

**Divadlo Archa, o. p. s.**



**Výroční zpráva  
Annual Report  
2017**

**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 of the organization***

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

## ***Managing bodies of the organization***

### ***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 of the organization***

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

### ***Employees***

In 2017, 11 permanent employees worked in the organization.

## Overview of the Archa Theatre's activities in 2016

2017 was the second 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 2017 the Archa Theatre public benefit company had to stage at least 170 performances, which had to be attended by at least 30,600 spectators. In actual fact, in **2017** the theatre presented **221 performances** on its own stage, which were attended by **42,013 spectators**. Another **18 performances** took place at local and foreign **tours**. The performances on tour were attended by **2800 spectators** in total.

In 2017, 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 as well as various forms of co-productions with international and local partners.

### Premieres

The first premiere of 2017 was the performance of **Ordinary People**, which was created as a joint project by the Archa Theatre and independent Chinese ensemble u Living Dance Studio from Beijing. This documentary theatre production was born out of a long-term collaboration of director Jana Svobodová and choreographer Wen Hui. The performance confronts the authentic lives of people in the Czech Republic and China against the background of historical events. The performance was presented shortly after the premiere at the Hellerau European Centre for the Arts in Dresden, twice a year at the Goose on a String Theatre in Brno and at the International Theatre Festival in Maribor. The success of the show was confirmed by its invitation to the important Romaeuropa Festival in Rome and the weekly series of performances at the Théâtre de la Ville in Paris, as part of the famous **Le Festival d'Automne** in 2019. The photos from this performance were awarded 1st prize at the Czech Theatre Photography Exhibition 1859 – 2017.

In collaboration with the United States Embassy, the Archa Theatre arranged the residence of a prominent figure of socially engaged theatre, Jessica Litwak. She created together with Czech actors the performance **Fear and Love / Every Soul Needs a Home** in response to the current migration crisis.

As part of the Archa.lab arts residency program, Spielraum Kollektiv (Mathias Straub and Linda Straub) created the production **Fidlovačka or Who is Us?** The participative performances are devoted to Czech-German relations, migration, new nationalism and so-called "Czech values" against the background of the story of the national revival theatre performer Josef Kajetán Tyl.

Flemish writer and theatre creator **Pieter De Buysser** created **The After Party** co-produced by the Archa Theatre and the Kaaitheater in Brussels, which refers to Václav Havel's *Garden Party*. The play takes place in the near future and poses the question: What does Havel mean today for Europe? Vladimír Javorský and Belgian actress Christelle Cornil perform in the show. In February 2018, the performance was presented in Brussels.

The artists known by the names of Thomas & Rühler have been working on the edges of theatre, art and philosophy for decades and have prepared their show **Diner**

exclusively for the Archa Theatre, which, after a successful premiere, has been regularly presented at Archa.

In 2017, the Archa Theatre intensively collaborated with Japanese dancer **Min Tanaka**. In March, together with the National Gallery, Archa hosted a weekly series of five-hour solo performances by Mina Tanaka called **Locus Focus** in the installation of Keichi Tahara's photo exhibition at the Veletržní Palace.

In June, the premiere of **A Body**, which Tanaka created with an international cast that emerged from a casting call. Of the hundreds of participants in the casting that took place in December of last year in Prague, only eight women from various European countries were chosen. The all-female cast (except Tanaka and two children at the end of the show) brought a strong theme. "Tanaka is a genius performer ... His method of work is based on the absolute dedication of the performers, their presence, the acting personality and the experience of communicating with the viewer. You've got to tip your hat to the work that Tanaka has done in this direction, working with the performers had to be really demanding and none of them lagged behind," wrote *Taneční aktuality*. Music for the performance was created by Jan Burian and light design by Pavel Kotlík.

The first premiere of the autumn season was **Cabaret Velázquez**, which was created in the Archa Theatre on the basis of a meeting of the Czech creator of stage atmospheres Jan Komárka, experienced Canadian alternative musician Rainer Wiens and outstanding Czech gambist Hana Fleková and expressive performers Andre Miltner and Irina Andreyev.

As a new format in the Archa program, a project was created that connects an audio-visual concept with live discussion. The **Martin C. Putna Library** is intended for viewers who appreciate the professional discussion of a serious social theme based on deep knowledge, literature and visual documents, all in an original stage form.

## 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.

In **Busking un/limited**, artists in residence of Archa.lab Linda and Mathias Straub, who call themselves Spielraum Kollektiv, bring to the stage selected stars of Prague's street art scene. The stories of these artists are confronted with the voices of the inhabitants of Prague 1 and the opinions of the audience. This theatre production that draws audiences into a game of freedom, art and commerce was nominated for the 2016 Theatrical News Award.

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. In 2017 it again moved to Prague. From the Domovina auditorium in Holešovice it moved to Sokolovna Řepy in Prague 6. Audience interest remained strong.

Another production by artists in residence at Archa.lab Spielraum Kollektiv was **Relax Now!**, which was created in Prague, Berlin and London. The artists explore everyday life in these cities. What effect does constant haste and our modern performance-driven society have on the bodies and movements of their inhabitants? The performance was featured at a festival in Mexico.

On four occasions during the year, the Archa Theatre presented the classic avantgarde puppet performance of Věra Říčařová and František Vítek, **Piškanderdulá**. The performance was also presented in October at the **Lalka też człowiek** international puppet festival in Warsaw.

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

**Igor Malijevský** and **Jaroslav Rudiš** each month presented new works by Czech writers and poets in the **EKG** literary cabaret.

