

# Elektronické knihy na Univerzitě Karlově v Praze

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Univerzita Karlova v Praze

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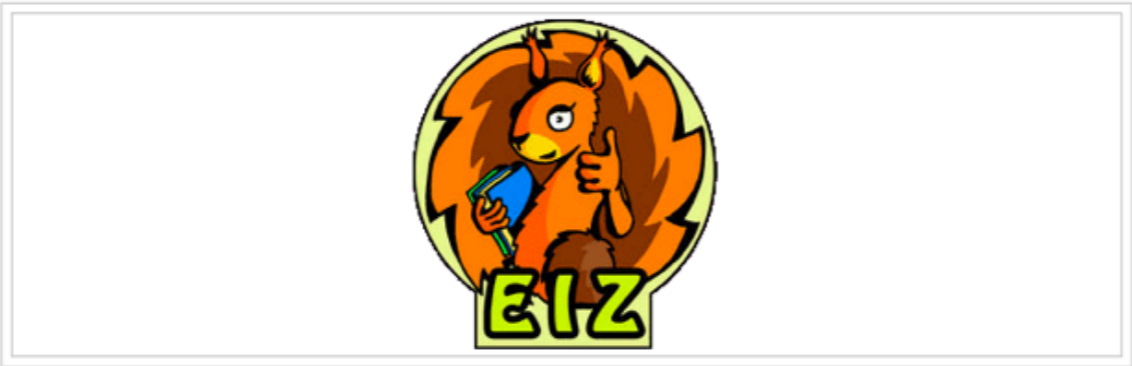
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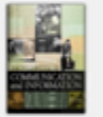



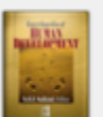

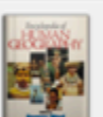



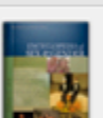
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ně-ekonomická teorie současně učinila obrovský pokrok v oblasti oceňování mimotržních hodnot a efektů kulturních památek (a obecněji celé kultury), které sice nejsou měřitelné kvantitativně, ale přesto nejsou o nic méně reálné.

V současné době představuje pojem kulturního kapitálu velmi produktivní teoretický model a východisko pro praxi **budování** a řízení kulturních zdrojů jako muzeum nebo památkový objekt. Lze říci, že stěžejním cílem kulturního managementu a marketingu by mělo být **zhodnocování a rozvoj kulturního kapitálu**, který daná památka, sbírka nebo lokalita představuje – **ve prospěch jeho vlastníků i širší veřejnosti a jeho budování na udržitelném principu**.

Tlak na racionální vynakládání veřejných zdrojů a nalezení pragmatických argumentů pro podporu kultury a investování do kulturní infrastruktury přinesl od počátku 90. let minulého století rovněž vlnu intenzivního zájmu o definování a kvantifikaci ekonomických dopadů kultury. Tyto studie (v odborné terminologii *impact studies*) měří ekonomický přínos pro danou zemi (region, město) jako přímé a nepřímé příjmy, které sektor kultury (případně jeho specifická část nebo i jedna konkrétní památka) generují.

#### PŘÍPADOVÁ STUDIE

Klasickým příkladem je například studie z roku 1992, mapující ekonomický přínos umění a kultury pro newyorskou metropolitní oblast, či studie *The Economic Importance of the Arts in Britain* z roku 1998, nyní pravidelně aktualizovaná.<sup>18</sup> Závěry těchto studií ukazují na ekonomickou sílu kulturního sektoru ve vyspělých ekonomikách.

- V USA činil v roce 1999 celkový obrát kulturního sektoru 444 mld. USD, což představuje 5,7 % tamního HDP, zisky z exportu dosáhly 60 mld. USD, přičemž nevýdělečná část generovala v roce 2001 134 mld. USD.
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Rank	Chapter
	1. Úvodem: marketing kulturních organizací v České republice 11
▶	2. Kulturní sektor v České republice 17
▶	3. Ekonomika a kultura: situace a trendy v globální perspektivě 39
▶	4. Kultura a cestovní ruch 57
▶	5. Kulturní destinace a průmyslové hodnocení 77
▶	6. Navštívní 95
▶	7. Průzkum, segmentace a budování publika 131
▶	8. Produkt 159

