

Ministry of Culture
Czech Republic



REPORT ON THE STATE OF CZECH CINEMATOGRAPHY (2005)

Ministry of Culture of the Czech Republic
Department of Media and Audiovisual Services
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INTRODUCTION

The Department of Media and Audiovisual Services of the Czech Ministry of Culture annually publishes a Report on the State of Czech Cinematography in the preceding year. The Report informs the domestic and foreign professionals as well as the public at large of the most recent development of the cinema industry. This year is no exception.

Last year saw the culmination of the efforts to amend Act No. 241/1992 Coll., on the State Fund of the Czech Republic for the Support and Development of Czech Cinematography (Cinematography Fund Act). The amendment bill drafted by the government was to increase substantially the resources available to the Cinematography Fund, thus strengthening particularly the support of domestic film production. Such increase could also have led to an unprecedented development of international film co-productions. The amendment to the Cinematography Fund Act had influential opponents and critics among those who would have been required to finance the planned increase, i.e. particularly among TV broadcasting operators, film distributors, video distributors and cinema operators. This was also reflected in the debate that was held in both parliamentary chambers. Once again it became evident how problematic is the solidarity of individual cinema sectors, not to speak of the audiovisual sector as a whole. The bill was twice returned to the Chamber of Deputies: first by the Senate, then by the President. In the end it did not find the support it needed to override the presidential veto.

Despite a sharp fall in the overall audience numbers, cinemagoers confirmed their stable and strong interest in Czech films, which drew almost 2.4 million people in total. The same results can be seen in TV broadcasting and video/DVD sales. Moreover, if the resources of the Cinematography Fund had been increased, the result would surely have stimulated not only domestic film production, but also other necessary activities, e.g. cinema modernisation.

In spite of the chronic underfinancing of film production, the production of feature films once again rose, achieving the highest annual output of the past decade. Even though investment by the Cinematography Fund stagnated and Czech Television has also grown somewhat more hesitant in its support to domestic production, there are new strong investors, such as TV Nova.

Czech feature film achieved a major international success, when Bohdan Sláma's *Something Like Happiness* won the Golden Shell at the San Sebastian IFF. The strength of the documentary sector is steadily growing; as for animation, a second full-length domestic animated programme is heading for the cinema network. Services provided to foreign film and TV production companies – until quite recently a flourishing business – are not so conspicuous, but financially very important; together with the production of advertising spots, their turnover is many times higher than that of the domestic film production. Still, even this sector is beginning to call for state support to enable it to face the competition from countries, which have a system of fiscal incentives.

There are several frameworks for activities encouraging film creation, production and distribution: the European MEDIA programme, Eurimages and other platforms. The Czech Film Centre, founded on a private basis and co-financed from the state budget, also contributes its share, together with the affiliated Film Commission. As for foreign promotion, our cinematography is increasingly presented abroad through international festivals and shows rather than the standard cinema network. From among those parts of the film sector that enjoy a good reputation abroad, one should definitely mention Czech film schools, especially the Film and Television Faculty of the Academy of Arts with a tradition of more than half a century.

The Czech Republic can be quite rightly called a country of film festivals, which enjoy a

relatively generous public support. Their total number (including film showcases and seminars) exceeds fifty, and three more have emerged recently. Some are truly unique, even in the international context. The network of film clubs is well developed: their association co-operates with the National Film Archive, certain distributors and festivals to ensure that high-quality art films, including film classics, do not disappear from the cinema network. It also strives to make the club offer as varied as possible, as regards the representation of individual national cinematographies.

Even though the boom of multiplexes speeded up the decline in the number of one-screen cinemas, the latter are still quite common, compared with the situation in other European countries; in principle, their network spreads all places with population of 10,000 or more. In the summer season this network is enlarged by a number of touring cinemas and summer cinemas - one of the specifics of Czech cultural life. The unexpectedly sharp drop in audience numbers has upset this more or less favourable state of affairs, however; and undermined even the existing position of multiplexes. The film distribution network lost a whole one-fourth of its audience and more than 20 % of revenues. What raised particular alarm was the indication that this is a long-term global trend, caused not so much by a temporary lack of attractive titles, but rather by a mass switch to the DVD format, the rapidly growing black market in DVDs and the distribution of films on the Internet. However, even the DVD sector, which has so far been growing dynamically, registered a decline in its revenues, though not so sharp as the cinema network.

The rapid, almost precipitous development of digital technologies is beginning to influence the field of cinematography in a major way. At the same time such speedy development makes any long-term prognoses rather doubtful and forces the cinema operators more and more often to upgrade their technical equipment. The boom of digital television is also likely to increase competition, in which the cinema will once again have to defend its status.

The discussions concerning the amendment to the Cinematography Fund Act once again confirmed that film has two basic dimensions. The commercial dimension, in which film works are perceived as goods to be marketed in the same way as other commodities, and a non-commercial dimension, in which it is seen as a branch of art and a part of national culture.

THE STATE SUPPORT OF CINEMATOGRAPHY

After the revolution of 1989, the state's interest in the prosperity and development of national cinematography manifested itself in two main areas. One was the establishment of a legal framework that would foster the activities of the audiovisual sector in the newly constituted society; the other was direct as well as indirect financial support of these activities. Even in the heyday of privatisation in the early 1990s it was evident that the comparatively large and well-developed domestic film production cannot, as a whole, rely just on self-generated revenues. This was especially true of its most valuable, artistically oriented part, which could not count on support from private investors or sponsors and had a prior claim to funding from public sources.

Taking into account all the above reasons, in 1992 the Parliament passed a bill establishing the State Fund of the Czech Republic for the Support and Development of Czech Cinematography (Cinematography Fund). However, even at the very beginning of the Fund's existence the lobbyist pressure was already strong enough to deprive it of income from the field of video distribution. The sharp fall in cinema audience numbers affected another of its income sources – the surcharge of CZK 1 on every cinema ticket. The main source of income was now the revenue from commercial use of older Czech films, which, however, could not meet the needs of filmmakers and other sectors of cinematography. This was the context of the long-term efforts to amend the Cinematography Fund Act and substantially increase the Fund's resources. The most important change contained in the draft was a new source of Fund income, a 3 % charge on the sale of copies of audiovisual works, which was to be paid by distributors, and a levy on advertising income, paid by TV companies. The cinema ticket surcharge collected and paid by cinema operators was to be raised to 2 %. At the end of April 2006, the amendment (which also introduced some changes in the structure and powers of the Fund's bodies) was repeatedly approved by the Chamber of Deputies after it had been rejected by the Senate. However, the lower chamber did not manage to override the subsequent presidential veto.

Another law regulating the field of cinematography is Act No. 273/1993 Coll., on Certain Conditions of Production, Distribution and Archiving of Audiovisual Works (Audiovisual Act). This law, too, no longer served the needs of the audiovisual sector. Experts had for years been working on its amendment, which was after many difficulties passed in the first half of 2006 (Act No. 249/2006 Coll.). The most important change it brings is the registration of Czech audiovisual works as well as foreign works distributed in the Czech Republic. The amendment also contains more precise definitions of certain basic concepts, includes cinema operators in the registry of producers and distributors of audiovisual works and introduces some other, minor changes.

As for financial support to the cinematography sector, the year 2005 did not bring any major developments. State funds were used to pay fees for membership in European audiovisual organizations, such as Eurimages (**CZK 5,380,000** in domestic currency), European Audiovisual Observatory (**CZK 370,000**) and, in particular, the MEDIA Programme, in which the Czech Republic invested approximately **CZK 20,500,000**, including the operation costs of the MEDIA Desk office. State money went also into the budget of the National Film Archives, where the state contribution rose to **CZK 27.850.000**. However, the most important item was the total sum distributed by the Ministry of Culture in the form of grants to individual audiovisual projects. The grants amounted to **CZK 72,400,000** and were distributed as follows:

<i>Film festivals and showcases</i>	<i>CZK</i>
Karlovy Vary IFF	30,000,000
Zlín International Festival of Films for Children and Youth	17,000,000
AniFest Třeboň IF	5,000,000
Febiofest IF	3,000,000
Nine Gates IF	3,000,000
Jihlava International Festival of Documentary Films	2,500,000
Finále Plzeň IF	779,000
Fresh Film IF	500,000
One World IF	500,000
Project 100 nationwide film showcase	300,000
Academia Film Olomouc	100,000
Techfilm Hradec Králové	100,000
Ecofilm IF Český Krumlov	100,000
Children's Film and Television Festival, Ostrov n/Ohří	100,000
Třinec Film Summer	100,000
Days of European Film	100,000
Nové Město Pot of Laughter	80,000
PsychoMATograf IF	80,000
International Festival of Mountaineering Films, Teplice nad Metují	70,000
Bollywood Film Festival	60,000
Litoměřice for the Fifth Time	50,000
The World of Books on the Film Screen	50,000
It Concerns You Too – competition	50,000
Memories and Forgetting – film showcase	50,000
Mezipatra IF	40,000
Film and History	40,000
<i>Seminars and workshops</i>	
Summer Film School, Uherské Hradiště	1,300,000
Ex Oriente Film	400,000
East of Eden	200,000
Association of Czech Film Clubs	200,000
Sokolov Film Seminar	40,000
<i>Annual prizes</i>	
František Filipovský Prizes for Dubbing	50,000
Annual Award of the Association of Czech Cameramen	50,000
Trilobit Beroun	50,000

<i>Periodicals</i>	
Film a doba (quarterly)	500,000
Cinepur (bi-monthly)	350,000
Synchron, a FITES news periodical	80,000
<i>Non-periodical publications</i>	
The Lexicon of World Cinema	100,000
Beauty is a Symbol of Truth (miscellany)	93,000
P. P. Pasolini and His Films	50,000
<i>Promotion of Czech cinematography abroad</i>	
Year-round activities of the Czech Film Centre	3,267,000
Something Like Happiness, the Czech Oscar candidate	200,000
Up and Down, nominated for the Prize of the European Film Academy	30,000
<i>Documentary projects</i>	
Inner Space – Inner Voice	50,000
<i>Other</i>	
Association of Czech Film Clubs – purchase and distribution of art films	900,000
One-off projections in the Aero cinema	150,000
Audiovisual cycle in the Světozor cinema	50,000
Documentary Mondays cycle in the Světozor cinema	50,000
Tuesdays with Gender – meetings with female filmmakers	50,000
Young Authors Before the Audience – meetings in Olomouc	30,000
Meeting of Sky Riders II	10,000

Eleven of the above projects were supported also by the Cinematography Fund; five received grants from the MEDIA programme and three more from the State Fund for Culture.

In addition to providing direct support to concrete projects, in 2005 the Ministry of Culture participated in the preparation of a special-focus research material. *A Study of the Economic Impact of Film Industry in the Czech Republic*, drawn up by the British company Olsberg/SPI Ltd., describes in detail the current state of the film industry in the Czech Republic. It presents data showing the financial share of the film industry in GDP and recommends concrete measures to improve the current situation in the film sector. In the upcoming period the Ministry of Culture should consider the recommendations contained in the study and prepare a legislative framework that would ensure adequate financial support of Czech cinematography. One of its first steps should be the establishment of an institution that would foster international relations of the Czech

film sector, ensuring promotion and providing the necessary consulting and information services. The Czech Film Centre, financed jointly by the state and the APA company, does not, with its current status, answer the aforementioned needs. (A proposal to establish a body of this type formed part of the 1998 draft amendment to the Audiovisual Act, which, regrettably, did not find sufficient parliamentary support).

The Olsberg/SPI study also includes recommendations concerning the sector of foreign film commissions. Since 1998 the Czech Republic has been widely used by foreign production teams, for whom the shooting of foreign films on our territory with Czech film crews was relatively cheap and, thanks to the country's filmmaking tradition, could be carried out with top-quality professionals. Since many neighbouring and other countries have begun to attract film production companies by various financial incentives, the study recommends that the Czech Republic introduce a similar system of financial stimuli to prevent an irremediable loss of foreign commissions, which have been bringing substantial sums into the state budget. The preparation of measures based on the cited recommendations is one of the challenges the Ministry will have to face in the future.

From the above list one can calculate the total sum of the state financial support to Czech cinematography in 2005, which amounted to **CZK 129,000,000**.

STATE FUND OF THE CZECH REPUBLIC FOR THE SUPPORT AND DEVELOPMENT OF CZECH CINEMATOGRAPHY

The Cinematography Fund is the only instrument of public financial support of independent filmmaking in the Czech Republic. It was established on the basis of Act No. 241/1992 Coll., on the State Cinematography Fund. Its official head is the Minister of Culture; the Fund is run by a Board that makes decisions on the distribution of its resources. The Chamber of Deputies elects the Board members on the proposal of the Minister of Culture, who nominates candidates after consultations with professional organizations and associations of authors, employers and cinematography workers. The Board has a maximum of 13 members elected for a three-year term.

In 2005 the Board was composed as follows: Jiří Stránský (chairman), Tomáš Baldýnský (spokesman), Jan Bernard, Lubor Dohnal, Jana Dudková, Jan Jíra, Jan Joukal, Jaromír Kallista, Jiří Kubíček, Jan Lukeš, Marcela Pittermannová, Břetislav Pojar, Tomáš Škrdlant, Miloš Zábranský. J. Kallista and M. Zábranský resigned during the year.

The Cinematography Fund can support the creation of a Czech cinema work (script writing) and its production as well as the distribution of a high-quality cinema work and the promotion of Czech cinematography. It can also provide grants to projects of technological development and cinema modernisation and support the production, distribution and promotion of cinema works of national and ethnic minorities living on the territory of the Czech Republic.

The total income of the Cinematography Fund in 2005 amounted to **CZK 115,000,000**, of which commercial use of older Czech films generated more than **CZK 89,500,000** and the surcharge of CZK 1 on every cinema ticket brought **CZK 10.100.000 CZK**. The expenses of the Cinematography Fund were slightly lower than the income – approximately **CZK 108,300,000**, with more than **CZK 67,300,000** earmarked for project support. Following the two application deadlines, the Board considered the total number of 172 applications and decided to support the projects listed below by a total sum of **CZK 69,800,000**. The money was provided either in the form of a subsidy granted for a specific purpose, or as loan to be repaid from the revenues generated by the work:

Feature film script writing

Script	Author	CZK
Protectorate	Marek Najbrt	80,000
The Third World Show	Vít Klusák	70,000
Granddaughter	Lenka Kny	70,000
Starlight Reflection	I.Shvedoff, O.Shvedoffa	50,000
Full-length feature film production	Director	CZK
I Served the King of England	Jiří Menzel	5,000,000
Roming	Tomáš Doruška	4,000,000
A Life and Death Matter	Milan Šteindler	3,500,000
Foxes	Mira Fornay	3,000,000
Beauty in Trouble	Jan Hřebejk	3,000,000
Bathory	Juraj Jakubisko	2,000,000
English Rhapsody	Matěj Mináč	2,000,000
Brewing History	Peter Kerekes	1,000,000
René – a Czech Villon	Helena Třeštková	600,000
Zone	Miloš Zábanský	500,000

Loans to be repaid from the revenues generated by the project

		CZK
Fimfárum 2	J.Balej, A.Klimt. V.Pospíšilová, B.Pojar	3,500,000
Last Summer	Karin Babinská	3,000,000
Something About Life	Radim Procházka	2,500,000
The Life of a Bud	Václav Kudrnka	2,500,000
Grand Hotel	David Ondříček	2,000,000
Carp	Börkur Gunnarsson	700,000
The Labyrinth of the Revolution	Petr Jančárek	500,000
Martha	Marta Nováková	500,000
Peace with the Seals	Miloslav Novák	500,000

**Loan to be repaid within 18 months
after the first screening of the film**

Taming Crocodiles	Marie Poledňáková	4,000,000
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Production of short films

	Directing	CZK
Větvicka and Ploutvička	Jan Balej	700,000
Suchá hora on the Way to Europe	Pavel Štingl	500,000
Radio Kebrle	Zdeněk Durdil	450,000
She and Skitskoj	Zdeněk Novotný	300,000
Country of Unlimited Impossibilities	Marin Ryšavý	200,000
God Is Orange	Larisa Artjugina	200,000

Loans to be repaid from the revenues generated by the project		CZK
Sorceress	Václav Švankmajer	600,000
A Carnival of Animals	Michaela Pavlátová	500,00
Peace with the Tourists	Lucie Králová	400,000
Outworn Dreams	Pavel Koutecký	400,000
Anatomy of Revolution	Pavel Kačírek	300,000
Hrádeček as a Phenomenon	Josef Platz, Andrej Krob	300,000
Mallku	Rodrigo Morales	300,000
Niemen	L.Wdowiak	300,000
Scouts – Be Ready	Monika Rychlíková	300,000
Inner Voice – Inner Space	Pavel Kolaja	300,000
The Unhappy Birthday of Pét'a Fotka	Galina Miklínová	200,000
Once in Kersko	Slobodanka Radun	100,000
5 Nonsenses	Lucie Košutová	50,000

Distribution		CZK
Hrubeš and Mareš Friends Come Rain or Shine	Cinemart	900,000
Something Like Happiness	Bontonfilm	900,000
Fimfárum 2	Falcon	800,000
Still Living	Bontonfilm	600,000
Source	Bionaut Films	400,000

Loans to be repaid from the revenues generated by the project		CZK
Wrong Side Up	Negativ, s.r.o.	1,000,000
Indian and the Nurse	Cineart TV Prague, s.r.o.	500,000
The City of the Sun	Čestmír Kopecký -První veřejnoprávní	500,000
Searching for Ester	Bionaut, s.r.o.	400,000
Night Talks	Negativ, s.r.o.	350,000
The Great Water	The World Circle Foundation	350,000
Afonka Doesn't Want to Herd Reindeer Anymore	Total HelpArt T.H.A, v.o.s	300,000
Things	Jan Střítežský	150,000
2x Book of Fate	Pavel Štingl K2 s.r.o.	100,000

Promotion		CZK
Finále Plzeň		1,000,000
Anifest Třeboň		1,000,000
Summer Film School		700,000
Ex Oriente Film		500,000
Fresh Film Fest		500,000
International Festival of Documentary		500,000

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Films, Jihlava		
Czech documentaries in schools		400,000
Catalogue Czech films 2004 and DVD		350,000
FAMUfest		300,000
One World IF		300,000
Filmák IF		250,000
Animation Showcase, Olomouc		200,000
Children from Hartmanice		100,000
Mezipatra IF		100,000

Loan

CZK

Activities of the Czech Film Centre		2,000,000
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Technical development and modernisation

CZK

Modernisation of the Metro cinema, Prostějov		1,000,000
Dolby for the small projection hall of the Světobor cinema, Prague		400,000
Modernisation of the Aero cinema, Prague		360,000
Dolby for the Panorama cinema, Kyjov		200,000

INTERNATIONAL ORGANIZATIONS

EURIMAGES

The Eurimages International Fund was established to provide financial support to film co-productions in European countries, support the distribution of the co-produced works and the networks of cinemas that screen them. It was a chance especially for small, economically weak cinematographies, limited by the size of their respective internal markets. At present the Fund has 32 members. Over the seventeen years of its existence it has granted support approximately to 1,000 full-length films, mostly features, but also documentaries and animation. The Czech Republic became its member in 1994; since then the Fund has granted support to twenty co-productions with majority Czech share and further funding has been granted to distributors of the supported films and to cinemas included in the Europa Cinemas network. When the Czech Republic joined the MEDIA programme in 2003, this part of the support was transferred under MEDIA; the change reduced the amount of the country's contribution to Eurimages, which was just under **EUR 186.000** in 2005.