## Guests from the Czech Republic

Brno's Goose on a String Theatre, a regular guest and partner of Archa, presented 7 productions for Prague audiences in 2017. In Prague premiere these were **Weird Bug** or **Who Killed John Lennon**, **Uršula Tango Macabre** (Slawomira Mrożka), **Ubu the King: Freedom!** (starring Miroslav Donutil) and **Na Protest aneb Pokoj lidem dobré vůle**. In the spring season these were supplemented by the successful performance by Milan Uhde and Miloš Štědrón **Leoš aneb Nejvěrnější Tvá** devoted to the last years of the life of Leoš Janáček. The December presentation of **Prince Mishkin is an Idiot: Resurrection** was at the same time a symbolic farewell to Vladimír Morávek as the artistic director of the Goose on a String Theatre.

At the Prague premiere, Archa presented the production of **Our Class** by Polish playwright Tadeusz Słobodzianek, performed by the Polárka Theatre in Brno. The young ensemble, led by director Břetislav Rychlík, through one of the most important contemporary plays in Poland deals with the fallacies of collective memory. The topic is very current not only in today's Poland but also here in the Czech Republic.

## 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. In the performance of **Mockumentary of a Contemporary Saviour**, through seven figures he introduced the brilliant image of the imaginary figure of the modern messiah. In this production Vandekeybus balances between a hopeful utopia and a dystopia without any hope.

In October, Archa presented to Prague audiences the excellent South Korean ensemble Modern Table, whose director Jae-duk Kim created the performance **Darkness Poomba**, inspired by the ancient Korean song "Poomba", expressing sorrow and pain. This traditional form was dynamically connected with contemporary music and the emotionally charged dance of seven male dancers.

The Archa Theatre, in cooperation with the Tanec Praha Festival and the Hellerau European Centre for the Arts in Dresden, first introduced the competition format of the dance performance **Floor on Fire – Battle of Styles**. This performance in

an entertaining way confronts, but also brings together, dancers of different genres (contemporary dance, ballet, folklore and hip-hop) and reveals the virtuosity of dance in all its forms.

As part of the 4+4 Days Festival the Archa Theatre hosted a performance whose creators mostly came from the African continent.

Nastio Mosquito, originally from Angola and today lives in Belgium, presented **Respectable Thief**. In his performance **An Alerte**, dancer Taoufiq Izeddiou from Morocco connected the Sufi ceremony with contemporary Arab poetry. In **Quartiers Libres**, Nadia Beugré from Côte d'Ivoire researched the spaces of free creation and the boundaries of engagement and new discoveries.

The African program of the festival also included the multimedia production of **Zvzidal**, created by the Belgian group Berlin, based on long-term documentary research in the forbidden zone of the Chernobyl disaster.

The punk-cabaret performance of **Rosas** by the Dakh Daughters Band, which became one of the main symbols of the struggle for democracy in Ukraine, took us to Eastern Europe.

French choreographer Rachid Ouramdane linked the story of a Lithuanian dancer Lory, who in her childhood created her own way of moving in dizzying pirouettes, and the story of British dancer Annie, whose arm was replaced by a prosthesis. Together they created a performance called **Tordre**, which was presented at Archa as part of the Tanec Praha Festival.

As part of the Prague Festival of German Language Theatre, the famous Swiss theatre creator and filmmaker Milo Rau returned to Archa, this time with a production for the Schaubuehne in Berlin entitled **Mitleid. Die Geschichte des Maschinengewehrs** which deals with the "industry" around humanitarian crises.

Over the past four years, the international program at Archa has been largely determined by collaboration with foreign theatres and art groups as part of the **Theatron** and **House on Fire** multi-year European projects. These projects have allowed the Archa Theatre to present and co-produce performances that set new trends in European and world theatre development. Both grants were limited to May 2017. Since European Union grants require at least 50% co-financing from their own resources and their last instalment is sent only after the closure of the projects and after the approval of the total budget, the 2017 theatre financing was very demanding. With the current state cultural policy, which marginalizes support for co-financing of European projects, international cooperation is hard to implement even with EU support.

## **Theatron 2012 – 2017**

The partners of the Archa Theatre in this project were **Odense Teater**, Denmark, **Theatre de Gennevilliers** in Paris, **Sadler Wells** in London, **Staatsschauspiel** in Dresden, **Uppsala Stadsteater**, Sweden, **Aalborg Teater**, Denmark, **Sheffield Theatre**, Great Britain, the **European Centre for Art Hellerau** in Dresden, **Aarhus Teater**, Denmark and the **Romaeuropa Festival** in Rome.

In 2017, in addition to the co-production **Ordinary People**, Archa continued its cooperation with the **Hellerau Centre for European Culture** in Dresden in the **Moving Audience** project. Archa organized excursions to selected performance in Dresden. Likewise, audiences from Dresden came for selected performances at Archa. The

Archa Theatre thus gave Prague audiences the opportunity to see world-class performances which due to financial or technical reasons could not take place in Prague.

Thanks to the Moving Audience project, in 2017 Prague audiences had the opportunity to see the production of **The Ghosts**, on which Constanza Macras collaborated with Chinese acrobats and circus artists, cult Flemish ensemble Peeping Tom, which in Dresden introduced the second part of the family trilogy **Moeder (Mother)** and a lecture by one of the world's leading theatre and visual artists – Robert Wilson, entitled **1 Have You been here before 2 No this is the first time**, during which Wilson guided us through his artistic universe.

