

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

**HIGHER EDUCATION INSTITUTION NAME:** Janáček Academy of Performing Arts

**COMPANY REGISTRATION NUMBER (CRN):** 62156462

**THE LIST OF EVALUATION UNITS IN MODULE 3:**

Theatre Faculty

Faculty of Music

**ORGANIZATIONAL STRUCTURE OF THE HIGHER EDUCATION INSTITUTION**

The basic units of Janáček Academy of Performing Arts (JAMU) are two faculties:

- a) Theatre Faculty,
- b) Faculty of Music.

Other units of JAMU are:

- c) Theatre on Orlí Street,
- d) Publishing House,
- e) Library,
- f) Astorka Information, Education and Accommodation Center,
- g) Rector's Office.

**HIGHER EDUCATION INSTITUTION WEBSITE (HTML LINK):** [www.jamu.cz](http://www.jamu.cz)

**THE HIGHER EDUCATION INSTITUTION CONTACT PERSON**

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Signature (Rector), stamp

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J A M U Janáčkova akademie  
J A M U múzických umění  
M U Rektorát  
Beethovenova 650/2, 662 15 Brno, IČO: 62156462

### **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.*

#### **Description:**

The Janáček Academy of Performing Arts (JAMU) is a public university based in Brno, one of four art-focused universities in the Czech Republic and the only one located in the region of Moravia. It was founded in 1947 and currently has two faculties, the Theatre Faculty and the Faculty of Music, with more than 700 students.

The principal mission of JAMU is to develop artistic talents of its students and to interconnect art education, creative activities, and research in the arts, as well as art as a form of knowledge and a tool for societal development. The aim of JAMU is also to educate artistic personalities who will shape the future of Czech, European, and global music and dramatic arts across a wide range of applications – from work in professional theatre and music institutions to more open expressions of creativity in the spirit of free artistic expression across diverse artistic forms and genres.

JAMU offers various forms of education and thus enables the acquisition, expansion, deepening, or renewal of knowledge in diverse fields of learning and culture. The specific fields taught at the Theatre Faculty include Theatre Directing, Theatre Dramaturgy, Set and Costume Design, Dramatic Acting, Musical Acting, Physical Theatre, Theatre Management, Stage Management and Technology, Theatre and Education for the Deaf, Theatre and Education, Dance and Movement Theatre and Education, Radio and Television Dramaturgy and Scriptwriting, and Audiovisual Media and Theatre. At the Faculty of Music, Playing Wind Instruments, Organ Playing and Sacred Music, String Instrument Playing, Percussion Instruments and Jazz, Multimedia Creation, Music Production, Historical Interpretation, Piano Pedagogy, and Pedagogy of Piano Playing are taught.

Both faculties offer bachelor's, master's and doctoral degree programs, and the academy is also accredited to award associate professor and professor degrees.

In addition to educating artists, JAMU is also engaged in R&D&I, runs its own publishing house, and has repeatedly been successful in obtaining research grants. The quality of research at JAMU is confirmed by the awards its researchers have repeatedly received for their activities.

## SWOT ANALYSIS

<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• Competitiveness of educational programs providing quality art education and successful graduates.</li> <li>• Background of a traditional and respected institution with almost eighty years of history.</li> <li>• Headquartered in Brno, a city with an extensive cultural life and rich cultural history.</li> <li>• Strong position in the region (the only academy of performing arts in Moravia).</li> <li>• Own modern theatre premises as a background for educational activities, artistic research and public impact.</li> <li>• Own academic publishing house.</li> <li>• Extensive international contacts and partnerships in the field of artistic and research activities (membership in organizations ELIA, SAR, ENCATC, etc.).</li> <li>• Tradition in organizing respected international competitions and festivals focused on music and drama (Leoš Janáček International Competition; SETKÁNÍ/ENCOUNTER Theatre Festival).</li> <li>• Functioning system of internal support for R&amp;D&amp;I activities with transparent rules of management (JAMU Research Activity Development Fund since 2018; Student Grant Competition) and mobility (Rudolf Firkušný Grant).</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• Weaker position of research at JAMU in comparison with dominant art education and artistic creation.</li> <li>• Insufficient financial evaluation of academic workers and researchers in R&amp;D&amp;I, which does not motivate them to be more active.</li> <li>• Larger research teams often arise and disappear with the grant projects they solve.</li> <li>• Dependence of larger research projects on external sources of funding (especially by the The Technology Agency of the Czech Republic).</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• Strengthening organisational and motivational elements supporting R&amp;D&amp;I through existing processes (career regulations, habilitation and professorial appointment procedures, internal grant competitions) to increase the involvement of JAMU staff in research activities.</li> <li>• Strengthening R&amp;D&amp;I activities through membership in ELIA, SAR, ENCATC organizations (Creative Europe, INTERREG, International Visegrad Fund programs, etc.).</li> <li>• Positioning JAMU as an excellent centre for research into art and research through art (e.g. via Research Catalogue).</li> <li>• Promoting artistic research as a relevant category in evaluating R&amp;D&amp;I performance both at the national level (Ministry of Education, Youth, Sports, and The Research, Development and Innovation Council) and internationally.</li> <li>• Introduction of new doctoral study programmes in English.</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• Future changes in the methodology of evaluating research organizations in the Czech Republic may result in a reduction in R&amp;D&amp;I funding in favor of large research universities and institutes.</li> <li>• Dislocation limits pose a threat to the future development of study programs.</li> <li>• Rising of minimum doctoral-degree income due to the change in law may result in a reduction of total number of junior Ph.D. researchers.</li> <li>• Further reduction of public open calls for grant competitions in the field of artistic and art-focused research.</li> </ul>

## SELF-EVALUATION REPORT FOR MODULE 3

### THE NAME OF THE UNIT BEING EVALUATED:

**Faculty of Music of the Janáček Academy of Performing Arts**

**FORD: 6 - Humanities and the arts**

### 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.<sup>1</sup> 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.

#### Self-assessment:

The mission and vision of the Faculty of Music at JAMU (hereinafter Faculty of Music JAMU or FOM JAMU) are primarily defined by the Statute of Faculty of Music JAMU dated 20 June 2018 and reflected in the Strategic Plan of the Faculty of Music of JAMU (SP FOM JAMU 2021+). The essence of its mission and vision lies in the Faculty of Music's fundamental purpose: to prepare top-level professionals in the field of musical arts for their lifelong careers. Faculty of Music JAMU achieves this goal by building a high-quality team of educators who are themselves actively engaged in extensive creative, artistic, or scientific work and who pass their experience on to their students. The intensive qualitative development of artistic and scientific activities is regarded as one of the pillars of FOM JAMU's overall activities, alongside an intensive process of internationalising all areas of faculty work. The Faculty of Music considers all results of its creative and pedagogical activities to be of public cultural and moral value, and thus strives to disseminate them as widely as possible, fulfilling the so-called third role of higher education institutions by making them accessible to the general public.

Research activity is an integral part of musical artistic practice at FOM JAMU, reflecting and analysing this field from both a traditional scientific (musicological and arts-based research) perspective and an artistic research approach. In purely theoretical research, basic research (FORD 60403) is predominant, often organically intertwined with artistic research. Applied research, in the strict sense, is conducted to a lesser extent, but this area is currently being intensively developed,

<sup>1</sup> Basic, applied, contract, artistic research (see Definition of Terms in Methodology HEI2025+).

particularly through activities related to low-latency streaming and research into the employment of graduates in the music market (see sections 3.3 and 3.4 for more details).

However, artistic activity itself is regarded at FOM JAMU as a distinct form of research activity, characterised by the desire to explore the world through creative means and to discover new, innovative, and original solutions to specific problems. For FOM JAMU's educators and students, artistic creation is simultaneously both basic and applied research, as the creative search is inseparably linked with its application – presentation to audiences or listeners. However, this approach is not recognised by the Methodology 25+, which reduces creative activity at FOM JAMU to a purely scientific domain.

In the field of musicological research, FOM JAMU's main societal contribution lies in presenting research findings to the general public through published outputs – monographs, studies in academic journals, and conference papers later compiled into proceedings – thereby strengthening awareness of the value of Czech and European cultural heritage. The Faculty of Music thus contributes to the development of musical culture at the city, regional, and national levels through its research activities. Research in the field of music production then (besides the above benefits) significantly enhances the efficiency of specific processes in music management nationwide. Research in composition extends into electroacoustics and audio engineering, with basic research findings offering considerable application potential – such as specialised software, theoretical principles applied in cybernetics, mathematics, or physics to compositional methods that facilitate the creation and public presentation of artistic works, and more. A key component of FOM JAMU's societal contribution to research is its public engagement initiatives, with research findings being organically incorporated into lecture series for the general public, such as University of the Third Age courses. The Faculty of Music strives to apply its research outputs in accordance with the open access strategy.

The Faculty of Music is headed by a Dean, supported by Vice-Deans responsible for designated areas (as of 2025, four Vice-Deans cover: study affairs; artistic research and strategies; artistic activities and cooperation; and quality), and by the Faculty Secretary. The Dean of FOM JAMU is elected by the self-governing body of the faculty's academic community, the Academic Senate of FOM JAMU. Other governing bodies of the faculty include the Arts Council of FOM JAMU and the Disciplinary Committee of FOM JAMU. The administrative and organisational operations of the faculty are managed by departments responsible for operational, international, project, study-related, concert, and technological agendas. The faculty also includes a school music theatre, Komorní opera FOM (Chamber Opera). Three field-specific councils oversee doctoral study programmes: Interpretation and Theory of Interpretation, Composition and Theory of Composition, and Music Production. The Faculty of Music conducts its educational and creative activities through twelve departments:

- Percussion Department
- Foreign Languages Department
- Wind Instruments Department
- Conducting and Opera Directing Department
- Music Theory Department
- Music Production Department
- Jazz Interpretation Department
- Piano Interpretation Department
- Composition and Multimedia Creation Department
- String Instruments Department

Organ and Early Music Department  
Vocal Studies Department

The faculty's staffing structure (as detailed in the tabular section) is relatively balanced in terms of academic ranks, employment categories, age distribution, and gender ratio. The Faculty of Music considers this balance a crucial factor in maintaining successful personnel management and institutional development.

The delineation of staff involved in research activities is approximate, as FOM does not strictly separate this domain from other creative activities. In a number of cases, research results are also produced (with varying degrees of continuity) by workers primarily profiled for artistic activities, while some outputs are of a nature on the borderline between artistic and research output (typically in the field of composition or historical interpretation). The figures in tables 3.1.2 and 3.1.3 are based on research results recorded in the JAMU Information System (IS JAMU) for a given year. Similarly, in the category of technical/office staff supporting research activities, exact delineation is difficult, as due to the faculty's small number of administrative employees, research-related tasks often overlap with other responsibilities. The increase in the number of study programmes in the monitored period reflects the gradual re-accreditation process, through which the original Music Arts study programme (in full-time/combined form) has been progressively divided into more specifically defined programmes.

Table 3.1.1 - Staffing per FTE<sup>2</sup>

Academic/ Professional position	Total / Of which women					
	2019	2020	2021	2022	2023	Total
Professor	19/5	19/5	17/4	17/4	18/3	90/21
Associate Professor	34/13	38/13	35/13	39/14	38/12	184/65
Assistant Professor	66/20	77/21	76/21	84/29	85/29	388/120
Assistant	2/1					2/1
R&D Personnel <sup>3</sup>						
Researchers in other categories <sup>4</sup>					1/0	1/0
Technical and economic staff <sup>5</sup>	4/4	4/4	5/5	5/5	5/5	25/25

<sup>2</sup> 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.

<sup>3</sup> 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).

<sup>4</sup> 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).

<sup>5</sup> Who participates in the management and support of R&D&I in the institution.

Scientific, research and development staff involved in teaching activities						
Early career researchers <sup>6</sup>						
Total <sup>7</sup>	125/43	138/43	133/43	145/52	147/49	390/232

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 year 2019 (numbers of physical employees and personnel)<sup>8</sup>

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							1					
Associate Professor			1	1			4	2				
Assistant Professor	2	2	4	2	4	2	2					
Assistant												
R&D Personnel <sup>9</sup>												
Researchers in other categories <sup>10</sup>												
Technical and economic staff <sup>11</sup>			2	2	2	2	1	1				
Scientific, research and development staff involved in teaching activities												
Early career researcher <sup>12</sup>												
Total <sup>13</sup>	2	2	7	5	6	4	8	3			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

<sup>6</sup> See Definition of Terms in Methodology HEI2025+.

<sup>7</sup> 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.

<sup>8</sup> The total number of employees/workers as of 31<sup>st</sup> 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.

<sup>9</sup> 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).

<sup>10</sup> 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).

<sup>11</sup> Who participates in the management and support of R&D&I in the institution.

<sup>12</sup> See Definition of Terms in Methodology HEI2025+.

<sup>13</sup> 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.

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 year 2023 (numbers of physical employees and personnel)<sup>14</sup>

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												
Associate Professor			1	1			2	1	1	1		
Assistant Professor	1	1	2		4	1	2	1				
Assistant												
R&D Personnel <sup>15</sup>					1							
Researchers in other categories <sup>16</sup>												
Technical and economic staff <sup>17</sup>			1	1	3	3			1	1		
Scientific, research and development staff involved in teaching activities												
Early career researcher <sup>18</sup>												
<b>Total<sup>19</sup></b>	<b>1</b>	<b>1</b>	<b>4</b>	<b>2</b>	<b>8</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>2</b>		

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	2019		2020		2021		2022		2023		Total	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Undergraduate	224	111	215	105	194	95	190	93	197	102	1020	506

<sup>14</sup> 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.

<sup>15</sup> 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).

<sup>16</sup> 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).

<sup>17</sup> Who participates in the management and support of R&D&I in the institution.

<sup>18</sup> See Definition of Terms in Methodology HEI2025+.

<sup>19</sup> 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.

Master's <sup>20</sup>	98	44	115	52	127	71	145	75	152	77	637	319
Doctoral	39	15	39	17	38	18	34	18	31	15	181	83
Lifelong Learning Courses	609	435	234	203	352	224	479	341	497	388	2171	1591
Total	970	605	603	377	711	408	848	527	877	582	4009	2499

Table 3.1.5 - Study programmes in Czech/English

Type of study programme	Total <sup>21</sup> / Of which professional study programmes											
	2019		2020		2021		2022		2023		Total	
Undergraduate	2		5		7		9		10		33	
Master's	1/1		8/1		9/1		13/1		14/1		45/5	
Doctoral	4		4		6		8		8		30	
Lifelong Learning courses	7	4	4	2	8	4	12	8	12	7	43	25
Total	14	4	21	2	30	4	42	8	44	7	118	25

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		Zvolte položku.	
	1.2 Computer and information sciences		Zvolte položku.	
	1.3 Physical sciences		Zvolte položku.	
	1.4 Chemical sciences		Zvolte položku.	
	1.5 Earth and related environmental sciences		Zvolte položku.	
	1.6 Biological sciences		Zvolte položku.	
	1.7 Other natural sciences		Zvolte položku.	
2. Engineering and Technology	2.1 Civil engineering		Zvolte položku.	
	2.2 Electrical engineering, Electronic engineering, Information engineering		Zvolte položku.	
	2.3 Mechanical engineering		Zvolte položku.	
	2.4 Chemical engineering		Zvolte položku.	
	2.5 Materials engineering		Zvolte položku.	
	2.6 Medical engineering		Zvolte položku.	
	2.7 Environmental engineering		Zvolte položku.	

<sup>20</sup> All master's degree students are listed, regardless of the length of their programme of study.

<sup>21</sup> The total number of study programmes for which admissions have been announced in a given academic year.

	2.8 Environmental biotechnology		Zvolte položku.	
	2.9 Industrial biotechnology		Zvolte položku.	
	2.10 Nanotechnology		Zvolte položku.	
	2.11 Other engineering and technologies		Zvolte položku.	
3. Medical and Health Sciences	3.1 Basic medicine		Zvolte položku.	
	3.2 Clinical medicine		Zvolte položku.	
	3.3 Health sciences		Zvolte položku.	
4. Agricultural and veterinary sciences	4.1 Agriculture, Forestry, and Fisheries		Zvolte položku.	
	4.2 Animal and Dairy science		Zvolte položku.	
	4.3 Veterinary science		Zvolte položku.	
	4.4 Other agricultural sciences		Zvolte položku.	
5. Social Sciences	5.1 Psychology and cognitive sciences		Zvolte položku.	
	5.2 Economics and Business		Zvolte položku.	
	5.3 Education		Zvolte položku.	
	5.4 Sociology		Zvolte položku.	
	5.5 Law		Zvolte položku.	
	5.6 Political science		Zvolte položku.	
	5.7 Social and economic geography		Zvolte položku.	
	5.8 Media and communications		Zvolte položku.	
	5.9 Other social sciences		Zvolte položku.	
6. Humanities and the Arts	6.1 History and Archaeology		Zvolte položku.	
	6.2 Languages and Literature		Zvolte položku.	
	6.3 Philosophy, Ethics and Religion		Zvolte položku.	
	6.4 Arts (arts, history of arts, performing arts, music)	100%	Basic Research	100%
	6.5 Other Humanities and the Arts		Zvolte položku.	
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 period of 2019–2023 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.*

#### Self-assessment:

The specificity of research activities at FOM is defined by their close connection with artistic creative work. In this sense, a range of outputs in the field of artistic research is produced (typically in areas such as composition or historical interpretation). At the same time, the faculty also develops traditional theoretical research (in musicology, music production, etc.), as evidenced by the numerous results submitted annually to the national R&D results database (the Register of information on Results, known as RIV) and the extensive production of scholarly monographs published both by JAMU Publishing House and international publishers. The strong position of Faculty of Music JAMU within the academic community is further demonstrated by the regular and significant participation of attendees from various academic and research institutions in the Czech Republic, Slovakia, and abroad at conferences organised by the faculty.

Given the specific characteristics of FOM's research activities (see section 3.1.), it is necessary to consider artistic creative work itself as a research activity in a broader sense. FOM achieves numerous awards in this field, as exemplified in Table 3.2.1. The international academic and artistic community has a strong interest in collaboration with FOM, particularly in organising lectures and workshops led by prominent foreign experts and artists at FOM, as well as in facilitating FOM academics' participation at prestigious international institutions. Through this engagement, FOM makes an innovative contribution to the broader understanding of the phenomenon of music – an area that is challenging to explore solely within purely theoretical institutions.

Table 3.2.2. lists (in addition to membership in editorial boards of academic journals) other closely related areas, such as membership in professional societies.

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
Jindřiška, Bártová, prof. PhDr.	Laureate of the Brno City Award (Journalism and Publicism), 2020	City of Brno
<b>Laureates of International Competitions (Students):</b>		
Ondřej Kalužák	1st prize	International Competition Palma Ars Acustica, 2023
Alžběta Symerská	1st Prize / Expressive Performance Special Prize	London Young Musician, 2023.

Zuzana Jeřábková	1st prize	35th Edition International Competition for Pianists and Opera Singers Francesco Paolo Neglia, 2023.
Kamila Ozerová	1st Prize, Absolute Winner, and Special Prize for Excellent Interpretation	World Grand Prix International Music Contest, London, 2023.
Kamila Ozerová	Festival 4Arts Trophy Prize (Absolute Winner)	Festivalul de Arte (Festival 4 Arts), Romania (online), 2022
Kateřina Potocká	1st Prize and Absolute Winner	Concorsi Internazionali di Musica della Val Tidone, Italy, 2021
Aleř Tvrđík	Grand Prix Winner (Absolute Winner)	International Music Competition OPUS, 2021
Kateřina Potocká	1st Prize	Yamaha Music Foundation Europe Competition, 2020
Katarína Slavkovská	1st prize	Leoř Janáček International Competition in Brno, 2019

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
Lucie, Peřil Šilerová, doc. Ing. MgA. Ph.D.	Member of the Editorial and Scientific Board of International Journal of Music Business Research (2015–present)
Lyko, Petr. doc. PhDr. Ph.D. et Ph.D.	Member of the Editorial Board of the Muzikologické fórum professional journal (2012–present)
Dlouhý, Dan. doc. Ing. MgA, Ph.D.	Member of the Editorial Board of the Opus Musicum professional journal (2020–present)
Barbara Maria Willi, prof. Ph.D. MBA.	Member of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (2023–present)
Lucie, Peřil Šilerová, doc. Ing. MgA. Ph.D.	Member of the Board of Trustees of Opus Musicum, o. p. s. professional journal (2020–present)
Lyko, Petr. doc. PhDr. Ph.D. et Ph.D.	Vice-Chair of the Czech Society for Musicology (Česká společnost pro hudební vědu z.s.) (2010–present)
Edgar Omar Rojas Ruiz, Ph.D.	Member of the Artist Pedagogy Group, Society of Artistic Research (2023–present)
Lucie, Peřil Šilerová, doc. Ing. MgA. Ph.D.	Chair of the Kultura & Management, z. s. association (2018–present)

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
Jana Michálková Slimáčková, Mgr. Ph.D.	Making catalogue of works by organist Bedřich Antonín Wiedermann.	2023 IAML Congress, Cambridge, United Kingdom.	2023

Edgar Omar Rojas Ruiz, Ph.D.	“Haab – Jun” - Los sistemas numéricos mayas y las nuevas tecnologías.	Festival de Musica y Nuevas Tecnologias, Visiones Sonoras, Mexico.	2022
David Dorůžka	Rhythmic and metric innovations and advancements in 21st century jazz music, originating from Israeli, Middle-Eastern and North-African influences.	International Scientific Conference Jazz XXI, Poland.	2022
Otto Wanke, Mag. Art.	Spektralmusik und Postspektralismus	Künstlertgespräche I; Künstlerhaus Salzwedel, Germany.	2022
Jana Michálková Slimáčková, Mgr. Ph.D.	Misattributed and Uncertainly Ascribed Eighteenth-Century Organ Pieces in the Czech Lands	International scholarly conference Authentic, Fake or Mistaken Identity? Creation, Recreation, Deception and Forgery in Music, Slovenia.	2021
Likin Jurij, doc.	Oboe band in the context of baroque music culture of 18.century.	University of Hull, East Yorkshire.	2019
Horáčková Květoslava, doc. PhDr. Ph.D.	Václav Havel als Inspitacion in der bildenden Kunst.	11. Bohemicum Dresdense; Václav Havel: Sprache und Diskurs. Technische Universität Dresden, Deutschland.	2019
Lucie Šilerová, doc. Ing. MgA. Ph.D., Michaela Bóková, MgA.	The Evolution of Trends of Micro-Enterprises' Strategies in the Recording Industry	12th Annual Conference of the Association of Cultural Management in Wien.	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
Erich Traxler, prof.	Universität für Musik und darstellende Kunst Wien.	Austrian music for harpsichord.	2023
Sanja Petričić-Kapeliou, Ph.D.	Shenandoah University	The Art of Self-Management and Leadership	2023
Thomas Gorbas	Technische Universität Wien.	Strategies for compositional work with spatial sound, sound distribution techniques; Ambisonic sound technology	2023
Violeta Simjanovska, prof.	Sibelius Academy	Value in the Arts	2022
Katarzyna Myćka	Akademia Muzyczna im. Ignacego Jana Paderewskiego w Poznaniu	Companion music for percussion instruments with a focus on mallet (melodic) instruments	2021
Fabio Bonizzoni, prof.	Royal Conservatory of The Hague (Holland) and in Italy at the Conservatory of Novara	Italian music of the 17th century	2020
Jörg-Andreas Bötticher, prof.	Fachhochschule Nordwestschweiz	Tempo rubato in the 18th century	2019
Johannes Boer	Royal Conservatoire of The Hague.	Experience with artistic research. Advantages of a	2019

		multidisciplinary approach as a path to creativity and individual contribution to art.	
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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
Vít Spilka, doc. MgA.	Member of the Committee for Performing Artists	Czech Music Fund Foundation (Nadace Český hudební fond)	2020–present
Vilém Spílka, doc.	Member of the Grant Committee for Culture (Alternative Music)	Prague City Authority	2018–present
Lucie, Pešl Šilerová, doc. Ing. MgA. Ph.D.	Member of the Committee for Visual, Film, and Photographic Arts	Ministry of Culture of the Czech Republic, Grant Programme: Support for Non-Professional Artistic Activities and Support for International Contacts in the Field of Non-Professional Activities	2021–2024
Jana, Michálková Slimáčková, Mgr. Ph.D.	Member of the Expert Evaluation Committee for Music	Department of Culture, Brno City Authority	2016–2022
Martin Hroch, doc. MgA. Ph.D.	Member of the Expert Evaluation Committee for Music	Department of Culture, Brno City Authority	2023–2024
Lyko, Petr, doc. PhDr. Ph.D. et Ph.D.	Member of the Committee for Musicology and Music Journalism	Czech Music Fund Foundation (Nadace Český hudební fond)	2011–2019
Lucie, Pešl Šilerová, doc. Ing. MgA. Ph.D.	Evaluator for the Culture Moves Europe Scholarship Programme	Creative Europe	2023–2024

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

research<sup>22</sup>) that it has implemented or participated in during the period of 2019–2023<sup>23</sup>. This should be done from the full list in annex tables (Table 3.3.1-3.3.2)<sup>24</sup>, 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.*

**Self-assessment:**

Research conducted at the Faculty of Music JAMU is, in most cases, funded by national institutional support for the long-term conceptual development of research organisations (referred to as LCDRO). This is either through specific projects within the JAMU Research Development Fund – an internal grant competition (which is funded from a portion of the LCDRO subsidy) – or as individual research by FOM staff that is not project-based, with potential support from direct LCDRO funding. While the costs of individual projects under the Research Development Fund can be clearly quantified (and the activities have the characteristics of a project in the strict sense), individual research by FOM staff supported by direct LCDRO costs is more difficult to financially specify, as it does not consist of defined projects with set budgets and spending schedules. Table 3.3.1 therefore presents specific Research Development Fund projects (funded by LCDRO) and the total amount of direct LCDRO costs (excluding overhead costs) at the Faculty of Music JAMU for the given year. However, in the narrative part of this self-assessment, a model example of a highly excellent non-project output – falling broadly under direct LCDRO costs – is also provided.

Direct LCDRO costs are typically used to finance travel expenses (for conferences, visits to libraries, archives, etc.), the purchase of specialist literature (for specific researchers or workplaces – though all purchased items are subsequently added to the JAMU Library collection), and, importantly, rewards for achieved outputs. These rewards are based on a transparently established system (according to specific results recorded in the IS JAMU system and designated for export to the register of information on results) and serve as an incentive to encourage further research activities and excellence.

An integral part of FOM's research activities also includes student projects carried out within the Student Grant Competition, which allocates funding provided by the Ministry of Education for so-called specific university research. These projects typically involve both students and academic educators (usually doctoral candidates and their supervisors). Specific university research thus represents an additional and separate source of funding.

During the evaluated period, no contractual research had been conducted at FOM. However, in 2024, a research collaboration agreement was signed between the Faculty of Music (i.e., JAMU) and the private company DISK Systems, s.r.o., which qualifies as contractual research. This agreement builds on the results of a Student Grant Competition project led by MgA. Daniela Peclová, which is referenced in the evaluation below (note: due to its nature, this project is reported under contractual research – without financial remuneration – in the FOM/JAMU 2023 Annual Report, but in this self-evaluation

<sup>22</sup> 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.

<sup>23</sup> Regardless of whether the projects are completed or still ongoing, provided that at least part of the project was implemented during the evaluation period.

<sup>24</sup> The evaluated unit shall only fill tables that are relevant to it.

report, it is classified under standard Student Grant Competition projects according to the prescribed criteria and funding source).

The assessment of contractual research at FOM must be considered within the context of the institution's fundamental characteristics. The integration of the institution's activities with the private sector primarily takes the form of collaboration between

numerous faculty members and students with various public music ensembles, orchestras, choirs, chamber groups, and jazz bands. Additionally, there is cooperation with radio and television in the production of recordings, as well as the involvement of many FOM academics in music management, production, and organisational activities related to music festivals, opera productions, concerts, theatre

performances, and similar events. In this respect, FOM achieves a remarkably high number of outstanding results.

A detailed overview of specific research outputs at FOM (including those funded through direct LCDRO costs) recorded in the register of information on results is provided in Table 3.4.1.

### **Overview of the Most Significant Research Activities at Faculty of Music JAMU During the Evaluated Period**

#### **Projects of the JAMU Research Development Fund within IP LCDRO**

##### **Project Title: Stage Technologies in the 21st Century [Jevištní technologie v 21. století]**

Author of the Output: Petr, Jan, MgA.

Project Duration: 2019–2021

Type of Support: Research Development Fund within IP LCDRO

Main Research Output:

**PETR, Jan. Stage Technologies in the 21st Century [Jevištní technologie v 21. století] Brno: JAMU, 2022. 342 pp. ISBN 978-80-7460-197-2.**

The research (as presented in the cited monograph) is entirely unique in its choice of topic and its scholarly approach. Until now, this subject has not been comprehensively addressed in the Czech research context. The resulting publication documents and analyses modern stage technologies from technical, typological, and terminological perspectives, while also significantly considering the historical development of theatre machinery and its relationship to the operational structures of modern theatre venues. Although the research is primarily theoretical, the findings demonstrate strong applied potential, particularly in the construction, operation, and maintenance of stage buildings and technologies. Theoretical research is further substantiated by extensive case studies in which the author innovatively examines specific examples of stage technologies using an original methodological approach that explores both the structural aspects (drive systems) and functional elements of these technologies. This project has yielded tangible and innovative insights not only for theoretical study but also in establishing an excellent informational foundation for practical theatre operations. The project was primarily conducted at the Faculty of Music; however, the author – who at the time was the operational director of the Theatre on Orlí Street (JAMU) – also drew extensively on experiences gained from managing this academy-affiliated theatre. Consequently, the research outcomes have significantly supported FOM's fundamental mission: education in the field of musical arts, of which the theatre environment is an integral part.

##### **Project Title: Publication: Bohuslav Martinů and Brno [Publikace Bohuslav Martinů a Brno]**

Author of the Output: Holá, Monika, doc. MgA. Mgr., Ph.D.

Project Duration: 2021–2022

Type of Support: Research Development Fund within IP LCDRO

Main Research Output:

**HOLÁ, Monika. Bohuslav Martinů and Brno: On the World and Czechoslovak Premieres of the Composer's Stage Works [Bohuslav Martinů a Brno. Ke světovým a československým premiérám jevištních děl skladatele.] Brno: JAMU, 2024. 334 pp. ISBN: 978-80-7460-226-9.**

The research (as presented in the cited monograph) clarifies the interactions between world-renowned composer Bohuslav Martinů and the musical culture of Brno, the city where his stage works were most frequently premiered. This extensive monograph constitutes a highly excellent outcome of fundamental research (conducted primarily through the analysis of primary sources) while also making a significant contribution to the so-called third role, as it reflects the impact of Martinů's works within the broader socio-cultural context of Brno's musical life and culture. The study substantially contributes to the popularisation of both the composer and his oeuvre, while simultaneously fostering greater public interest in Brno's contemporary musical scene – an environment deeply marked by the legacy of major 20th-century composers. In this regard, the research outcome is also crucial for enhancing educational activities at FOM and strengthening the faculty's outreach.

**Project Title: Personalities of the Faculty of Music, JAMU II [Osobnosti Hudební fakulty JAMU II]**

Author of the Output: Bártová, Jindřiška et al.

Project Duration: 2018–2020

Type of Support: Research Development Fund within IP LCDRO

Main Research Output:

**BÁRTOVÁ, Jindřiška et al. Personalities of the Faculty of Music II [Osobnosti Hudební fakulty II.] Brno: JAMU, 2020. 338 pp. ISBN 978-80-7460-176-7.**

The research (as presented in the cited monograph) presents the Faculty of Music and its history in a highly scholarly yet accessible manner, thereby enhancing the institution's significance within the city, the region, and the Czech Republic as a whole. This publication, which examines the history of FOM through the lens of its most distinguished educators, is based on extensive heuristic research and represents a high-quality contribution to fundamental music-historical research. The research team, led by prof. Bártová, included fifteen authors – ranging from early-career doctoral candidates to leading specialists in the field, including prof. Holt Meyer from the University of Erfurt, an expert in Slavic literary studies who contributed a study on Ludvík Kundera. Through this approach, the project has contributed to one of FOM's core missions: integrating the institution's research findings with the broader understanding of Brno's cultural history.

**Project Title: The Organ Reform Movement and Its Impact on Organs and Organ Building in Czechoslovakia [Reformní varhanní hnutí a jeho dopad na varhany a varhanářství v Československu]**

Author of the Output: Lyko, Petr, PhDr. Ph.D. et Ph.D.

Project Duration: 2020–2021

Type of Support: Research Development Fund within IP LCDRO

Main Research Output:

**LYKO, Petr. The Organ Reform Movement and Its Impact on Organs and Organ Building in Czechoslovakia [Reformní varhanní hnutí a jeho dopad na varhany a varhanářství v Československu] Brno: JAMU, 2022. 123 pp. ISBN 978-80-7460-198-9.**

The research (as presented in the cited monograph) examines the subject within a broader Central European framework while focusing on developments in Czechoslovakia – an approach that had not previously been explored in Czech research. This study employs critical and comparative analysis to examine one of the key evolutionary trends in 20th-century European organ building: the Organ Reform Movement. The research also provides an in-depth analysis of Albert Schweitzer's

organological concept, which served as the initial impetus for modern reform tendencies in organ building and was later referenced as a fundamental ideological foundation of the Organ Reform Movement. A crucial feature of this study is the evaluation of these developments in the context of contemporary scholarly knowledge and current paradigmatic approaches in organology and organ building in the 21st century. The research presents a wealth of specific findings concerning organ construction, including the characteristics of register disposition and sound ideals, structural aspects of individual organ components, and manufacturing techniques. Due to these detailed insights, the project's findings also hold significant applied value for modern organ building, an evolving field that bridges artistry and craftsmanship. The published research further contributes to the integration of contemporary scholarly knowledge into FOM's educational activities, particularly within the Organ Performance programme, where subjects such as History of the Instrument and its Repertory are taught.