In 2005 Eurimages supported three projects with Czech participation. The Czech-Italian documentary *Peace with the Sea-bears* (directed by Miloslav Novák) received 56.000 €, *Bathory* (Juraj Jakubisko), co-produced by the Czech Republic, Slovakia, the United Kingdom and Hungary, was granted 212.000 € and *Fair play* (Lionel Bailliu), co-produced by France, Belgium and the Czech Republic, received 40.000 €. The total financial benefit, for the Czech Republic only, was **308.000 €**. The country's balance was thus once again more than favourable. It must also be remembered that the importance of Eurimages transcends mere financial assistance; the fund also helps our filmmakers overcome the limits of the domestic market, establish the necessary contacts, acquire know-how and get their films into foreign distribution networks.

EUROPEAN AUDIOVISUAL OBSERVATORY

The European Audiovisual Observatory (EAO), based in Strasbourg, was founded in 1992. Its task is to collect, process and disseminate information on the European audiovisual industry. It currently groups 36 countries and the EC represented by the European Commission; the Czech Republic has been a member for the past twelve years. The EAO collects information on the European audiovisual industry, makes it available to audiovisual professionals and thus enhances the transparency of this sector in Europe. EAO monitors all branches of the audiovisual industry, i.e. film, television, video/DVD and the emerging media. It provides information services in the field of statistics and market research, legislation and the funding of audiovisual production. It monitors and analyses the development of the audiovisual sector in the Member States.

For example, last year the Czech Republic worked with the EAO on a study mapping the obligations of TV broadcasting operators in the field of audiovisual production support. The EAO publishes a Statistical Yearbook and the IRIS monthly focused on legislative issues; it also organizes a broad range of conferences and workshops. Our country's membership fee in 2005 was approximately **13,000 €**.

The EAO web pages (www.obs.coe.int) offer *inter alia* the following databases:

- 1 LUMIERE (contains data on audience interest in films distributed in the cinema network)
- 2 KORDA (information on public grants to the cinema and audiovisual sector in Europe)
- 3 IRIS MERLIN (information on the legislation regulating the European audiovisual sector)
- 4 PERSKY (information on TV broadcasting operators in Europe).

MEDIA PROGRAMMES

The Czech Republic joined MEDIA in 2002, and after the country's accession to the EU the programme became a key supporting instrument for the audiovisual sector.

The running five-year cycle of the programme consists of the following sub-programmes:

- 1 MEDIA Development, supporting the development of audiovisual projects of all genres;
- 2 MEDIA Distribution, focusing on the distribution of European films, TV channel broadcasting and cinema support;
- 3 MEDIA Promotion, supporting film festivals, markets, pitching forums and databases of audiovisual works;
- 4 MEDIA Training, specializing in projects of further education of film professionals;
- 5 Pilot Projects, supporting the use of digital technologies in the distribution of audiovisual works.

The MEDIA Desk Office in Czech Republic, founded in 2003 by the Czech Film Chamber – Public Benefit Society, handles the administrative, information and servicing agenda connected with our participation in the programme. In 2005 it focused on creating the best possible work conditions for Czech film professionals; this was successfully achieved especially within the framework of the tried and tested MEDIA Development and MEDIA Distribution programmes. The possibilities offered by the MEDIA Training programme have not yet been fully exploited. The operation of the MEDIA Desk Office in 2005 was subsidised by **CZK 2,452,000** from the state budget.

Czech projects submitted last year received **1.158.000 €** from the MEDIA programme.

The largest sum of **354.000 €** went from MEDIA Distribution to film distributors.

Distributor	Automatic support in EUR	Selective support in EUR	Support for European films on DVD in EUR
Bioscop	66,000		
SPI International	58,000	40,000	
Bontonfilm	30,000		26,000
Cinemart	14,000	6,000	
Artcam	11,000	8,000	
Andrea Dědičová	6,000		
35 mm		22,000	
Falcon		20,000	
Magic Box			38,000
Vapet Production			9,000

A novelty in the field of distribution support was the **50.000 €** granted to the documentary project *Wichterle* from MEDIA TV Broadcasting, a MEDIA sub-programme that had not been used much before.

In 2005 the **Europa Cinemas** network included sixteen Czech and Moravian cinemas:

- 1 Prague – Aero, Bio Illusion, Evald, Lucerna, Oko, Světozor, Village Cinemas Anděl
- 2 Brno – Art, Scala
- 3 Pilsen – Eden
- 4 Hradec Králové – Centrální
- 5 České Budějovice – Kotva
- 6 Karlovy Vary – Panasonic
- 7 Uherské Hradiště – Hvězda
- 8 Boskovice – Panorama
- 9 Kyjov - Panorama

The MEDIA Development sub-programme distributed a total of **295.000 €** to projects submitted by the following companies:

Producer	Media Development
	Amount in EUR
Filmbrigade	90,000
Negativ	80,000
Biograf Jan Svěrák	40,000
Silver Screen	40,000
Sunfilm	30,000
Direct Film	15,000

Film festival /company/project	Media Promotion	Media Training
	Amount in EUR	
Ex Oriente Film IDF	80,000	66,000
Jihlava International Festival of Documentary Films	35,000	
Summer Film School	35,000	
Zlín International Festival of Films for Children and Youth	65,000	
Anifest Třeboň	30,000	
One World IF	30,000	
Fresh Film Fest	15,000	
TransIstor		100,000

THE NATIONAL FILM ARCHIVES

The National Film Archives (NFA) remain the only organization in the cinematography sector that receives support from the Ministry of Culture; the rest of cinematography is fully privatized (with the exception of some cinemas run by municipalities). According to Act No. 499/2004 Coll., on Archives and Record-keeping, the NFA are specialized archives whose principal duties consist in the collection, protection, expert treatment and use of audiovisual and written or printed archive materials. The Audiovisual Act also stipulates the NFA's duty to set up a special library of selected audiovisual works, which the archives lend on a non-profit basis to civic associations and professional film schools. The producers of Czech audiovisual works are therefore obligated to offer the NFA a copy of every produced film or programme and the related documentary and promotion materials.

The year 2005 was a period of increased activity for the NFA staff. The NFA took over and treated another portion of the materials from the former Gottwaldov Film Studio, Geofond and other institutions or individuals, thus enlarging their libraries by more than 2,200 new film materials and 630 video cassettes. The archives also bought 25 features, 15 other films and 200 video cassette titles, all on the basis of the authors' obligation to offer for sale every new title. The Oral History collection was enlarged by almost 30 interviews; 85,000 metres of film were copied onto a non-inflammable material and almost 195,000 metres were chemically treated to remove mould. Data on more than 1,900 films were transferred to the database. The department of written and printed archive materials acquired 700 photographs, approximately 3,150 film posters, and 1,400 other promotion materials, 1,700 dialogue and subtitle lists. It also converted to digital format more than 9,100 photographs and restored 330 film posters.

The NFA library acquired over 2,000 books and hard-cover periodicals, 70 scripts, 10 CD-ROMs, 90 microfilms and more than 500 separate materials on personages and films. 9,400 bibliographic and 12,200 other entries were added to the database. Throughout the year the library provided information and standard library services; the use of its on-line catalogue has been extended. A conservation programme for endangered documents gave birth to a digital library of Czech film periodicals. The NFA library took part in the compilation of the *Czech National Bibliography of Newspaper and Magazine Articles*, co-operated with FIAF (International Federation of Film Archives) on the Periodicals Indexing Project etc.

As every year the NFA published the **Film Yearbook 2004**, twelve issues of *Filmový přehled* (Film Review) as well as three issues of the professional review **Illuminace**, and carried on the work on the publications **Czech Documentary Film 1898-1945** and **Czech Feature Film 1971-80**. The archives also issued two DVD titles - **A Gallery of Amateur Filmmakers** and **Petr Skala – A Hidden Experimenter** – and the publication **Creative Betrayals**.

NFA experts researched information for dozens of domestic and foreign producers and co-operated with Czech TV on its cycles *From the Film History*, *In Search of Lost Time*, *Critical Moments* and on other CT programmes. They provided similar services also to Nova TV and Prima TV.

The archives lent almost 2,000 film materials and more than 430 video cassettes to various clients, helped ensure the programme of the Summer Film School and other seminars, and provided films for screenings at the Karlovy Vary IFF and *Finále Plzeň*. The NFA employees actively co-operated with other festivals (Febiofest, One World IF, Nine Gates IF, Jihlava International Festival of Documentary Films), with film schools, national institutes and other cultural institutions. Ponrepo, the archives' projection hall, hosted 450 film spectacles visited by

16,000 people, and a number of cyclical or one-off events: anniversaries of important film figures, retrospectives (e.g. Francois Truffaut, Philippe de Broca, Voskovec and Werich, Lev Kuleshov, Robert Altman, Jean Vigo, Rainer Maria Fassbinder, Luigi Comencini, Georg Wilhelm Pabst, Alberto Lattuada, Jean-Luc Godard, Orson Welles, Kon Ichikawa), film showcases, ceremonial premieres, meetings and presentations.

The National Film Archives continued their work on several grant projects and on the projects of the Research Centre for Audiovisual History and Teaching Methods; they also co-operated with foreign archives on the MIDAS project. NFA experts took part in the preparation of a two-year masters programme *Restoration of film and photographic materials* and prepared a film history course for secondary grammar schools.

As usual the archives devoted much attention to the presentation of Czech film culture abroad. In co-operation with the Ministry of Foreign Affairs they organized projections of Czech films in Bonn, Vienna, Riga, Helsinki, Tel Aviv, Manila, Dilli, Bangkok and Bombay. Working with the Czech Centres in Paris and Moscow, the NFA presented a film showcase *Golden Sixties* in the first of the capitals and a 1930s showcase of Czech films in the second. One-off projections took place in the Czech Centres in Vienna, Budapest, Warsaw and London.

In co-operation with other FIAF members the NFA ensured projections of Czech films in Lisbon, Budapest, Vienna, Warsaw, Valencia, Berlin, Wiesbaden, Frankfurt, Munich, Luxembourg, Bratislava, Belgrade, Brussels, Bologna, Moscow, Jerusalem, New York, Montreal, Taipei and Canberra. Older Czech films could also be seen at the Cannes IFF, Filmposium Zurich, the Martinů Music Festival in Basel, the International Festival of Animated Films in Norwich, Belfort IFF, Alpe Adria Cinema in Trieste, the International Forum of New Cinema in Calcutta, the Bibiana International Festival in Bratislava and at other events. Last but not least, the archives lent Czech films for the French Institute screenings in London and Rome, for the projections of Ciné- Jeune de l'Aisne, the Roman Associazione Film Studios 80 etc.

In 2005 the NFA faced financial problems caused *inter alia* by the stagnating production of Czech TV. In spite of the difficulties, however, the archives managed to avoid a loss, mainly thanks to the revenues for services provided to TV companies. The operational subsidy from the state budget amounted to **CZK 27,850,000**. A major problem of the NFA is still the inconvenient and provisional location of its departments.

FILM CLUBS AND ART CINEMAS

The number of film clubs fell to one half, i.e. about 130, compared to the 1980s; in ten cities or towns there are also children's film clubs called Bijásek. The film club membership fell to one-fifth, i.e. some 20,000 people. Still, the Association of Czech Film Clubs (ACFC) – the clubs' umbrella organization – deserves credit for preferring quality and long-term systematic work to high membership numbers. This trend can be seen at the Summer Film School, other seminars, Project 100 or the *Film and School* project.

Prague has the highest number of film clubs. The largest and busiest of them organizes its screenings and other events in the Aero cinema, which also houses the methodological and information centre of the ACFC. Aero is aided and gradually replaced in its role by the Světozor cinema, located more advantageously in the city centre. Another important film centre is in Uherské Hradiště. This town, together with the nearby Veselí nad Moravou, hosts most club seminars and serves as the headquarters from which the ACFC co-ordinates the distribution of club films. Other large and active film clubs include Oko (Prague), Art (Brno), Centrál (Hradec Králové), or Pastiche filmz (Olomouc). The strongest clubs are found in university cities, but some flourish even in small places – Boskovice, Čáslav, Hořice, Žamberk or Volyně.

A truly unique event even in the global context, the Summer Film School long ago transcended the dimensions of a mere club seminar and became one of the main film holidays of the year. The last year's 31st Summer Film School hosted 1,800 registered participants and about 1,300 guests. The participants could choose from 200 full-length and more than 230 short films, which were screened in six projection halls. The nearly 400 screenings were visited by 100,000 people. Even with these numbers, the SFS managed to keep its profile of an educational, cultivating seminar. The only shadow cast over its successful 31st year was the resulting financial loss. Uherské Hradiště hosted two other special-focus seminars – the archives seminar and the British seminar. In Veselí nad Moravou the Association organized the Asian and Russian seminars; the traditional Film Laughter took place in Rychnov nad Kněžnou; and a seminar dedicated to Central European films was held in Prague.

In addition to the Summer Film School, the ACFC organizes also Project 100, another nationwide event, which has begun the second decade of its existence. Every year it presents ten important cinema works – classics as well as contemporary films. It is remarkable in its scale – just in the Czech Republic the few-days' cycle of screenings toured 120 cinemas. In the autumn of 2005 it moved to Slovakia. Unfortunately, even this project was affected by the decline of audience interest. Still, the nearly 40 spectators per screening and the total of 50,000 visitors can be called a moderate success. In contrast to Project 100, the following activity of the ACFC, the "Film and School" project, is drawing more and more interest. Film and School, which is now being implemented in twenty-one places, most of them in Moravia, focuses on secondary school students, trying to educate them in a systematic fashion about the art of film. A long-term plan to introduce film education as part of the curriculum in the whole school network has not succeeded so far; Film and School is thus gradually building its own network of sympathetic schools. All the projects that have been mentioned above are connected with quite extensive publishing activities. In addition to all the above, individual clubs also organize various cycles, touring or one-off film shows, retrospectives, seminars etc.

Regular projections drawing on the film library of the ACFC still form the basis of the year-round operation of film clubs. The library contains about one hundred titles, including films provided by the National Film Archives and films acquired from other distributors, from festival

programmes, foreign partners and other sources. Last year the programme library of the Association was enriched mostly by titles of Project 100: *Metropolis*, *Modern Times*, *When Father Was Away on Business*, *The Tin Drum*, *The Story of a Weeping Camel*, *Midnight Cowboy*, *Kontroll*, *Taking off*, *Toyen*, *Vojtěch Called the Orphan* and a mosaic *Memories and Forgetting*. The newly bought titles include *Commitments*, *The Double Life of Veronica*, *Battleship Potemkin*, *The Motorcycle Diaries*, *East of Eden*, *THX 1138* and *Au bout de soufflé*. The clubs organized nearly 3,700 screenings for 105,000 spectators. These numbers, too, are substantially lower than those of 2004. The most sought-after title was the German *Tin Drum* seen by more than 15,000 people, followed by the Hungarian film *Kontroll* and the American classic *Who Is Afraid of Virginia Woolf?*.

The direction pursued by the ACFC in recent years should be appreciated, especially since the Association puts increasing emphasis on the film education of young people and opens its activities to public at large.

The club movement is closely bound with the phenomenon of art cinemas, which have gained new importance since the standard distribution network came to be dominated by multiplexes. The true “art cinemas” include Aero, Světozor, Evald and Mat in Prague, Art in Brno, now also Centrál in Hradec Králové, Kotva in České Budějovice and a number of small club projection halls. Apart from this core network, there is also a larger group of cinemas that screen high-quality art films in regular weekly, half-monthly or monthly intervals (among them those which took part in Project 100) – all together a full one-fourth of the nationwide cinema network.

It must be pointed out that none of the above activities could be sustained without support from public sources. The new titles enlarging the offer of art films are supplied, apart from the ACFC, also by the NFA and by specialized distributors such as Cinemart, Artcam, Aerofilms etc. Other distributors contribute individual sought-after titles. Regular screenings of high-quality art films require much energy and effort from the organizers and involve higher financial risk. All this makes the work of those who broaden the horizon of the film spectator only the more admirable.