## House on Fire 2012 – 2017

The partners of the Archa Theatre were **Teatro Maria Matos** in Lisbon, **Brut** in Vienna, **BIT Teatergarasjen** in Bergen, Norway, **Theatre Garonne** in Toulouse, **Malta Festival** in Poznan, **Hebbel am Ufer** in Berlin, **Theater Frascati** in Amsterdam, **LIFT** in London, and **Kaaitheater** in Brussels. The House on Fire program aimed to present and co-produce performances devoted to politics, economics and cultural diversity. As part of House on Fire a co-production by the Archa Theatre and the Kaaitheater in Brussels entitled **The After Party** was presented starring playwright and director Pieter De Buysser.

## Music program

A large part of the Archa music program in 2017 was based on the scenic interplay of visual arts and music.

The cooperation of the Archa Theatre and the South Bohemian Philharmonic continued with another project. The 30<sup>th</sup> anniversary of Andy Warhol's death (22 February 1987) and the 15<sup>th</sup> anniversary of The Velvet Underground & Nico, was dedicated to an evening called **Warhol and the Underground**, featuring The Velvet Underground songs performed by the South Bohemian Philharmonic in the original musical arrangements of Mejla Hlavsa and Dušan Vozáry. Part of the program was a lecture by Rudo Prekop: Andy Warhol and Czechoslovakia, a non-stop screening of Warhol's films and film projections evoking the psychedelic atmosphere of the 1960s.

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

A very sophisticated and effective artistic form from the workshop of Milan Caise was in evidence at **Tata Bojs** concerts, seventeen years after the release of the breakthrough album Futuretro, returned to Archa where Futuretro was premiered.

**Finský Barok**, a musical group made up of visual artists, performed at Archa as a part of a lifelong retrospective of its director, František Skála, in the Valdštejn Riding School. The concert was another collaboration between Archa and the National Gallery.

**Jan Burian** staged two concerts at Archa.



The band **Jablkoň** celebrated its 40<sup>th</sup> anniversary at Archa together with many guests – Lenka Dusilová, Jarda Svoboda, Květy, Jiří Stivín, Michal Nejtěk, Petr Váša and others.

**Naoko Kikuchi**, a world virtuoso of the Japanese musical instrument the koto, combined traditional Japanese music with contemporary musical trends at the Koto Unlimited concert.

Musician and poet Filipa Topola was celebrated at the concert of **Sbohem a řetěz**, which featured bands Už jsme doma, Budoár staré dámy, Mucha, Květy, Zuby nehty, Furt rovně, PVO Tribute, Jarda Svoboda and Krch-off.

In March, doyen of the British rock scene of the 60s and pioneer of the blues **John Mayall** played at Archa.

In April, American singer-songwriter and producer **Susanne Vega** returned to Archa.

Another musical birthday took place at Archa in October. Czech-Slovak band **Vertigo** celebrated its 15<sup>th</sup> year, over which it became a fixture of the European music scene. Performers included Lenka Dusilová, guitarist David Dorůžka, the Kvintesence Quartet and Tara Fuki.

Archa also became one of the main venues of the Strings of Autumn Festival. The four concerts also featured four worlds of contemporary music. **Shabazz Palaces** played experimental hip-hop crossing the boundaries of styles and conventions. Nashville band **Lambchop** introduced country with elements of soul, jazz and electronica.

British composer and bass player **Gavin Bryars**, a key figure of minimalist and experimental music, presented under the title Nothing Like the Sun a musical adaptation of Shakespeare's sonnets by world-renowned tenor John Potter and avant-garde Irish actor Gavin Friday.

A fascinating musical visual show was presented by pianist and composer **Jason Moran**. His concert, **Monk at the Town Hall**, celebrated the legacy of Thelonious Monk with music that organically links the tradition and present of jazz.

An evening of unusual musical and audio improvisation was prepared by Czech composer and sound designer Jan Burian and Chinese guitarist Wen Luyuan in the program **I čchi – Together**.

## **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 2016: Miss Social Bubble!** 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 traditional program **A Walk through Turnová's Grove**, where literary reading blends with the music of the band Eternity (Eva Turnová, Michal Nejtěk, Martin Kleibl).

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.

In keeping with tradition, the Archa Theatre was the venue for the presentation of the **Film Critics' Awards**.

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.

On the occasion of the guest appearance of Chinese independent ensemble **Living Dance Studio**, Archa organized the **screening of a documentary film** created by members of the ensemble – Zou Xueping, Li Xinmin and Wen Hui with the inhabitants of villages in remote Chinese provinces. The screening was followed by a discussion with the artists and leading Czech sinologist Zuzana Li.

In November, Archa began collaborating with Czech Radio on a new show format called Talk Show Radio Wave, in which Aleš Stuchlý and Daniel Rehak together with rapper Rafael Stříbrný discuss contemporary social themes with interesting guests.

Archa also took part in the **Theatre Night** in 2017 and prepared a guided tour of all its venues followed by a special presentation of *Ordinary People*.

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

## **Cultural diplomacy**

On the occasion of the abolition of the visa requirement for citizens of Ukraine, Archa organized a benefit concert called **Ukraine, Welcome to Europe** together with the Ukraine-European Initiative and under the auspices of the Ukrainian Ambassador to the Czech Republic, Jevhen Perebyjnis. The Ukrainian bands KoraLLi / Carpathian Alligators, TaRuta, Shyrokyi Lan, Druzhe muzyko and Czech musicians performed at the concert. The proceeds will be used to help war-affected children from Ukraine who will be staying in Prague for rehabilitation and educational stays in 2018.

## **Archa.lab**

### **Courses and workshops for the public and professionals 2017**

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.

## **Archa for Schools**

In 2017 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.