**Project Title: Mapping the Managerial and Production Environment and Behaviour of Musical Ensembles in the Czech Republic [Mapování manažerského a produkčního prostředí a chování hudebních souborů v České republice]**

Author of the Output: Lucie Šilerová Pešl et al.

Project Duration: 2018–2020

Type of Support: Research Development Fund within IP LCDRO

Main Research Output:

**ŠILEROVÁ PEŠL, Lucie, KOUŘIL, Vít, Mikolášiková, Barbora. Study of the Managerial and Production Environment and Behaviour of Musical Ensembles in the Czech Republic: “Learning by Doing” [Studie manažerského a produkčního prostředí a chování hudebních souborů v České republice „Learning by doing“] Musicologica Brunensia 56, No 1, 2021, pp. 81–104. ISSN 1212-0391.**

The research (as presented in the cited academic article) inherently possesses a strong applied potential. It focuses on the organisational, legal, managerial, and production frameworks of musical ensembles in the Czech Republic. The article, published in a prestigious indexed journal, examines these aspects in selected ensembles operating in contemporary Czech musical life. Through qualitative inquiry, the study maps current managerial and production schemes, which are then subjected to extensive quantitative analysis. The findings provide a highly qualified evaluation of numerous relevant aspects of the functioning of musical ensembles, with considerable potential for the effective development of their organisational frameworks. As such, the research output serves as an exemplary demonstration of the successful implementation of high applied potential into excellent fundamental research.

#### **Model Example of a Non-Project Output Conducted Within Direct Support of IP LCDRO**

Author/Title of the Research Output:

**MATĚJŮ, Zbyněk and Sam MCGUIRE. The Art of Digital Orchestration. New York, London: FOCAL PRESS, 2020. 265 pp. ISBN 978-0-367-36274-4.**

The research output of FOM academic Zbyněk Matějů (in collaboration with international researcher Sam McGuire) resulted in the cited monograph, which is entirely unique within the Czech research landscape. The cooperation between a Czech and an American author enabled an exceptionally innovative perspective on the subject, primarily by integrating interdisciplinary reflections on contemporary compositional techniques, trends, and fundamental creative paradigms with digital processing and production. The core thematic focus is digital orchestration itself, though the research also explores the confrontation between standard orchestration principles and the possibilities offered

by state-of-the-art software and modern technology. Key themes examined include the sound and musical components of films and video games, the genesis of the orchestration process, sound mixing, the use of virtual instruments and MIDI interfaces, and more. Through its depth and quality of execution, The Art of Digital Orchestration stands as an outstanding product of international research – unprecedented in the Czech environment in this form, scope, and quality. In terms of research classification, the study represents a continuum from fundamental research to artistic research and applied research, reflecting the foundational pillars that define FOM's mission and vision.

### **Projects of the Student Grant Competition**

#### **Project Title: Digital Technologies in Classical Music Production [Digitální technologie v oblasti produkce klasické hudby]**

Author of the Output: Daniela Peclová, MgA. (at the time a doctoral student)

Project Duration: 2023

Type of Support: Student Grant Competition

Main Research Output:

PECLOVÁ, Daniela. Utilisation of Low-Latency Streaming in Music Education [Využití nízkolatenčního streamingu v hudebním vzdělávání]. JAMUsica. 2023, No 1, pp. 48–62. ISSN 2694-7579.

Additional Research Outputs:

PECLOVÁ, Daniela. Digital Technologies in Classical Music Production: Utilisation of Low-Latency Streaming (Low Latency Streaming) [Digitální technologie v oblasti produkce klasické hudby: využití nízkolatenčního streamingu (low latency streaming)]. Brno: 30–31 October 2023 (organisation of a workshop).

PECLOVÁ, Daniela. Utilisation of Low-Latency Streaming Technology in Music Education [Využití technologie nízkolatenčního streamingu v oblasti hudebního vzdělávání]. In: Teritoria umění 2023. Prague: 2 November 2023 (conference presentation).

PECLOVÁ, Daniela. Low-Latency Streaming – Applications and Impacts in Classical Music [Nízkolatenční streaming – využití a dopady v klasické hudbě]. In: Doctoral Scientific Conference of the Faculty of Music JAMU 2023 Brno: 20 April 2023 (conference presentation).

The researcher focused on a relatively unexplored issue that connects theoretical insights from music production with theoretical-applied research of an exact nature. This led to the development of numerous outputs covering both fundamental and applied research, as demonstrated by the researcher's contributions at professional conferences, a comprehensive scholarly article in a peer-reviewed journal, and the implementation of a unique workshop. This workshop experimentally tested the functionality of low-latency online connectivity for collaborative music performance between musicians in Brno and The Hague, Netherlands. These activities served as the foundation for the preparation of a specific contractual research project, which has been carried out in collaboration with a private company at the Faculty of Music since 2024.

#### **Project Title: Mix of Sound Art, Field Recordings, and Musical Material for an Interdisciplinary Student Ensemble [Mix sound artu, field recordings a hudebního materiálu pro mezioborový studentský ansámb]**

Author of the Output: Hanousek, Radim (at the time a doctoral student).

Project Duration: 2021

Type of Support: Specific University Research

Main Research Output:

HANOUSEK, Radim. Escape. Mix of Sound Design Using Real Sounds and a Studio-Created Ensemble [Escape. Mix sound designu reálných zvuků a studiově vytvořeného ansámblu]. Opus musicum. 2021, Vol. 2021, No 4, pp. 79–89. ISSN 0862-8505.

Additional Research Outputs:

HANOUSEK, Radim. Multimedia Music Project Based on Recordings of Confiscated Organs from the 1950s and Live Performances by Musicians In: Teritoria umění 2021 (output type K).

HANOUSEK, Radim. Mix of Sound Design Using Real Sounds and a Studio-Created Ensemble In: Doctoral Conference of the Faculty of Music JAMU 2021 (output type K).

HANOUSEK, Radim. Original Composition “Sounds of Poschiavo”, Created During a Residency in Poschiavo, Switzerland (A Mix of Field Recordings and Composed Music for Acoustic Instruments), 2021.

HANOUSEK, Radim. Performance of the Composition “Goldene Ring” in Altdorf, Switzerland, 2021.

HANOUSEK, Radim. Realisation of the Original Micro-Opera “Fundamentals of Street Name Creation”, Combining Opera Singers, a Jazz Ensemble, and Electronics, 2021.

HANOUSEK, Radim. Implementation of the Extensive Original Project “Reakce K”, Encompassing Organ Sound Research in Úsobrno, a Sound Installation and Concert at Brno’s Káznice, and a Work-in-Progress Composition for the Radio Project “Radioacustica”, 2021.

The article published in the renowned professional journal Opus musicum, along with other achieved results, contributes to an extensive collection of the author's publications and creative outputs dedicated to the specific issues of contemporary musical composition. The nature of this research reflects a uniquely profiled investigation based on an interdisciplinary fusion of theoretical research, artistic research, and artistic creative activity. The article and the additional outputs provide insights gained from the project, further enriched by other creative activities of an interdisciplinary nature.

Table 3.3.1 Projects supported by public funds

In the role of beneficiary						
Provider <sup>25</sup>	Project name	Support (in thousands CZK/EUR) <sup>26</sup>				
		2019	2020	2021	2022	2023
<b>MEYS</b>	<b>Projects of Research Development Fund JAMU (from IP LCDRO):</b>					
	prof. Jindřiška Bártová – Personalities of the Faculty of Music JAMU II [Osobnosti Hudební fakulty JAMU II] (2018–2020)	20 CZK/0,79 EUR	195 CZK/7,75 EUR			

<sup>25</sup> 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.

<sup>26</sup> Indicate the total amount expressed in thousands of CZK and the conversion of the total amount into Euro.

	doc. Lucie Peší Šilerová – Mapping the Managerial and Production Environment and Behaviour of Musical Ensembles in the Czech Republic (2018–2020)	84 CZK/3,34 EUR	35 CZK/1,39 EUR			
	Mgr. Jana Michálková Slimáčková, PhD. – Bedřich Antonín Wiedermann – Life and Works (2018–2020)	70 CZK/2,78 EUR	70 CZK/2,78 EUR			
	Doc. Monika Holá – Publication: Bohuslav Martinů and Brno (2021–2022)			121 CZK/ 4,85 EUR	130 CZK/ 5,16 EUR	
	prof. Jan Jiraský – Creation of a Book Publication for the Subject “Thank You and Piano Literature” (2021–2022)			269 CZK / 10,68 EUR	63 CZK/2,5	
	Mgr. Jana Michálková Slimáčková, PhD. – Bedřich Antonín Wiedermann – Life and Works II (2021–2023)			111 CZK/ 4,4 EUR	121 CZK/4,8 EUR	119 CZK / 4,72 EUR
	dr. Pavel Zlámal – System of Conducting Gestures for an Improvisation Ensemble (2022)				118 CZK/4,69 EUR	
	doc. Martin Hroch – Creation of a Book Publication for the Subject “History and Literature of the Harpsichord” (2023–2025)					149 CZK/ 5,91 EUR
	PhDr. Petr Lyko - Ph.D. et Ph.D.: Developmental Trends in Contemporary					137 CZK/5,44 EUR

	Organ Building in Central Europe (2023–2024)					
	MgA. Jan Petr – Technical and Economic Aspects of Theatre Operations (2023–2025)					157 CZK /6,23 EUR
<b>MEYS</b>	<b>Projects of the Student Grant Competition</b>					
	MgA. MgA. Darina Žurková – Models of Mixing Granular Musical Objects and Their Application in Compositional Practice (2017–2019)	8 CZK/ 0,31 EUR				
	MgA. Damiano Binetti – Principles of Italian Bel Canto in the Czech Context. Theory and Practice (preparations for the implementation of the selected title) (2017–2019)	12 CZK/ 0,47 EUR				
	MgA. Ing. Radim Hanousek – Connecting Jazz and Classical Musicians in a Cross-Genre Ensemble (2018–2019)	84 CZK/3,34 EUR /				
	MgA. Robert Koubek – Perception of Jaroslav Ježek's Piano Works Among Contemporary Audiences (2018–2019)	65 CZK/2,56 EUR /				
	MgA. Leoš Černý – String Quartet No 2 “Intimate Letters” by Leoš Janáček: Analysis of All Existing	107 CZK /4,25 EUR				

	Editions and Preparation of an Editorial Material (2018–2019)					
	MgA. Kristýna Znamenáčková – Revised Edition of Etudes and Polkas by Bohuslav Martinů (2019)	38,7 CZK/1,54 EUR  /				
	MgA. Miroslav Beinhauer – Study and Studio Recording of Alois Hába's Six-Tone Opus: Six Pieces Op. 37 for Six-Tone Harmonium (2019)	79 CZK/ 3,14 EUR  /				
	MgA. Jiří Suchánek – Experimental Strategies and Methods of Live Electroacoustic Music Creation: Development of Prototype Sensory Musical Instruments and the Use of Sonification of Natural Phenomena for Real-Time Music Structure Generation (2019)	132CZK/5,24 EUR  /				
	BcA. Jiří Havrlant – J. Benda – Critical Notation Edition of Six Sonatas for Flute and Basso Continuo (2019–2020)	57 CZK/2,26 EUR	97 CZK/3,88 EUR  /			
	MgA. Lucie Páchová – Research on the Possibilities of Music Creation Based on Participation and Non-Hierarchical Organisation (2020)		77 CZK/3,04 EUR  /			
	MgA. Miroslav Beinhauer – Reflection on		75 CZK/2,97 EUR			

	Symphonic Fantasy for Piano and Orchestra Op. 8 by Alois Hába (2020)		/			
	MgA. Ing. Radim Hanousek – Musical Material for an Interdisciplinary Student Ensemble with a Focus on Sonic Exploration (2020)		99 CZK/3,92 EUR /			
	MgA. Dominik Gál – The Phenomenon of Interpreting Jan Novák’s Piano Works (2020–2021)		55 CZK/2,18 EUR /	30 CZK/1,19 EUR /		
	MgA. Barbora Mikolášiková – Mapping, Professional Analysis, and Evaluation of the Collections, Production, and Educational Activities of the National Czech and Slovak Museum and Library in Cedar Rapids, Iowa, USA (2020–2021)		87 CZK/3,45 EUR /	70 CZK/2,78 EUR /3		
	MgA. Mix of Sound Art, Field Recordings, and Musical Material for an Interdisciplinary Student Ensemble (2021)			102 CZK/4,03 EUR		
	MgA. Petra Kujalová – Emanuel Štěpán Petr – Reflection on His Organ-Building Activities in Contemporary Publications (2021)			70 CZK/ 2,77 EUR /		
	MgA. Yelizaveta Sukhyna – A			67 CZK/2,65 EUR		

	Critical Perspective on Selected Aspects of Scientific Argumentation on the Topic The Genesis of the Baroque Oboe (2021)			/		
	MgA. Sára Medková – Multimedia Performance with Piano (2021–2022)			75 CZK/2,99 EUR /	125 CZK/4,97 EUR /	
	MgA. Daniela Peclová – Music Production in the European Context: Mapping Related Fields and Establishing Collaborations for Study and Work Placements (2021)			111 CZK/4,39 EUR /		
	MgA. Matej Sloboda Cyber Trio: Research on the Development of String Instrument Playing Techniques Using Integrated Electronic Systems (2021)			197 CZK/ 7,83 EUR /		
	MgA. Jakub Pustina – Analysis of Principles and Use of the Often Overlooked “Deep Laryngeal Position” Technique in Relation to the Sound Ideal of Opera Singing (2022)				162 CZK/ 6,42 EUR /	
	MgA. Kristina Švihálková – Research on the Integration of Musical and Acting Actions with Other Interactive Elements in Compositions of the Late 20th and				135 CZK/ 5,37 EUR /	

	Early 21st Century (2022)					
	MgA. Vendula Galdová – Václav Kaprál – Ballad for Cello and Piano: Preparation of a Critical Edition and Presentation of the Work (2023)					88 CZK/3,51 EUR /
	Mgr. Jana Michálková Slimáčková, Ph.D. (Mgr. Zuzana Jeřábková) – Maria Jeritza: Reflection on Her Life and Career in Periodicals Published in Czech Territory Before 1945 (2023)					91 CZK/3,62 EUR /
	Mgr. Jana Michálková Slimáčková, Ph.D. (BcA. Daniela Hřebíčková) – Josef Blatný – Organ Works (2023)					83 CZK/ 3,3 EUR /
	MgA. Zuzana Palaniyappan – The Functioning and Management of Concert Halls Built After 2000 in Central Europe (2023)					154 CZK/6,12 EUR /
	MgA. Barbora Mikolášiková – Tracing the Careers of Music Managers (2023)					108 CZK/ 4,28 EUR /
	MgA. Daniela Peclová – Digital Technologies in Classical Music Production (2023)					131 CZK/5,2 EUR /
<b>MEYS</b>	<b>IP LCDRO</b> (Results implemented within the framework of IP LCDRO, direct costs):	802 CZK/31,84 EUR /	943 CZK/37,46 EUR /	727 CZK/ 28,87 EUR /	945 CZK/37,52 EUR /	736 CZK/29,21 EUR /

Total (projects only)		/	/ 5	/	/	1217 CZK/48,35 EUR
		829 CZK/32,94 EUR	877 CZK/34,82 EUR	1353 CZK/53,75 EUR	854 CZK/33,91 EUR	
Total (projects incl. LCDRO – direct costs)		/ 5				
		1631 CZK/64,78 EUR	1820 CZK/72,28 EUR	2080 CZK/82,62 EUR	1798 CZK/71,48 EUR	1953 CZK/77,57 EUR
In the role of another participant						
Provider <sup>27</sup>	Project name	Support (in thousands CZK/EUR)				
		2019	2020	2021	2022	2023
Total		0	0	0	0	0

Table 3.3.2 - Contract research activities

Client <sup>28</sup>	Activity name	Revenue (in thousands CZK/EUR)				
		2019	2020	2021	2022	2023
		0	0	0	0	0
Total		0	0	0	0	0

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 period of 2019–2023, 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 impacts<sup>29</sup>, 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

<sup>27</sup> Ibid.

<sup>28</sup> If the client is from abroad, indicate in brackets the country of origin of the client.

<sup>29</sup> See Terms definition.

commentary whether the gender dimension is considered in these results and discuss the impacts of the results regarding sustainability.

*Maximum range 300 words/result.*

**Self-assessment:**

Given the specific focus of research at FOM, its outcomes do not have a direct impact of the type specified in footnote 1 of Table 3.4.1. (*“domestic or international patents, sold licences, spin-offs, prototypes, plant varieties and animal breeds, methodologies, significant analyses, surveys, professional outputs for policy-making, or other forms of non-publication outputs, etc.”*).

However, the societal impact of FOM's creative activities is defined by the specifics outlined in previous sections of this report. All publication outputs of research at FOM (as products of scientific inquiry in the strict sense) contribute not only to the advancement of expert knowledge but also to broader cultural awareness and societal consciousness. These impacts, however, are naturally difficult to quantify or explicitly declare. If the criteria for evaluating the societal impact of FOM's creative activities are understood in the above sense, FOM is highly progressive and successful in this field. At the Faculty of Music, artistic creation is considered an equal partner to scientific inquiry, representing a distinctive combination of fundamental and applied research. From this perspective, the societal contribution of FOM's creative activities is extraordinary, as both students and faculty – as well as the institution as a whole – rank among the most significant contributors to both Czech and global musical culture, with an undeniable influence on its development.

Assessing the quality of FOM's creative activities (including research) based on the impact criteria outlined in the cited footnote (particularly economic impact) is fundamentally at odds with the institution's mission, as its core purpose is the development of students' talents and the cultivation of musical culture in general. Evaluations in this regard are therefore difficult to apply to FOM's parameters.

All research activities at FOM are conducted with full regard for equal opportunities (in 2024, JAMU, including FOM, underwent a comprehensive equal opportunities audit), ensuring gender equality and other inclusivity aspects. The vast majority of research outputs stem from individual research (as FOM does not establish large research teams), making the issue of gender equality considerations largely irrelevant in this context. Similarly, the nature of FOM's research outputs – overwhelmingly published in the form of academic monographs, articles, conference proceedings, etc. – grants them an enduring cultural impact, making sustainability criteria practically irrelevant given the specific characteristics of FOM's work.

For these reasons (and following recommendations to present results linked to projects listed in indicator 3.3), a more detailed delineation of the societal impact of FOM's research results is practically identical to the characteristics of outputs described in Section 3.3. This is further supported by the fact that research projects at FOM are generally conceived in direct alignment with the intended type of output, designed explicitly to achieve that outcome. Consequently, the most significant research results typically possess the greatest societal potential and impact. As the examples below represent only a selected model sample, it is important to note that FOM's annual production of research outputs is broader, with the increasing quantity naturally contributing to a growing societal impact. In 2023 (with data reported in the RIV database in 2024), for instance, the Faculty of Music produced three academic monographs and ten articles in scholarly journals; in 2022, FOM published six academic monographs and seven scholarly articles, and similar numbers were achieved in previous years, with the faculty maintaining this trend. Beyond the detailed specifications of excellent outputs with a direct societal impact, the following academic monographs from FOM's output deserve emphasis:

ZLÁMAL, Pavel. *Divergent Conduction: The System of Conducting Gestures of the Authorial Ensemble "Divergent Connections Orchestra" in the Context of Contemporary Improvised Music* [Divergent

Conduction. Systém dirigentských gest autorského ansámblu "Divergent Connections Orchestra" v kontextu současné improvizované hudby]. First. Brno: JAMU, 2023, 124 pp. ISBN 978-80-7460-224-5.

ŽURKOVÁ, Darina. *The Granular Principle and Its Application in Artistic Composition Practice* [Granulární princip a jeho uplatnění v umělecké kompoziční praxi]. Brno: Janáček Academy of Performing Arts, 2023, 130 pp. ISBN 978-80-7460-222-1.

SCHNIERER, Miloš and Alice RAJNOHOVÁ. *History of Piano Art: The Development of Piano Compositions from Its Beginnings to the Present* [Dějiny klavírního umění. Vývoj klavírní tvorby od počátků po současnost]. Brno: JAMU, 2022, 384 pp. ISBN 978-80-7460-208-5.

KOSTELECKÝ, Martin. *The Contrabassoon and the Evolution of Its Function in Music* [Kontrafagot a vývoj jeho funkce v hudbě]. Brno: JAMU, 2022, 169 pp. ISBN 978-80-7460-209-2.

VÍTKOVÁ, Lucie. *Compositional Techniques of Christian Wolff and Social Aspects in Music*. 1st ed. Brno: JAMU, 2021, 147 pp. ISBN 978-80-7460-189-7.

ZBAVITEL, Jan. *Interpretative Notes on the Study of Opera Titles* [Interpretační poznámky ke studiu operních titulů]. 1st ed. Brno: JAMU, 2021, 130 pp. ISBN 978-80-7460-190-3.

POKORNÁ, Elena. *The Song Compositions of Fanny Mendelssohn Hensel* [Písňová tvorba Fanny Mendelssohn Hensel]. 1st ed. Brno: JAMU, 2021, 186 pp. ISBN 978-80-7460-187-3.

### Overview of Selected FOM Research Outputs with Societal Impact

**PETR, Jan. Stage Technologies in the 21st Century [Jevištní technologie v 21. století] Brno: JAMU, 2022. 342 pp. ISBN 978-80-7460-197-2.**

This monograph explores a topic that has not been extensively addressed in the Czech research context. The resulting publication documents and analyses modern stage technologies from technical, typological, and terminological perspectives, while also significantly considering the historical development of theatre machinery and its relationship to the operational structures of modern theatre venues. Although the research is primarily theoretical, the findings demonstrate strong applied potential, particularly in the construction, operation, and maintenance of stage buildings and technologies. Theoretical research is further substantiated by extensive case studies in which the author innovatively examines specific examples of stage technologies using an original methodological approach that explores both the structural aspects (drive systems) and functional elements of these technologies. This output brings tangible and innovative insights not only for theoretical study but also in establishing an excellent informational foundation for practical theatre operations. Overall, the monograph significantly contributes to the further development of stage technologies in the Czech Republic.

**HOLÁ, Monika. Bohuslav Martinů and Brno: On the World and Czechoslovak Premieres of the Composer's Stage Works [Bohuslav Martinů a Brno. Ke světovým a československým premiérám jevištních děl skladatele.] Brno: JAMU, 2024. 334 pp. ISBN: 978-80-7460-226-9.**

The monograph clarifies the interactions between world-renowned composer Bohuslav Martinů and the musical culture of Brno, the city where his stage works were most frequently premiered. This extensive monograph constitutes a highly excellent outcome of fundamental research (conducted primarily through the analysis of primary sources) while also making a significant contribution to the so-called third role, as it puts the impact of Martinů's works within the broader socio-cultural context of Brno's musical life and culture. The study substantially contributes to the popularisation of both the composer and his oeuvre, while simultaneously fostering greater public interest in Brno's contemporary musical scene – an environment deeply marked by the legacy of major 20th-century composers. In this regard, the research outcome is also crucial for enhancing educational activities at FOM and strengthening the faculty's outreach.

**BÁRTOVÁ, Jindřiška et al. Personalities of the Faculty of Music II [Osobnosti Hudební fakulty II.] Brno: JAMU, 2020. 338 pp. ISBN 978-80-7460-176-7.**

The monograph presents the Faculty of Music and its history in a highly scholarly yet accessible manner, thereby enhancing the institution's significance within the city, the region, and the Czech Republic as a whole. This publication, which examines the history of FOM through the lens of its most distinguished educators, is based on extensive heuristic research and represents a high-quality contribution to fundamental music-historical research. The research team, led by prof. Bártová, included fifteen authors – ranging from early-career doctoral candidates to leading specialists in the field, including prof. Holt Meyer from the University of Erfurt, an expert in Slavic literary studies who contributed a study on Ludvík Kundera. Through this approach, the publication contributes to one of FOM's core missions: integrating the institution's research findings with the broader understanding of Brno's cultural history.

**LYKO, Petr. The Organ Reform Movement and Its Impact on Organs and Organ Building in Czechoslovakia [Reformní varhanní hnutí a jeho dopad na varhany a varhanářství v Československu] Brno: JAMU, 2022. 123 pp. ISBN 978-80-7460-198-9.**

The monograph examines the subject within a broader Central European framework while focusing on developments in Czechoslovakia – an approach that had not previously been explored in Czech research. This study employs critical and comparative analysis to examine one of the key evolutionary trends in 20th-century European organ building: the Organ Reform Movement. A crucial feature of this study is the evaluation of these developments in the context of contemporary scholarly knowledge and current paradigmatic approaches in organology and organ building in the 21st century. The output presents a wealth of specific findings concerning organ construction, including the characteristics of register disposition and sound ideals, structural aspects of individual organ components, and manufacturing techniques. Due to these detailed insights, the monograph's findings also hold significant applied value for modern organ building, an evolving field that bridges artistry and craftsmanship. The publication further contributes to the integration of contemporary scholarly knowledge into FOM's educational activities, particularly within the Organ Performance programme, where subjects such as History of the Instrument and its Repertory are taught.

**ŠILEROVÁ PEŠL, Lucie, KOUŘIL, Vít, Mikolášiková, Barbora. Study of the Managerial and Production Environment and Behaviour of Musical Ensembles in the Czech Republic: “Learning by Doing” [Studie manažerského a produkčního prostředí a chování hudebních souborů v České republice „Learning by doing“] Musicologica Brunensia 56, No 1, 2021, pp. 81–104. ISSN 1212-0391.**

This article possesses strong applied potential as it addresses the organisational, legal, managerial, and production aspects of musical ensembles in the Czech Republic. Published in a prestigious indexed journal, it examines these aspects in selected ensembles operating in contemporary Czech musical life. Through qualitative inquiry, the study maps current managerial and production schemes, which are then subjected to extensive quantitative analysis. The findings provide a highly qualified evaluation of numerous relevant aspects of the functioning of musical ensembles, with considerable potential for the effective development of their organisational frameworks. Due to its high applied potential, the article contributes directly to the development of the managerial and production environment of musical ensembles in the Czech Republic.

**MATĚJŮ, Zbyněk and Sam MCGUIRE. The Art of Digital Orchestration. New York, London: FOCAL PRESS, 2020. 265 pp. ISBN 978-0-367-36274-4.**

This monograph is entirely unique within the Czech research landscape. The cooperation between a Czech and an American author enabled an exceptionally innovative perspective on the subject, primarily by integrating interdisciplinary reflections on contemporary compositional techniques, trends, and fundamental creative paradigms with digital processing and production. The core thematic focus is digital orchestration itself, though the research also explores the confrontation between standard orchestration principles and the possibilities offered by state-of-the-art software and modern technology. Key themes examined include the sound and musical components of films and video games, the genesis of the orchestration process, sound mixing, the use of virtual instruments and MIDI interfaces, and more. The monograph represents a continuum from fundamental research to artistic research and applied research, reflecting the core pillars defining FOM's mission and vision. By its nature, the publication deepens the understanding of contemporary trends in musical composition and, more broadly, in music culture.

**PECLOVÁ, Daniela. Utilisation of Low-Latency Streaming in Music Education [Využití nízkolatenčního streamingu v hudebním vzdělávání]. JAMUsica. 2023, No 1, pp. 48–62. ISSN 2694-7579.**

This study explores a previously underexamined issue that connects theoretical knowledge from the field of music production with theoretically applied research of an exact nature. The research outcome theoretically reflects on this topic, while the author simultaneously verified its findings through a practical experiment involving a low-latency online connection for a joint musical performance between musicians in Brno and The Hague, Netherlands. These activities served as the foundation for the preparation of a specific contractual research project, which has been carried out in collaboration with a private company at the Faculty of Music since 2024. The tangible societal benefit of this research lies in the development of concrete technology for low-latency streaming, including the necessary theoretical examination of all relevant contexts for its practical application.

**HANOUSEK, Radim. Escape. Mix of Sound Design Using Real Sounds and a Studio-Created Ensemble Mix of Sound Design Using Real Sounds and a Studio-Created Ensemble Opus musicum. 2021, Vol. 2021, No 4, pp. 79–89. ISSN 0862-8505.**

The article published in the renowned professional journal Opus musicum contributes to an extensive collection of the author's publications and creative outputs dedicated to the specific issues of contemporary musical composition. The nature of this research reflects a uniquely profiled investigation based on an interdisciplinary fusion of theoretical research, artistic research, and artistic creative activity. The article provides insights gained from the project, further enriched by other creative activities of an interdisciplinary nature. The societal contribution of this work lies in its expansion of cultural awareness regarding the phenomenon of integrating concrete sound stimuli with structured or improvisational musical expression.

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

Type of result <sup>30</sup>	Year of application	Name
Scientific/professional book	2024	Bohuslav Martinů a Brno. Ke světovým a československým premiérám jevištních děl skladatele. HOLÁ, Monika
Article in a scientific/professional periodical	2023	Využití nízkolatenčního streamingu v hudebním vzdělávání PECLOVÁ, Daniela
Scientific/professional book	2022	Jevištní technologie v 21. století PETR, Jan

<sup>30</sup> Specify the specific type of result. Add rows as needed.

Scientific/professional book	2022	Reformní varhanní hnutí a jeho dopad na varhany a varhanářství v Československu. LYKO, Petr
Article in a scientific/professional periodical	2021	Escape. Mix sound designu reálných zvuků a studiově vytvořeného ansámblu HANOUSEK, Radim
Article in a scientific/professional periodical	2021	Studie manažerského a produkčního prostředí a chování hudebních souborů v České republice „Learning by doing“ KOUŘIL, Vít, Lucie PEŠL ŠILEROVÁ a Barbora MIKOLÁŠIKOVÁ
Scientific/professional book	2020	The Art of Digital Orchestration MATĚJŮ, Zbyněk and Sam MCGUIRE
Scientific/professional book	2020	Osobnosti Hudební fakulty II. BÁRTOVÁ, Jindřiška et al.

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

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.)<sup>31</sup>, 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).<sup>32</sup>

Additionally, the evaluated unit shall briefly comment on the funds received during the period of 2019–2023 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 commercialization.*

#### Self-assessment:

The transfer of research results into practice, in the strict sense, is currently (since 2024) being implemented at the Faculty of Music (FOM) through two projects focused on the feasibility and application of low-latency streaming technology:

FOND ROZVOJE CESNET, z.s.p.o. (CESNET Development Fund)

Project: Low-Latency Artistic and Educational Collaboration between JAMU and AMU. The project focuses on the development of an advanced application of the CESNET e-infrastructure, with an emphasis on supporting artistic research and education in the field of musical arts. The main goal of the project is to implement remote music education through multimedia transmissions with HAMU and international partners, as well as the innovative integration of technology into teaching. The

<sup>31</sup> In the case of military HEIs, their specific position is taken into account when evaluating the commercialisation/evaluation of R&D&I results.

<sup>32</sup> If the commercialisation of R&D&I results is carried out in this way.

project aims to innovate the way music education is delivered, thereby strengthening collaboration between performing arts universities. As part of the project, a percussion workshop was held on 5 February 2025 (Brno–Prague). Another workshop (a jazz workshop scheduled for March–April 2025, Brno–Prague) will take place outside the monitored period. Project Leader/Principal Investigator: MgA. Daniela Peclová, Ph.D. Co-investigators: prof. MgA. MgA. Martin Opršál, Head of the Percussion Department at Faculty of Music JAMU; doc. MgA. Vilém Spilka, Head of the Jazz Department at Faculty of Music JAMU. The project builds upon the principal investigator's previous research project (Digital Technologies in Classical Music Production, 2023).

Project: Contract Research with DISK Systems, s.r.o. (Collaboration Agreement) Faculty of Music JAMU is conducting university research for its contractual partner, DISK Systems, on the use of digital technologies in pedagogical and artistic practice, with a focus on low-latency streaming. The partner utilises the research results for commercial purposes and provides financial support to FOM JAMU for this contractual research. The contractual research is linked to workshops held in collaboration with institutions such as the Ljubljana Academy of Music (18 December 2024, Brno–Ljubljana), the Academy of Performing Arts in Prague (11 December 2024, Brno–Prague), the University of Arts in Belgrade (26 June 2024, Brno–Belgrade), and the Royal Conservatoire in The Hague (30–31 October 2023). Additionally, a workshop was conducted at the Network Performing Arts Production Workshop conference (13 September 2024, Brno–Vilnius). The commercial research results are tied to collaborations with the Academy in Ljubljana and the Conservatoire in The Hague. Principal Investigator: MgA. Daniela Peclová, Ph.D.

During the monitored period, the specified revenues were not realised. However, in 2024, the contractual research with DISK Systems generated a total revenue of CZK 59 182.

For other research activities, the transfer into practice should be understood primarily in terms of their intangible impact, contributing to knowledge expansion within both the expert community and the general public, thereby fostering cultural and societal development. As FOM's primary research focus is the reflection and analysis of artistic creation and the phenomenon of art in its broadest contexts, its key outputs take the form of scholarly (scientific or professional) publications – monographs, journal articles, conference proceedings – or active conference contributions.

Due to the specific focus of research at FOM, no revenues from non-public sources were obtained for research activities at the institution during the monitored period. At an institution dedicated to artistic education such as FOM, these activities are challenging to implement (and their evaluation in this regard is highly problematic). Consequently, the faculty does not prioritise their development. The primary creative activity of FOM is artistic creation, which is regarded as equivalent to scientific inquiry. In this field, FOM secures funding from non-public sources, ranging from audiences who pay for concert and performance tickets to individuals and commercial entities that recognise the quality of FOM educators by commissioning their performances. In this regard, notable success has been achieved by the Methodological Centre, an accredited institution for the further education of music educators in piano instruction within FOM's lifelong learning programme. The Methodological Centre operates in cooperation with the Piano Interpretation Department and provides advanced training for piano teachers from music schools, conservatoires, secondary teacher training schools, and university faculties of education in the Czech Republic and abroad. The five accredited educational programmes offer a broad spectrum of study focuses, from preschool education to professional training, including related specialist subjects such as Piano Methodology, Analysis of Stylistic Interpretation of Piano Compositions, History and Literature of the Piano, Music Pedagogy, Music Psychology, Pedagogical and Interpretative Seminars, and others. The programmes also include individual instruction in two key areas:

- Piano Performance (solo performance, instructional repertoire, accompaniment, improvisation).