DOMESTIC FESTIVALS, SHOWS AND AWARDS

Film festivals flourish in the Czech Republic and are becoming an ever more important alternative to the commercially oriented film distribution. Their significance is evident also from the following list of 50 well-known film events:

- **Go Camera** (13-16 January) – a Brno festival of films, photographs and publications.
- **Project 100 – 2005** (13 January – 30 April) – a film showcase including every year ten older and newer important works of world cinematography. It toured 98 places in the Czech Republic and attracted more than 44,000 visitors.
- **The Days of European Film** – traditionally held in Prague (27 January – 6 February) and Brno (7-15 February). The 12th DEF offered to 18,000 visitors 34 full-length and 24 short films from 28 European countries; most of the films had already won awards at international festivals.
- **The Award of the Association of Czech Cameramen** (27 February) – an annual event.
- **Czech Lion Awards** (5 March) – annual prizes of the Czech Film and Television Academy for the most important achievements on the Czech cinema scene.
- **Days of Francophonie** (March) – an impressive presentation of (predominantly) French culture, taking place in six Czech and four Moravian cities.
- **Festival of the Shockproof Viewer** (10-12 March) – a new arrival on the domestic festival scene focusing on (crimes against) aesthetics in film; it is held in the Aero cinema in Prague.
- **Febiofest 2005** – a film, television and video festival. The largest film event of its kind in the Czech Republic (278 full-length and 58 short films from 65 countries in 19 sections, 630 spectacles and an imposing number of spectators – 127,000). Febiofest began in Prague (31 March – 8 April) and was held, on a smaller scale, also in four other cities in the Czech Republic (10-17 April) and in eight Slovak cities or towns. In addition to the rich programme offer it drew visitors to cinemas also by its attractive range of guests, affordable ticket prices and many novelties. At the end of the festival, film journalists awarded their prize, **Kristián**, for the best films in several categories.
- **The World of Books on the Cinema Screen** (18-22 April) – this festival, affiliated to the largest book fair in the Czech Republic, brings together the world of literature and film.
- **Kino na hranici / Kino na granity** (20-24 April) – the showcase of Czech, Polish and Slovak films, called Cinema on the Border, found its proper home in Český Těšín.
- **18th Finále Plzeň 2005** (25 April – 1 May) – a retrospective festival of Czech films. It offers not only a competition of feature films and documentaries (the latter divided in two categories), but also 13 mostly retrospective sections, a presentation of works in progress, lectures, panel discussions, meetings with interesting guests and other events.
- **One World – International Festival of Human Rights Films** (27 April – 14 May) – having expanded from Prague to 13 other cities and towns, the festival now has its satellite events even abroad. Its distinctive feature is the informal, friendly atmosphere, which contrasts with the seriousness of the themes, a large number of foreign guests, both from and outside the cinema world, and the surprisingly strong interest of the public. The most important asset of One World, however, is the year-round systematic work with selected films at schools and high-risk communities. The programme of the last year's 8th festival was composed of 120 films from 43 countries of all continents, grouped in

- competition as well as non-competition sections.
- **AniFest Třeboň – International Festival of Animated Films** (5-11 May). In just four years, AniFest has become one of the country's major festival events. It is gradually gaining international prestige, which is evident also from the increasing number of participating foreign filmmakers and foreign entries (almost 230 last year, plus 56 Czech ones).
 - **Golden Prague** (7-11 May) – an international television festival of programmes dedicated to classical and ethnic music, dance or ballet.
 - **PAF Tachov** (19-22 May) – an international festival of diving photography and video.
 - **Sportfilm Liberec** (23-27 May) – a festival of sports documentaries.
 - **Medicfilm Podbořany** (23-29 May) – a festival of healthcare films.
 - **TUR Ostrava** (24-27 May) – an international festival of films on sustainable development.
 - **The Zlín International Festival of Films for Children and Youth** (29 May – 4 June) has celebrated its 45th anniversary last year. It offered a record number of 418 full-length and short films from 43 countries, hosted more than 30 film delegations, and included nearly forty accompanying events. The most famous guest of the festival was the British actor Michael York. The **Zlín Dog** – an independent section of the Zlín festival – is a competition of student films (29 May – 3 June). Together with the satellite festivals and the unique Kinematovlak (Cinema Train), the Zlín Festival attracted nearly 40,000 people.
 - **Arts&film** (8-10 June) – a brand new international festival held in the picturesque South Bohemian town of Telč. Its jury evaluated 180 registered entries grouped in four categories (fine arts / architecture and design / music, theatre, film and literature / folk art and creativity, artistic handicraft, naïve art).
 - **The Crystal Heart of Poděbrady** (9-12 June) – an international festival of documentary and current affairs video programmes with healthcare focus.
 - **40th Karlovy Vary IFF** (1-9 July) – an anniversary year of the festival offered 242 full-length and short films from 61 countries in twenty programme sections; its more than 500 projections were visited by the record number of 142,000 people. What is especially unique about Karlovy Vary IFF is the number of festival visitors from abroad – no less than two thousand. One of the most prominent festival guests was the American actor, film director and producer Robert Redford, who not only received a Crystal Globe for exceptional contribution to world cinematography, but also showed interest in closer co-operation with the Karlovy Vary IFF, inviting its representatives to his film festival Sundance. The participation of the Norwegian actress and film directress Liv Ullmann, the American film star Sharon Stone and the French actress Catherine Deneuve added the necessary glamour to the festival. The Main Jury was chaired by the British film director Michael Radford, who also brought to Karlovy Vary his new film *The Merchant of Venice* with Al Pacino as Shylock. A new element was the *East of the West Panel*, a presentation of films from Central and Eastern Europe.
 - **Boskovice 2005** (14-17 July) – a festival dedicated to music, theatre, the fine arts and also film.
 - **Summer Film School in Uherské Hradiště** (22-31 July) – a large-scale film seminar, a major cinema event described in more detail in the chapter Film Clubs and Art Cinemas.
 - **Film and History** (20-27 August) – held in the town of Humpolec and its surroundings,

with a programme inspired by the last year's anniversary of the end of World War II.

- **Fresh Films Fest** (24-28 August) – an international festival of student films held in Karlovy Vary. Its second year was again successful, attracting the participants especially by a large number of accompanying workshops.
- **International Festival of Mountaineering Films, Teplice nad Metují** (25-28 August).
- **Litoměřice for the Fifth Time** (25-28 August) – a film festival whose fifth year was dedicated to the clash of cultures.
- **Třinec Film Summer** (1-4 September) – as the Těšín festival Cinema on the Border, this cinema event, too, focuses on Czech, Polish and Slovak films.
- **International Festival of European Film Smiles** (10-17 September) – held in Mladá Boleslav, this festival specializes in the popular genre of film comedy.
- **International Festival of Aviation Films** (15-18 September) – organized in Prague mostly for aviation fans.
- **František Filipovský Prize** (17 September) – awards for the best dubbing performance, which are annually awarded in the East Bohemian town of Přebouč.
- **Nové Město Pot of Laughter** (24 September – 1 October) – a traditional Czech festival of film and TV comedy, taking place in the East Bohemian town of Nové Město nad Metují.
- **Academia Film Olomouc /AFO/** (2-6 October) – an international festival of documentary, popular-science and educational audiovisual programmes, which celebrated its 40th anniversary.
- **Ecofilm 2005** (3-9 October) – 31st international festival of films about the environment, natural and cultural heritage.
- **Tourfilm 2005** (4-6 October) – an international festival of tourism-related films and video programmes, held in Karlovy Vary.
- **PsychoMATograf** (4-10 October) – a festival of films about the human psyche, which took place in Mat, one of Prague's small art cinemas.
- **Datatransfer** (8 October) – a one-day showcase of contemporary visual styles, dedicated to digital film, video clips, graphic design and computer game aesthetics, which formed part of a broader programme Designblok.
- **Bollywood Film Festival** (10-16 October) – a presentation of Indian cinematography, which took place for the second time in 2005.
- **Ota Hofman Children's Film and Television Festival** (11-14 October) – this event, organized traditionally in Ostrov nad Ohří, presents domestic production targeted at the youngest audience; its seminars and meetings with guests pay attention especially to children's perception of and interaction with the media.
- **Festival of Contemporary Central European Film** (13-16 October) – organized by the Hungarian Cultural Centre in Prague.
- **Sokolov Film Seminar** (14-16 October) – in 2005 it was dedicated to an exclusive topic – “The Ideology of the Body”.
- **Brno Sixteen** (19-23 October) – 46th selective international competition of non-commercial feature films – a veteran among cinema events in the Czech Republic.
- **Music on Film / Film on Music** (20-23 October) – a non-competition festival offering music films of all genres, organized by an international team.
- **Jihlava International Festival of Documentary Films** (25-30 October) – the largest

Central European documentary festival with ambitious dramaturgy. The 1,500 registered participants could choose from 120 films in nine programme sections and attend panel discussions, readings by invited authors, meetings with guests and other accompanying events. The festival includes also the East European Forum, a pitching forum where East European documentarists can offer their projects to European TV producers, and East Silver, a market of documentary films.

- **Elsa TV Awards** (29 October) – annual awards for TV production, similar in status to the Czech Lions.
- **Filmák 2005** (30 October – 4 November) – an international film and television festival for children and youth, held in Plzeň and its surroundings.
- **Mezipatra** (4-12 November) – a gay and lesbian film festival, which was held in Brno and moved to Prague after a week (14-20 November).
- **Techfilm Hradec Králové** (7-10 November) – an international festival of films about science, technology and art.
- **Olomouc Crossroads** (8-12 November) – a second year of the festival of Central European culture, which offered also a film section.
- **IFF of documentaries with a social and welfare focus** (10-13 November) – held in Ústí nad Orlicí.
- **It Concerns You, Too** (23-27 November) – a competition of environmental programmes which celebrated its 30th anniversary last year.
- **FAMUfest 2005** (3-6 November) – a competition of films made by the students of the prominent Czech film school, which offered 93 titles last year.
- **Festival of Czech Documentaries and Animation** – prepared by FITES representatives in the Mat cinema in Prague. It included also selected documentaries from Slovakia.
- **1st Festival of Short Films, Prague** (8-11 December) – projections of short live-action films that had never been screened in the Czech Republic. The festival presented 170 film miniatures from 38 countries.

The above overview of the festival activities is no doubt impressive: more than three thousand full-length and short films and videos, twice as many screenings, hundreds of accompanying seminars, workshops, discussions, meetings with guests, concerts, theatre performances, exhibitions, sports and social events; over 20,000 registered participants and guests, of which more than 2,000 are foreign authors, film professionals or journalists, and at least 600,000 spectators. As to the quality of the films, almost all festivals are selective in composing their programme and the quality of the festival offer is indisputably above the average cinema standard.

Unfortunately, many films can only be seen at festivals, often as national and sometimes even world premieres.

The sharp fall of cinema audience numbers has not had much impact on the festivals; on the contrary, interest in festivals has a growing tendency, though time and money is a limiting factor for their predominantly young participants. Full (sometimes even crowded) projection halls, rarely to be seen in standard cinemas, are quite a common sight in the festival sector. The above-mentioned number of visitors represents the quite substantial 6.5 % of the total audience numbers. However, festival events are something more than just an opportunity to take part in a viewing marathon. They also provide background for memorable private meetings or important business negotiations, serve as a platform for an exchange of opinions and experience, and as a

place where one can get information, establish contacts and sometimes also conclude business deals.

The already numerous and varied offer of domestic festivals and film showcases is enlarging every year. Under the pressure of increasing competition as well as for prestigious reasons, the organizers try to improve every year: enlarge the programme offer, increase the number of participants, and provide better services. The territorial impact of festivals is growing thanks to satellite events and “festival echoes”. All this requires more organization effort, but also sufficient financial backing. Although public support to film festivals, showcases, seminars and similar events is comparatively generous, e.g. higher than the support of filmmaking as such, it can hardly meet their growing demands. The festival sector is also struggling with problems caused by its spontaneous uncoordinated growth – temporal or thematic overlapping and sometimes even waste of energy and funds. Still, it is undeniable that it has become an important and prosperous part of cinematography.

AWARDS WON BY CZECH FILMS AT HOME AND ABROAD

Feature films

Something Like Happiness (directed by Bohdan Sláma)

The film has won the Main Prize, the Golden Shell, and a Silver Shell for the best actress (Anna Geislerová) at the International Film Festival in San Sebastian, Spain, one of the world's oldest festivals of the prestigious class A.

It has also won the prizes for the best film at the Festival of New Film in Montreal, Canada, and at the International Film Festival in Athens.

From the Festival of East European film in German Cottbus it has brought two prizes: the FIPRESCI Award and the Audience Award.

At the Bratislava IFF the film was awarded the Prize of the Ecumenical Jury and Pavel Liška received the Best Actor Prize.

At home *Something Like Happiness* won seven Czech Lions – for the best film, directing, script, photography, leading actress, leading actor and supporting actress.

Wrong Side Up (directed by Petr Zelenka)

Moscow IFF – Film Critics Award

IFF Cottbus – FICC Award

Finále Plzeň 2005 – FICC Award

Kristián at Febiofest 2006

Czech Lion for the best sound and the best supporting actor (Miroslav Krobot)

Festival of European Film Smiles in Mladá Boleslav – two awards

Medicfilm Podbořany – audience voting winner

The City of the Sun (directed by Martin Šulík)

Czech Lion for best music and editing

Finále Plzeň 2005 – Golden Kingfisher

Trilobit – Annual award for directing

Festival of European Film Smiles – Acting award for Oldřich Navrátil

Lunacy (directed by Jan Švankmajer)

Czech Lion for the best visual achievement

A Little Piece of Heaven (directed by Petr Nikolaev)

Norrköping IFF, Sweden – Main prize

The Great Water (directed by Ivo Trajkov)

Dubrovnik IFF – Audience award

Želary (directed by Ondřej Trojan)

Karachi IFF - Award for music

IFF Bangkok – Acting award for Anna Geislerová

Smart Philip (directed by Václav Marhoul)
WorldFest Houston – Silver Remi

Toyen (directed by Jan Němec)
Association of Czech Film Clubs – Annual award

From Subway with Love (directed by Filip Renč)
Czech Lion for the film most successful with the audience
Festival of European Film Smiles – Main prize
Finále Plzeň 2005 – Audience award
Nové Město Pot of Laughter – Audience award

Skritek (directed by Tomáš Vorel)
Nové Město Pot of Laughter – Golden Prim (main prize), Acting award for Eva Holubová
Annual award of the Association of Czech Cameramen for Marek Jícha

Snowboarders (directed by Karel Janák)
Nové Město Pot of Laughter - Zdeněk Podskalský Award
Children's Film and Television Festival in Ostrov nad Ohří – Golden Hoopoe for acting to Ester Geislerová and Jiří Mádl

Kameňák 3
Plush Lion for the worst film of the year
David – DVD Group annual award for the best-selling Czech DVD title

Bubblebath Is Best (Jan Prušinovský) – short live-action film – the winner of Famufest 2005

Documentaries:

Czech Dream (directed by Vít Klusák, Filip Remunda)
San Francisco IFF – Golden Gate award for the best documentary
Cracow FF – Audience award and Special mention of the jury
Ljubljana IFF – FIPRESCI Award
Brussels EFF, Jeonju IFF (South Korea), Oslo IFF – Honourable mention
Ecofilm IFF 2005

Source (directed by Martin Mareček)
Leipzig IFDAF – Best East European documentary
Awards from One World IFF 2005 and Ecofilm (including Grand Prix at the latter),
Jihlava IFDF – Prize ex aequo for the best Czech documentary
Kristián and Trilobit awards 2005

Vierka (directed by Miroslav Janek)
Jihlava IFDF - Award
Trilobit award
Another Trilobit was won by Janek's other documentary, *Chačipe /Kha-Chee-Pae*

God's Stone Quarry (directed by Břetislav Rychlík)
Finále 2005 – Golden Kingfisher in the category of longer documentaries
One World IFF 2005 – Visegrad Prize

Jan Kaplický: A Profile (directed by Jakub Wagner)
Arch Film Košice – Audience award
Arts&Film Telč – Award

The Journey (directed by Jasmina Blažević)
Art Film IFF Trenčianské Teplice - Prize for the best documentary
Trilobit 2004

The Salmon River of Kamenice (directed by Hugo Habrman)
Agrofilm Nitra IF – 2nd prize
Techfilm - Award of the international jury
Water, Sea, Oceans IFF, Ústí nad Labem – Prize for the best film

The Memory of Water – Jakub Krčín's Legacy (directed by Martin Skyba)
Ekotopfilm Bratislava – Award
Water, Sea, Oceans IFF, Ústí nad Labem – Award

Still Want to Live (directed by Radan Šprongl),
IFF Philadelphia – Best documentary

Marital Etudes, 20 Years Later (directed by Helena Třeštíková)
Jihlava IFDF – Prize ex aequo
Trilobit 2005

Jan's Return from his Parisian Exile to Prague in the Summer of 2003 / With Jan in Sicily, Summer 2004
(directed by Kateřina Krusová),
Jihlava IFDF – Award

Sold (directed by Lucie Králová)
Jihlava IFDF – Award

Private Century (directed by Jan Šíkl)
Jihlava IFDF – Award

Alternative Culture (directed by Petr Slavík)
Elsa Annual TV Award 2005 – Best documentary

Dear Maestro and ***Changes of the Prague Castle*** (directed by Pavel Koutecký)
Elsa Annual TV Award 2005 – Best camera

Antonín Dvořák – Deo Gratias (directed by Martin Suchánek)
Arts&Film IFF, Telč – Award

Written in Stone (directed by Petr Ruttner)
Arts & Film IFF – Award

The Legend of a Bird's Egg (directed by Zdeněk Novotný Bričkovský)
Finále Plzeň 2006 – Golden Kingfisher in the category of longer documentaries

Love Your Enemies (directed by Tomáš Škrdlant)
Trilobit award

Lucie Is Already in Bed (directed by Jitka Rudolfová)
Famufest 2005 – MAXIM award for the best documentary

Animation:

The Torchbearer (directed by Václav Švankmajer)
IFF Fresh Film Fest Karlovy Vary – Main prize in the category of animated films
Kristián 2005

It's Fallen Somewhere (directed by Vlasta Pospíšilová)
IFF Anifest Třeboň – Special prize of the international jury

Letters from Bohemia (directed by Pavel Koutský, Michaela Pavlátová, Jiří Barta)
IFF Anifest Třeboň – Jameson Short Film Award

From the Lives of Mothers (directed by Kristina Dufková)
Famufest 2005 – Best animated film

Awards for outstanding figures of Czech film:

Jiří Krejčík - film director

Karlovy Vary IFF – Award for exceptional artistic contribution to world cinematography

Jiřina Bohdalová - actress

Zlín International Festival of Films for Children and Youth – Special mention for lifelong work in films for children and youth

Stella Zázvorková - actress

Czech Lion for long-term artistic contribution to Czech cinematography

Věra Chytilová – film director and Jan Němec – film director

The Association of Czech Film Clubs – Annual award for personal contribution to Czech and Czechoslovak cinematography

Miroslav Ondříček – cameraman

The Association of Czech Cameramen – Award for lifelong work

Arnošt Lustig – writer

Trilobit 2004 – Vladislav Vančura Award

Jan Švankmajer – film director

Trilobit 2005 – Vladislav Vančura Award

Jan Budař – actor

Berlinale 2005 IFF – Shooting Stars Award

FILM PRODUCTION

Feature films

Although the efforts to amend the Cinematography Fund Act aimed at increasing its revenues failed, the number of new Czech films grew to twenty last year.

Bohdan Sláma's *Something like Happiness*, which won for Czech cinematography the highest honor in years (Golden Shell in San Sebastian), follows up on the poetics of Sláma's previous film, *Wild Bees*, but offers a more positive tone. Rather than speaking of happiness, the film is a depiction of its absence and the bewildered, timid and difficult search for values in one's life.

Lunacy, the new film by Jan Švankmajer who has called it a philosophical horror, is loosely inspired by the works of E. A. Poe and the provocative phenomenon of Marquise de Sade. The allegorical story takes place in a lunatic asylum and offers a sarcastic portrayal of today's world in which the phantom of absolute freedom clashes with reality which is full of manipulation and repression. Sanity and madness substitute each other in the film and the border between the two is perfectly obliterated.

Wrong Side Up, a film directed by Petr Zelenka based on his own play, was well received both at home and abroad. This film also oscillates between psychological norms, extravagancy and pure madness, lacking in deeper philosophical ambitions yet demonstrating Zelenka's story-telling virtuosity. Ivan Trojan is excellent in the leading role of Petr, a weirdo trying to win back his beloved who had left him.

