

Divadlo Archa, o. p. s.



**Výroční zpráva
Annual Report
2018**

Basic company data

Name: **Archa Theatre, o.p.s.**
Registered at the Municipal Court in Prague on 11.9.2002,
section 0, insert No. 267/01

Registered seat: Building No. 1047, Na Poříčí 26, Prague 1
Postal Code 110 00

Contact info: Tel: 221716111
Fax: 221716666
e-mail: archa@archatheatre.cz

Company ID No.: 26 72 30 00
Tax ID No.: CZ 26 72 30 00

Legal status: benevolent society

Main activity: non-profit services in the area of artistic and theatre activities

Other activities: Promotion and advertising services
Hospitality services
Special retail

Founders

City of Prague
Archa Theatre Prague, grant-maintained organization of the Council of the City of Prague

Managing bodies

Administrative Board

Chairman

PhDr. Tomáš Vrba

Vice-Chairman

Bessel Kok

Members

Robert Palmer
prof. Ing. Michal Mejstřík CSc.
Ing. Pavla Petrová
Mgr. Albert Kubišta

Supervisory Board

Chairman

JUDr. Lenka Deverová

Members

Ing. Josef Hanuška

Director

In 2003 the Administrative Board appointed Ing. Ondřej Hrab as Director.

Employees

In 2018, 11 permanent employees worked in the organization.

Overview of the Archa Theatre's activities in 2018

2018 was the third year of the four-year grant which the City of Prague granted to the Archa Theatre for 2016 to 2019.

According to the grant agreement, in 2018 the Archa Theatre public benefit company had to stage at least 170 performances. In fact, in **2018** the theatre presented **209 performances** on its own stage, which were attended by **42,339 spectators**. Another **8 performances** took place at local and foreign **tours**. The performances on tour were attended by **1,300 spectators** in total.

In 2018, the Archa Theatre once again prepared an artistically demanding program for its audience within the framework of its mission, which is determined in its statutes. The theatre presented its own productions or various forms of co-production with international and local partners.

Premieres

The Archa Theatre kicked off the "year of eight" with the renewed premiere of the performance **Perak 2018 – What's in a name? It's actions that count!**

The action historical fiction of the Vosto5 Theatre returned to the Archa stage in four series on the occasion of the 100th anniversary of the founding of Czechoslovakia and 80 years after the Munich Agreement. The performance is a theatrical spectacle that combines elements of martial arts and stunts with the poetics of original authorial theatre and verbal humour. It is a playful interpretation of the dramatic events of the Protectorate. The production presents the unexpected fictional adventures of the mythical Perak, which intertwines with historical reality and creates a surprising alternative interpretation of history.

On the day of the 50th anniversary of the Soviet occupation – 21 August 2018 – the Archa Theatre presented the premiere of a production called **Russkies?**, which was created on the basis of a dialogue between Czech and Russian artists living in Prague. The production asks: How do young Russians living in the Czech Republic cope with our historical complex? How do they perceive their own past? Spectators, along with the creators, embark on a journey set out by our prejudices, myths, love, hate, fear and courage. Theme: Jan Burian. Concept, commentary: Jana Svobodová. Music, sound design: Jan Burian. Scenographic concept: Jan Burian, Jaroslav Hrdlička. Video: Jaroslav Hrdlička. Choreography: Inga Zotova-Mikshina, Roman Zotov-Mikshin. Performers: Inga Zotova-Mikshina, Roman Zotov-Mikshin, Marina Sokol.

Another premiere project was created by artist and performer Petr Nikl, who this time teamed up with the technology experimenter David Vrbík and musician Jan Burian. Together after a year of preparations and experiments, they performed the production **Yellow Darkness**. Using laser beams, they create images immersed in space-time, where birth, life and death are not causally related. Light becomes a musical instrument that draws us into unknown worlds.

Immediately after the premiere the production received an invitation to Euro-Szene in Germany.

In October, the production of **Fatherland** premiered, combining elements of time-lapse live performance, documentary and video. Director Jan Mocek draws on an intimate and ambiguous situation: he meets his 34 years older father Jan Mocek on the stage. The shared name and striking physical similarity of the men is an impulse to play with an identity in which the presence of the father changes into the future of the son.

In addition to the personal, documentary level, the performance also includes a political dimension. It explores the theme of masculinity against the background of the disintegration and rediscovery of our Czech individual and collective identity.

In co-production with the Brussels-based BOZAR Arts Centre, the largest cultural institution of its kind in Belgium, the premiere of the **1918 – Dream of Modernity** project took place. The Prague premiere on 30 November was followed by a premiere in Brussels in three days. The interactive evening offered viewers a range of emotional and sensual experiences. During the evening, viewers enter a spatial installation that, based on a time machine, allows them to wander back and forth for centuries and ask questions about the future of Europe. The performance includes essays by the philosopher and writer Pieter De Buysser and literary scholar Martin C. Putna as well as an open debate with experts and viewers. Dramaturgy: Ondřej Hrab, Jana Svobodová, Martin C. Putna (Archa), Pieter De Buysser, Daria Bocharnikova and Jeremy Lambert (BOZAR). Stage concept: Jana Svobodová, Jan Burian, Jaroslav Hrdlička.

The last premiere of the year was the production of **Invisible Republic #stilllovingtherevolution**, which Archa co-produced with the Berlin theatre group **andcompany&Co**. This production asks about the inheritance of the revolutions that attempted to transform the world 50 years ago – whether in May in Paris, during the Prague Spring or in seemingly isolated Sofia. The production features four famous German actresses Nina Kronjäger, Mira Partecke, Marianne Senne and Claudia Splitt. It was co-produced with the Brut Theatre in Vienna and HAU Berlin with the support of the Future Fund. The audience of the Brut Theatre, which is under reconstruction, arrived by bus to Prague. Archa thus became one of the scenes of the Viennese cultural offer.

Continuing artistic projects

The VOSTO5 artistic group regularly presented its experimental sci-fi drama **Colonization – A New Beginning** that takes full advantage of all the technical and spatial possibilities of the Archa Theatre. Spectators find themselves on an unknown planet where they ask whether the future colonization of new planets is inevitable. Should the universe be colonized by humans? Do humans have the right to destroy the seeds of unknown life? Director Jiří Havelka uses the space of the Archa Theatre in a "site-specific" way and the initial story inspired by Czechoslovak sci-fi comics gradually culminates in an immersive theatrical experience.

Also in 2018 Archa introduced the production of the Flemish writer and theatre actor Pieter De Buysser **Afterparty**. The play takes place in the near future and asks: What does Havel's legacy mean for Europe today? The performance features Vladimír Javorský and Belgian actress Christelle Cornil. In February 2018, it was successfully presented at the Kaaithheater in Brussels.

Artists who hide their identity under the names of Thomas & Ruhlmer and have been moving on the border between theatre, art experiment and philosophy for decades exclusively prepared their show called **Diner** for the Archa Theatre, which they regularly perform here.

The performance of **Brass Band** by Jiří Havelka, František Tománek and the VOSTO5 group reconstructs several historical events that determined the fate of the population of a small town. The dark shadow of acts that some would prefer to forget have again come to the surface years later. As this performance has the nature of a site-specific project it requires an authentic space. The performance took place in the

Sokolovna Řepy in Prague 6, where in May the production concluded its pilgrimage through Prague halls, with great audience interest, after almost five years.

In September, Archa introduced another series of performances of **Ordinary People**, which was created as a joint project of the Archa Theatre and the independent Chinese ensemble Living Dance Studio from Beijing. This long-awaited documentary theatre production was created in cooperation with director Jana Svobodová and choreographer Wen Hui.

The production confronts the authentic lives of people in the Czech Republic and China against the backdrop of historical events. Shortly after its premiere the performance was staged at the Hellerau European Centre in Dresden, at the Goose on a String Theatre in Brno and at the Maribor International Theatre Festival. The success of the production was confirmed by its invitation to the important Romaeuropa Festival in Rome and the weekly performance series at the Théâtre de la Ville in Paris as part of the famous **Le Festival d'Automne** in 2019. Photos from this performance were awarded first prize at the Czech Theatre Photography 1859 – 2018 exhibit.