- Pedagogical Practice (individual consultations on students' teaching, with opportunities for their concert performances in the JAMU auditorium).

The Faculty of Music does not consider the financial valuation of these activities as a priority for its further development. Instead, FOM's engagement with non-university application sectors is realised primarily through its societal impact and the fulfilment of the institution's third role. For FOM, these external application sectors predominantly include music ensembles and participation in the broader musical landscape, as FOM students, graduates, and educators are active artists who frequently work as independent professionals. Another key aspect of FOM's societal impact is the education and subsequent professional activity of a large number of graduates who go on to teach at primary art schools, which educate a diverse range of children and young people in active musical practice. The Faculty of Music places extraordinary emphasis on this connection and has established a position of Vice-Dean for Collaboration (with other levels of education), whose role includes fostering partnerships between the faculty and lower-level arts education institutions, including primary art schools. This long-term collaboration has proven effective, as evidenced by the interest of students from primary art schools in continuing their music education, with many eventually enrolling at FOM and pursuing professional careers in the arts.

The primary recipients of FOM's creative, research, and artistic outputs are members of the musical community, including professional performers, composers, conductors, opera directors, musicologists, and music producers, as well as the general public interested in music and culture. The Faculty of Music has achieved exceptional success in this area and enjoys global recognition, as demonstrated by the strong interest of international students in studying at FOM and the popularity of its music competitions and masterclasses.

Given FOM's unique focus, the transfer of its research results into practice is best exemplified through: The training of top-tier musicians, who subsequently contribute artistic and cultural value to society; The dissemination of artistic, scientific, and popularisation activities to both specialist and general audiences, which represents a distinctive type of research transfer (*sui generis*).

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

Type of revenue	Revenue (in thousands CZK/EUR)				
	2019	2020	2021	2022	2023
	0	0	0	0	0
Total	0	0	0	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.

## POPULARIZATION OF VAVAI

### 3.6 The most important activities in the field of popularization 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 period of 2019–2023 and provide up to 10 examples that it considers the most significant.

*Maximum 500 words plus 200 words for each example given.*

### Self-assessment:

At FOM, research popularisation is organically intertwined with its actual implementation. Publicly presented results of creative activities – whether in the form of monographs, articles, conference presentations, the organisation of conferences, or the publication of the journal JAMUsica – also serve as significant tools for the popularisation of the respective field.

The online journal JAMUsica (ISSN 2694-7579) is a peer-reviewed academic periodical focusing on the results of musicological and artistic research. The journal has an open thematic scope, with its primary aim

being the dissemination of current findings in defined areas of study. A distinctive feature of the journal is its integration of musicological (scientific) exploration of music with practical artistic realisation, or rather its reflection through artistic research. The editors intend for this interdisciplinary approach to offer a new and specific perspective, broadening the spectrum of knowledge related to music, musical culture, and the arts in general.

Another major initiative with high popularisation potential is the biennial International Conference of Faculty of Music JAMU, JAMUsica. The conference format responds to contemporary trends in musical arts and musicology. The conference seeks to act as an organic link between the reflection of these areas and a wide range of possible artistic or scientific approaches. Contributions typically include both musicological papers and presentations reflecting artistic research. The conference features both Czech and international experts, including theorists and practising musicians engaged in theoretical reflection. FOM JAMU also hosts an annual International Doctoral Conference, designed for doctoral students specialising in theoretical reflection and interpretation of music as well as related fields. It welcomes participants from art universities, musicology programmes, and music education disciplines, regularly attracting doctoral students from across the Czech Republic, Slovakia, and beyond. The conference has no strict thematic restrictions, with the primary goal being to provide doctoral students with an opportunity to present their academic and artistic activities.

The Music Production Department co-organises the biennial international symposium “SYMPOSIUM: Art | Music | Management”, bringing together students, educators, and professionals primarily from the field of music management and production. This event is organised in collaboration with the Department of Music Production at the Academy of Performing Arts in Prague (AMU) and the Department of Dramaturgy and Music Management at the Academy of Performing Arts in Bratislava (VŠMU), Slovakia.

In the narrower sense, Faculty of Music JAMU also engages in popularisation through public lecture series, such as the “University of the Third Age” programme, delivered by FOM faculty members. This initiative enjoys considerable success, attracting many dozens of participants annually. Faculty members also contribute to popularisation through media engagements, including articles, commentary at concerts, programme notes, and liner notes for recordings. Additionally, FOM regularly participates in the “Week of the Czech Academy of Sciences”, a national science outreach initiative.

### Specific examples:

(1) Implementation of lecture series within the University of the Third Age (See: <http://hf.jamu.cz/u3v/>).

(2) Public lectures by Faculty of Music JAMU as part of the Week of the Czech Academy of Sciences: 2023: MICHÁLKOVÁ SLIMÁČKOVÁ, Jana Presentation and expert lecture on the artistic legacy and personality of composer and organist Bedřich Antonín Wiedermann.

2022: LYKO, Petr. Presentation and expert lecture on the monograph Lyko, Petr. The Organ Reform Movement and Its Impact on Organs and Organ Building in Czechoslovakia [Reformní varhanní hnutí a jeho dopad na varhany a varhanářství v Československu] Brno: JAMU, 2022. ISBN 978-80-7460-198-9.

2021: BÁRTOVÁ, Jindřiška. Exhibition and presentation of the academic monograph Bártová, Jindřiška et al. Personalities of the Faculty of Music, JAMU II [Osobnosti Hudební fakulty JAMU II] (Brno: JAMU 2021).

(3) Popularisation article ROJAS RUIZ, Edgar Omar. ¡Hasta pronto Meat Loaf!. Mexico City, Nieve Azul 360, 2022.

(4) Popularisation article HOLÁ, Monika. Martinů in Contexts (2): Life in Winter and the Origin of “Skiing in Sports Attire” Photographs. KlasikaPlus: Portal on Classical Music, 2021. URL: <https://www.klasikaplus.cz/martinu-v-souvislostech-2-br-jak-se-drive-zilo-v-zime-aneb-jak-vznikly-fotky-na-lyzich-ve-sportovnim-dresu/>.

(5) MICHÁLKOVÁ SLIMÁČKOVÁ, Jana. Franz Xaver Richter and His Oratorio La Deposizione dalla Croce di Gesù Cristo. Popularisation programme on Czech Radio 3 – Vltava station (5 April 2020).

(6) Interview OTTOVÁ, Markéta. Barbara Maria Willi: The Czech Republic as My Return to Slavonic Roots. KlasikaPlus: Portal on Classical Music, 2020. URL: <https://www.klasikaplus.cz/barbara-maria-willi-ceska-republika-je-pro-me-misto-navratu-ke-slovanstvi/>.

(7) Interview BEINHAUER, Miroslav Sixth-tone Music and Tight Deadlines Miroslav Beinbauer and premieres of pieces by Alois Hába (interview). Czech Music Quarterly, No 4, 2019, pp. 16–20. URL: [https://www.czechmusicquarterly.com/wp-content/uploads/2019/12/CM-2019-4\\_ED.pdf](https://www.czechmusicquarterly.com/wp-content/uploads/2019/12/CM-2019-4_ED.pdf).

(8) Popularisation essay OPRŠÁL, Martin. Percussion Education at the Brno Conservatory. In: Proceedings of the 100th Anniversary of the School's Founding by Leoš Janáček. Brno: Brno Conservatory, 2019, pp. 159–163.

## 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.*

#### Self-assessment:

The results of the previous evaluation in Module 3 have been incorporated into the overall strategic planning for the further development of research at Faculty of Music JAMU. A key instrument for implementing an effective strategic approach to FOM's research activities – and, within this framework, addressing societal relevance as well as the recommendations of the evaluation panel in Module 3 – was the creation of the “Strategic Plan for the Development of Research Activities at the Janáček Academy of Performing Arts for the Period 2022+”. This plan has been annually reviewed by the academy's leadership and both faculties, with the findings integrated into the “Implementation Plan” for the following year.

One of the most significant specific measures for implementing the issued recommendations has been the intensified support for research activities with application potential, serving as a foundation for the possible implementation of contractual research. In line with this objective, the Faculty of Music initiated financial, organisational, and methodological support for the Specific University Research project led by MgA. Daniela Peclová (Digital Technologies in Classical Music Production, 2023). The results of this project have contributed to the current implementation (from 2024) of the applied research projects outlined above, specifically within the framework of contractual research:

FOND ROZVOJE CESNET, z.s.p.o. (CESNET Development Fund)

Project: Low-Latency Artistic and Educational Collaboration between JAMU and AMU.

Investigator: MgA. Daniela Pečlová, Ph.D. Co-investigators: prof. MgA. MgA. Martin Opršál, Head of the Percussion Department at Faculty of Music JAMU; doc. MgA. Vilém Spilka, Head of the Jazz Department at Faculty of Music JAMU.

Project: Contract Research with DISK Systems, s.r.o. (Collaboration Agreement) Principal Investigator: MgA. Daniela Pečlová, Ph.D.

As a result, a substantial part of the faculty's research activities has become specialised in the field of low-latency streaming, fostering greater engagement with the non-university sector and strengthening external collaborations.

Furthermore, FOM has intensively developed research popularisation activities, ensuring broader public dissemination of research findings. In addition, collaboration with other levels of education has been strengthened through the creation of a dedicated department under the responsibility of a designated vice-dean.

### A LIST OF SUPPORTING DOCUMENTS/LINKS FOR MODULE 3

Document name	No. criteria	Location (link in HTML)
Strategic Plan of Faculty of Music JAMU 2021+	3.1.	<a href="https://www.jamu.cz/jamu/uredni-deska/dokumenty/">https://www.jamu.cz/jamu/uredni-deska/dokumenty/</a>
Implementation Plans for the Strategic Plan of Faculty of Music JAMU 2021+ (2021–2024)	3.1.	<a href="https://www.jamu.cz/jamu/uredni-deska/dokumenty/">https://www.jamu.cz/jamu/uredni-deska/dokumenty/</a>
Statute of Faculty of Music JAMU	3.1.	<a href="https://www.jamu.cz/jamu/uredni-deska/list-jamu/">https://www.jamu.cz/jamu/uredni-deska/list-jamu/</a>
Faculty of Music JAMU Website	3.1.	<a href="https://hf.jamu.cz/">https://hf.jamu.cz/</a>
Annual Reports of Faculty of Music JAMU	3.1.	<a href="https://hf.jamu.cz/fakulta/uredni-deska/">https://hf.jamu.cz/fakulta/uredni-deska/</a>
Catalogue of Faculty of Music JAMU Publications Offered by JAMU Publishing House	3.2., 3.4.	<a href="https://eshop.jamu.cz/hudba/">https://eshop.jamu.cz/hudba/</a>
Directive on Research Development Fund JAMU	3.3	<a href="https://www.jamu.cz/jamu/uredni-deska/list-jamu/">https://www.jamu.cz/jamu/uredni-deska/list-jamu/</a>
Research Development Fund Announcement (2021–2025)	3.3.	<a href="https://www.jamu.cz/tvurci-cinnosti/podpora-tvurcich-cinnosti/frvc/">https://www.jamu.cz/tvurci-cinnosti/podpora-tvurcich-cinnosti/frvc/</a>
Directive on Specific University Research JAMU	3.3.	<a href="https://www.jamu.cz/jamu/uredni-deska/list-jamu/">https://www.jamu.cz/jamu/uredni-deska/list-jamu/</a>
Specific University Research Announcement at Faculty of Music JAMU (2019–2025)	3.3.	<a href="https://hf.jamu.cz/tvurci-cinnosti/podpora-tvurcich-cinnosti/studentska-grantova-soutez/">https://hf.jamu.cz/tvurci-cinnosti/podpora-tvurcich-cinnosti/studentska-grantova-soutez/</a>
Faculty of Music JAMU Code of Ethics	3.4.	<a href="https://www.jamu.cz/jamu/uredni-deska/list-jamu/">https://www.jamu.cz/jamu/uredni-deska/list-jamu/</a>
Selection of URL Links to Annotations of Results	3.4.	Jan Petr: <a href="https://eshop.jamu.cz/jevistni-technologie-v-21--stoleti/">https://eshop.jamu.cz/jevistni-technologie-v-21--stoleti/</a> Monika Holá: <a href="https://eshop.jamu.cz/bohuslav-martinu-a-brno/">https://eshop.jamu.cz/bohuslav-martinu-a-brno/</a> Jindřiška Bártová: <a href="https://eshop.jamu.cz/osobnosti-hudebni-fakulty-jamu-ii/">https://eshop.jamu.cz/osobnosti-hudebni-fakulty-jamu-ii/</a> Petr Lyko: <a href="https://eshop.jamu.cz/varhanni-hnuti/">https://eshop.jamu.cz/varhanni-hnuti/</a> Lucie Šilerová: <a href="https://digilib.phil.muni.cz/sites/default/files/pdf/144491.pdf">https://digilib.phil.muni.cz/sites/default/files/pdf/144491.pdf</a> Daniela Pečlová:

		<a href="https://jamusica.jamu.cz/2023/vyuziti-technologie-nizkolatencniho-streamingu-v-hudebnim-vzdelavani/#more-1037">https://jamusica.jamu.cz/2023/vyuziti-technologie-nizkolatencniho-streamingu-v-hudebnim-vzdelavani/#more-1037</a>
Public Calendar of Events (Concerts) at Faculty of Music JAMU	3.5.	<a href="https://hf.jamu.cz/verejnost/kalendar-udalosti-pro-verejnost/">https://hf.jamu.cz/verejnost/kalendar-udalosti-pro-verejnost/</a>
Methodological Centre of Faculty of Music JAMU	3.5.	<a href="https://hf.jamu.cz/verejnost/metodicke-centrum/">https://hf.jamu.cz/verejnost/metodicke-centrum/</a>
Online Peer-Reviewed Academic Journal of Faculty of Music JAMU JAMUsica	3.6.	<a href="https://jamusica.jamu.cz/">https://jamusica.jamu.cz/</a>
International Conference of Faculty of Music JAMU	3.6.	<a href="https://hf.jamu.cz/tvurci-cinnosti/veda-a-vyzkum/mezinarodni-konference-jamusica/">https://hf.jamu.cz/tvurci-cinnosti/veda-a-vyzkum/mezinarodni-konference-jamusica/</a>
International Doctoral Conference of Faculty of Music JAMU	3.6.	<a href="https://hf.jamu.cz/tvurci-cinnosti/veda-a-vyzkum/mezinarodni-doktorandska-konference/">https://hf.jamu.cz/tvurci-cinnosti/veda-a-vyzkum/mezinarodni-doktorandska-konference/</a>
SYMPOSIUM: Art   Music   Management	3.6.	<a href="https://hf.jamu.cz/tvurci-cinnosti/umelecka-tvorba/sympozium-umeni-hudba-management/">https://hf.jamu.cz/tvurci-cinnosti/umelecka-tvorba/sympozium-umeni-hudba-management/</a>
University of the Third Age at Faculty of Music JAMU	3.6.	<a href="https://hf.jamu.cz/verejnost/univerzita-tretiho-veku-czv/">https://hf.jamu.cz/verejnost/univerzita-tretiho-veku-czv/</a>
Week of the Czech Academy of Sciences	3.6.	<a href="https://www.tydenavcr.cz/festival/predchozi-rocniky/">https://www.tydenavcr.cz/festival/predchozi-rocniky/</a>
Strategic Plan for the Development of Research Activities at the Janáček Academy of Performing Arts for the Period 2022+	3.7.	<a href="https://www.jamu.cz/tvurci-cinnosti/veda-a-vyzkum/">https://www.jamu.cz/tvurci-cinnosti/veda-a-vyzkum/</a>

## SELF-EVALUATION REPORT FOR MODULE 3

### THE NAME OF THE UNIT BEING EVALUATED:

**Theatre Faculty of the Janáček Academy of Performing Arts**

**FORD: 6 - Humanities and the arts**

### 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.<sup>1</sup> 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.

#### Self-assessment:

The Strategic Plan for Educational, Creative, and Research Activities of the Theatre Faculty of the Janáček Academy of Performing Arts for the period 2021–2025 defines the faculty's core mission within the framework of developing the artistic talents of its students and integrating artistic education, artistic creation, and research about and through art as various forms of knowledge generation and societal cultivation.

The vision set out in the same document envisages the Theatre Faculty in 2026 as a Central European academy that successfully integrates art, teaching, and research. In areas directly related to science, research, and innovation, the vision for the period 2021–2026 is further detailed as follows:

- Research activities are open to collaboration with relevant institutions and individuals from external environments. Processes related to the preparation and implementation of research projects are clearly defined. The faculty focuses on the quality of its outputs and ensures that the results of its research activities are accessible to both professional and general audiences. Among its legitimate research outputs, the faculty includes unique results characteristic of an arts university (such as audiovisual works and artistic research-based performances). These outputs are benchmarked against similar results in the European academic and artistic landscape. Through its membership in the SAR and ELIA networks, the faculty seeks to contribute to defining artistic research within the framework of the Frascati Manual.

<sup>1</sup> Basic, applied, contract, artistic research (see Definition of Terms in Methodology HEI2025+).

- The doctoral study programme has successfully undergone accreditation, providing space for both traditional scientific research and artistic research. Artistic creation is an integral part of doctoral studies, which are delivered through the Doctoral Studies Department, equipped with appropriate facilities and technical resources. The doctoral programme is closely interconnected with bachelor's and master's programmes in both artistic and pedagogical activities. The faculty has also successfully renewed its accreditation for habilitation and professorial proceedings, completing the necessary accreditation processes.

- The Theatre Faculty fulfils its vision of internationalisation, presenting and actively fostering Central European values. In its international activities, it primarily focuses on Europe, considering accessibility to tertiary education as a fundamental civic right. In alignment with its commitment to Central European values and performance arts, the faculty develops key international projects such as [SETKÁNÍ/ENCOUNTER](#) and the [International Theatre Conference](#).

- The faculty offers personnel, spatial, and technological facilities that meet the high standards required for its artistic study programmes and specialisations, as well as for research activities, which are fully integrated with teaching and creative work.

The Theatre Faculty offers education at all three levels of higher education. It provides a total of five bachelor's degree programmes, each with a corresponding master's programme: Drama and Education (with three specialisations: Theatre and Education for the Deaf, Dance and Movement Theatre and Education, and Theatre and Education), Dramaturgy and Directing (with two specialisations: Theatre Dramaturgy and Theatre Directing), Scenography, Theatre Management and Stage Technology (with two specialisations: Theatre Management, and Stage Management and Technology), and Media and the Dramatic Arts (with two specialisations: Audiovisual Media and Theatre, and Radio and TV Dramaturgy and Scriptwriting). The faculty also offers a non-follow-up master's degree programme in Acting (with three specialisations: Musical Acting, Drama Acting, and Physical Theatre). Additionally, the faculty has a doctoral study programme in Dramatic Arts, which has recently been accredited by the National Accreditation Authority for the maximum possible period of 10 years (2025–2034). The faculty also holds the right to conduct habilitation procedures and to appoint professors under a 10-year accreditation currently valid from 2023 to 2032. At present, the faculty has 151 students enrolled in bachelor's programmes, 153 in master's programmes (including 61 in follow-up master's programmes), and 17 in doctoral programmes. The position of research at the Theatre Faculty reflects the nature of an arts university. Research plays a fundamental and inseparable role in artistic creation, as it is through the synergistic effect of artistic practice, conscious analysis, and reflection that the faculty fulfils its mission at the desired level of excellence. Art is a natural subject of research at the faculty, explored through various approaches, for different purposes, and yielding diverse contributions. Broadly speaking, this encompasses research about art as fundamental research, research for art, and necessarily, research through art (artistic research).

In the case of research about art, particularly in the fields of performing arts and art realised in film, television, and radio production, the faculty's research activities are closely aligned with the humanities, notably theatre studies, aesthetics, and media studies. These disciplines provide the theoretical and historical foundation for artistic creation while also serving to explore, analyse, and document cultural memory, preserving intangible heritage for both present and future knowledge. This type of research is primarily undertaken by the Department for Theatre Research, an organisational research entity within the faculty under the purview of the Vice-Dean for Science and Research. It is further developed by selected academics from each of the above-mentioned study programmes.

Research for art is particularly relevant in fields oriented towards arts management and arts technology. Experts in the Theatre Management and Stage Technology programme engage in research activities with direct applications in cultural policy and cultural management. A distinct category of research activities is conducted within the specialisations of the Drama and Education programme, which have an artistic-pedagogical character and focus on educational initiatives within various levels of the education system. This includes institutions involved in further education, extracurricular activities, and education for groups with specific needs.

Research through art (artistic research) is an inherent and, given the nature of an arts university, a self-evident category of research, development, and innovation activities (R&D&I). This primarily takes place within purely artistic study programmes. In this domain, the faculty undertakes projects that contribute to expanding knowledge by enriching approaches to artistic creation and creation itself. Additionally, it engages in interdisciplinary and multidisciplinary projects that transcend the boundaries of performing arts, applying its principles and methods to other fields of human activity.

Table 3.1.1 - Staffing per FTE<sup>2</sup>

Academic/ Professional position	Total / Of which women					
	2019	2020	2021	2022	2023	Total
Professor	8,190/2,28	7,636/2,426	8,132/2,598	8,208/3,001	8,147/2,897	40,313/13,202
Associate Professor	20,247/8,073	19,248/8,021	18,493/7,8	17,47/7,047	17,043/5,8	92,501/36,741
Assistant Professor	37,943/19,983	41,093/21,206	43,321/21,055	44,615/22,242	45,693/24,135	212,665/108,621
Assistant	1,496/1,496	0,126/0,126	0,5/0,5	0,5/0,5	0,555/0,555	3,177/3,177
R&D Personnel <sup>3</sup>	0/0	0/0	0/0	0/0	0/0	0/0
Researchers in other categories <sup>4</sup>	2,736/0,792	4,787/3,987	4,576/4,076	3,357/3,066	3,683/3,349	19,139/15,27
Technical and economic staff <sup>5</sup>	45,813/25,282	49,224/25,888	47,367/24,849	45,040/24,912	46,702/26,259	234,146/127,19
Scientific, research and development staff involved in teaching activities	0/0	0/0	0/0	0/0	0/0	0/0

<sup>2</sup> 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.

<sup>3</sup> 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).

<sup>4</sup> 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).

<sup>5</sup> Who participates in the management and support of R&D&I in the institution.

Early career researchers <sup>6</sup>	2,418/2,168	0/0	0,3/0	0,85 0	0/0	3,568/2,168
Total <sup>7</sup>	118,84/60,074	122,114/61,65	122,689/60,87	120,04/60,76	121,823/62,99	605,509/306,36

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 year 2019 (numbers of physical employees and personnel)<sup>8</sup>

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	1	1	2	1	3	0
Associate Professor	0	0	2	1	5	2	2	0	0	0	0	0
Assistant Professor	1	1	4	3	9	5	2	0	0	0	1	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
R&D Personnel <sup>9</sup>	1	1	2	2	0	0	0	0	0	0	0	0
Researchers in other categories <sup>10</sup>	0	0	0	0	0	0	0	0	0	0	0	0
Technical and economic staff <sup>11</sup>	0	0	0	0	0	0	0	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 <sup>12</sup>	0	0	0	0	0	0	0	0	0	0	0	0
Total <sup>13</sup>	2	2	8	6	14	7	5	2	4	1	4	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.

<sup>6</sup> See Definition of Terms in Methodology HEI2025+.

<sup>7</sup> 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.

<sup>8</sup> The total number of employees/workers as of 31<sup>st</sup> 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.

<sup>9</sup> 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).

<sup>10</sup> 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).

<sup>11</sup> Who participates in the management and support of R&D&I in the institution.

<sup>12</sup> See Definition of Terms in Methodology HEI2025+.

<sup>13</sup> 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.

### 3.1.3 Age structure of R&D&I personnel of the evaluated unit and their structure by job title and gender in the year 2023 (numbers of physical employees and personnel)<sup>14</sup>

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	2	2	1	0	0	0	3	0
Associate Professor	0	0	0	0	5	1	3	1	1	0	0	0
Assistant Professor	0	0	10	7	6	3	3	2	1	0	0	0
Assistant	0	0	0	0	0	0	0	0	0	0	0	0
R&D Personnel <sup>15</sup>	0	0	2	2	0	0	0	0	0	0	0	0
Researchers in other categories <sup>16</sup>	0	0	0	0	0	0	0	0	0	0	0	0
Technical and economic staff <sup>17</sup>	0	0	0	0	0	0	0	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 <sup>18</sup>	0	0	0	0	0	0	0	0	0	0	0	0
Total <sup>19</sup>	0	0	12	9	13	6	7	4	2	0	3	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	2019		2020		2021		2022		2023		Total	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Undergraduate	376	220	148	87	146	92	126	96	151	115	947	610
Master's <sup>20</sup>	281	180	149	95	148	94	125	105	166	126	869	600
Doctoral	30	20	33	22	30	20	31	22	25	16	149	100

<sup>14</sup> 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.

<sup>15</sup> 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).

<sup>16</sup> 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).

<sup>17</sup> Who participates in the management and support of R&D&I in the institution.

<sup>18</sup> See Definition of Terms in Methodology HEI2025+.

<sup>19</sup> 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.

<sup>20</sup> All master's degree students are listed, regardless of the length of their programme of study.

Lifelong Learning Courses	55	42	91	78	0	0	16	13	63	55	225	188
Total	742	462	421	282	324	206	298	236	405	312	2190	1498

Table 3.1.5 - Study programmes in Czech/English

Type of study programme	Total <sup>21</sup> / Of which professional study programmes											
	2019		2020		2021		2022		2023		Total	
Undergraduate	5/0	0/0	5/0	0/0	5/0	0/0	5/0	0/0	5/0	0/0	25/0	0/0
Master's	6/0	0/0	6/0	0/0	6/0	0/0	6/0	0/0	6/0	0/0	30/0	0/0
Doctoral	1/0	0/0	1/0	0/0	1/0	0/0	1/0	0/0	1/0	0/0	5/0	0/0
Lifelong Learning courses	0	0/0	0	0/0	0	0/0	0	0/0	0	0/0	0	0/0
Total	12/0	0/0	12/0	0/0	12/0	0/0	12/0	0/0	12/0	0/0	12/0	0/0

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		Zvolte položku.	
	1.2 Computer and information sciences		Zvolte položku.	
	1.3 Physical sciences		Zvolte položku.	
	1.4 Chemical sciences		Zvolte položku.	
	1.5 Earth and related environmental sciences		Zvolte položku.	
	1.6 Biological sciences		Zvolte položku.	
	1.7 Other natural sciences		Zvolte položku.	
2. Engineering and Technology	2.1 Civil engineering		Zvolte položku.	
	2.2 Electrical engineering, Electronic engineering, Information engineering		Zvolte položku.	
	2.3 Mechanical engineering		Zvolte položku.	
	2.4 Chemical engineering		Zvolte položku.	
	2.5 Materials engineering		Zvolte položku.	
	2.6 Medical engineering		Zvolte položku.	
	2.7 Environmental engineering		Zvolte položku.	
	2.8 Environmental biotechnology		Zvolte položku.	
	2.9 Industrial biotechnology		Zvolte položku.	
	2.10 Nanotechnology		Zvolte položku.	

<sup>21</sup> The total number of study programmes for which admissions have been announced in a given academic year.

	2.11 Other engineering and technologies		Zvolte položku.	
3. Medical and Health Sciences	3.1 Basic medicine		Zvolte položku.	
	3.2 Clinical medicine		Zvolte položku.	
	3.3 Health sciences		Zvolte položku.	
4. Agricultural and veterinary sciences	4.1 Agriculture, Forestry, and Fisheries		Zvolte položku.	
	4.2 Animal and Dairy science		Zvolte položku.	
	4.3 Veterinary science		Zvolte položku.	
	4.4 Other agricultural sciences		Zvolte položku.	
5. Social Sciences	5.1 Psychology and cognitive sciences	2 %	Zvolte položku.	
	5.2 Economics and Business		Zvolte položku.	
	5.3 Education		Zvolte položku.	
	5.4 Sociology		Zvolte položku.	
	5.5 Law	2 %	Zvolte položku.	
	5.6 Political science		Zvolte položku.	
	5.7 Social and economic geography		Zvolte položku.	
	5.8 Media and communications		Zvolte položku.	
	5.9 Other social sciences		Zvolte položku.	
6. Humanities and the Arts	6.1 History and Archaeology		Zvolte položku.	
	6.2 Languages and Literature		Zvolte položku.	
	6.3 Philosophy, Ethics and Religion		Zvolte položku.	
	6.4 Arts (arts, history of arts, performing arts, music)	96 %	Zvolte položku.	
	6.5 Other Humanities and the Arts		Zvolte položku.	
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 period of 2019–2023 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.*

#### Self-assessment:

The Theatre Faculty of JAMU is one of only two theatre faculties in the Czech Republic (alongside the Theatre Faculty of the Academy of Performing Arts in Prague). As such, it recognises the importance of its activities and engagement in various networks, platforms, and organisations at both national and international levels in relation to the development and advancement of research in the field of performing arts, as well as in the cultural and creative industries and interdisciplinary research. Equally, the faculty values the professional recognition that its research outputs regularly receive.

During the evaluation period, authors and researchers from the Theatre Faculty received the following awards: the Václav Königsmark Prize for emerging scholars in the field of theatre and performativity (awarded for the dissertation of MgA. Jitka Vrbková, Ph.D., defended at the Theatre Faculty in 2021, and for the dissertation of Mgr. Tereza Konývková, Ph.D., a faculty member at the Department for Theatre Research, defended at Masaryk University in 2019); nominations for the Divadelní noviny Award in the category of Publication of the Year (for the monograph by MgA. Andrea Buršová, Ph.D., 2019; and the publication *Návod na přípravu člověka. Genderové stereotypy a zneužití moci* (A Guide to Preparing a Human: Gender Stereotypes and Abuse of Power) by doctoral candidate Bernardeta Babáková and master's student Jana Uhýrková, 2023); and the award for Most Beautiful Czech Book of the Year (doc. MgA. Pavel Jirásek, Ph.D., 2019).

The applied research project *Comprehensive Screening Diagnostic System GIS* (psychodiagnostics), carried out by Masaryk University Brno in collaboration with its partner, the Theatre Faculty of JAMU (principal investigator: doc. MgA. Marek Hlavica, Ph.D.), was awarded the Technology Agency of the Czech Republic Award for the best applied research project of 2023.

At the international level, the faculty is an active member of key professional networks, including ELIA (European League of Institutes of the Arts), ENCATC (European Network on Cultural Management and Policy), OISTAT (International Organisation of Scenographers Theatre Architects and Technicians), and SAR (Society for Artistic Research). Faculty representatives also participate in international evaluation processes for research activities at foreign arts universities. Examples of such international engagement include:

- Prof. MgA. Blanka Kolegar is a member of the SAR board, a member of the international jury for the SAR Annual Prize for Best Research Catalogue Exposition, and a member of the international jury for the Prizes for the Academy's Best Research Catalogue Expositions at the Academy of Fine Arts Vienna.

- Doc. Mgr. Lucie Hornová, Ph.D. is Vice-Chair of the National Family Therapy Organisation within the European Family Therapy Association.
- Doc. MgA. Hana Průchová, Ph.D. is a member of expert evaluation panels of the Slovak Accreditation Agency for Higher Education, specialising in research in the arts, and a reviewer for the KEGA programme supporting applied research under the Slovak Ministry of Education, Research, Development, and Youth.

Faculty representatives frequently guest lecture or present at foreign institutions, conferences, and similar events (such as the University of Hull, ENSATT Lyon, and conferences of international associations and networks including EACWP, ELIA, ENCATC, EFTA, etc.). They are involved in professional working groups within these networks, such as the ETHO Technical Community and the Artistic Research Platform (both under ELIA). The faculty also regularly invites international experts who bridge artistic and research-based creative practice, drawing from both Europe and beyond (e.g., University of the Arts Helsinki, University of Hull, University of New Hampshire, USA, as well as freelance experts from the cultural and creative industries). These experts share their creative findings, knowledge, and experience through standalone lectures, performative lectures, and workshops, as well as through presentations at the annual international academic event Theatre Conference Brno (<https://www.theatreconferencejamu.cz>), organised by the Theatre Faculty.

At the national level, faculty representatives hold positions in various councils, evaluation bodies, and institutions essential to the development of research in the performing arts, cultural and creative industries, and interdisciplinary fields. Examples of such roles include:

- Prof. MgA. Blanka Kolegar is a member of the Minister of Culture's Research Council (Ministry of Culture of the Czech Republic), a member of the Science, Research, and Publishing Council of the Theatre Institute – Institute of Arts (a research organisation under the Czech Ministry of Culture), and a member of the Council of the Czech Centre of the International Theatre Institute on behalf of the Theatre Faculty.
- Faculty representatives serve as evaluators and rapporteurs for national grant programmes of the Technology Agency of the Czech Republic (ETA, SIGMA) and the Czech Ministry of Culture (NAKI) supporting research.
- They also collaborate with other Czech arts universities as external reviewers for their internal research grant programmes (e.g., Excellence AMU 2021 and Project Competition AMU 2023 – evaluated by doc. MgA. Hana Průchová, Ph.D.; and the Grant Committee of DAMU – evaluated by Mgr. Kateřina Jebavá, Ph.D.).

Faculty representatives are also actively involved in editorial boards of peer-reviewed academic journals focused on theatre and artistic research (e.g., Slovenské divadlo, Theatralia, ArteActa, Divadelní revue), as well as in professional societies (such as the Czech Association for Theatre Studies – Teatrológická spoločnosť). Representatives of the Theatre Faculty were also instrumental in establishing the T.A.H. – Centre for Innovations in Technology, Art and Humanities, a creative and innovation centre dedicated to fostering interdisciplinary collaboration across new technologies, arts, design, and the humanities and social sciences, spanning different regions of the Czech Republic. Prof. Kolegar is a member of the T.A.H. Advisory Board for artistic research.

