especially dissertations, in AMU Press, as another case of support for excellent science and students and early-career researchers. Every year, two publications get support amounting to about 8,000 EUR for editing and publishing, outside the AMU Press' normal editorial budget.

Interdisciplinary research and collaboration of AMU's parts: Collaboration between disciplines and faculties starts with students – for instance, during the AMU Project Days. Since 2023, these have always taken place in autumn so students can find collaborators from other fields for their projects.

The Project Competition also supports interdisciplinary collaboration. Examples include a joint project by the DAMU Department of Authorial Creativity and Pedagogy and the HAMU Dance Department, "Improvisation as a choreographic, authorial and creative pursuit", or a joint application for the OP JAC call Social Sciences and Humanities: Man and Humanity in the Global Challenges of Today focusing on the horizontal topic of AI by members of the FAMU's Department of Photography, Center for Audiovisual Studies, and Cabinet for the History and Theory of Audiovision, the HAMU Composition Department and the DAMU Department of Theory and Criticism.

Conditions for the emergence of new topics with application potential: From 2023, support for new topics comes mainly in the form of institutional research plans and the funds allocated to them (ca. 100,000 EUR/faculty). These are not tied to specific projects but can be used to support newly emerging researchers and topics.

AMU is part of multiple bi- and multi-lateral collaboration schemes to support new topics with application potential. For example, it is part of the Intermedia Institute, which was established in 2007 by the Czech Technical University and AMU to create a unique platform for international collaboration between students and staff of technical and creative arts programmes.

Considering AMU's character, many research activities focus on application. These include the Music Acoustic Research Center MARC HAMU, which connects arts, physics and life sciences. The Center has projects focused on creating methodologies for the conservation of historical organs (NAKI II project by MoC CR together with the National Heritage Institute) or the creation of applied tools for low-latency transmission of musical performances (CESNET Fund). Applied research is also key for our support units. For instance, the FAMU library is involved in the applied research project "Complex solutions for cultural heritage in gaming applications" (NAKI III programme by MoC CR) in collaboration with the National Film Archive and the CTU.

4.3 Quality control system for R&D&I environment

The HEI will briefly describe the system of internal and external evaluation of research units, including the following aspects:

- Internal and external evaluation of R&D&I quality: This includes the evaluation of R&D&I by the HEI's authorities, the evaluation of research teams (if such a system exists), and the involvement of international scientific councils or other independent advisory bodies in quality control and of R&D&I management.
- The ethical aspects of research: This includes adherence to ethical principles and good scientific practice, compliance with related legislation (codes of ethics, ombudspersons, ethics committees and ethics hotlines, and systems for reporting whistleblowing and ethical misconduct).

The HEI shall demonstrate the functioning of the quality control systems in the R&D&I environment by examples (e.g., brief information on the evaluations carried out and their results, specific examples of the use of whistleblowing or the handling of ethical violations, etc.).

Maximum 500 words plus 200 words for each example described (max. five).

The quality of activities supported by the Institutional subsidies for Long-Term Conceptual Development and the SAR, both projects and Institutional Research Plans, is evaluated during the application and the implementation process through reports from principal investigators at the intermediate and final phases, submitted on specific forms available on the AMU website. Project Competition and SGC applications are evaluated by the Faculty Grant Committees. In the Project Competition, applications are then referred to the AMU Grant Committee. Applications for three-year and longer projects are evaluated by two external experts each. Faculty Institutional Plans are discussed at the Deans' Collegium to ensure broad faculty-wide consensus and oversight. Intermediate reports are evaluated by a vice-rector relevant to the field alongside the AMU Grant Committee. Final reports of the Project Competition and Institutional Research Plans are evaluated by the vice-rector alongside the AMU GC. For the Faculty Grant Committees and the AMU GC, 2 and 3 members, respectively, must be external to ensure a critical outside view.

The Academic Senate, Artistic Council and Administrative Council are also part of the R&D evaluation, and they debate the R&D concept that is part of the Plan for the Implementation of the Strategic Plan and its implementation level when approving the Annual Report. R&D topics are also discussed at the Rector's Collegium sessions.

Creative activity evaluation is part of the internal reviews by the Council for Internal Reviews in its Report on Internal Reviews or its annexes. Creative activity evaluation is regulated by the Rules for the System of Quality Assurance for Educational, Creative and Related Activities.

Examples of quality assurance include the Report on the Internal Evaluation of Educational, Creative and Related Activities of AMU for 2018–2022 (p. 18). It identified that AMU needed to innovate its internal grant system, leading to a discussion on revising the system of institutional subsidies and R&D&I management and support on the university level in 2022–23. The system was then changed by Rector's Decree 15/2023 stipulating rules for allocating and using funding per Act No. 130/2002 Coll. on the Support of Research, Experimental Development and Innovation from Public Funds provided by the MEYS to AMU in the form of subsidies for the Long-Term Conceptual Development of a Research Organisation and SAR. Most importantly, the change added a meritocratic and conceptual system to allocating institutional subsidies, which had heretofore been allocated only through competition. The purely competitive allocation system did not provide transparent conceptual support of units and teams or allow faculties to provide targeted support to emerging units and teams or ones undergoing restructuring and working in fields key to the faculty. The new system provided funding even when external grant funding was unavailable. Around 40% of the institutional subsidies are allocated for the Faculty Institutional Plans, supporting existing and newly emerging units and teams for R&D&I. For example, this support

goes to the FAMU's Department of History and Theory of Audiovision. Until 2023, the faculty had no independent theoretical research unit.

Ethical concerns of R&D&I are regulated in the AMU Code of Ethics (Rector's Decree 2/2020). The AMU Ethics Committee discusses any complaints against unethical conduct through a procedure regulated in the Rector's Decree 16/2023. In case of suspected unethical conduct by students, the Disciplinary Code for Students of AMU applies, and the proceedings are led by a disciplinary committee stipulated by law.

Sanctions for violating ethical rules include exclusion from further funding (see Art. 16 Para 2 of the Rector's Decree 15/2023). AMU GC has the authority to rule on the exclusion from funding. Unethical conduct in R&D&I is also monitored on the economic level through an internal oversight system (Bursar Directive 1/2024) and the rules on whistleblowing (Rector's Decree on the protection of whistleblowers no. 13/2023). Complaints can be sent to the email address oznamovatele@amu.cz.

For an example of potential unethical conduct, we can take one of the Project Competition projects. The faculty administration and the vice-rector collaborated to identify a potential conflict of interest for the lead researcher of a project, who was planning to publish the research outcome with a publishing house personally tied to them. The internal control system allowed us to notify the lead researcher of this potential conflict of interest, and they changed the publishing house. All this took place during the preparation of the project application.

In another case, one of the academic staff was excluded from support in the Project Competition after the AMU GC checked the final reports and project outputs and found that the researcher reported their outputs with a different institution. The project was evaluated as unfulfilled, and the researcher lost access to the grant competition for the following 2 years.

4.4 Sustainability and resilience of R&D&I

The HEI will describe the arrangements for sustainability and increasing the resilience of R&D&I, if such a system exists, and provide examples of its implementation. These include:

- The sustainable development concept (strategy, objectives, plan and implementation).
- Social responsibility strategy.
- A knowledge transfer system, if it is established at central level.⁹⁸
- The third role, the transfer of R&D&I results to society and interaction with local actors.
- The concept of research data management (data collection, access and sharing of data, use of the information obtained for R&D&I management, responsibility for data files, archiving and backup of data).
- Ethics and personal data protection.
- Intellectual property protection.
- Ensuring institutional resilience (resistance to foreign influence, cyber security, risk prevention, prevention of misuse of R&D&I and knowledge transfer results, a system to prevent or mitigate the negative impacts of R&D&I and knowledge transfer in society).
- Digitisation and the use of smart technologies.
- The institutional strategy for Open Science 2.0/Open Access (if one exists), including information on the operation of the institutional repository or similar tools.
- A system for training undergraduate and postgraduate students as well as staff in the field of intellectual property protection and technology transfer.

The HEI will demonstrate the effectiveness of its procedures by examples (e.g., the number of people trained in intellectual property protection and technology transfer, data on the usage of Open Access repositories, handling of risk incidents, etc.).

Maximum 300 words per point.

Social responsibility strategy: The strategy is provided in the AMU 2021 Strategic Plan in Chapter 6, “Social and Environmental Responsibility at AMU”. As a creative arts HEI and a cultural institution with regional, national and international ties, AMU collaborates with cultural entities to strengthen its regional and cultural identity and provide education for all age groups (lifelong learning).

Lifelong learning is one of the key knowledge transfer avenues for AMU’s creative and research activities. It is organised in collaboration with elementary schools of arts, conservatories, and creative arts HEIs and faculties. The primary educational activity is teaching in accredited bachelor’s to doctoral programmes and providing non-accredited study programmes for international students (summer schools, many MIDPoint courses, etc.). We also offer upskilling and reskilling courses for teachers and additional hobby courses, including those at the University of the Third Age.

Knowledge transfer system: Due to its size and focus on the creative arts, AMU has no networks of innovation scouts or patent departments. Knowledge transfer is mainly done at the faculty level. When needed, the university level provides support by preparing licensing and other agreement templates, consulting, and evaluating terms and conditions by the bursar. The faculties are responsible for seeking suitable partners, negotiating terms, and concluding, e.g. licensing agreements. Faculties also provide help with submitting patent applications. This is because faculties produce different types of transferred knowledge. Principles for R&D result use are set out in Rector’s Decree 4/2011.

The Music Acoustic Research Center MARC HAMU has significant transfer potential. For example, in 2022, MARC created a prototype device for measuring the vibration of organ pipe walls, a certified methodology for comprehensive care for the sound of listed organs and restoring their

⁹⁸ If the knowledge transfer system is decentralised to the unit level, the HEI shall describe how the system works.

sound and a verified technology for action latency. It also patented a tool for measuring the airflow speed from organ flue pipe labium and a tool for measuring the action latency of pipe organs. The faculty is in charge of the patent proceedings, certifications and contracts.

The third role of AMU is the transfer of R&D&I results to society and interaction with local actors:

This role is mainly fulfilled through publishing. The AMU Press publishes primarily scholarly monographs and translations of academic literature, 30–40/year (www.namu.cz). AMU also has one university-wide international peer-reviewed academic journal, ArteActa, which has been focusing on publishing artistic research projects since 2022 (<https://arteacta.cz/>). HAMU issues the peer-reviewed journal Živá hudba (<https://ziva-hudba.info/>), which is currently in the process of being registered in the Scopus database.

Both these journals are available through open access (Živá hudba with a delay of 6 months), and their full archives have been published in the period under review. The AMU Press plans to publish ca. 50 % of its production since 2012 under open-access rules in the summer of 2025, as part of AMU's 80th anniversary celebrations under the title "Open AMU". It will also keep publishing the same proportion of its production in this way.

Multimedia outputs are shared through the www.famufilms.cz platforms (FAMU) and in its presentations as part of the international Society for Artistic Research www.researchcatalogue.net (university-wide).

As a creative arts HEI, AMU presents the results of its academic and artistic research through exhibitions, festivals, and open days organised in collaboration with LRAs, schools, and business entities.

Regional events where AMU presents its creative activities include the Prague Quadrennial, the Children-Education-Theatre Conference (DAMU), FAMUFEST (FAMU) or the New Generation festival (HAMU).

DAMU teachers, students and alums are actively involved in applied activities. Many alums and teachers work as art directors or directors of public and independent theatres. DAMU teachers are also members of key national and international organisations, including the Association of Professional Theatres of the CR, the Czech Association of Independent Theatres, AICT, ITI, UNIMA, IDEA and others. They are also part of the MoC CR and Prague City Hall grant committees. HAMU is an important organiser of concerts and other staged projects in Prague. Teachers and students have taught and performed on a regional level (in regional conservatories, elementary art schools, and competitions). During their studies, students often start working in professional institutions (Prague Spring International Music Festival, Dvořák Prague Festival, National Theatre in Prague, Czech Philharmonic, Prague Symphony Orchestra, PKF/Prague Philharmonia, North Czech Philharmonic) and practice teaching at partner elementary art schools.

Concept of research data management: AMU has started creating a comprehensive concept in 2023 and will continue as part of the OP JAC project Research Environment. In 2023, FAMU Library workers and the AMU data steward drafted an initial analysis presented at the Open Access Day. In 2024, priority areas, goals, timetable, balance sheet and personnel expenses were developed. The Open Science Strategy will be announced in 2026, and its principal goal will be to define research data in the context of a creative arts HEI.

Data management is currently governed by school-wide standards. The central AMU Computer Centre (CC AMU) is in charge of building and securing the data infrastructure and provides methodology guidelines to faculty ICT departments. Research input or output data are not strategic in nature; security concerns are primarily related to copyright. Due to working with multimedia data, high volumes of data must be processed in real-time, so they are generally stored with an external partner. Research data is stored on the CESNET external storage platform www.media.amu.cz and through the www.researchcatalogue.net publishing platform of the Society for Artistic Research (SAR). FAMU Studio has its own robust data infrastructure (the Elements system). Publication data is stored in the Microsoft 365 cloud, and access is based on

standard AMU policies. Data is archived in AMU infrastructure, and procedures in this area are governed by Rector's Decree 8/2023 on cybersecurity and Rector's Decree 11/2005 on using ICT at AMU.

Ethics and personal data protection: The AMU Code of Ethics (Rector's Decree 2/2020) regulates ethics at AMU. Any violations are handled by the AMU Ethics Committee, governed by its Rules of Procedure issued by Rector's Decree 16/2023. Personal data protection is based on GDPR rules and regulated by Rector's Decree 5/2018 on personal data protection and processing. AMU has a data protection officer working at the central level. All employees undergo a mandatory Moodle course and test as part of their onboarding.

Intellectual property protection is stipulated in Rector's Decree 4/2011 on using R&D&I results. Internal competition rules (Rector's Decree 15/2023) also state that results must be dedicated to AMU. AMU also provides copyright methodology to its employees through its intranet manual.

Ensuring institutional resilience: As mentioned above, AMU's research activities do not have strategic or sensitive input or output data. Protection is primarily copyright-focused. AMU's data protection procedures are set out in Rector's Decrees 8/2023 on cybersecurity (incl. related sub-policies for individual areas), 6/2024 on user accounts, and 11/2005 on using ICT at AMU. AMU employees' threat-readiness for cybersecurity concerns was last evaluated in 2024 through a controlled simulated phishing campaign to gain AMU network users' login data. The campaign aimed to raise awareness and show what such emails look like and how they can be recognised. After the campaign, two real phishing attacks on the faculties were discovered and reported. These attacks were reported by users who entered their logins in the training campaign, which proves that practical user education can have fast results.

AMU also monitors resilience against foreign power interference. In 2022, we participated in a MYES Thematic Day and evaluated AMU's threat level in this field using MYES materials. Considering the nature of AMU research, we do not identify specific negative societal impacts of R&D&I and knowledge transfer. The central AMU Sustainability Strategy addresses our environmental impact.

Digitisation and the use of smart technologies: AMU is working on the full digitisation of its processes. In *joint administrative agendas* it is gradually digitising all economic and personnel agendas. The processing of orders, leave and public tenders in relation to interested parties is fully digitised, and AMU is preparing to digitise the flow of accounting documents. Electronic signatures and communication through data mailboxes are used widely. Workflow: On a central level, AMU uses Microsoft 365 tools for online collaboration. Communication: Using MS Teams decreased the need for face-to-face meetings, saving funds, time, and the environment. Analytic data uses: Apart from digitising, AMU also uses all available data from various systems, centralising them in its data storage, and utilising them for strategic and operative management and reporting through Power Business Intelligence tools. Research: AMU uses cloud solutions for data management to allow sharing and remote access. It is transferring its publishing activities to online publishing for open access. Researchers primarily use electronic information sources for research support.

Open Science Strategy: As mentioned above, the Open Science Strategy will be drafted in 2025 as part of the OP JAC project Research Environment. AMU currently has a matrix of topics, responsibilities, funding, and a timetable for drafting and implementation. It also includes information support and training in the form of open science methodology guidance and training for researchers, doctoral students, management, and support staff.