## **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**.

The Archa Theatre school was attended by 24 students and theatre professionals from China, Singapore, Iran, Turkey, Canada, Great Britain, Finland, Ireland, Portugal, Slovenia, Poland, Hungary, Holland, Spain, Lithuania, Scotland, Serbia, Wales and Germany .

Over the course of two weeks in September, participants had the opportunity to devote themselves to specific methods, documentary theatre techniques and theatrical creation in the social context in general. Together with the lecturers, the students addressed the following questions:

How to turn reality into an artistic image? Which artistic disciplines serve this purpose?

How can artistic activities influence social reality?

The summer school participants worked in four ateliers. Jana Svobodová's atelier focused on using the "viewpoints" method in creating a socially-specific theatre. Jaroslav Hrdlička's atelier explored the relationship between video art, real story and scenic events. Jan Burian led students to listen and then create sounds and music for theatrical production. Philipp Schenker focused on working with objects.

Special seminars focused on theatre and sociology and on the history of post-dramatic theatre were led by Ondřej Hrab. Light designer Pavel Kotlík led a seminar entitled Light as a Space for Action. An exclusive part of the summer school was a lecture by foreign artists.

German composer and theatre director Heiner Goebbels called his seminar "Polyphony of Cooperation". Flemish writer, playwright and performer Pieter De Buysser dealt with the problems of writing and staging author's texts. Dutch theatre producer and curator Henk Keizer presented theatre projects in various locations – in the city, rural countryside or in jail. International cultural projects manager Mattijs Maussen called his lesson: Engagement as a tool for building partnerships in urban cultural activities.

The Czech and foreign lecturers guided the students in the preparation of a small performance that was presented at the end of the course. The courses were in English.

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 of the performances that took place in the Archa Theatre in 2017 or all of the artists who performed here. A detailed program for the Archa Theatre is available at [www.archatheatre.cz](http://www.archatheatre.cz).**

## Financial report for the year 2017

ROZVAHA	
	k. 3 1 . 1 2 . 2 0 1 7
	v tisících Kč
	iČ 2 6 7 2 3 0 0 0
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.IV	001	3 347	2 373
A. I.	Dlouhodobý nehmotný majetek celkem	A.1.1+...+A.1.k	002	606	656
	2. Software	účet 013	004	606	606
	7. Poskytnuté zálohy na dlouhodobý nehmotný majetek	účet 051	009		50
A. II.	Dlouhodobý hmotný majetek celkem	A.1.1+...+A.1.k	010	49 227	48 897
	4. Hmotné movité věci a jejich soubory	účet 022	014	48 977	48 897
	10. Poskytnuté zálohy na dlouhodobý hmotný majetek	účet 052	020	250	0
A. IV.	Oprávky k dlouhodobému majetku celkem	A.IV.1+...+A.IV.k	028	-46 486	-47 180
	2. Oprávky k softwaru	účet 073	030	-581	-597
	7. Oprávky k samostatným hmotným movitým věcem a souborům hmotných movitých věcí	účet 082	035	-45 905	-46 583
B.	Krátkodobý majetek celkem	B.1+...+B.IV	040	3 458	3 962
B. I.	Zásoby celkem	B.1.1+...+B.1.k	041	4	4
	9. Poskytnuté zálohy na zásoby	účet 214	050	4	4
B. II.	Pohledávky celkem	B.1.1+...+B.1.k	051	3 006	2 347
B. II. 1.	Odběratelé	účet 311	052	310	811
	4. Poskytnuté provozní zálohy	účet 314 - F. 31	055	16	11
	5. Ostatní pohledávky	účet 316	056	686	665
	8. Daň z příjmů	účet 341	059	101	30
	17. Jiné pohledávky	účet 376	068	57	0
	18. Dohadné účty aktivní	účet 388	069	1 836	830
B. III.	Krátkodobý finanční majetek celkem	B.III.1+...+B.III.k	071	148	1 579
B. III. 1.	Peněžní prostředky v pokladně	účet 211	072	123	164
	3. Peněžní prostředky na účtech	účet 221	074	25	1 415
B. IV.	Jiná aktiva celkem	B.IV.1+...+B.IV.k	079	300	32
B. IV. 1.	Náklady příštích období	účet 381	080	300	32
	AKTIVA CELKEM	A.+B.	082	6 805	6 335

Označ.	PASIVA	číslo řádku	Účetní období		
			stav k prvnímu dni	k poslednímu dni	
A.	Vlastní zdroje celkem	A.1+...+A.8	001	-3 637	-5 115
A. I.	Jméni celkem	A.11+...+A.1x	002	42 575	42 575
A. I. 1.	Vlastní jmění	účet 901	003	42 575	42 575
A. II.	Výsledek hospodaření celkem	A.11+...+A.8x	006	-46 212	-47 690
A. II. 1.	Účet výsledku hospodaření	účet 1-903	007	XXXXXXXXXXXXX	-1 478
2.	Výsledek hospodaření ve schvalovacím řízení	účet 1-931	008	-542	XXXXXXXXXXXXX
3.	Nerozdělený zisk, neuhrazená ztráta minulých let	účet 1-932	009	-45 670	-46 212
B.	Cizí zdroje celkem	B.1+...+B.IV	010	10 442	11 450
B. II.	Krátkodobé závazky celkem	B.11+...+B.18x	021	7 408	7 293
B. II. 1.	Dodavatelé	účet 321	022	3 093	3 061
5.	Zaměstnanci	účet 331	026	253	349
7.	Závazky k institucím sociálního zabezpečení a veřejného zdravotního pojištění	účet 336	028	159	163
9.	Ostatní přímé daně	účet 342	030	47	48
10.	Daň z přidané hodnoty	účet 343	031	67	54
18.	Krátkodobé úvěry	účet 231	036	3 122	3 032
22.	Dohadné účty pasivní	účet 389	043	667	586
B. IV.	Jiná pasiva celkem	B.1V.1+...+B.1V.3	045	3 034	4 157
2.	Výnosy příštích období	účet 354	047	3 034	4 157
	PASIVA CELKEM	A.+B.	048	6 805	6 335

## 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**

č. .... **3 1 . 1 2 . 2 0 1 7** .....