As part of the Archa.lab artistic residence, Spielraum Kollektiv (Mathias Straub and Linda Straub) presented **Fidlovačka or Who Are We?** The participatory performance examines Czech-German relations, migration, new nationalism and so-called "Czech values" against the background of the story of theatre revivalist Josef Kajetán Tyl.

The performance of **Cabaret Velázquez**, which was created at the Archa Theatre on the basis of a meeting of Czech atmospheric stage mood maker Jan Komárek, experienced Canadian alternative musician Rainer Wiens, outstanding Czech gambist Hana Fleková and expressive performers Andrea Miltnerová and Irina Andrejeva, represented Archa together with *Fidlovačka* at the Small Inventory Festival.

Archa continued in a new format in a program that links an audio-visual concept to a lively discussion. **The Martin C. Putna Library** is intended for viewers who appreciate expert discussion on hot social topics based on deep knowledge, literature and pictorial documents. All this in an original stage shape.

Four times during the year Archa presented classic puppet avant-garde performance **Piškanderdulá** by Věra Říčařová and František Víttek. The performance was also shown in June in the Wallenstein Loggia in Jičín.

Divadlo Vizita featuring Jaroslav Dušek, Pjér la Šé'z, Zdeňek Konopásek and Viktor Zborník each month presented an improvised show.

Guests from the Czech Republic

Brno's Goose on a String Theatre, a regular guest and partner of Archa. In 2018, the Archa Theatre presented an extensive program dedicated to the 50th anniversary of this theatre, one of the legends of the Czech alternative scene. Apart from the premieres of new productions, Archa also presented thematic discussions and an exhibition of photographs and documents from the history of this theatre.

Archa presented the Prague premieres of **Turnová's Grove** (director Gabriela Ženatá), **Dynasty – Lehman Brothers** (director Michal Dočekal), **Triptych – Mother, Maid, Virgo** (director J.A.Pitínský), **Vitka** (director Anna Petrželková).

Following its great success Archa brought the production of Vitek for two performances in December. In November, the Prague premiere of Kafka's **Amerika** directed by Michal Dočekal was staged.

As part of the Akcent Festival, the Archa Theatre invited young ensemble 11:55 with its production of **The Truth About 17/11**. The performance in a satirical form portrays a vision of our country in the near future, when after a difficult period of post-November development, life will come in a simpler, more understandable world. At a time when "someone" has solved all our problems for us. The performance, the result of collective work, was directed by Petra Tejnorová.

The Archa Theatre traditionally presents the final evening of the **New Europe Festival**, during which the latest winners of the **Jarmila Jeřábková Award** are presented. New pieces were presented by Tina Afrian Breiová (Armenia / Czech Republic), Johana Pocková (Czech Republic) and Sandyi Cansu Ergin (Turkey). The music for these choreographies was created by Aleš Březina.

In collaboration with the Society for Dance and Musical Education within the dramaturgical series CON TEMPO, Archa presented the original dance performance of recent Duncan Centre Conservatory graduate Tereza Krejčová with musician Aleš Chalupský entitled **Uncovered**.

International performances and cooperation

This year, in keeping with tradition, Flemish dance ensemble Ultima Vez performed at the Archa Theatre. This time, Wim Vandekeybus, one of most prominent choreographers in the world, made the boundaries between dance and theatre even more uncertain. The new project **Go Figure Out Yourself** explores the relationship between spectators and performers. The production took place in the open space of the Archa, where viewers, thanks to constant movement and shifts of attention, became part of a collective happening.

American music producer Gwyneth Bravo introduced the production **Music-Memory-Metamorphosis**, which is a multimedia adaptation of Viktor Ullmann's Terezin melodrama from 1944 inspired by Rilke's poem "*Die Weise von Liebe und Tod des Cornets Christoph Rilke*".

During the year, Archa continued to provide residencies to selected young foreign artists. Iranian artist Sahar Rezaei, based on experimental text, created a multimedia production of **The Poem about Desire**, which she studied with three Czech dancers. Joana de Brito Silva, a Portuguese theatrical artist, created the basics of a solo staging **A Letter to My Dad**, or A Given Vow, during her stay in Archa, which dealt with the lives of children who grew up without a father. The production is also based on the Kafka's famous Letter to Father. Dutch artist Christa van Rijn explored the issues of space and authority and the relationship between man and nature in a participatory project. She called her project **Prague Stories**. The project was part of her dissertation at Goldsmiths University in London. Irish theatre designer Cliona O'Connell and German musician and composer Jan Henrik Rau, in the **Transparent Loop** project, dealt with the relationship between music and consciousness. They explored the possibilities of using music and voice as dramatic "characters" on stage. The results of these international residencies were presented to the public in the form of a work in progress.

The original dance performance of **RED** by independent Chinese ensemble Living Dance Studio from Beijing recalled the fate of dancers who had to perform in the propaganda ballet *Red Women's Battalion*. Their dance was to serve the Chinese regime as an instrument of ideological struggle. The memory of the human body still

evokes strong images today. Outstanding dancers and performers have, on the basis of technically perfect movement patterns, made memories of the state indoctrination of dance art present and revealed how the Cultural Revolution still affects Chinese society. The author of the concept, direction, choreography and film aspects of this performance is Wen Hui. Each performance was accompanied by a discussion with the audience.

Archa is the only theatre in Europe to present since 2002 all the productions of the Ghent production house CAMPO, which have been created with children for adult viewers. These were *Übung* (directed by Josse de Pauw), *The Night Follows the Day* (directed by Tim Etchells) and *Before Your Very Eyes* (directed by Gob Squad). This time, Milo Rau created such a production for CAMPO. In **Five Easy Pieces** the Swiss director worked with children and adolescents between the ages of 8 and 13. The performance focuses on the biography of the most famous Belgian criminal, Marco Dutroux. Based on eyewitness accounts and the reconstruction of real events, it briefly introduces the history of Belgium while considering the possibility of (re)presenting human feelings on stage.

During the 4+4 Days in Motion Festival, Archa became the main stage for the presentation of foreign ensembles. The production of **MDLSX** was an authentic probe into the socially sensitive transgender zone by Italian ensemble MOTUS.

The performative installation by German artist living in the Netherlands, Julana Hetzel, called **Automatic Sniper** ironically oscillated between two distant poles: art and war. The stage concert **New Skin** by composer Ingvild Langgård and scenographer Signe Becker from Norway moved between music installation and art ceremony. The authors reflect on subjectivity in the perception of history.

Nicola Gunn, an Australian performer, writer, director and dramaturge, combined art and anthropology in her performance *Piece for Person and Ghetto Blaster*, exploring the fragility of human existence through subversive humour.

Belgian artist Sarah Vanhee presented her documentary *The Making of Justice*, on which she collaborated with seven prisoners.

Music program

A large part of the Archa music program in 2018 was based on the scenic interplay of visual arts and music.

The biggest musical event of 2018 was the **Bohemian Nights** project, which the Archa Theatre presented after more than two years. The theatre appealed to **Martyn Jacques**, the leader of the world-famous band **The Tiger Lillies**, to compose songs that would recall the atmosphere of Prague just after the Velvet Revolution, when The Tiger Lillies came to Czechoslovakia for the first time. At the same time, it addressed music composer **Michal Nežtek** to arrange these new compositions for a symphony orchestra. This unique project also needed to have the right orchestra. One of the few musical ensembles that can cope with such demands is the **Berg Orchestra** under the direction of **Peter Vrábel**. The choice of this orchestra and the results of Michal Nežtek's collaboration with Martyn Jacques led to the success of the world premiere at the end of September. The music and audience reaction to two sold-out concerts at Archa is recorded on an album released under the title *Devil's Fairground* in London in February.

The "year of eight" was celebrated during a four-hour concert by **MTO Universal Prague** mapping the music scene from 1968 to the present day with František Skála, Tomáš Hanák, Zdeněk Lhotský, Lenka Vychodilová, Aleš Najbrt and others.

The head, heart, and soul of the American noise legend Swans, **Michael Gira**, performed solo at Archa with his electric guitar.

Songs from the long-awaited *Glasshouse* album were presented by **Jessie Ware**, one of the most distinctive voices of the current British pop scene.