Currently, support for open science methodology is provided by the FAMU Library. Two dedicated employees with a total capacity of 0.3 FTE provide consulting for researchers, data stewardship, project data management plans, and work on the Open Science Strategy.

AMU currently stores research data in several storage spaces (CESNET, media.amu, Elements, from 2025 also DSpace for the Živá Hudba Journal, and Actavia and Research Catalogue for ArteActa). In 2024, we analysed the ideal form of an institutional repository, as much of the AMU research data

comes in a specific format. This solution will be part of the 2025 Open Science Strategy. In 2023, we also took part in a series of negotiations with representatives of the CARDS and EOSC consortia, which coordinate research data repository building and administration tools, and decided not to join these initiatives. It would be difficult for these consortia to consider AMU's needs as a creative arts HEI (based on the experiences of two Berlin creative arts HEIs). We expect to use an offer from CU's Faculty of Mathematics and Physics to use the Lindat repository that will account for AMU's specificities.

System for training undergraduate and postgraduate students as well as staff in the field of intellectual property protection and technology transfer: AMU has a comprehensive and detailed training system. Undergraduate students generally have mandatory courses on academic ethics, which are usually taught and designed by the faculty libraries. Doctoral students have a one-semester course by the university's Centre for Doctoral Studies on Research and Publication Methods (with a module on academic ethics), which is increasingly being included as mandatory by multiple programmes. Employees have access to an intranet page on copyright. For strategic university-wide projects, kick-off meetings also include copyright and citation ethics training.

PERSONNEL POLICY

4.5 Structure of human resources

The HEI shall describe the current state, age structure, degree of internationalization and development trends of the staff involved in R&D&I, along with their distribution by a job title and gender for the evaluated period as detailed in annex tables (Tables 4.5.1 to 4.5.3) (including the provision of technical and economic facilities).

Maximum 1000 words.

Data in tables 4.5.1, 4.5.2 and 4.5.3 show a stable and balanced structure of academic staff, who are key for AMU's R&D&I activities. The age, gender, and level structures reflect the traditionally high quality of the academic environment, which has been maintained and strengthened throughout the period under review.

Professional level structure of R&D&I employees

Professors play a key role at all three faculties. In the period under review, DAMU, FAMU, and HAMU had a stable number of professors with only slight fluctuation. These experts are crucial in managing teaching and research activity leadership, which enhances AMU's reputation in the national and international contexts.

Associate professors are the most significant category. At most faculties, their numbers are growing. This shows that AMU has successfully supported its employees' career development and continuity.

Assistant Professors are the most numerous group of R&D&I employees, making up almost 50 percent of all academic staff. This illustrates AMU's efficient support for younger teachers and researchers. These professors often combine teaching with creative or research activities, significantly contributing to innovation.

Gender structure: The percentage of women in AMU's academic staff proves growing gender equality. Women are most commonly assistant professors, which suggests potential for career growth. The percentage of women professors and associate professors is stable but gradually increasing.

International collaboration: Most international collaborations and presence of guest academics from abroad are a part of individual research and artistic-research projects organised by the faculties with the rectorate's support. AMU's strategic initiatives to internationalise R&D&I should bring more international workers in the future.

Age and generational structure

Most employees are in the 40–49 age group. These employees are usually at their career prime, which is an advantage for AMU, ensuring stability and continuity. The high proportion of employees of this age group shows balanced human resources planning and brings a dynamic approach and experience. A significant number of employees belongs to the 60+ group, especially professors and associate professors. These experts provide a key source of experience and guarantee high teaching quality. However, their high percentage suggests the need for a generational renewal, which AMU has been systematically striving for. There are fewer academic staff under 29, which reflects the specific nature of academia in the creative arts, where staff positions often require more extended training. Despite their lower numbers, it must be noted that AMU actively involves younger alumni in research projects and doctoral studies, building up a new generation of academics.

Development trends and changes in the period under review

The number of R&D&I workers at AMU has been stable in the long run. Despite year-on-year fluctuation, the institution clearly plans its personnel capacities efficiently. While in history, higher academic posts have been occupied by men, AMU is actively advocating for equal opportunities, and the percentage of women grew during the period under review. This trend is especially salient for assistant professors, which is a good precursor to increased diversity in higher positions in the future. The continuous rise of associate professor and professor numbers illustrates an efficient career growth system, motivating employees to continuous growth in R&D&I.

Technical and economic facilities

AMU's faculties and the rectorate have quality technical and administrative facilities providing indispensable support for research activities. There are staff who provide technical, administrative, and logistical support – the operation of laboratories, recording studios, workshops, libraries and other key facilities to ensure a good environment for R&D&I activities. The percentage of women among technical-economic staff is higher than for academic staff and has grown in the period under review, showing an improvement in equal opportunities for both genders. Technical-economic staff come from a variety of age groups. Most of them are in the 40-49 age group, proving the work environment is stable with loyal employees.

4.5.1 Staff involved in R&D&I of the university (FTE) in the period under review

Academic/professional position	Total year 1	Of which women [%]	Of which foreign [%] ⁹⁹	Total year 5	Of which women [%]	Of which foreign [%]
Professor	26.64	18.86%	0.00%	29.12	15.62 %	0.00%
Associate Professor	35.40	16.17%	0.00%	42.64	29.83 %	2.35%
Assistant Professor	58.23	40.64%	1.63%	56.28	46.00 %	2.15%
Assistant	1	100.00%	0.00%	0.4167	100.00 %	0.00%

⁹⁹ Researchers with Slovak citizenship are not considered foreign.

R&D Personnel ¹⁰⁰	14.59	13.94%	14.28%	9.53	28.99 %	15.74%
Researchers in other categories ¹⁰¹	-	-	-	-	-	-
Technical and economic staff ¹⁰²	134.30	47.97%	0.00%	101.68	63.50 %	0.00%
Early career researcher ¹⁰³						
Scientific, research and development staff involved in teaching activities	1	0.00%	0.00%	1	0.00%	0.00%
Total number of foreign nationals	3.03	-	100.00%	3.71	-	100.00%

Note: The categories professor, associate professor, assistant professor, assistant, other scientific, research and development staff, scientific staff not falling into other categories and technical and economic staff are mutually exclusive, i.e. one staff member is reported under one category only. Scientific, research and development staff involved in teaching activities, as well as early career researchers are reported collectively for all the above-mentioned categories.

Note: The average number of hours worked is calculated as the ratio of the total number of hours actually worked during the reference period, from 1 January to 31 December, by all staff (including agreement on work activity, excluding agreement on work performance) to the total annual working time pool per full-time employee. The full-time status of the worker in the evaluated unit is always reported. If an employee holds more than one type of full-time job within the evaluated unit, the total sum of the two shall be reported.

4.5.2 Percentage of HEI's staff involved in R&D&I, categorized by age structure, job title, and gender in the first year of the evaluation period (number of physical employees and staff)

Academic/professional position	Under 29 years [%]		30-39 years [%]		40-49 years [%]		50-59 years [%]		60-69 years [%]		70 years and over [%]	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Professor	0	0	0	0	0	0	13.64	66.67	33.33	0	50.00	0
Associate Professor	0	0	6.67	0	9.52	50.00	22.73	20.00	8.33	100.00	0	0
Assistant Professor	100.00	0	20.00	66.67	14.29	0	9.09	100.00	0	0	0	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
Early career researcher ¹⁰⁴	0	0	53	75	21	0	0	0	0	0	0	0

¹⁰⁰ The category "Other scientific, research and development personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

¹⁰¹ The category "Researchers not falling under other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

¹⁰² Who participates in the management and support of R&D&I in the institution.

¹⁰³ See Definition of Terms in Methodology HEI2025+.

¹⁰⁴ See Definition of Terms in Methodology HEI2025+.

R&D Personnel ¹⁰⁵	0	0	53.33	12.50	38.10	25.00	22.73	20.00	16.67	0	16.67	0
Researchers in other categories ¹⁰⁶	-	-	-	-	-	-	-	-	-	-	-	-
Technical and economic staff ¹⁰⁷	0	0	20.00	100.00	38.10	62.50	31.82	85.71	33.34	75.00	33.34	100.00
Scientific, research and development staff involved in teaching activities	0	0	0	0	0	0	0	0	0	0	0	0

Note: The total number of employees/workers as of 31.12. of the calendar year in question is to be given, irrespective of the proportion of full-time equivalents, but only in an employment relationship, i.e. not including persons working parttime agreements. Other types of contractual relationships under the Civil Code that involve purchase of services are not included.

4.5.3 Percentage of HEI's staff involved in R&D&I, categorized by age structure, job title, and gender in the last year of the evaluation period (number of physical employees and staff)

Academic/professional position	Under 29 years [%]		30-39 years [%]		40-49 years [%]		50-59 years [%]		60-69 years [%]		70 years and over [%]	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Professor	0	0	0	0	2.63	0	6.25	100.00	44.44	25.0	100.00	0
Associate Professor	0	0	11.11	0	13.16	40.00	31.25	60.00	11.11	0	0	0
Assistant Professor	0	0	44.44	25.00	21.05	75.00	0	0	11.11	0	0	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
Early career researcher ¹⁰⁸	0	0	50	80	11	21	10	0	0	0	0	0
R&D personnel ¹⁰⁹	0	0	33.33	33.3	42.11	37.50	6.25	0	11.11	0	0	0

¹⁰⁵ The category "Other scientific, research and development personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

¹⁰⁶ The category "Researchers not falling under other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

¹⁰⁷ Who participates in the management and support of R&D&I in the institution.

¹⁰⁸ See definitions in Methodology HEI2025+.

¹⁰⁹ The category "Other scientific, research and development personnel" includes technical and professional personnel who are not directly involved in R&D&I but are indispensable for the research activity (e.g. operators of research facilities).

Researchers in other categories ¹¹⁰	-	-	-	-	-	-	-	-	-	-	-	-
Technical and economic staff ¹¹¹	0	0	11.11	0	21.05	75.00	56.25	44.44	22.22	50.00	0	0
Scientific, research and development staff involved in teaching activities	0	0	0	0	0	0	0	0	0	0	0	0

Note: The total number of employees/workers as of 31.12. of the calendar year in question is to be given, irrespective of the proportion of full-time equivalents, but only in an employment relationship, i.e. not including persons working parttime agreements. Other types of contractual relationships under the Civil Code that involve purchase of services are not included.

4.6 Academic and Research Careers

The HEI will briefly describe the central system for HR recruitment, placing particular emphasis on recruitment from outside the HEI, especially from abroad, as well as system of career development of academic and research staff, if such system exists. Information will be provided on:

- Career development rules and legislation related to the recruitment and career development of domestic and foreign employees (e.g. Career Code, HR Award, OTMR policy, etc.).
- International tenders.
- The process of new employee adaptation and mentoring.
- Transparent distribution of institutional time, attitudes towards chaining of contracts and senior academic positions.
- Rules for filling senior positions in the context of R&D&I.
- The rules and support system of sabbaticals.
- Measures for the return of workers after a stay in an external workplace, including a foreign workplace.
- Arrangements for workers to return after maternity/parental leave or other career breaks (e.g. caring for family members).
- Other relevant information at HEI discretion.

The HEI shall provide a reference to an existing career code or similar document (if one exists). The HEI shall describe the effectiveness of the systems used with examples (e.g. a model example of the adaptation process, a specific anonymised example of an academic's career path, statistics on the return after maternity/parental leave or career breaks before and after the implementation of the measures, etc.).

Maximum 300 words per point.

AMU emphasises quality, international collaboration, and development of its academic environment. These priorities are set out in the AMU Career Rules and Regulations, which fully comply with the Czech legislative framework while accounting for specific features of creative and research activities. The recruitment and career development system supports openness and

¹¹⁰ The category "Researchers not falling under other categories" includes all other staff who cannot be classified under any of the above categories (e.g. independent researcher/scientist).

¹¹¹ Who participates in the management and support of R&D&I in the institution.

personal and professional development for all employees. AMU's three faculties offer diverse research and creative opportunities and an individual approach to each field's specific needs.

Career development rules and legislation: openness, quality, support

The system is centred around the Career Rules and Regulations, which set rules for all positions and support qualification growth. It includes transparent conditions for career growth, performance evaluations, and professional development opportunities. We fully implement OTMR policies (Open, Transparent and Merit-based Recruitment) to ensure equal treatment for all applicants. AMU is taking specific steps to qualify for the HR Award. In 2024, a timetable of steps to achieve this award was drafted, including plans for preparing and implementing the HR Strategy. The plan is to apply for the HR Award in the summer of 2025. The implementation of HR Strategy measures will either be funded by the OP JAC Research Environment call or from the strategic management support program or its replacement.

DAMU emphasises equal access to project opportunities and research support. The faculty's Grant Department provides consultations and administrative support for project preparation and implementation. This approach allows it to share knowledge efficiently and allocate resources fairly. Employees can access training to enhance their teaching skills. The faculty's focus on methodology guidance and openness helps develop the academic and artistic community.

FAMU supports career development through grant competitions like the Project Competition, Student Grant Competition, and Fellowship in Artistic Research. The faculty's Science and Research Department also offers methodology guidance and financial incentives. The faculty uses experience from abroad in its career development, for example, through mentoring programmes that let students and staff collaborate with artists worldwide. For career development, employees must take part in international projects and festivals.

HAMU ensures career development through its Institutional Research Plan, which includes support for new research teams and stable funding for research units. The faculty also develops its research infrastructure and supports publication activities and academic journals like *Živá hudba*. The Music and Dance Faculty supports academics in achieving higher academic degrees and ensures that they participate in international artistic projects for professional growth. HAMU functions as a unique centre of research in music and dance. Quality R&D facilities, international projects, and research units like the Music Acoustic Research Center ensure innovation in creative arts.

Professional and open tenders

International tenders are a key part of AMU's personnel system. Tender processes are transparent and focus on candidates' expertise and abilities. Tenders are public, and AMU supports its faculties in internationalising them. AMU's new OTMR policy proves its readiness to ensure equal opportunities for all local and international candidates. All these aspects are regulated by the Tendering Procedure Rules for Staffing Academic Positions of AMU. However, AMU must also comply with national legislation, which is fairly strict and conservative in evaluating academic degrees and requirements. AMU also actively includes international employees, especially in English-language programmes. The Music Acoustic Research Center involves international experts in its projects to ensure innovation in acoustics and psychoacoustics research methods.

Internationalisation and attracting international talents

Internationalisation is one of AMU's key development pillars. The university supports employee and student mobility and international research and artistic collaboration. This also includes

expanding the English-language programme offer on all levels including doctoral studies and participating in international artistic-research projects. The identified challenges AMU is trying to overcome include the language barrier and the fact that art is still connected to national culture. However, AMU is trying to develop this culture in a non-protectionist manner and in dialogue with other cultures.

DAMU supports guest artists and researchers, organises international conferences and collaborates with international theatre and research institutions.

FAMU is a leader in integrating international students and professionals through its English-language programmes and participation in international film festivals.

HAMU actively involves international artists and teachers in international music and dance projects and organises regular international workshops.

Adaptation and mentoring

AMU strives to create an open environment for new employees, including international experts, to facilitate adaptation and integration in the academic community. Employees can access mentoring by experienced colleagues organised by faculties. This system helps them integrate into faculty activities faster and become part of creative and teaching activities. It not only ensures good care for AMU employees but also improves the academic environment as a whole. AMU has a systematic adaptation procedure for new employees. Each faculty offers adaptation processes for integrating new employees:

DAMU supports new employees from entry to their full integration into the academic and research environment. The faculty provides systematic support through its Grant Department, which helps new employees understand funding options for projects and research. All DAMU doctoral programmes also include doctoral students in research and teaching to ensure knowledge transfer and train new generations of teachers and researchers.

FAMU systematically focuses on integrating new employees into academic and research activities. The Science and Research Department provides individual consultations and practical guidance on grant applications and academic duties, focusing especially on early-career researchers, with methodology support for research project development. Internal grant competitions also allow new employees to gain practical experience with project management.