The main character of *Shark in the Head* is also a weirdo who tries to overcome his crushing loneliness by reaching out to people passing by underneath his ground-floor window. The director, Maria Procházková, has been very successful in making animated films, and in her feature film debut gave a wonderful acting opportunity to Oldřich Kaiser.

The City of the Sun directed by Martin Šulík is a Czech and Slovak co-production and a social comedy, a genre rare or even exotic in the Czech Republic. In the film, four working-class men living in the multiethnic city of Ostrava are more or less fruitlessly trying to cope with having been fired. They fail in business and have trouble in private lives, but their friendship proves to be strong enough to survive all tests.

The dramatic saga *Bonds of Blood* directed by Milan Cieslar tells the tale of the author and screenwriter Vladimír Körner, returning to the tumultuous 1940s and 1950s. The film's intricate story takes place on the border between Poland and Moravia and touches on a number of sensitive historical issues ranging from the fate of Livonia's aristocracy forced to choose between Bolshevism and Nazism, violence during the expulsion of the Sudeten Germans to the 1950s communist persecution. On the surface, it is a story of love, human solidarity, self-sacrifice and redemption.

A Little Piece of Heaven, a prison romance directed by Petr Nikolaev and based on the short stories of Jiří Stránský, brings some optimism into the communist prison system of the 1950s.

Also retrospective is *The Great Water*, a Macedonian-Czech-German-American co-production directed by Ivo Trajkov, a Czech-based director born in Macedonia. The film tells the story of an aging apparatchik who had been subjected to brutal communist re-education in a foster home for orphaned children of class enemies in post-WWII Yugoslavia.

Dan Svátek's film *Close to Heaven*, shown in English with Czech subtitles, is a story of an

international and rather peculiar hotel of the same name, an allegory of today's world.

In *Skřítek*, the director Tomáš Vorel employs the unusual form of a slapstick comedy full of tricks and inarticulate sounds instead of dialogues to tell the story of an average family with two children obsessed with meat. The atmosphere of ordinariness is disturbed only by the title supernatural character who befriends the younger daughter.

Hrubes and Mares Friends Come Rain or Shine is the highly expected new vehicle for Jan Budař directed by Vladimír Morávek following the success of their *Bored in Brno*. According to the director, it is an adventure of two more or less retarded outsiders exposing the strange times in which we live. In the end, however, the film becomes a victim of a consistent authorial negation and a torrent of banalities and awkwardness.

Restart is the graduation film of Julius Ševčík about a young woman who failed to consider the consequences of one prank. This intimate love story about today's privileged young people is a Czech-Finnish co-production.

The New Breed is a thriller and director Jiří Svoboda's first film after fifteen years. This loose reconstruction of the Orlík murder case focuses on the immorality and brutality of the killers but also explores the existing social milieu.

The Czech-British co-production *Shut up and Shoot Me* takes on the same genre from a different perspective, with lightheartedness and humor. The intricate story of a man who orders his own murder but in the end is one of the few survivors was the debut of the English director Steen Agro.

Zdeněk Troška's comedy series saw a happy end in *Good One 3*.

Over and Over!, at times a very macabre film, tells about the cunning yet disastrous escapades of a large family. It is a feature film debut of the producer, TV writer and director and audiovisual organizer Petr Vachler.

From Subway with Love is a blockbuster based on the best-selling novel of the same name by Michal Viewegh. In an updated manner, the film plays with the clichés of romantic books for women on which it builds. The story full of romantic exploits of an editor of a women's magazine and an advertising executive, their mothers and friends was directed by Filip Renč.

Another new Czech film was *An Angel of the Lord*, a fairytale featuring a supernatural character of the same name. The charming story of an angel who makes things right at the last moment was directed by Jiří Strach.

An special place among last year's premieres belongs to Jan Němec's *Toyen*, a work of art combining experimental film poetry with documentary and dramatized impressions from the life of a leading Czech surrealist painter.

Petr Marek's *Not of Today* is also an experimental, intimate film. Three drug addicts undergoing private treatment were played by non-actors who also collaborated on the screenplay.

Small domestic market, language barrier and perhaps also the nation's specific mentality all make it difficult for Czech films to achieve an international success. Indeed, export is the Achilles' heel of most European cinematographies and especially those of small and Eastern countries. In this respect, chances are that Menzel's new film *I Served the King of England* and Jakubisko's historical fresco *Bathory* could be more successful. Both are international co-productions and the names of both directors are still globally recognized. Last but not least, one should not forget about *The Empties*, the long-awaited film by the Oscar-winning director Jan Svěrák.

With an average budget of CZK 25 to 30 million, the amount invested last year in Czech feature films was around CZK 500 million. The Cinematography Fund provided about ten percent of this amount and helped produce a total of eleven films. The Czech Television remains a major producer and co-producer with six films (one of which it produced as the sole producer) and a total investment in feature films of CZK 60 million.

It is a welcomed sign that the privately owned TV broadcaster Nova decided to engage more significantly in feature film production and that it has been rather wise in its selection of projects. The number of international co-productions also grew, including not only the most frequent partners from Slovakia but also those from Germany, France, the UK and the US.

It must be appreciated that the most active domestic production companies included Bionaut, Negativ and První veřejnoprávní, i.e. those that tend to choose artistically valuable, although commercially less viable films. A breakthrough was the participation of the Czech company Etic Films in the production of *Oliver Twist* directed by the renowned director Roman Polanski.

Documentary films

Four feature-length documentaries were regularly distributed in cinemas. The two-hour *Searching for Ester* by Věra Chytilová is a portrayal of the extraordinary set and costume designer, screenwriter and director Ester Krumbachová.

God's Stone Quarry by Břetislav Rychlík is devoted to the landscape of Northern Bohemia devastated by surface coal mining and people who did not run away.

Peace to Their Soul also focuses on a specific location, the town of Paseky nad Jizerou located near the Krkonoše Mountains as well as its turbulent history and the surviving local tradition of amateur theater. Ivan Arsenjev and Pavel Štingl made the film using the original method of a dramatized documentary chronicle.

Martin Mareček's *Source* is a story about the dark side of Azerbaijan's oil industry told with great personal dedication. All four films have also been distributed on DVD.

Czech documentary films, usually available only on television thanks to the Czech Television or at festivals, have therefore found their way into cinemas, albeit in a limited number. According to the NFA Yearbook, approximately 460 documentaries were made in the Czech Republic last year and this number does not include all. The key partner of independent documentary filmmakers is still the Czech Television which not only produces its own documentaries but also co-produces, commissions or buys those of others, having invested a total of CZK 81 million in documentaries in 2005.

There are only a handful of larger companies among the dozens of individual documentary film producers. The largest one is Febio, which produced 43 parts of *New Travelmania* for TV Nova, the second season of *The Magnificent 12* about successful businessmen, the film festival news bulletin *Echo of Febiofest* and several other documentaries. Students of the Film and TV School of the Academy of Performing Arts in Prague made around fifty often very original documentaries spanning various genres and topics. Also significant is the production of the Film & Sociology Association; World Circle Foundation together with Real Film made the series *Stories of the Famous*, Plum Production produced the series *Cases for the Ombudsman* and Chronos Film a triptych about the *Holocaust*. Herafilm continued producing the extensive medicinal series *Diagnosis* and also produced the scientific weekly documentary series *Popularis 2005*.

The dozens of other specialized and more universal documentary producers include Fontis, AD

Film, AGES plus, Batic Film, Davay, FATE, Holly, Hugo Habrman, IQ media, Krátký film Praha, OK Vision, pd Media, Petr Kaňka, Piranha Film, Pluto Film a video, QQ StudioSimply Cinema, Skyfilm, SkyTVfilm, Telepace, Tropyfilm, TVF, VAC - Vachler Art Company and many others.

Among schools, Tomáš Baťa University in Zlín was the most active producer, followed by the Film and TV College in Písek and the Secondary Communications School in Prague.

Individual documents were produced by DOCUfilm, K 2, Luxor, Profilm as well as production companies focusing mostly on feature films, such as Bionaut, Negativ, Studio Fáma and Verbasum.

Documentary production has been perhaps the hardest hit by cost-cutting measures implemented by the Czech Television while the Cinematography Fund is justifiably reluctant to support production of documentary films made for television. If one disregards made-to-order films for municipalities, large companies and public institutions, it is clear that financing of domestic and especially authorial documentaries is in as serious trouble as financing of feature films.

While the Czech Republic's current documentary production does not lack distinct directors and the best documentaries delve into fundamental issues and demonstrate originality, it is still in the shadow of feature film production. Because opportunities for promotion are limited, presentation at festivals such as the International Documentary Film Festival in Jihlava, Finále Plzeň and others is of crucial importance.

The Institute of Documentary Film can boast four years of systematic work on behalf of Czech documentaries, directors and producers. Though its activities such as the East European Forum, which is an exchange and meeting of filmmakers and European television producers, the training program Ex Oriente Film, the documentary film market East Silver or a documentary video archive, it fulfills its main mission of opening doors to the world for Czech and Eastern European documentary filmmakers.

Animated films

Ateliéry Bonton Zlín produced another five parts of the *Voyages of Bob and Bobek* series, Hafan Film produced thirteen parts of the children's series *How Hippos Do It* and Anifilm was busy producing nineteen parts of *Sayings of Josef Lada* and thirteen parts of *In Fairytale*s. Via Lucis made seven parts of the *Kajetán and the Blue Fox* series, while Krátký film Praha produced eight parts of the *Voyages of Mach a Šebestová* series and Milada Sukdoláková a five-part series *SOSáci* focusing on prevention of accidents among children. AAA Studio kicked off the production of *Fairytale of Forest Silence* while Anima produced the third season of *Matylda* and continued working on the long-running series *Four Ears on the Balk*.

Fimfárum 2, an adaptation of four tales by Jan Werich, opened in cinemas three years after the first animated film targeting adults rather than children.

Aurel Klimt is getting ready to produce the feature-length puppet film *Lajka*.

The best animated films for adults included *Letters from Bohemia*, a collaboration of three leading Czech artists Pavel Koutský, Michaela Pavlátová and Jiří Barta, *Glassworks*, a film by Aurel Klimt which represented the Czech Republic at Expo 2005 in Japan and Václav Švankmajer's graduation film *The Torchbearer*.

Works of students, especially those produced by the Film and TV School of the Academy of Performing Arts, the Academy of Arts, Architecture and Design, Tomáš Baťa University and

Film College in Zlín as well as the Film College in Písek, dominated among authorial works. Animated films have also been traditionally made by the Ostrava University, The Janáček Academy of Music and Performing Arts in Brno, the College of Graphic Design in Jihlava, the Secondary Communications School in Prague and a few others.

Education of new filmmakers seems not to be a problem which cannot be said about their professional career. Animated film is moving in a circle in this respect whereas the fragmented domestic animated industry cannot take larger orders from abroad that would bring the funding required to finance more ambitious domestic feature-length or serialized projects.

These, as evidenced especially by the United States, can be very profitable. In the Czech Republic, such projects can bring return on investment only if sold on the global market.

Foreign productions

In 2005, the Czech Republic witnessed a number of premieres of foreign films shot in the country.

The most significant in this respect was perhaps the premiere of Roman Polanski's *Oliver Twist*. The director and producers of the film were so happy with shooting in the Czech Republic that they decided its world premiere would take place here. On September 24, 2005, Slovanský dům saw the world premiere of the film attended by the director as well as the producers Robert Ben Mussa and Alan Sarde. Also present were actors, the set designer Allan Starski and the costume designer Anna Shepard who has worked in the Czech Republic before and hopefully will do so again. *Oliver Twist*, a British-French-Czech co-production, was filmed in the Barrandov Studios and on location across the Czech Republic.

Another foreign film premiering in 2005 was Terry Gilliam's *The Brothers Grimm* which was for the most part filmed in the Barrandov Studios. Stages 6 and 7 housed the enchanted forest with the enchanted tower while the adjacent backlot was turned into a French village. Czech cinemagoers can recognize a number of Czech castles and chateaus in the film including Točník or Kačina and two major parts were played by Czech actors. Terry Gilliam gave the role of a miller to Miroslav Táborský and the role of a gamekeeper-wolf to Tomáš Hanák. The characters of the Little Red Riding Hood, Greta and Hans were played by Czech children actors. The shooting lasted 17 weeks and it is satisfying that the director was very pleased with the work and professionalism of the Czech crew.

A smaller affair was the premiere of the low-budget independent film *Everything is Illuminated* directed by the American actor Liev Schreiber. Filming took place in the Hostivař Studios and on location around Žatec. The director attended the film's premiere in November 2005 as he was at that time shooting *Omen* in the Czech Republic as an actor.

Another new film was *Doom*, a sci-fi based on the computer game of the same name. While the film has little artistic value, it was certain that it would find an audience. From the point of view of the Czech Republic's film industry, it was very pleasant that the Barrandov Studios were working at capacity and a very large number of Czech crew members were involved in filming.

Competitive facilities and workforce, international standard of services, profusion of attractive locations and until recently also relatively attractive prices have been making the Czech Republic one of the most popular destinations among foreign filmmakers. However, there is an apparent customer churn due to tax exemptions offered by a number of countries in Eastern Europe. Nevertheless, a number of foreign films were shot in the Czech Republic in 2005.

The horror *Hostel*, which was phenomenally successful at the box-office in the United States, was a major contract for Czech companies. The film's success undoubtedly owes very much to the involvement of Quentin Tarantino who produced it and personally saw to it that it was filmed in the Czech Republic. Based on his recommendation, the crew was 90% Czech. The main cinematographer was Milan Chadima and it was perhaps the first time that a Czech cinematographer filmed an American commercial film.

The co-production *Young Hannibal* together with *Omen* completely used the capacity of Barrandov Studios stages. The six-part NBC television series *Revelation* was filmed at the Kolbenova Studios but also on location in Prague which in this case did not act as a substitute for another European city.

Other productions included *The Illusionist*, the German film *God of War* and the finishing touches on *The Pink Panther*.

Compared to previous years, it is apparent that there have been less big productions and more low-budget films. If the Czech Republic could invest in these low-budget projects, it would mean co-production advantages in the form of larger involvement of Czech crews, filling of key jobs with Czech professionals, more visibility on the global film market and more Czech actors in leading roles. This has been evidenced by *Hostel* where one of the leads was given to Jan Vlasák.

There are many companies involved in this area of business in the Czech Republic including Stillking Films, Etic Films, Barrandov Studios, Armada Films, Balzer International Films, Dawson Productions, Filmservice Productions, Lucky Man Productions or Wilma Film.

In the long run, the growing foreign competition which often makes use of various state subsidies including tax exemptions puts the prosperity of this segment of the domestic film industry into jeopardy. Interested parties, acting under the umbrella of the Association of Audiovisual Producers, have therefore initiated negotiations with the government in order to set up similar a support scheme in the Czech Republic.

FILM DISTRIBUTION

First, let's look at what is happening overseas as the United States not only supplies most films but also indicates economic, technical and other trends in the audiovisual industry. According to the Motion Picture Association of America, a total of 535 feature films have been made in the United States last year, of which 190 were produced by its members.

There were more premieres but less cinemagoers – 1,403,000,000 – the lowest number since 1997 and 9% less than the year before. This has been reflected in the fall in average number of cinema visits per person per year from 5.2 to 4.7.

In spite of growing admission prices (\$6.4 in 2005 in the US, \$3.8 in the Czech Republic), box-office receipts fell by almost 6% to roughly \$9 billion. In the rest of the world, which brings the largest share of revenues to the US movie industry, receipts fell even more, namely by 9%, in spite of tightening of production budgets (the average for big budget features was \$60 million) and more lavish marketing (\$36 million on average).

Falling cinema admissions, which were felt across the world last year, are usually explained on the grounds that there is a lack of true blockbusters. This might be temporary, yet the causes seem to be more permanent and include the rapidly growing legal and illegal DVD market and the increasingly popular distribution of films over the Internet. It is clear from the 2005 chart of top-grossing American films that only a small group of biggest hits and selected low-budget features are profitable. Revenues from abroad and other film media (video/DVD and TV) help to improve the situation. The US top ten is dominated by sci-fi and fantasy films and there are also two classic stories – *War of the Worlds* and *King Kong*. While the number of cinemas in the United States continues to drop (5,900 last year), the number of screens is growing (over 30,000). Drive-in cinemas are American specialty and there are 440 of them now.

A large number of new films have been made in Europe, with the EU accounting for 798 of them, 5% more than the year before. European films are also much less costly than those made in Hollywood: 5 times on average in the UK, 10 times in France and 20 times in Italy. With the exception of the UK, however, European films have a hard time succeeding on the American and global markets. Even in Europe, European films are a minority. In 2005, only one in four cinemagoers chose to see a European film, 13% chose European-American co-productions and a whopping 56% chose American films.

With 187 new films (including majority co-productions), 174 million cinemagoers and the highest share of domestic films on its own market (37%), France retained the leading position in Europe.

UK filmmakers were able to do more with less: their 62 films had an easier time making it on the global market while also winning a large share of domestic audiences (33%). Two made it into the European top ten along with eight American films.

Spain produced over one hundred films (89 + 29 co-productions), but domestic audiences were not convinced (17% share). Germany had more co-productions (60 + 43), but German films were not as successful at home and abroad as they were before (17% share). Italy makes much less films today than it did in the past (59 + 15), only a handful of them succeed abroad, but domestic cinemagoers are more loyal (25% share). Only Russia came close to the big five with 86 feature films in 2005 that are more popular with Russian audiences than in the past and even occasionally start appearing on the global market.

Denmark is the leader among small countries thanks to a relatively high number of films as well as a high proportion of art films.

Cinema admissions declined in Europe just like in the United States. In the 25 EU member states, admissions fell by 11% to 892 million. Among the big five, the UK fared the best (- 4%), followed by Italy (- 9%), France (- 10%), Spain (- 12%) and Germany (- 19%), which fared poorly and returned to mid-1990s levels.

The rest of the 15 original member states had similar results, from Denmark which is still undergoing a film boom (- 4%), Ireland (- 5%), the Netherlands (- 11%), Sweden and Finland (- 12%), Portugal (- 16%) to Austria which shared the fate of Germany (- 19%). Among non-members, Norway did better (- 6%) than Switzerland (- 12%). However, most new member states fared much worse: Latvia (- 1%), Estonia (- 5%), Slovenia (- 18%), Czech Republic (- 21.3%), Lithuania (- 22%), Slovakia (- 24%) and Poland (- 29%).

The varying degree of the otherwise general decline in admissions had some impact on the average cinema attendance per person per year. Iceland is still the leader with 4.5 visits to cinema per year, followed by Ireland with 4.2, Spain with 3.2, France with 2.9 and the UK with 2.8.