Od: **1.1.2017** Do: **31.12.2017**

v tisících Kč

IČ	<b>2</b>	<b>6</b>	<b>7</b>	<b>2</b>	<b>3</b>	<b>0</b>	<b>0</b>	<b>0</b>
----	----------	----------	----------	----------	----------	----------	----------	----------

otisk podacího razítka

Označ.	VÝKAZ ZISKU A ZTRÁTY	číslo řádku	Běžné období		
			Hlavní	Hospodářská	Celkem
<b>A.</b>	<b>Náklady</b>				
	A.1+ -A.VII	001	<b>41 332</b>	<b>575</b>	<b>41 907</b>
<b>A. I.</b>	<b>Spotřebované nákupy a nakupované služby</b>				
	A.11+ -A.1.x	002	<b>28 630</b>	<b>551</b>	<b>29 181</b>
<b>A. I. 1.</b>	<b>Spotřeba materiálu, energie a ostatních hmotných prostředků</b>				
	účty 501, 502, 503	003	<b>2 323</b>	<b>121</b>	<b>2 444</b>
<b>2.</b>	<b>Prodané zboží</b>				
	účet 554	004	<b>41</b>		<b>41</b>
<b>3.</b>	<b>Opravy a udržování</b>				
	účet 511	005	<b>614</b>		<b>614</b>
<b>4.</b>	<b>Náklady na cestovné</b>				
	účet 512	006	<b>1 982</b>		<b>1 982</b>
<b>5.</b>	<b>Náklady na reprezentaci</b>				
	účet 513	007	<b>6</b>		<b>6</b>
<b>6.</b>	<b>Ostatní služby</b>				
	účet 518	008	<b>23 664</b>	<b>430</b>	<b>24 094</b>
<b>A. II.</b>	<b>Osobní náklady</b>				
	A.II.1+ -A.II.x	013	<b>10 493</b>	<b>24</b>	<b>10 517</b>
<b>A. II. 10.</b>	<b>Mzdové náklady</b>				
	účet 521	014	<b>8 667</b>	<b>24</b>	<b>8 691</b>
<b>11.</b>	<b>Základní sociální pojistění</b>				
	účet 524	015	<b>1 685</b>		<b>1 685</b>
<b>14.</b>	<b>Ostatní sociální náklady</b>				
	účet 528	016	<b>141</b>		<b>141</b>
<b>A. V.</b>	<b>Ostatní náklady</b>				
	A.V.1+ -A.V.x	021	<b>1 208</b>		<b>1 208</b>
<b>18.</b>	<b>Nákladové úroky</b>				
	účet 546	024	<b>171</b>		<b>171</b>
<b>19.</b>	<b>Kursová ztráta</b>				
	účet 545	025	<b>75</b>		<b>75</b>
<b>22.</b>	<b>Jiné ostatní náklady</b>				
	účet 549	028	<b>962</b>		<b>962</b>
<b>A. VI.</b>	<b>Odpisy, prodání majetku, tvorba a použití rezerv a opravných položek</b>				
	A.VI.1+ -A.VI.x	029	<b>1 001</b>		<b>1 001</b>
<b>A. VI. 23.</b>	<b>Odpisy dlouhodobého majetku</b>				
	účet 551	030	<b>1 001</b>		<b>1 001</b>
	<b>Náklady celkem</b>	039	<b>41 332</b>	<b>575</b>	<b>41 907</b>
<b>B.</b>	<b>Výnosy</b>				
	B.1+ -B.IV.x	040	<b>39 048</b>	<b>1 381</b>	<b>40 429</b>
<b>B. I.</b>	<b>Provozní dotace</b>				
	B.11+ -B.1.x	041	<b>24 957</b>		<b>24 957</b>
<b>B. I. 1.</b>	<b>Provozní dotace</b>				
	účet 691	042	<b>24 957</b>		<b>24 957</b>
<b>B. II.</b>	<b>Tržby za vlastní výkony a za zboží</b>				
	účty 601, 602, 603	047	<b>13 705</b>	<b>1 336</b>	<b>15 041</b>
<b>B. IV.</b>	<b>Ostatní výnosy</b>				
	B.IV.1+ -B.IV.x	048	<b>386</b>		<b>386</b>
<b>8.</b>	<b>Kursová zisk</b>				
	účet 645	052	<b>1</b>		<b>1</b>
<b>10.</b>	<b>Jiné ostatní výnosy</b>				
	účet 649	054	<b>385</b>		<b>385</b>
<b>B. V.</b>	<b>Tržby z prodeje majetku</b>				
	B.V.1+ -B.V.x	055		<b>45</b>	<b>45</b>
<b>B. V. 11.</b>	<b>Tržby z prodeje dlouhodobého nehmotného a hmotného majetku</b>				
	účet 652	056		<b>45</b>	<b>45</b>
	<b>Výnosy celkem</b>	061	<b>39 048</b>	<b>1 381</b>	<b>40 429</b>
<b>C.</b>	<b>Výsledek hospodaření před zdaněním</b>				
	B. + A.II - A.VII + C. x	062	<b>-2 284</b>	<b>806</b>	<b>-1 478</b>
<b>D.</b>	<b>Výsledek hospodaření po zdanění</b>				
	B. - A. + D. x	063	<b>-2 284</b>	<b>806</b>	<b>-1 478</b>

Gkmžik sestaven <b>28.5.2018</b>	Podpisový záznam statutárního orgánu účetní jednotky:
Právní forma <b>obecně prospěšná společnost</b> účetní jednotky:	
Předmět činnosti nebo účel: <b>pořádání a tvorba divadelních představení</b>	

### **Company statement of balances**

The statement of balances was compiled up to 31.12.2017. The fiscal period is the calendar year.