The phenomenal guitar master from Bratislava, Andrej Šeban, met with the didgeridoo of Ondřej Smeykal, the stringed escapades of Miroslav Černý and the prepared piano by Petr Nikl in a project we called **Educational Concert – Kunstkamera**. The Archa Theatre for two days became a creative orchestra which spectators also could join.

Canadian music group **Godspeed You! Black Emperor** combined its instrumental whirlwind with the improvised projection of four classic film projectors.

The band **Sváteční Pop**, created by the connection of hyperactive artists and musicians Petr Nikl, Milan Cais, Ondřej Smeykal and Jiří Hradil, regularly created concerts on the border of music and art performance on the stage of Archa.

Finnish Baroque, a music group composed of artists who call their style an alternative to music, performed for the Prague audience with the Roman Radkovič Collective, a band composed of mentally disabled musicians.

In honour of the 30th anniversary of the album *Ghost Hour*, producer **Daniel Fikejz** and singer-songwriter **Jan Burian** managed to gather a dozen generations of musicians on stage and play songs from the legendary 1988 album.

The Mladí ladí jazz Festival opened its 2018 edition at Archa with a concert by British band **Submotion Orchestra**.

Jan P. Muchow presented his film music live together with prominent figures of the Czech music scene. The concert by **P. Muchow & The Antagonists** was presented twice by Archa: in spring and autumn.

The greatest jazz discovery of the decade **Kamasi Washington** presented his repertoire from his new album at the Respect Festival at Archa.

Giant of the Canadian alternative scene, the Montreal band **Wolf Parade**, presented songs from their *Cry Cry Cry* album at Archa.

The unbridled energy of the Japanese shamisen – a three-string fretless banjo masterfully controlled by **Hidejiro Honjō** – was heard at Archa. Together with Akihit Obama, jazzman and shakuhachi player, they played new music for Japanese instruments. The concert was presented by Archa in cooperation with the NEIRO Association for Expanding Arts.

A band of students and graduates of the Jedlička Institute **The Tap Tap** presented their summer concert at Archa under the leadership of Šimon Ornest.

Archa was the site of two Strings of Autumn Festival concerts. The first concert introduced musicians who stood at the birth of the Irish folk scene. **Andy Irvine and Paul Brady** presented the sound and style of authentic Irish music at Archa.

On the occasion of the birthday of **Dagmar Voňková**, a project was created that presented the best of her work, exceptionally in arrangements by Petr Ostrouchov.

Voňková performed concerts accompanied by a band composed of the best Czech musicians.

At the end of the year, two sold out concerts were dedicated to a **Tribute to Radim Hladík**. Contributing to the great atmosphere of the concerts were a large number of musicians with whom guitarist Hladík played and created during his life.

The last musical contribution to 2018 was the launch of the album **Kry** by traditional guest of the Archa Theatre, the band **Už jsme doma**

Conferences and themed events

In addition to theatre and dance performances, the Archa Theatre organized a number of thematic events, discussion evenings and conferences about the relationship of art to current social events and issues of artistic creation. The preparation and implementation of these events, whatever their form, requires just as much hard work as the preparation of any kind of theatre performance.

Music publicists and critics traditionally meet at Archa each year to evaluate the domestic and world music scenes. Pavel Klusák, Aleš Stuchlý and Karel Veselý prepared a show called **Music 2017: What Happened?** They evaluated the creative summits and discoveries of the last year in independent pop and experimental music and prepared a dynamic evening full of projections, recordings, comments and inadvertent performances.

Musician, writer and artist Eva Turnová presented her program **A Magical Night in Turnov Grove**. The program included readings and a performance by Eternity (Eva Turnová, Michal Nejtek, Martin Kleibl and guest Vratislav Brabenec). Monika Načeva presented her new project "Drafts in the Head" by DJ Five and Slovak beatmaker Tentato. In the end, both bands joined in a rendition of Mejla Hlavsa's "Magical Nights".

A trip to the creative digital world, the **Mouvo** festival was dedicated to the dynamic field of motion design that combines graphic design, animation, video, special effects and new technologies. The festival presented world-renowned creators and pioneers of this fast-growing creative industry to the Prague audience.

During "year eight" we not only commemorated 1918 or 1968. Even 1978 was important. Music journalists Pavel Klusák and Aleš Stuchlý presented in the program of 40 years of ambient music an evening of screenings, listening and stories of music that perceives and reflects the surrounding environment. The birth of ambient music dates back to 1978 in conjunction with Brian Eno's legendary *Music for Airports* album.

In keeping with tradition, the Archa Theatre was the venue for the presentation of the **Film Critics' Awards** in January and the **Non-profit of the Year** award in November.

The Archa Theatre provides space for meetings of individuals, initiatives and organizations that support concrete steps for the democratic development of our country and thus respond to the deepening division of society. Under the title **What's Next?!** the theatre held an informal conference. Its purpose was to take the next step to interconnect activities that are currently emerging and operating independently.

The mission of the Archa Theatre is to be a meeting place for different cultures, so in April 2018 it became a focal point for the celebration of International Roma Day. During the gala evening the theatre welcomed a number of Roma artists, music and dance ensembles on stage.

For the first time this year, Archa Theatre produced a nomination evening for the **Czech Architecture Awards** and created an artistic program for the gala evening at the Karlín Forum.

As part of the Akcent Festival, Archa, together with humanitarian non-profit organizations, organized an all-day event in the theatre, entitled **Accent on Migration**. The meeting of non-profit and cultural organizations presented the activities of organizations and individuals active in the field of migration and integration, as well as the authentic stories of people who had to leave their country. During the day, which culminated in a concert to mark the tenth anniversary of Archa's resident band – the Allstar Refjúdží Band – participants asked questions about the reception of migrants in our society. Can art influence the social debate and the perception of migrants? Does migration resonate as a theme in culture? How can non-profit and cultural organizations work together? Who are the people who found asylum in the Czech Republic and despite being foreigners themselves help others? During the day, Czech Television broadcast live from the theatre.

As part of the **Architecture Day** festival, Archa gave guided tours of the theatre, introducing guests to its concept of "fluid" space and theatre as a place of constant change.

During the year Archa regularly collaborated with Czech Radio on a new program format. Under the name **Talk Show Radio Wave**, Aleš Stuchlý and Daniel Řehák together with rapper Rafael Stříbrný discuss current social topics with interesting guests.

Archa also took part in the **Theatre Night** in 2018 and prepared a guided tour of all its venues followed by special presentations of **Russkies?** and **Yellow Darkness**.

In cooperation with the Creative Europe Office, the **Focal Point: Upcycling Cultural Heritage** conference took place on 8 November 2018 at Archa on the occasion of the European Year of Cultural Heritage. The main speaker was cultural policy expert and professor of economics and culture at IULM in Milan **Pier Luigi Sacco**. Many foreign and local experts participated in the panels and discussions on issues such as: Why and for whom do we care for cultural heritage? What can memory institutions offer to society? What is the relationship between cultural heritage and contemporary art?

The Archa Theatre also regularly served as the venue for the **Jan Kraus Show** in 2017.

Festivals

In addition to the **Akcent** international documentary theatre festival, which is regularly organized by the Archa Theatre in autumn, the theatre participates in co-production at other theatre and music festivals. In 2018, these included 4+4 Days in Motion, Small Inventory, Strings of Autumn, Respect, Festival of German Language Theatre and New Europe Festival.

Cultural diplomacy

The BBC World Service Radio and the British Council selected the Archa Theatre as a venue for the **BBC World Questions** program. This debating program is broadcast worldwide. The debate on the political future of the Czech Republic was moderated by famous BBC political moderator **Allan Little** and featured four invited panellists representing various political opinions: Minister of Health **Adam Vojtěch**, Communist MP **Josef Skála**, media expert **Tomáš Jirsu** and journalist from *Respekt* magazine **Sylvie Lauder**. The discussion was conducted in English, including questions asked by the audience.

The long-term activities of the Archa Theatre in the field of documentary and social specific theatre was awarded by the British Council which selected it for its new project for Central European countries. The **People to People** project is aimed at supporting civil society in areas that are most at risk of social exclusion and, subsequently, the internet propaganda of so-called alternative facts. The Archa Theatre has prepared a project entitled the **Flying Laboratory**, where, together with British colleagues and partner organizations in individual regions of the Czech Republic, workshops for local artists and active citizens who engage or want to engage in participatory and community theatre will be organized. The first meeting took place in mid-December in the Cooltour cultural centre in Ostrava and in the Hraničář centre in Ústí nad Labem. The project will continue in 2019.