Differences in average ticket prices, which grew slightly in spite of the declining demand, are not so great in Europe. Traditionally, Scandinavia, Switzerland and the UK are the most expensive with an average ticket price of approximately €7. The least expensive country in Western Europe is Portugal (€3.4). As regards Eastern Europe, Slovenia, Poland and the Czech Republic reached €3.2. The least expensive countries were Bulgaria with €2 and Romania with €1.1 – however, not even inexpensive tickets were attractive enough for cinemagoers there.

As already mentioned, the decline in cinema admissions in the Czech Republic was indeed dramatic. With 9,479,000 cinemagoers, the total number fell by more than one fifth compared to the year before. The notion that the decline was caused for the most part by the absence of real blockbusters has been confirmed by the results of top ten films, which – compared to the year before – attracted an audience smaller by 2 million people. The decline in admissions was nationwide, hitting Prague as well as small towns, multiplexes as well as single-screen cinemas. The only exception was Prague's Světozor where admissions grew thanks to its unique and rich repertoire.

The good news is that in this trial by fire, Czech films maintained one quarter of all admissions. Share of American films fell to 60% while the share of British films grew to 4.5%, French films to 3% and German films to 2.5%. Films from other countries including Canada (0.75%), Australia, China and Russia (0.5%) remained under one percent. The total share of European films (excluding Czech films) grew almost twofold to reach 12.5%.

The decline in box-office receipts was even more remarkable, falling by 24% to CZK 854.5 million. For the first time since 1989, the average ticket price fell, by 2%, to reach CZK 90.15. However, the price range remains rather wide – from multiplexes charging CZK **159** to small town cinemas where the price of admission often does not exceed CZK **50**. The number of screenings fell slightly to 318,000. The average attendance per screening declined to 29.8 cinemagoers, the lowest figure ever.

A total of 1,105 films from 52 countries were shown in cinemas including reruns. The number of new releases grew to 193 distributed by a record 17 distributors. Bontonfilm returned to the top position considering all indicators (47 premieres, 35.5% share of admissions, 35% share of box-office receipts), followed by Warner Bros. which improved its position (18, 13.5% and 14% respectively), the weakening Falcon (26, 14.5% and 14.5% respectively), Bioscope (18, 13.5% and 14%) and SPI (22, 10.5% and 10.5%). There is a gap after the top five distributors with only Hollywood Classic Entertainment (13, 3% and 3.5%), Prospero (1, 2% and 2.5%), Cinemart (5, 1.5% and 1%) and the Association of Czech Films Clubs, which has always been strong only in the number of premieres (16, 1.5% and 1%), surpassing the one percent mark. It is a paradox that

at a time of crisis as regards admissions, three new distributors have entered the market: Atypfilm, Aerofilms and 35 mm.

It is necessary to note the huge differences in distribution of individual films stemming from the number of marketed copies (from 1 to 3 copies for art-house favorites to 38 copies for blockbusters) and therefore also the number of screenings (from a few dozen to more than 11,000 for *From Subway with Love*).

The romantic comedy *From Subway with Love* was last year's number one blockbuster with a comfortable lead over *Harry Potter and the Goblet of Fire*, the fourth installment in the wizardry series which premiered only in December and finished second.

The third *Madagascar* was an attest to the popularity of animated films, *Star Wars: Episode III* and *War of the Worlds* were time-tested sci-fi classics, while *Mr. and Mrs. Smith* was a 'killer' comedy. Apart from five American films, three Czech productions made it to the top ten – *Wrong Side Up* (seventh with 226,000 cinemagoers), *Over and Over!* (eighth with 213,000 cinemagoers) and *Good One 3* (tenth with 201,000 cinemagoers). The French-British epic *Alexander the Great* distributed by Warner Bros. managed to squeeze in between them.

Among European productions, Germany was the top scorer with *Der Untergang* (17th) followed by Russia with *Night Watch* (55th). There are two other European films in the top 100: the Norwegian film *Bare Bea* (87th) and the Irish film *Laws of Attraction* (90th). However, there are no Italian or Spanish films. Considering the immense differences in number of screenings, the average attendance per screenings is perhaps a more objective indicator of popularity. In 2005, the winner was *Harry Potter and the Goblet of Fire* with 108 cinemagoers, followed by *Shrek 2* (74), *Alexander the Great* (56), *Shark Tale* (55) and *Garfield* (52), for the most part older films.

Czech films did fairly well with additional four films making it to the top 20: *Something like Happiness* (11th), *Snowboarders* (12th), *The New Breed* (14th) and *Skritek* (18th). Had *An Angel of the Lord* opened earlier than in November, it would do better than finish 23rd. Despite a large number of copies, *Hrubes and Mares Friends Come Rain or Shine* placed only 34th. Two 2004 films followed: *Lovers and Murderers* (45th) and *Up and Down* (50th), which attracted a total of 607,000 cinemagoers since its premiere. Considering the commercially not very attractive subject of *Bonds of Blood* (60th) and *The City of the Sun* (67th), their results are more or less fitting.

The co-production *Shut up and Shoot Me* was expected to stir more interest (83rd, 25,000 cinemagoers). *A Little Piece of Heaven* (95th, 20,500) did not fare very well while the more demanding *Lunacy* (98th, 20,000) is sure to get another chance and so is *Shark in the Head* (102nd). *Restart* was a disappointment with less than 5,000 admissions over three weeks and this is even truer for *Close to Heaven*, which attracted only 5,300 cinemagoers over six months. The experimental films *Toyen* (2,400 admissions) and *Not of Today* (a mere 40 admissions) were at the bottom of the chart. The best documentary by far was *The Beauty Exchange* (12,700 admissions) which opened in 2004.

CINEMAS

After a one-year hiatus, there was a new addition to the 15-strong group of Czech multiplexes. The 8-screen Cinestar in Olomouc expanded the sparse multiplex network outside of Prague. However, this had little effect on business as not even multiplexes were able to avoid the decline in admissions, losing 19% of patrons compared to 2004. One-screen cinemas did even worse, losing 25% of patrons. Results of individual multiplexes are rather disparate as seen in the attached table. While Anděl City gained as the only multiplex, Park Hostivař lost almost half of patrons.

Multiplexes attract hundreds of thousands of cinemagoers because they offer a high number of screenings. The less successful multiplexes have an average attendance per screening that is surprisingly low. It fell to 18.5 people per screening in Metropole Zličín, to 13 people in Galaxie and only 10 people in Ládví. This shows that a location in the largest shopping mall in the country or in the middle of a large housing project is not all that is required. Both multiplexes in Smíchov are doing better in spite of being adjacent to each other and strongly competitive. It seems that they are doing well thanks to their proximity to downtown and easy accessibility. They have been the most successful last year as the figures for Flora are overrated due to organized school visits to the IMAX Theater.

In Prague, multiplexes kept their dominant position with a 90% share of admissions and an even higher share of box-office receipts. Only two art cinemas, Světozor and Aero, are able to keep up with multiplexes thanks to their generous and jam-packed programming. Světozor managed to add one half of patrons compared to the year before. Also small cinemas such as Evald or Mat are fighting hard, again giving preference to art films. While four cinemas closed down in the capital (Eden, Illusion, Morava and Praha), Praguers can still choose from 27 of them.

Only four cinemas of which one is an art cinema have survived in Brno in the shadow of two multiplexes. Ostrava, with three cinemas, is now beyond the initial multiplex fever. The same is true for České Budějovice and Hradec Králové, two cities that also boast one classic cinema each, focusing mostly on art house favorites. Just one cinema survived of the original three in Olomouc.

Last year's decline in admissions was felt even more dramatically in dozens of medium and small towns across the country with just one cinema in danger of closing down if operating losses keep accumulating.

While cinemagoers shied away from cinemas practically everywhere in 2005, the actual figures differ greatly city from city as evidenced by the average frequency of visits per person per year: for example, it was 20 times higher in Hradec Králové than it was in Litvínov. Hradec Králové kept the top position among larger cities with 4.2 cinema visits per year. Thanks to a plethora of multiplexes, Prague was second with 3.2, followed by České Budějovice (second the year before) with 3.0. Brno was close behind (2.7) with the runners-up lagging behind.

As regards medium-sized cities, Kolín and Šumperk won again with 1.8 cinema visits per person per year, followed by Uherské Hradiště and Kralupy (1.45), Valašské Meziříčí and Beroun (1.4), Jindřichův Hradec (1.35), Náchod and Krnov (1.3). The losers included Český Těšín (0.35), Orlová (0.3) and Litvínov (0.2). That cinemas can thrive even in small towns is clear from the example of Trhové Sviny (1.8), Kdyně (1.7), Žamberk (1.65) or Dobruška (1.45). Spas could be expected to post above-average results, but they do not, with the exception of the smallest spa, Františkovy Lázně, with 1.8 visits.

Of course, cinema operators and film distributors are mainly interested in revenues, i.e. the film rental fees they are due. Revenues fell by almost one-fourth and if we take into account the increase of the relevant VAT rate from 5% to 19%, which had a devastating effect above all on cinemas operated by municipalities, we see that 2005 was a very difficult year. The structure of cinema operators active on the market is now stable, with foreign-owned multiplexes such as Palace Cinemas, CineStar, Cinema City or Village Cinemas controlling 70 percent of the market.

Medium and small towns usually have cinemas administered by municipalities and operated by a variety of not-for-profit organizations or private lessees. Majority of these cinemas must be subsidized by municipalities because their operation is not profitable.

According to the Union of Film Distributors, the country's network of cinemas survived last year's decline in revenues almost unscathed: just 12 cinemas closed down and one reopened. At the end of 2005, there were 485 classic cinemas with 496 screens, 29 cinema cafés and 16 multiplexes with 142 screens. The total number of cinemas in the Czech Republic was therefore 530 with 665 screens and over 154,000 seats. In a European perspective, it is a true curiosity that more than one hundred cinemas survive in small towns. While on average, they show only twenty or thirty films per year, their economic situation is more secure sometimes than that of selected city cinemas. In addition, 64 locations hosted private or irregular film screenings. In spite of conditions that are not always favorable (weather dependency, summer time, transportation problems, noise, vandals), the Czech Republic enjoys a leading position as regards the number of open-air cinemas (101), although they have all but disappeared from large cities. The number of locations visited by traveling cinemas, which operatively expand the network of open-air cinemas, grew to 57 last year.

It seems that cinemas have survived a year of decline. Especially in larger cities, however, two spheres of film distribution are clearly emerging. On the one hand, there are multiplexes that are imported lock, stock and barrel, from equipment to interior design, and on the other hand, there are somewhat tattered cinemas featuring a broader repertoire including art films as well as film showcases and festivals. The second sphere is more demanding as regards both labor and skills and in addition is far from lucrative. Betting on art films in the long run is possible only in larger cities with ample demand. Furthermore, smaller cinemas have a hard time keeping up with technology innovations. After a number of different Dolby sound systems, we are now witnessing the arrival of a cyan dye soundtrack and can soon expect the arrival of digital projection requiring a radical upgrade of equipment.

It is clear that the classic cinemas that have the best relative results are those that are new or have been recently refurbished. The Cinematography Fund has been subsidizing cinema refurbishing for years. If its revenues were higher, the process of modernization could gain momentum. In 2005, the voices saying that the government should lend a helping hand to troubled cinemas grew louder. However, it is hard to imagine a far-reaching assistance program that would target dozens and even hundreds of loss-making cinemas. Local authorities play a key role in this respect and they must decide whether they want to keep a cinema and if so how can they support it. Very different economic results of cinemas in different places make it obvious that the human factor, i.e. cinema management, plays a crucial role.

VIDEO DISTRIBUTION

In the imaginary duel of formats, DVD won and VHS lost. The sales ratio now stands at 73 to 27, i.e. almost three to one. A total of 2.3 million prerecorded DVDs were sold in 2005, one-quarter more than in 2004. Only 280,000 of them were sold to rental outlets, i.e. the fast growth in this segment has slowed down somewhat. 500,000 DVDs were sold through alternative distribution channels including newsstands and a growing number of magazines that use DVDs as inserts.

While the number of new releases declined to 930, it is still five times the number of new releases in cinemas. The total number of releases now stands at almost 4,000 with American films accounting for up to 80%. It is delightful that the share of domestic releases grew last year to reach 17%.

The two bestselling DVDs were Czech films: *Snowboarders* (41,000 units) and *From Subway with Love*. Two American family films (*The Incredibles* and *Madagascar*) finished third and fourth while the fifth place of the German film *Der Untergang* was a surprise. Sales have improved following a drop in prices reflecting the changing demand. The average price for a new foreign film was CZK 499, for a Czech film CZK 399 and for older films CZK 299. However, special prices sometimes fall to CZK 99. Videocassette prices are in the same range.

In 2005, DVD distributors saw their revenues drop by a significant 19%. With total revenues of CZK 633 million, they are behind box-office receipts; however, the video market as a whole now has higher revenues than cinemas. The reason behind the drop in DVD revenues is the falling price of DVDs which distributors use as a weapon against digital pirates. Another reason was the absence of attractive Hollywood blockbusters. In contrast, sales of DVD players, recorders and home theater systems were booming. 532,000 units were sold last year, bringing the percentage of households equipped with DVD technology to 28%, i.e. twice as much compared to the year before.

However, the fact that it is very easy to make high-quality copies of DVD films and other programs has its darker side: growing audiovisual piracy and declining interest in video rental. According to informed estimates, revenues of rental outlets dropped by 30% for DVDs and even more for VHS, resulting in the demise of many of them, in particular smaller ones. According to the Czech Anti-piracy Union, whose members include major distributors active in the Czech Republic, other causes of the decline included increase of VAT on sales of DVD and VHS media to rental outlets and also fees required by collective administrators of intellectual rights. The sector was also alarmed by the planned 3-percent levy on the sale of media as proposed in the relevant amendment to the Cinematography Fund Act.

It comes as no surprise under these circumstances that the daily rental fees did not change compared to the year before (CZK 30 to 55 for DVDs, CZK 15 to 40 for videocassettes). These prices are certainly very competitive when compared to cinema admission prices. Rental outlets offer over 6,000 different titles, mostly of commercial nature, which is perhaps the only reason for reproach. Attempts to release classic or art films are sparse. According to data provided by Dispro, Bonton Home Video controlled the largest market share of film distribution (31.5% for DVDs and 32% for VHS), followed by Warner Home Video (20.5% and 23% respectively), Magic Box (12.5% and 10.5%), Hollywood Classic Entertainment (12% and 10%), Universal (10% and 10.5%) and SPI (6.5% and 6.5%). Other distributors accounted for the remaining 7 percent.

The most popular DVD rentals in 2005 were *National Treasure*, *Man on Fire*, *Alexander the*

Great and VHS rentals *The Incredibles*, *Bridget Jones: The Edge of Reason* and *National Treasure*. The Anglo-Saxon domination at the top was disturbed only by *Up and Down* (13th on DVD, 6th on VHS). As regards genres, comedy was the winner (24% of DVDs and 28% of videocassettes), followed by thriller (17% and 9%) and action film (13% and 15%).

According to the Czech Anti-piracy Union, the share of audiovisual piracy on the Czech video market grew by 8 percent in 2005 to reach the frightening figure of 35 percent. Especially digital piracy is on the rise including both sales of illegal copies on CD-R a DVD-R media and online piracy, in particular file sharing through peer-to-peer networks. On the other hand, distribution of pirated pressed DVDs from the Ukraine and Russia has not caught up in spite of the fact that such DVDs often feature Czech subtitles. However, they are used as master copies for illegal DVD-R burning.

Production, import and sale of illegal copies on the street, at markets, Internet auctions or through the press is the focus of government control and law enforcement which, however, is only partially successful. The recently adopted amendment to the Copyright Law provides for certain protective measures, e.g. as regards distribution of films prior to their theatrical release or recording of films including recording in cinemas.

The growth of piracy in the past two years has had a grave impact on domestic films as well, especially as regards attractive and popular titles. Direct and indirect damages caused by pirates to Czech producers, distributors and cinema and rental outlet operators alone amount to dozens of millions each year. While activities aimed at fighting piracy have increased proportionally, it is clear that repression alone is not good enough. Just like in other countries across the world, the situation will require changes to the structure and forms of film distribution, including more flexible pricing policies and shorter time from global and local releases in cinemas and on DVD.

TELEVISION

Television is by far the most popular film medium. While the average person sees just one film per year in a cinema and only a few films on DVD or VHS, the number for TV is up to one hundred.

Feature films are together with television series the cornerstone of television programming aired in prime time and on weekends and holidays. Czech films have traditionally had a strong place on TV with high ratings even for reruns.

Watching TV remains a favorite pastime. Last year, the average period of time that people watched TV grew to 216 minutes per day, i.e. over three and a half hours. Women are more avid viewers than men (232 minutes compared to 198 minutes). Children are far behind (139 minutes), which certainly is not a negative phenomenon.

There were surprising differences between individual regions, ranging from 267 minutes in North Bohemia to 182 minutes in Vysočina.

According to Mediaresearch, 3,730,000 Czech households, or 97% of the total, owned at least one television set in 2005. Majority receives terrestrial programs while the number of households with cable TV (little over 18%) is small compared to the European average. The number of households using satellite reception remained at about 9%. More than one-third of households had a personal computer, one-quarter Internet connection and a slightly higher percentage owned a game console.

While cable TV offers dozens of different channels (the music channel Óčko proved to be very popular, followed by Eurosport and Hallmark), Czech TV audiences spent 94% of their time watching the big terrestrial four: Czech Television 1 and 2, Nova and Prima. The size of audiences varied greatly, with Nova declining slightly to 41% and Prima growing to 23%. The public broadcaster fared worse with 21.7% for Czech Television 1 and only 8% for Czech Television 2 (which depends very much in this respect on sports broadcasts).

Fall saw the start of regular digital terrestrial broadcasting in the Czech Republic. Czech Television offers digital viewers Czech Television 1 and 2, the news-only Czech Television 24 and since February 2006 also Czech Television 4 SPORT.

Revenues from television advertising, which are of vital importance in particular for the two Czech commercial broadcasters, grew only by 3% compared to the previous year and reached approximately CZK 8.6 billion. While Czech Television received CZK 1.1 billion last year, Nova was estimated to take in around CZK 5.5 billion and Prima CZK 1.7 billion. The main income of Czech Television comes from licensing fees (in October 2005, the monthly fee grew to CZK 100), which amounted to CZK 3.2 billion.