### **III. Auditor's statement**

## **ZPRÁVA NEZÁVISLÉHO AUDITORA**

pro zakladatele společnosti

### **Divadlo Archa o.p.s**

#### ***Výrok auditora***

Provedli jsme audit přiložené účetní závěrky obecně prospěšné společnosti Divadlo Archa o.p.s., se sídlem Na Poříčí 1047/26, Praha 1, identifikační číslo: 26723000, (dále také „Společnost“) sestavené na základě českých účetních předpisů, která se skládá z rozvahy k 31.12.2016, výkazu zisku a ztráty za rok končící 31.12.2016 a přílohy této účetní závěrky, která obsahuje popis použitých podstatných účetních metod a další vysvětlující informace.

Podle našeho názoru účetní závěrka podává věrný a poctivý obraz aktiv a pasiv společnosti Divadlo Archa o.p.s. k 31.12.2016 a nákladů a výnosů a výsledku jejího hospodaření za rok končící 31.12.2016 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 31.12.2016 ztrátu ve výši 542 tis. Kč a k tomuto datu a vykazuje likviditu, tj. schopnost dostát svým krátkodobým závazkům 41%, přičemž krátkodobá pasiva přesáhla oběžná aktiva o 4 413 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 představenstvo 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

Inter-Consult, spol. s r.o., Týnská 1053/21, 110 00 Praha 1, IČ: 63674432 společnost zapsaná v obchodním rejstříku u Městského soudu v Praze spisová značka C 36870



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 způsobilo 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.

#### ***Odpovědnost představenstva a dozorčí rady Společnosti za účetní závěrku***

Představenstvo 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 představenstvo Společnosti povinno 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 představenstvo plánuje zrušení Společnosti nebo ukončení její činnosti, resp. kdy nemá jinou reálnou možnost, než tak učinit.

Za dohled nad procesem účetního výkaznictví ve Společnosti odpovídá dozorčí rada.

#### ***Odpovědnost 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 vznikat 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 představenstvem.

- 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 představenstvo Společnosti uvedlo 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 představenstvo a dozorčí radu 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 14.6. 2017

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 2017 divided into costs for own activities and administration of the organization in CZK**

<b>COSTS</b>	<b>Costs of core activities</b>	<b>Administrative costs</b>	<b>Total costs</b>
<b>Consumable purchases</b>	<b>2 267 300 CZK</b>	<b>97 063 CZK</b>	<b>2 364 363 CZK</b>
Materials – office equipment	1 127 820 CZK	39 535 CZK	1 167 355 CZK
Energy consumption	1 098 326 CZK	57 528 CZK	1 155 854 CZK
Other	41 154 CZK	- CZK	41 154 CZK
<b>Services</b>	<b>25 900 900 CZK</b>	<b>366 284 CZK</b>	<b>26 267 184 CZK</b>
Communications	161 820 CZK	7 358 CZK	169 178 CZK
Rent of building	4 343 636 CZK	228 612 CZK	4 572 248 CZK
Software, hardware	212 603 CZK	10 144 CZK	222 747 CZK
Legal and financial services, audit	17 150 CZK	53 396 CZK	70 546 CZK
Repairs and maintenance	594 997 CZK	19 526 CZK	614 523 CZK
Travel costs	1 979 305 CZK	3 322 CZK	1 982 627 CZK
Publicity and advertising	2 214 013 CZK	- CZK	2 214 013 CZK
Entertainment costs	6 106 CZK	- CZK	6 106 CZK
Artist's fees - invoicing	3 345 569 CZK	- CZK	3 345 569 CZK
Author's fees	66 130 CZK	- CZK	66 130 CZK
Co-production services	4 861 115 CZK	- CZK	4 861 115 CZK
Production costs	891 570 CZK	- CZK	891 570 CZK
Technical services	4 407 889 CZK	- CZK	4 407 889 CZK
Cleaning	388 539 CZK	20 449 CZK	408 988 CZK
Fire service	73 310 CZK	- CZK	73 310 CZK
Transportation	338 943 CZK	2 142 CZK	341 085 CZK
Hire of technical equipment	904 159 CZK	- CZK	904 159 CZK
Internet connection services	92 400 CZK	3 600 CZK	96 000 CZK
Database services artistic projects	261 590 CZK	- CZK	261 590 CZK
Wardrobe services	155 215 CZK	- CZK	155 215 CZK
Other	584 661 CZK	17 735 CZK	602 396 CZK
<b>Personnel costs</b>	<b>8 518 081 CZK</b>	<b>1 974 776 CZK</b>	<b>10 492 857 CZK</b>
Miscellaneous personnel costs	1 117 930 CZK	- CZK	1 117 930 CZK
Artist royalties	2 593 932 CZK	- CZK	2 593 932 CZK
Wage costs	3 509 584 CZK	1 445 822 CZK	4 955 406 CZK
Mandatory social security insurance	1 192 147 CZK	492 697 CZK	1 684 844 CZK
Other	104 488 CZK	36 257 CZK	140 745 CZK
<b>Taxes and fees</b>	<b>- CZK</b>	<b>- CZK</b>	<b>- CZK</b>
<b>Depreciations</b>	<b>925 549 CZK</b>	<b>75 000 CZK</b>	<b>1 000 549 CZK</b>
<b>Other costs</b>	<b>142 017 CZK</b>	<b>1 065 455 CZK</b>	<b>1 207 472 CZK</b>
Bank fees and exchange-rate losses	- CZK	324 779 CZK	324 779 CZK
Other miscellaneous costs – fees	32 679 CZK	740 676 CZK	773 355 CZK
Insurance of property	109 338 CZK	CZK	109 338 CZK