Archa.lab

Courses and workshops for the public and professionals 2018

As part of Archa.lab, the theatre organized courses and seminars for people interested in dance and theatre from the ranks of professionals as well as courses for children and the general public.

Dancers **Veronika Kacianová** and **Marta Trpišovská** led the **Dance Atelier for Children** ages 4 to 6 and the **Dance Atelier for Children** ages 7 to 12.

Veronika Knytlová led the **Physical Theatre for all Ages Atelier**.

Archa.lab ateliers had 200 regular participants in total.

The training system CONTINUUM, ESCript improvisation and Partnering was presented by theatre-maker, dancer and social activist **Omar Carrum** during his workshop called Momentum.

Dutch dancer and educator **Frank van de Ven**, in his two-day workshop, dealt with the symbiotic relationship of language and movement. Together with the workshop participants he explored how body and mind work together and how to use this knowledge for theatre and dance improvisation.

An expert seminar entitled **The Price of Life**, focused on examining the work of the Chinese independent dance group Living Dance Studio (LDS), led by choreographer Wen Hui. The Living Dance Studio combines dance, word and film documentary. Their interest is to report on the traumatic history of China as it affects the everyday lives of ordinary people.

Archa for Schools

In 2018 the educational program of the Archa Theatre was in full swing. It aims to use the tools of theatre to address pupils and students of primary and secondary schools and universities. This program places artistic experience in a contact where it can create space for discussion of topics which are often taboo and hard to talk about. The Archa for Schools program consists of **morning performances** followed by discussions, **guided tours of the theatre** and **theatre workshops with specific themes**. The theatre creates accompanying teaching materials for the events in the form of methodological guides and worksheets. As part of the Archa for Schools program, **interactive workshops focused on the principles of documentary theatre** were held. The workshops presented artistic work based on joint creation. Students had the opportunity to test processes for the creation of theatre productions directly in the Archa Theatre. This year Archa for the first time organized a workshop for teachers.

Archa Theatre International Summer School

The most ambitious project of the Archa Theatre was held in September. After last year's trial period, the Archa Theatre organized the first **International Summer School of Theatre in Social Context**.

From 25 August to 7 September 2018, the entire Archa Theatre was transformed into a platform for experimentation and research in the field of documentary theatre. Twenty-one students and theatre professionals from China, Great Britain, the Netherlands, Ukraine, Latvia, Ireland, Slovenia, Germany, Norway, the Czech Republic, Austria, Italy and Switzerland – in total 13 countries – participated in the Summer School.

In the initial phase, students chose to work in one of the four main studios. Jana Svobodová's studio focused on the Viewpoints method and textual resources in the creation of socially specific theatre. Jaroslav Hrdlička's studio dealt with various ways of using video for theatre. Jan Burian Jr. encouraged students to focus on different ways of making music by taking sound as an integral part of the action. Philipp Schenker explored the relationship between objects and personal stories with students. In addition to these studios, students participated in lectures by internationally renowned experts. Swiss director Stefan Kaegi introduced students in his workshop to a wide range of progressive theatre forms used by Rimini Protokoll. Ondřej Hrab focused on the historical roots of socially specific theatre and on the relationship between theatre and sociology. Dutch cultural operator Henk Keizer talked about theatre in unusual places. Mattijs Maussen dealt with the relationship between artistic creation and cultural policy. The principles of writing dramatic text were explored by Belgian writer and playwright Pieter De Buysser. Besides these studios and lectures, the students attended a dance workshop by Zuzana Sýkorová and a light design workshop by Pavel Kotlík. In the final week of the Summer School, the participants created a small creative group in which they prepared a short performance under the guidance of the instructors. The language of instruction was English.

Feedback about the Summer School 2018

"A brilliant opportunity for every artist! Challenge and inspiration – lots of ideas to further develop ongoing projects and ideas for new ones. I returned home and threw myself into new work with enthusiasm and determination. I met with incredible artists working in the Archa, other participants of the summer school. Thanks a lot for an inspirational two weeks!" Fionnuala Kennedy, theatre director, Northern Ireland

"I recommend this summer school to anyone interested in documentary and political theatre. I think this school helps you understand many things. It's great for anyone who wants to leave classical forms of theatre behind. And even if you don't plan on working with a local theatre on community projects, the school will help you become more creative, knowledgeable and a better listener."

Linda Rudene, student at the Latvian Academy of Culture.

The success of the summer school has shown the international importance of the Archa Theatre's work and its share in spreading Prague's reputation in the world.

This overview does not cover all the performances that took place in the Archa Theatre in 2018 or all the artists who performed here. A detailed program for the Archa Theatre is available at www.archatheatre.cz.

Financial report for the year 2018

ROZVAHA

k **31.12.2018**

v tisících Kč

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otisk podacího razítka

ROZVAHA dle 504/2002 Sb. ve znění pro rok 2016
Obchodní firma nebo název účetní jednotky
Divadlo Archa o.p.s.
Na Poříčí 1047/26

Sídlo nebo bydliště účetní jednotky
Praha 1
11000
obecně prospěšná společnost

Označ.	AKTIVA	číslo řádku	Účetní období	
			stav k prvnímu dni	k poslednímu dni
A.	Dlouhodobý majetek celkem	A.1+...+A.N.	2 373	1 849
A. I.	Dlouhodobý nehmotný majetek celkem	A. I.1+...+A. I.x	656	661
2.	Software	účet 013	606	661
7.	Poskytnuté zálohy na dlouhodobý nehmotný majetek	účet 051	50	0
A. II.	Dlouhodobý hmotný majetek celkem	A. II.1+...+A. II.x	48 897	49 012
4.	Hmotné movité věci a jejich soubory	účet 022	48 897	49 012
A. IV.	Oprávký k dlouhodobému majetku celkem	A. IV.1+...+A. IV.x	-47 180	-47 824
2.	Oprávký k softwaru	účet 073	-597	-615
7.	Oprávký k samostatným hmotným movitým věcem a souborům hmotných movitých věcí	účet 082	-46 583	-47 209
B.	Krátkodobý majetek celkem	B. I+...+B. N.	3 962	1 945
B. I.	Zásoby celkem	B. I.1+...+B. I.x	4	4
9.	Poskytnuté zálohy na zásoby	účet 314	4	4
B. II.	Pohledávky celkem	B. II.1+...+B. II.x	2 347	1 673
B. II. 1.	Odběratelé	účet 311	811	958
4.	Poskytnuté provozní zálohy	účet 314 - f. 51	11	61
5.	Ostatní pohledávky	účet 315	665	650
8.	Daň z příjmů	účet 341	30	
10.	Daň z přidané hodnoty	účet 343		4
18.	Dohadné účty aktivní	účet 388	830	0
B. III.	Krátkodobý finanční majetek celkem	B. III.1+...+B. III.x	1 579	247
B. III. 1.	Peněžní prostředky v pokladně	účet 211	164	158
3.	Peněžní prostředky na účtech	účet 221	1 415	89
B. IV.	Jiná aktiva celkem	B. IV.1+...+B. IV.x	32	21
B. IV. 1.	Náklady příštích období	účet 381	32	21
	AKTIVA CELKEM	A.+B.	6 335	3 794

Označ.	PASIVA	číslo řádku	Účetní období	
			stav k prvnímu dni	k poslednímu dni
A.	Vlastní zdroje celkem	A. I+...+A. II.	-5 115	-4 618
A. I.	Jmění celkem	A. I.1+...+A. I.x	42 575	42 575
A. I. 1.	Vlastní jmění	účet 901	42 575	42 575
A. II.	Výsledek hospodaření celkem	A. II.1+...+A. II.x	-47 690	-47 193
A. II. 1.	Účet výsledku hospodaření	účet +1-963	XXXXXXXXXXXXX	497
2.	Výsledek hospodaření ve schvalovacím řízení	účet +1-931	-1 478	XXXXXXXXXXXXX
3.	Nerozdělený zisk, neuhrazená ztráta minulých let	účet +1-932	-46 212	-47 690
B.	Cizí zdroje celkem	B. I+...+B. N.	11 450	8 412
B. II.	Krátkodobé závazky celkem	B. II.1+...+B. II.x	7 293	4 133
B. II. 1.	Dodavatelé	účet 321	3 061	2 109
5.	Zaměstnanci	účet 331	349	305
7.	Závazky k institucím sociálního zabezpečení a veřejného zdravotního pojištění	účet 336	163	166
8.	Daň z příjmů	účet 341		129
9.	Ostatní přímé daně	účet 342	48	53
10.	Daň z přidané hodnoty	účet 343	54	0
18.	Krátkodobé úvěry	účet 331	3 032	797
22.	Dohadné účty pasivní	účet 389	586	574
B. IV.	Jiná pasiva celkem	B. IV.1+...+B. IV.x	4 157	4 279
2.	Výnosy příštích období	účet 384	4 157	4 279
	PASIVA CELKEM	A.+B.	6 335	3 794

VÝKAZ ZISKU A ZTRÁTY

VZZ dle 504/2002 Sb. ve znění pro rok 2016

Obchodní firma nebo název účetní jednotky

Divadlo Archa o.p.s.