Drama is the cornerstone of Czech Television's programming. Series are the most frequently aired, followed by feature films, allowing for certain seasonal fluctuations. Not counting made-for-TV films, Czech Television 1 aired 540 films in 2005 (figures have been rounded up), of which 70 were Czech, 240 European and 210 American. The most popular film was an older Czech production, *How to Pull out a Whale's Molar*, followed by the American film *Cast Away*, the Christmas special *Kingdom of Streams* and finally *Cozy Dens*. These films kept in step with the favorite series *Gendarme Sketches*, *Win or Lose* and *Good Neighborhood*. Among documentaries, the most popular programs were *Tsunami that Shook the World* together with *Flight 11* and *Pavel Dostál's White Swan*, while *African Magic* was the most popular documentary series following the departure of the much-liked and similarly focused Travelmania.

Czech Television 2 again aired less feature films than its sister channel. Of the total 320 films, 15 were Czech, 190 European and 100 American. Surprisingly, the most popular feature production was the German film *House of Ghosts*, followed by the Czech film *Dalskabáty: A Town of Sin* and the French comedy *Now Where Did the Seventh Company Get to?*

Czech Television 2 allocates much more time to documentaries, with *Back to Springs*, *Wild Future* or *Seven Wonders of Technical Civilization* being the most popular among documentary series and two oceanographic documentaries, *Great Wave* and *Secrets of the Titanic*, taking the top two places among one-part documentaries.

Czech Television is the single largest commissioner, buyer and broadcaster of Czech documentary and animated films. There were more documentaries aired by both public channels in 2005 than the year before, over 3,500, with a total running time of almost 1,500 hours. We must add that documentaries sometimes attract more than one million viewers. Animated films have kept their relatively high share mainly thanks to the now 40-year old tradition of evening children's cartoons: Czech Television aired almost 2,900 of animated films with a total running time of over 400 hours. New installments of the series *Masters of Czech Animated Film* brought back to television the rich history of Czech animation.

In 2005, Nova put stakes on the series *Street*, *Newsroom* and *Rose Garden Surgery*, the second season of *Czech Idol II* and especially on the reality shows *Big Brother* and *Wife Swap*, the biggest hit to the surprise of many. As far as films are concerned, Nova aired 1,270 of them in 2005, even more than the year before. The share of Czech (270) and European (340) films grew at the expense of American films (610) and films from other countries (50). As far as ratings go, the winner was the New Year's Day rerun of *Good One 2*. Following the New Year's Eve rerun of the Soviet film *Mrazík*, which by now has a cult following, the runners-up were Czech films in the following order: *Sun, Hay, Erotica, Sun, Hay and a Few Slaps* and *How Poets Retain Their Hope*. Nova, the most popular television channel in the Czech Republic, kicked off digital broadcasting in the fall together with Czech Television.

Prima continued to strengthen its position on the market, which meant fiercer competition with Nova not only in the television series segment, where the second season of *Family Bonds* proved to be a hit, but also in the reality show segment, where Prima's *VyVolení* clearly beat *Big Brother*. Prima aired 760 feature films in 2005, which is less than in 2004. 150 of the films were Czech, more than 250 European and 420 American. Czech films dominated Prima even more than the other stations, with five taking the top places as regards ratings: *Black Barons*, *No Joking with the Devil*, *My Sweet Little Village*, *Madly Sad Princess* and *How to Wake a Princess*.

THE YEAR IN REVIEW

CZECH FEATURE – LENGTH FILM PREMIERES IN 2005

Feature Films

AN ANGEL OF THE LORD (ANDĚL PÁNĚ)

Production: Czech Television / HOO DOO Production

Written by: Lucie Konášová

Directed by: Jiří Strach

Cast: Ivan Trojan, Jiří Dvořák, Zuzana Kajnarová, David Švehlík, Oldřich Navrátil and others

CLOSE TO HEAVEN (BLÍZKO NEBE)

Production: Holiday Films

Written and directed by: Dan Svátek

Cast: Jean Michel Francis Gogo, Petr Vaněk, Chantal Poullain, Tuva Novotny and others

OVER AND OVER ! (DOBLBA!)

Production: VAC - Vachler Art Company

Written by: Jan Stehlík, Petr Vachler

Directed by: Petr Vachler

Cast: Jaroslav Dušek, Petr Čtvrtníček, Marek Daniel, Lenka Krobotová and others

HRUBEŠ AND MAREŠ FRIENDS COME RAIN OR SHINE (HRUBEŠ A MAREŠ JSOU KAMARÁDI DO DEŠTĚ)

Production: Čestmír Kopecký - První veřejnoprávní + grant from the Czech Cinematography Fund

Written by: Jan Budař, Vladimír Morávek

Directed by: Vladimír Morávek

Cast: Jan Budař, Richard Krajčo, Miroslav Donutil, Iva Janžurová and others

GOOD ONE 3 (KAMENÁK 3)

Production: S Pro Alfa Film

Written by: Zdeněk Troška, Evžen Gogela, Marek Kališ

Directed by: Zdeněk Troška

Cast: Václav Vydra, Jana Paulová, Marek Vašut, Josef Laufer, Václav Glazar and others

A LITTLE PIECE OF HEAVEN (KOUSEK NEBE)

Production: Czech Television / Luxor + grant from the Czech Cinematography Fund

Written by: Jiří Stránský

Directed by: Petr Nikolaev

Cast: Jakub Doubrava, Petr Forman, Táňa Pauhofová, Zuzana Stivínová and others

BONDS OF BLOOD (KREV ZMIZELÉHO)

Production: Happy Celluloid / Czech Television + grant from the Czech Cinematography Fund

Written by: Vladimír Körner

Directed by: Milan Cieslar

Cast: Vilma Cibulková, Martin Huba, Ester Geislerová, Igor Bareš, Ondřej Vetchý and others

NOT OF TODAY (NEBÝT DNEŠNÍ)

Production: Unarfilm

Written by: Petr Marek, Jiří Najvert, Zdeněk Hudeček, Marta Pilařová

Directed by: Petr Marek

Cast: Zdeněk Hudeček, Jiří Najvert, Marta Pilařová

WRONG SIDE UP (PŘÍBĚHY OBYČEJNÉHO ŠÍLENSTVÍ) Czech Republic-Slovak Republic-Germany

Production: Negativ / Česká produkční 2000 / Pegasos Film / Sisaart + grant from the Czech Cinematography Fund + grant from the Ministry of Culture of the Czech Republic

Written and directed by: Petr Zelenka

Cast: Ivan Trojan, Zuzana Šulajová, Nina Divíšková, Miroslav Krobot and others

RESTART (RESTART) Czech Republic - Finland

Production: Axman Production / FAMU / University of Art and Design Helsinki

Written by: Ondřej Ládek, Julius Ševčík

Directed by: Julius Ševčík

Cast: Lenka Krobotová, Filip Čapka, Anna Polívková and others

FROM SUBWAY WITH LOVE (ROMÁN PRO ŽENY)

Production: In Film Praha

Written by: Michal Viewegh

Directed by: Filip Renč

Cast: Zuzana Kanócz, Marek Vašut, Simona Stašová, Miroslav Donutil and others

THE NEW BREED (SAMETOVÍ VRAZI)

Production: Czech Television

Written and directed by: Jiří Svoboda

Cast: Michal Dlouhý, Jan Dolanský, Alice Veselá, Dušan Urban and others

SHUT UP AND SHOOT ME (SKLAPNI A ZASTŘEL MĚ) UK-Czech Republic

Production: Storitel / U.F.O. Pictures

Written and directed by: Steen Agro

Cast: Karel Roden, Aňa Geislerová, Andy Nyman, Klára Lowová and others

SKRITEK (SKŘÍTEK)

Production:

Cineart / Czech Television / Studio Mirage + grant from the Czech Cinematography Fund

Written and directed by: Tomáš Vorel

Cast: Eva Holubová, Bolek Polívka, Anna Marhoulová, Tomáš Vorel ml. and others

THE CITY OF THE SUN (SLUNEČNÍ STÁT) Czech Republic – Slovak Republic

Production: Čestmír Kopecký - První veřejnoprávní + grant from the Czech Cinematography Fund + grant from the Ministry of Culture of the Slovak Republic

Written by: Marek Leščák, Martin Šulík

Directed by: Martin Šulík

Cast: Oldřich Navrátil, Igor Bareš, Ivan Martinka, Anna Šišková, Petra Špalková and others

LUNACY (ŠÍLENÍ) Czech Republic – Slovak Republic

Production: Athanor + grant from the Czech Cinematography Fund + grant from the Ministry of Culture of the Slovak Republic + grant MEDIA + grant Eurimages

Written and directed by: Jan Švankmajer

Cast: Jan Tříska, Pavel Liška, Aňa Geislerová, Jaroslav Dušek, Martin Huba and others

SOMETHING LIKE HAPPINESS (ŠTĚSTÍ) Czech Republic - Germany

Production: Negativ / Pallas Film / Česká televize / ZDF / Arte + grant from the Czech Cinematography Fund + grant Eurimages

Written and directed by: Bohdan Sláma

Cast: Tatiana Vilhelmová, Pavel Liška, Aňa Geislerová, Zuzana Kronerová and others

TOYEN (TOYEN)

Production: Jan Němec - Film + grant from the Czech Cinematography Fund

Written by : Tereza Brdečková, Jan Němec

Directed by: Jan Němec

Cast: Zuzana Stivínová, Jan Budař, Tobiáš Jirous and others

THE GREAT WATER (VELKÁ VODA) Czech Republic -Macedonia-Germany-USA

Production: The World Circle Foundation / Award Entertainment / Artis 3 / Kaval Film / Lara Entertainment / Castor Productions + grant from the Czech Cinematography Fund + grant from the Ministry of Culture of Macedonia

Written by: Vladimír Blaževski, Ivo Trajkov, Aleksandar Kolevski

Directed by: Ivo Trajkov

Cast: Sašo Kekenovski, Maja Stankovská, Mitko Apostolovski and others

SHARK IN THE HEAD (ŽRALOK V HLAVĚ)

Production. Bionaut + grant from the Czech Cinematography Fund

Written and directed by: Maria Procházková

Cast: Oldřich Kaiser, Jana Krausová, Kristýna Leichtová, David Máj and others

Minority co-productions

DOOM UK-Czech Republic-Germany-USA

Production: Doom Productions Ltd / Stillking Film / BSP Babelsberg Production Services / Reaper Productions

Written by: David Callaham, Wesley Strick

Directed by: Andrzej Bartkowiak

Cast: Karl Urban, Rosamund Oike, The Rock, Ben Daniels and others

THE BROTHERS GRIMM (KLETBA BRATRŮ GRIMMŮ) UK – Czech Republic

Production: Mosaic Media Group / David Bobker

Written by: Ehren Kruger

Directed by: Terry Gilliam

Cast: Matt Damon, Heath Ledger, Lena Headey , Jonathan Pryce and others

OLIVER TWIST France – UK – Czech Republic

Production: R.P. Films / Runteam II Ltd. / Etic Films

Written by: Ronald Harwood

Directed by: Roman Polanski

Cast: Ben Kingsley, Barney Clark, Jamie Foreman, Harry Eden and others

Documentary Films

GOD'S STONE QUARRY (KAMENOLOM BOŽÍ) (DVD)

Production: Czech Television / Asociace Film & Sociologie + grant from the Czech Cinematography fund

Written and directed by: Břetislav Rychlík

PEACE TO THEIR SOUL (MÍR JEJICH DUŠI) (DVD)

Production: Czech Television / K 2 + grant from the Czech Cinematography Fund

Written by: Ivan Arsenjev, Pavel Štingl

Directed by: Pavel Štingl

SEARCHING FOR ESTER (PÁTRÁNÍ PO ESTER) (DVD)

Production: Bionaut + grant from the Czech Cinematography Fund

Written and directed by: Věra Chytilová

SOURCE (ZDROJ) (DVD)

Production: Bionaut + grant from the Czech Cinematography Fund

Written by: Martin Mareček, Martin Skalský

Directed by: Martin Mareček

CZECH FILM PRODUCTION 1992 - 2005

	1992	1993	1994	1995	1996	1997	1998
Feature Films ¹	9	14	19	23	20	21	14
Documentaries*	215	160	185	160	250	260	630+
Animated Films*	80	60	65	80	50	60	80

	1999	2000	2001	2002	2003	2004	2005
Feature Films ¹	17	14	16	15	14	16	20
Documentaries*	640+	550+	590+	550+	560+	400+	460
Animated Films*	120	70	75	90	185	90	180

¹ Films premiering in cinemas in the given year

* Estimate

+ Including several TV documentary series

CZECH FILM DISTRIBUTION 1992 - 2005

	1992	1993	1994	1995	1996	1997	1998
Number of premieres	145	165	151	131	167	173	150
Number of screenings (000s)	353	301	249	188	170	168	164
Admissions (000s)	31239	21898	12870	9253	8846	9815	9247
Box office receipts (CZK million)	430	433	303	254	304	437	509
Average attendance per person per year	2,9	2,1	1,25	0,9	0,87	0,95	0,9
Average attendance per person	89	73	52	50	52	58	56
Average ticket price (CZK)	13,8	19,8	23,5	27,5	34,4	44,5	55
Total number of cinemas ¹	1346	1200*	1070*	800*	750*	720*	720*
Total number of screens	1350	1205	1075	810	758	728	728
Multiplexes					1	1	1
Screens in multiplexes					8	8	8

	1999	2000	2001	2002	2003	2004	2005
Number of premieres	158	164	173	196	208	186	193
Number of screenings (000s)	181	198	253	306	341	327	318
Admissions (000s)	8371	8719	10363	10693	12140	12046	9479
Box office receipts (CZK million)	496	593	818	946	1084	1106	854,5
Average attendance per person per year	0,81	0,85	1,01	1,04	1,18	1,17	0,93
Average attendance per person	46	44	41	35	35,5	36,9	29,8
Average ticket price (CZK)	59,3	68	78,9	88,5	89,3	91,8	90,15
Total number of cinemas ¹	710*	690*	665*	665*	623	544	530
Total number of screens	718	700	734	765	756	674	667
Multiplexes	2	5	10	14	15	15	16
Screens in multiplexes	22	50	94	128	136+1 ²	136+1 ²	142

¹ Including video cafés and club cinemas, excluding cinemas with irregular programme, open-air and travelling cinemas

² Including IMAX theatre

* Estimate

TOP 50 FILMS BY ADMISSIONS IN THE CZECH REPUBLIC 2005

	<i>Title</i>	<i>Country</i>	<i>Distributor</i>	<i>Opening month</i>	<i>Admissions (000s)</i>
1	From Subway with Love	CZ	Bioscop	4/05	551
2	Harry Potter and the Goblet of Fire	US	Warner	12/05	467
3	Madagascar	US	Bontonfilm	6/05	394
4	Star Wars: Ep. III - Revenge of the Sith	US	Bontonfilm	5/05	274
5	War of the Worlds	US	Bontonfilm	6/05	257
6	Mr. & Mrs. Smith	US	Bontonfilm	8/05	233
7	Wrong Side Up	CZ	Bioscop	2/05	226
8	Over and Over!	CZ	Bontonfilm	9/05	213
9	Alexander	FR-BRIT	SPI	1/05	206
10	Good One 3	CZ	Prospero	1/05	201
11	Something like Happiness	CZ	Bontonfilm	9/05	189
12	Snowboarders	CZ	Falcon	11/04	150
13	Sin City	US	SPI	7/05	147
14	The New Breed	CZ	Bontonfilm	1/05	146
15	Kingdom of Heaven	BRIT-SP	Bontonfilm	5/05	141
16	The Incredibles	US	Falcon	11/04	138
17	Der Untergang	GER	Bontonfilm	3/05	127
18	Skritek	CZ	Warner	3/05	118
19	Charlie and the Chocolate Factory	US-BRIT	Warner	8/05	115
20	Around the World in 80 days	US-BRIT	SPI	1/05	113
21	The Aviator	US-GER	Bioscop	2/05	112
22	The Brothers Grimm	BRIT-CZ	SPI	11/05	111
23	An Angel of the Lord	CZ	Warner	11/05	108
24	The Amityville Horror	US	SPI	8/05	107
25	National Treasures	US	Falcon	2/05	97,2
26	Robots	US	Bontonfilm	3/05	95,9
27	King Kong	US-GER	Bontonfilm	12/05	93,9
28	The Ring Two	US	Bontonfilm	4/05	89,1
29	Hitchhiker's Guide to the Galaxy	US-BRIT	Falcon	6/05	77,2
30	Chicken Little	US	Falcon	11/05	76,3
31	Pooh's Heffalump Movie	US	Falcon	2/05	76,1
32	Shall We Dance	US-KAN	SPI	3/05	75,8
33	Herbie: Fully Loaded	US	Falcon	8/05	75,1
34	Hrubes and Mares Friends Come	CZ	Cinemart	10/05	69,1

	Rain or Shine				
35	The Interpreter	GER-US	Bontonfilm	5/05	68,3
36	Bridget Jones: The Edge of Reason	BRIT	Bontonfilm	11/04	67,3
37	Constantine	US-AUS	Warner	4/05	66,5
38	Closer	US	Falcon	1/05	65,8
39	The Pollar Express	US	Warner	12/04	64,8
40	Ocean's Twelve	US-AUS	Warner	12/04	63,4
41	Batman Begins	BRIT-US	Warner	7/05	62,9
42	Hostage	GER-US	Bioscop	7/05	59,3
43	Meet the Fockers	US	Bontonfilm	3/05	57,7
44	Shark Tale	US	Bontonfilm	10/04	56,6
45	Milenci a vrazi	CZ	Bontonfilm	12/04	55,7
46	Fantastic Four	US-GER	Bontonfilm	8/05	53,3
47	Million Dollar Baby	US	Hollywood	3/05	52,9
48	Wallace & Gromit in the Curse of the Were-Rabbit	BRIT	Bontonfilm	10/05	51,9
49	Aliens of the Deep 3 D	US	Falcon	9/05	51,4
50	Up and Down	CZ	Falcon	9/04	51,0

AUS - Australia / GER - Germany / KAN - Canada / SP - Spain

TOP 50 CZECH CINEMAS 2005

	<i>Name</i>	<i>Screens</i>	<i>City</i>	<i>Admissions</i>	<i>Admissions 2005/4</i>
1	Flora (+IMAX)	8+1	Praha	690	-132
2	Nový Smíchov	12	Praha	684	-104
3	Anděl City	14	Praha	516	+30
4	Olympia	10	Brno-Modřice	514	-84
5	Velký Špalíček	7	Brno	457	-73
6	CineStar	8	Ostrava	419	-152
7	CineStar	8	Hradec Králové	384	-126
8	Slovanský dům	10	Praha	381	-60
9	Černý Most	8	Praha	282	-78
10	Metropole Zličín	10	Praha	270	-91
11	Letňany	8	Praha	266	-52
12	CineStar	8	České Budějovice	264	-95
13	Park Hostivař	10	Praha	171	-149
14	Galaxie	9	Praha	166	-74
15	Ládví	6	Praha	106	-53
16	Světovzor	2	Praha	94,4	+31
17	Velké		Zlín	84,2	-36