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
Project team of the Comprehensive Screening Diagnostic System GIS, implemented by Masaryk University in collaboration with the Theatre Faculty of JAMU	<b>Absolute Winner of the TACR 2023 Award for an Outstanding Project with High Societal and Economic Impact</b>	<b>Technology Agency of the Czech Republic (Technologická agentura ČR)</b>
Jitka Vrbková, MgA. Ph.D.	<b>Václav Königsmark Award 2021, 1st place, category: Best Dissertation (Theatre Actor-Specific: Down Syndrome as Theatre Stylization)</b>	<b>Czech Association for Theatre Studies (Teatrologická společnost)</b>
Tereza Konývková, Mgr. Ph.D.	<b>Václav Königsmark Award 2019, 1st place, category: Best Dissertation (for the dissertation Moving Body: Performativity of the Sokol Movement in the Period of Modern Czech Nation's Formation)</b>	<b>Czech Association for Theatre Studies (Teatrologická společnost)</b>
Andrea Buršová, MgA. Ph.D.	<b>Shortlisted for the Divadelní noviny Award 2019 in the category Publication of the Year in Theatre Studies (for the publication Actress Nika Brettschneiderová in Exile: A Portrait of THEATER BRETT After the Fall of the "Iron Curtain")</b>	<b>Divadelní noviny Association</b>
Pavel Jirásek, doc. Mgr., Ph.D.	<b>Most Beautiful Czech Book of the Year 2019, category: Academic Literature, 3rd place (for the publication The Art of Puppetry)</b>	<b>Ministry of Culture of the Czech Republic and the Museum of Czech Literature (Památník národního písemnictví)</b>
Marek Hlavica, doc. MgA. Ph.D.	<b>Trilobit 2019, Josef Škvorecký Prize for an Outstanding Literary Work in the Field of Audiovisual Arts</b>	<b>Czech Film and Television Association FITES</b>

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
Andrea Jochmanová, doc. Mgr. Ph.D.	<b>Theatralia, ISSN 1803-845X (print), 2336-4548 (online)</b>
Jan Motal, doc. MgA. Ph.D.	<b>Slovenské divadlo, ISSN 0037-699X (print), 1336-8605 (online)</b>
Jan Motal, doc. MgA. Ph.D.	<b>ArteActa, ISSN 2788-2810 (online), 2571-1695 (print, till 2022)</b>
Jan Šotkovský, doc. MgA. Ph.D.	<b>Theatralia, ISSN 1803-845X (print), 2336-4548 (online)</b>
Jan Šotkovský, doc. MgA. Ph.D.	<b>Divadelní revue, ISSN 0862-5409 (print; till 2023)</b>
David Drozd, doc. MgA. Ph.D.	<b>Divadelní revue, ISSN 0862-5409 (print; till 2023)</b>

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

Hana Slavíková, prof. MgA. Ph.D.	<b>Blindfolded Perspective How to View What We Do Not Want To See</b>	EACWP (European Association of Creative Writing Programmes) IV. International Pedagogical Conference, Madrid, Spain	2023
Petra Vodičková, doc. MgA. et BcA. Ph.D.	<b>Stage Management and Technology at JAMU: Cooperation with Professional Field</b>	ELIA (European Leagues of Institutes of the Arts), ETHO Technical Community Conference, London, Great Britain	2023
Hana Průchová, doc. MgA. Ph.D.	<b>Innovation of Doctoral Study Programme Dramatic Arts at Theatre Faculty JAMU</b>	ELIA (European Leagues of Institutes of the Arts), UAX Online Symposium: Artistic Research and Beyond	2023
Kateřina Jebavá, MgA. Ph.D.	<b>Actress Forced to Boring Motherhood and Her Ascension to The Stage Again</b>	University of Hull, Great Britain	2022
Pavla Beranová, Mgr.	<b>Artists of The Stage Revolutions of The Interwar Period &amp; Josef Svoboda, Pioneer of The 21st Century Technologies</b>	Conference Créateurs et artisans des transitions technologiques de la scène, Svobodays, Lyon, France	2022
Jitka Vrbková, MgA. Ph.D.	<b>The Journey of an Actor with Down Syndrome to Mindful Artistic Creation</b>	The International conference Theatre Inclusion – Social Activation, Slovenian National Theatre, Maribor, Slovenia	2022
Jan Trna, Mgr. Ph.D.	<b>Diskursive Aspekte der Sprachvermittlung an der Theater-Fakultät der Janáček-Akademie für Musik und Darstellende Kunst in Brno/Tschechien</b>	XVII. Internationale Tagung der Deutschlehrerinnen und Deutschlehrer, Wien, Austria	2022
Lucie Hornová, doc. Mgr. Ph.D.	<b>Systemic Practitioners Research</b>	EFTA (European Family Therapy Association) 11th International conference Systematic Resonance and Interferences, Ljubljana, Slovenia	2022
Lucie Abou, MgA.	<b>Current Role of Artists in New Agenda for Cultural Policy – Challenges for Lifelong Learning of Artists and Cultural and Creative Professionals</b>	ENCATC (European Network on Cultural Management and Policy) Digital Congress 2021, Belgium	2021
Lucie Hornová, doc. Mgr. Ph.D.	<b>Psychosomatic Symptoms – A Skillful Coach for Better Communication</b>	Deutsche Gessellschaft für Systemische Therapie, Beratung und Familientherapie, DFGS-Videotage, Germany	2021

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
Katrína Dūka, MA	<b>New Theatre Institute of Latvia</b>	<b>Performing Queerness in Hostile Geographies: A Case</b>	2023

		<b>Study of the Performance In the Name of Love</b>	
Pórána Dögg Björnsdóttir, M.Art.Ed.	<b>Freelance sound &amp; visual artist, Reykjavík, Iceland</b>	<b>The Moonstone – Theatre Adaptation of the Sján’s Novel in The Context of Depicted Cultural and Historical Conflicts</b>	<b>2023</b>
António Alberto Castro Baía Reis, MA, Ph.D.	<b>Universidad Carlos III in Madrid, Spain</b>	<b>Synthetic Sirens: Unmasking Artistic Realities in the Age of AI Disruption</b>	<b>2023</b>
Christine Richier,	<b>École nationale supérieure des arts et techniques du théâtre, Lyon, France</b>	<b>#SVOBODAYS: Set Designer Josef Svoboda</b>	<b>2022</b>
Gob Squad (Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost, Simon Will)	<b>Freelance Gob Squad Arts Collective, Germany &amp; Great Britain</b>	<b>Introspective performative lecture We Are Gob Squad and So Are You</b>	<b>2021</b>
prof. Mgr. Pavel Drábek, Mgr.	<b>University of Hull, Great Britain</b>	<b>Theatre Craft and Expertise Outside the Theatre - Impact on Interpersonal Negotiation, Communication, Cooperation and Creativity</b>	<b>2021</b>
Eero-Tapio Vuori	<b>University of the Arts, Helsinki, Finland</b>	<b>Strategies of Spectator Oriented Performances</b>	<b>2021</b>
Thomas Riccio, M.F.A.	<b>University of Dallas, Texas, U.S.A.</b>	<b>The Dead White Zombies: Performance as a Live Event</b>	<b>2021</b>
Ene Liis Semper	<b>Freelance video and installation artist and theatre director, Estonia</b>	<b>Theatre NO99 (2004-2019; a serial work of contemporary art)</b>	<b>2020</b>
Sheila McNamee, Ph.D.	<b>University of New Hampshire, U.S.A.</b>	<b>Research as Art / Art as Reserach</b>	<b>2019</b>

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
Blanka Kolegar (Chládková), prof. MgA.	<b>Programme for Supporting Applied Research and Experimental Development in National and Cultural Identity 2023–2030, 1st Public Competition NAKI III</b>	<b>Ministry of Culture of the Czech Republic</b>	<b>2022</b>
Hana Průchová, doc. MgA. Ph.D.	<b>Programme for Supporting Applied Research and Experimental Development in National and Cultural Identity 2023–2030, 1st Public Competition NAKI III</b>	<b>Ministry of Culture of the Czech Republic</b>	<b>2022</b>
Hana Průchová, doc. MgA. Ph.D.	<b>KEGA Programme for Supporting Applied Research in Education,</b>	<b>Ministry of Education, Research, Development, and Youth of the Slovak Republic</b>	<b>2021</b>

	<b>Pedagogy, and Authorial and Interpretative Arts</b>		
Blanka Kolegar (Chládková), prof. MgA.	<b>Programme for Supporting Applied Social Science and Humanities Research, Experimental Development, and Innovation ETA, 5th Public Competition</b>	<b>Technology Agency of the Czech Republic</b>	<b>2020</b>
Hana Průchová, doc. MgA. Ph.D.	<b>Programme for Supporting Applied Social Science and Humanities Research, Experimental Development, and Innovation ETA, 5th Public Competition</b>	<b>Technology Agency of the Czech Republic</b>	<b>2020</b>
doc. Mgr. Petr Francán	<b>Programme for Supporting Applied Research and Experimental Development in National and Cultural Identity 2016–2022, 3rd Public Competition NAKI II for 2020–2022</b>	<b>Ministry of Culture of the Czech Republic</b>	<b>2019</b>
Blanka Kolegar (Chládková), prof. MgA.	<b>Programme for Supporting Applied Research and Experimental Development in National and Cultural Identity 2016–2022, 3rd Public Competition NAKI II for 2020–2022</b>	<b>Ministry of Culture of the Czech Republic</b>	<b>2019</b>
Blanka Kolegar (Chládková), prof. MgA.	<b>Programme for Supporting Applied Social Science and Humanities Research, Experimental Development, and Innovation ETA, 3rd Public Competition</b>	<b>Technology Agency of the Czech Republic</b>	<b>2019</b>
Hana Průchová, doc. MgA. Ph.D.	<b>Programme for Supporting Applied Research and Experimental Development in National and Cultural Identity 2016–2022, 3rd Public Competition NAKI II</b>	<b>Ministry of Culture of the Czech Republic</b>	<b>2019</b>
Hana Průchová, doc. MgA. Ph.D.	<b>Programme for Supporting Applied Social Science and Humanities Research, Experimental Development, and Innovation ETA, 3rd Public Competition</b>	<b>Technology Agency of the Czech Republic</b>	<b>2019</b>

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 research<sup>22</sup>) that it has implemented or participated in during the period of 2019–2023<sup>23</sup>. This should be done from the full list in annex tables (Table 3.3.1-3.3.2)<sup>24</sup>, 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.*

### **Self-assessment:**

From the perspective of research development, the most significant applied research projects for the Theatre Faculty of JAMU were those supported by grant programmes of the Czech Technology Agency (ETA, ZETA, SIGMA), whether the faculty served as the lead investigator or as a project partner. All of the projects described below exhibit a high degree of interdisciplinarity, with performing arts playing a significant, if not central, role. The projects include:

Theatre Art, Methods, and Techniques as a Training Tool for Communication Skills and Civic, Social, and Personal Competencies – JAMUNI (TL05000128)

Funding provider: Technology Agency of the Czech Republic

ETA Programme for Supporting Applied Research, 5th Public Competition

Project duration: 04/2021–12/2023

This project was conducted by a research team from the Theatre Faculty (lead institution), headed by Mgr. Kateřina Jebavá, a lecturer, researcher, and actress active in the doctoral programme in Dramatic Arts, in collaboration with the Department of Theatre Studies at the Faculty of Arts, Masaryk University in Brno (project partner). The project investigated how tools from theatre creation, reception, and analysis could positively influence the competence development of adolescents. Using shared artistic research methodologies and collaboration between theatre scholars, practitioners, and secondary school teachers, the project explored and tested real possibilities for education through theatre and education about theatre within secondary education. The primary research field was the existing programme #bud'jamák, an extracurricular junior university programme for youth aged 15–19. Additional experts from theatre practice collaborated with the research team. Through participatory methods and a series of workshops, future users of the project's outputs – secondary school teachers – were closely involved in the research process. The South Moravian Region served as a key partner for disseminating project outcomes. The main project output is a unique multimedia publication [Theatrum.online](#) (published in open access format), which was nominated for the Divadelní noviny Award in the category Publication of the Year in 2024. This multimedia tool for teachers and students bridges theoretical knowledge with lived creative experience and, across several thematic areas (Dialogue, Storytelling, Mask, and

<sup>22</sup> 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.

<sup>23</sup> Regardless of whether the projects are completed or still ongoing, provided that at least part of the project was implemented during the evaluation period.

<sup>24</sup> The evaluated unit shall only fill tables that are relevant to it.

Theatricality), offers theoretical content, methodological materials, suggested activities, and insights into theatrical creation. The project provided a crucial impetus for further collaboration with secondary school teachers, innovation within the #bud'jamák programme, and deeper interdisciplinary cooperation between creative researchers from the theatre academy and theorists/theatre scholars from Masaryk University. The dissemination of project results was supported in the first year after its completion (beyond the evaluation period) by a follow-up project [Theatrum.online](#), funded by the Czech Ministry of Culture under the National Recovery Plan.

Artistic Research on Theatre Productions Featuring Actors with Down Syndrome as an Effective Means of Social Inclusion (TL02000500)

Funding provider: Technology Agency of the Czech Republic

ETA Programme for Supporting Applied Research, 2nd Public Competition

Project duration: 01/2019–12/2021

This artistic research project was led by a research team from the Theatre Faculty of JAMU in collaboration with Aldente Theatre. The project began with the establishment of a permanent theatre ensemble of actors with Down syndrome (under the patronage of Aldente Theatre), for whom regular theatre-educational workshops were designed and implemented. Each year, a new theatre production was created, rehearsed, and staged, directed by MgA. Jitka Vrbková, Ph.D., artistic director, lecturer in the Drama and Education programme, and lead investigator of the project. With each production, the demands placed on the ensemble increased. The process was systematically and continuously monitored and analysed by a psychologist and special education expert, who assessed the inclusive impact of theatre activities from both perspectives: The effect of theatre work on actors with Down syndrome, particularly how it aids their social integration; the impact of theatre performances on audiences from the general population – whether they help dispel myths and prejudices and thus contribute to social inclusion. Alongside three productions that remain in the Aldente Theatre repertoire, the project resulted in a scholarly publication *Inclusion Through Theatre: A Journey of an Actor with Down's Syndrome to Cognisant Artistic Creation and Social Acceptance*. This book is available in Czech and English in open access format and was nominated for the Divadelní noviny Award in the category Publication of the Year in 2024. The project concluded with a symposium, which demonstrated not only the research process and outcomes but also its interdisciplinary nature – bridging theatre creation, psychology, and social pedagogy. It also opened new research topics, including an ongoing doctoral dissertation by Mgr. Vendula Kacetlová, which explores international theatre ensembles featuring actors with intellectual disabilities. The project contributed significantly to the field of theatre practice with groups with specific needs, particularly within the Drama and Education programme.

Developing Communication Competencies Through a New Educational Methodology Based on Objective Biosignal Assessment of Performers and Recipients (TJ02000293)

Funding provider: Technology Agency of the Czech Republic

ZETA Programme for Supporting Applied Research, 2nd Public Competition

Project duration: 06/2019–05/2021

This project was carried out by an interdisciplinary team, including researchers from the Department of Biomedical Engineering at the Faculty of Electrical Engineering and Communication, Brno University of Technology (lead institution), the HUME Lab at the Faculty of Arts, Masaryk University, and the Department for Theatre Research of the Theatre Faculty of JAMU. The project

was supported under a programme aimed at encouraging early-career researchers and promoting gender equality in innovation activities. The research explored the use of objective biosignal assessment in performer-audience interaction to develop a new educational methodology for improving communication skills in persuasion and rhetorical effectiveness. Key project outcomes included: a software tool, data sets and a methodology for assessing persuasion, an educational methodology for developing communication skills, published as the open access electronic book *The Art of Persuasion*. The methodology's development was overseen by JAMU researcher Mgr. Repašská, Ph.D., a theatre director and artistic director of the experimental platform *D'épog*, who is also active in the doctoral programme *Dramatic Arts* and the master's programme *Dramaturgy and Directing*. The project extended the Department for Theatre Research's focus on feedback loops in autopoietic systems.

Comprehensive Screening Diagnostic System GIS (TL01000494)

Funding provider: Technology Agency of the Czech Republic

ETA Programme for Supporting Applied Research, 1st Public Competition

Project duration: 06/2018–05/2022

This project was carried out by a research team from the Institute for Psychological Research at the Faculty of Social Studies, Masaryk University (lead institution) in collaboration with the Theatre Faculty of JAMU (project partner, lead researcher: doc. MgA. Marek Hlavica, Ph.D.). The project aimed to develop a new psychometrically validated, standardised online psychodiagnostic system to assist teachers in identifying gifted pupils in the first to fifth years of primary school. The project's main output is GIS – *Invenio*, a screening system for cognitive abilities and socio-emotional skills in these pupil groups. It consists of multiple subtests, each focusing on a specific ability within the modern C-H-C intelligence theory (logical reasoning, spatial abilities, information processing speed, socio-emotional deficits). The system is based on the game-based assessment (GBA) principle, where individual subtests are framed as computer games, incorporating gaming elements (narrative, graphics, background sounds, scoring, etc.). The Theatre Faculty contributed to storytelling, graphic design, and creative task development, particularly through the Media and the Dramatic Arts programme, under the Audiovisual Media and Theatre specialisation. This project won the Czech Technology Agency Award for Best Applied Research Project of 2023.

Another significant research intervention pursued through follow-up research projects during the evaluated period was the thematic focus on the Mapping and Categorisation of theatres and performance venues. This area has been systematically examined and developed within the Theatre Management and Stage Technology study programme. A major impetus for this research was the specific university research project within the JAMU Student Grant Competition titled *Verification of the Accuracy of Parameters for the Mapping and Categorisation of Performance Venues in the Czech Republic*, led by Prof. MgA. Kolegar in collaboration with the investigator, then-master's student of Theatre Management, MgA. Fišerová Kuntzmannová. The project was conducted from 1 February 2021 to 31 January 2022 and focused on the preparation and experimental verification of trial Mapping and Categorisation certificates for theatre spaces. The project's outcomes included various types of outputs, ranging from a workshop that summarised and verified research findings in collaboration with industry professionals – technical and artistic staff working in theatres and the cultural sector – to a specialised database of performance venues in the Czech Republic, 3D visualisations of selected theatre stages, and an expert study outlining the integration of mapping

and categorisation within the Czech theatre network and a proposed model for the process of mapping and categorisation.

This project was followed in 2022 by a contract research project titled Mapping of the Cultural and Social Infrastructure of the City of Ostrava, which focused on mapping tangible objects – buildings or their parts (halls, rehearsal rooms, studios) – used by stakeholders from cultural and creative industries in Ostrava. The project was commissioned by the Statutory City of Ostrava, with the main investigators being researchers from the Theatre Management and Stage Technology Department, prof. MgA. Kolegar and MgA. Fišerová Kuntzmannová. The primary outcome of the project was the research report Mapping of the Cultural and Social Infrastructure of the City of Ostrava 2022, which included a database of relevant spaces. The city utilised the project's findings to develop a publicly accessible map of cultural venues, available on the kulturOVA!!! website – the official cultural portal of Ostrava.

The collaboration with the City of Ostrava subsequently became a key factor in preparing the applied research project Mapping and Categorisation of Theatres and Performance Venues (TQ01000593), successfully submitted by the Theatre Faculty of JAMU to the SIGMA programme of the Technology Agency of the Czech Republic. The aim of this project is to establish a methodology for data collection on theatres and performance venues and to develop a comprehensive tool that meaningfully provides data necessary for decision-making and operations of the target groups. The project is being conducted by the Theatre Faculty of JAMU, specifically a team from the Theatre Management and Stage Technology Department led by doc. MgA. BcA. Vodičková, Ph.D. (main investigator), in partnership with the Faculty of Architecture at the Brno University of Technology. The primary application guarantor is the City of Ostrava. The project commenced at the end of the evaluated period (September 2023) and is scheduled to conclude in November 2026. It is an interdisciplinary research intervention connecting owners/operators, architects and construction designers, and active users of performance venues and theatres (creative, artistic-technical, and artistic-production professions).

A significant catalyst for research at the Theatre Faculty of JAMU has also been two grant schemes funded by the Ministry of Education, Youth and Sports of the Czech Republic. The first is the Student Grant Competition, which supports research activities of junior researchers, primarily doctoral students in the Dramatic Arts programme. During the evaluated period, a total of 57 research projects were implemented, many of which had broader societal impact (see Chapter 3.4) and thematically covered all study programmes offered by the Theatre Faculty of JAMU. The second is the JAMU Research Activity Development Fund, financed by the MEYS as part of institutional support for the long-term conceptual development of research organisations (IP LCDRO), aimed at supporting research activities of the academy's staff. During the evaluated period, academics and researchers at the faculty conducted a total of 19 research projects, which resulted, among other things, in several expert monographs (see Annex Overview of Academic Monographs Published by Theatre Faculty JAMU for the monitored period 2019–2023).

During the evaluated period, we also focused on initiating the institutional anchoring of contract research activities. The faculty's educators traditionally collaborate with numerous external entities, including professional theatres (in the implementation of various stage projects), public and private media (in the preparation of programmes for Czech Radio, Czech Television, and private television and radio stations), public administration and local government bodies (in creating analyses, evaluations, and strategic documents and policies), and private entities (in planning and organising

various cultural events and festivals). This collaboration is not solely artistic but also research-oriented. An example of such cooperation is the research project Co-production – Definition, Benefits, and Development Opportunities, conducted within the National Recovery Plan under the sub-component Support for Research Projects on the Status of the Artist and Internationalisation. This project focused on mapping the current state and relationships of cultural actors in the field of performing arts – both in subsidised and independent spheres – regarding projects based on co-production collaboration. The project ran from January to December 2022 under the auspices of the cultural service organisation Nová síť. The core research team included representatives from Nová síť, the National Theatre Prague, the National Theatre, and the Theatre Faculty of JAMU (doc. MgA. Průchová, Ph.D.). In addition to the aforementioned Mapping of the Cultural and Social Infrastructure of the City of Ostrava project, this represented another research intervention carried out in response to external demand during the evaluated period, with the project for the Statutory City of Ostrava being particularly notable as it was conducted within the newly established contract research system at the Theatre Faculty.

Table 3.3.1 Projects supported by public funds

In the role of beneficiary						
Provider <sup>25</sup>	Project name	Support (in thousands CZK/EUR) <sup>26</sup>				
		2019	2020	2021	2022	2023
Technology Agency of the Czech Republic, ETA Programme	Artistic Research on Theatre Productions with Actors with Down Syndrome as an Effective Means of Social Inclusion (01/2019–12/2021)	763/30,52	765/30,6	762/30,48	-	-
Technology Agency of the Czech Republic, ETA Programme	Theatre Art, Methods, and Techniques as a Simulator for Communication Skills and Civic, Social, and Personal Competences (04/2021–12/2023)	-	-	430/17,2	809/32,36	1 004 /40,16
Technology Agency of the Czech Republic, SIGMA Programme	Mapping and Categorisation of Theatres and Performance Venues (09/2023–11/2026)	-	-	-	-	456/18,24
Ministry of Education, Youth and Sports of the	Use of a White LED Strip with High CRI as an Autonomous Light Source for Theatre Stage	19,5/0,78	-	-	-	-

<sup>25</sup> 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.

<sup>26</sup> Indicate the total amount expressed in thousands of CZK and the conversion of the total amount into Euro.

Czech Republic, Student Grant Competition – Specific Research	Lighting (01/2019–01/2020)					
Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research	Contemporary Trends in Voice Training: Case Studies (01/2019–03/2020)	32/1,28	-	-	-	-
Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research	Dance in Museums and Galleries Through the Lens of Performativity Aesthetics and Installation Aesthetics (01/2019–01/2020)	80/3,2	-	-	-	-
Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research	Comparison of Dramaturgical Approaches to Youth Cinema at Selected European Film Festivals (01/2019–01/2020)	70/2,8	-	-	-	-
Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research	Dramaturgy of Relationships in Contemporary Theatre: Encountering the Other as an Engaged Agent (01/2019–01/2020)	38,5/1,54	-	-	-	-
Ministry of Education, Youth and Sports of the	Multimedia Publication Artistic Interpretation into Czech Sign Language (01/2019–06/2021)	100/4	36/1,44	-	-	-

<b>Czech Republic, Student Grant Competition – Specific Research</b>						
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Mystification/Sensational Radio Drama Through the Lens of Prix Europa 2019 (01/2019–01/2020)</b>	20/0,8	-	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Study and Selection of Stage Projects from Foreign Theatre for the Analytical Part of a Dissertation Research: Text as Object and Subject in Contemporary Conceptual Theatre (01/2019–01/2020)</b>	15/0,6	-	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Traces of Israeli Artistic Activity of Ladislav Grosman in the Author's Hebrew Correspondence and the Israeli Adaptation of the Screenplay Rendez-vous of Uncle David (01/2019–01/2020)</b>	22,5/0,9	-	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Jubilee 45th Edition of IFC – Modernisation Factors, Its Course, and Consequences (01/2019–01/2020)</b>	25/1	-	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Approaches to Teaching Theatre Dramaturgy at European Universities –</b>	57/2,28	-	-	-	-

<b>Czech Republic, Student Grant Competition – Specific Research</b>	<b>The Polish Experience (01/2019–03/2020)</b>					
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>New Approaches to the Body, Movement, and Improvisation in Group Work. Participation in International Training (01/2019–01/2020)</b>	41,8/1,672	-	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Possibilities of Depicting Ethnographic and Anthropological Phenomena Through Audiovisual Media (01/2019–05/2020)</b>	40/1,6	-	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Emergence, Fixation, and Transformation of Rhythm in Drama Productions (01/2019–06/2020)</b>	30/1,2	-	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Survey of Current Needs of Theatre Faculty JAMU Graduates and Exploring Lifelong Learning Opportunities (02/2020–06/2021)</b>	-	49/1,96	-	-	-
<b>Ministry of Education, Youth and Sports of the</b>	<b>Degrowth (02/2020–01/2021)</b>	-	10/0,4	-	-	-

<b>Czech Republic, Student Grant Competition – Specific Research</b>						
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Practical Application of Modern Staging Methods in the Directorial-Dramaturgical and Scenographic Concept of the Production Medea for a Specific Revolving Auditorium Space (02/2020–09/2021)</b>	-	114/4,56	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Contemporary Youth Cinema at European Film Festivals with a Focus on British Film Festivals in the Online Environment (02/2020–02/2021)</b>	-	98/3,92	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Approaches to Teaching Theatre Dramaturgy at European Universities – 2nd Phase (02/2020–06/2021)</b>	-	92/3,68	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Residency at Ponderosa Centre (Germany) – Integration of Knowledge and Experience into an Academic Text (02/2020–01/2021)</b>	-	20/0,8	-	-	-
<b>Ministry of Education, Youth and Sports of the</b>	<b>Limits of Dramaturgy and Screenwriting in Creating Documentary Formats for Art Television</b>	-	29/1,16	-	-	-

<b>Czech Republic, Student Grant Competition – Specific Research</b>	<b>Channels from the Perspective of a Foreign Producer (02/2020–06/2021)</b>					
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Photometric Properties of LED Strips (03/2020–02/2022)</b>	-	61,5/2,46	20/0,8	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Artistic and Pedagogical Methods of František Daniel in the Context of His Czechoslovak, American, and Belgian Engagements (03/2020–06/2021)</b>		96/3,84	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Definition and Establishment of Criteria for Delimiting Professions in the Performing Arts Sector (03/2020–06/2021)</b>	-	27/1,08	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Jorge Listopad – Homem do Teatro (03/2020–06/2021)</b>	-	60,5/2,42	-	-	-
<b>Ministry of Education, Youth and Sports of the</b>	<b>Documentary Film as a Confession, an Entity, and a Driver of Change: A Portrait of the Tapestry</b>	-	65/2,6	-	-	-

<b>Czech Republic, Student Grant Competition – Specific Research</b>	<b>Manufactory in Valašské Meziříčí (03/2020–06/2021)</b>					
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Mapping the Creation and Transformation of a Staging Score (02/2021–01/2022)</b>	-	-	35/1,4	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Contemporary Trends in Voice Training: Case Studies (02/2021–01/2022)</b>	-	-	77,5/3,1	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Principles of Observation in the Process of Creating Documentary and Fictional Films (02/2021–12/2022)</b>	-	-	51/2,04	26/1,04	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Verification of the Accuracy of Parameters for the Mapping and Categorisation of Performance Venues in the Czech Republic (02/2021–01/2022)</b>	-	-	83,5/3,34	-	-
<b>Ministry of Education, Youth and Sports of the</b>	<b>Participation in a Year-Long Seminar on Rudolf Steiner's Eurythmy (02/2021–04/2022)</b>	-	-	48/1,92	-	-

<b>Czech Republic, Student Grant Competition – Specific Research</b>						
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Deepening Contexts of Dance Education and Dance Creation – Education, Residency, Creation – Cohesion and Interaction in Dance (02/2021–01/2022)</b>	-	-	67/2,68	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>American Film Screenwriting and Its Application in the European Context (04/2021–12/2022)</b>	-	-	60/2,4	25/1	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Czech and Slovak Film Production for Children and Youth Presented at Berlinale from 1982 to 2021 (04/2021–03/2022)</b>	-	-	36/1,44	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Research on the Audience of Young Film Fest (04/2021–03/2022)</b>	-	-	30/1,2	-	-
<b>Ministry of Education, Youth and Sports of the</b>	<b>Directing and Dramaturgy Possibilities in Forum Theatre Performed by</b>	-	-	81/3,24	-	-

<b>Czech Republic, Student Grant Competition – Specific Research</b>	<b>Professional Actors on an Online Platform (04/2021–03/2022)</b>					
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Approaches to Teaching Theatre Dramaturgy at European Universities – 3rd Phase (04/2021–08/2022)</b>	-	-	69/2,76	30/1,2	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Vertical Dance (04/2021–03/2022)</b>	-	-	89/3,56	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Principles of Speculative Drawing in Dance Art and Education (04/2021–03/2022)</b>	-	-	38/1,52	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Theatre and Education as a Path to Learning for Pupils with Hearing Impairments and Other Educational Needs (02/2022–03/2023)</b>	-	-	-	75/3	10/0,4
<b>Ministry of Education, Youth and Sports of the</b>	<b>Contemporary Dramaturgical Trends in Film and Television Production for Children</b>	-	-	-	74/2,96	-

Czech Republic, Student Grant Competition – Specific Research	and Youth from the Perspective of Film Festivals in Zlín and San Diego (02/2022–06/2023)					
Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research	Dramatic and Documentary Podcasts at International Festivals (02/2022–01/2023)	-	-	-	71/2,84	-
Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research	Specifics and Possibilities of Drama Education in Intergenerational Groups of the Deaf (01/2022–01/2023)	-	-	-	13/0,52	-
Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research	Theatre Ensembles of Actors with Intellectual Disabilities Abroad – A Study of the Diversity of Their Operation and Creative Approaches (03/2022–03/2023)	-	-	-	64/2,56	-
Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research	Dmitry Bykov: How to Understand Russians During War? (04/2022–04/2025)	-	-	-	20/0,8	64,5/2,58
Ministry of Education, Youth and Sports of the	Processing Local Themes in the South Bohemian Theatre and the Zlín City	-	-	-	40/1,6	-

<b>Czech Republic, Student Grant Competition – Specific Research</b>	<b>Theatre (03/2022–09/2023)</b>					
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Film Materiality and the Possibilities of Its Creative Processing in Authorial Documentary Production (04/2022–06/2023)</b>	-	-	-	60/2,4	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Specifics of Theatre Education in Educational Institutions in the United Kingdom (06/2022–06/2023)</b>	-	-	-	40/1,6	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Speech as a Souvenir (05/2022–09/2023)</b>	-	-	-	150,5/6,02	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Creation of 3D Models of Theatre Spaces for Scenographic Design (05/2022–06/2023)</b>	-	-	-	30/12	-
<b>Ministry of Education, Youth and Sports of the</b>	<b>Specifics of Theatre Lecturing in the United Kingdom (06/2022–06/2023)</b>	-	-	-	50/2	-

<b>Czech Republic, Student Grant Competition – Specific Research</b>						
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Paths of Artistic Research (06/2022–05/2023)</b>	-	-	-	100/4	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Development of a Child with Deafblindness Through the Creation of a Book Performance (05/2022–05/2023)</b>	-	-	-	14/0,56	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>The Influence of Music on Actors and Conscious Directorial Collaboration with the Musical Principles of the Stage (02/2023–09/2024)</b>	-	-	-	-	88/3,52
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Confession – Staged Testimonies of Professional Actors with Special Needs (03/2023–09/2024)</b>	-	-	-	-	166/6,64
<b>Ministry of Education, Youth and Sports of the</b>	<b>Theatre Ensembles of Actors with Intellectual Disabilities Abroad – A Study of the Diversity of</b>	-	-	-	-	86/3,44

<b>Czech Republic, Student Grant Competition – Specific Research</b>	<b>Their Operation and Creative Approaches II. (03/2023–09/2024)</b>					
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Possibilities of Applying Elements of Folk Theatre in Contemporary Street Performative Art Productions (03/2023–06/2024)</b>	-	-	-	-	95.5/3,82
<b>Ministry of Education, Youth and Sports of the Czech Republic, Student Grant Competition – Specific Research</b>	<b>Theoretical and Practical Research on the Current Situation of the “Site-Specific” Theatre Genre (03/2023–01/2025)</b>	-	-	-	-	224/8,96
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Audiovisual Propaganda – The Czech Lands and Czechoslovakia Between the Soviet Union and Germany 1914–1989 (2019)</b>	125/5	-	-	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research</b>	<b>Montage in Iconic Productions of The Brothers Karamazov (2019–2020)</b>	98/3,92	-	-	-	-

Development Fund (FRVČ)						
Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)	Theatre Actress Vlasta Fialová (1928–1998) (2019–2022)	100/4	-	-	-	-
Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)	Film and Radio: Intersections and Inspirations (2019–2020)	100/4	-	-	-	-
Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)	Lester Horton's Technique in Images (2020)	100/4	-	-	-	-
Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) /	Setkání/Encounter (2019)	246/9,86	-	-	-	-

<b>Research Development Fund (FRVČ)</b>						
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Ladislav Lakomý – The Prince of Acting (2020–2023)</b>	-	120/4,8	112/4,48	147/5,88	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Practical Research (2020–2022)</b>	-	114/4,56	95/3,8	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Theatre of the Sword Behind the Curtain of Stage Fencing (2020–2022)</b>	-	95/3,8	95/3,8	-	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations</b>	<b>On the Waves of Devětsil: Transformations of Czech Avant-Garde Theatre (2021)</b>	-	-	223/8,92	-	-

<b>(RO) / Research Development Fund (FRVČ)</b>						
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Light and Exhibition Space (2021–2023)</b>	-	-	105/4,2	136/5,44	124/4,96
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>The Passion Comedy at Studio Marta (2021– 2023)</b>	-	-	189/7,56	100/4	180/7,2
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Czech Film and Television Documentary on Art (2021–2022)</b>	-	-	118/4,72	-	146/5,84
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Actors of the “Nation”, or the Journey of HaDivadlo Actors – Unknown to Anyone – from Prostějov to Brno, to the End of the World and Back Again (2021–2023)</b>	-	-	101/4,04	109/4,36	161/6,44

<b>Organisations (RO) / Research Development Fund (FRVČ)</b>						
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>New Approaches to Stanislavsky (2022–2024)</b>	-	-	-	234/9,36	244/9,76
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Educational Podcast and Its Potential in Artistic Education (2022–2024)</b>	-	-	-	94/3,76	126,5/5,06
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Chameleon or Josef Fouché (2022)</b>	-	-	-	128/5,12	-
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for</b>	<b>Dramatic Production of the Prague Studio of Czechoslovak Television (1953–1959) (2023–2025)</b>	-	-	-	-	156/5,04

<b>Research Organisations (RO) / Research Development Fund (FRVČ)</b>						
<b>Ministry of Education, Youth and Sports of the Czech Republic, Institutional Support for Research Organisations (RO) / Research Development Fund (FRVČ)</b>	<b>Antonín Přidal – Author, Translator, Educator (2023–2025)</b>	-	-	-	-	115/4,6
<b>Total</b>		<b>2123.3/ 84,932</b>	<b>1852/ 74,08</b>	<b>3015/ 120,6</b>	<b>2639.5/ 105,58</b>	<b>3446.5/ 137,86</b>

In the role of another participant						
Provider <sup>27</sup>	Project name	Support (in thousands CZK/EUR)				
		2019	2020	2021	2022	2023
<b>Technology Agency of the Czech Republic, ETA Programme</b>	<b>Comprehensive Screening Diagnostic System GIS (06/2018–05/2022)</b>	775/31	778/31,12	775/31	178/7,12	-
<b>Technology Agency of the Czech Republic, ZETA Programme</b>	<b>Developing Communication Competencies Through a New Educational Methodology Based on Objective Biosignal Assessment of Performers and Recipients (06/2019–05/2021)</b>	199/7,96	342/13,68	142/5,68	-	-
<b>Total</b>		<b>974/38,96</b>	<b>1120/44,8</b>	<b>917/36,68</b>	<b>178/7,12</b>	<b>-</b>

<sup>27</sup> Ibid.