Na Poříčí 1047/26

Sídlo nebo bydliště účetní jednotky

Praha 1

11000

obecně prospěšná společnost

k. 3 1 . 1 2 . 2 0 1 8

Od: 1.1.2018 Do: 31.12.2018

v tisících Kč

ič 2 6 7 2 3 0 0 0

ořísk podacího razítka

Označ.	VÝKAZ ZISKU A ZTRÁTY	číslo řádku	Běžné období		
			Hlavní	Hospodářská	Celkem
A.	Náklady				
A. I.	Spolřebované nákupy a nakupované služby	A.I.1+...+A.I.8	37 442	1 574	39 016
A. I. 1.	Spotřeba materiálu, energie a ostatních neskladovaných dodávek	účet 501, 502, 503	2 319	107	2 426
2.	Prodané zboží	účet 504	47		47
3.	Opravy a udržování	účet 511	641		641
4.	Náklady na cestovné	účet 512	1 602		1 602
6.	Ostatní služby	účet 518	21 374	1 213	22 587
A. II.	Osobní náklady	A.II.1+...+A.II.8	9 569	95	9 664
A. II. 10.	Mzdové náklady	účet 521	7 707	95	7 802
11.	Zakonné sociální pojištění	účet 524	1 714		1 714
14.	Ostatní sociální náklady	účet 528	148		148
A. V.	Ostatní náklady	A.V.1+...+A.V.8	854		854
16.	Nákladové úroky	účet 544	36		36
19.	Kursově ztráty	účet 545	53		53
22.	Jiné ostatní náklady	účet 549	765		765
A. VI.	Odpisy, prodaný majetek, tvorba a použití rezerv a opravných položek	A.VI.1+...+A.VI.8	1 036		1 036
A. VI. 23.	Odpisy dlouhodobého majetku	účet 551	1 036		1 036
A. VII.	Daň z příjmů	A.VII.1+...+A.VII.8		159	159
A. VII. 29.	Daň z příjmů	účet 581		159	159
	Náklady celkem	039	37 442	1 574	39 016
B.	Výnosy				
B. I.	Provozní dotace	B.I.1+...+B.I.8	22 617		22 617
B. I. 1.	Provozní dotace	účet 601	22 617		22 617
B. II.	Přijaté příspěvky	B.II.1+...+B.II.8	32		32
3.	Přijaté příspěvky (dary)	účet 602	32		32
B. II.	Tržby za vlastní výkony a za zboží	účet 603, 602, 603	14 380	2 071	16 451
B. IV.	Ostatní výnosy	B.IV.1+...+B.IV.8	413		413
8.	Kursově zisky	účet 645	92		92
10.	Jiné ostatní výnosy	účet 649	321		321
	Výnosy celkem	061	37 442	2 071	39 513
C.	Výsledek hospodaření před zdaněním	B - A.I.1+...+A.VII.8 + C. 8	0	656	656
D.	Výsledek hospodaření po zdanění	B - A + D. 8	0	497	497

Okamžik sestaven 22.5.2019	Podpisový záznam statutárního orgánu účetní jednotky:
Právní forma účetní jednotky: obecně prospěšná společnost	
Předmět činnosti nebo účel: pořádání a tvorba divadelních představení	

Company statement of balances

The statement of balances was compiled up to 31.12.2018. The fiscal period is the calendar year.

ZPRÁVA NEZÁVISLÉHO AUDITORA

pro zakladatele společnosti

Divadlo Archa o.p.s.

Výrok auditora

Provedli jsme audit přiložené účetní závěrky společnosti Divadlo Archa o.p.s. (dále „Společnost“) sestavené na základě českých účetních předpisů, která se skládá z rozvahy k 31.12.2018, výkazu zisku a ztráty za rok končící 31.12.2018 a přílohy této účetní závěrky, která obsahuje popis použitých podstatných účetních metod a další vysvětlující informace. Údaje o Společnosti jsou uvedeny v bodě I přílohy této účetní závěrky.

Podle našeho názoru účetní závěrka podává věrný a poctivý obraz aktiv a pasiv společnosti Divadlo Archa o.p.s. k 31.12.2018 a nákladů a výnosů a výsledku jejího hospodaření za rok končící 31.12.2018 v souladu s českými účetními předpisy.

Aniž bychom dávali výrok s výhradou upozorňujeme na bod přílohy k účetní závěrce Předpoklad nepřetržitého trvání účetní jednotky, kde je uvedeno, že společnost vykázala k 31.12.2018 zisk ve výši 497 tis. Kč a k tomuto datu a vykazuje likviditu, tj. schopnost dostat svým krátkodobým závazkům 42 %, přičemž krátkodobá pasiva přesáhla oběžná aktiva o 2.377 tis. Kč. Současně upozorňujeme na skutečnost, že společnost vykazuje v účetní závěrce k 31.12.2018 záporný vlastní kapitál ve výši 4 618 tis. Kč

Základ pro výrok

Audit jsme provedli v souladu se zákonem o auditorech a standardy Komory auditorů České republiky (KA ČR) pro audit, kterými jsou mezinárodní standardy pro audit (ISA) případně doplněné a upravené souvisejícími aplikačními doložkami. Naše odpovědnost stanovená těmito předpisy je podrobněji popsána v oddílu Odpovědnost auditora za audit účetní závěrky. V souladu se zákonem o auditorech a Etickým kodexem přijatým Komorou auditorů České republiky jsme na Společnosti nezávislí a splnili jsme i další etické povinnosti vyplývající z uvedených předpisů. Domníváme se, že důkazní informace, které jsme shromáždili, poskytují dostatečný a vhodný základ pro vyjádření našeho výroku.

Ostatní informace uvedené ve výroční zprávě

Ostatními informacemi jsou v souladu s § 2 písm. b) zákona o auditorech informace uvedené ve výroční zprávě mimo účetní závěrku a naši zprávu auditora. Za ostatní informace odpovídá statutární orgán Společnosti.

Náš výrok k účetní závěrce se k ostatním informacím nevztahuje. Přesto je však součástí našich povinností souvisejících s ověřením účetní závěrky seznámení se s ostatními informacemi a posouzení, zda ostatní informace nejsou ve významném (materiálním) nesouladu s účetní závěrkou či s našimi znalostmi o účetní jednotce získanými během ověřování účetní závěrky nebo zda se jinak tyto informace nejeví jako významně (materiálně) nesprávné. Také

posuzujeme, zda ostatní informace byly ve všech významných (materiálních) ohledech vypracovány v souladu s příslušnými právními předpisy.

Tímto posouzením se rozumí, zda ostatní informace splňují požadavky právních předpisů na formální náležitosti a postup vypracování ostatních informací v kontextu významnosti (materiality), tj. zda případné nedodržení uvedených požadavků by bylo způsobitelné ovlivnit úsudek činěný na základě ostatních informací.

Na základě provedených postupů, do míry, již dokážeme posoudit, uvádíme, že

- ostatní informace, které popisují skutečnosti, jež jsou též předmětem zobrazení v účetní závěrce, jsou ve všech významných (materiálních) ohledech v souladu s účetní závěrkou a
- ostatní informace byly vypracovány v souladu s právními předpisy.