HAMU has introduced efficient tools for new employee support, including its Institutional Research Plan, which guarantees stable funding for research teams and supports the integration of early career researchers. The faculty also provides access to resources, e.g., the HAMU Library, facilitating employee integration in the new environment. HAMU also offers both individual and team mentoring. Research units like the Music Acoustic Research Center and the Institute for Choreology also provide leadership and support for new researchers. Mentoring also applies to teaching, with experienced teachers passing their knowledge and skills on to early-career academic staff.

Transparent employment conditions and clear rules for senior positions

Transparency is also key for the distribution of institutional time and work contracts. AMU strives to minimise the chaining of fixed-term contracts and ensure stable conditions for its employees. AMU's fixed-term contracts are primarily concluded in compliance with national legislation, especially the Labour Code, which limits the chaining of fixed-term contracts (it can only be made three times; see also the AMU Collective Agreement). Senior academic positions are filled through tenders, which consider the candidates' expertise, as well as their leadership abilities and potential

contribution to the faculty's development and research. A framework description of activities for all levels of senior staff can be found in Rector's Decree 03/2021.

Support for sabbaticals and the smooth return of employees

AMU is aware of the importance of sabbaticals for employees' professional and research development. It supported 11 sabbaticals in the period under review, and the regulation on sabbaticals has recently been reviewed (Rector's Decree 03/2025). It defines the purpose and nature of a sabbatical, the application procedure and the rights and obligations of academic staff during and after a sabbatical. The review aims to make the sabbatical process friendlier. Support of sabbaticals focuses especially on habilitation and professorship preparations or on creating excellent research results (see AMU's Career Rules and Regulations and Statute). Academic staff can access long-term artistic or research stays, which are key for developing innovative creative approaches. Employees returning from maternity or parental leave or stays abroad are offered assistance to ensure smooth career continuity. This support mainly consists of department lead consultations and administrative support. Internal grant competitions and calls like the Fellowship in Artistic Research (FAMU) also offer funding for employees on sabbaticals.

Work-life balance

AMU supports its employees' individual needs through, e.g., flexible working hours or part-time contracts. This ensures a good work-life balance and creates a friendly work environment that enhances all employees' creative potential. Individual faculties have created ombudsperson (or similar) posts, which also provide counselling for parents to balance their work and family life. The AMU Rectorate and faculties also offer individual psychological counselling to employees as another work-life balance tool.

Specific examples

A model example would be the career of a female colleague from one of the faculties. AMU support allowed her to benefit from significant career development while pursuing family life. She started at the school in 2014 as a researcher and began teaching externally in 2015. In 2018, she was appointed assistant professor, and in 2020, she became associate professor. Currently, she has started the procedure for being appointed a professor. During her career at DAMU, she also wrote 2 specialised monographs, 8 chapters in collective monographs, 6 papers in academic journals, and participated in 8 international conferences. The school's support allowed her to balance career development with her care for the three children that she gave birth to during this period.

4.7 Gender equality measures

The HEI will briefly describe the measures relating to the application of gender equality in the areas required for assessment criteria 4.5, 4.6, with an emphasis on:

- Gender equality in recruitment and career development.
- Legislation and documents regulating gender equality (e.g. Gender Equality Plan, Action Plans, strategic documents for equality, including links to overarching strategies, etc.).
- The filling of leadership positions (including gender balance in leadership positions, see Table 4.7.1).
- Nominations to professional bodies.
- Evaluation and remuneration.
- Measures to reconcile the work and family life of researchers (flexible working hours, flexible forms of work, maternity/parental leave management, facilitating child/dependent care, age management in relation to gender).
- Measures to eliminate negative workplace behaviour such as mobbing and sexual harassment.

The HEI shall provide evidence of the examples from practice (e.g. use of flexible working hours, dealing with cases of mobbing or sexual harassment, compliance with the principles of gender equality in HEI professional bodies, etc.).

Maximum 300 words per point.

Gender equality in recruitment and career development: AMU's Code of Ethics Art. 1 para, 10 sets out its non-discrimination principle. All recruitment and career development steps must not allow gender discrimination, meaning no conditions may be reliant on gender. AMU also focuses on preventing cultural stereotypes and subconscious indicators of preference for a certain gender. As part of implementing the Gender Equality Plan, an instrument for gender-blind job advertising was created in 2023. Faculty ombudspersons and similar positions organise annual gender equality trainings. In 2024, AMU implemented Moodle courses on academic ethics and social safety, which include theory and practical examples on the topics and will be used for onboarding and employee training.

Legislation and strategic documents: AMU conducted a Gender Equality Analysis in 2021–22 and created its first Gender Equality Plan for 2023–2027 (GEP). The GEP also includes an Action Plan with an annual implementation assessment done by the Group for Equal Opportunities. Every year in spring, the GEP is updated based on the last year's assessment results. AMU plans to do a wider GEP review in 2026 and add some new topics, along with preparing the GEP for the upcoming period. Non-discrimination principles are stipulated in the AMU Statute and Code of Ethics. Faculties are gradually preparing their own codes of ethics (FAMU).

Filling of leadership positions: As illustrated by Table 4.7.1, the gender composition of AMU bodies varies. AMU cannot affect the composition of elected bodies, as that is dictated by the electors' free will. In the case of leadership bodies, AMU has been striving for gender equality but is limited by its size and the nature of artistic activity, which makes it difficult for many academic staff to accept leadership positions as those are hard to combine with active artistic practice. Examples of this fluctuation include the changes of the Rector's vice-rector team – 1:2 (men: women) at the start of the period under review, 3:0 at the end, while from 15/02/2024, the team changed to 0:4. This proves that neither gender is preferred.

Nominations to professional bodies: Nomination to internal professional bodies takes gender balance into account, as seen in the example of the Council for Internal Reviews (50:50 before 31/12/2024) or the editorial board of the school-published ArteActa journal (50:50 before 31/12/2024).

Evaluation and remuneration: Rules for employee evaluation (Art. 12 para. 4 of Rector’s Decree 3/2021, “Career Rules and Regulations”) contain no gender-based discriminatory criteria, and evaluation focuses only on expertise and competence.

A 2023 remuneration equality analysis showed that a gender pay gap existed at AMU, equal to nationwide trends in the Czech Republic. In-depth surveys in the analysis did not prove any gender-based discrimination for similar jobs, concluding that pay inequality is caused by the market valuation of some labour types more typical for one gender. Since AMU has to follow the principles of prudent management in the remuneration setting and control authorities generally evaluate this compared to average wages of the same position across the Czech Republic (Average Earnings Information System MoLSA), there are only limited options for mitigating this externally determined inequality.

Measures to balance work and family life: In accordance with para. 3 §70a of the HEI Act no. 111/1998, academic staff set their own working hours and workplace, granting them high flexibility. Staff with contracts for work or the performance of work generally work outside of AMU (typically from home) and set their own working hours, with a high degree of flexibility. Others can choose a flexible workday end and start. Work-life balance is strengthened by working from home (Art. 8 to 10 of Rector’s Decree 7/2024 on labour relations). Each employee gets 6 sick days/year. For childcare, a questionnaire and focus group survey were conducted in 2023 to identify parents’ needs. In 2024, a feasibility study evaluated the possibility of implementing new measures and set up a plan to be implemented from 2025. Informing parents of their rights and options is equally important, and AMU has created an information leaflet for parents in 2024 for this (in Czech and English). Almost all meetings of AMU bodies and teams are either in a hybrid mode or online to enhance flexibility, and the option to meet remotely is stipulated in the rules of procedure and regulation.

The above-mentioned time and workplace flexibility for academic staff and contract employees apply to 403 persons, 61% of employees (data from the last finished year, 2023). Other workers have the right to work at least 2 days per month from home, 4 days if they care for a dependent person or live further from Prague. Their manager can also increase this number. For example, a female researcher who is part of DAMU’s academic staff arranges lesson times at the start of a semester (e.g. Tuesdays and Wednesdays from 10:00 to 16:00) and can choose where and when to do all other work, such as her creative activity or thesis opponent work. Another male contract person negotiates his workplace (e.g. his permanent residence outside of Prague) during contract negotiation and schedules his work at will outside of any project meetings. Project meetings are also often online or in hybrid mode, enhancing flexibility.

Measures to eliminate negative workplace behaviour: The first step of prevention is awareness-raising through a number of training sessions and seminars. Since the end of 2024, AMU has been offering social safety courses via Moodle. Employees can turn to the AMU Ethics Committee or AMU’s two trade unions that advocate for employee interests. AMU is actively collaborating with both trade unions. All AMU employees can also access free counselling for crisis situations (external counsellors), allowing them to reflect on the situation in a safe space and think about the best solution with a neutral party. DAMU and FAMU have an ombudsperson, while HAMU has a vice-dean for equal opportunities who has the same position. AMU also has a central Group for Equal Opportunities, which aims to set the institutional culture.

The efficiency of these measures can be illustrated in cases from the DAMU Ombudsman report for fall 2022 – spring 2024. In 18 months, he received 32 complaints, 15 from employees. The ombudsman proposed 10 measures to improve working conditions, focused on inappropriate behaviour by colleagues from the same or other departments and sometimes even superiors (suspicion of bossing). For a specific example, let us take complaint no. 6/2023: “Shortly before the start of the semester, the teacher was informed by the department that their course would not be offered to students. However, the teacher had planned to teach this course and reserved the time

for it. He also complained of the unpredictable income loss. I facilitated a meeting between the department management and the teacher, and the management explained they were trying to reduce the number of elective courses so as not to overburden the students. At the end of the meeting, the management offered compensation, which the teacher accepted, and the issue was settled amicably.”

4.7.1 Gender balance in management positions

Senior staff	Year 1		Year 5	
	Men	Women	Men	Women
Rector	1	0	0	1
Vice-Rector	1	2	3	0
Dean ¹¹²	1	2	2	1
Academic Senate	12	3	12	3
Scientific/Artistic/Academic Council	13	2	9	4
Bursar	1	0	1	0
Board of Directors	12	3	10	5

Note: If one person holds more than one of these positions within the HEI, he/she will be counted in each.

¹¹² or other head of a relevant work unit of a higher education institution under Section 22(1) of the Higher Education Act performing R&D&I activities, regardless of the designation.

4.8 Mobility of academic and research staff (including sectoral and inter-sectoral mobility)

The HEI shall describe in a concise and structured manner its strategies and objectives for the mobility of academic and research staff (including PhD students), with particular emphasis on mobility related to the development of excellent science and interdisciplinary (intersectoral) mobility. The HEI shall identify potential barriers to mobility, including gender-based barriers. The HEI shall provide information on long-term stays abroad by its own academic staff or, conversely, by foreign staff at the HEI being evaluated.¹¹³

The achievement of the set objectives will be demonstrated by the HEI by describing specific examples of mobility or by brief statistics on mobility during the period under evaluation.

Maximum 500 words plus 200 words for each example given (max. five examples with a specific description of the relevance of mobility to the stated objectives).

From 2020 to 2024, AMU significantly supported academic, researcher, and doctoral mobility in order to promote excellent science and interdisciplinary collaboration. AMU's strategy in this field included several key initiatives: actively supporting academic and doctoral participation in internships and stays abroad to contribute to their professional development and international networking; supporting participation in international artistic-research projects and conferences to share knowledge and experience transnationally; and strengthening intersectoral mobility and innovative approaches to research and teaching. AMU's equal opportunities analysis, consisting of questionnaire surveys and focus groups, aimed to identify and remove gender-based obstacles to mobility. AMU academic staff have traditionally been taking part in long-term international internships and guest stays at international institutions, while AMU has also had guest experts take part in teaching and research. The rectorate supports doctoral mobilities in five annual calls. AMU is also involved in the Erasmus+ programme to increase the number of international research mobilities, with 69 employee mobilities in the period under review, and organises international artistic-research workshops and conferences at its faculties.

AMU organised two researcher mobilities through its MAMU2 project supported by Call 02_19_074 International Mobility of Researchers as part of the MSCA-IF III Operational Programme Research, Development and Education with MYES as the Managing Authority. One was for the FAMU Department of Photography, and the other for the HAMU Music Acoustic Research Center. These mobilities helped develop AMU's research and achieve excellence in the European Research Area.

In 2020–2023, the internal grant competition Excellent supported 8 excellent doctoral projects including mobilities.

FAMU had guests from Europe and the USA and sent several academics to long-term mobilities, including through projects funded by the GA CR and TA CR bodies. HAMU's MARC implemented several international projects and hosted guest experts from Germany and the Scandinavia. The faculty sent academic staff to long-term mobilities in Europe and the USA, most notably in the field of musical theory and acoustics, bringing new experiences into research and teaching.

AMU's activities in international organisations (EUA, ENCATC, ELIA, AEC, CILECT, SAR etc.) are another key opportunity for academic mobility.

¹¹³ Long-term mobility means an uninterrupted period of more than three months.

RESEARCH INFRASTRUCTURE

4.9 Research infrastructure

The HEI will describe the system for acquiring/optimizing expensive instruments and equipment, as well as refurbishing outdated expensive instruments. The HEI will also briefly present the internal organisation of the research infrastructure (including technology, expensive instruments, and instrumentation)¹¹⁴. The HEI will describe the system of sharing (including external research entities) of instruments and instrumentation, including expensive instruments and instrumentation units, referred to as 'core facilities' (if such a system exists). The HEI will demonstrate the effectiveness of the systems with examples (e.g., specific instruments acquired/optimised and their relevance to the achievement of research objectives, examples of sharing of expensive instruments and instrumentation, statistics on sharing of expensive instruments and instrumentation, etc.). The HEI will briefly comment on the data in Table 4.9.1. The HEI shall also indicate whether it hosts large research infrastructure projects. The name and a brief description will be provided.

Maximum 500 words plus 200 words for each example given (max. five examples).

Due to AMU's character and research topics, the university does not need extensive, expensive or specific infrastructure.

A unit that needs these types of facilities due to its connection to the creative arts, technical fields, and life sciences is the Music Acoustic Research Center at HAMU. MARC constitutes Research infrastructure as defined by Commission Regulation (EU) No 651/2014 and Commission Communication State Aid Framework for Research and Development and Innovation (2014/C 198/01) and set out by Annex 2 of AMU's Bursar Directive 1/2020. MARC currently has an anechoic chamber with synchronous measurement equipment and 48 microphones, chambers with modified acoustics for listening tests and remote collaboration, spaces with computing and workshop equipment, a physical acoustics laboratory with a high-speed camera, laser equipment for Particle Image Velocimetry (PIV), Polytec dual beam laser vibrometer, and Dantec Dynamics pulse interferometer (ESPI). This interferometer is the only one of its kind in the Czech Republic. Alongside other equipment, it is used to visualise and analyse desirable and undesirable vibrations of various parts of musical instruments when researching the physical causality of the instruments' timbre and sound quality. MARC shares spaces, technology and human resources with the HAMU Sound Studio and Sound Design Department and has access to all of their equipment, including a recording studio and HAMU's concert venues.

Since AMU has no research infrastructure, it also needs no system to optimise the research equipment acquisition policy, which is only required by MARC HAMU due to its applied research but not by any other research institutes and units. Therefore, the need to refurbish or acquire technologies is only part of one specific unit's development plan and does not need any faculty- or school-wide frameworks.

Standard research technology (ICT, musical instruments) is generally also used for teaching, and its refurbishment is planned and coordinated centrally as part of the medium-term plan and annual implementation plans of the Strategic Plan (mandatory annex 1). It is financed from the school's funds and own resources, as well as the National Recovery Plan, operational programme and MYES programme funding or other ad hoc sources. The medium-term plan and annual implementation plans of the Strategic Plan are discussed by the AMU Academic Senate, the Artistic Council and the Administrative Council to ensure not only central coordination but also independent oversight.

¹¹⁴ The definition of research infrastructure is set out in the Framework for State Aid for Research, Development and Innovation (2014/C 198/01) and Commission Regulation (EU) No 651/2014 of 17 June 2014 declaring certain categories of aid compatible with the internal market in accordance with Articles 107 and 108 of the Treaty.