			41 332 425
<b>TOTAL COSTS</b>	<b>37 753 847 CZK</b>	<b>3 578 578 CZK</b>	<b>CZK</b>
% of total costs of the organization	91,34 %	8,66 %	100,00 %

**V. Costs of the organization for benevolent services for the year 2017 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
<b>COSTS</b>			
<b>Material purchases</b>	<b>2 082 384 CZK</b>	<b>281 979 CZK</b>	<b>2 364 363 CZK</b>
<i>of this:</i>			
a) consumer goods	887 876 CZK	279 479 CZK	1 167 355 CZK
b) power consumption	1 155 854 CZK	0 CZK	1 155 854 CZK
c) other	38 654 CZK	2 500 CZK	41 154 CZK
<b>Services</b>	<b>6 673 129 CZK</b>	<b>19 594 055 CZK</b>	<b>26 267 184 CZK</b>
<i>of this:</i>			
a) communications	162 077 CZK	7 101 CZK	169 178 CZK
b) rent (non-residential space)	4 572 248 CZK	0 CZK	4 572 248 CZK
c) software, hardware services	222 747 CZK	0 CZK	222 747 CZK
d) legal and financial services, audit	52 396 CZK	18 150 CZK	70 546 CZK
e) repairs and maintenance	503 935 CZK	3 400 CZK	614 523 CZK
f) travel	421 902 CZK	2 243 611 CZK	1 982 627 CZK
g) promotion	0 CZK	2 408 337 CZK	2 214 013 CZK
h) representation costs	4 872 CZK	1 234 CZK	6 106 CZK
i) artists' fees - invoicing	0 CZK	5 043 617 CZK	3 345 569 CZK
j) artists' royalties	0 CZK	242 660 CZK	66 130 CZK
k) co-production services	0 CZK	4 044 924 CZK	4 861 115 CZK
l) production services	0 CZK	904 520 CZK	891 570 CZK
m) technical services	0 CZK	3 989 093 CZK	4 407 889 CZK
n) cleaning	528 496 CZK	0 CZK	408 988 CZK
o) fire safety	0 CZK	57 730 CZK	73 310 CZK
p) transport services	20 952 CZK	186 827 CZK	341 085 CZK
q) rent and lease	21 580 CZK	469 061 CZK	904 159 CZK
r) IT services	101 040 CZK	0 CZK	96 000 CZK
s) manufacturing	0 CZK	55 622 CZK	261 590 CZK
t) artistic projects database	4 183 CZK	246 641 CZK	155 215 CZK
u) other	191 880 CZK	434 876 CZK	602 396 CZK

<b>Personnel costs</b>	<b>7 316 356 CZK</b>	<b>3 235 704 CZK</b>	<b>10 492 857 CZK</b>
<b>of this:</b>			
other personnel costs - DPP	65 850 CZK	1 337 884 CZK	1 117 930 CZK
artists' royalties	0 CZK	1 897 820 CZK	2 593 932 CZK
wage costs	5 357 578 CZK	0 CZK	4 955 406 CZK
social insurance	1 764 008 CZK	0 CZK	1 684 844 CZK
other personnel costs	128 920 CZK	0 CZK	140 745 CZK
<b>Taxes and fees</b>	<b>0 CZK</b>	<b>0 CZK</b>	<b>0 CZK</b>
(except income tax)			
<b>Depreciations</b>	<b>1 000 549 CZK</b>	<b>0 CZK</b>	<b>1 000 549 CZK</b>
<b>Other sundry costs</b>	<b>1 202 472 CZK</b>	<b>5 000 CZK</b>	<b>1 207 472 CZK</b>
<b>of this:</b>			
bank fees, currency exchange losses	324 779 CZK	0 CZK	324 779 CZK
other sundry costs – fees	768 355 CZK	5 000 CZK	773 355 CZK
property insurance	109 338 CZK	0 CZK	109 338 CZK
<b>TOTAL COSTS</b>	<b>17 739 529 CZK</b>	<b>23 592 896 CZK</b>	<b>41 332 425 CZK</b>
<b>% of total costs of the organization</b>	<b>42,92 %</b>	<b>57,08 %</b>	<b>100,00 %</b>

**VI. Overview of cash flow in and out of the organization in 2017 in CZK thousands**

	<b>Individual</b>	<b>Total</b>
<b>State of cash finances at the start of the year</b>		<b>148</b>
<b>Income after taxation</b>		<b>- 1478</b>
<b>Depreciations on non-cash operations</b>	<b>1000</b>	<b>2392</b>
depreciations in the current year to routine activities	1392	
change in the balance time adjustment	-	
<b>Change in the status routine activities</b>		<b>633</b>
change in the status of claims	657	
change in the status of obligations	- 24	
change in the status of reserves		
<b>Investment activities</b>		<b>-27</b>
tangible investment property	-27	
<b>Financial activity</b>		<b>-90</b>
credit	-90	

