

Abstract

This bachelor thesis focuses on the distribution of East Asian cinema in the Czech Republic between 2012 and 2022. It is a qualitative research in which I focus on three independent distribution companies that have been most involved in the circulation of East Asian films in the period I have defined. The following companies were included in the sample: Association of Czech Film Clubs (ACFC), Film Europe and Aerofilms. The thesis examines the distribution strategies of the distribution companies in an attempt to clarify the position of East Asian cinema in their catalogue.

In the theoretical part of the thesis, the general practice of a distributor is presented, characterised by the levels of the distribution process that each distributor has to go through. The following chapter reflects on the emergence of VOD streaming services and their impact on the distribution practice outlined. Attention is also focused on the experience of foreign distributors with East Asian cinema as well as the state of distribution in this country at the beginning of the millennium. The chapter on foreign practice places the thesis in the broader contextual framework of film distribution of East Asian productions, as the approaches of foreign companies differ in some ways from the companies analysed. The main part of the thesis is devoted to profiles of distribution companies, in which the motivations for selecting films for acquisition are named, and what role East Asian films play for them. Semi-structured interviews with Jan Jilek (AČFK), Ivan Hronec (Film Europe), Ivo Andrlé (Aerofilms) and Jiri Fligl (Kino Aero) served as primary sources for this thesis.