Acquired equipment expenditure (comment on Table 4.9.1): As mentioned above, the nature of AMU's research generally requires no specific or extensive infrastructure purely for R&D purposes. Most equipment is used for all AMU's activities, of which R&D constitutes one part. As a result, AMU's records do not clearly label acquired assets as "for R&D&I purposes", and most purchases are funded from the basic contribution, the Fund for the Reproduction of Investment Assets, the Operating Resource Fund or other unassigned sources. As such, data in Table 4.9.1. constitute an approximation from AMU's total cost, calculated by category, proportionally to the ratio of R&D implementation costs to AMU's total costs. Personnel costs related to management and acquisition are calculated according to the Bursar's Directive 3/2023 Overhead coefficients in primary non-economic activities in 2023 (partial ratio coefficient of personnel costs). No buildings or land were purchased in the period under review. AMU's relatively low R&D infrastructure requirements also translate into smaller annual investment volumes. The stated costs, therefore, ensure adequate refurbishment speed for equipment, which remains morally and physically up-to-date.

Equipment sharing: Equipment sharing between faculties, especially for AV equipment for the purposes of research, is organised by DAMU, FAMU's Center for Audiovisual Studies, and the Intermedia Institute (in collaboration with the Czech Technical University) through the PLATO online platform.

On the faculty level, technologies and research facilities are naturally shared between the above-mentioned MARC HAMU, Sound Design Department, and Sound Studio.

Large research infrastructure: Due to its nature, AMU does not own any large research infrastructure.

4.9.1 Summary of expenditure/costs on research infrastructure and equipment for the period under review (including related non-investment and personnel costs).

Costs/expenses in thous. CZK/EUR/year	Year 1	Year 2	Year 3	Year 4	Year 5	Total value of assets ¹¹⁵
Costs/expenses related to the acquisition of small fixed assets for R&D&I	139 / 5	125 / 5	89 / 4	77 / 3	61 / 2	469 / 18
Cost of repairs and maintenance of equipment	489 / 19	495 / 20	279 / 11	545 / 21	299 / 12	2090 / 82
Acquisition of tangible (DH) and intangible (DN) assets for R&D&I (investments)						
Of which software	262 / 10	360 / 14	326 / 13	277 / 11	234 / 9	1460 / 58
Of which other intangible fixed assets	83 / 3	95 / 4	55 / 2	75 / 3	217 / 9	576 / 23
Of which land, buildings and structures	0 / 0	0 / 0	0 / 0	0 / 0	0 / 0	0 / 0
Other intangible fixed assets (machinery, apparatus, equipment, etc.)	381 / 15	367 / 14	232 / 9	285 / 11	276 / 11	1525 / 60
Total infrastructure spending in years ¹¹⁶	1354 / 53	1443 / 57	980 / 39	1260 / 50	1086 / 43	6119 / 241

FINANCES

¹¹⁵ Enter the sum of the row.

¹¹⁶ Enter the sum of the column.

4.10 Budget and structure of financial resources

The HEI shall provide and comment on an overview of the total R&D&I budget in the period evaluated, broken down by organisational units of the evaluated HEI and by source of funds (Table 4.10.1). The HEI shall also comment on the shares of total costs/outputs covered by public and non-public sources by type of R&D&I for the period under evaluation as shown in Table 4.10.2. As complementary data, the university will provide an overview of prestigious research projects obtained during the evaluated period (ERC¹¹⁷, MSCA¹¹⁸, HHMI¹¹⁹, HFSP¹²⁰, NSF¹²¹, Horizon Europe¹²², NIH¹²³, Wellcome Trust¹²⁴, EDF¹²⁵, OP JAK¹²⁶, OP TAK¹²⁷, NPO¹²⁸, GA ČR¹²⁹, TA ČR¹³⁰ etc.). Include information on the amount of funding received and whether the HEI were principal investigator or co-investigator in Tables 4.10.3, 4.10.4 and 4.10.5.¹³¹

In addition, the HEI will describe in more detail up to five of the most important projects from the list of prestigious individual projects abroad (ERC, MSCA, HHMI, HFSP, NSF, etc.), providing basic information at the HEI's discretion and regardless of the funder: title, field of expertise, agency, amount of funding, other project participants, and other relevant information as appropriate. *A maximum of 500 words plus 200 for each example of a prestigious international individual project given.*

Comment on Table 4.10.1: As is clear from other parts of this report, the primary source of R&D funding is national public funding, especially institutional funds (LCDRO and SAR). Project co-financing and support activities are also funded from national public sources (contributions) and to a smaller extent from other sources – in this case mainly the Fund for the Reproduction of Investment Assets and the Operating Resource Fund, i.e. AMU's own resources. Costs in the table are part of implemented costs for their respective accounting actions. School-wide units generally have supporting costs (operational infrastructure acquisition, maintenance and refurbishment,

¹¹⁷ The European Research Council (ERC) is part of the 'Excellent Science' pillar of Horizon Europe. The ERC funds cutting-edge research by supporting individual Principal Investigators and their research teams.

¹¹⁸ Marie Skłodowska-Curie Action (MSCA) is part of the "Excellent Science" pillar of Horizon Europe and is also aimed at supporting young researchers, including PhD students.

¹¹⁹ Howard Hughes Medical Institute - a non-profit organization in the USA significantly supporting international biomedical research.

¹²⁰ Human Frontier Science Program - an international programme to support research, particularly in the natural sciences and computer science.

¹²¹ National Science Foundation (USA).

¹²² Horizon Europe - the EU's 9th Framework Programme for research and innovation, running from 2021-2027.

¹²³ National Institutes of Health (NIH) - an agency under the United States Department of Health and Human Services. NHI is a major player in project support for biomedical research.

¹²⁴ major UK private foundation supporting mainly biomedical research.

¹²⁵ European Defence Fund.

¹²⁶ Operational Programme Jan Ámos Komenský - Priority 1 - Research and Development - multiannual programme under the Ministry of Education, Youth and Sports. Within the framework of the OP JAK it is possible to draw financial resources from the European Structural and Investment Funds (ESIF) in the period 2021-2027.

¹²⁷ Operational Programme Technologies and Applications for Competitiveness. The European Regional Development Fund (ERDF) is available in the period 2021-2027 to co-finance business projects in the areas of research, development and innovation, digitalisation and digital infrastructure, business development, smart and sustainable energy and the circular economy.

¹²⁸ National Recovery Plan - under Pillar 5 - Research, Development and Innovation of the National Recovery Plan, the Recovery and Resilience Facility (RRF) is available for the period 2022-2026.

¹²⁹ Grant Agency of the Czech Republic.

¹³⁰ Technology Agency of the Czech Republic.

¹³¹ The military and the police HEIs, as parts of the organisational unit of the state, are treated specifically in terms of the possibility to participate in the projects.

library operations and costs for other school-wide service departments). As such, school-wide units have a higher proportion of funding from other (own) resources.

Comment on Table 4.10.2: Data corresponds to data in Tables 3.1.6 of the Faculty SERs. Due to AMU's research type and strategy, most research is focused on art reflection and constitutes basic research. The table shows a breakdown of each unit's total annual R&D costs calculated proportionally for the research type at that unit.

Comment on Table 4.10.3: Due to the predominant research type and in accordance with its vision and mission, AMU focuses on creative arts, which is de facto not supported by European and other international schemes. The overview gives examples of projects that correspond to the HEI's profile and illustrate AMU's ability to access grant funding in the competitive international environment, even though they generally do not come from schemes like Horizon Europe and others due to the school's focus.

Comment on Table 4.10.4: The table clearly shows that AMU is active and successful in applying for grants in national research schemes. The amount of funding corresponds to the available allocations in individual calls and their thematic focus, which makes them less accessible to creative arts researchers.

Comment on Table 4.10.5: R&D funding from non-public sources mainly comes from the CESNET Development Fund and serves to develop sound design technologies (MARC HAMU). It must be noted that AMU's fundraising in the field of non-public sources mostly focuses on raising funds to support artistic activities. AMU is highly successful in this field. However, this intentional decision means that R&D applications have been deprioritised, so artistic activity support is not threatened.

Examples of five prestigious individual international grants: Based on what was mentioned above and data in Table 4.10.3, we provide examples of similar schemes which are not international but prove AMU's competitiveness in the field of individual international grants:

1. **"MAMU – International mobility of researchers at AMU", holder: Doc. Tomáš Dvořák, FAMU** (2018–2020, supported by OP RDI call 02_16_027 for the International mobility of researchers): A project with the primary aim of international mobility for AMU research staff. The project involved three instances of mobility at AMU: one work stay of a senior researcher abroad and two work stays of senior researchers in the Czech Republic.
2. **"International mobility of researchers at AMU", holder: Dr. Tomáš Dvořák, HAMU** (2019–2021, supported from OP RDI call 02_19_074 for the International mobility of researchers MSCA IF III): 24-month mobility of a British-Brazilian researcher at the Music Acoustic Research Center MARC HAMU led by Dr. Zdeněk Otčenášek. Research into the physiology of voice production and early voice problem diagnosis and treatment, voice re-education and electrophysiological and vibroacoustic measurement of singers' and actors' voices alongside optic monitoring of voice use.
3. **"Operational Images and Visual Culture: Media-Archaeological Investigations", holder: prof. Jussi Parikka, FAMU** (2019–2023, GA CR EXPRO): The project systematically addressed contemporary forms of photography and visual culture while developing new methodological insights and thematic openings. The project was also tightly linked to an interdisciplinary agenda that combined research from humanities (photography, moving images, media theory), social sciences (anthropology, sociology), and the sciences (new and emerging forms of visualisation in military and environmental applications as well as artificial intelligence systems and machine learning.) For more information, see [Operational images FAMU](#).

4.10.1 Total budget of the HEI

Name of the HEI unit	Total budget in thous. CZK/EUR	Percentage of public funding in the Czech Republic	Share of public funding from abroad in %	Percentage of funding from other sources
HAMU	49737 / 1962	99.95%	0.00%	0.05%
DAMU	45249 / 1785	100.00%	0.00%	0.00%
FAMU	57129 / 2254	100.00%	0.00%	0.00%
School-wide units	40102 / 1582	92.37%	0.00%	7.63%
AMU overall	192217 / 7583	98.39%	0.00%	1.61%

4.10.2 Share [%] of total costs/outputs by type of R&D&I paid from public and non-public sources

	Year 1	Year 2	Year 3	Year 4	Year 4	Total
Basic research	93%	92%	92%	96%	95%	93%
Applied Research	7%	8%	8%	4%	5%	7%
Experimental development and innovation	0	0	0	0	0	0
Total	100	100	100	100	100	100

Note: For definitions see Definition of Terms in Methodology HEI2025+.

4.10.3 Projects supported by a foreign provider

In the role of beneficiary							
Provider / Investor	Programme/Grant Scheme	Project name	Support (in thousands CZK/EUR)				
			Year 1	Year 2	Year 3	Year 4	Year 5
European Commission	Creative Europe	Asset	83 / 3	252 / 10	0 / 0	28 / 1	0 / 0
European Commission	Creative Europe	MIDPOINT Institute	2327 / 92	42 / 2	0 / 0	0 / 0	0 / 0
European Commission	MEDIA	Feature Launch	2579 / 102	0 / 0	0 / 0	0 / 0	0 / 0
European Commission	MEDIA	TV Launch	0 / 0	0 / 0	0 / 0	241 / 9	223 / 9
Total			4989 / 197	295 / 12	0 / 0	268 / 11	223 / 9
In the role of another participant							
Provider / Investor	Programme/Grant Scheme	Project name	Support (in thousands CZK/EUR)				
			Year 1	Year 2	Year 3	Year 4	Year 5
Total							

Note: For co-sponsorship projects, please only indicate the amount of funding for the evaluated HEI.

4.10.4 Projects supported by the Czech provider

In the role of beneficiary							
Provider / Investor	Programme/Grant Scheme	Project name	Support (in thousands CZK/EUR)				
			Year 1	Year 2	Year 3	Year 4	Year 5
GA CR			8759 / 346	8937 / 353	8410 / 332	8206 / 324	0 / 0
TA CR			896 / 35	1658 / 65	1459 / 58	866 / 34	0 / 0
NAKI			6824 / 269	6345 / 250	5526 / 218	1595 / 63	1716 / 68
OP RDI	Call No 02 19 074	MAMU 2 International mobility of researchers at AMU (MSCA-IF III)	3727 / 147	2555 / 101	0 / 0	0 / 0	0 / 0
OP RDI	Call No 02 16 027	MAMU International mobility of researchers	376 / 15	0 / 0	0 / 0	0 / 0	0 / 0
OP RDI	Call No 02 19 073	Improving the quality of grant schemes at AMU	216 / 9	1663 / 66	3116 / 123	688 / 27	0 / 0
Total			20798 / 820	21158 / 835	18511 / 730	11355 / 448	1716 / 68
In the role of another participant							
Provider / Investor	Programme/Grant Scheme	Project name	Support (in thousands CZK/EUR)				
			Year 1	Year 2	Year 3	Year 4	Year 5
Total							

Note: Please summary list GA CR, TA CR and other departmental projects. For co-sponsor projects, please indicate the financial volumes for the HEI. Projects financed from EU structural funds and focused exclusively on R&D&I (e.g. OP JAK, OP TAK, NPO) and projects financed from regional sources focused exclusively on R&D&I list individually. For co-sponsoring projects, please indicate the financial volumes for the evaluated HEI only.

4.10.5 Projects supported from non-public sources

In the role of beneficiary						
Provider / Investor	Project name	Support (in thousands CZK/EUR)				
		Year 1	Year 2	Year 3	Year 4	Year 5
CESNET	<u>CESNET Development Fund (in summary)</u>	106 / 4	278 / 11	123 / 5	308 / 12	151 / 6
OSA	<u>Conflict between Theory and Practice Conference 2024</u>	0 / 0	0 / 0	0 / 0	0 / 0	10 / 0.4
Total		106 / 4	278 / 11	123 / 5	308 / 12	161 / 6.4
In the role of another participant						
Provider / Investor	Project name	Support (in thousands CZK/EUR)				

	Year 1	Year 2	Year 3	Year 4	Year 5
Total					

Note: Indicate, for example, sponsorship donations, resources generated from other own economic activities, foreign subsidy programmes of private entities.

4.11 Rules for the use of institutional support for the LCDRO

The HEI will describe the strategy and rules for the use of institutional support for the LCDRO in the management of institutionally supported research activities (e.g., prioritisation of research topics by the HEI according to individual needs, internal grant agencies, incentive tools, support for excellent science) and the method for distribution of institutional support to individual departments/research teams for the period under review. The impact on the management of institutionally supported research activities will be described by the HEI using specific examples (e.g. distribution of institutional support in the evaluation period depending on the evaluation results, examples of supported excellent science projects, etc.).

Maximum 500 words plus 200 words for each example given (max. five examples).

Until 2023, LCDRO was allocated almost purely through competition of individual investigators' and teams' project proposals. Proposals were evaluated by the AMU Grant Committee solely based on quality due to an emphasis on excellence. A minor part of the funding was allocated for the Project Competition administration and R&D infrastructure buildup (Library services, incl. electronic information sources, equipment acquisitions, providing and developing R&D support services etc.).

In 2022–2023, debates on the recast of IS LCDRO usage rules identified four key topics.

- 1. Strengthening the conceptual part of IS LCDRO use as a key second pillar of the system (for the foundation of new teams and stabilisation of existing ones):** The competition principle applied in the past did not offer opportunities to support early-career researchers, as those generally could not withstand the competition of candidates with extensive previous research and publication experience. The strictly competitive principle also did not allow the support of established research teams at times when they temporarily did not have external funding. Both elements were added in the form of Faculty Institutional Research Plans.
- 2. Strengthening the faculties' conceptual role:** In the previous competition, only AMU's Grant Committee allocated funds, with no regard to the faculties' or the school's R&D concept, based solely on the quality of specific grant applications presented to the AMU Grant Committee. While, on the one hand, this supported excellence, it did not leave leeway for the faculties to manage their R&D topics and to support research environment in general. The LCDRO usage recast added new Faculty Institutional Research Plans, which were to be formulated every three years and allowed for defining priorities for R&D development at the faculties.
- 3. Special support for excellent results:** Debate showed that rules on LCDRO use lacked an explicit mechanism for rewarding authors with excellent results, which was thus added.
- 4. Support for early career researchers by publishing excellent qualification works:** A key topic brought up by AMU's Editorial Board was the support for publishing excellent qualification works, which can help young researchers establish themselves. Previously, the Project Competition did not support purely publication-oriented grants with no research element.