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18	Metropol		Olomouc	74,3	-51
19	Aero		Praha	65,6	-17
20	Eden		Plzeň	59,7	-5
21	Kino 99	2	Kolín	58,0	-14
22	Okno		Šumperk	54,7	-10
23	Hraničář		Ústí nad Labem	49,5	-20
24	Metro 70		Prostějov	43,8	-23
25	Květen		Teplice	43,0	-16
26	Hvězda		Přerov	40,5	-14
27	Forum		Mladá Boleslav	40,3	-23
28	Centrál		Hradec Králové	39,4	-2
29	Hvězda		Uherské Hradiště	39,1	-8
30	Svět		Valašské Meziříčí	38,9	-13
31	Sněžník		Děčín	38,6	-15
32	Kosmos	3	Most	38,2	-3
33	Svět	2	Znojmo	38,1	-15
34	Kotva		České Budějovice	37,7	-6
35	Varšava		Liberec	37,3	-20
36	Dukla		Pardubice	36,8	-10
37	Lucerna		Praha	35,8	+8
38	Radnice		Jablonec nad Nisou	35,4	-27
39	Crystal		Česká Lípa	35,3	-15
40	Art		Brno	34,8	+10
41	Květen		Nový Jičín	34,5	-8
42	Elektra	2	Plzeň	34,3	-32
43	Svět		Tábor	34,1	-14
44	Okno		Praha	33,1	-1
45	Mír		Krnov	32,7	-12
46	Scala		Brno	32,1	+2
47	Centrum		Havířov	31,9	-18
48	Vatra		Vsetín	31,8	-12
49	Mír		Příbram	30,9	-16
50	Střelnice		Jindřichův Hradec	30,1	-12
1	Open-air Regina		Praha	8,8	?
2	Open-air		Nový Knín	5,7	-2
3	Open-air		Chomutov	5,0	-3

TOP 10 FILMS BY ADMISSIONS IN EUROPE 2005

	<i>Title</i>	<i>Country</i>	<i>Admissions (000s)</i>
1	Harry Potter and the Goblet of Fire	BRIT-US	41 084
2	Star Wars III - Revenge of the Sith	US	33 063
3	Madagascar	US	29 447
4	War of the Worlds	US	23 907
5	Charlie and the Chocolate Factory	BRIT-US	20 215
6	Meet the Fockers	US	20 013
7	The Chronicles of Narnia	US-NZ	18 689
8	Mr. a Mrs. Smith	US	18 344
9	Hitch	US	15 875
10	King Kong	US	14 114

TOP 10 EUROPEAN FILMS BY ADMISSIONS IN EUROPE 2005

	<i>Title</i>	<i>Country</i>	<i>Admissions (000s)</i>
1	Alexander	BRIT-FR-US	7 498
2	Pride and Prejudice	BRIT-FR-US	4 729
3	Brice de Nice	FR	4 585
4	La marche de l'empereur	FR	4 258
5	Der Untergang	GER-IT	4 111
6	Oliver Twist	FR-BRIT-CZ	3 951
7	Torrente 3, El protector	SP	3 551
8	Nanny McPhee	BRIT-US-FR	3 517
9	Les poupées russes	FR-BRIT	3 304
10	Bridget Jones: The Edge of Reason	BRIT-US-FR	3 134

EUROPEAN FILM PANORAMA 2005

	<i>POP</i>	<i>GDP / INH</i>	<i>NF+CO</i>	<i>ADM</i>	<i>AA / INH</i>	<i>ATP</i>	<i>SCR</i>
United Kingdom	59,8	30,6	42+20	165,7	2,8	6,9	3357
Belgium	10,3	30,2	10+11	21,9	2,1	5,2 ¹	527
Bulgaria	7,6	2,7	3	2,4	0,3	2,0 ¹	106
Czech Republic	10,25	9,8	20	9,479	0,93	3,2	674
Denmark	5,4	39,4	33 ¹	12,2	2,3	5,4 ¹	389
Estonia	1,4	7,0	5	1,1	0,8	3,3 ¹	69
Finland	5,2	31,3	11	6,2	1,2	6,4 ¹	341
France	60,2	29,2	126+61	175,6	2,9	5,9	5366
Netherlands	16,3	30,8	27+6	20,5	1,3	5,9 ¹	659
Croatia	4,4	8,8	1 ¹	2,2	0,5	2,3 ¹	123

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Ireland	3,9	41,5	121	16,4	4,2	4,9 ¹	391
Iceland	0,29	41,3	6 ¹	1,3	4,5	7,5 ¹	45
Italy	58,0	25,3	59+15	102,4	1,8	5,7	3795
Lithuania	3,6	5,3	1+1	1,2	0,35	2,2 ¹	70
Latvia	2,3	5,2	2	1,7	0,7	2,7 ¹	61
Hungary	10,0	8,6	17+1	12,1	1,2	2,7 ¹	461
Germany	82,4	28,2	60+43	127,3	1,5	5,8	4889
Norway	4,6	49,6	19	11,3	2,5	7,2 ¹	432
Poland	38,6	6,4	19+2	23,6	0,6	3,1 ¹	937
Portugal	10,1	14,5	7+5 ¹	15,7	1,5	3,4 ¹	550
Austria	8,2	31,0	24	15,7	1,9	5,9 ¹	552
Romania	21,7	2,9	10	2,8	0,15	1,1 ¹	120
Russia	145,0	4,2	86	96,4	0,7	3,0	1450*
Greece	10,7	17,0	18 ¹	10,6*	1,0	5,1 ¹	450
Slovakia	5,4	7,4	2+4	2,2	0,4	1,8	245
Slovenia	2,0	14,6	7+3	2,4	1,2	3,1 ¹	106
Spain	40,2	22,0	89+29	127,6	3,2	4,9	4383
Sweden	8,9	34,3	31+8	14,6	1,6	7,2 ¹	1174
Switzerland	7,3	42,1	41	15,0	2,0	7,0 ¹	537
Turkey	71,3	3,8	27	27,6	0,4	2,2 ¹	1188

POP – Population in millions

GDP/INH – Gross domestic product per inhabitant in thousand € per year

NF+CO – National films plus majority co-productions

ADM – Number of admissions in millions

AA/INH – Average admissions per inhabitant per year

ATP – Average ticket price in €

SCR – Total number of screens

1 2004

LIST OF INSTITUTIONS, ASSOCIATIONS AND OTHER AUDIOVISUALS ORGANIZATIONS

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THE SENATE OF THE PARLIAMENT OF THE CZECH REPUBLIC COMMITTEE FOR EDUCATION, SCIENCE, CULTURE, HUMAN RIGHTS AND PETITIONS

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International festival of audiovisual didactic programs
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Křížkovského 8, 771 47 Olomouc, t 585631053, f 585222802
info@afo.cz / www.afo.cz

ANIFEST TŘEBOŇ

International festival of animated films
contact: Corona s.r.o., Jindřicha Plachty 28, 150 00 Praha 5
t 257324507, f 257324508, info@anifest.cz / www.anifest.cz

ARTS&FILM TELČ

International festival of European arts
contact: Avant Productions, Americká 42, 120 00 Praha 2, t224250334, f224253565
info@arts-film.com / www.arts-film.com

BRNO SIXTEEN

International competition of non- commercial films and video programs
contact: Šárka Tryhuková, Kulturní a informační centrum města Brna
Radnická 4, 658 78 Brno, t/f 542214625
brno16@bkcentrum.cz / www.b16.cz

THE FRANTIŠEK FILIPOVSKÝ PRIZE FOR DUBBING

contact: Jaroslav Paďour, Městský úřad v Přelouči
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CZECH LION

Annual film awards
contact: Martin Šprinc, VAC – Vachler Art Company
Chlumova 7, 130 00 Praha 3, t 255707333, f 255707303
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DATATRANSFER

International cyber culture festival

contact: Profil Media s.r.o., Komunardů 32, 170 00 Praha 7

t 267990545, f 267990542 / info@profilmedia.cz / www.datatransfer.cz

OTA HOFMAN CHILDREN'S FILM AND TELEVISION FESTIVAL

contact: Marek Poledníček, Dům kultury, Mírové nám. 733, 363 01 Ostrov

t 353612931, f 353842921, polednicek@dk-ostrov.cz / www.festivalostrov.cz

NINE GATES

International festival of Czech-German-Jewish culture

contact: umělecká agentura Monte Christo, Královská 5, 110 00 Praha 1

t 222811143, f 222811144, 9bran@9bran.cz / www.9bran.cz

DAYS OF EUROPEAN FILMS

contact: Eva Kačerová, Lipová 285, 251 62 Mukařov

t/f 224215538

austroki@vol.cz / www.eurofilmfest.cz

EKOFILM ČESKÝ KRUMLOV

International festival of films and video programs about environment, natural and cultural heritage

contact: Jitka Radová, Ministerstvo životního prostředí

Vršovická 65, 100 10 Praha 10, t 267122432, f 267311496

jitka_radova@env.cz / www.ekofilm.cz

FEBIOFEST

International showcase of film, television and video

contact: Febio s.r.o., Růžová 13, 110 00 Praha 1, t 221101111, f 224214254

info@febiofest.cz / www.febiofest.cz

FESTIVAL OF EUROPEAN FILM SMILES

contact: Golem Film, Václavské nám. 17, 110 00 Praha 1

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FAMU FESTIVAL

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tel. 221197211, famufest@email.cz / www.famufest.cz

FESTIVAL OF SHORT FILMS PRAGUE

contact: Film Servis Festival Karlovy Vary a.s., Panská 1, 110 00 Praha 1

t 221411011, f 221411033 / info@pragueshorts.com / www.pragueshorts.com

FILM AND HISTORY

Film festival and seminar

contact: Castrum o.p.s., Hradská 818, 396 01 Humpolec, t/f 323660581

info@filmadejiny.cz / www.filmadejiny.cz

FILMÁK 2006

International film festival of children

contact: Městské kulturní středisko Dobřany, Nám. T.G.M. 5, 334 41 Dobřany

t/f 377972725 / festival@filmak.cz / www.festival.filmak.cz

TŘINEC FILM SUMMER

Festival of Czech, Polish and Slovak feature films

contact: Tadeusz Wantula, Klub kultury o.p.s., 1. máje 493, 739 61 Třinec

t/f 558330105 / info@tfl.cz / www.tfl.cz

LITOMĚŘICE FOR THE SIXTH TIME

contact: Tomáš Vlasák, Občanské sdružení Kinoklub Ostrov Litoměřice

Alšova 21, 412 00 Litoměřice, t/f 416731037, m 775631038

kinoklub.ltm@seznam.cz / www.kinoostrov.cz

FINÁLE PLZEŇ

Festival of Czech films

contact: Ivan Jáchim, Finále Plzeň, Dominikánská 3, 301 12 Plzeň

t 378035400, f 377917840 / festival@finaleplzen.cz / www.finaleplzen.cz

FRESH FILM FEST KARLOVY VARY

International student film festival

contact: Martin Pošta, Fresh Films s.r.o., U Zvonařky 14, 120 00 Praha 2

t 222511031, f 222521179

info@freshfilmfest.net / www.freshfilmfest.net

ONE WORLD

International film festival on human rights

contact: Člověk v tísní o.p.s., Sokolská 18, 120 00 Praha 2

t 226200454, f 226200401, mail@oneworld.cz / www.jedensvet.cz

KINO NA HRANICI/KINO NA GRANICY

Showcase of the Czech, Polish and Slovak films

contact: Kulturní a společenské středisko Střelnice

Střelniční 1, 737 01 Český Těšín, t 558712695, f 558713436

info@kassct.cz / www.festivalnahranici.cz

CRYSTAL HEART PODĚBRADY

International television festival of documentary films about health and healthcare

contact: CDG s.r.o., Na Valech 22, 290 01 Poděbrady

t/f 325611458, cdg@cdg.cz / www.kristalovesrdce.cz

UHERSKÉ HRADIŠTĚ SUMMER FILM SCHOOL

contact: produkce AČFK, Sportovní hala, Nám. Míru 860, 686 01 Uherské Hradiště
t 572501989, f 572501400, jiri.kralik@acfk.cz / www.lfs.cz

MEDICFILM PODBOŘANY

Festival of films about health and healthcare

contact: Stanislava Čapková, Kulturní dům, Masarykovo nám. 922,
441 01 Podbořany, t/f 415214111, stanacapkova@seznam.cz

INTERNATIONAL DOCUMENTARY FILM FESTIVAL JIHLAVA

contact: Kateřina Čamrová, Věžní 10, 586 01 Jihlava, m 774101656 office@dokument-festival.cz
/ www.dokument-festival.cz

INTERNATIONAL FESTIVAL OF FILMS FOR CHILDREN AND YOUTH ZLÍN

contact: Filmfest s.r.o., Filmová 174, 761 79 Zlín
t 577592275, 577592111, f 577592442 / festival@zlinfest.cz / www.zlinfest.cz

INTERNATIONAL AVIATION FILM FESTIVAL

contact: Mezinárodní festival leteckých filmů, Jinonická 329, 150 07 Praha 5
info@leteckefilmy.cz / www.leteckefilmy.cz

INTERNATIONAL FILM FESTIVAL KARLOVY VARY

contact: Film Servis Festival Karlovy Vary a.s., Panská 1, 110 00 Praha 1
t 221411011, 221411022, f 221411033, festival@kviff.com / www.iffkv.cz

INTERNATIONAL MOUNTAINEERING FILM FESTIVAL

contact: Městský úřad, Rooseveltova 15, 549 57 Teplice nad Metují
t 491581207, f 491581191, mhff@teplicenadmetuji.cz / www.teplicenadmetuji.cz

MEZIPATRA

Gay and lesbian film festival

contact: STUD Brno, Šmejkalova 75, 616 00 Brno
t/f 549212728, info@mezipatra.cz / www.mezipatra.cz

INTERNATIONAL FESTIVAL OF STUDENT FILMS (bienale)

contact: Miloň Terč, Soukromá vyšší odborná škola filmová
Lipová alej 2068, 397 01 Písek, t/f 382264212
milon.terc@filmovka.cz / www.filmovka.cz

MUSIC ON FILM / FILM ON MUSIC

International festival of music films

contact: Štěpánská 61, 116 02 Praha 1, t 296236509, f 296236510
info@moffom.cz / www.filmonmusic.cz

NADOTEK

Documentary film festival of social themes

contact: Městský úřad, odbor kultury, Sychrova 16, 562 24 Ústí nad Orlicí
t 465521047, t/f 465525245 / info@klubcentrum.cz / www.klubcentrum.cz

NOVÉ MĚSTO POT OF LAUGHTER

Czech festival of film and TV comedy

contact: Městský klub, Nerudova 142, 549 01 Nové Město nad Metují
t 491474158, f 491470358, mestsky.klub@novemestonm.cz / www.volny.cz/hrnecsmichu

LITTLE HORSE OF OSTRAVA

International children and student festival

contact: Dalimil Koutek, Zauliční 4, 725 26 Ostrava-Krásné Pole
t605752501 / dakok@cbox.cz / www.film-konicek.cz

PAF TACHOV

International scuba-diving festival

contact: Festival PAF, Nám. Republiky 119, 347 01 Tachov
t 374722210, f 374722161, festival@paftachov.cz / www.paftachov.cz

PROJEKT 100

contact: Asociace českých filmových klubů, Jiří Rabbit
Nám. Míru 860, 686 01 Uherské Hradiště / t 572501989, f 572501400
jiri.kralik@acfk.cz / www.projekt100.cz

CZECH DOCUMENTARY AND ANIMATED FILMS SHOW

contact: Český filmový a televizní svaz FITES,
Pod Nuselskými schody 3, 120 00 Praha 2, t/f 222562331
info@fites.cz / www.fites.cz

FILM SEMINAR SOKOLOV

contact: Přemysl Martinek, Před rybníkem 100, 150 00 Praha 5
m 775614170 / premysl.m@seznam.cz / www.volny.cz/film_sok

SPORTFILM LIBEREC

Festival of documentary films about sports

contact: Liberecká sportovní a tělovýchovná organizace
Jablonecká 18, 460 01 Liberec 1, t 485114113, f 485101176
v.bohac@lb-sto.cz / www.lb-sto.cz

THE WORLD OF BOOKS ON THE FILM SCREEN

contact: Svět knihy, Fügnerovo nám. 3, 120 00 Praha 2
t 224498234, f 224498754, info@svetknihy.cz / www.svetknihy.cz

TECHFILM

International festival of films and video programs about science, technology and the arts
contact: Mylada Balounová, VIC ČVUT - oddělení podpory výuky
Thákurova 1, 160 00 Praha 6, t 233051125 / balouno@vc.cvut.cz / www.techfilm.cz

TOURFILM & TOUR REGION KARLOVY VARY

International festival of films and video programs about tourism
contact: Avant Promotion, Americká 42, 120 00 Praha 2
t/f 224250334, info@tourfilm.cz / www.tourfilm.cz

IT CONCERNS YOU TOO

Ecologic competition
contact: Klub kultury, Hradební 1198, 686 60 Uherské Hradiště
t/f 572551079, info@kkuh.cz / www.kkuh.cz

GOLDEN PRAGUE

International festival of TV musical programs
contact: Andrea Savane, Česká televize, Kavčí hory, 140 70 Praha 4
t 261134153, f 261212891
andrea.savane@ceskatelevize.cz / www.ceskatelevize/goldenprague

FILM PRODUCTION COMPANIES

ARMADA FILMS

Na Zderaze 15, 120 00 Praha 2, t 221904444, f 221904300
info@armadafilms.cz / www.armadafilms.cz
statutory representative Filip Sirový

ATELIÉRY BONTON ZLÍN

Filmová 174, 761 79 Zlín, t 577592111, f 577592444
ateliery@ateliery.cz / www.ateliery.cz
general manager Katarína Morvai

ATHANOR

U 5. baterie 21, 162 00 Praha 6, t 224313382, 233322905, m 602270836
f 224313383, athanor@nexta.cz
statutory representatives Jaromír Kallista, Jan Švankmajer

BARRANDOV STUDIO a.s.