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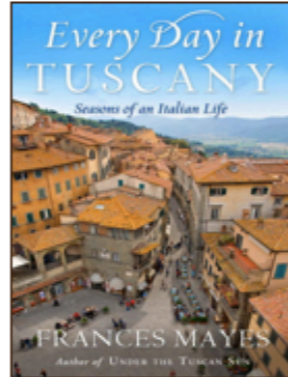
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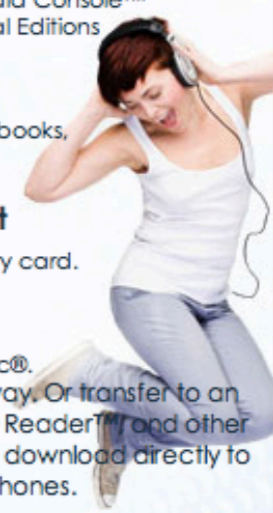
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Contents

Introduction

+ Part 1

+ Part 2

Notes

Bibliography

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cover photograph that so nicely fit the end of my book. My thanks to Becky Cabaza and to the book designer, Lauren Dong. Photographer Steven Rothfeld and I have worked on many projects together with wonderful synergy. *Grazie*, Stefano. Also a big thank-you to Linda Pastonchi and Elizabeth Shestak for manuscript assistance.

I was honored to receive the Premio Internazionale Casato Prime Donne. My great appreciation to the jury and to Donatella Cinelli Colombini for this award and for placing lines from this book on a vineyard path.

Our kitchen has benefited from knowing many chefs. I especially thank Silvia Regi, Marco Bistarelli, Nicola Borbui, Eva Seferi, and Andrea Quagliarella for sharing their talents and recipes. Also I would like to pour a glass of Brunello for Marco Molesini, Junas Moncada Cancogni, Silvio Ariani, Giuseppe Frangieh, Mario Ponticelli, and Lapo Salvadori.

My special thanks to the editors of publications and producers of lecture venues where I first tried out much of the material in this book:

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## Treasure Island



father appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly, like a connoisseur, lingering on the taste and still looking about him at the cliffs and up at our signboard.

"This is a handy cove," says he at length; "and a pleasant sittyated grog-shop. Much company, mate?" My father told him no, very little company, the more was the pity.

"Well, then," said he, "this is the berth for me. Here you, matey," he cried to the man who trundled the barrow; "bring up alongside and help me. I'm a plain man; rum and bacon and eggs is what I like. You might call me 'Boss' here"; and he threw down three or four gold pieces, "I've worked through that," says he, looking as fierce as a lion.

And indeed bad as his clothes were and coarse as his manners were, he seemed like a man who sailed before the mast, but seemed likely to strike. The man who came with the barrow told him before at the Royal George, that he had inquiries made about us, hearing ours well spoken of, I suppose, and described his place of residence. And that was all we could get.

He was a very silent man by custom. All day he sat with his brass telescope; all evening he sat in a corner of the cabin, very strong. Mostly he would not speak when spoken to, but through his nose like a fog-horn; and we and the crew were to let him be. Every day when he came back from his rounds he had gone by along the road. At first we thought he was a kind that made him ask this question, but at last we began

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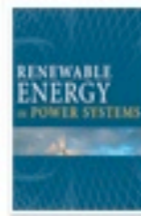
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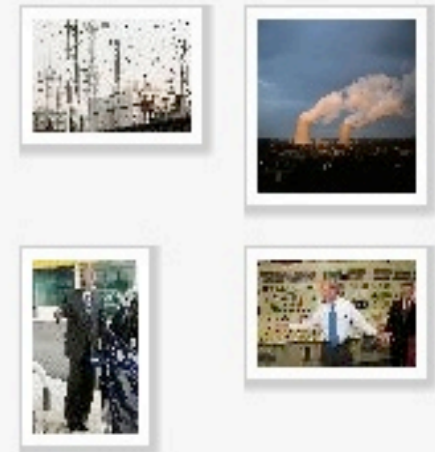


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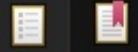
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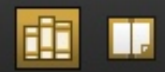
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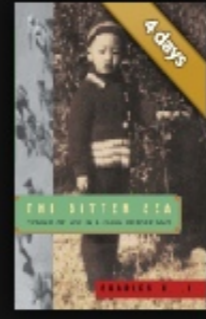
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