This support was stipulated by Rector's Decree 15/2023 amending the use of LCDRO. Starting in 2024, funding was allocated as follows (total annual amount of some 765,000 EUR):

1. 40% for the faculties' three-year Institutional Research Plans discussed at deans' collegiums. The plans focus on a) supporting new teams, b) supporting existing teams, and c) supporting non-project research sub-activities (vice-dean's fund for supporting conference participation, APC for open access publishing etc.). In the first period (2024–26), faculty allocation was based on strict parity to ensure equal starting conditions and opportunities for all faculties (AMU follows this parity in all fields).
2. 35% for the school-wide Project Competition: funding is allocated annually by the AMU Grant Committee to 1–4-year research and artistic-research projects (after the IS LCDRO recast, around 20 proposals are submitted annually with a 50% success rate).
3. 1% is set out for remuneration for authors of excellent results: faculties submit annual proposals from all their results in RIV. Select results are then used to represent AMU in Module 1. The final list is put together by the vice-rector for the field and debated by management and the extended rector's collegium.
4. 9% is allocated for the dissemination of R&D results. That includes funding result publications in the AMU Press (some five monographs annually) and the university-wide ArteActa journal. This funding also includes a special fund for publishing excellent qualification works, especially dissertations (usually two per year).
5. 10% is earmarked for the operations and capacity building of research infrastructure. This most importantly entails support to faculty libraries, central purchases of electronic information sources for libraries, development of library systems, membership fees for library networks and other consortia (such as the Research Catalogue, relevant for artistic research), and the implementation of R&D measures in the implementation plan for the Strategic Plan for the given year. For example, funds from this envelope were used for a 2023 internal evaluation of libraries, including implementing recommendations (in 2024) or knowledge exchange and preparation for the open science and open access concepts.
6. The remaining 5% is used for the faculties' and rectorate's administrative support for R&D. This includes the administration of the Project Competition and the operation of faculty and school-wide grant committees.

Impacts (examples):

1. An example of an excellent team project supported by the Project Competition is "Application of Semi-occluded vocal tract and neuromuscular electrical stimulation for professional voice use" (implementation 2021–22, budget 52,000 EUR). This interdisciplinary project was conducted by an international team led by Dr Pedro Amarante Andrade, who was brought to HAMU thanks to an OP RDI mobility grant. He subsequently received support from IS LCDRO, which allowed this collaboration to develop. The project was conducted in the Music Acoustic Research Center HAMU and developed national and international interdisciplinary connections and collaboration (for example, with the Royal National Throat Nose and Ear Hospital in London, UK and the Department of Otorhinolaryngology and Head and Neck Surgery, University Hospital Hradec Kralove). Results include three articles with impact factors (WoS).
2. As an excellent individual basic research project supported by the Project Competition funded by IS LCDRO, we shall take "Scientific photography: Technical images and the issue of visibility" by doc. Tomáš Dvořák from FAMU's Department of Photography (implementation 2021–23, budget 43,800 EUR). The result is a paper with an impact factor (Artnodes: Journal of Art, Science and Technology, published by Universitat Oberta de Catalunya) and a monograph published by the Edinburgh University Press.

3. The remuneration policy for authors of excellent results allows us to fund 5 to 15 researchers annually (depending on the number of co-authors) with a total of 6,800 EUR.

The new Institutional Research Plan allowed HAMU's Živá hudba academic journal to meet the requirements for applying for the registration in the Scopus database in 2025. In its musicology part, Živá hudba focuses on fields not represented or underrepresented in Czech musicology journals (music theory, including interpretation theory, ethnomusicology, and organology). Its choreology part focuses on choreology and ethnochoreology, including historical topics. Czech dance studies currently have no other specialised academic journals. The journal was established in 1959. The IS LCDRO funding (20,000 EUR/year) provided the opportunity to meet the standards needed for registration in the Scopus database, so published papers provide the certification needed by grant providers and research performance evaluators.

NATIONAL AND INTERNATIONAL COOPERATION

4.12 Important collaborations in R&D&I

The HEI will describe specific cases of R&D&I collaboration at the national level (maximum five examples) and the international level (maximum five examples), including examples of concrete results and impacts in the field of R&D&I beneficial for the HEI.

Maximum 300 words per example.

National level:

Complex care for cultural heritage in the field of gaming applications, FAMU + CTU + NFA, 2023–2027

A unique project supported by the Ministry of Culture (NAKI III). The five-year interdisciplinary research project conducted in collaboration with the CTU and NFA is focused on developing methods and technological tools to protect digital games as part of our national cultural heritage. Its methodology combines Czech gaming history, archival science, information science, and technological research of software emulation. Specific project outputs will be produced outside of the period under review. The aim is to publish a series of studies (100% FAMU output), a collective monograph (90% FAMU output), a methodology for the management, protection, and documentation of gaming applications (55% FAMU), organise a conference (80% FAMU) and develop software tools for preserving games and granting access to them, which also includes the development of an emulation station (15% FAMU). Principal investigators are Mgr. Bendová and doc. Švelch.

TACR: Performing arts and COVID-19: current impact as an innovation challenge, DAMU + Prague University of Economics and Business (VŠE), 2020–2022 DAMU investigator: MgA. Petr Prokop; the principal investigator is the Prague University of Economics and Business.

The main goal of the project, which responded to the crisis associated with the COVID-19 pandemic, was to increase the resistance of subjects (individuals and organisations) in performing arts (theatre, music, fine arts) to possible crises. The project (1) identified the long-term effects of the ongoing crisis on the arts based on quantitative research; (2) qualitatively described and identified key elements of (individual and organisation) business models in the field of arts concerning their resistance to external factors; (3) developed a manual for innovating business models in order to mitigate the negative economic and social impact of potential crises; (4) created an interactive application sharing examples of best practice.

DAMU's main output was the Manual on Business Model Innovation concerning resilience to potential crises and the interactive web application with best practice examples and guidelines for business model innovation. Both were accompanied by a series of workshops and lectures and

traditional academic texts (e.g. Prokůpek M. and J. Grosman (2021): “The COVID-19 Pandemic and Cultural Industries in the Czech Republic”. In Salvador E., T. Navarrete a A. Srakar. *Cultural Industries and the Covid-19 Pandemic*. London: Routledge. ISBN 9781003128274).

Dance in the cultural policy of the Czech Republic, HAMU, 2018–2020, was a project implemented by HAMU’s Institute for Choreology and focused on key issues regarding the role of professional dance in the Czech Republic’s post-1989 cultural policy. Despite restrictions caused by the pandemic, the project achieved its goals and brought significant discoveries in the field of dance and its economic aspects.

The Dance in Cultural Policy conference took place in its first year, opening up a discussion on three key issues: the subsidy system, regional policy, and creative industries. The conference’s outputs were published in academic journals and formed the foundation for a research paper analysing cultural policy’s influence on dance development. This study paves the way for further research and specific conceptual solution proposals.

In the second year, the project focused on the economic aspects of a dancer’s profession. The project investigator, Lucie Hayashi, was invited to present her talk, *How much for a dancer*, at the international Performing Arts conference in Tokyo. While the conference was cancelled due to the pandemic, the talk was still presented at the Ochanomizu University, strengthening HAMU’s international ties.

In 2023, the Institute for Choreology organised an International Conference on Artistic Community Work with speakers from six countries. The 4th ICTM Study Group symposium took place the same year, showcasing the significance of the project’s international ties.

The project’s outputs contributed to deepening the understanding of the role dance plays in cultural policy, enhanced HAMU’s international standing, and laid the foundation for further international and interdisciplinary collaboration in dance research.

Increase in the efficiency of animation production by connecting stop motion animation with 3D CGI technology, FAMU + TA CR, 2021–2023. FAMU’s Animated Film Department partnered with the Technology Agency of the Czech Republic, co-sponsoring an applied project which combined technical and non-technical research: traditional puppet animation (stop motion animation – SMA), which is based on the craftsmanship of masters of Czech animation, was combined with the latest technologies. The goal was to increase the efficiency and productivity of audiovisual production by connecting classic SMA with 3D CGI technology. The research subject was creating a technical solution that would use the advantages of both technologies to make animation production more efficient. The project had the ambition to build a competitive segment of the creative industry that would be sustainable and put Czech animation in an export position. Experts from the ranks of professional animators from leading Czech studios, IT programmers and film experts participated in the implementation.

Research of Artistic Creation in Specific Integration Group (with People with Disabilities), DAMU + MoC (NAKI II), 2018–2020.

The research had four stages – the goal of the first stage was to map, analyse and evaluate the state of play in the field of artistic creation in specific groups and then formulate starting points to lay the foundation of a stable platform for artistic activities and research in this sector. It took place through research workshops and was summarised by the Research of Art Work with Special Needs Groups Symposium.

The next stage developed the starting points further and verified them through practical implementation while looking for opportunities to expand the potential of artistic creation of people with disabilities in the integration process and in changing public opinion of this group (in

collaboration with special kindergartens and elementary schools). This stage also took place through research workshops and was summarised through a symposium and a critical catalogue *Nest for the Soul: Artistic Creation of the People with Disabilities* (ISBN 978-80-7331-505-4). The third stage further developed principles and approaches from previous stages and was concluded by an exhibition, *Nest for the Soul – Artistic Creation of People with Disabilities*, in the Museum of Puppet Cultures in Chrudim. Materials from previous activities were collected and selected to create a documentary video, *Nest for the Soul*, and another symposium. In total, this project resulted in 39 workshops (W), three research symposia (M), one exhibition with a critical catalogue (E-krit) and one critical catalogue (B). The project is unique in that it connects theatre practices with people with disabilities while bringing specific applicable practices as a result of the research. The principal investigator was doc. MgA. Vladimír Novák, Ph.D.

International level:

Operational Images and Visual Culture: Media Archaeological Investigations (2019–2023) was implemented at FAMU's Department of Photography and led by prof. Jussi Parikka and doc. Tomáš Dvořák.

This project addressed contemporary forms of photography and visual culture while developing new interdisciplinary methodological approaches, combining research from humanities (photography, moving images, media theory), social sciences (anthropology, sociology), and the sciences (new and emerging forms of visualisation in military and environmental applications as well as artificial intelligence systems and machine learning.) Project results included two internationally published monographs (University of Minnesota Press, Edinburgh University Press), ten chapters in international collective monographs, and over ten papers in international peer-reviewed journals. The research results were also presented through over forty conference papers and lectures, mostly abroad (read more [here](#)). The main representatives of the project were prof. Parikka and doc. Dvořák.

The **ASSET (Audience Segmentation System in European Theatres)** project took place in 2018–2021 and was led by MgA. Michal Lázňovský, Ph.D., from the DAMU's Arts Management Department. The project was funded by the EU's Creative Europe programme. It included seven partners from various European countries, including the Arts Institute – Theatre Institute (CZ), Art Projects Foundation (BG), IG Kultur Österreich (AT), Metropolia Ammattikorkeakoulu (FI), Narodno sveučilište Dubrava (HR), and The Audience Agency (UK).

The main goal of ASSET was to develop and test tools and methodologies that would allow European theatres and performing arts organisations to learn about their audiences so they can diversify and deepen their relationship with their audiences, optimise their artistic program and improve the efficiency of their marketing strategies. Specific aims included training cultural organisations in audience segmentation methodology, collecting and analysing data in selected European cities (Prague, Vienna, Sofia, Helsinki, Zagreb), and implementing the results in theatre programming and production.

International online conference *Theatre Audiences: The Crucial ASSET* was organised within the project in 2021. The conference hosted presentations, discussions and an interactive programme devoted to theatre audiences. During the first conference session, the ASSET project team shared the results of the two-year audience research implemented in five European cities under the methodological guidance of British experts. Presentations focused on defining a European audience and the specificities of individual countries. The second day hosted workshops on audience segmentation in practice and the future of the European Theatre Night.

The project also resulted in the publication of *The Audience in Centre Stage*, describing the project's methodology and key results. The book presented a new audience segmentation model

based on content preferences and described the specificities of theatre audiences in individual countries. The publication is available online on the AMU Press website. The ASSET project significantly boosted research and audience development capacities in European performing arts. International collaboration and exchange of views between partners from different countries helped create tools and methodologies that help cultural organisations to understand their audiences better and plan their activities more efficiently.

Distance collaboration in education in performing arts with modern telecommunication technologies was a project implemented as part of the TA CR ÉTA programme, focused on innovating distance teaching and artistic collaboration using modern low-latency technologies. The project was conducted in partnership with CESNET z.s.p.o. and the Music Acoustic Research Center HAMU. It focused on developing and testing a device prototype for low-latency audiovisual transmission for real-time interactive collaboration and teaching.

Key project outputs included building a model unit at HAMU to test new technologies and distance teaching methods. CESNET developed an MVTP (Multi-View Transmission Protocol) technology to transmit audiovisual content in 4K quality with minimal latency, enabling synchronous collaboration of artists in different locations. MARC's research proved the possibilities of using this technology in distance teaching and during live performances.

In 2019, HAMU hosted the global *Network Performing Arts Production Workshop (NPAPW)*, which presented the possibilities of the MVTP low-latency technology. The workshop also included a public performance *I Wish I Would Dance Well Under the Stars* using synchronous collaboration by musicians from different locations. The project included synchronous performances by three organs (Prague) and real-time dance performances in Prague and Barcelona.

The project was awarded the prestigious cultural heritage prize EUROPA NOSTRA in 2020 for its innovative approach.

Follow-up activities included developing the PAVE (Psycho-acoustic/visual editor) application and providing paid services for the application sphere, contributing to MARC's sustainable future development. The project made HAMU one of the global leaders in artistic distance collaboration.

International conference by DAMU in collaboration with The S Word and The Stanislavski Research Centre (2019, 2022)

In 2019 and 2022, DAMU became a key centre for international academic theatre discussions by hosting two prestigious conferences under the auspices of The S Word platform and The Stanislavsky Research Centre. These events brought together researchers, practitioners, and students from all over the world so they could analyse and apply the key ideas of two of the most significant figures in theatre theory – Konstantin Stanislavsky and Bertolt Brecht.

The results were published mainly in the Stanislavski Studies journal, vol. 8, Issue 1 and 2, 2020, and vol. 11, Issue 1 and 2, 2023.

International Mobility of Researchers at AMU (MSCA-IF III) was a HAMU project implemented as part of the Operational Programme Research, Development and Education (OP RDE). It began in 2019, and its goal was to develop human resources in research through international mobility. The project funded mobilities by two guest researchers whose proposals were successful in the European Commission's Horizon 2020 programme (MSCA-IF 2018).

The principal partner was HAMU's Music Acoustic Research Center, the only research institute in the Czech Republic specialised in the acoustics of musical instruments and the human voice and psychoacoustics. Key activities includes research led by Dr Pedro Amarante Andrade, a British-Brazilian researcher, focused on the human voice. In his two years at MARC (2019–2021) with Dr Zdeněk Otčenášek as his supervisor, he used electrophysiological and vibroacoustic measurements for voice physiology research.

Dr Andrade's project "**PhysioVoice**" aimed to treat vocal hyperfunction for voice professionals, such as actors and signers. Key results of the research included a paper in the prestigious *Journal of Voice* (WOS) analysing changes in vocal parameters as a result of various frequencies of neuromuscular stimulation; a presentation at the ICVPB2020 conference on the application of kinesiology tape for managing lower larynx position; and a webinar on the "muscle tension dysfonia" theory published on the MARC HAMU website.

The project strengthened MARC's research capacities and helped develop vocal re-education methods. The results have a significant practical impact on preventing and treating vocal dysfunction for voice professionals. HAMU also created follow-up projects to allow Dr Andrade to continue his research and become a permanent part of MARC's activities. The project was a significant contribution to the conceptual development of the research organisation and reinforced its standing in the European Research Area.