Dále jsme povinni uvést, zda na základě poznatků a povědomí o Společnosti, k nimž jsme dospěli při provádění auditu, ostatní informace neobsahují významné (materiální) věcné nesprávnosti. V rámci uvedených postupů jsme v obdržených ostatních informacích žádné významné (materiální) věcné nesprávnosti nezjistili.

Odovědnost statutárního orgánu a dozorčí rady Společnosti za účetní závěrku

Statutární orgán Společnosti odpovídá za sestavení účetní závěrky podávající věrný a poctivý obraz v souladu s českými účetními předpisy a za takový vnitřní kontrolní systém, který považuje za nezbytný pro sestavení účetní závěrky tak, aby neobsahovala významné (materiální) nesprávnosti způsobené podvodem nebo chybou.

Při sestavování účetní závěrky je statutární orgán Společnosti povinen posoudit, zda je Společnost schopna nepřetržitě trvat, a pokud je to relevantní, popsat v příloze účetní závěrky záležitosti týkající se jejího nepřetržitého trvání a použití předpokladu nepřetržitého trvání při sestavení účetní závěrky, s výjimkou případů, kdy statutární orgán plánuje zrušení Společnosti nebo ukončení její činnosti, resp. kdy nemá jinou reálnou možnost, než tak učinit.

Odovědnost auditora za audit účetní závěrky

Naším cílem je získat přiměřenou jistotu, že účetní závěrka jako celek neobsahuje významnou (materiální) nesprávnost způsobenou podvodem nebo chybou a vydat zprávu auditora obsahující náš výrok. Přiměřená míra jistoty je velká míra jistoty, nicméně není zárukou, že audit provedený v souladu s výše uvedenými předpisy ve všech případech v účetní závěrce odhalí případnou existující významnou (materiální) nesprávnost. Nesprávnosti mohou vzniknout v důsledku podvodů nebo chyb a považují se za významné (materiální), pokud lze reálně předpokládat, že by jednotlivě nebo v souhrnu mohly ovlivnit ekonomická rozhodnutí, která uživatelé účetní závěrky na jejím základě přijmou.

Při provádění auditu v souladu s výše uvedenými předpisy je naší povinností uplatňovat během celého auditu odborný úsudek a zachovávat profesní skepticismus. Dále je naší povinností:

- Identifikovat a vyhodnotit rizika významné (materiální) nesprávnosti účetní závěrky způsobené podvodem nebo chybou, navrhnout a provést auditorské postupy reagující na tato rizika a získat dostatečné a vhodné důkazní informace, abychom na jejich základě mohli vyjádřit výrok. Riziko, že neodhalíme významnou (materiální) nesprávnost, k níž došlo v důsledku podvodu, je větší než riziko neodhalení významné (materiální)

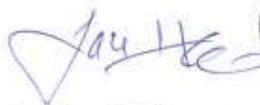
nesprávnosti způsobené chybou, protože součástí podvodu mohou být tajné dohody, falšování, úmyslná opomenutí, nepravdivá prohlášení nebo obcházení vnitřních kontrol statutárním orgánem.

- Seznámit se s vnitřním kontrolním systémem Společnosti relevantním pro audit v takovém rozsahu, abychom mohli navrhnout auditorské postupy vhodné s ohledem na dané okolnosti, nikoli abychom mohli vyjádřit názor na účinnost vnitřního kontrolního systému.
- Posoudit vhodnost použitých účetních pravidel, přiměřenost provedených účetních odhadů a informace, které v této souvislosti statutární orgán Společnosti uvedl v příloze účetní závěrky.
- Posoudit vhodnost použití předpokladu nepřetržitého trvání při sestavení účetní závěrky představenstvem a to, zda s ohledem na shromážděné důkazní informace existuje významná (materiální) nejistota vyplývající z událostí nebo podmínek, které mohou významně zpochybnit schopnost Společnosti trvat nepřetržitě. Jestliže dojdeme k závěru, že taková významná (materiální) nejistota existuje, je naší povinností upozornit v naší zprávě na informace uvedené v této souvislosti v příloze účetní závěrky, a pokud tyto informace nejsou dostatečné, vyjádřit modifikovaný výrok. Naše závěry týkající se schopnosti Společnosti trvat nepřetržitě vycházejí z důkazních informací, které jsme získali do data naší zprávy. Nicméně budoucí události nebo podmínky mohou vést k tomu, že Společnost ztratí schopnost trvat nepřetržitě.
- Vyhodnotit celkovou prezentaci, členění a obsah účetní závěrky, včetně přílohy, a dále to, zda účetní závěrka zobrazuje podkladové transakce a události způsobem, který vede k věrnému zobrazení.

Naší povinností je informovat statutární orgán mimo jiné o plánovaném rozsahu a načasování auditu a o významných zjištěních, která jsme v jeho průběhu učinili, včetně zjištěných významných nedostatků ve vnitřním kontrolním systému.

V Praze dne 11. 6. 2019

Inter-Consult, spol. s r. o.
číslo oprávnění KAČR 414
110 00 Praha 1, Týnská 1053/2



Ing. Jan Hrabík
auditor číslo oprávnění KAČR 1884



IV. Costs of the organization for benevolent services for the year 2018 divided into costs for own activities and administration of the organization in CZK

	COSTS	Costs of core activities	Administrative costs	Total costs
I.	Consumable purchases	2 266 270,00 CZK	100 075,00 CZK	2 366 345,00 CZK
a)	Materials – office equipment	1 024 301,00 CZK	42 149,00 CZK	1 066 450,00 CZK
b)	Energy consumption	1 194 858,00 CZK	57 926,00 CZK	1 252 784,00 CZK
c)	Other	47 111,00 CZK	- CZK	47 111,00 CZK
II.	Services	23 241 617,00 CZK	374 864,00 CZK	23 616 481,00 CZK
a)	Communications	168 688,00 CZK	7 407,00 CZK	176 095,00 CZK
b)	Rent of building	4 510 079,00 CZK	236 485,00 CZK	4 746 564,00 CZK
c)	Software, hardware	220 786,00 CZK	10 443,00 CZK	231 229,00 CZK
d)	Legal and financial services, audit	9 090,00 CZK	21 531,00 CZK	70 621,00 CZK
e)	Repairs and maintenance	609 858,00 CZK	31 266,00 CZK	641 124,00 CZK
f)	Travel costs	1 589 831,00 CZK	12 171,00 CZK	1 602 002,00 CZK
g)	Publicity and advertising	2 189 549,00 CZK	- CZK	2 189 549,00 CZK
h)	Entertainment costs	210 849,00 CZK	- CZK	210 849,00 CZK
i)	Artist's fees - invoicing	4 690 250,00 CZK	- CZK	4 690 250,00 CZK
j)	Author's fees	201 965,00 CZK	- CZK	201 965,00 CZK
k1)	Co-production services	2 272 133,00 CZK	- CZK	2 272 133,00 CZK
l)	Production costs	592 400,00 CZK	- CZK	592 400,00 CZK
m)	Technical services	4 245 989,00 CZK	- CZK	4 245 989,00 CZK
n)	Cleaning	464 187,00 CZK	24 431,00 CZK	488 618,00 CZK
o)	Fire service	71 820,00 CZK	- CZK	71 820,00 CZK
p)	Transportation	181 061,00 CZK	2 456,00 CZK	183 517,00 CZK
q)	Hire of technical equipment	361 068,00 CZK	751,00 CZK	361 819,00 CZK
r)	Internet connection services	91 200,00 CZK	4 800,00 CZK	96 000,00 CZK
s)	Wardrobe services	11 900,00 CZK	- CZK	11 900,00 CZK
t)	Other	508 914,00 CZK	23 123,00 CZK	532 037,00 CZK
III.	Personnel costs	7 587 942,00 CZK	1 981 718,00 CZK	9 569 660,00 CZK
a)	Miscellaneous personnel costs	1 234 976,00 CZK		1 234 976,00 CZK
b)	Artist royalties	1 426 900,00 CZK	- CZK	1 426 900,00 CZK
b)	Wage costs	3 589 285,00 CZK	1 455 598,00 CZK	5 044 883,00 CZK
c)	Mandatory social security insurance	1 229 157,00 CZK	485 299,00 CZK	1 714 456,00 CZK
d)	Other	107 624,00 CZK	40 821,00 CZK	148 445,00 CZK
IV.	Taxes and fees	- CZK	- CZK	- CZK
V.	Depreciations	960 793,00 CZK	75 000,00 CZK	1 035 793,00 CZK
VI.	Other costs	75 321,00 CZK	778 973,00 CZK	854 294,00 CZK
a)	Bank fees and exchange-rate losses	- CZK	156 656,00 CZK	156 656,00 CZK
b)	Other miscellaneous costs – fees	- CZK	622 317,00 CZK	622 317,00 CZK
c)	Insurance of property	75 321,00 CZK	- CZK	75 321,00 CZK
	TOTAL COSTS	34 131 943,00 CZK	3 310 630,00 CZK	37 442 573,00 CZK
	% of total costs of the organization	91,16%	8,84%	100,00%