Total cash flow		1430
State of cash finances at the end of the year		1578

**VII. Costs of the benevolent society for additional activities in the year 2017 in CZK**

<b>Additional activities</b>	<b>Real Total as at 31. 12. 2017</b>
<b>Archa Theatre, o.p.s.</b>	
<b>TOTAL COSTS</b>	<b>574 496,00 CZK</b>
<b>Consumer purchases</b>	<b>120 309 CZK</b>
of this : consumer goods	0 CZK
goods purchases	0 CZK
power consumption	120 309 CZK
<b>Services</b>	<b>429 917 CZK</b>
of this : communications	0 CZK
rent and service (for non-residential space)	205 755 CZK
legal and financial services, audit	0 CZK
repairs and maintenance	0 CZK
overhead services	224 162 CZK
travel	0 CZK
<b>Personnel costs</b>	<b>24 270 CZK</b>
of this : other personnel costs	24 270,00 CZK
wage costs	0 CZK
social insurance	0 CZK
other	0 CZK
<b>Taxes and fees</b>	<b>0 CZK</b>
(except income tax)	
<b>Depreciations</b>	<b>0 CZK</b>

### **VIII. Receivables and liabilities of the organization**

#### **Receivables**

To 31.12.2017 the organization had short-term receivables amounting to 2.348.150 CZK

Structure of receivables:

- unpaid invoices	811.580 CZK
- provided advances for services	11.253 CZK
- other receivables	695.650 CZK
- unbilled revenue	829.667 CZK

#### **Liabilities**

As of 31.12.2017 the company did not have any long-term liabilities.

As of 31.12.2017 the company had short-term liabilities of **7 294 124 CZK**.

#### **Structure of short-term liabilities:**

- supplier liabilities	3.061.035 CZK
- social security liabilities	114.313 CZK
- health insurance liabilities	48.994 CZK
- tax liabilities	102.459 CZK
- liabilities – estimated liability accounts	586.430 CZK
- liabilities – other	348.970 CZK
- short-term bank credit	3.031. 923 CZK

### **IX. Property of the organization**

As of 31.12.2017 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 – 2017.

in CZK

<b>Structure of material assets</b>	<b>Status as of 1.1.2017</b>	<b>Accruals 2017</b>	<b>Outflows 2017</b>	<b>Balance as of 31. 12.2017</b>
Work devices and equipment	44 807 127.	147 404.	303 709	44 650 822.

Transport vehicles	0.	0	0	0
Theatre fund	.147 345	0	3 535	143 810.
Other	.4 023 143	79 860.	0	4 103 003.
<b>Total</b>	<b>48 977 615</b>	<b>227 264</b>	<b>307 244</b>	<b>48 897 635</b>



### ***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 did not receive any gifts in 2017.

### **XI. Economic commentary**

As at 31.12.2017 the company showed a loss of 1.477.835 CZK.

The Archa Theatre received European Commission grants from the Culture program in mid-2013. As a partner for the Czech Republic, the Archa Theatre has been involved in major European collaborations within two multi-year projects. A supported project called House on Fire is implemented with partners from Portugal, Norway, Belgium, Germany, Great Britain, France, the Netherlands, Austria and Poland. Theatron's second successful multi-year project is with partners from Denmark, Sweden, Germany, Great Britain and France.

The total volume of art projects budgets realized by Archa Theatre with the support of European grants in the years 05/2013 – 05/2017 is EUR 848,000. Of this, EUR 393,000 is support from European grants and EUR 455,000 is required for co-financing by the Archa Theatre.

In 2016, international art projects supported by European grants, which required the current high financial costs (co-financing) by the Archa Theatre, were largely prepared and implemented. This primarily involved the preparation and testing of a joint artistic project of the **Archa Theatre and the Living Dance Studio from Beijing** entitled **Ordinary People**, the preparation and premiere of the international performance of **Pieter De Buysser** entitled **The After Party**, the preparation and premiere of **Fidlovačka or Who is Us?** co-produced by the **ArchaTheatre** and **Spielraum Kollektiv**. The world premiere of **Ordinary People** was presented in January 2017 the premieres of **The After Party** and **Fidlovačka or Who is Us?** in March 2017. This situation has resulted in high financial costs in a relatively short period of time, which has been reflected in the company's 2017 earnings. By default, we would defer the costs to 2017–2019, because the performances will continue to be staged in those years. These productions, however, were created with the support of European Commission grants that ended and were duly settled in 2017. Unfortunately, the rules of European grants do not allow for these costs to be deferred.

At the same time, 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 should be gradually stabilized in the years 2018 and 2019.

## **A. Revenues of the organization**

Total revenues of **40.429.086,45 CZK** were in **2017** 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 **14.091.000 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	4.546 ths. CZK
2) revenues from ticket sales - co-production projects	5.763 ths. CZK
3) revenues from co-productions	2.786 ths. CZK
4) revenues from tours	523 ths. CZK
5) other incomes – revenues	473 ths. CZK

#### **II. Revenues from external sources**

The Archa Theatre's revenues from external sources in the total amount of **24 957 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 31.12.2017.

1) grant provided by the City of Prague	22.400 ths. CZK
2) other grants	2 557 ths. CZK

#### **III. Proceeds from additional activities**

Proceeds from additional activities after tax were **806 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 2017 were **41.906.921,57 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.

#### **2. 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

### **3. 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.

### **4. 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

### **5. 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.

## **6. 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 on: 1 June 2017

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 2017