STUDIES

4.13 Doctoral studies

The HEI will briefly describe the organisation of the doctoral studies (if there are any doctoral study programmes¹³²). HEI will comment on:

- Structure and organization of studies.
- A system of cooperation between PhD students and their supervisors.
- Basic statistics (including drop-out rate, student workload, etc.).
- Information on promotion and recruitment schemes.
- Cooperation within doctoral studies (e.g., Czech Academy of Sciences, application sphere, building open study programmes for foreign nationals and creating international networks of study programmes, "joint degree", "cotutelle", etc.).
- Student care system (e.g. counselling, wellbeing care, career guidance).
- A system for tracking the future careers of graduates¹³³.
- Other relevant data, such as the existence of a doctoral school, basic soft skills courses, etc. at the discretion of the HEI.

The HEI shall support this with appropriate examples (e.g. a model example of doctoral student cooperation with their supervisor, statistics on collaboration within doctoral studies, specific examples within doctoral studies, statistics on the use of student care systems, etc.).

Maximum 300 words per point.

1. Structure and organisation of studies

AMU's faculties offer doctoral programmes as full-time and part-time programmes.

FAMU

1. Film, Television, Photography, and New Media (end of accreditation on 30/09/2024) – in Czech
2. Research and theory of audiovision (start of accreditation 28/01/2021) – in Czech.

HAMU

1. Art of Music (end of accreditation on 26/09/2024) – in Czech and English
2. Art of Dance (end of accreditation on 26/09/2024) – in Czech and English

¹³² If the HEI does not organise any doctoral programme, it will explicitly state this information in the self-evaluation report.

¹³³ The HEI will list the top five highest ranked graduates in academia, the private sector, and public administration over the past five years.

3. Interpretation and Interpretation Theory (start of accreditation 19/01/2023) – in Czech
4. Composition (start of accreditation 17/12/2021) – in Czech.
5. Theory of Music (start of accreditation 14/12/2023) – in Czech.
6. Music Management (start of accreditation 20/04/2023) – in Czech.
7. Sound Design and Recording Direction (start of accreditation 20/04/2023) – in Czech.
8. Art of Dance and Nonverbal Theatre (start of accreditation 20/04/2023) – in Czech.
9. Composition (start of accreditation 20/04/2023) – in English.

DAMU

1. Dramatic Arts (end of accreditation on 31/12/2024) – in Czech
2. Theory and Practice of Drama Education (end of accreditation on 02/10/2024) – in Czech
3. Scenic Art and Theory of Scenic Art (start of accreditation 13/06/2024) – in Czech.
4. Theory and Practice of Theatrical Art (start of accreditation 26/03/2021) – in Czech
5. Drama, Psychosomatics and Authorship in Pedagogy and Social Practice (start of accreditation 19/09/2024) – in Czech

Doctoral study programmes have individual study plans in full-time or part-time form. Both forms are specific depending on the study programme and are described in the accreditation file. The individual study plan is proposed by the supervisor and approved by the qualification board. It contains a list of study obligations, assessments of study and research, artistic or other creative obligations, and recommended stays abroad or other internships or teaching activities. Study assessment is done through credits or exams set out in the individual study plan. Each student writes a self-evaluation report on their study and creative activity connected to their dissertation topic at the end of each academic year. This report is then evaluated by the supervisor and discussed by the doctoral study qualification board. Standards for guarantors and supervisors of doctoral study programmes at AMU and recommended minutes structure for qualification boards are stipulated in the Methodological Instructions of the Vice-rector for Study and Education Affairs. Recently, information on supervisors and qualification boards and accreditation files for study programmes started being recorded in the KOS information system. Study in doctoral programmes is duly completed by passing a state doctoral examination and a dissertation defence. The prerequisite for this examination is completing all obligations set out in the individual study plan of the doctoral programme. The examination is conducted by an examination committee appointed by the dean based on the study programme guarantor's proposal. The state doctoral examination and announcement of the results are public. The result of the state doctoral examination can be "passed" or "failed". The state doctoral examination committee discusses results in an in-camera meeting. The state doctoral examination can only be repeated once within a year of the failed examination, at the latest. The dissertation assignment is approved by the dean, who will consider the student's proposal and the qualification board's recommendation. A written dissertation contains original and published results or results admitted to publication. The dissertation is accompanied by theses (5–10 standardised pages), which aim to inform the scholarly public of the key dissertation results, with an annexed list of the student's published works, including citations or a list of artistic works. The dissertation also includes a graduate performance. Through graduate performance, students demonstrate their artistic or scholarly work by creating an original artwork (or set of artworks), artistic performance, or scholarly project. This part of the state doctoral examination cannot be repeated. Doctoral studies and the assessment methodology for doctoral programmes are regulated by the Methodological Instructions of the Vice-rector for Study and Education Affairs 1/2022.

2. System of cooperation between PhD students and their supervisors

Doctoral programmes focus on individual study and emphasise the scholarly relationship between the student and supervisor. Their communication is reflected in fulfilling the individual study plan (ISP). The supervisor’s role is indispensable for doctoral studies, and the supervisor is responsible for the quality of the doctoral project and the academic guidance of the student.

The supervisor is an academic staff member – an associate professor, professor or leading expert approved by the faculty’s artistic board, and their expertise guarantees the quality of their guidance. They must have sufficient time to supervise the student. Each supervisor has sufficient knowledge of relevant legislation and AMU and faculty internal rules and standards.

The supervisor drafts an ISP proposal, including the dissertation topic, in collaboration with the student. The ISP can be for one year or the whole study period. Supervisors also assess the student’s dissertation topic proposal or help them formulate it, regularly monitor the student’s study obligations, consult their results, and ensure the dissertation’s contents comply with the doctoral programme. If this compliance is insufficient, the supervisor proposes a solution to the qualification board. The supervisor also regularly (at least annually) provides a written assessment of ISP fulfilment and presents it to the qualification board. They supervise and guide the student, recommend literature and sources, consult on the student’s presentation of their results, teach them to access project funding, help them network domestically and abroad and enter the international academic community, show them how to teach students and allow them to assist in teaching to a reasonable and appropriate degree.

One supervisor can supervise five dissertations at most, and the supervisor’s time capacity for adequate supervision is taken into account.

3. Basic statistics (including drop-out rate, student workload, etc.)

Start of study

	2019	2020	2021	2022	2023	2024
DAMU	15	7	8	12	8	7
FAMU		2	6		9	6
HAMU	10	10	14	1	13	9
Total	25	19	28	13	30	22

Doctoral study graduates

	2019	2020	2021	2022	2023	2024
DAMU	6	8	8	4	10	9
FAMU	1	1	3	2	2	3
HAMU	8	10	4	6	8	10
Total	15	19	15	12	20	22

Doctoral study drop-outs

	2019	2020	2021	2022	2023	2024

DAMU	3	2	3	2	7	3
FAMU	2	3	1	2	1	2
HAMU	3	2	1	1	3	5
Total	8	7	5	5	11	10

For AMU overall per year

Year	Started study	Graduates	Drop-outs
2019	25	15	8
2020	19	19	7
2021	28	15	5
2022	13	12	5
2023	30	20	11
2024	22	22	10

4. Information on promotion and recruitment schemes

As undergraduates, AMU students are already informed about postgraduate study opportunities in doctoral programmes in their field. During masters' programmes, they can attend lectures and seminars for PhD students with the teacher's approval. Some faculties and departments occasionally organise joint seminars for students of all levels where PhD students present their academic or artistic research. Candidates for doctoral programmes from AMU and other universities, especially in the fields of creative arts or humanities, can attend the annual conference of Czech and Slovak PhD students called Territories of Art. AMU has been organising this conference since 2014. There are no yearly topics, but the conference is divided into blocks focusing on specific methodologies. Early-career researchers in creative arts and art history can find new discussion frameworks and thematic contexts in presentation and debate. Candidates can also access individual consultations with teachers (potential supervisors) during the Open Doors Day.

5. Collaboration during doctoral studies

Doctoral programmes are organised through a dynamic collaboration between PhD students and supervisors, often active artists. This helps achieve students' artistic-research goals efficiently through individual and collective consultation and meetings, sharing best practices between experienced and new supervisors and PhD students, and participation in school conferences (Territories of Art). Supervisors and students (with supervisor approval) can ask the qualification board to appoint an expert consultant for a specific topical segment or period of the doctoral study so they can benefit from specific expertise or methodological or technological skills.

Consultant proposals can be submitted at the start of doctoral studies or during them upon approval of the qualification board.

AMU's well-developed and flexible structure of doctoral studies and support for student-supervisor collaboration provides an opportunity to create and develop close ties with the professional artistic environment and research institutions in the Czech Republic and abroad. International institutions also participate in HAMU's English-language doctoral study programmes, Art of Music and Art of Dance (end of accreditation 26/09 2024). From 2023, they have been followed by the newly accredited Composition programme, and another programme, The Art of Dance and Nonverbal Theatre, is currently in accreditation preparation.

6. Student care system

AMU's student care system jointly engages two areas of expertise, as students must write scholarly work while engaging in creative activity. Clear communication on responsibilities and aims is paramount for success. The connection between academic and artistic environments requires a sensitive and attentive attitude to PhD programme applicants and students, as these are quite "small worlds" in both cases. All teachers and students often meet during artistic work and at events, which they often organise together (for example, artistic, interpretative and creative performances). All these events build and deepen mutual trust based on artistic and academic respect and collegiality in the artistic environment and often even specific artistic project teams. Standards for support of applicants and students with special needs at AMU are regulated by the Methodological Instruction of the Vice-rector for Study and Education Affairs 2/2023. PhD students can access counselling with external faculty psychologists who offer study and psychological counselling, crisis intervention and contacts for other services. At FAMU and DAMU, students can also turn to an ombudsperson, while HAMU has a vice-dean for equal opportunities. PhD students also have access to AMU lectures or seminars on safety and inclusivity.

In connection with caring for a child, students have the right to an extension of deadlines for the fulfilment of academic requirements, as well as those for the fulfilment of the requirements for advancement to the next semester or programme year or to an extension of the maximum period of studies by the period during which they would otherwise have drawn maternity or parental leave, provided that during this period they do not interrupt studies pursuant to Section 54 of the Act. A student always has the right to interrupt studies in connection with pregnancy, birth or parenthood for the entire recognised period of parenthood under Section 54 of the Act. The right to interrupt studies is also granted to the student for this period in connection with taking a child into care substituting for parental care on the basis of a ruling by the relevant authority per the Civil Code or legislation regulating state social support. The period of interruption of studies during the recognised period of parental leave does not count towards the maximum period of studies.

7. A system for tracking the future careers of graduates

Future careers of doctoral study graduates of our creative arts HEI are connected to the school. As mentioned above, the artistic environment is tightly connected with artistic, personal, and professional relationships. Many doctoral studies graduates share their research experiences with teachers and keep developing them through occasional seminars or workshops. Many of them also keep teaching in their department. The size of the artistic environment in the Czech Republic and Prague and its tight-knit nature means there are no special tools for tracking graduates' careers. The number of graduates and the size of the HEI mean personal relationships are retained.

8. Other relevant data, such as the existence of a doctoral school, basic soft skills courses, etc., at the discretion of the HEI

The AMU Centre for Doctoral Studies (CDS AMU) was founded in 2016 as an inter-faculty unit providing academic support to AMU PhD students and trans-sectoral education, emphasising research and publication in creative arts. The centre gradually also started supporting PhD students in terms of teaching skills. CDS AMU organises joint courses for PhD students from DAMU, FAMU and HAMU. Its curriculum has three main pillars: science and research, career development, and internationalisation. Besides teaching, CDS also organises the annual doctoral conference Territories of Art, organises the PhD Club for informal contacts and supports international research mobilities of PhD students.

IMPLEMENTATION OF RECOMMENDATIONS

4.14 Implementation of the recommendations in Module 4

The HEI will briefly describe how it has implemented the recommendations for Module 4 from the previous evaluation period, if applicable.

Maximum 1000 words

In 2019–2023, AMU and its faculties took significant steps to implement the recommendations of the International Evaluation Panel for Module 4. They updated their strategic plans, modernised infrastructure, supported research and strengthened international collaboration to improve the school's viability and resilience to future challenges.

Strategic management and planning

A key pillar of implementing the recommendations was drafting and updating Strategic Plans. In 2020, AMU drafted its new Strategic Plan for 2021+, reflecting the IEP recommendations and including key development areas recommended in the evaluation. Each faculty then developed its own strategic documents adapted to their specific needs and focuses. The rectorate also initiated the drafting process of faculty Institutional Research Plans.

DAMU focused on supporting interdisciplinarity and innovation in theatre research, including projects combining theatrical art with new media and technologies. FAMU emphasised research team development, primarily through its new Department of History and Theory of Audiovision. HAMU focused on integrating research and teaching, most notably through supporting doctoral programmes.

The strategic framework also includes a monitoring and evaluation mechanism for regular progress and efficiency assessment. This feedback was key for further changes and improvements in strategic documents.

Research infrastructure development

The IEP recommendation stressed the need to build up research infrastructure as a key element of long-term viability. In reaction to this recommendation, AMU invested in modernising existing devices and building new research spaces.

HAMU modernised its music and dance studios to create a supportive environment for creative and scholarly research.

Digital infrastructure was a key part of this development. Faculties introduced new digital tools, such as research result repositories, for broader sharing and accessibility of research results. For instance, FAMU started using tools such as Atlas.ti and Grammarly to support researchers' analytical activities and publications.

Support for research and its results

Research support was one of the key topics of all faculties' strategic documents. New research funding mechanisms were set up in reaction to the IEP recommendations. For instance, FAMU organised the Fellowship in Artistic Research competition, which provides funding to small artistic research projects. The competition became a significant pillar for research development and helped increase the quality and quantity of research results.

DAMU supported analytical research projects focused on performing arts, while HAMU invested in projects combining musical interpretation with digital technologies. These initiatives brought a number of results that were published in academic journals and monographs. For instance, FAMU's project "FAMU Films 1946–1970" resulted in the publication of one book and several academic papers.

Funding and grant programmes

A key step for ensuring long-term stability was the introduction of a transparent mechanism for allocating research funding. AMU focused on supporting grant activities that can access external funding sources.

DAMU created a support fund for applied research projects, while HAMU launched a special grant programme for PhD students and early-career researchers. These initiatives helped implement multiple innovative projects and increased student participation in research activities.

Internationalisation and collaboration

Internationalisation was a key IEP recommendation. AMU took a number of steps to strengthen international collaboration and participation in international research projects. For instance, DAMU organised international conferences on the research of theatre and its forms, which attracted experts from all around Europe and beyond.

FAMU took part in a project focused on analysing the role of the media in forming cultural identities, which was done in collaboration with German and French universities. HAMU started collaborating with international experts on music and dance, widening its international research network.

AMU also supported student and academic mobilities through Erasmus+ and other exchange programmes. These mobilities helped enhance teaching quality and strengthen faculties' international ties.

Sustainability and environmental responsibility

In 2020, AMU created an Environmental Panel to evaluate the school's environmental sustainability. The panel proposed measures to decrease the ecological footprint, including renewables and better waste management. These steps reflect AMU's commitment to social responsibility and long-term sustainability.

A LIST OF SUPPORTING DOCUMENTS/LINKS FOR MODULE 4

Document name	No. criteria	Location (link in HTML)
Higher Education Act (111/1998 Coll.)	4.1	https://msmt.gov.cz/areas-of-work/tertiary-education/the-higher-education-act
Support of Research Act (130/2002 Coll.)	4.1, 4.3	https://vyzkum.gov.cz/FrontClanek.aspx?idsekce=15607
AMU Rector's Decree 15/2023	4.1, 4.2, 4.3, 4.11	https://www.amu.cz/en/official-desk/rules-regulations/rectors-decrees/
UN Sustainable Development Goals	4.4	https://osn.cz/en/unic/
AMU Sustainability Strategy	4.4	https://www.amu.cz/media/Sustainability_Strategy_AMU.pdf
Gender Equality Plan	4.7	https://www.amu.cz/en/science-and-research/gender-equality-plan/

MODULE 5 - STRATEGY AND POLICIES

5.1 Mission and vision of the evaluated institution in R&D&I

The HEI will briefly describe its mission and vision with emphasis on R&D&I in general and its R&D&I capacities in the implemented R&D&I fields¹³⁴ (Tables 5.1.1 and 5.1.2). In particular, the HEI's vision covers the following five-year period and must relate to the strategic objectives of the Provider, the National Policy on Research, Development, and Innovation of the Czech Republic 2021+, the Gender Equality Strategy 2021-2030, and other higher national and supranational strategic documents in the field of R&D&I (Table 5.1.3). The HEI shall complement the description with active references to its Strategic plan for the teaching, scholarly, scientific, research, development, artistic, and other creative activities of the higher education institution (regarding the results and recommendations from the previous evaluation period, if the evaluated HEI participated in it). The HEI shall describe how the vision and mission were implemented during the evaluation period.