Table 3.3.2 - Contract research activities

Client <sup>28</sup>	Activity name	Revenue (in thousands CZK/EUR)				
		2019	2020	2021	2022	2023
City of Ostrava	Mapping of the Cultural and Social Infrastructure of the City of Ostrava	-	-	-	100	-
Nová síť	Co-production – Definition, Benefits, and Development Opportunities	-	-	-	-	-
Total		-	-	-	100	-

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 period of 2019–2023, 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 impacts<sup>29</sup>, 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.*

#### Self-assessment:

For the evaluation of results with an existing or prospective impact on society, we have selected and included a set of relevant outputs in both textual and tabular form, primarily related to the projects mentioned in the previous section 3.3.

#### Multimedia Publication [Theatrum.online](#):

An electronic multimedia textbook for ages 15+, intended for teachers and students of grammar schools, secondary schools, and other educational or extracurricular groups. It contains a variety of methodological and other materials, activities, podcasts, texts, recommendations, etc. The publication focuses on how to integrate art into teaching, how to teach theatre, and how to expand the pedagogical possibilities of educators. The publication has been complemented by seminars and webinars through which the project results are disseminated to the aforementioned groups of teachers and lecturers. In 2024, for example, workshops such as Dialogue in Motion, Narrative and the Role of Dramaturgy in Theatre, Mask, and Theatricality took place. We collaborate with a network of secondary school teachers who apply or plan to apply the research findings in their teaching. A crucial moment for further dissemination of the project outputs is the modification of the Framework Educational Programmes, which introduce a new concept for teaching art-oriented subjects, granting theatre and dance a more distinct status. The courses of the [Theatrum.online](#) project, funded by the National Recovery Plan, have been completed by 60 teachers, facilitated by 8

<sup>28</sup> If the client is from abroad, indicate in brackets the country of origin of the client.

<sup>29</sup> See Terms definition.

lecturers, while 50 registered users of the pedagogical version of [Theatrum.online](#) actively utilise the textbook.

**Multimedia Publication [Artistic Interpretation into Sign Language](#):**

An electronic multimedia publication available in English, Czech, and Czech Sign Language, addressing a specialised field – the artistic translation and interpretation of songs and theatrical productions into Czech Sign Language. Additionally, it demonstrates the methodology for preparing translated songs into Czech Sign Language through a specific theatrical production. The publication is intended for specialists in the field of Theatre and Education for the Deaf. A practical example of the methodology's application in artistic practice is the creative work of [Hands Dance](#), a group of hearing and deaf interpreters from Brno who specialise in artistic interpretation into sign language. The mission of this group is to bring and facilitate the experience of music and theatre for deaf audiences, which they achieve, for instance, through regular artistic interpretation of concerts at the international music festival Colours of Ostrava.

**Artistic Research on Theatre Productions Featuring Actors with Down Syndrome as an Effective Means of Social Inclusion – Bilingual Electronic Publication, Three Productions**

The users of this project's outputs can be categorised into several groups. The primary group, in terms of positive project impact, consists of actors with Down syndrome (DS). The project involved the formation of a theatre ensemble for actors with DS under the patronage of the partner [Aldente](#) theatre, which was successfully established and continues to develop. Two out of the three productions created within the project, The Golden Spinning Wheel and Antigone, remain in the theatre's repertoire. One of the actresses with DS has recently been offered a guest role in a production at the National Theatre Brno, marking a significant milestone in terms of inclusion (her guide during the rehearsal process should be the principal investigator of the original applied research project, the artistic director of Aldente Theatre, and educator MgA. Jitka Vrbková, Ph.D.). The publication is utilised by theatre creators working with actors with DS, including internationally, thanks to a network of contacts with similar theatre ensembles and dissemination activities such as conference and symposium participation and guest performances of Aldente Theatre on foreign stages.

**Research Report Mapping the Cultural and Social Background of the City of Ostrava**

This output was developed as part of contract research for the City of Ostrava. The assignment included the creation of a specialised database of cultural and performance venues in the city of Ostrava. The city has used this database to design, prepare, and implement a map of cultural venues, covering theatres, concert halls, music clubs, gallery spaces, cinemas, as well as various multifunctional cultural or community facilities. The map is freely available [online](#) and is intended for both cultural event visitors and, primarily, cultural managers, organisers, and promoters developing activities in the cultural and creative industries.

**Research Report Co-production – Definition, Benefits, and Development Opportunities**

This output emerged from collaboration on a research project by the cultural network Nová síť, z.s., aimed at mapping the current state and relationships among cultural stakeholders in the field of performing arts concerning co-production-based projects. The target groups and users of the project results include representatives of both publicly funded and independent theatres, spanning artistic and arts management professions, freelance artists, as well as representatives of state administration and local government responsible for culture. The results have been shared with the

Ministry of Culture of the Czech Republic, which supported the research through the National Recovery Plan and can utilise it to innovate grant programmes for live art. The findings are also freely available to the aforementioned cultural stakeholders. The project, involving representatives from the National Theatre Prague and the National Theatre Brno, initiated the first steps towards establishing a Czech dramaturgy association. Additionally, it led to further collaboration analysing the legal framework and organisational-operational conditions of co-production projects (contracting entity: National Theatre Brno; partners: Theatre Management and Stage Technology Department, expert legal group Frank Bold).

#### 3D Models of Theatre Buildings of the National Theatre Brno

The project, supported by the Student Grant Competition and led by MgA. Tereza Jančová, resulted in the creation of two freely available 3D models of the Mahen Theatre and Reduta Theatre spaces in SketchUp. These models are currently used by students and teachers of the Set and Costume Design Department at the Theatre Faculty of JAMU, as well as scenographers preparing stage designs for productions in these theatres (design and 3D modelling).

#### Survey of the Needs of Graduates of Theatre Faculty Study Programmes in Relation to Further Education Opportunities

A quantitative and qualitative study conducted by MgA. Lucie Abou within the Specific Research project Survey of Current Needs of Theatre Faculty JAMU Graduates and Exploring Lifelong Learning Opportunities yielded results that influenced the subsequent project Development of Forms and Content of Education at Janáček Academy of Performing Arts, supported by the National Recovery Plan. As part of this project, a comprehensive further education programme titled Standing on One's Own Feet was created, targeting not only the faculty's graduates but also artists working in performing arts and the cultural and creative industries. The education programme is scheduled for launch in January 2026.

*Table 3.4.1 contains a selection of research results with an existing or prospective impact on society. In accordance with methodological recommendations, these are outputs linked to chapter 3.3 of this self-assessment report. The list is not exhaustive. To illustrate another type of results produced during the evaluation period – monographs – please refer to the Annex Overview of Academic Monographs Published by Theatre Faculty JAMU for the monitored period 2019–2023.*

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

Type of result <sup>30</sup>	Year of application	Name
Multimedia publication (main result of project TL05000128)	2023	<a href="#">Theatrum.online</a>
Electronic academic publication in English (main result of project TL02000500)	2022	<b>Inclusion Through Theatre: A Journey of an Actor with Down's Syndrome to Cognisant Artistic Creation and Social Acceptance</b>
Artistic research-based theatre production (result of project TL02000500)	2021	<b>The Golden Spinning Wheel</b>
Artistic research-based theatre production (result of project TL02000500)	2020	<b>Antigone</b>

<sup>30</sup> Specify the specific type of result. Add rows as needed.

Electronic academic publication (main result of project TJ02000293)	2021	The Art of Persuasion
Research report, including a specialised database (contract research for the City of Ostrava)	2022	Mapping of the Cultural and Social Infrastructure of the City of Ostrava 2022
Research report (research collaboration with Nová síť, z.s.)	2023	Co-production – Definition, Benefits, and Development Opportunities
Multimedia publication (main result of the specific research project Multimedia Publication: Artistic Interpretation into Czech Sign Language)	2021	Theatre and Czech Sign Language
Open-access 3D models (main result of the specific research project Creation of 3D Models of Theatre Spaces for Stage Design Development)	2022	3D Models of Theatre Buildings of the National Theatre Brno – Mahen Theatre and Reduta Theatre
Quantitative-qualitative survey (main result of the specific research project Survey of Current Needs of Theatre Faculty JAMU Graduates and Exploring Lifelong Learning Opportunities)	2021	Survey of the Needs of Graduates of Theatre Faculty Study Programmes in Relation to Further Education Opportunities

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

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.)<sup>31</sup>, 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).<sup>32</sup>

Additionally, the evaluated unit shall briefly comment on the funds received during the period of 2019–2023 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 commercialization.*

#### Self-assessment:

The research activities of the Theatre Faculty primarily translate into positive societal impacts and the fulfilment of the university's third role. In terms of benefits, the research outputs are

<sup>31</sup> In the case of military HEIs, their specific position is taken into account when evaluating the commercialisation/evaluation of R&D&I results.

<sup>32</sup> If the commercialisation of R&D&I results is carried out in this way.

characterised by social and cultural innovations, which are inherently linked to the potential of the artistic environment. Artistic public universities such as JAMU are an integral part of this environment and significantly influence and advance it through their educational, artistic, research, and other creative activities.

Collaboration with the non-university sector naturally develops due to the specific nature of our institution, with initiatives for various types of partnerships emerging from both sides (both from the demand within the Theatre Faculty and from interest within the non-university application sphere). The primary users of research results are found in the public and non-governmental non-profit sectors. These typically include cultural institutions (such as theatres), public administration entities (municipalities, regions, the Ministry of Culture), educational institutions (primary and secondary schools, primary arts schools, leisure centres), and public service media (Czech Television, Czech Radio).

Examples of key users during the evaluated period include: The City of Ostrava, in collaboration on the Mapping and Categorisation of theatres and performance venues. A group of secondary school teachers, in connection with the [Theatrum.online](#) project. Theatre institutions, such as Aldente (linked to the Inclusion Through Theatre project) and the National Theatre Brno (linked to the 3D models of Mahen Theatre and Reduta Theatre, as well as the application of research results related to co-production projects).

To support the transfer of results into practice, we have utilised existing grant programmes, focusing on maximising and disseminating research results to target groups. Examples include the [Theatrum.online](#) project (2024) and the Development of Forms and Content of Education at Janáček Academy of Performing Arts, supported under the National Recovery Plan of the Ministry of Culture of the Czech Republic (2022–2024).

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

Type of revenue	Revenue (in thousands CZK/EUR)				
	2019	2020	2021	2022	2023
-	-	-	-	-	-
-	-	-	-	-	-
-	-	-	-	-	-
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.

## POPULARIZATION OF VAVAI

### 3.6 The most important activities in the field of popularization 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 period of 2019–2023 and provide up to 10 examples that it considers the most significant.

*Maximum 500 words plus 200 words for each example given.*

**Self-assessment:**

Presentation of R&D&I Results to the General Public The presentation of R&D&I results to the general public takes place on several levels. A significant form of communication with the public is the publication activity of academic and research staff as well as doctoral students, primarily in the form of academic monographs (see Annex: Overview of Academic Monographs for the Period 2019–2023), or in academic/professional articles and studies published in proceedings. In addition to traditional communication channels, such as the websites and social media of JAMU and the Theatre Faculty, where information about R&D&I projects and results is also shared, there are activities specifically targeted at particular audiences or specific types of results.

A number of events are held directly at the Theatre Faculty with the purpose or as part of the dissemination and presentation of research findings. These include further education programmes (University of the First Age #bud'jamák, University of the Third Age U3V), open lectures and discussions, and popularisation events as part of participation in the Week of the Czech Academy of Sciences. One of the channels through which readers learn about research projects conducted mainly by Theatre Faculty students is the student magazine [Ateliér 205](#), created by students under the guidance of writer and Theatre Faculty lecturer Mgr. Němec. The magazine is published in both print and electronic versions, and its website includes a Studies section where professional studies and reports on artistic research authored by doctoral and, occasionally, master's students are published.

As part of our research popularisation efforts, we also focus on activities conducted outside the Theatre Faculty, including academic book launches, presentations at various theatre showcases, educational festivals, industry programmes at film festivals, symposia, and similar events. JAMU Publishing House regularly presents the results of publication activities, including works by authors from the Theatre Faculty, at commercial book exhibitions (e.g. Book Me and Book World Prague). We also collaborate with various media outlets that contribute to the presentation of our research projects and their outputs (reports and interviews on Czech Television, reviews and broadcasts of audio outputs or excerpts on Czech Radio, interviews for the university magazine Universitas).

Many research outputs in the category of artistic research take the form of publicly presented stage productions. Examples include theatre productions realised as part of the Technology Agency of the Czech Republic (TACR) project in collaboration with Aldente Theatre, a theatre ensemble of actors with Down syndrome (Káťa and Bajaja, The Golden Spinning Wheel, Antigone); street theatre productions A Melancholy Comedy About Saint Peter and Actus Petri, realised as part of a project supported by the JAMU Student Grant Competition; The Application of Folk Theatre Elements in Contemporary Street Performance Art; the production Find Me, remotely staged at Polárka Theatre as part of the Specific Research Project on the Possibilities of Directing and Dramaturgy in Forum Theatre, conducted with professional actors on an online platform; and the site-specific performance stroMY, realised as part of the Specific Research Project on Aerial Acrobatics – Vertical Dance, its Movement Technique, Artistic Potential, and Safety Measures for Performers at Heights. The natural popularisation of R&D&I and communication with the public thus occurs through promotional campaigns accompanying these types of staged research outputs, primarily aimed at audiences from the general public.

With regard to sharing research results with a broader audience, an essential aspect has been the development of multimedia and electronic publications in an open-access format by the Theatre Faculty. Examples include freely available multimedia proceedings from the International [Theatre Conference JAMU](#), the previously mentioned outputs from TACR projects, results from Specific

Research projects (Multimedia Publication: Artistic Interpretation into Czech Sign Language by MgA. Kulichová, the electronic publication Paths of Artistic Research by Mgr. Šimková), outputs from Research Development Fund (FRVČ) projects (Tastes of Encounter, edited by researcher Mgr. Hofmanová from the Department for Theatre Research), as well as the ongoing development of the institutional portal JAMU and, by extension, the Theatre Faculty's presence on the Research Catalogue platform operated by the Society for Artistic Research, including artistic research exhibitions.

#### Selection of Specific Popularisation Activities from the Evaluated Period

University of the First Age #bud'jamák – A series of seminars and workshops for secondary school students aged 15–19. This is an extracurricular programme that includes theoretical lectures on theatre and creative workshops with practical activities (an introductory happening, 10 workshops led by Theatre Faculty lecturers and active theatre professionals, 4 seminars, and a final site-specific performance). Participants explore ways to think about theatre, engage in dialogue, and experience theatre through their own creative action. The programme is partnered with the Department of Theatre Studies at the Faculty of Arts, Masaryk University in Brno.

University of the Third Age U3V – A programme under the subtitle How Theatre is Made, featuring a two-semester series of 22 lectures aimed at introducing senior participants to theatre, radio, and television art. The lecturers are experienced Theatre Faculty educators, both theoretically proficient and actively engaged in creative practice.

The Week of the Czech Academy of Sciences is the largest science festival in the Czech Republic, involving dozens of research organisations (universities, research institutes of the Czech Academy of Sciences, etc.) and designed for the general public. Since 2020, the Theatre Faculty has regularly participated in this event, presenting its research projects and outputs. Examples: 2020 (impacted by the COVID-19 pandemic) – Online premiere of the documentary Ballad of the Tower, created as part of the Specific Research Project by MgA. Silvie Divéky on The Possibilities of Depicting Ethnographic and Anthropological Phenomena through Audiovisual Media.

2021 – A curated film evening with a subsequent discussion featuring the documentary films O Jorge and Disappearing, produced as part of the Specific Research Projects Documentary Film as Confession, Entity, and Agent of Change: A Portrait of the Tapestry Manufactory in Valašské Meziříčí (investigator MgA. Petr Vašků) and Jorge Listopad – Homem do Teatro (investigator MgA. Taubingerová).

2022 – An open lecture by doc. Mgr. A. Andrea Jochmanová, Ph.D., on Liberated Theatre – On the Waves of Devětsil, linked to her Research Development Fund (FRVČ) research project and the academic publication of the same name.

2023 – An open lecture by MgA. Bc. Petr Kobzev Metašev on The Concept of Dmitry Bykov at the Intersection of Russian, Czech, and Bi-national Film, including literary and film excerpts and a follow-up discussion, linked to his Specific Research Project Dmitry Bykov: Understanding Russians During War.

During the evaluated period, several academic book launches were held for publications produced within research projects supported by the Research Activity Development Fund. These publicly accessible and promoted events featured books such as: Audiovisual Propaganda – The Czech Lands

and Czechoslovakia Between the Soviet Union and Germany 1914–1989 by PhDr. P. Aujezdský (at Theatre on Orlí Street).

The Story of Total Acting – Theatre Actress Vlasta Fialová /1928–1998/ by Mgr. L. Mareček, Ph.D. (at Mahen Theatre, National Theatre Brno).

Liberated Theatre – On the Waves of Devětsil by Mgr. Andrea Jochmanová, Ph.D. (at Zeman Café).

A diverse area of research presentation includes showcasing projects and results at various external events. One example is the dissemination of the multimedia publication *Theatrum.online*, produced as part of a TACR project, which was introduced alongside related educational activities at numerous relevant events. Examples include the national event *Pedagogická Poéma 2023*, the general assembly of the Association of Theatre Educators, and the Colloquium *Education Through Theatre* as part of *EduFest 2023* in Banská Bystrica, Slovakia. Additionally, in connection with the project, a series of in-person workshops for secondary school teachers was developed, demonstrating both the multimedia publication and practical methods for implementing research results in secondary school teaching. These in-person seminars were supplemented by online user webinars for those who found online participation more convenient.

## 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.*

#### Self-assessment:

JAMU, specifically the Theatre Faculty, underwent an evaluation by the International Evaluation Panel (IEP) in 2020, using the results to formulate objectives and priorities for the subsequent, now evaluated period. These were categorised into several thematic areas in accordance with the evaluation:

**1. Artistic Research:** The IEP recommendations aimed to support the clarification, understanding, and recognition of artistic research both within and outside the faculty and the academy as a whole. Following these recommendations, the following steps were taken:

Based on extensive discussions within the academic community, the Theatre Faculty JAMU Position Paper on Artistic Research was developed (see Annex: Position Paper on Artistic Research).

- The internal debate was further stimulated by related activities, such as the publication of the printed monograph *Practical Research* by doc. Mgr. Lucie Hornová, Ph.D. (Research Development Fund – FRVČ, 2023) and the open-access electronic publication *Paths of Artistic Research* by Mgr. Šimková (SV, 2023), along with the organisation of the open colloquium *Paths of Artistic Research* (2023).

The debate was reinforced through numerous international contacts (Sheila McNamee's lecture on practical research in 2019, a presentation by colleagues from the Norwegian Artistic Research Programme on artistic research and the Research Catalogue platform in 2023, and knowledge transfer from conferences of the Society for Artistic Research (SAR), among others).

- At the national level, representatives of the Theatre Faculty in the Commission of Artistic Higher Education Institutions of the Council of Higher Education Institutions were among the initiators of the Symposium of Artistic Higher Education Institutions and Faculties on Artistic Research (2022, AMU).

- Additionally, they sought to reflect the specificities of artistic higher education institutions in the evaluation methodology for research organisations (2023–2024), as one of the Theatre Faculty representatives also serves as a member of the Scientific Committee of the Council of Higher Education Institutions.

- Faculty representatives contributed to the establishment of the TAH – Centre for Innovations in Technology, Art and Humanities (<https://tah-centre.org/>) as representatives of the artistic research field (2023–2024).

- The first exhibitions were created in the Research Catalogue (MgA. Jan Rec, MgA. Barbora Fukalová – exhibition Keepsaking Speech, linked to a research project supported by the Student Grant Competition; MgA. Silvie Divéky – Find Me: Self-Portraiture As A Tool; Does Location Change Alter the Video Presence in A Self-Portrait?, Stredobod a pamät' tela). The concept for building and developing the institutional JAMU portal, including the Theatre Faculty's presence in the Research Catalogue, was also formulated.

2. Internationalisation: The IEP recommendations encouraged greater support for internationalisation, both in relation to artistic research and doctoral studies. The following steps were taken:

- Expansion and further development of engagement in relevant international networks such as SAR, ELIA, OISTAT, etc. Specific examples of involvement can be found in section 3.2 of this self-evaluation report.

- Closer collaboration with SAR regarding the Research Catalogue (organisation of workshops for RC portal administrators from Czech artistic academies at the Theatre Faculty, as well as workshops for academic staff and students in cooperation with colleagues from SAR).

- Increased support for international mobility of faculty representatives (invited lectures, conference presentations), as well as hosting international lecturers and experts at the Theatre Faculty. Specific examples of involvement can be found in section 3.2 of this self-evaluation report.

- Establishment of cooperation with the Norwegian Artistic Research Programme (outcomes included a Research Catalogue workshop provided by Norwegian colleagues and the involvement of two Theatre Faculty educators as external reviewers for doctoral dissertations of N.A.R.P. students).

Implementation of two new courses into the newly accredited doctoral study programme in Dramatic Arts: Foreign Internship (a mandatory minimum one-month stay abroad during the studies) and Masterclasses by External Experts (including invited guests from abroad), aimed at enhancing the international dimension of doctoral studies.

During the evaluated period, discussions were initiated regarding the preparation of an English-language doctoral programme. In January 2025, the Academic Senate of the Theatre Faculty approved the programme's outline, and work on the accreditation application has commenced.

3. Doctoral Studies: In addition to recommendations to consider developing an English-language doctoral programme and strengthening internationalisation through mandatory foreign internships (as outlined in the previous section), the evaluation panel addressed the role of artistic output in

dissertations. During the evaluated period, we addressed the doctoral study program beyond the specified recommendations, achieving further significant progress:

Successful preparation and approval of a new accreditation for the doctoral study programme in Dramatic Arts, granted the maximum possible ten-year accreditation by the National Accreditation Bureau. The newly accredited programme, effective from January 2025, allows for dissertations to be presented as exhibitions in the Research Catalogue (alongside traditional text-based dissertations).

- Establishment of an official organisational unit connecting doctoral students and educators – the Doctoral Studies Department, including the position of head (doc. MgA. Šotkovský, Ph.D. Doctoral students were also provided with dedicated spaces (lecture room, office with essential equipment), which had been previously lacking.

- Strengthening connections between the doctoral programme and bachelor's and master's programmes (in teaching, supervision of graduate projects by doctoral students, artistic research and creative activities – increasing doctoral student participation in Theatre Faculty productions, permanent membership of the Doctoral Studies Department head in the Theatre Faculty's Dramaturgy Council, etc.).

- Implementation of various support measures (editorial and expert support from the Department for Theatre Research, new courses such as Publication Practice and Presentation at an International Conference, financial support, meetings with journal editors, workshops on the Research Catalogue, etc.), resulting in increased publishing and presentation activities among doctoral students (peer-reviewed journal articles, international conference presentations, initial exhibitions in the Research Catalogue).

4. Presentation of Research Results: The expert panel recommended prioritising the creation of a suitable digital platform for disseminating research results.

- Work began on maximising the potential of institutional membership in SAR and, subsequently, discussions and preparations for developing the use of the Research Catalogue (RC) digital platform within the faculty.

- Several Research Catalogue workshops were organised (in collaboration with SAR and N.A.R.P., see above), and two levels of courses were designed for faculty educators and students (1. Introduction to RC, 2. Introduction to Working with RC), which will be regularly offered as part of further education activities.

- The position of faculty RC portal administrator was established, providing support to all members of the academic community interested in utilising the digital platform/repository.

In parallel with using the external RC repository, preparations were made for implementing a new digital archive of creative outputs at JAMU, which will include artistic research project outputs.

5. Research Funding and Support: The expert panel's recommendations primarily focused on securing more external funding for research activities, including exploring the expansion of contract research. The following progress was made:

- Successful preparation and acquisition of funding for several major applied research projects, either as a lead institution or as a partner (see section 3.3 of this self-evaluation report).

- Establishment of the Research and Development Support Department, currently staffed by two project managers, providing administrative and organisational support to faculty educators and students in preparing, executing, and evaluating research activities and projects.
- Introduction of a structured system for faculty support of contract research projects (contractual arrangements, organisational and administrative support, etc.). Establishment of several contract research partnerships (e.g. with the City of Ostrava, the City of Brno).

### A LIST OF SUPPORTING DOCUMENTS/LINKS FOR MODULE 3

Document name	No. criteria	Location (link in HTML)
Overview of Academic Monographs Published by Theatre Faculty JAMU for the monitored period 2019–2023	3.3, 3.4, 3.5	<a href="#">Overview of Academic Monographs Published by Theatre Faculty.docx</a>
Position Paper of Theatre Faculty JAMU on artistic research	3.7	<a href="#">Position paper on the definition of artistic research - Theatre Faculty.docx</a>
Strategic Plan of Theatre Faculty JAMU 2021+	3.1	<a href="#">Strategic Plan Theatre Faculty.docx</a>
Statute of the Theatre Faculty Subject-Area Board	3.1	<a href="#">Statute of the Subject-Area Board of the Theatre Faculty.docx</a>
Supervisor Standards of the Theatre Faculty	3.1	<a href="#">Standard for Supervisors of the Doctoral Study Programme - Theatre Faculty.docx</a>
Code of Ethics of the Department for Theatre Research	3.1	<a href="#">The Code of Ethics of the Department for Theatre Research Theatre Faculty JAMU.docx</a>

## SELF-EVALUATION REPORT FOR MODULES 4 AND 5

**HIGHER EDUCATION INSTITUTION NAME: Janáček Academy of Performing Arts**

**COMPANY REGISTRATION NUMBER (CRN): 62156462**

### 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 structure<sup>1</sup> 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.*

##### Self-assessment:

JAMU is a public higher education institution consisting of two faculties – the Theatre Faculty (TF) and the Faculty of Music (FOM) – along with other units, including the Theatre on Orlí Street, Publishing House, Library, Astorka Halls of Residence, and the Rector's Office. The Rector, elected by the Academic Senate of JAMU, serves as the head of the institution, while the faculties are led by their respective Deans, who are elected by the faculty academic senates.

The JAMU Rector's Office coordinates and provides methodological and strategic leadership for research activities at JAMU, evaluates research outcomes, and represents JAMU in this field when dealing with government authorities, other universities – particularly artistic ones – and certain international organisations. Additionally, the Rector's Office sets the rules for allocating research funding, including overseeing and controlling two internal grant competitions: the Research Development Fund (FRVČ) and the Student Grant Competition (SGS). The field of research at JAMU is comprehensively overseen by the Vice-Rector for Creative Activities, who also chairs the Editorial Board, the Library Board, and the Research Development Fund Committee. The Vice-Rector reports directly to the Rector and collaborates closely with other members of JAMU's management, including the Bursar and three other Vice-Rectors (for Studies and Quality, for Strategy and Development, and for External Relations).

JAMU does not have a separate international scientific council; instead, the Arts Council of JAMU and, where relevant, the JAMU Management Board fulfil this function. The institution does not have a university-wide research centre dedicated exclusively to research. However, it does include the Theatre on Orlí Street, which, in addition to its primary focus on artistic activities, also hosts research and artistic research projects.

At the faculty level, research activities at JAMU are coordinated by the Vice-Dean for Research, who is a member of the Dean's Collegium (the faculty's management body, comprising the Dean, Vice-Deans, and the Faculty Secretary; at the Theatre Faculty, it also includes the Chair of the Academic Senate). The Vice-Dean for Research is responsible for the faculty's publishing activities, the implementation of the Student Grant Competition, the faculty's portion of the Research

<sup>1</sup> A graphical representation of the organisational structure will be provided as an annex.

Development Fund grant competition, the organisation of scientific conferences, the collection of research output data, and its submission to national registers. Additionally, they provide methodological support to department and studio heads and academic staff in the preparation and execution of scientific and/or research projects.

At the Faculty of Music, the Vice-Dean for Research coordinates the activities of three subject-area boards (which oversee the three doctoral programmes at FOM) in integrating research activities into doctoral studies. They also coordinate the conceptual framework for requirements related to undergraduate qualification theses (bachelor's and master's theses) and offer methodological support to department heads for research activities. The Vice-Dean for Research at FOM is also responsible for the strategic development of the faculty. At the Theatre Faculty, the Vice-Dean for Research also coordinates R&D&I activities in collaboration with other units under their remit. Conceptually, this includes the Department for Theatre Research, whose staff primarily engage in research activities (six individuals with part-time contracts), and, in terms of organisational and administrative support, the R&D&I Support Department, staffed by two project managers.

As a whole, JAMU has only a minimal number of organisational units dedicated exclusively to research, and the same applies to staff whose roles are exclusively research-based. Research activities at JAMU are carried out as part of the standard contracts of academic staff, where each employee is required to engage in creative activities (either artistic or research-based). It is not uncommon for other JAMU employees to be involved in research projects as well. The figures provided in Tables 4.5.1, 4.5.2, and 4.5.3 thus include all academic staff at JAMU, as it is practically impossible to specify precisely who participates in research, to what extent, and over what period. Naturally, at JAMU, artistic activity is the predominant form of creative activity for most academic staff. However, a significant number of our lecturers have also been involved in research at some stage of their tenure at JAMU, leading to published research outputs. Broadly speaking, the number of staff members who are engaged in long-term, systematic research can be estimated at 20–30 (plus doctoral students), a figure that corresponds to the data presented for the faculties in Module 3. In the interest of providing a comprehensive overview of JAMU's research activities, we have chosen to present this seemingly “contradictory” quantification. However, both sets of figures (for the faculties and for JAMU as a whole) are accurate – faculties report specific researchers active in the past five years, while JAMU's data includes all potential researchers.

Similar to JAMU as a whole, the faculties do not have separate international scientific councils. Instead, their function is fulfilled by the Arts Council and, where applicable, the Subject-Area Board for doctoral studies.

Overall, the organisation and management of R&D&I at JAMU can be assessed as functional and fully appropriate to the status of research within the broader scope of JAMU's activities. Responsibilities are clearly delineated, internal regulations explicitly define rules and processes, and the support for research activities at JAMU is both sufficient and effective. Given the increasing administrative demands of research activities, it would be desirable to establish a specialised administrative department dedicated solely to research support. However, given JAMU's size and the limited financial resources available for research, this is unlikely to be feasible in the near future.

## 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 researchers<sup>2</sup>.
- 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.*

#### Self-assessment:

In this section (and all subsequent ones), it is essential to begin by stating that JAMU is primarily an artistic higher education institution, where the teaching staff are, first and foremost, artists. The institution's primary mission is to educate new artists across all three levels of study (bachelor's, master's, and doctoral). Everything is structured to support this goal – from securing financial resources and providing project consultancy to establishing systems for student and doctoral student support, as well as ensuring conditions for the emergence of new high-quality research (or artistic) directions. A comprehensive set of measures is in place to support these objectives, including our artistic facilities (theatre and concert hall), the system for enhancing the quality of academic staff (career development regulations, selection procedure rules, evaluations), and the system for ensuring the quality of education. Within this context and in synergy with these activities, our research efforts operate. While not insignificant and certainly not underestimated, research at JAMU must be assessed in relation to our educational and artistic activities – something that the current evaluation methodology unfortunately allows for only to a very limited extent. Therefore, the following section will focus solely on research activities, with the understanding that the information provided cannot offer a comprehensive picture of JAMU's overall functioning.