**V. Costs of the organization for benevolent services for the year 2018
divided into operational costs and costs for artistic activities in CZK**

Division of costs	Operational costs	Costs for	Costs
Archa Theatre, o.p.s.		artistic activities	Total
	2 018	2 018	2 018
COSTS			
Material purchases	2 161 918 CZK	204 427 CZK	2 366 345 CZK
of which:			
a) consumer goods	862 023 CZK	204 427 CZK	1 066 450 CZK
b) power consumption	1 252 784 CZK	- CZK	1 252 784 CZK
c) other	47 111 CZK	- CZK	47 111 CZK
Services	7 132 847 CZK	16 483 634 CZK	23 616 481 CZK
of which:			
a) communications	176 095 CZK	- CZK	176 095 CZK
b) rent (non-residential space)	4 746 564 CZK	- CZK	4 746 564 CZK
c) software, hardware services	229 831 CZK	1 398 CZK	231 229 CZK
d) legal and financial services, audit	70 621 CZK	- CZK	70 621 CZK
e) repairs and maintenance	641 124 CZK	- CZK	641 124 CZK
f) travel	422 550 CZK	1 179 452 CZK	1 602 002 CZK
g) promotion	- CZK	2 189 549 CZK	2 189 549 CZK
h) representation costs	1 672 CZK	209 177 CZK	210 849 CZK
i) artists' fees - invoicing	- CZK	4 690 250 CZK	4 690 250 CZK
j) artists' royalties	- CZK	201 965 CZK	201 965 CZK
k) co-production services	- CZK	2 272 133 CZK	2 272 133 CZK
l) production services	- CZK	592 400 CZK	592 400 CZK
m) technical services	- CZK	4 245 989 CZK	245 989 CZK
n) cleaning	488 618 CZK	- CZK	488 618 CZK
o) fire safety	- CZK	71 820 CZK	71 820 CZK
p) transport services	67 793 CZK	115 724 CZK	183 517 CZK
q) rent and lease	15 036 CZK	346 783 CZK	361 819 CZK
r) IT services	96 000 CZK	- CZK	96 000 CZK
s) manufacturing	- CZK	11 900 CZK	11 900 CZK
t) artistic projects database	- CZK	- CZK	- CZK
u) other	176 943 CZK	355 094 CZK	532 037 CZK
Personnel costs	6 907 784 CZK	2 661 876 CZK	9 569 660 CZK
of which:			
other personnel costs - DPP	- CZK	1 234 976 CZK	1 234 976 CZK
artists' royalties	- CZK	1 426 900 CZK	1 426 900 CZK
wage costs	5 044 883 CZK	- CZK	5 044 883 CZK
social insurance	1 714 456 CZK	- CZK	1 714 456 CZK
other personnel costs	148 445 CZK	- CZK	148 445 CZK
			- CZK
Taxes and fees	- CZK	- CZK	- CZK
(except income tax)			
Depreciations	1 035 793 CZK	- CZK	1 035 793 CZK
Other sundry costs	854 294 CZK	- CZK	854 294 CZK
of which:			
bank fees, currency exchange losses	56 656 CZK	- CZK	156 656 CZK
other sundry costs – fees	622 317 CZK	- CZK	622 317 CZK
property insurance	75 321	-	75 321

	CZK	CZK	CZK
TOTAL COSTS	18 092 636 CZK	19 349 937 CZK	37 442 573 CZK
	48,32%	51,68%	100,00%

VI. Overview of cash flow in and out of the organization in 2018 in CZK thousands

	Individual	Total
State of cash finances at the start of the year		1578
Income after taxation		497
Depreciations on non-cash operations		1169
depreciations in the current year to routine activities	1036	
change in the balance time adjustment	133	
Change in the status routine activities		-251
change in the status of claims	675	
change in the status of obligations	-926	
change in the status of reserves		
Investment activities		-511
tangible investment property	-511	
Financial activity		-2235
credit	-2235	
Total cash flow		-1331
State of cash finances at the end of the year		247

VII. Costs of the benevolent society for additional activities in the year 2018 in CZK

Additional activities	Real Total as at 31. 12. 2018
Archa Theatre, o.p.s.	
TOTAL COSTS	1 414 805 CZK
Consumer purchases	106 821 CZK
of which: consumer goods	14 020 CZK
power consumption	92 801 CZK
Services	1 213 289 CZK
of which: rent and services (for non-residential space)	185 980 CZK
overhead services	1 027 309 CZK
Personnel costs	94 695 CZK
of which: other personnel costs	94 695 CZK
wage costs	0 CZK
social insurance	0 CZK
Taxes and fees (except income tax)	0 CZK
Depreciations	0 CZK
Other costs	0 CZK

VIII. Receivables and liabilities of the organization

Receivables

To 31.12.2018 the organization had short-term receivables amounting to **1 673 254 CZK**.

Structure of receivables:

- unpaid invoices	958 312 CZK
- provided advances for services	60 820 CZK
- other receivables	654 122 CZK
- estimated accounts receivable	0 CZK

Liabilities

As of 31.12.2018 the company did not have any long-term liabilities.

As of 31.12.2018 the company had short-term liabilities of **4 132 569 CZK**.

Structure of short-term liabilities:

- supplier liabilities	2 108 446 CZK
- social security liabilities	116 363 CZK
- health insurance liabilities	49 871 CZK
- tax liabilities	181 535 CZK
- liabilities – estimated liability accounts	574 190 CZK
- liabilities – other	305 467 CZK
- short-term bank credit	796 697 CZK

IX. Property of the organization

As of 31.12.2018 the organization owned movable assets worth a total of 48 897 635 CZK
The organization's property is made up of the founder's contribution and own property acquired from 2003 – 2018.

in CZK

Structure of material assets	Status as of 1.1.2018	Accruals 2018	Outflows 2018	Balance as of 31.12.2018
Work devices and equipment	44 650 822.	355 626.	391 201	44 615 247.
Transport vehicles	0.	0	0	0
Theatre fund	143 810	43 179	0	186 989.
Other	.4 103 003	106 843	0	4 209 846.
Total	48 897 635	505 648	391 201	49 012 082

Property depreciations

The company uses accounting depreciations, which it sets in accordance with the point of view of time, the period of applicability or in relation to performance. During depreciation the depreciation rate does not change.

Property records

Long-term intangible assets whose value is more than 10,000 CZK in individual cases and whose period of usability is longer than one year are charged to account 013 and are depreciated monthly. Small intangible assets with a value of 1,500 – 5,000 CZK with a period of usability longer than one year are accounted when put into usage and are recorded in the operational records.

X. Gifts

The company received gifts in 2018 in the amount of CZK 32,000.

XI. Economic commentary

As at 31.12.2018 the company showed a profit of **497,000 CZK** compared to the planned profit of **886 ths. CZK**. At the same time, it transferred **343** ths CZK of the undisbursed portion of the grant from the City of Prague allocated to 2018 to 2019, when it will be fully used.

As at this date, the company reported liquidity, i.e. the ability to meet its short-term liabilities of 42%, with short-term liabilities exceeding current assets 2,377 ths. CZK.