Maximum 2000 words.

¹³⁴ For so-called R&D&I capacities, see Definition of Terms in Methodology HEI2025+.

Mission and vision

The Academy of Performing Arts in Prague is a key Czech HEI offering education in theatrical, film, television, music and dance arts. Its three faculties connect teaching with artistic activity, research and innovation. The period under review was significant due to the need to react to global and local challenges, including the COVID-19 pandemic and increasing requirements on internationalisation, sustainability and equal opportunities. AMU strives to contribute to societal and cultural development through excellent teaching and artistic research. It is committed to being a leading artistic-research and teaching institution in the Czech Republic and Europe. In the 2024–2029 period, AMU is focusing on enhancing its interdisciplinary approach, internationalisation, equal opportunities and sustainable development. Key aspects include connecting artistic practice with research and emphasising social responsibility. The vision for this period includes:

1. **Systematic sustenance of artistic-research projects and their publication venues.**
2. **Internationalisation:** Reinforcing international partnerships, developing non-Czech-language programmes and supporting student and staff mobilities.
3. **Equal opportunities:** Active promotion of the Gender Equality Strategy and an inclusive environment.
4. **Sustainability and social responsibility:** Integrating environmental principles in all of the school's activities and strengthening the university's third role as a public institution.

Strategic goals and R&D&I focus:

In 2019–2023, AMU significantly developed its capacities in research, development and innovation in accordance with national and European strategic documents, including the National Research, Development and Innovation Policy of the Czech Republic 2021+, Strategy on Gender Equality 2021–2030 and Horizon Europe. The 2019–2023 period was key for AMU in terms of consolidating strategic priorities and adapting to global and local challenges. Key development pillars included transitioning to new teaching formats, ensuring sustainability of funding and supporting excellence in research. Key development areas included:

1. **Synergy of creative arts education and R&D&I in the support of artistic research:**
AMU emphasises the unique connection between scholarly and artistic research and aims to support innovation in performing arts. This is reflected in the rise of artistic research projects funded by national grants and international funds (over 30 new artistic research projects were launched). AMU also focused on innovation in undergraduate and postgraduate programmes. There were significant developments in doctoral studies focused on artistic research and methodology. New faculty specialisations connect creative arts with technologies (for example, in the new Master's programme, LAD-LA DAMU, focused on audiovisual design and scenography). The number of research projects at faculties also increased, with more support for projects on the social role of art.
2. **Research capacity development:**
In the period under review, AMU enhanced its research capacities: FAMU developed audiovisual media research, including projects on "comfort media" and audience emotional support. DAMU focused, for example, on developing digital technologies in theatre set design, such as using augmented reality in performances. HAMU strengthened its research on musical therapy and innovative composition methods. All AMU faculties also achieved significant progress in research infrastructure: DAMU collaborated with Czech and international theatres to research modern scenography technologies. HAMU implemented a project on historical musical instruments in collaboration with international musical museums and reinforced research in music education and the influence of music production and cognitive abilities. FAMU invested in the research of audiovisual forms, including experimental approaches to film and TV.

3. Interdisciplinarity:

AMU supported projects connecting various areas of performing arts with technologies and humanities. Faculty teams worked on initiatives focused on the societal impacts of art and new avenues for including audiovisual and performing arts in education and societal processes. Examples include projects that connected the fields of film and music, such as research into the impact of music on emotional perception in cinematography. The Interfaculty Competition fosters student collaboration between all three faculties.

4. Internationalisation:

AMU continued with its teaching and research internationalisation strategy. It developed collaboration with European universities and organisations and introduced new exchange programmes and projects with leading global institutions. For instance, HAMU, in collaboration with CESNET, developed its project “Cross-border Collaboration for European Classical Music”, which was awarded the European Heritage Award for its use of network technologies to foster international collaboration in culture. FAMU took part in international networks, including CILECT (for schools of film and TV). DAMU organised two research symposia in collaboration with The S Word platform and The Stanislavski Research Centre. Faculties also saw a rise in the number of international students and academic staff thanks to the Erasmus+ project. They also increased the number of papers published in international journals, especially in music and audiovisual media.

5. Gender equality and diversity:

AMU implemented gender equality measures in its academic and research spheres and introduced tools to support the inclusion of students and staff from diverse cultural and social backgrounds. It established working groups for diversity and inclusion and organised seminars on gender equality in research and artistic practice. It also implemented a gender-sensitive approach to research project selection. Projects focused on fostering social inclusion through art were positively evaluated by national programmes.

6. Digitalisation and new technologies:

In reaction to the Covid-19 pandemic, teaching and research were digitalised. That included developing online platforms and tools for collaboration, introducing hybrid teaching and research models, and using digital tools and archives for remote access in artistic projects. AMU offered technical assistance to research projects impacted by the pandemic. It also modernised teaching and research spaces at all faculties, which included purchasing new technologies for the HAMU sound studio and DAMU’s Disk theatre or digital editing systems for the FAMU Studio.

The period of 2019–2023 led to significant achievements in education, research, and innovation for AMU. Its strategic priorities reflected the needs of modern society while helping develop cultural heritage. The HEI successfully reacted to extraordinary challenges like the COVID-19 pandemic while continuing to fulfil its mission. AMU’s continuous development in infrastructure, human resources, and international collaboration helps it remain prepared for upcoming challenges and opportunities.

Comment on tables 5.1.1 and 5.1.2.: Both tables illustrate that AMU intentionally concentrates on FORD 6.4 (and 6.5). Results in other fields are based on spillovers from multidisciplinary and interdisciplinary research plans, but they are quite ad hoc, and AMU’s research strategy and profile do not rely on them. AMU’s goal is to focus on its main field of expertise, as shown in the capacity plan in Table 5.1.2. The same trend can be observed in the faculty institutional plans.

5.1.1 R&D&I capacities of HEI in the year of evaluation

Field of Research	FORD	FORD share [%]	Predominant type of research	Total share of field of research [%]
1. Natural Sciences	1.1 Mathematics			2.61
	1.2 Computer and information sciences	0.31 %	Applied Research	
	1.3 Physical sciences	2.30 %	Applied Research	
	1.4 Chemical sciences			
	1.5 Earth and related environmental sciences			
	1.6 Biological sciences			
	1.7 Other natural sciences			
2. Engineering and Technology	2.1 Civil engineering			0.73
	2.2 Electrical engineering, Electronic engineering, Information engineering	0.73 %	Applied Research	
	2.3 Mechanical engineering			
	2.4 Chemical engineering			
	2.5 Materials engineering			
	2.6 Medical engineering			
	2.7 Environmental engineering			
	2.8 Environmental biotechnology			
	2.9 Industrial biotechnology			
	2.10 Nanotechnology			
	2.11 Other engineering and technologies			
3. Medical and Health Sciences	3.1 Basic medicine	0.15 %	Applied Research	2.44
	3.2 Clinical medicine	2.18 %	Applied Research	
	3.3 Health sciences	0.11 %	Applied Research	
4. Agricultural and veterinary sciences	4.1 Agriculture, Forestry, and Fisheries			
	4.2 Animal and Dairy science			
	4.3 Veterinary science			
	4.4 Other agricultural sciences			
5. Social Sciences	5.1 Psychology and cognitive sciences	0.05 %	Balanced basic and applied research	1.85
	5.2 Economics and Business			
	5.3 Education	1.43 %	Balanced basic and applied research	

	5.4 Sociology	0.15 %	Basic research	
	5.5 Law	0.07 %	Basic research	
	5.6 Political science			
	5.7 Social and economic geography			
	5.8 Media and communications	0.15 %	Basic research	
	5.9 Other social sciences			
6. Humanities and the Arts	6.1 History and Archaeology	0.22 %	Basic research	92.37
	6.2 Languages and Literature	0.15 %	Basic research	
	6.3 Philosophy, Ethics and Religion			
	6.4 Arts (arts, history of arts, performing arts, music)	86.65 %	Basic research	
	6.5 Other Humanities and the Arts	5.35 %	Basic research	
Total		100 %	100 %	-

5.1.2 Target R&D&I capacities of HEI for the next five-year period

Field of Research	FORD	FORD share [%]	Predominant type of research	Total share of field of research [%]
1. Natural Sciences	1.1 Mathematics			
	1.2 Computer and information sciences			
	1.3 Physical sciences			
	1.4 Chemical sciences			
	1.5 Earth and related environmental sciences			
	1.6 Biological sciences			
	1.7 Other natural sciences			
2. Engineering and Technology	2.1 Civil engineering			
	2.2 Electrical engineering, Electronic engineering, Information engineering			
	2.3 Mechanical engineering			
	2.4 Chemical engineering			
	2.5 Materials engineering			
	2.6 Medical engineering			
	2.7 Environmental engineering			
	2.8 Environmental biotechnology			
	2.9 Industrial biotechnology			
	2.10 Nanotechnology			
	2.11 Other engineering and technologies			
3.1 Basic medicine				

3. Medical and Health Sciences	3.2 Clinical medicine			
	3.3 Health sciences			
4. Agricultural and veterinary sciences	4.1 Agriculture, Forestry, and Fisheries			
	4.2 Animal and Dairy science			
	4.3 Veterinary science			
	4.4 Other agricultural sciences			
5. Social Sciences	5.1 Psychology and cognitive sciences			
	5.2 Economics and Business			
	5.3 Education			
	5.4 Sociology			
	5.5 Law			
	5.6 Political science			
	5.7 Social and economic geography			
	5.8 Media and communications			
6. Humanities and the Arts	5.9 Other social sciences			
	6.1 History and Archaeology			
	6.2 Languages and Literature			
	6.3 Philosophy, Ethics and Religion			
	6.4 Arts (arts, history of arts, performing arts, music)	95.00 %	Basic research	100
6.5 Other Humanities and the Arts	5.00 %	Basic research		
Total		100 %	100 %	-

5.1.3. Relation to the strategic objectives of the provider and strategic documents in the field of R&D&I

Strategic document	Follow-up
Strategic Plan of the Ministry for Higher Education for the period from 2021	Especially objective 3, “doctoral studies”: 3.C strengthening the quality of doctoral programmes, and objective 4, “strategic management and capacities in research and development”, etc.
National Research, Development and Innovation Policy of the Czech Republic 2021+	E.g. objective 8, “open access to results”: Open Science Strategy and other activities, objective 10, “incentives for research careers”: preparation for the HR Award and other activities, objective 12 “work-life balance”: GEP and other activities, objective 21 “contribution to implementing RIS3”, etc.
The National Research and Innovation Strategy for smart specialisation of the Czech Republic	Specialisation domain DS07 Cultural and creative industries as a tool to accelerate the socio-economic development of the Czech Republic etc.

5.2 Research and development objectives

The HEI will describe its intentions and goals for the next five-year period. The objectives in the field of research development, innovation, and knowledge transfer as well as the objectives in the field of cooperation with public administration, entrepreneurs, and non-profit organisations will be described in relation to the mission, vision and disciplinary capacities of the HEI. Furthermore, the objectives for the development of the HEI as a research organisation will be described, in the areas of human potential development, institutional resilience, the implementation of open science and adherence to the principles of ethics, scientific integrity, and good practice, and their interrelationship with R&D&I objectives. The objectives described must be consistent with the Strategic plan for the teaching, scholarly, scientific, research, development, artistic and other creative activities of the higher education institution.

Maximum 2000 words.

Strategic objectives in R&D&I and knowledge transfer

Development of research activities

Each of AMU's faculties has a unique approach to basic and applied research. FAMU supports interdisciplinary research emphasising innovative audiovisual media and film history projects. For example, the project "Comfort Media" studies psychosocial aspects of audiovisual culture and their impact on different demographic groups (such as LGBTQ+ communities or the elderly); this research interconnects historical analysis with modern cultural trends and reveals valuable information on the role of media in uncertain times. Another project, "FAMU Films 1946–1970", maps the historical development of student creation, emphasising its aesthetics and production aspects and its influence on Czech cinema. DAMU and HAMU, too, systematically support the research centres and grant projects in theatre studies and musicology. HAMU plans to continue the projects studying the perceptual aspects of music or the acoustics of historical organs (a NAKI project), by which it contributes to the protection of national cultural heritage and supports the innovative use of acoustic technologies. DAMU's research initiatives in performance arts include research on interactive forms of theatre production that emphasise community aspects.

Knowledge transfer and cooperation (+ open science and the sharing of results)

AMU will establish programmes to support the transfer of know-how into practice through workshops, research projects, and internships. HAMU plans to increase cooperation with cultural institutions (orchestras, festivals), and FAMU will actively involve practitioners in education and research and support cooperation with film festivals where it presents student films and research outcomes. HAMU's project "The Best" features selected soloists among interpretation programme students. In this cycle, talented students perform as soloists, accompanied by renowned orchestras such as PKF – Prague Philharmonia.

HAMU plans to expand interdisciplinary projects in applied research, such as the interconnection of acoustic research and healthcare through innovative music therapies. FAMU develops applied research on game design and interactive media, such as cultural promotion and education tools. All faculties will support open-access publishing. FAMU plans to expand access to research resources through a library as well as data analysis and research software (e.g. Atlas.ti, Beey).

In open science, AMU plans the following steps as part of an OP JAC Research Environment call project, prepared in autumn 2024:

Strategies and priorities: It will create an open science strategy for 2026–2030, including objectives: HR, organisational, infrastructural, and financial provisions, information support, and the education of researchers, doctoral students, management, and support staff.

Open Access: AMU will establish a system to support open access, including methodological support of AMU Press, university journals, and publishing outside AMU. It will address the renewal

of transformation agreements with the National Library of Technology and the transition of the National Repository of Grey Literature to a new repository.

Education and support: AMU will develop and run educational courses for researchers, doctoral students, management, and support staff and launch an intranet portal featuring comprehensive information about open science.

Implementation and assessment: AMU will start implementing the strategy to make regulations and information materials; and provide individual consulting and education. In 2029, the institution will assess the environment settings and update the strategy and the action plan for 2030+.

Staffing capacity: FAMU Library will continue to provide support to all AMU units. Compared to the current staffing capacity of 0.3 FTE, we will significantly increase the capacity: Methodology and consultancy support will be increased to 0.4 FTE. New education capacities of 200 hours/year of lecturers' time will be created. The capacity of 0.1 FTE/faculty will be dedicated to this to create a network of employees with know-how.

Funding: The implementation of the strategy will be funded by IP DRKVO (operation), the Strategic Management Support Program (investment into infrastructure), and the OP JAC (staffing capacity).

Human potential development

AMU intends to increase teachers' and researchers' competence through workshops and international collaboration. The faculties will invest in increasing young teachers' teaching abilities and expertise (e.g., HAMU stresses the support of young academics wishing to advance their academic careers in its 2025–2029 concept for future development). A system of mentoring programmes for doctoral students to support their research and artistic development is planned. The involvement of students in research counts among major priorities. FAMU will continue to organise the "Fellowship in Artistic Research" grant competition, an internal grant programme to support artistic-research projects. DAMU intends to involve students in international projects and conferences, and HAMU integrates doctoral students into research teams.

Institutional resilience and ethics

AMU will implement environmental sustainability measures in its research and teaching activities. This objective involves implementing environmentally friendly processes in the management of buildings, event organisation, and creation. AMU is establishing research integrity codes and regular workshops on standards and questions of ethics in research. FAMU, for instance, organises seminars on good practices in the research of audiovisual materials. Concerning digitisation and infrastructure innovation, FAMU is allocating funds for the development of research library stock and research technologies (big data processing, including the purchase of software such as Atlas.ti to analyse qualitative data), and DAMU will aim to get external grants for infrastructure and research support.