Kříženeckého nám. 322, 152 00 Praha 5, t 267072001, f 251814756
info@barrandov.cz / www.barrandov.cz
general manager Věslava Piegzová

BIF s.r.o. - BALZER INTERNATIONAL FILMS

Karlovo nám. 28, 120 00 Praha 2, t 222230070, t/f 222231419
bif@bif.cz / www.bif.cz
statutory representatives Jan Balzer, Kateřina Schauerová

BELTFILM

Sekaninova 52, 128 00 Praha 2
t 224936887, f 224936860, info@beltfilm.cz / www.beltfilm
statutory representative Miloš Remeň

BIOGRAF JAN SVĚRÁK

Pod Svahem 7, 147 00 Praha 4, t 244468099, f 244467094
biograf@sverak.cz / www.sverak.cz
statutory representative Jan Svěrák

BIONAUT FILMS

U Zvonařky 14, 120 00 Praha 2, t 222521187, f 222517908
bionaut@bionaut.cz / www.bionaut.cz
statutory representative Vratislav Šlajer

BOHEMIA FILM

Václavské nám. 17, 110 00 Praha 1, t 224009270, f 224009268
bohemiafilm@seznam.cz
statutory representative Jan Jurka

BUC-FILM

Čs. armády 405/8, 160 00 Praha 6, t 251819441, f 267073516
buc-film@wo.cz / www.bucfilm.cz
general manager Jaroslav Bouček

BULL FILM

Čs. armády 405/8, 160 00 Praha 6, t 251819441, f 267073516 / buc-film@wo.cz
general manager Kryštof Šafer

CINEART PRODUCTIONS

Vzdušná 2, 142 00 Praha 4, t/f 261711044, m 777220364 / 261711044@iol.cz
statutory representative Viktor Schwarcz

CZECH ANGLO PRODUCTION

Kříženeckého nám. 322, 152 00 Praha 5, t 251815259, f 251814875
czang.prod@mbox.vol.cz
statutory representative Pavel Nový

DAWSON PRODUCTION

Pštrossova 21, 110 00 Praha 1, t 224999911, f 224999923
dawson@dawson.cz / www.dawsonproduction.com
statutory representative Monika Kristl

DRAMEDY PRODUCTIONS

Na Kovárně 8, 101 00 Praha 10, t 271752470
mail@dramedy.cz / www.dramedy.cz
statutory representatives: Filip Bobiňski, Petr Šizling

EIS PRODUCTION

Kříženeckého nám. 322, 152 00 Praha 5, t 267073607, f 267073826
info@eisproduction.cz / www.eisproduction.cz
general manager Václav Eisenhammer

ENDORFILM

Přímětická 4, 140 00 Praha 4, t/f 241730780
endorfilm@endorfilm.cz / www.endorfilm.cz
statutory representative Jiří Konečný

ETAMP FILM PRODUCTION

Struhařovská 9, 141 00 Praha 4, t 272019111, f 272772258
etamp@etamp.cz / www.etamp.cz
general manager Jan Bílek

ETIC FILMS

Kříženeckého nám. 322, 152 00 Praha 5, t 267073171, f 267073181
etic@etic.cz / www.etic.cz
general manager Petr Moravec

FILMIA

Musílkova 49, 150 00 Praha 5, t 257533353, f 257533357
info@filmia.cz / www.filmia.cz
statutory representative: Pavel Šolc

FILMSERVICE PRODUCTIONS

Ostrovní 30, 110 00 Praha 1, t 221969111, f 221969100
mail@filmservice.cz / www.filmservice.cz
statutory representative: Jakub Kolín

GOLDEN DAWN

Šaldova 7, 180 00 Praha 8, t 224826702, f 224826701, dan@goldendawn.biz
statutory representative: Daniel Tuček

GOLEM FILM

Václavské nám. 17, 110 00 Praha 1, t 224009270, f 224009268, kudela@cbox.cz
statutory representative: Jan Kuděla

HAPPY CELLULOID

Hellichova 20, 118 00 Praha 1, t 257312365, f 257315087
hc@bon.cz / www.celluloid.cz
statutory representative Milan Cieslar

HOLIDAY FILMS

Čáslavská 1, 130 00 Praha 3, t/f 272730867, produkce@holiday-films.cz /
www.holiday-films.cz
statutory representatives Dan Svátek, Jiří Holubec

IN FILM PRAHA

Máchova 21, 120 00 Praha 2, t 222510513, f 222510613
infilm@infilm.cz
statutory representative Rudolf Biermann

JAKUBISKO FILM

Vodičkova 36, 110 00 Praha 1, t 296236353, f 296236383
info@jakubiskofilm.com / www.jakubiskofilm.com
statutory representative Deana Jakubisková

LAJKA FILM

Haštalská 27, 110 00 Praha 1, t 224826874, f 224826711
info@lajka-film.cz / www.lajka-film.cz
statutory representatives: Lukáš Malý, Jakub Sluka

LUCKY MAN FILMS

Masarykovo nábřeží 10, 120 00 Praha 2, t 224911676
production@luckymanfilms.com / www.luckymanfilms.com
statutory representative David Ondříček

LUXOR

Kříženeckého nám. 322, 152 00 Praha 5, t 267073615, f 251816454
info@luxorfilm.cz / www.luxorfilm.cz
statutory representatives Přemysl Pražský, Antonín Vomáčka

MILK & HONEY FILMS

Josefská 6, 118 00 Praha 1, t 255707070, f 255707055
info@milkandhoneyfilms.cz / www.milkandhoneyfilms.com
statutory representative Tomáš Krejčí

NEGATIV

Ostrovní 30, 110 00 Praha 1, t 224933755, f 224933472
office@negativ.cz / www.negativ.cz
statutory representatives Pavel Strnad, Petr Oukropec

NORTH AMERICAN PICTURES

Geologická 2, 152 00 Praha 5, t/f 251117913
nap@terminal.cz / www.napstudios.cz
statutory representatives Lloyd Simandl, Sharon Christensen

PARTNERSHIP PICTURES

Kříženeckého nám. 322, 152 00 Praha 5, t 267072117, f 251814757
e-mail: office@partnershippictures.com / internet: www.partnershippictures.com
statutory representatives Lucien Tyssendier, Petr Keller

PRAGUE INTERNATIONAL FILMS

Kříženeckého nám. 322, 152 00 Praha 5, t 267073625, f 267073603
production@pif.cz / www.pif.cz
general manager Oldřich Mach

PROART PRODUCTION

V Jirchářích 8, 110 00 Praha 1, t 296334810, f296334819 / contact@proart.cz
statutory representative Daniel Závorka

PRVNÍ VEŘEJNOPRÁVNÍ

U Havlíčkových sadů 7, 120 00 Praha 2, f 221105354, m 602666676
cestmirkopeccky@quick.cz / www.cestmir.cz
statutory representative Čestmír Kopecký

SILVER SCREEN

Vodičkova 36, 110 00 Praha 1, t 296236491, f 296236493
silverscreen@oasanet.cz / www.silverscreen.cz
general manager Václav Marhoul

SIMPLY CINEMA

Čs. armády 405/8, 160 00 Praha 6, t 251819441, f 267073516 / buc-film@wo.cz
general manager Eliška Fuchsová

SIRENA FILM

Rašínovo nábřeží 6, 120 00 Praha 2, t 221411666, f 221411699
info@simplysirena.com / www.simplysirena.com
statutory representative Artemio Benki

SPACE FILMS

Lodecká 4, 110 00 Praha 1, t 257535107, f 257535108
jjezek@space-films.cz / www.space-films.cz
general manager Jiří Ježek

STILLKING FILMS

Kříženeckého nám. 322, 152 00 Praha 5, t 267073741, f 267073742
info@stillking.com / www.stillking.com
statutory representatives Matthew Stillman, Pavla Burgetová

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famaja@bohem-net.cz
statutory representative Jana Tomsová

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machova@studiof.amu.cz
general manager Karel Matoušek

TARGET PICTURES PRODUCTION

Masarykovo nábřeží 1, 110 00 Praha 1, t 224932000, f 224932004
production@target.cz / www.target.cz
statutory representatives Daniel Netušil, Ondřej Ježek

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Kříženeckého nám. 322, 152 00 Praha 5, t 267073007, f 267073836
total@tha.cz / www.tha.cz
statutory representative Ondřej Trojan

VAC - VACHLER ART COMPANY

Chlumova 7, 130 00 Praha 3, t 255707333, f 255707303
vac@vac.cz / www.vac.cz
general manager Petr Vachler

VERBASCUM

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VERTIGO FILM

Františka Křížka 1, 170 00 Praha 7, t 220412250, f 220412251
info@vertigofilm.com / www.vertigofilm.com
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WHISCONTI

Odborů 4, 120 00 Praha 2, t/f 224922856, whisconti@login.cz / www.whisconti.cz
statutory representatives Pavel Melounek, David Prudký

WILMA FILM

Struhařovská 9, 141 00 Praha 4, t 272019222, f 272765977
infi@wilmafilm.cz / www.wilmafilm.cz
statutory representative Filip Hering

WORLD CIRCLE FOUNDATION

Roháčova 101, 130 03 Praha 3, f 271775781, wcf@wcf.cz / www.wcf.cz
statutory representatives Vladimír Chrenovský, Ivo Trajkov

DOCUMENTARY FILMS

AD FILM

Svobodova 4, 128 00 Praha 2, t/f 224920601, petr.ruttner@quick.cz
statutory representative Petr Ruttner

AFIS - ASOCIACE FILM & SOCIOLOGIE

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fontis@fontis.cz / www.fontis.cz
statutory representative Vladimír Mocek

HELENA TŘEŠTÍKOVÁ

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www.holly.cz
statutory representatives Zdeněk Navara, Hynek Podrábský

IQ MEDIA

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statutory representative Pavel Štingl

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Tomanova 5, 301 00 Plzeň, t 377459039, f 377421163
info@orbis-film.cz / www.orbis-film.com
statutory representatives Petr Pešek, Josef Pešek

MILOSLAV KUČERA – KINESISKOP

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NIKÉ TV PRODUCTION

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statutory representative Martin Slunečko

OK VISION

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studio@okvision.cz / www.okvision.cz
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PDMEDIA

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Baranova 40, 130 00 Praha 3, t/f 222729225, stefan.uhrik@atlas.cz
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QQ STUDIO OSTRAVA

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qq@qq.cz / www.qq.cz
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SKYFILM – IVAN STŘÍTESKÝ

Mozartova 25, 796 01 Prostějov, t 582346537, skyfilm@volny.cz
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SKYTVILM

Vondroušova 1170, 163 00 Praha 6, t 235319189, martinskyba@volny.cz
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STUDIO TELEPACE

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studio@telepace.cz / www.telepace.cz
statutory representative Radomír Krajíček

SYNERGIA FILM

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statutory representatives Aleš Hudský

TV METROPOL PRODUCTION

Senovážné nám. 3, 370 01 České Budějovice, t/f 387311788
info@tvmetropol.cz / www.tvmetropol.cz
statutory representative Ivan Sytař

VERA FILM

Nad Strouhou 7, 147 00 Praha 4, t/f 244466229, info@verafilm.cz / www.verafilm.cz
statutory representative Petr Bok

ANIMATEDS FILMS

AAA – ART AND ANIMATION STUDIO

Zdíkuvská 49, 150 00 Praha 5, t 257211934
dagmar.doubkova@aaa-studio.cz / www.aaa-studio.cz
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ANIFILM

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statutory representatives Milan Rycheký, Tomáš Rycheký

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HAFAN FILM PRAHA

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statutory representatives Jan Balej, Miloslav Špála

KRÁTKÝ FILM PRAHA a.s.

Šemberova 66/9, 772 00 Olomouc

STUDIO BRATŘI V TRIKU

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UNIVERSAL PRODUCTIONS PARTNERS

studio počítačové animace
Žitomířská 7, 101 00 Praha 10, t 271722121, f 271720330
info@upp.cz / www.upp.cz
statutory representative Vít Komrží

VIA LUCIS

Janáčkovo nábřeží 43, 150 00 Praha 5, t/f 257322188
statutory representative Jiří Petr Miška

DISTRIBUČNÍ SPOLEČNOSTI

AQS

Na Klikovce 7, 140 00 Praha 4, t 221436100, f 221436105
sales@aqz.cz / www.aqs.cz
general manager Robert Schaffer

ATLANTIS ENTERTAINMENT CZ

Poštovní 8, 256 12 Benešov, t 317726801
president David Matouš

BIOSCOPI

Na Klikovce 7, 140 00 Praha 4, t 221436115, f 221436305
info@bioscop.cz / www.bioscop.cz
general manager Vít Šírek

BONTONFILM

Nádražní 23, 150 00 Praha 5, t 257415111-2, f 257415113
bontonfilm@bonton.cz / www.bontonfilm.cz
head of film distribution Aleš Danielis

CINEMART

Národní 28, 111 21 Praha 1, t 224949110, f 221105220
info@cinemart.cz / www.cinemart.cz
general manager Aleš Tříška

FALCON

U Nikolajky 5, 150 00 Praha 5, t 224422244, f 224422242
falcon@falcon.cz / www.falcon.cz
general manager Jan Bradáč

FILM DISTRIBUTION ARTCAM

Rašínovo nábřeží 6, 120 00 Praha 2, t 224918833, f 221411699
artcam@artcam.cz / www.artcam.cz
general manager Barbora Mudrová

HOLLYWOOD C. E.

Poshlavců 8, 140 00 Praha 4, t 244464135, f 244464395
hce@hce.cz / www.hce.cz
general manager Igor Konyoukov

INTERSONIC organizační složka

Nám. T.G. Masaryka 13, 690 02 Břeclav, t/f 519322310
intersonic@cmail.cz / www.intersonic.cz
general manager Ivan Lacho

NÁRODNÍ FILMOVÝ ARCHIV

Malešická 12, 130 00 Praha 3, t 271770500, f 271770501
nfa@nfa.cz / www.nfa.cz
general manager Vladimír Opěla

PROSPERO

Pikovická 206, 147 00 Praha 4, t 296801321, f 296801315
prospero.pechankova@quick.cz
statutory representative Milica Pechánková

REMAKE

V Jámě 1, 110 00 Praha 1, t/f 224162335, remakecz@hotmail.com
statutory representatives Miroslav Brocko, Peter Kot

SPI INTERNATIONAL CR

Nad Ondřejovem 12, 140 00 Praha 4, t 261221366, f 261221375
spi@spi-film.cz / www.spi-film.cz
general manager Jana Hloušková

WARNER BROS. ČR

Soukenická 13, 110 00 Praha 1, t 296580300, f 296580340
e-mail: info@warnerbros.cz / www.warnerbros.cz
head of film distribution Martin Malík

FILM DISTRIBUTORS

BONTONFILM

Nádražní 23, 150 00 Praha 5, t 257415111, f 257415113
video@bonton.cz / www.bontonfilm.cz
statutory representative Ladislav Hrabě

DAVAY

Pražská 16, 102 21 Praha 10, t 281017607, f 271751515
pavel.hlavac@pha.davay.cz
general manager Pavel Hlaváč

FILMEXPORT HOME VIDEO

Kaplická 14, 140 00 Praha 4, t 261213660, t/f 261213661
info@filmexport.cz / www.filmexport.cz
general manager Karel Kabát

HOLLYWOOD C. E.

Psohlavců 8, 140 00 Praha 4, t 244464135, f 244464395
hce@hce.cz / www.hce.cz
general manager Igor Konyoukov

INTERSONIC organizační složka

Nám. T.G. Masaryka 13, 690 02 Břeclav, t/f 519374218
intersonic@cmail.cz / www.intersonic.cz
statutory representative Marie Hutterová

MAGIC BOX

Kunětická 2, 120 00 Praha 2, t 221436444, f 221436405
magicbox@magicbox.cz / www.magicbox.cz
general manager Martin Papoušek

SPI INTERNATIONAL

Nad Ondřejovem 12, 140 00 Praha 4, t/f 261221366
spi@spi-film.cz / www.spi-film.cz
executive director Radoslav Ďurica

VAPET PRODUCTION

U družstva Repo 7/1061, 140 00 Praha 4, t/f 261213086, 261221975
info@vapet.cz
general manager Petr Vašenda

WARNER BROS.

Soukenická 13, 110 00 Praha 1, t 296580300, f 296580340
e-mail:info@warnerbros.cz / internet: www.warnerbros.cz
generální ředitel Ladislav Šťastný
head of Home Video Martin Kopecký

COMMERCIAL COMPANIES

FILMEXPORT PRAGUE DISTRIBUTION

Marie Cibulkové 34, 140 00 Praha 4, t 244014216-7, f 244014218
filmexport@volny.cz
statutory representatives Marta Körnerová, Jitka Slavíková

TELEVISION COMPANIES

CZECH TELEVISION

Kavčí hory, 140 70 Praha 4, t 261131111, f 261218351
www.ceskatelevize.cz
general manager Jiří Janeček
office of the general manager, t 261134002, jiri.janecek@ceskatelevize.cz
chief executive director František Lambert, t 261134003, frantisek.lambert@ceskatelevize.cz
news director Zdeněk Šámal, t 261135501, zdenek.samal@ceskatelevize.cz
production director Václav Myslík, t 261134011, vaclav.myslik@ceskatelevize.cz
commercial director Pavel Krumpár, t 261134005, pavel.krumpar@ceskatelevize.cz
center for dramatic programs(chief editor Ivan Hubač, t 261134404 / chief producer Jaroslav Kučera t 261134747/ chief producer Viktor Průša, t 261134719)
center for entertainment programs (executive director Aleš Ulm, t 261134026 / chief producer Martin Kopřiva, t 261134028)
center for children´s programs (chief editor Kateřina Krejčí, t 261134215 / chief producer Magdalena Sedláková, t 261134745)
center for factual programs (chief editor Darja Macáková, t 261137028 / chief producer Anna Becková, t 261137000)
center for acquisitions (chief producer Jan Rubeš, t 261137043)
Telexport (head Jarmila Pokorná), t 261137046, f 261211354, telexport@ceskatelevize.cz
TV studio Brno
Běhounská 18, 658 88 Brno, t 542132111
manager Vladimír Karmazín, t 542132201, vladimir.karmazin@ceskatelevize.cz
TV studio Ostrava
Dvořákova 18, 729 20 Ostrava 1, t 596201111
manager Ilja Racek, t 596201403, ilja.racek@ceskatelevize.cz

CET 21 (TV NOVA)

Kříženeckého nám. 322, 152 00 Praha 5, t 233100111, f 233100388

tiskove@novatv.cz / www.novatv.cz

general manager TV Nova a České produkční 2000 Petr Dvořák

program manager David Stogel

FTV PRIMA (PRIMA TV)

Na Žertvách 24, 180 00 Praha 8, t 266700111, f 266700201

e-mail: informace@iprima.cz / www.iprima.cz

general manager Martin Dvořák

program manager Miloš Zahradník, t 266700338, f 266700122

HBO Česká republika

Pod Višňovkou 23, 140 00 Praha 4, t 261094444, f 261094455

reception@hbo.cz / www.hbo.cz

general manager Luboš Jetmar

Abbreviations

f fax

m mobile / call phone

t telephone