The management of the company took strategic and economic measures in the field of cost controlling in relation to the real income of the company, aimed at the permanent amelioration of the generated

deficit. Based on detailed periodical monitoring of individual art projects, controlling leads to a gradual refinement of the company's total budget and to immediate interventions in the artistic program and thus in the planned budgets. For these reasons, the economic status stabilized in 2018. This trend should continue in 2019

A. Revenues of the organization

Total revenues of **37 442 573 CZK** were in **2018** made up of own proceeds - sales, proceeds from foreign sources – grants and gifts, other revenues and revenues from additional activities.

Revenue structure:

I. Own proceeds – sales from main activities – benevolent services

The Archa Theatre's own proceeds in the total amount of **14 793 000 CZK** were made up of sales of tickets to its own productions, sales from co-productions, sales from guest performances of its own projects in the Czech Republic and abroad and other proceeds.

1) revenues from ticket sales - own projects	5 472 ths. CZK
2) revenues from ticket sales - co-production projects	5.774 ths. CZK
3) revenues from co-productions	2.839 ths. CZK
4) revenues from tours	152 ths. CZK
5) other incomes – revenues	555 ths. CZK

II. Revenues from external sources

The Archa Theatre's revenues from external sources in the total amount of **22 649 ths. CZK** came mainly from a grant from the City of Prague, furthermore grants – endowments from the state budget awarded by the Ministry of Culture of the Czech Republic, grants from other Czech and foreign institutions designated for individual artistic projects and proceeds from gifts. The amount of the grant from the City of Prague is based on the grant agreement on provision of a special-purpose endowment – grant to the Archa Theatre for the provision of non-profit services. The endowment was provided to the company for the period from 1.12.2003 to 31.12.2018.

1) grant provided by the City of Prague	22.457 ths. CZK
2) other grants	160 ths. CZK
3) gifts	32 ths. CZK

III. Proceeds from additional activities

Proceeds from additional activities after tax were **497 ths. CZK**. Direct additional activities were created from the proceeds for promotional and advertising services, from rent and lease of material assets and from rent of space and equipment.

B. Company costs

The total costs of the Archa Theatre, o. p. s. (costs for benevolent services and additional activities) for 2018 were **37 442 573 CZK**.

Structure of total costs:

1. Consumption of materials and non-storable supplies:

Consumables purchases include costs for purchases of materials, power consumption and other required purchases.

1. Services

The amount of the costs for services follows from the projected method of work of our organization. In the case of the Archa Theatre, it is not possible to talk about individual performances, but rather about various artistic projects. The amount of costs reflects the artistic diversity of the projects, a high number of

premieres, the major financial demands of individual projects with regard to the large percentage of international projects in the theatre's dramaturgy and the small number of permanent employees (cooperation required with a large number of high-quality external workers and companies).

a) Rent

The rent item includes costs for rent of the space used by the Archa Theatre based on the relevant agreements for rental of non-residential space, including certain services connected with rent.

b) Legal and financial services

The legal and financial fees item includes costs for attorney services, financial advice and auditor services.

c) Repairs and maintenance

This item includes the cost of maintenance, repairs and inspections of equipment and machinery and the cost of routine maintenance of the theatre space (painting, plumbing, carpentry, locksmith services, etc.).

d) Travel

Costs for services in the travel item include mainly costs for transporting people, accommodation costs and per diem costs. 90% of these costs are related to artistic projects presented by the Archa Theatre or guest performances of the theatre's own artistic projects in the Czech Republic and abroad. The remaining 10% consists of costs of travel for Archa Theatre employees only on business trips. The purpose of these trips is negotiation of dramaturgical, financial and production conditions for coproduction and guest appearances, as well as importing and exporting artistic projects, ensuring financial resources for international cooperation and ensuring high-quality purchase and service conditions when purchasing theatre technology. A large part of travel costs for employees is pre-invoiced to the partner organization which is sharing in the project (see item revenues from coproduction). **The costs of travel for Archa Theatre employees are fully defrayable from the own proceeds of the company.**

e) Co-production and production services

The costs of services in the co-production and production item include costs for services connected with co-production contracts for individual projects as well as production costs for services from external production companies connected with the implementation of individual artistic projects.

f) Artist fees – invoicing

The costs of fees invoiced by artists in the OSVČ or other Czech or foreign artist organizations. The costs reflect the number of performances by guest artists and companies at the Archa Theatre.

g) Promotion

The costs for services in the promotion item consist of costs for regular monthly promotion of the Archa Theatre's program and for advertising campaigns related to individual artistic projects. These also include costs of graphic design of promotional materials and ads, printing of posters, flyers, programs and invitations, costs of media promotion (creation of radio spots, ads in the media) and costs of distribution and presentation of promotional materials, etc.

h) Costs for representation and catering

These costs mainly consist of costs for artist catering, which is mostly for foreign artists (though increasingly frequently, domestic artists also contractually request such services). This item also includes costs of refreshments during premieres of the theatre's own projects, if the theatre is unable to find a sponsor or partner for these services. **The costs for representation are fully defrayable from the company's own revenues.**

i) Other services

This item includes costs of services not mentioned above. 95% of these costs are part of costs of artistic projects. The remaining 5% is connected with the operation and administration of the company.

Structure of other services:

- costs for other technical services
- costs for cleaning the space
- costs for lease and rental
- costs for preparation services
- costs for fire protection

costs for parking
costs for laundering, washing and maintaining costumes
costs for concessionary fees for radio and television
costs for software and other training
costs for minor manufactures
costs for tuning musical instruments
costs for external translations and OSVČ
costs for security services
costs for energy services
costs for software services
other minor costs for other services

2. Personnel costs

Personnel costs include wage costs and related costs for statutory employee social security and health insurance and other personnel costs.

a) Other personnel costs

Costs for other personnel costs include artist fees for projects and external co-workers and are based on the "project" principle of work at the Archa Theatre.

Artistic other personnel costs make up about 65% of total other personnel costs. This includes fees for artists performing in Archa Theatre projects and is based on the valid artistic and licence agreements. This involves fees for actors, directors, musicians, artists, other performers and music composers, fees for set design, costume design, props and choreography, and finally a range of fees for camera operators, photographers, translators, etc.

Operational other personnel costs make up the remaining approx. 35% of total costs of other personnel costs. These include fees and payments for external operational personnel - ushers, cloakroom attendants, hall inspectors, producers of individual artistic projects, i.e. operational costs fully connected with the implementation of performances at the Archa Theatre.

b) Wage costs

The organizational schema of the theatre is set so as to meet the demanding tasks that are placed on a modern international stage working according to a project-based method. In terms of organization it is a very difficult system. Employee wages are significantly lower than the revenues of the theatre, which is one of the most important financial indicators of a "healthy" cultural organization of this type. The average wage follows from the high professional and language expertise of the permanent employees, who are mostly university and college educated (currently more than 50% of employees have a university degree). More than half of the employees make up the management of the theatre, in which most management functions are progressive, with a high degree of independent decision making and personal responsibility, and finally also extremely time demanding.

c) Statutory employee social security and health insurance

Costs for statutory social security and health insurance ensue from the above total wage costs and relevant legal regulations.

d) Other personal costs

Other personal costs include contributions to meal vouchers for employees. The costs of the contributions to meal vouchers are fully defrayable from the own profits of the company.

3. Income tax

Income tax from additional services – activities operated by the Archa Theatre ensuing from the relevant legal regulations. All ancillary services are operated in accordance with applicable laws.

Services operated by the Archa Theatre:

- promotional and advertisement services
- lease and loan of movables
- lease of space

4. Depreciations

The amount of costs for accounting depreciations is set by ordinance 476/2003 Coll., as amended by ordinance 504/2002 Coll., which enacts certain provisions of Act No. 563/1991 Coll. on accounting as amended. This means accounting depreciations of tangible assets with a purchase value greater than

CZK 3,000 and since 2010 greater than CZK 5,000. Depreciations are fully defrayable from the company's own income.

5. Other sundry costs

Other sundry costs include costs of bank and other administrative fees, or currency exchange losses, costs of insuring property and persons and other minor costs, such as fees for carnets, stamps, etc.

In Prague: 5 June 2018

Submitter:

Ing. Ondřej Hrab m.p.
Director of the Archa Theatre

Annex: Annex to the Financial Statement of the Archa Theatre, o. p. s. for 2018