System for Supporting Project Acquisition Given the size of our institution and the scope of its research activities, it is not necessary to have a specialised unit for project acquisition support. Every potential project investigator knows they can confidently turn to the relevant Vice-Dean or Vice-Rector, who will advise them on available project opportunities and assist with preparing grant applications (in collaboration with the project office or the R&D&I Support Department at the Theatre Faculty). This system is functional and sufficient.

<sup>2</sup> Student grants, support for PhD students, postdocs and early career scientists.

System for Project Consultancy/Management/Administrative Support The same principle applies here: methodological support is provided to every project investigator by the relevant Vice-Dean or Vice-Rector, while specific administrative and managerial assistance is offered by the project offices, the R&D&I Support Department at TF, and, where necessary, the finance and personnel departments. On average, JAMU secures one new external R&D grant per year, meaning that this system is entirely functional and adequate.

Capacity for the Transfer of R&D&I Results to Society The dominant output of our research activities consists of publications (monographs, articles, conference papers). Therefore, the “transfer of R&D&I results to society” primarily takes place through the publication of scientific/professional monographs and other types of publication outputs. The JAMU Publishing House plays a central role in this process, professionally managing book production from editorial work through typesetting, printing, and promotion. When necessary, faculties contribute to book publication costs from their research budgets or collaborate in securing external publishing grants.

Internal Grant Schemes JAMU has two internal project competitions dedicated to research: (1) The JAMU Research Activity Development Fund, established in 2018, allocates approximately one-third of the institution's total research funding. Each year, this competitive grant scheme supports around 10–15 projects by JAMU employees. (2) The Student Grant Competition, governed by national-level regulations, is open to doctoral and master's students. Each year, approximately 15 projects receive funding.

To support the development of both research and non-research staff, JAMU has implemented several additional tools: (1) The Rudolf Firkušný Grant – a scholarship programme supporting international mobility for JAMU students, including doctoral students, for educational and research purposes. (2) JAMU Career Rules – a framework establishing career plans for JAMU employees, including research activities. (3) Rules of Habilitation and Professor Appointment Procedures – an internal policy defining the rules and criteria for obtaining artistic-pedagogical ranks. (4) Targeted Rewards for Outstanding Research Achievements, funded from JAMU's research grant allocation. (5) Support for International Mobility of academic and research staff related to their research activities, financed by the institution. (6) Support for Individual Memberships of academic and research staff in international networks (e.g., the International Federation for Theatre Research). (7) Support for Academic and Research Staff Through JAMU's Membership in International Networks, including, among others, the following: Association Européenne des Conservatoires; Académies de Musique et Musikhochschulen (AEC), whose council has included FOM Dean Professor Barbara Maria Willi since 2023; SAR – Society for Artistic Research; ELIA – European League of Institutes of the Arts; ENCATC – European Network on Cultural Management and Policy; International Theatre Institute (ITI); TAH – Centre for Innovations in Technology, Arts and Humanities.

Strategy/Possibilities for Establishing New Research Teams Due to the nature of research at JAMU (which typically consists of individual research projects undertaken by solitary researchers), we do not have a formal strategy for establishing new research teams with the exception of multi-year TACR projects, where larger teams are purposefully composed of experts in a given field.

However, we strive to enhance the international dimension of our research, particularly by fostering international networking among our researchers through the organisation of international academic symposia and funding for our researchers' participation in international conferences. Rather than focusing on forming large international research teams, we see greater value in strengthening individual researchers' personal connections with the international research community. On the other hand, opportunities for team formation naturally arise from the inherently collaborative nature of theatre and music production. Research teams are often organically formed within the doctoral study programme, where students from different disciplines and professions collaborate.

At the academic staff level, teamwork emerges through their joint involvement in students' creative projects, which in turn provides opportunities for the formation of research teams.

System for Supporting Students and Early-Career Researchers Once again, it is important to emphasise that, as an artistic higher education institution, JAMU prioritises ensuring that its graduates find employment in professional practice. This is often facilitated through the personal networks of our academic staff, who help students secure professional opportunities. Focusing specifically on research, full-time doctoral students receive a stipend, which is expected to increase significantly from autumn 2025 to cover at least basic living expenses. Doctoral students can also apply for funding through the Student Grant Competition. If they wish to participate in additional research projects, they can receive methodological support from the project office. To support early-career researchers in the role of Assistant Professor, JAMU offers a special salary supplement to those who have earned a Ph.D., in an effort to retain them despite the relatively low salaries. Furthermore, early-career researchers have full access to JAMU's institutional support infrastructure, including project office staff, the R&D&I Support Department, Vice-Deans, and other personnel who make every effort to assist them in achieving their professional goals.

System for Supporting Excellence in Research To support outstanding research projects, the JAMU Research Activity Development Fund was established in 2018. In cases of exceptional research achievements recognised by the academic community, Vice-Deans for Research have financial resources available to reward researchers. Additionally, excellence is intended to be incentivised through the JAMU Career Rules, whereby career advancement (habilitation and appointment as professor) is contingent upon achieving excellent results in research (as well as in artistic activities).

System for Supporting Interdisciplinary Research and Collaboration Within the Institution Interdisciplinary collaboration between faculties is common at JAMU, particularly in artistic projects (such as at the Theatre on Orlí Street, where students from both faculties collaborate on creative productions). However, there are no formal regulations governing this collaboration, as such measures are unnecessary – given the size of the institution, students know each other personally and arrange joint projects directly, without intermediaries. A similar dynamic applies to research projects, where researchers from different faculties occasionally collaborate informally. The same principle extends to collaborations with external partners. For example, JAMU's research projects funded by the Technology Agency of the Czech Republic have been conducted in cooperation with the Faculty of Social Studies and the Faculty of Arts at Masaryk University, as well as the Faculty of Electrical Engineering and Communication Technologies at Brno University of Technology. These collaborations, too, were established informally through personal connections. To further encourage interdisciplinary collaboration, JAMU contributed to the establishment of the TAH – Centre for Innovations in Technology, Art, and Humanities in 2024. This organisation aspires to become a national centre for cross-disciplinary cooperation between Technology, Art, and Humanities.

Concept for Ensuring Conditions for the Development of New High-Quality Research Directions At JAMU, new research directions emerge from the initiative of individual researchers, based on their personal interests and needs. JAMU does not seek to define new research directions itself; rather, it fully supports researchers in finding their own paths. This support is provided at various stages – during admission to the doctoral study programme, where candidates with the highest-quality research concepts are selected; through communication with heads of departments and studios, who are encouraged to develop their own research directions within their units; and within internal project competitions (Student Grant Competition, Research Development Fund). If a chosen research direction proves to yield high-quality results, the researchers are repeatedly supported, and they may also be offered assistance in securing external funding.

Overall, we assess the system for supporting a high-quality R&D&I environment at JAMU as appropriate to the significance and scope of R&D&I within the institution. We are able to identify and support high-quality research initiatives, as well as provide targeted support for individual researchers in their professional development. If greater financial resources were available for research support, JAMU's research activities would likely develop more intensively. However, within the current context, we do not see significant room for expansion or innovation, despite our active efforts to secure additional funding (as demonstrated by the repeated success of our projects with the Technology Agency of the Czech Republic – TACR). One area that requires further development in the coming period is knowledge transfer, particularly in the field of contract research. It is clear that the primary clients in this area will be organisations from the public and non-profit sectors, meaning that the focus will not be on technological innovations with economic benefits but rather on social and cultural innovations.

#### 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).*

#### Self-assessment:

Internal and External Evaluation of R&D&I Quality The internal evaluation of research quality falls primarily within the competence of the Vice-Deans and the Vice-Rector for Research and is also part of broader assessment processes at JAMU. Research activities are included in the self-evaluation reports of study programmes, which we regularly compile for all three levels of study. This process also helps integrate research with other creative and pedagogical activities.

For doctoral studies, the Subject-Area Boards serve as the primary evaluating bodies. They are required to assess the quality of doctoral studies annually, including the performance of individual supervisors and students. The Rector's Collegium (or the Rector), and at the faculty level, the Dean's Collegium (or the Dean), Academic Senates, and Arts Councils, act as higher-level authorities that may demand changes or corrective measures if concerns about quality arise. The evaluation of individual researchers is conducted by their direct supervisor as part of their career plan assessment. At the Vice-Rector/Vice-Dean level, there are two main evaluation tools: (1) Annual assessment of the quality and quantity of research outputs, which determines the allocation of research funding for the following year. (2) Annual evaluation of the implementation of the Strategic Plan for Research Development at JAMU and the establishment of its Implementation Plan for the next year. External evaluation is conducted through the international evaluation process, which takes place every five years. Additionally, JAMU's research outputs are assessed annually through Modules 1 and 2 of the national Evaluation Methodology, with Module 1 in particular providing feedback on

the quality of selected research results. A much more robust evaluation system exists for artistic activities (e.g., Dean's Examinations at the Faculty of Music, which regularly include international guests and provide excellent feedback on the quality of our artistic education; or frequent performances by our students in international competitions, where they often receive top awards). However, these aspects are beyond the scope of this assessment. Furthermore, JAMU has an internal regulation titled "Rules for the System of Ensuring the Quality of Educational, Creative, and Related Activities, and Internal Evaluation of the Quality of Educational, Creative, and Related Activities". However, this regulation only marginally covers the area of R&D&I (primarily in Articles 29–34).

In the past, JAMU has undergone several external comprehensive evaluations by international evaluation panels and organisations such as MusiQuE and EQ-Arts, most recently in 2020. Research ethics at JAMU is governed by the JAMU Code of Ethics, and any potential violations are assessed by the JAMU Ethics Committee. Additionally, the Faculty of Music operates a Counselling Centre, which can also be utilised for R&D&I-related matters. This centre includes consultation services with an independent psychology specialist ("peacemaker"), providing psychological support, conflict mediation, and other assistance. At the Theatre Faculty, a Counselling Group operates, consisting of three members (a clinical psychologist, a psychotherapist, and a lawyer) who address issues related to safety, ethics, and related matters. Doctoral students receive training in basic research ethics as part of their introductory course at the beginning of their doctoral studies. Both students and staff have access to legal consultations regarding their creative work and copyright issues, which are also relevant to research ethics. These consultations are provided by an internal legal expert on intellectual property law, who holds regular open consultation hours and offers individual consultations upon request.

Due to the nature of our research, it is not necessary to introduce special regulations on ethical aspects of research, as ethical issues are only hypothetically possible. JAMU does not conduct research involving animals, security studies, human testing, or similar fields, and the main ethical concern is plagiarism, which is addressed through the anti-plagiarism software Theses.cz. This issue has also been tackled through several national development projects, in which JAMU has collaborated with other public higher education institutions. As part of these projects, internal recommendations for working with AI tools have been developed.

The current system for quality assessment at JAMU is functional, and we do not see many opportunities for improvement. Ideally, the national system for international evaluation of higher education institutions should be modified so that, for artistic universities, the evaluation would not be limited to research but would also include all creative activities, particularly artistic production and, potentially, pedagogical quality. Hypothetically, JAMU could establish its own external international advisory body for evaluation. However, this is currently not financially feasible, as the university's budget does not have sufficient discretionary funds to support such an initiative. A partial step in this direction is JAMU's involvement of international experts in the Dean's Examinations at the Faculty of Music, as mentioned earlier.

#### 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.<sup>3</sup>
- 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.*

#### Self-assessment:

**Sustainable Development Strategy** For the sustainable development of our research, it is absolutely essential that we continue to receive institutional support for research activities from the state at an adequate level. If, for instance, a decision was made at the national level to prioritise funding solely for large research universities while reducing support for other institutions, this would significantly limit research at JAMU – potentially even leading to its elimination. Our operational funds alone would allow for only minimal support for research. To prevent this scenario, we actively advocate for our interests and defend the importance of maintaining research at an artistic higher education institution. Although its scale may be small, research is highly significant for the overall quality of our educational and creative activities. Within this context, all other strategic objectives outlined in the Strategic Plan are secondary – though still important. In 2025, JAMU's Sustainable Development Strategy was developed and approved.

**Social Responsibility Strategy** JAMU does not have a specific social responsibility strategy, as we consider the definition provided in the Preamble to our Statutes to be entirely sufficient. This states, among other things, the following: “Janáček Academy of Performing Arts is a bearer of knowledge and ethical, aesthetic, and general societal values, which it develops, deepens, and disseminates both independently and in collaboration with partners from the Czech Republic and abroad. As a reliable and stable partner, it passes these values on to all who are willing to listen. The Janáček Academy of Performing Arts is part of the tradition of higher education in the arts in the Czech Republic and assumes responsibility for its quality and free development.”

<sup>3</sup> If the knowledge transfer system is decentralised to the unit level, the HEI shall describe how the system works.

System for Knowledge Transfer (If Established at the Central Level) JAMU does not have a centralised knowledge transfer system. Given the nature of our research and its typical outputs (books, academic articles), the most common form of knowledge transfer is publication, as well as lectures for both expert and general audiences. Publishing activities at JAMU are managed by editorial boards at the faculty level and by the Editorial Council at the university level, with final publication handled by the JAMU Publishing House. However, it is important to reiterate that the primary form of knowledge transfer at JAMU is not the dissemination of research findings, but rather the presentation of artistic work – whether through concerts, theatre performances, or other public showcases. These take place in JAMU’s own venues (Theatre on Orlí Street, Studio Marta, Faculty of Music Concert Hall) as well as in professional theatres and concert halls across the Czech Republic and abroad. The primary users of applied research results from TF are entities in the public and non-profit sectors. These typically include cultural institutions (e.g., theatres), government bodies (municipalities, regional authorities, the Ministry of Culture), educational institutions (primary and secondary schools, basic arts schools, extracurricular centres), and public service media (Czech Television, Czech Radio) (see Module 3 for more details).

Ethics and Personal Data Protection Personal data at JAMU is protected in accordance with applicable legislation (GDPR), and compliance is overseen by an external data protection officer. The ethics of academic work, particularly regarding intellectual property and plagiarism, is an integral part of thesis seminars held in the final years of bachelor's and master's programmes across all disciplines. For doctoral students, these topics are addressed in the courses “Basics of scientific work” (Theatre Faculty) and “Methodology” (Faculty of Music), which all PhD students complete at the start of their first year. Academic staff have the opportunity to expand their knowledge of intellectual property protection through regularly offered courses by APUA (Association of University Administrative Staff), of which JAMU is a member. JAMU has also participated in national development programmes with other public universities, resulting in a series of recommendations and methodological materials on ethical issues: 2021: Strengthening academic integrity among university students, focusing on the risks and opportunities of distance learning and assessment. 2022: Social safety at Czech universities in the context of academic ethics. 2023: Preventing unethical behaviour in academia and developing competencies for victim support.

Intellectual Property Protection As many JAMU lecturers, who are also prominent artistic figures, have personally experienced attempts to unlawfully exploit their intellectual property or copyrights, JAMU places great emphasis on ensuring compliance with the law in this area. Any potential disputes are proactively addressed by the authors themselves in collaboration with JAMU's legal department, which has in-depth expertise and many years of experience in this field. Intellectual property protection is an integral part of the curriculum for students of Theatre Management, and an authorial seminar is a standard component of the Theatre Directing and Dramaturgy programmes. Professional preparation courses, taught in most TF disciplines, focus on strengthening the competencies of future graduates for employment in the industry, including copyright law topics. Similarly, at FOM, special attention is given to music copyright law, taught at the Department of Music Production, as well as to general intellectual property protection issues. Both students and academic staff have access to legal consultations regarding creative work and copyright-related matters, which are also closely linked to research ethics. These consultations are provided by JAMU's legal expert and lecturer in law and copyright law.

Ensuring Institutional Resilience (Resilience Against Foreign Influence, etc.) Given the nature and typical focus of our research (musicology, theatre studies), we do not consider it necessary to introduce any special regulations to ensure institutional resilience against foreign influence or similar threats. We consider it highly unlikely that anyone would seek to misuse our research findings for such purposes.

Digitalisation and Use of Smart Technologies JAMU strives to maximise the digitalisation of all its administrative processes. For many years, our student administration system has been fully managed digitally within the university information system, and our document management service is also entirely digital. In 2025, we introduced a digital system for managing international mobility (Erasmus+) and launched an AI chatbot designed to answer queries related to studies and internal regulations. Additionally, in 2025, JAMU plans to: (1) Publish an Open Access Strategy, although we have already been using the university repository for storing research outputs for a considerable period. (2) Develop a university-wide strategy for assigning Digital Object Identifiers (DOI). (3) Launch the JAMU Digital Archive to preserve, catalogue, and provide access to all non-text-based electronic documents created at JAMU. (4) Introduce the use of the SAR Research Catalogue as a tool for presenting dissertations within the newly accredited doctoral study programme at TF. JAMU continuously offers training sessions on digitalisation and artificial intelligence for both students and staff. Most recently, in February 2025, a workshop on the use of AI in music creation was conducted by Jan Hajič, an educator at the Czech Technical University and a graduate of FOM JAMU in harpsichord performance.

Institutional Strategy for Open Science 2.0/Open Access As mentioned earlier, JAMU will establish an Open Access Strategy in 2025 in response to the outcomes of national programmes (EU Operational Programme) addressing this issue, in which all Czech public higher education institutions are coordinating their efforts. The primary outputs of research activities at JAMU are academic publications, including scholarly monographs, journal articles, book chapters, and conference proceedings. These are often accompanied by additional dissemination and outreach activities, such as public lectures, conference presentations, exhibitions, and reviews. By their very nature, these outputs are publicly accessible, as they are intended for the academic and professional community. Publications in external academic journals follow the publication policies of the respective journals. However, in line with the national Open Access Strategy – which JAMU representatives have actively contributed to – all Czech academic institutions are gradually transitioning to open access. This shift ensures permanent, immediate, unrestricted, and free online access to the full texts of published research findings, acknowledging the importance of sharing new knowledge and experiences with both academic and general audiences. JAMU's two online academic journals, which primarily publish research studies and outputs from projects involving JAMU students and staff, also adhere to this Open Access approach: FOM: JAMUsica; TF: Academic Studies of TF JAMU (Akademické studie – a separate section of the faculty journal Ateliér 205). Furthermore, all qualification theses (bachelor's, master's, and doctoral) are freely available to the public online through the JAMU information system and the JAMU Library catalogue.

Education System for Undergraduate and Postgraduate Students and Staff in Intellectual Property Protection and Technology Transfer Students at all levels of study are introduced to these topics through introductory courses, with the depth of information varying according to the level of study. For staff and doctoral students, specialist lectures by external experts are occasionally organised (see above).

## 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 period of 2020–2024 as detailed in annex tables (Tables 4.5.1 to 4.5.3) (including the provision of technical and economic facilities).

*Maximum 1000 words.*

#### Self-assessment:

JAMU's long-term objective is to build and maintain a well-balanced human resources structure in terms of both age distribution and gender representation. Over the reference period, this criterion has been successfully and increasingly effectively implemented. As reflected in the tables, JAMU has not experienced any significant fluctuations or negative trends in this regard, either during the monitored period or in the long term. Within the available financial and capacity constraints, opportunities are given to new staff members, while existing employees continue their career progression (towards associate professor and professor positions). The gender ratio is well-balanced across most academic positions.

The data presented in the tables include all academic staff at JAMU, as it is difficult to specify exactly who participates in R&D&I activities – since, at some point in their academic careers, nearly all staff members engage in research and development. The current methodology for evaluating research organisations is highly unsuitable for artistic universities, as it fails to comprehensively assess the true quality of our institution. It focuses narrowly on research, which, while important, is only a supplementary activity to JAMU's primary missions – education and artistic creation. For this reason, we present data for all academic staff, as it provides a more accurate picture of JAMU's overall status. In contrast, the faculty-level data in Module 3 only reflect academic staff who actively conducted research during the monitored period.

The data indicate that JAMU is well-staffed across different age groups, with a balanced distribution of young, mid-career, and senior staff, ensuring a continuous generational transition.

Over the past five years, the number of professors has decreased, while the number of associate and assistant professors has increased. This shift likely reflects an ongoing generational transition, as the generation of academics in their forties who joined JAMU after the post-1989 revolution is now gradually retiring – typically from professor positions – and being replaced by a younger generation that will, in time, advance to professorial roles.

There is undoubtedly room for improvement in two key areas: Increasing the proportion of international staff; Enhancing gender diversity by increasing the representation of women.

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

Academic/professional position	Total 2020	Of which women [%]	Of which foreign [%] <sup>4</sup>	Total 2024	Of which women [%]	Of which foreign [%]
Professor	24,248	30	0	20,495	26	0

<sup>4</sup> Researchers with Slovak citizenship are not considered foreign.

Associate Professor	49,604	41	0	54,056	33	0
Assistant Professor	87,191	44	0	100,477	45	0
Assistant	0,126	100	0	0,499	100	0
R&D Personnel <sup>5</sup>	0	0	0	0	0	0
Researchers in other categories <sup>6</sup>	4,487	88		4,891	83	
Technical and economic staff <sup>7</sup>	0	0	0	0	0	0
Early career researcher <sup>8</sup>	0	0	0	0	0	0
Scientific, research and development staff involved in teaching activities	0	0	0	0	0	0
Total number of foreign nationals	0	0	0	0	0	0

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 year 2020 (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	0,4	0	4,7	1,71	2,57	0,85	5,15	1,28
Associate Professor	0	0	1,28	0,85	6,86	1,71	8,58	3,43	8,15	3	1,28	1,28
Assistant Professor	1,71	0,85	20,6	6	23,17	8,58	9,87	3,86	5,15	3,43	1,71	0,85
Assistant	0,4	0,4	0	0	0	0	0	0	0	0	0	0
Early career researcher <sup>9</sup>	0	0	0	0	0	0	0	0	0	0	0	0
R&D Personnel <sup>10</sup>	0	0	0	0	0	0	0	0	0	0	0	0
Researchers in other categories <sup>11</sup>	0,85	0,85	1,71	1,71	0,42	0,42	0	0	0	0	0,42	0
Technical and economic staff <sup>12</sup>	0	0	0	0	0	0	0	0	0	0	0	0

<sup>5</sup> 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).

<sup>6</sup> 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).

<sup>7</sup> Who participates in the management and support of R&D&I in the institution.

<sup>8</sup> See Definition of Terms in Methodology HEI2025+.

<sup>9</sup> See Definition of Terms in Methodology HEI2025+.

<sup>10</sup> 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).

<sup>11</sup> 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).

<sup>12</sup> 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
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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 year 2024 (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	0,38	0,38	2,69	0,76	3,46	1,15	2,3	0,38
Associate Professor	0	0	0,76	0,38	7,69	1,92	7,69	1,92	7,3	3,84	2,69	1,15
Assistant Professor	1,53	1,15	16,53	6,92	10	10	13,46	6,15	3,84	1,15	1,92	1,53
Assistant	0	0	0,38	0,38	0	0	0	0	0	0	0	0
Early career researcher <sup>13</sup>	0	0	0	0	0	0	0	0	0	0	0	0
R&D personnel <sup>14</sup>	0	0	0	0	0	0	0	0	0	0	0	0
Researchers in other categories <sup>15</sup>	0,38	0,38	0,38	0,38	1,15	0,76	0	0	0	0	0,38	0
Technical and economic staff <sup>16</sup>	0	0	0	0	0	0	0	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

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.

<sup>13</sup> See definitions in Methodology HEI2025+.

<sup>14</sup> 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).

<sup>15</sup> 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).

<sup>16</sup> Who participates in the management and support of R&D&I in the institution.

#### 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.*

#### Self-assessment:

The recruitment of new academic staff at JAMU follows internal regulations – specifically, the Selection Procedure Rules, which define fundamental principles such as the appointment of selection committees, a mandatory minimum 30-day job posting period, and the decision-making authority of department heads. Job postings are published on JAMU's website and, if necessary, on social media and external job portals.

Career progression is governed by the Career Rules, which set out rules for personnel planning within JAMU's units as well as career plans for individual employees. Each employee's career plan is structured over a five-year period and is subject to regular evaluation. The Career Rules are linked to the Rules of Habilitation and Professor Appointment Procedures, which define the rules and conditions for awarding artistic-pedagogical titles (docent and professor) as key milestones in academic career advancement.

JAMU has not yet obtained the HR Award, but in December 2024, the institution submitted an application for project funding to support its acquisition. If successful, JAMU expects to obtain the HR Award in 2026.

International Selection Procedures JAMU does not typically conduct international selection procedures, particularly at TF, where teaching is closely tied to the Czech language, which graduates will use in their professional careers in theatres. However, JAMU does employ international lecturers, whom we select and approach directly – for example, at concerts, workshops, and conferences, where we offer them employment or guest lecturing opportunities. A prime example is the Jazz Interpretation Department at the Faculty of Music, which is highly international (with lecturers from the USA, Switzerland, and other countries). All its faculty members were personally recruited by the department head. However, it is important to note that this approach applies

primarily to teaching and artistic activities, not research. Given JAMU's small size and close-knit academic community, we consider this direct and personal recruitment strategy to be the most effective, as strong personal relationships and shared artistic visions are essential for the proper functioning of our departments. The Theatre Faculty is currently preparing accreditation for a doctoral study programme in English and is actively working to attract international guest lecturers (see Module 3 for TF).

Onboarding and Mentoring for New Staff All new employees receive basic information about JAMU's structure and internal operations from the HR department upon their arrival. They are then guided by their direct supervisor, reflecting JAMU's small size and strong emphasis on personal relationships. JAMU does not have a dedicated onboarding specialist, nor does it plan to introduce one. However, a handbook for new lecturers is currently in development, along with a continuing education programme for lecturers, which will include courses focused on pedagogical skills. At TF, a Methodological Support Centre is being established as part of the European project OP JAK. This centre will include a Competence Centre, dedicated to the further training and development of academic, research, and technical-administrative staff at TF. It will focus not only on enhancing professional expertise but also on capacity building, soft skills development, and leadership training.

Rules for Appointing Leadership Positions in R&D&I Given the size of JAMU and its faculties, there is no separate selection system for R&D&I leadership positions. The relevant Vice-Rector/Vice-Dean for Research is appointed by the Rector/Dean in accordance with the Higher Education Institutions Act, and the Rector and Deans are elected by the academic community representatives within JAMU/faculty Academic Senate. The appointed Vice-Dean for Research is responsible for coordinating all research activities at the faculty level. Given JAMU's relatively small size, there is neither a need nor the capacity to create additional leadership positions in research. The Vice-Rector for Research is responsible for strategic management and coordination of research activities across JAMU, ensuring the efficient and purposeful use of research funding, overseeing compliance with legal regulations and statutory instruments, and managing JAMU's external research relations.

Rules and Support System for Sabbaticals JAMU's Internal Salary Regulations allow for creative leave (sabbatical) of up to six months once every seven years. However, this opportunity is rarely utilised.

Measures to Facilitate the Return of Staff After External Placements (Including International Placements) and Parental Leave or Career Breaks (e.g., for Family Care) JAMU does not have specific measures in place but follows the Czech Labour Code, which guarantees returning employees their previous position after parental leave. Additionally, JAMU actively supports work-life balance (see further details in later sections). In the field of research, long-term external/international placements have not yet been common at JAMU. However, in teaching and artistic activities, such placements are relatively frequent. These, however, do not require staff to suspend their work at JAMU, as they typically involve short-term stays (1–2 weeks) or longer placements spanning several months, which are scheduled outside teaching periods at JAMU. As a result, these placements do not significantly disrupt teaching at JAMU.

At TF, part-time contracts are available and commonly used by employees returning from maternity/parental leave, and staff also have the option to work from home. The faculty accommodates academic and research staff with young children by adjusting their teaching schedules to avoid early morning or late evening classes. Employees can take leave during spring and autumn school holidays, aligning with the breaks observed in primary and secondary schools. This flexibility extends beyond the standard summer holiday period, which is when academic staff traditionally take their leave. The Theatre Faculty also provides basic facilities for parents with small children within its premises, including a changing table and a microwave for heating food.

At the Faculty of Music, academic staff recruitment for departments with research-based creative activities includes a requirement to present their past research outputs and, more importantly, to outline their vision for the development of these activities in the event of their employment. This includes planned grant applications, publication outputs, and other academic contributions. A specific example: In 2024, a selection procedure was held for a teaching position at the Music Theory Department at FOM, incorporating these requirements (see announcement: [https://hf.jamu.cz/wp-content/uploads/sites/3/2024/05/vyberove\\_rizeni\\_KHHV.pdf](https://hf.jamu.cz/wp-content/uploads/sites/3/2024/05/vyberove_rizeni_KHHV.pdf)).

In 2024, FOM developed a guideline titled “Support System for Junior Lecturers at Faculty of Music JAMU”, implemented as part of the JAMU Lecturer Training Programme. This document primarily serves department heads in guiding the adaptation process for new staff (see the Annex).

A best-practice example of supporting a researcher returning from parental leave at FOM: In 2023, doc. Lucie Peší Šilerová took maternity leave. As a faculty member with consistently high research output, she returned in 2024 on a part-time (0.5 FTE) contract as Head of the Music Production Department and Associate Professor. To effectively balance her work responsibilities with family care, her part-time contract was supplemented (by mutual agreement) with additional funding from the LCDRO, enabling her to conduct independent research and produce specific publication outputs.

#### 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.*

#### Self-assessment:

At JAMU, equal access is strictly monitored in staff selection processes (including leadership positions), career progression, nominations to expert bodies, financial evaluations, and other areas. This applies not only to gender balance but also to equal treatment regarding religious beliefs, sexual orientation, race, nationality, and other factors. JAMU actively supports and commonly applies the home office policy, which is available by agreement between the employee and their supervisor. This arrangement also facilitates the reconciliation of professional and parental responsibilities. Similarly, the institution's management strives to address specific employee needs on an individual basis, whether they arise from parental duties, caring for a dependent person, health limitations, or other circumstances. The nature of work at a higher education institution of our type, which includes a significant degree of flexible working hours, facilitates this approach.

The above-mentioned matters, including issues of sexual harassment and workplace bullying (mobbing), are addressed through the JAMU Code of Ethics, which defines procedures for submitting complaints and their resolution. Additionally, specific cases are handled by the JAMU Ethics Committee, disciplinary committees at the faculties, and faculty counselling centres. JAMU is also committed to prevention, organising training sessions and workshops, including those tailored for lecturers.

In the selection of leadership positions, efforts are made to achieve gender balance, and in most cases, this goal is successfully met. This is evidenced by the growing representation of women in the Rector's/Dean's collegiums, Arts Councils, and even in elected bodies such as Academic Senates.

To further promote these objectives, JAMU conducted an Equal Opportunities Audit (Gender Audit) in 2023, which resulted in the JAMU Equal Opportunities Plan / Gender Equality Plan (GEP). The actions and initiatives specified in the Gender Equality Plan for 2024–2027 align with JAMU's philosophy, in which the university considers the promotion of equal opportunities as part of its social responsibility and actively supports team diversity and collaboration. The chair of the JAMU Equal Opportunities Working Group is a woman – the JAMU Bursar.

#### 4.7.1 Gender balance in management positions

Senior staff	2020		2024	
	Men	Women	Men	Women
Rector	1	0	1	0
Vice-Chancellor	3	1	4	0
Dean <sup>17</sup>	1	1	0	2
Academic Senate	30	9	30	11
Scientific/Artistic/Academic Council	68	17	68	19
Quaestor	0	1	0	1
Board of Directors	14	2	14	2

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

#### 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.<sup>18</sup>

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 of 2020–2024.

*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).*

##### Self-assessment:

Given JAMU's primary focus on the arts, extensive international mobility for both academic staff and students is primarily linked to artistic creative activities. However, even the proportionally smaller segment related to research activities has a significant impact on the overall creative development of FOM and TF.

Mobility activities are primarily undertaken for the purposes of: Active participation in academic conferences (presentations, panel discussions); Delivering expert lectures; Conducting specialised workshops; Pursuing research directly linked to ongoing research projects.

A key limiting factor for the expansion of research-focused mobility is that staff are often heavily engaged in other responsibilities (teaching, artistic production, administration, organisational activities). These commitments make it difficult to allocate extended periods for international stays.

<sup>17</sup> 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.

<sup>18</sup> Long-term mobility means an uninterrupted period of more than three months.

From a financial perspective, JAMU strives to maximise support for these activities using available resources, including: JAMU's operational funds; The Student Grant Competition; The Research Development Fund; External grant programmes.

As previously mentioned, JAMU does not aim to establish a unified research strategy, aside from the Comprehensive Research Activity Development Strategy. Instead, JAMU encourages individual lecturers, students, and researchers to develop their research interests independently. Consequently, decisions on funding for international mobility are made individually at the Dean's Collegium, Subject-Area Boards, or relevant committees, following an evaluation of the mobility's relevance and necessity.

The main obstacles to research mobility include: (a) Naturally limited financial resources for these activities. (b) Greater interest among JAMU staff in artistic and teaching-related mobility rather than research-focused mobility. (c) The predominantly Czech context of many research topics, which may not always be sufficiently attractive to international audiences. (d) Lower language proficiency among some researchers, which can hinder participation in international research activities.

JAMU considers gender-related barriers to mobility to be relatively rare. For example, in the case of women with young children, it has become commonplace in Czech society for partners or grandparents to take on childcare responsibilities during the mother's mobility stay. While exceptions do exist, these are not considered a major obstacle.

**Examples of Mobility Activities at the Theatre Faculty** (This list is illustrative, not exhaustive; additional details can be found in the Self-Evaluation Report – Module 3).