Cooperation with public administration and other partners

AMU intends to increase its representation in important bodies managing scientific and artistic research activities in the field. AMU is represented in the Research, Development and Innovation Council by Mgr. Jan Jiřík, Ph.D., as a member of the expert panel no. 6: Humanities and the Arts. AMU is especially strongly represented in the Czech Audiovisual Fund where its staff assume the roles of director (Helena Bezděk Fraňková), the Czech Film Fund Council's chair and vice-chair (Mgr. Marta Švecová and MgA. Petr Badač), the council's members (Bára Kopecká), and roles in the Czech Film Fund Committee (prof. Mgr. Aleš Danielis); moreover, FAMU's dean is a member of the Ministry of Culture's advisory commission for the election of the fund's director. The strategy for the future is to strengthen the representation of AMU staff in the evaluation panels of the Czech Science Foundation and the Technology Agency of the Czech Republic. Concerning

involvement in the creation of concept papers, prof. Jan Hančil, is a member of the National Accreditation Bureau's council and participated in drafting Methodology 25+. Doc. Mgr. Daniela Jobertová, Ph.D. is a vice-chair of the Council of HEI and doc. Ingeborg Radok Žádná, the rector, is a vice-chair of the Czech Rectors Conference, presides over its external relations task force, and is a member of the sustainability task force.

5.3 Institutional tools and measures for the implementation of the research and development strategy

The HEI will describe its institutional and strategic tools (e.g., strategic management tools, tools created to support the implementation of research objectives, legal and organisational norms in relation to R&D&I support, etc.) that are designed to fulfil the research and development objectives for the next five-year period (Table 5.3.1), with an emphasis on:

- Supporting quality R&D&I.
- Excellent science.
- Innovative environment and increasing the international or disciplinary competitiveness of the HEI's research activities.
- Development of human potential.
- Institutional resilience.
- Adherence to ethical principles, scientific integrity and good practice in R&D&I.

Maximum 2000 words.

Tools to support quality R&D&I:

1. At the turn of 2026–27, the benefit of the implementation of the first three-year period of faculties' Institutional Research Plans as well as other changes in the funds distribution will be assessed. It will, therefore, be clear whether the new conceptual approach used since 2023 has yielded results, i.e. the creation of new competitive research teams, publications, and other outcomes.
2. At the end of 2025, the open science strategy AMU 2026+ will be designed as part of the OP JAC Research Environment. It will set priorities and measures, including financial and personnel provisions.
3. In 2025, the outcomes of the use of www.researchcatalogue.net (see operational objective 6.1) by AMU, including the efficiency of present promotion, methodological support, and helpdesk services by the FAMU Library that has secured this for the entire academy, will be assessed as part of the Plan for the implementation of the Strategic Plan. Then, changes to the use settings and helpdesk services will be made if necessary.
4. As part of drafting the project plan for the new Strategic Management Support Program 2026+, upon which the update of AMU's SP will depend, we anticipate further partial modifications in R&D strategic management. At present, we are awaiting instructions from MYES (expected in 6/2025). The strategy document will be drafted in the second half of 2025.

Tools to support excellent science: We plan two measures in addition to those concerning excellence in research mentioned in the section above:

1. To separate the R&D agenda from the responsibilities of the Vice-Rector for Development and the Vice-Rector for Strategy, Development and Graduate and Public Relations into a separate position of Vice-Rector for Science and Research (in effect from 15 February 2025) and to assign a respected researcher to this position. This will create the capacity to plan and implement conceptual changes in this area.
2. In the following period, we intend to collaborate with an external consultant and prepare for the participation of AMU in ERC calls in the recently established panel SH8; "Studies of Cultures and Arts combining cultural studies, art history, architecture, music, performing arts, museum studies, cultural heritage and other fields (from SH5) with social anthropology (from SH3)".
3. The academic journal *Živá hudba*, published by HAMU, will proceed with its effort at inclusion in the Scopus database. As part of the preparation to meet the requirements, the

journal will implement processes and standards required by the database, which will increase the journal's quality.

Innovative environment and the increase of international or field competitiveness of the HEI's research

AMU strives to be recognised as a leading creative arts educational and research institution not only in Czechia but also internationally. The prestige of AMU and its faculties is enhanced by their participation in global research projects and publishing in major international journals. International cooperation enables AMU to keep pace with the latest trends in art and research and to provide up-to-date education. It also enables access to international grant schemes and the sharing of infrastructure and resources. AMU faculties will continue regularly sending their students and academic staff to prestigious international events, supporting their participation in international artistic-research projects and publishing activities in leading international periodicals. AMU thereby strengthens its role as a cultural ambassador on the international stage. AMU faculties plan to involve researchers more in **international mobility programmes**, e.g. Erasmus+ and other research grants. In addition, HAMU considers individual agreements with international institutions focused on artistic research know-how sharing. FAMU supports cooperation on projects connecting Czech researchers and foreign experts. Projects such as "Comfort Media" and "FAMU Films 1946–1970" serve as examples of initiatives with an international impact which use diverse resources and approaches. FAMU and HAMU intend to support their researchers in **publishing in prestigious international journals**. This includes funding to support English proofreading and the covering of publication fees. HAMU plans to organise **international conferences** on topics such as historical and aesthetical music analysis and acoustics. DAMU plans similar events focused on dramatic arts and performance practice. Faculties plan to organise specialised workshops; HAMU will focus on the latest technologies in music education, and FAMU will focus on film technologies. DAMU and HAMU plan to actively **participate in EU funding programmes** such as Horizon Europe or Creative Europe. FAMU plans to participate more in European Commission-funded research projects. FAMU has allocated funds to attract foreign experts to serve as mentors or co-sponsors. The faculties support technical English **courses** for researchers so they can communicate internationally better and participate in international projects. DAMU and HAMU organise workshops to improve the ability to write successful international grant applications. HAMU prepares new **English-language doctoral programmes** for accreditation to attract international students and enhance international research cooperation. DAMU and FAMU plan to integrate doctoral students into international research teams and give them opportunities to participate in international conferences and publish in international journals. Faculties plan to **widen access to their research results** through open digital platforms. This includes online archives accessible to international researchers and the general public. HAMU invests in developing digital tools such as music analysis platforms or platforms for sharing research results, which simplify international cooperation.

Tools to develop human potential:

1. AMU plans to apply for the HR Award in 2025. In 2025–26, AMU will design an HR Strategy covering all work phases at AMU, from onboarding to offboarding. Its implementation in 2026–29 will dramatically improve working conditions at AMU, streamline processes, and establish the system of work with the staff. It will cover the following areas: Systemisation of Jobs, Career Rules and Regulations, Methodologies for Recruitment Processes, Employee Evaluation, Onboarding of New Employees, Employee Education and Development, Internal Communication and Consultancy, Support of Equal Opportunities and Well-being, Creation of a Job Catalogue and a Systemisation Module in the HR system, Methodological Support and Consultations for Managers. It will be funded from the OP JAC

Research Environment call. If AMU is not granted the funds, it will be funded from the Strategic Management Support Program.

2. GEP will be updated each year, and new topics identified through surveys and feedback will be added. Among topics for 2025 are childcare for parents working and studying at AMU, wage increases, summer camps for the children of AMU employees, and increasing work flexibility.
3. In 2027, the methodological guideline on the "minimum standards of services in the area of equal opportunities and well-being" will be updated and significantly expanded to include research outcomes of the Centre for Gender and Science and other surveys.
4. AMU will establish new possibilities for parents to take a sabbatical or similar leave to prepare for the procedure to attain associate professorship so they can prepare for career advancement.
5. CDS will continue to update and enlarge its portfolio of courses for doctoral students to help them prepare for their research careers.

Institutional resilience support tools:

1. Given the relatively low threat of foreign interference, as observed in section 4.4 above, measures will mainly focus on cybersecurity. In the following years, we plan to a) create a position of cybersecurity manager and, based on new legislation, possibly other bodies such as a cybersecurity committee; b) prepare security documents – asset analysis, risk analysis, impact assessment, and other security policies, documents, recovery plan etc.; c) adopt technical measures based on the requirements of expected new legislation for HW and SW; and d) raise awareness about cybersecurity, and provide user training. It is preferable to make cybersecurity training and a test compulsory, such as OHS or driver training.
2. In autumn 2024, AMU created a position of security manager whose responsibilities have been to continuously assess security threats, provide methodological support to units, and manage the implementation of security measures. Newly established emergency committees underwent initial training and practical emergency training. The technical security solution for five buildings in Prague 1 has been developed, a public procurement process for design work is underway, a crisis alert system has been deployed, and testing and development of individual scenarios are in progress. In 2025, the emergency response plans of three faculties and AMU's rectorate will be finalised as key concept documents with established crisis scenarios. These will be based on the security solution and communication procedures. Based on the planning and funds, the technical solution will be gradually implemented in the buildings; it includes a backbone component that interconnects the buildings and allows for the gradual purchase of terminal devices (cameras, loudspeakers, panic buttons, audio analysers, etc.).

Tools to support adherence to ethical principles, scientific integrity, and good practice in R&D&I:

1. In 2025, Moodle courses on academic ethics and social safety will be implemented in the onboarding system. It will be compulsory for units outside the faculties and voluntary at faculties within the pilot phase. Current employees will also attend the courses.
2. Additionally, academic ethics education will be developed; for students, it is mainly provided by faculty libraries. For doctoral students, it is provided by CDS, which will also update and develop the education content.
3. In 2026, as part of the five-year review of gender equality analysis, we will also evaluate the effectiveness of the organisational model for ensuring an ethical environment and social safety by AMU's Group for Equal Opportunities, including its composition, scope of activities, etc. In 2027, as part of the preparation for GEP 2028+, the format of the Group's functioning may be modified (one idea is the establishment of an ombudsperson at a

school-wide level or strengthening the Group's executive role, as opposed to its current exclusively conceptual and coordination responsibilities).

5.3.1 Institutional tools and measures for the implementation of the research and development strategy

Name of instrument/measure	Description of the tool/measure	Implementation status	Year
The strategy of the use of funds in the Long-term Conceptual Development of a Research Institution	Rector's decree no. 15/2023 establishing the strategic framework for the use of the IP DKRVO and mandating faculties to plan R&D institutional research projects.	Implemented	2023
Open Science Strategy	Comprehensive AMU open science strategy. In 2024, the concept of the strategy was made.	Not implemented	2025
AMU Strategic Plan and yearly plans for its implementation	A strategy document introducing measures not only in R&D, reviewed annually and continuously updated.	Partially implemented	since 2021
Organisational measure	Creation of a new position of vice-rector for R&D.	Implemented	2025
HR Strategy	Strategy of HR care not only in R&D. Its content was prepared in 2024 within the preparation of the application for the OP JAC ESF+ and the OP JAC Research Environment calls. The strategy will include the entire employee life cycle.	Partially implemented	since 2024
Sustainability Strategy	A strategy for not only the environmental but also the social sustainability of the organisation.	Implemented	2024
Gender Equality Plan	A strategic document on equal opportunities, including an action plan. Evaluated and updated every year.	Partially implemented	since 2023
Centre for Doctoral Studies	AMU unit for the education of doctoral students in competencies outside their fields.	Implemented	throughout the whole period

5.4 Implementation of the recommendations in Module 5

The HEI will briefly describe how it has implemented the recommendations for Module 5 from the previous evaluation period, if applicable.

Maximum 1000 words.

Definition and support of artistic research

One of IEP's key recommendations was to **focus on artistic-research activities and ensure their systematic support**. In reaction to this recommendation, AMU chose two pathways – artistic-research projects were implemented into new doctoral study programmes and the school's internal grant schemes (The AMU Project Competition has included the option to submit an artistic-research project and obtain more substantial funding); AMU also became an institutional partner in the international Society for Artistic Research and has participated in their activities (conferences, workshops, online talks etc.). AMU students and academics also gained access to the Research Catalogue platform for the publishing of their artistic-research projects, or “expositions” as they are called in this field. AMU-published independent peer-reviewed journal *ArteActa* joined the community of artistic-research journals in the Research Catalogue. This allowed it to accept artistic-research submissions from all around the world and strengthen its position on the map of international journals. A methodological support centre was set up within the FAMU library, offering mentoring and administrative support to anyone interested in the publishing of their artistic-research projects. AMU's commitment to artistic research is further emphasised in its strategic documents, including Institutional Plans and Strategic Plans.

Faculties strengthened the system of artistic research project funding. At FAMU, the "Fellowship in Artistic Research" competition was established. It provides funding to both students and academics for their artistic-research projects. This initiative helped raise awareness about artistic research among students and researchers. HAMU focused its support on applied research in acoustics and musicology. The outcomes of these projects positively impacted international cooperation and the faculty's research visibility.

Research repository creation

Another IEP recommendation was to create a repository to store and share research results. AMU started digitising its research and artistic outputs and created its own portal on the Research Catalogue platform. FAMU developed online archives of student films and research projects. These are now accessible not only to the academic community but also to the general public. HAMU created a database of research in acoustics, serving as a resource for education and other research activities.

These steps enhanced the transparency and accessibility of research results and enabled easier international knowledge-sharing. The repositories also promote AMU's research activities and support cooperation with external partners.

Support of international cooperation

The internationalisation of research was one of the key priorities during the evaluation period. AMU took many measures to increase participation in international activities and strengthen cooperation with international institutions. HAMU extended its exchange programmes and established partnerships with major European musicology institutions. DAMU organised workshops and conferences in cooperation with international experts, contributing to experience exchange and enhancing teachers' qualifications.

The participation of academic staff and students in Erasmus+ programmes and other mobilities was an important element of internationalisation. These activities not only increase the participants' competencies but also contribute to building international networks and bolstering AMU's global reputation. In addition, FAMU extended its international projects, for example, with research in Cold War film production, which attracted international students' attention.

Research commercialisation and science communication

IEP recommended considering the possibilities of commercialising research outputs and improving their popularisation. FAMU responded with an initiative focused on the commercial use of digitised archive films. They are presented at festivals and distributed through specialised

platforms. DAMU organised a public presentation of research projects focused on community theatre, which popularised research among the general public.

HAMU focused on applying its research outcomes in practice, for instance, in cooperation with cultural institutions and orchestras. These activities contributed not only to enlarging funds but also to raising public awareness of the benefits of AMU's research.

Establishment of a PhD school

An important recommendation was to establish a unified doctoral school. AMU continues to develop its Centre for Doctoral Studies activity. DAMU and HAMU launched pilot programmes to integrate the research activities of PhD students in a broader academic community. These initiatives led to a better coordination of doctoral programmes and more interdisciplinary research opportunities.

Employee development programmes

IEP stressed the need for systematic support of employee development. HAMU organised a series of workshops on digital technologies and new teaching methods. FAMU implemented mentoring programmes to help young academics write grant applications and prepare publications. These measures helped increase employees' competence and made them more involved in research.

Use of digital platforms

IEP also recommended the promotion of research through digital platforms. DAMU created a new online platform for the publication of research results. FAMU and HAMU focused on actively promoting their activities on social media and websites. This contributed to better visibility and helped to attract new students and partners. As a whole, AMU became a member of the Society for Artistic Research. Due to this, it gained access to the Research Catalogue platform, which is associated with European artistic research institutions and peer-reviewed journals. ArteActa is one of these journals.

A LIST OF SUPPORTING DOCUMENTS/LINKS FOR MODULE 5

Document name	No. criteria	Location (link in HTML)
Gender Equality Plan	5.3	https://www.amu.cz/en/science-and-research/gender-equality-plan/
AMU Rector's Decree no. 15/2023	5.3	https://www.amu.cz/en/official-desk/rules-regulations/rectors-decrees/
Strategic plan of the Ministry for Higher Education for the period from 2021	5.3.1	https://msmt.gov.cz/uploads/odbor_30/DH/SZ/strategic_plan_2021_.pdf
National Research, Development and Innovation Policy of the Czech Republic 2021+	5.3.1	https://vyzkum.gov.cz/FrontClanek.aspx?idsekce=867922
National Research and Innovation Strategy for Smart Specialization of the Czech Republic	5.3.1	https://www.ris3.cz/en/analysis/essential-documents