TF Staff Engagement Abroad (2024):

2024

Contributions:

JEBAVÁ, Kateřina – Theatrum: Theatre event together created, experienced, and reflected, Biennial Conference „Arts Plural“, Milan, Italy, 23 November 2024

JOCHMANOVÁ, Andrea – All the ladies... on the Stage: Feminism, femininity and concept of „Civilised Woman“ and pacifistic activities in the spectrum of Czech avant-garde. European Network for Avant-Garde and Modernism Studies (EAM) conference, Jagiellonian University Krakow, Poland, 17–19 September 2024

LEVÍČEK, Dominik (outside JAMU), GLOGAR, Ondřej – Crises of Norm Communication: Analysing Accessibility of Czech Legal Platforms to Visually Impaired Individuals, 24th International Roundtables for the Semiotics of Law, Keele University, UK, 17 July 2024

CIAMPI MATULOVÁ, Jitka – Ethical goals as a criterion of creation. Czechoslovak Theatre on a String in 1980s, Intermedial: Connections: Impurity in the Arts, Lisbon, Portugal, 8–10 May 2024

GLOGAR, Ondřej, VRÁNA, Hynek – Prima Facie and Peter Grimes: Exploring Ineffective Legal Responses, Socio-Legal Studies Association Conference, University of Portsmouth, UK, 26–28 March 2024

GLOGAR, Ondřej – Tapping into a Legal Language Corpus to Explore Legal Terms, 3rd International Conference of the Austrian Association for Legal Linguistics, Sigmund Freud University, Vienna, Austria, 13 December 2024,

GLOGAR, Ondřej – Unlocking the Complexity of Legal Language: Legal Language Corpus Construction, IVR World Congress, South Korea, 7–12 July 2024

Visits:

VODIČKOVÁ, Petra – ENCATC Conference, Lecce, Italy, 16–20 September 2024

JEBAVÁ, Kateřina, KOLEGAR, Blanka, PRŮCHOVÁ, Hana, ZETEL, Michal – Biennial Conference Arts Plural, Milan, Italy, 20–23 November 2024

KOLEGAR, Blanka, PRŮCHOVÁ, Hana, ŠIMKOVÁ, Monika, doctoral students of the Doctoral Studies Studio – SAR International Forum 2024 on Artistic Research, Tilburg, Netherlands, 10–12 April 2024

Contributions:

SLAVÍKOVÁ, Hana – Blindfolded Perspective How to View What We Do Not Want To See, EACWP VI International Pedagogical Conference, The Art and the Craft, Madrid, Spain, 4–6 May 2023

PRŮCHOVÁ, Hana – Innovation of Doctoral Study Programme Dramatic Arts at Theatre Faculty JAMU, Ax Online Symposium: Artistic Research and Beyond, 14 November–5 December 2023

VODIČKOVÁ, Petra – Stage Management and Technology at JAMU: Cooperation with Professional Field, ETHO Technical Community Conference, Pick and Mix, London, UK, 22–24 February 2023

KACETLOVÁ, Vendula – The Diversity of a Human Being – The Uniqueness of its Expression, Teatr jako droga do inkluzji, Warsaw, Poland, 27 October 2023

Visits:

BLUMAIEROVÁ, Berit, RŮŽIČKOVÁ, Adriana – Freeing the Natural Voice – Resonating Ladder Workshop, Wrocław, Poland, 30 November–2 December 2023

HOFMANOVÁ, Jiřina – International Conference Lalka Nowa, Wrocław, Poland, 23–25 November 2023

ABOU, Lucie, VODIČKOVÁ, Petra – 2023 ENCATC Congress: Artificial Intelligence Embraced – The Future of the Cultural and Creative Sector (online participation), 11–13 October 2023

BLUMAIEROVÁ, Berit – International Colloquium: Theatre Education in Banská Bystrica, Slovakia, 21–22 September 2023

KOLEGAR, Blanka, PRŮCHOVÁ, Hana – 14th International SAR Conference on Artistic Research, Trondheim, Norway, 19–21 April 2023

HOFMANOVÁ, Jiřina, HOLBEINOVÁ, Zuzana, JEBAVÁ, Kateřina, REPAŠSKÁ, Lucia, ŠOTKOVSKÝ, Jan, ZETEL, Michal – Change – Now! Conference, Warsaw, Poland, March 2023

2022

Contributions:

BERANOVÁ, Pavla – Artists of the stage revolutions of the interwar period & Josef Svoboda, pioneer of 21st century technologies, réateurs et artisans des transitions technologiques de la scène, Lyon, France, 15–16 December 2022

TRNA, Jan – Diskursive Aspekte der Sprachvermittlung an der Theater-Fakultät der Janáček-Akademie für Musik und Darstellende Kunst in Brno/Tschechien, Internationale Tagung der Deutschlehrerinnen und Deutschlehrer, 15–20 September 2022

HOFFMANOVÁ, Radka – Diversity And Possibilities of Audiovisual Education, Budapest Classics Film Marathon, Budapest Classics Lab 2022, Hungary, 13–18 September 2022

HORNOVÁ, Lucie – Systemic practitioner research, international conference Systemic Resonances and Interferences 2022, Ljubljana, Slovenia, 7–10 September 2022

VRBKOVÁ, Jitka – The Journey of an Actor with Down Syndrome to Mindful Artistic Creation, international conference THEATRE INCLUSION – SOCIAL ACTIVATION, Slovenia, 1–3 June 2022

PRIEČKOVÁ, Eva – WEAK WOMAN DANCE VOL I-III, Kontaminácie/Performatívne Symposium, Bratislava, Slovensko, 26–28 May 2022

Visits:

ABOU, Lucie, VODIČKOVÁ, Petra – 2022 ENCATC Congress in Brussels, Belgium; 17–19 October 2022

HOFMANOVÁ, Jiřina, KOLEGAR, Blanka, PRŮCHOVÁ, Hana – 13th SAR International Conference on Artistic Research in Weimar, Germany; 30 June – 3 July 2022

KOLEGAR, Blanka, FRANČÁN, Petr, PRŮCHOVÁ, Hana – ELIA Biennial Conference in Helsinki, Finland; 23–26 November 2022

Participation in online conferences:

HOFMANOVÁ, Jiřina – Ending Gender-based Violence in Academia. Towards Gender-equal, Safe and Inclusive Research and Higher Education, November 2022

JIRÁSKOVÁ, Marie – SENA 2022/OISTAT conference, Rabat, Morocco, 25–29 October 2022

JIRÁSKOVÁ, Marie – World Stage Design 2022; 6–16 August 2022, Calgary, Canada

SATKOVÁ, Naďa – 13th SAR International Conference on Artistic Research; 30 June – 3 July 2022

PRŮCHOVÁ, Hana – 2022 ENCATC Online Academy on Sustainable Cultural Management and Policy, Maastricht, Netherlands, 27–30 April 2022

2021

Contributions:

ABOU, Lucie – Current Role of Artists in New Agenda for Cultural Policy – Challenges for Lifelong Learning of Artists and Cultural and Creative Professionals, ENCATC Digital Congress 2021, Belgium, 19–22 October 2021

SLAVÍKOVÁ, Hana – Ethnographic and Poetic Documentary Lab at the International Festival of Ethnographic Film, Belgrade, Serbia, 4–8 October 2021

HORNOVÁ, Lucie – Psychosomatic Symptoms – A Skillful Coach for Better Communication, DGSF-Video Tage 2021, Germany, 12–19 September 2021

HOFFMANOVÁ, Radka – The Image of Girls in Contemporary Art Cinema for Youth, Transitions: Moving Images and Bodies—The NECS 2021 Conference 7–13 June 2021, Italy

HOFFMANOVÁ, Radka – World of Girls in Contemporary Art Cinema for Youth in European Context, Screenwriting Research Network Conference 2021, Oxford, UK, 3 August – 1 September 2021

Visits:

KOLEGAR, Blanka, PRŮCHOVÁ, Hana – ELIA 2021, Multiplier Conference – Advancing Supervision for Artistic Research Doctorates, Vienna, Austria, 21–22 October 2021

Online participation:

ABOU, Lucie, KOLEGAR, Blanka, ENCATC Digital Congress “Artists in the Spotlight; 19–22 October 2021

VODIČKOVÁ, Petra – ELIA Future Arts: The Magic of Creative Technology in Education, 5 October 2021

PRŮCHOVÁ, Hana – 12th SAR Conference on Artistic Research of the Society for Artistic Research; 7–9 April 2021

PRŮCHOVÁ, Hana – EPARM 2021 – European Platform for Artistic Research in Music EPARM 2021; 18–20 March 2021

MIKOTOVÁ, Zoja – ASSITEJ World Congress, 22 March–1 April 2021

BROULÍKOVÁ, Veronika – MobiDeafDict Conference – International Online Conference on Deaf Studies, 21 January 2021

2020

Contributions:

REKOVÁ, Tereza – Let's get together! The importance of international cooperation in radio-making, MeCCSA Conference, Brighton, UK, 8-10 January 2020

PETÁK, Šimom – Metaphors We Dramaturge By, 17th edition of International Conference on Theatrology in Banská Bystrica: Challenges and Visions of European Theatre in the 21st Century, Slovakia, 27–28 November 2020

Silvie Divéky's documentary film "Dying Blue", along with her study on the artistic dimension of anthropological films, was successfully presented at the International Festival of Ethnographic Film in Belgrade.

Visits:

VRBKOVÁ, Jitka, PIVODOVÁ, Lenka – Research residency at Moomsteatern Theatre, Malmö, Sweden

HORNOVÁ, Lucie – Research residency in Dublin as part of the Research Development Fund project

PYTLÍKOVÁ DVOŘÁKOVÁ, Dita – Research trip to Hellerau

Online participation:

FRANCÁN, Petr, KOLEGAR, Blanka, PRŮCHOVÁ, Hana – ELIA Online Biennial Conference, Zurich, 17–20 November 2020

KOLEGAR, Blanka, KUNTZMANNOVÁ, Dominika, PRŮCHOVÁ, Hana, VODIČKOVÁ, Petra – ENCATC Digital Congress, 3–11 November 2020

Guest Lecturers and International Experts at the Theatre Faculty (Invited Lectures, Workshops, Masterclasses)

2023: Marc Isaac & Gabriela Bulisová (USA) – Multidisciplinary workshop in collaboration with the Fulbright Commission in the Czech Republic. Jakub Skrzywanek (Poland) – Masterclass on contemporary Polish theatre production. Martina Ošlejšková (Canada) – Workshop on The Broadway Contemporary Musical Style for students of musical theatre under the supervision of doc. Talpová. António Alberto Castro Baía Reis (Portugal/Spain) – Workshop Synthetic Sirens: Unmasking Artistic Realities in the Age of AI Disruption. Amitesh Grover (India) – Workshop as part of the symposium COMMON SPACE: Site-Specific Theatre. Thoranna Bjornsdóttir (Iceland)\* – Masterclass IN-BETWEEN for scenography students.

2022: Andrej Kalinka & Milan Kozánek (Slovakia) – Workshop Authorial Physical Theatre Creation in the Physical Theatre Studio. Lucia Pulvirenti (Italy) – Workshop on lighting design and video mapping

in the Lighting Design Studio. Benjamin Ratcliffe (United Kingdom) – Workshop on lighting design in the Lighting Design Studio. Keith Holmes (United Kingdom) – Methods of Work workshop with the Redbridge Adult Theatre Group.

2021: Andrej Kalinka & Milan Kozánek (Slovakia) – Workshop on authorial physical theatre creation in the Physical Theatre Studio.

Fernando Llera Rodríguez (Spain) – Workshop on Commedia dell'arte in the Physical Theatre Studio. Ben Ratcliffe (United Kingdom) – Workshop on lighting design in the Lighting Design Studio. Zeyneb Kaban (Turkey) – Workshop on lighting design in the Lighting Design Studio.

2020: Pascale Lecoq (France); Paul Crawford (Italy); Teresa Nawrot (Germany); Livia Spustová (Slovakia); Boris Kudlička (Poland)

### **Examples of International Mobility at the Faculty of Music**

#### Teaching Staff Mobility Abroad

2024:

-doc. MgA. Ing. L. Pešl Šilerová, Ph.D., Mgr. Z. Ježková. JUDr. M. Štěpáníková – ENCATC Conference, Lecce, Italy, 16–20 September 2024.

Mgr. Z. Matějů – Virginia University, Richmond, USA, 29 September – 9 October 2024.

Doc. MgA. Ing. L. Pešl Šilerová, Ph.D., MgA. B. Mikolášiková – WOMEX Conference, Manchester, UK, 24–26 October 2024.

Mgr. Z. Matějů – Residency at LA Chamber Ballet, Los Angeles, USA, 17 October – 1 November 2024.

2023:

-M. Šikulová Ambrosi, MMus., Ph.D. – Teaching at the Ton Koopman Academy, The Hague, Netherlands, 9–13 January 2023.

-prof. B. M. Willi, Ph.D. – Member of the international evaluation committee, Riga, Latvia, 14–18 May 2023, 7–10 August 2023.

-prof. MgA. Ivo Medek, Ph.D. Visit to partner institutions UNT, CalArts, Denton, TX & Los Angeles, USA, 31 October – 1 November 2023.

Prof. B. M. Willi, Ph.D. – AEC Congress, The Hague, Netherlands, 7–12 November 2023.

MgA. K. Švihálková – Study-research stay at Hochschule Luzern, Switzerland (Doctoral student), 18 September 2023 – 29 June 2024.

2022:

-prof. B. M. Willi, Ph.D. Master Research Committee, The Hague, Netherlands, 23–26 March 2022.

Doc. Mgr. R. Fajnor, Mgr. J. Přebil – Workshop for MusiQue Evaluators, Lyon, France, 9–12 November 2022.

-MgA. A. Rajnohová, PhD. – ICON Seminar, The Hague, Netherlands, 17–19 November 2022.

2021:

-prof. B. M. Willi, PhD. – Masterclass, Poznań, Poland, 23–26 November 2021.

2020:

-doc. MgA. Ing. L. Pešl Šilerová, Ph.D. – Fachverband Kulturmanagement Conference, Düsseldorf, Germany, 22–25 January 2020.

-prof. B. M. Willi, Ph.D. – Joint Degree Presentation, The Hague, Netherlands, 23–25 January 2020.

Guest Lecturers and International Experts at the Faculty of Music (these are all invited lectures)

2024:

Christine Schornsheim, Hochschule für Musik und Theater München (Germany) – Workshop on historical keyboard instruments, basso continuo, chamber music with a focus on musical rhetoric, and the diversity of sound culture.

Nahre Sol (USA) – Presentation of the work of a graduate of the Juilliard School and Glenn Gould School – pianist, composer, improviser, educator, performer, and YouTuber; workshop on creating educational videos, including an example of integrating music and speech in the works of L. Janáček.

2023:

-prof. Traxler, prof., Universität für Musik und darstellende Kunst Wien. Lecture: Austrian music for harpsichord.

-Sanja Petričić-Kapeliou, Ph.D., Shenandoah University. Lecture: The Art of Self-Management and Leadership.

-Thomas Gorbas, Technische Universität Wien. Lecture: Strategies for compositional work with spatial sound, sound distribution techniques; Ambisonic sound technology.

2022:

-Prof. Violeta Simjanovska, Sibelius Academy. Lecture: Value in the Arts.

2021:

-Katarzyna Myćka, Akademia Muzyczna im. Ignacego Jana Paderewskiego w Poznaniu. Lecture: Companion music for percussion instruments with a focus on mallet (melodic) instruments.

2020:

Prof. Fabio Bonizzoni, Royal Conservatory of The Hague. Lecture: Holland and in Italy at the Conservatory of Novara/Italian music of the 17th century.

## 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)<sup>19</sup>. 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).*

#### Self-assessment:

Due to the specific nature of research at JAMU and, more generally, the character of research in the arts and humanities, expensive instruments and equipment are not typically acquired for research purposes at the university. Higher-cost instruments for the fields of composition and multimedia composition, as well as top-tier master instruments at the Faculty of Music, are primarily intended for artistic creative activities. The same applies to the state-of-the-art stage technologies in our theatres (Theatre on Orlí Street, Studio Marta) and the recording studio. For instance, during the evaluation period, the Theatre Faculty alone invested CZK 250 million (EUR 10 million) in technology through European projects. These technologies are also utilised in research projects. In recent years, these technologies and instruments have undergone significant upgrades, supported by European funds (operational programmes), ensuring that no major investments will be required in the near future, aside from routine renewals and updates.

For specific projects with technological demands that exceed our current capabilities, JAMU either rents the necessary equipment through standard leasing arrangements (for instance, in the case of light design, by utilising the resources of the Brno University of Technology) or collaborates with partner universities. In addition to the Brno University of Technology's technological facilities, JAMU also partners with the HUME Lab at Masaryk University in Brno.

**System for Sharing Equipment and R&D&I Infrastructure** If artistic creation were considered part of research as a form of creative exploration of the world (which is not currently recognised under the Methodology), we could describe the utilisation of our artistic infrastructure and technical equipment – including instruments, rehearsal rooms, studios, and theatres. These resources are generally accessible to all internal users as needed, while ensuring that educational obligations and student projects remain the priority. External entities typically do not have access to our facilities, with the occasional exception of theatre hall and recording studio rentals, primarily due to capacity constraints occupied by internal activities. Given the absence of dedicated research equipment, we do not have the capacity to offer equipment-sharing services.

In summary, JAMU is excellently equipped for artistic creation and generally does not require specialised equipment for research activities. When necessary, the university is able to secure such

<sup>19</sup> 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.

equipment through collaboration with external institutions. The exception in this regard is the field of artistic research, as artistic research activities also rely on technical infrastructure. This creates a synergy between our equipment and the needs of artistic research.

JAMU does not host any large-scale research infrastructure projects.

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	2020	2021	2022	2023	2024	Total value of assets <sup>20</sup>
Costs/expenses related to the acquisition of small fixed assets for R&D&I	6 CZK/0,24 EUR	3/0,12	0	7/0,28	47/1,88	64/2,56
Cost of repairs and maintenance of equipment						
Acquisition of tangible (DH) and intangible (DN) assets for R&D&I (investments)						
Of which software						
Of which other intangible fixed assets						
Of which land, buildings and structures						
Other intangible fixed assets (machinery, apparatus, equipment, etc.						
Total infrastructure spending in years <sup>21</sup>						

<sup>20</sup> Enter the sum of the row.

<sup>21</sup> Enter the sum of the column.

## FINANCES

### 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 of 2020–2024, 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 period of 2020–2024 (ERC<sup>22</sup>, MSCA<sup>23</sup>, HHMI<sup>24</sup>, HFSP<sup>25</sup>, NSF<sup>26</sup>, Horizon Europe<sup>27</sup>, NIH<sup>28</sup>, Wellcome Trust<sup>29</sup>, EDF<sup>30</sup>, OP JAK<sup>31</sup>, OP TAK<sup>32</sup>, NPO<sup>33</sup>, GA ČR<sup>34</sup>, TA ČR<sup>35</sup> 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.<sup>36</sup>

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.*

#### Self-assessment:

The costs associated with research activities at JAMU are almost entirely covered by public funding, with only a portion of activities financed through contract research.

In addition to funding for fundamental research from the Institutional Support for the Long-Term Conceptual Development of a Research Organisation and the grant allocated to specific university research through the Student Grant Competition at JAMU, an important source of income during the evaluation period was the support provided by the Technology Agency of the Czech Republic for

<sup>22</sup> 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.

<sup>23</sup> 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.

<sup>24</sup> Howard Hughes Medical Institute - a non-profit organization in the USA significantly supporting international biomedical research.

<sup>25</sup> Human Frontier Science Program - an international programme to support research, particularly in the natural sciences and computer science.

<sup>26</sup> National Science Foundation (USA).

<sup>27</sup> Horizon Europe - the EU's 9th Framework Programme for research and innovation, running from 2021-2027.

<sup>28</sup> 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.

<sup>29</sup> major UK private foundation supporting mainly biomedical research.

<sup>30</sup> European Defence Fund.

<sup>31</sup> 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.

<sup>32</sup> 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.

<sup>33</sup> 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.

<sup>34</sup> Grant Agency of the Czech Republic.

<sup>35</sup> Technology Agency of the Czech Republic.

<sup>36</sup> 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.

projects led by our academic staff. Given our size and primary focus on the arts, we have been remarkably successful in securing grants from the main national grant agencies (for an overview of projects undertaken during the evaluation period, see Table 4.19.3).

The vast majority of research and development funding at JAMU is dedicated to fundamental research (institutional support, student grant competitions), with applied research projects limited to those at the Theatre Faculty supported by the Technology Agency of the Czech Republic and, more recently, projects led by Dr. Pečlová at the Faculty of Music (for further details, see Section M3, Chapter 3.5).

JAMU primarily seeks prestigious international individual projects in the field of the arts, and our academic staff have repeatedly and successfully participated in international projects. However, engaging in international research initiatives is not our primary ambition. That said, the internationalisation of research and development is part of JAMU's Strategic Plan. We recognise the significance of international research and aim to foster its development through our involvement in SAR and the COST initiative, laying the groundwork for future growth in this area. Nevertheless, due to the specific nature of JAMU, whose primary mission is educational and creative work in the arts, we do not actively pursue international research grants, nor do we have a dedicated strategy for supporting their development. Conversely, in the field of international artistic projects – and in securing funding for their implementation – our students and staff are highly active and successful. JAMU and its faculties are recognised and sought-after partners for many projects. This remains our priority, and we intend to continue developing in this direction.

#### **Research Projects Supported by the Technology Agency of the Czech Republic**

##### **Mapping and Categorisation of Theatres and Performance Venues (TQ01000593)**

Funding provider: Technology Agency of the Czech Republic  
 Programme SIGMA – Support for Applied Research and Innovation  
 Project duration: September 2023 – November 2026  
 State aid: EUR 32 568  
 Of which the Theatre Faculty: EUR 169 530

##### **Theatre Art, Methods, and Techniques as a Training Tool for Communication Skills and Civic, Social, and Personal Competencies – JAMUNI (TL05000128)**

Funding provider: Technology Agency of the Czech Republic  
 ETA Programme for Supporting Applied Research, 5th Public Competition  
 Project duration: 04/2021–12/2023  
 State aid: EUR 137 000  
 Of which the Theatre Faculty: EUR 89 720

##### **Developing Communication Competencies Through a New Educational Methodology Based on Objective Biosignal Assessment of Performers and Recipients (TJ02000293)**

Funding provider: Technology Agency of the Czech Republic  
 ZETA Programme for Supporting Applied Research, 2nd Public Competition  
 Project duration: 06/2019–05/2021  
 Allocated support: EUR 148 320  
 Of which the Theatre Faculty: EUR 27 320

**Artistic Research on Theatre Productions Featuring Actors with Down Syndrome as an Effective Means of Social Inclusion (TL02000500)**

Funding provider: Technology Agency of the Czech Republic

ETA Programme for Supporting Applied Research, 2nd Public Competition

Project duration: 01/2019–12/2021

State aid: EUR 95 280

Of which the Theatre Faculty: EUR 91 600

**Comprehensive Screening Diagnostic System GIS (TL01000494)**

Funding provider: Technology Agency of the Czech Republic

ETA Programme for Supporting Applied Research, 1st Public Competition

Project duration: 06/2018–05/2022

State aid: EUR 466 240

Of which the Theatre Faculty: EUR 100 240

#### 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
Faculty of Music	106 971 CZK/4 279 EUR	100 %		
Theatre Faculty	99 490/3 979	100 %		
Publishing House	2 478/99	100 %		
Library	5 520/221	100 %		
JAMU	303 986/12 159	100 %		

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

	2020	2021	2022	2023	2024	Total
Basic research	80	80	80	80	80	80
Applied Research	20	20	20	20	20	20
Experimental development and innovation	0	0	0	0	0	0
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

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)				
			2020	2021	2022	2023	2024
XXX							
XXX							
<b>Total</b>							
In the role of another participant							
Provider / Investor	Programme/Grant Scheme	Project name	Support (in thousands CZK/EUR)				
			2020	2021	2022	2023	2024
XXX							
XXX							
<b>Total</b>							

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)				
			2020	2021	2022	2023	2024
Technology Agency of the Czech Republic	SIGMA, ETA, ZETA	See above in point 4.10.	1941	2185	1023	1460	1611
XXX							
<b>Total</b>							
In the role of another participant							
Provider / Investor	Programme/Grant Scheme	Project name	Support (in thousands CZK/EUR)				
			2020	2021	2022	2023	2024
XXX							

XXX							
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		Support (in thousands CZK/EUR)				
Provider / Investor	Project name	2020	2021	2022	2023	2024
XXX						
XXX						
Total						
In the role of another participant		Support (in thousands CZK/EUR)				
Provider / Investor	Project name	2020	2021	2022	2023	2024
XXX						
XXX						
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 of 2020–2024. 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 period of 2020–2024 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).*

##### Self-assessment:

The institutional support funds allocated to JAMU as a research organisation (approximately CZK 4.5–5 million annually, equivalent to around EUR 200 000) are distributed each year according to the following rules, as approved by the Rector's Collegium:

1. Overheads (20%) – Twenty per cent of the allocated amount is designated for overhead costs, which are proportionally distributed among JAMU's units. These funds cover operational expenses related to research activities, including energy costs, equipment, consumable materials, the purchase of books and other information resources for the JAMU Library, as well as institutional memberships in international professional organisations.
2. Editorial Staff Support (CZK 300 000 / EUR 12 000) – A portion of the funds is allocated to cover the salary of an editor at the Publishing House, who is responsible for editing academic publications, usually authored by faculty members. Previously, editorial tasks were managed directly within the faculties; however, it has proven more efficient, organisationally smoother, and qualitatively superior to have a dedicated editor based at the Publishing House.
3. Forty-five per cent of the remaining amount is directed towards the Research Development Fund. Each year, approximately CZK 1.5 million (EUR 60 000) is awarded by a specialised

committee to research projects with a duration of one to three years, typically resulting in academic publications. This funding supports three to five new projects annually.

4. Fifty-five per cent of the remaining funds is allocated directly to faculties to support research activities. The distribution is based on the quality and quantity of research outputs from each faculty over the previous five years, assessed by the number of publications, secured external research grants, awards for publications, results in Module 1 of the Methodology, and other criteria. The allocation follows a transparent methodology for dividing the LCDRO contribution among faculties. Each year, CZK 2–2.5 million (EUR 100 000) is distributed. The awarded funds are primarily used for organising scientific conferences, rewarding researchers for their research achievements, publishing faculty research, and supporting academic staff in research-related activities such as international travel and membership in professional organisations. The distribution of funds within each faculty is determined by the Vice-Deans for Research, while the Rector's Office only requires periodic reports to ensure the effectiveness of fund utilisation.

JAMU does not specifically prioritise particular research themes; instead, preferred research areas emerge from the individual interests of academic staff. However, certain priority research topics receive support through the Research Development Fund's project competition, which funds selected projects.

One of the most significant advancements in recent years has been the establishment of the Research Development Fund in 2018 and the introduction of unified criteria for the distribution of research support among faculties in 2019. These criteria aim to enhance transparency, predictability, long-term sustainability, and, above all, research quality. The system is continuously updated to maximise its motivational impact.

## 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 during the period of 2020–2024.

*Maximum 300 words per example.*

#### Self-assessment:

From the broad range of **national cooperation initiatives** undertaken by the **Theatre Faculty of JAMU**, as detailed in the TF Self-evaluation report – Module 3, we highlight the following key collaborations that have yielded tangible results and impacts in the field of research, development, and innovation (R&D&I):

1. The Theatre Management and Stage Technology Department has long focused on the mapping and categorisation (Mapping and Categorisation) of theatres and performance spaces, collaborating with various stakeholders from professional practice, the public sector (City of Ostrava), and academia (Faculty of Architecture, Brno University of Technology). This collaboration has resulted in a series of interconnected research interventions (2021 – project supported by JAMU's Student Grant Competition: Verification of the Accuracy of Parameters for the Mapping and Categorisation of Performance Venues in the Czech Republic; 2022 – contract research: Mapping the Cultural and Social Infrastructure of the City of Ostrava; from 2023 – applied research project supported by the Technology Agency of the Czech Republic: Mapping and Categorisation of Theatres and Performance Venues). The research has generated numerous outputs, including a publicly accessible map of

cultural venues, available on the kulturOVA!!! website – the official cultural portal of Ostrava.

2. Another example of interdisciplinary collaboration with societal impact is the project Theatre Arts, Practices, and Techniques as a Training Tool for Communication Skills and Civic, Social, and Personal Competencies – JAMUNI. This project was led by the Theatre Faculty in partnership with the Department of Theatre Studies at the Faculty of Arts, Masaryk University. The main outcome of the project is the unique multimedia publication *Theatrum.online*, which has been well received by the professional community (nominated for the 2024 Theatre News Award in the category Publication of the Year). Additionally, it has been integrated into secondary school curricula, facilitated by teacher training sessions, through which the project's findings are further disseminated.
3. A transdisciplinary collaboration example is the project Artistic Research on Theatre Productions Featuring Actors with Down Syndrome as an Effective Means of Social Inclusion, carried out in partnership with the Aldente Theatre and experts in psychology and social pedagogy. The project resulted in the formation of theatre ensembles comprising actors with Down syndrome and the production of three performances, which have been incorporated into the Aldente Theatre's repertoire. Additionally, the project produced the academic publication *Inclusion through Theatre – The Journey of an Actor with Down's Syndrome to Cognisant Artistic Creation and Societal Acceptance*. This publication is available in both Czech and English in an open-access format and was nominated for the 2024 Divadelní noviny Award in the category Publication of the Year. The publication is utilised by theatre creators working with actors with DS, including internationally, thanks to a network of contacts with similar theatre ensembles and dissemination activities such as conference and symposium participation and guest performances of Aldente Theatre on foreign stages.

#### **National-Level Collaborations of the Faculty of Music**

4. The Music Production Department at the Faculty of Music regularly collaborates with representatives from the Theatre Institute – Arts Institute, as well as specialists from the Academy of Performing Arts in Prague, on research topics related to the production environment and the music market in the Czech Republic, as well as various other issues in music production and management. This collaboration has resulted in a number of significant academic publications recorded in the RIV database, including:
5. FOND ROZVOJE CESNET, z.s.p.o.; Project: Low-Latency Artistic and Educational Collaboration between JAMU and AMU. The project focuses on the development of an advanced application of the CESNET e-infrastructure, with an emphasis on supporting artistic research and education in the field of musical arts. The main goal of the project is to implement remote music education through multimedia transmissions with HAMU and international partners, as well as the innovative integration of technology into teaching. The project aims to innovate the way music education is delivered, thereby strengthening collaboration between performing arts universities. Investigator: MgA. Daniela Peclová, Ph.D. Co-investigators: prof. MgA. MgA. Martin Opršál, Head of the Percussion Department at Faculty of Music JAMU; doc. MgA. Vilém Spilka, Head of the Jazz Department at Faculty of Music JAMU. Contract Research with DISK Systems, s.r.o. (Collaboration Agreement) Faculty of Music JAMU is conducting university research for its contractual partner, DISK Systems, on the use of digital technologies in pedagogical and artistic practice, with a focus on low-latency streaming. The partner utilises the research results for commercial purposes and provides financial support to FOM JAMU for this contractual research. Principal Investigator: MgA. Daniela Peclová, Ph.D.

1. At the **international level**, the **Theatre Faculty** places great importance on its cooperation with the Society for Artistic Research (SAR). Prof. MgA. Kolegar is a board member of this international network, a jury member for the SAR Annual Prize for Best Research Catalogue Exposition, and a jury member for the Academy's Best Research Catalogue Expositions at the Academy of Fine Arts Vienna. This latter role emerged from professional connections established within SAR, particularly with Michaela Glanz, Head of the Art, Research, Support Department at the Academy of Fine Arts Vienna. Through the SAR network, the Theatre Faculty has also developed collaborations with the Norwegian Artistic Research Programme, particularly in relation to the development of the Research Catalogue and participation in doctoral dissertation defences (in 2023, prof. Slavíková and doc. Schulzová served as external reviewers for selected doctoral theses within this programme). Furthermore, the Theatre Faculty has joined the successfully funded COST Action initiative Artistic Intelligence – Responsiveness, Accessibility, Responsibility, Equity.
2. A key platform for fostering international research collaboration is the annual Theatre Conference Brno ([www.theatreconferencejamu.cz](http://www.theatreconferencejamu.cz)), which provides a platform for discussing and comparing diverse research approaches in both the theory and practice of performing arts. The conference results are published as open-access multimedia English-language proceedings, freely accessible to all interested parties (<https://www.theatreconferencejamu.cz/en/archived-websites>).

#### **International Collaborations of the Faculty of Music**

3. The Faculty of Music biennially organises the International Conference “JAMUsica”, which features speakers from various countries. The conference took place in 2023 and 2021, and the next edition is currently being prepared for this calendar year. The event addresses contemporary global trends in musical arts, aiming to organically integrate reflections on these trends into a broad interdisciplinary spectrum of artistic and academic approaches. The conference presents both musicological contributions and artistic research papers that reflect on creative practice. A key benefit of this initiative is the two-way internationalisation of research at the Faculty of Music, significantly impacting both fundamental research and applied areas. By introducing the latest research findings to JAMU's teaching staff, the conference seeks to integrate scientific knowledge into the institution's educational framework. Furthermore, it enables students (particularly doctoral candidates) to actively present their theoretical reflections on their own artistic work.
4. The Faculty of Music plays a key role in organising the international Symposium: Art/Music/Management, which has taken place annually since 2013 with the regular participation of international experts. The event is hosted in rotation by three leading Central European institutions that offer degree programmes in music management and music production: Janáček Academy of Performing Arts, Brno; Academy of Performing Arts, Prague; Academy of Performing Arts, Bratislava, Slovakia.
5. Research collaboration between a Faculty of Music staff member and American specialist in music technology, Sam McGuire (University of Colorado, Denver), resulting in the highly prestigious monograph: MATĚJŮ, Zbyněk and Sam MCGUIRE. The Art of Digital Orchestration. New York, London: FOCAL PRESS, 2020, p. 265. ISBN 978-0-367-36274-4. The publication was subsequently evaluated within Module I of the 17+ Methodology and awarded the highly prestigious rating “2” (Excellent). The monograph is entirely unique within the context of Czech research. The cooperation between a Czech and an American author enabled an exceptionally innovative perspective on the subject, primarily by integrating interdisciplinary reflections on contemporary compositional techniques,

trends, and fundamental creative paradigms with digital processing and production. The core thematic focus is digital orchestration itself, though the research also explores the confrontation between standard orchestration principles and the possibilities offered by state-of-the-art software and modern technology. Key themes examined include the sound and musical components of films and video games, the genesis of the orchestration process, sound mixing, the use of virtual instruments and MIDI interfaces, and more. Through its depth and quality of execution, *The Art of Digital Orchestration* stands as an outstanding product of international research – unprecedented in the Czech environment in this form, scope, and quality.

## STUDIES

### 4.13 Doctoral studies

The HEI will briefly describe the organisation of the doctoral studies (if there are any doctoral study programmes<sup>37</sup>). 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 graduates<sup>38</sup>.
- 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.*

#### Self-assessment:

The **basic principles governing doctoral studies** at JAMU are defined by the Higher Education Institutions Act and JAMU's Study and Examination Regulations – for instance, the existence of subject area boards, individual study plans, a standard duration of study of four years, and the fundamental parameters of the dissertation. From a formal perspective, doctoral studies at JAMU are well-organised, with clearly defined competencies and responsibilities for key stakeholders (subject area board, supervisors, students). Subject-area boards are appointed by the Dean and are chaired by a board president.

JAMU does not have a university-wide doctoral school, and the management of doctoral studies falls entirely under the faculties' authority.

The specific implementation of doctoral studies varies across faculties.

<sup>37</sup> If the HEI does not organise any doctoral programme, it will explicitly state this information in the self-evaluation report.

<sup>38</sup> The HEI will list the top five highest ranked graduates in academia, the private sector, and public administration over the past five years.

**Theatre Faculty:**

At the Theatre Faculty, doctoral studies are organised within a single study programme, Dramatic Arts, which was successfully accredited during the evaluation period. The National Accreditation Bureau for Higher Education granted accreditation for the maximum possible duration of 10 years, without any reservations. Teaching in the newly accredited programme will commence in January 2025. The programme is full-time, four years long, and leads to the Ph.D. degree upon successful defence of the dissertation.

The doctoral study programme is overseen by the subject-area board of the Theatre Faculty, chaired by the programme guarantor for Dramatic Arts. In addition to academic staff from the Theatre Faculty with ties to doctoral studies, external experts are also members of this board. The Statute of the Theatre Faculty Subject-Area Board and its Rules of Procedure (Theatre Faculty decree) regulate the board's activities and meetings.

The position, requirements, and conditions for supervisors of doctoral students are regulated by the Theatre Faculty Supervisor Standards (see Annex). Annually, three to four students are admitted to the doctoral study programme (although in 2024, no students were admitted).

During the evaluation period, the Doctoral Studies Studio was established to provide an organisational structure and a collaborative space for faculty and doctoral students. This initiative also included securing dedicated facilities for the studio (a lecture room and an office space for doctoral students). The administration of doctoral studies is managed by a designated officer from the Theatre Faculty's study department.

**Faculty of Music:**

At the Faculty of Music, doctoral studies are conducted within three study programmes: Interpretation and Theory of Interpretation, Composition and Theory of Composition, and Music Production, all of which are accredited for study in Czech and may be pursued in either full-time or combined form. The duration of study is four years. Each of these programmes is overseen by an independent subject-area board. In addition to academic staff from the Faculty of Music, these boards also include experts from other institutions within the Czech Republic. The proceedings of the subject-area boards are governed by the internal regulations of the Faculty of Music, specifically the Rules of Procedure for Subject-Area Boards (see Annex), while their activities are defined by the Statute of the Subject-Area Boards of the Faculty of Music (see Annex). The role and responsibilities of doctoral supervisors are specified in the Faculty of Music Supervisor Standards. Annually, approximately three students are admitted to doctoral studies (although in 2024, no students were admitted).

A doctoral student at the Faculty of Music is supervised by an academic advisor (i.e. supervisor), who provides expert and methodological guidance throughout the dissertation process and related research tasks. The supervisor offers ongoing support through consultations, with a minimum requirement of three consultations per semester, conducted in an appropriate format (in person, online, etc.). The supervisor also advises the doctoral student in structuring their Individual Study Plan, considering the student's academic profile and dissertation topic, and ultimately approves the plan. At the end of each academic year, the supervisor submits a written evaluation of the doctoral student's progress to the respective subject-area board.

Doctoral studies are promoted through standard Faculty of Music channels, including the faculty website and Facebook. Given the specialised nature of the fields offered (with a relatively small pool of potential applicants and a compact professional community), the majority of applicants learn about doctoral studies through direct personal contact with academic staff. As a result, individual consultations remain the primary form of engagement. Due to the specific nature of the Faculty of Music, the parameters mentioned in section 4.13 (collaboration with the Czech Academy of Sciences

and cooperation with the applied sector) are not implemented, unless artistic institutions are considered part of the applied sector. International students (who study in Czech) form a significant portion of the undergraduate student body at the Faculty of Music. Therefore, the faculty does not conduct specialised recruitment activities for doctoral students abroad.

**Basic Statistics on Doctoral Studies** (concerning students who began their studies between 2000 and 2017; statistics for later admissions do not yet provide sufficient data, as a significant number of students are still studying): Long-term average number of admitted students per year: Theatre Faculty: 7.22, Faculty of Music: 6.67 (However, in recent years – i.e. during the evaluation period – both faculties have experienced a significant decrease in student admissions, averaging 4–5 students per year, and in 2024, no new students were admitted.) Average duration of successful completion (months): Theatre Faculty: 77.98, Faculty of Music: 62.71 (The standard study duration is 48 months). Completion rate: Theatre Faculty: 42.93%, Faculty of Music: 76.85% (Again, these are long-term data since 2000; data from the last five years do not yet provide a meaningful basis for evaluation).

A long-standing debate concerns **the position and primary focus of doctoral studies at arts universities** – on research, teaching, or artistic practice. While at most other universities, a doctorate is a prerequisite for further academic and research careers, serving as a standard and essential step toward a teaching position, at arts universities, the priority is artistic creation, which, however, primarily develops outside the university environment and is not usually the main focus of doctoral studies. Instead, doctoral studies are centred on research and dissertation writing, which typically involves theoretical reflection and analysis of an artefact or phenomenon. However, at the Theatre Faculty, a new doctoral programme accreditation has been obtained, allowing qualification theses to be presented as multimedia publications on the Research Catalogue platform. To some extent, this tension between research and artistic practice has been addressed in recent years through the development of artistic research, which we are working to institutionalise not only within JAMU but also at the national level through foundational legislative and methodological documents.

As the primary **career path for JAMU graduates** at all study levels (including doctoral graduates) is artistic practice, it is not feasible for the university to support graduates through institutionalised measures such as grants or dedicated job positions. However, JAMU provides the maximum possible support to its graduates through informal channels, including: Personal recommendations and endorsements from faculty members and supervisors. Facilitating direct connections with representatives of artistic institutions outside JAMU. Collaboration on artistic projects. This form of graduate support has proven to be the most effective for arts universities, and JAMU has been highly successful in this regard – evidenced by the exceptionally low unemployment rate among graduates, with the majority securing employment within their field of study.

## 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*

#### **Self-assessment:**

One part of the recommendations concerned artistic research. The strengthening of support for artistic research projects within the Research Development Fund is guaranteed by a revised

directive, which was updated in 2023. Negotiations with the Ministry of Education regarding the creation of the Artistic Activity Fund took place but ended unsuccessfully. JAMU, along with other arts higher education institutions, faces significant underfunding compared to other universities, which generate substantial financial revenues from research projects. However, the maximum achievement so far has been securing an extraordinary allowance to increase salaries at arts universities. We are actively pursuing a more comprehensive change in the funding system for our institutions, but these negotiations are highly complex. Unfortunately, with each new political administration (four-year election cycle), discussions must begin again from scratch. Regarding the enhancement of funding for equipment applicable to artistic research, significant progress has been made, particularly through grants from European funds, which have substantially modernised technical equipment in our theatres, classrooms, and music facilities, including instruments and technological equipment.

We thoroughly discussed the recommendation to establish a university-wide Doctoral School but ultimately decided not to create one for now. This decision was primarily based on the considerable differences between doctoral study programmes at each faculty and their relatively small size. If we had a greater number of doctoral programmes, faculties, and doctoral students, establishing a Doctoral School would undoubtedly be easier and more beneficial. However, this topic remains open, and we plan to revisit it after the final approval of the amendment to the Higher Education Institutions Act or during the reform of doctoral studies in the Czech Republic. To this end, we are participating in a project involving all Czech public universities (2024–25), where we share experiences. After the project concludes, we intend to implement the most inspiring and applicable practices.

As part of the reform of doctoral studies in the Czech Republic, we will also undergo reaccreditation of our study programmes. One of the topics under discussion, which we plan to address, is the recognition of artistic output as a full-fledged study outcome, rather than merely a supplement to the final thesis, as recommended by the International Evaluation Panel. However, we have not yet reached a definitive conclusion on this matter.

Regarding the strengthening of the importance and application of the Ethical Code, the rector has been particularly active (as the Ethics Committee serves as his advisory body). He has actively communicated about the Ethics Committee's activities through newsletters and has also been deeply involved in resolving issues related to its functioning—as there was a significant problem for several months due to a lack of volunteers willing to participate in the committee's work.

To enhance students' language skills, the Faculty of Music has introduced, among other things, a mandatory international internship of at least one month for all three doctoral study programmes. In 2023, an online two-semester course in English was conducted for undergraduate students by American musicologist Paul Christiansen, Ph.D., titled “The Persuasive Role of Music in the Commercial”. Additionally, new accreditation applications now place greater emphasis on including international (foreign-language) literature in the core reading lists for individual courses. At the Theatre Faculty, a mandatory one-month international internship has been introduced as part of the newly accredited study programme. Several compulsory courses are directly related to developing language competencies, including presentation skills in English (a four-semester English course focusing on building presentation and publication competencies in English), a second language option (traditionally German, French, or Spanish), and the course “Presenting at an International Conference”, among others. A newly introduced course, Masterclasses with External Experts, features guest lecturers from both domestic and international institutions in the doctoral study programme. Students are encouraged to participate in international mobility programmes, with short-term Erasmus+ exchanges being widely utilised. The Student Grant Competition provides important support for research projects involving international research trips. The financial support

system for doctoral students' participation in international conferences has also been revised to include additional funding contributions.

We see limited opportunities for securing research funding in our field; however, some successes have been achieved. One notable achievement is the development of low-latency streaming technology (MVTP), a project in which JAMU staff collaborated with CESNET. This technology is now regularly used in teaching, particularly in the joint study programme between the Faculty of Music and the Royal Conservatoire in The Hague. It will also be featured as part of the Czech exhibition at the World Expo in Osaka, Japan. In December 2024, in collaboration with CESNET, JAMU submitted a TACR project proposal under the leadership of MgA. Daniela Pečlová, Ph.D., focusing on the further development of low-latency streaming technology to enable remote collaboration in music at the academic level.

Securing government funding to support international students at JAMU is similarly challenging – beyond the Erasmus+ programme, options are very limited. One exception is intergovernmental agreements, particularly the Cultural Cooperation Agreement between the Czech Republic and Japan, which provides financial support for Japanese students at the Faculty of Music.

In terms of gender balance, a significant step forward was the completion of a gender audit and the subsequent creation of the Equal Opportunities Plan. This initiative has contributed to the gradual increase in the representation of women in institutional bodies.

Implementation of IEP Recommendations – Overall, we consider all recommendations from the IEP to be highly beneficial and thought-provoking. While not all have been implemented yet – partly due to the COVID-19 pandemic and delays in the national doctoral study reform – we intend to carry them out in the future, at least those within our control. Changes that depend on national authorities (such as the relevant Ministry and the government), including increased funding for research at higher arts education institutions, the creation of a fund to support artistic research, and greater financial support for international students, will likely take significantly longer to implement.

#### A LIST OF SUPPORTING DOCUMENTS/LINKS FOR MODULE 4

Document name	No. criteria	Location (link in HTML)
Statute of JAMU	4.1	<a href="#">Statute of the Janáček Academy of Performing Arts.docx</a>
Study and Examination Rules of JAMU	4.1	<a href="#">Study and Examination Rules.docx</a>
Code of Ethics	4.4	<a href="#">Code of Ethics.docx</a>
Strategic Plan of JAMU	4.2	<a href="#">Strategic Plan JAMU.docx</a>
Directive: Research Development Fund of JAMU	4.2	<a href="#">Research Development Fund.docx</a>
Directive: Student Grant Competition	4.2	<a href="#">Directive on Specific University Research.docx</a>
Selection Procedure Rules	4.6	<a href="#">Selection Procedure Rules for the Appointment of Academic Staff.docx</a>
Internal Salary Regulations	4.6	<a href="#">Internal Salary Regulations.docx</a>

Equal Opportunities Plan	4.7	<a href="#">Gender Equality Plan.docx</a>
Strategic Plan for the Development of Research Activities at the Janáček Academy of Performing Arts for the Period 2022+	4.2	<a href="#">Strategic Plan - Research.docx</a>
Rules of Habilitation Procedures and Procedures for Appointment as Professor	4.6	<a href="#">Rules of Habilitation Procedures and Procedures for Appointment as Professor.docx</a>
Rules of the Quality Assurance System for Educational, Creative, and Related Activities and Internal Quality Evaluation	4.3	<a href="#">Rules of the Quality Assurance System.docx</a>
Directive on Editorial Activities	4.3	<a href="#">Directive on Publishing Activities.docx</a>
International Conference of Faculty of Music JAMU	4.12.	<a href="https://hf.jamu.cz/tvurci-cinnosti/veda-a-vyzkum/mezinarodni-konference-jamusic/">https://hf.jamu.cz/tvurci-cinnosti/veda-a-vyzkum/mezinarodni-konference-jamusic/</a>
SYMPOSIUM: Art   Music   Management	4.12.	<a href="https://hf.jamu.cz/tvurci-cinnosti/umelecka-tvorba/symposium-umeni-hudba-management/">https://hf.jamu.cz/tvurci-cinnosti/umelecka-tvorba/symposium-umeni-hudba-management/</a>
MATĚJŮ, Zbyněk and Sam MCGUIRE. The Art of Digital Orchestration. New York, London: FOCAL PRESS, 2020. 265 pp. ISBN 978-0-367-36274-4.	4.12.	<a href="https://www.routledge.com/The-Art-of-Digital-Orchestration/McGuire-Mateju/p/book/9780367362744">https://www.routledge.com/The-Art-of-Digital-Orchestration/McGuire-Mateju/p/book/9780367362744</a>
System for Supporting Junior Lecturers at the Faculty of Music JAMU, implemented within the JAMU Pedagogical Education Programme	4.6.	<a href="#">System for Supporting Junior Lecturers at the Faculty of Music JAMU.docx</a>
Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen	4.2.	<a href="https://aec-music.eu/about-aec/organisation/">https://aec-music.eu/about-aec/organisation/</a>
Society for Artistic Research.	4.2.	<a href="https://societyforartisticresearch.org/">https://societyforartisticresearch.org/</a>
Faculty of Music JAMU Counselling Centre	4.3.	<a href="https://hf.jamu.cz/fakulta/poradenske-centrum-hf-jamu/">https://hf.jamu.cz/fakulta/poradenske-centrum-hf-jamu/</a>

## 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 fields<sup>39</sup> (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 period of 2020–2024.

*Maximum 2000 words.*

#### Self-assessment:

The primary mission of JAMU is to educate students in the fields of music and dramatic arts, to develop their artistic talents, to engage in creative activities – including both artistic creation and research – and to connect artistic education, artistic creation, and research into and through art.

JAMU is fully aware of its responsibility for the development of the tradition of higher education in the arts in the Czech Republic, as well as its role in the advancement of Czech and international arts and culture. All of its activities are dedicated to fulfilling this mission.

Our highest priority is artistic creation and artistic education. While research plays a significant and indispensable role, it remains a supporting activity rather than our primary focus. JAMU does not aspire to become a nationally or internationally leading research institution, but rather to be an excellent higher arts education institution of national and international significance – including through the development of research activities. See the Strategic Plan for the Development of Research Activities at JAMU – attached.

We would greatly appreciate it if the International Evaluation Panel does not assess our research activities in isolation, but rather within the full context of our artistic and arts-education activities. In our view, a fundamental shortcoming of the national research evaluation methodology for higher education institutions is that it fails to recognise that not all universities are research-focused – some are artistic institutions.

We would highly value the support of the International Evaluation Panel in advocating that higher arts education institutions should be evaluated using a fundamentally different methodology – one that assesses all creative activities, including artistic work as well as research related to it. To evaluate only research activities at an institution like ours is, in our opinion, a waste of time, energy, and money – akin to assessing the quality of a restaurant solely by the plates on which food is served. We sincerely thank you.

Now, regarding research:

Through high-quality research, we aim to:

- Contribute to the development of JAMU in both creative and pedagogical activities;
- Position the institution as an excellent centre for research into art and research through art (i.e., a field that traditional humanities-based research institutions cannot fully realise);

<sup>39</sup> For so-called R&D&I capacities, see Definition of Terms in Methodology HEI2025+.

- Create an environment for the growth of outstanding artistic personalities who, in addition to their own artistic work, can conduct high-quality theoretical reflection on artistic phenomena and artistic activities;
- Establish ourselves as a fully recognised academic institution engaged in arts research in the Czech Republic and, ideally, abroad;
- Support the development of our doctoral study programmes.

All of the above will be pursued with maximum internationalisation, focusing more on enhancing quality rather than increasing quantity.

JAMU thus follows up on the Strategic Plan of the Ministry of Education, Youth and Sports for Higher Education for the period from 2021, particularly in the following areas:

- Higher education plays a crucial role not only in economic and technological development but also in the social and cultural progress of the country and its individual regions.
- All roles of higher education institutions are interconnected, reinforcing each other, with none being marginalised. Creative activity serves as a fundamental pillar for educational and societal engagement, while also drawing significant inspiration and feedback from them.
- Higher education institutions must establish strategic management capacities that enable them to respond to changing conditions, implement measures to enhance quality, and coordinate activities across their faculties and departments. Governing bodies of public universities should have clearly defined competencies and responsibilities, effectively fulfil their functions, and represent the interests of the academic community, university staff, and the wider public.
- The creative activities of higher education institutions, encompassing basic and applied research, development, innovation, artistic creation, and other specialised activities, must achieve high quality across all areas and be closely linked to educational activities. Neither creative nor educational activities should be burdened by unnecessary administrative costs.
- The outputs of universities' creative activities should be relevant to the needs of society at regional, national, or global levels.

Strategic Goals Related to Research in the Strategic Plan for Education and Creative Activities at JAMU for the period 2021+:

- Maintain and enhance high standards of quality across all educational, artistic, and research activities, with the aim of best preparing graduates for artistic and pedagogical practice, artistic creation, and research. Sustain and further develop the traditionally high quality of educational and creative activities.
- View creative activity as both the content and goal of education, recognising artistic, artistic-pedagogical, and artistic-management outputs from teaching as key indicators of quality. Prioritise the development of artistic research, its integration into education and creative practice, its incorporation into JAMU regulations and organisational structures, and its institutional support. Strive for the highest quality data collection on creative activities at JAMU and further develop internal grant schemes to support them.
- Provide comprehensive support to educators, as they are essential for high-quality teaching. Promote continuous generational renewal and focus on recruiting new faculty members from among doctoral graduates and, in particular, leading figures in artistic practice.
- Continue advocating for the recognition of art as a legitimate form of knowledge alongside scientific inquiry. Promote the equal status of artistic education and its continued

enhancement within general primary, secondary, and secondary vocational education. Support all levels and forms of education in the arts.

- Encourage the presentation of educational and creative activities to the public. Maintain close and open relationships with partners (artistic, academic, and scientific institutions, educational institutions at lower levels, the non-profit and private sectors, public administration, etc.) at all levels and in various forms of collaboration. Maintain strong cooperation with the City of Brno, the South Moravian Region, and other regional entities.

The fulfilment of this vision is contained throughout this self-evaluation report – see, for example, the evidence of strengthening internationalisation, innovation in doctoral studies, the system of allocating R&D funds, efforts towards gender balance and equality, efforts to ensure the high quality of our research outputs, linking research with artistic creation and teaching, the development of the Career Rules and other means of staff development, etc.

### 5.1.1 R&D&I capacities of HEI in the year 2025

Field of Research	FORD	FORD share [%]	Predominant type of research	Total share of field of research [%]
1. Natural Sciences	1.1 Mathematics		Zvolte položku.	
	1.2 Computer and information sciences		Zvolte položku.	
	1.3 Physical sciences		Zvolte položku.	
	1.4 Chemical sciences		Zvolte položku.	
	1.5 Earth and related environmental sciences		Zvolte položku.	
	1.6 Biological sciences		Zvolte položku.	
	1.7 Other natural sciences		Zvolte položku.	
2. Engineering and Technology	2.1 Civil engineering		Zvolte položku.	
	2.2 Electrical engineering, Electronic engineering, Information engineering		Zvolte položku.	
	2.3 Mechanical engineering		Zvolte položku.	
	2.4 Chemical engineering		Zvolte položku.	
	2.5 Materials engineering		Zvolte položku.	
	2.6 Medical engineering		Zvolte položku.	
	2.7 Environmental engineering		Zvolte položku.	
	2.8 Environmental biotechnology		Zvolte položku.	
	2.9 Industrial biotechnology		Zvolte položku.	
	2.10 Nanotechnology		Zvolte položku.	
	2.11 Other engineering and technologies		Zvolte položku.	
3. Medical and Health Sciences	3.1 Basic medicine		Zvolte položku.	
	3.2 Clinical medicine		Zvolte položku.	
	3.3 Health sciences		Zvolte položku.	
4. Agricultural and veterinary sciences	4.1 Agriculture, Forestry, and Fisheries		Zvolte položku.	
	4.2 Animal and Dairy science		Zvolte položku.	
	4.3 Veterinary science		Zvolte položku.	
	4.4 Other agricultural sciences		Zvolte položku.	
5. Social Sciences	5.1 Psychology and cognitive sciences	1	Basic research	
	5.2 Economics and Business		Zvolte položku.	
	5.3 Education		Zvolte položku.	

	5.4 Sociology		Zvolte položku.	
	5.5 Law		Zvolte položku.	
	5.6 Political science		Zvolte položku.	
	5.7 Social and economic geography		Zvolte položku.	
	5.8 Media and communications		Zvolte položku.	
	5.9 Other social sciences		Zvolte položku.	
6. Humanities and the Arts	6.1 History and Archaeology		Zvolte položku.	
	6.2 Languages and Literature		Zvolte položku.	
	6.3 Philosophy, Ethics and Religion		Zvolte položku.	
	6.4 Arts (arts, history of arts, performing arts, music)	98	Basic research	
	6.5 Other Humanities and the Arts	1	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		Zvolte položku.	
	1.2 Computer and information sciences		Zvolte položku.	
	1.3 Physical sciences		Zvolte položku.	
	1.4 Chemical sciences		Zvolte položku.	
	1.5 Earth and related environmental sciences		Zvolte položku.	
	1.6 Biological sciences		Zvolte položku.	
	1.7 Other natural sciences		Zvolte položku.	
2. Engineering and Technology	2.1 Civil engineering		Zvolte položku.	
	2.2 Electrical engineering, Electronic engineering, Information engineering		Zvolte položku.	
	2.3 Mechanical engineering		Zvolte položku.	
	2.4 Chemical engineering		Zvolte položku.	
	2.5 Materials engineering		Zvolte položku.	
	2.6 Medical engineering		Zvolte položku.	
	2.7 Environmental engineering		Zvolte položku.	
	2.8 Environmental biotechnology		Zvolte položku.	
	2.9 Industrial biotechnology		Zvolte položku.	
	2.10 Nanotechnology		Zvolte položku.	
	2.11 Other engineering and technologies		Zvolte položku.	
3. Medical and Health Sciences	3.1 Basic medicine		Zvolte položku.	
	3.2 Clinical medicine		Zvolte položku.	
	3.3 Health sciences		Zvolte položku.	
4. Agricultural and veterinary sciences	4.1 Agriculture, Forestry, and Fisheries		Zvolte položku.	
	4.2 Animal and Dairy science		Zvolte položku.	
	4.3 Veterinary science		Zvolte položku.	
	4.4 Other agricultural sciences		Zvolte položku.	
5. Social Sciences	5.1 Psychology and cognitive sciences	1	Basic research	
	5.2 Economics and Business		Zvolte položku.	
	5.3 Education		Zvolte položku.	

	5.4 Sociology		Zvolte položku.	
	5.5 Law	1	Basic research	
	5.6 Political science		Zvolte položku.	
	5.7 Social and economic geography		Zvolte položku.	
	5.8 Media and communications		Zvolte položku.	
	5.9 Other social sciences		Zvolte položku.	
6. Humanities and the Arts	6.1 History and Archaeology		Zvolte položku.	
	6.2 Languages and Literature		Zvolte položku.	
	6.3 Philosophy, Ethics and Religion		Zvolte položku.	
	6.4 Arts (arts, history of arts, performing arts, music)	96	Basic research	
	6.5 Other Humanities and the Arts	1	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 the Area of Higher Education from 2021 – <a href="https://msmt.gov.cz/vzdelavani/vysoke-skolstvi/strategicky-zamer">https://msmt.gov.cz/vzdelavani/vysoke-skolstvi/strategicky-zamer</a>	Alignment with priority objectives: 1. Develop competencies directly relevant to life and practice in the 21st century; 3. Increasing the efficiency and quality of doctoral studies; 4. Strengthening strategic management and the efficient use of capacities in research and development at higher education institutions.
Strategy for the Internationalisation of Higher Education from 2021 – <a href="#">Strategie internacionalizace vysokého školství na období od roku 2021.pdf</a>	Alignment with priority objective: 2. Internationalisation of university study programmes.

### 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.*

#### Self-assessment:

Strengthening internationalisation – JAMU's priority objective is to significantly intensify the internationalisation of research as well as creative activities as a whole. We firmly believe that our research and artistic creative activities are of high quality; however, we acknowledge significant room for improvement in presenting our results in the international arena. Strengthening

internationalisation in this area is not only about enhancing JAMU's international perception, but more importantly, exposing our creators and their work to international comparison, providing invaluable feedback and inspiration for further development. Keeping in close contact with global trends allows us to draw inspiration and incorporate new impulses into our creative activities and pedagogy. While the majority of our research topics are local and closely tied to Czech culture and language, we believe that, at the very least, they can serve as valuable analogies for international colleagues. (Strategic Objectives: 1.G Strengthening the international dimension of higher education; 3.A Enhancing the quality, openness, and internationalisation of doctoral studies; 4.B Significantly strengthening the international dimension of research; 7.2 Internationalisation of study programmes; 7.5A Supporting comprehensive internationalisation at the institutional level; 7.5B Promoting international collaboration through strategic partnerships and memberships in international networks/organisations).

Updating and implementing a long-term research development strategy – Clearly defining objectives and measurable outputs aimed at developing the research field at JAMU. The definition of research themes and directions will remain under the authority of individual faculties, taking into account the highly individualised nature of research activities at JAMU. The foundation of this concept will be based on the conclusions of the evaluation by the International Evaluation Panel. (SO 4.A Implementing the conclusions and recommendations of international evaluation according to Methodology 17+).

Strengthening organisational and motivational elements supporting research development – Effectively utilising existing processes (career regulations, habilitation and professorial appointment procedures, internal grant competitions) to support research development and increase the involvement of JAMU staff in research activities (alongside their dominant focus on artistic activities). (SO 4.C Strengthening excellence and societal relevance of research; 5.C Strengthening strategic human resources management; 6.B Simplifying project submission and evaluation; 6.C Supporting the development of professional infrastructures providing support services for academic staff).

Increasing faculty engagement in major national and international project competitions and achieving higher success rates (which are already above average), both in basic research projects and applied research projects. (SO 3.A Improving the quality, openness, and internationalisation of doctoral studies; 4.B Significantly strengthening the international dimension of research; 4.C Strengthening excellence and societal relevance of research; 7.1A Supporting linguistic and intercultural training for students and staff).

Intensively developing and continuously innovating internal grant competitions to support research, with the aim of funding the highest-quality research projects and their investigators. (SC 4.C Strengthening excellence and societal relevance of research).

Artistic research – Continuing efforts to develop a methodology for artistic research in the specific conditions of a higher arts institution, and defining a fundamental range of possible outputs based on research through art. This activity will be based both on the internal environment of JAMU's artistic disciplines and on interdisciplinary discussions with other higher arts institutions. (SO 4.A Implementing the conclusions and recommendations of international evaluation according to Methodology 17+).

Doctoral studies – Developing new concepts for doctoral study programmes and obtaining state accreditation for their implementation, with a priority focus on significantly strengthening the

international dimension of studies. (SC 3.A Improving the quality, openness, and internationalisation of doctoral studies).

Societal engagement – Significantly improving external promotion of our research activities and their outcomes, as well as enhancing the external engagement of our researchers (lectures, popularisation). (SC 4.C Strengthening excellence and societal relevance of research).

### 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.*

#### Self-assessment:

The strategic management tools for enhancing the international or disciplinary competitiveness of the university's research activities, as well as their quality and, more broadly, the quality of all our activities, are correctly established. These tools encompass all relevant bodies, activities, and strategic documents related to this area (the university and faculty management, arts councils, management boards, the internal evaluation board, subject-area boards, the rector's and deans' collegia, regularly updated strategic plans, internal grant competitions, career development regulations, the provision of methodological support to researchers, etc.). All these bodies have clearly defined powers and responsibilities and hold a well-defined position within the system of quality assurance and improvement.

Our future strategy, therefore, does not involve creating new bodies or regulations but rather maximising the potential of existing ones to systematically and intensively promote a culture of continuous quality improvement at all levels. The goal is to embed within the entire university and among all its staff a strong commitment to quality enhancement and a sense of personal responsibility for it. Quality cannot be the responsibility of a single individual or body; rather, every member of staff must take ownership of quality within their own area of work. Consequently, over the next five years, our strategy (in addition to the above-mentioned goals) is to ensure that the maximum number of staff embrace this approach – ultimately leading to an overall improvement in the quality of the university as an institution.

Our institutional tools are fully sufficient and cover all areas: from clearly defined objectives, duties, and powers of individual bodies to transparent and unequivocal career development rules and support mechanisms, as well as internal project competitions that provide support for individual researchers and their research endeavours. These aspects have all been detailed in the preceding sections. Our strategic objective is not to create new bodies or regulations but to maximise the effectiveness of the existing ones, refining them as necessary based on an evaluation of their performance.

The need to foster a culture of personal responsibility for quality improvement across all roles and levels of activity within the university, among all staff, can be achieved through the institutional tools mentioned above. However, it also relies on informal and non-institutional methods—such as personal discussions, leading by example, and individual accountability. These approaches are also crucial for fostering a high-quality (research) environment within the university, though they are inherently difficult to establish and manage through institutional means.

At the institutional level, there should be a fundamental shift in state support for artistic research and research at arts universities, including the evaluation methodology and the system for supporting research activities. However, as a marginal player in the field of higher education research, our capacity to influence these developments positively is highly limited.

### 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
STRATEGIC PLAN FOR EDUCATIONAL AND CREATIVE ACTIVITIES OF THE JANÁČEK ACADEMY OF PERFORMING ARTS FOR THE PERIOD 2021+	The fundamental conceptual tool for JAMU's strategic management, outlining priority objectives	Partially implemented	2021
Strategic Plan for the Development of Research Activities at the Janáček Academy of Performing Arts for the Period 2022+	The fundamental conceptual tool for JAMU's strategic management in the field of research, building on the previous international evaluation of JAMU's research activities	Partially implemented	2022

### 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*

#### Self-assessment:

- The Review Team strongly advises the Academy to consider the position of artistic research jointly held by all major European umbrella organisations related to higher arts education and research, as well as a large number of well-recognised art universities within several European countries.

JAMU is fully aligned with the European position on artistic research and actively contributes to its development through its membership in the Society for Artistic Research.

- Strategic actions need to be taken to create an institutional-wide research environment and to foster a new inclusive research culture.

The establishment of an open and inclusive research culture has been successfully pursued both internally (through coordination meetings involving all relevant stakeholders across the university) and externally through collaboration with new partners (foreign universities, new national and international organisations, cooperation with commercial sector partners such as CESNET, and the establishment of interdisciplinary alliances, such as the Technology, Arts and Humanities – TAH association).

- External key stakeholders should be systematically integrated into the research development strategy and the reviewing and development of existing study programmes and in the creation of new programmes.

Progress is gradually being made in implementing this recommendation, particularly in our core activity, education. A notable example is the involvement of international experts in the dean's examinations at the Faculty of Music.

- The Review Team is in no doubt that the missing recognition of research based in the artistic practice (artistic research) is a main obstacle for a shift of the research focus in this direction. To achieve a change, concerted actions from all Czech art universities would be important, with reference to the widening focus on this field in other nations, as well as documents such as the 'Florence Principles on the Doctorate in the Arts' and the 'Vienna Declaration on Artistic Research'.

Czech art universities are united in this matter, and in particular, vice-rectors for research work closely together. A partial success has been the inclusion of artistic research in certain national documents; however, achieving fundamental and unequivocal recognition of artistic research at the national level remains an ongoing challenge.

- To achieve the ambitious aim of creating a new basis for artistic research within the Academy, the leadership must take strategic actions in line with the recommendations presented by the Review Team on this issue.

A key strategic step in this regard has been the introduction of support for artistic research within internal grant competitions, as well as its recognition as both a subject and method of inquiry within doctoral studies.

- The Review Team point the institution and its leadership towards the future need for a higher focus on how to create critical mass for artistic research, how to foster a research culture, how to build a sustainable research environment and the strategic actions needed to reach these aims.

Significant steps have already been taken in this direction, although the objective remains a long-term one.

- To achieve its research objectives the Academy needs to review its current operational management structure to make sure it has the right decision-making configuration and tools to achieve these quality goals.

We have conducted an evaluation of the current situation and are confident that the existing organisational structure, as well as the division of powers and responsibilities, are sufficient.

#### A LIST OF SUPPORTING DOCUMENTS/LINKS FOR MODULE 5

Document name	No. criteria	Location (link in HTML)
STRATEGIC PLAN FOR EDUCATIONAL AND CREATIVE ACTIVITIES OF THE JANÁČEK ACADEMY OF PERFORMING ARTS FOR THE PERIOD 2021+	5.1-3	<a href="#">Strategic Plan JAMU.docx</a>
Strategic Plan for the Development of Research Activities at the Janáček Academy of Performing Arts for the Period 2022+	5.1-3	<a href="#">Strategic Plan - Research.docx</a>
