

## SUMMARY

The key theme of this thesis is the development of the film-industry self-regulation during the years immediately preceding the occupation of the Czech Lands by Nazi Germany and the period of the Protectorate of Bohemia and Moravia. Already in the First Republic (1918–1939), the association structures were characterized by highly hierarchical relations and encompassed all areas – film production, film distribution and the cinema system. The predominant role was played by film industry associations and the largest unions of film workers. These organizations pressed for the solution of the protracted legislative deficits which complicated the day-to-day operation of the film industry. Starting in the second half of the 1930s, the essential aims of the activities of the film self-regulation included the foundation of a Film Chamber as the central body of Czech cinematography. The guarantor of the future public corporation, and possibly its financier, was to be the government. The views regarding the form of this institution were also influenced by foreign models, including the corporate structures of the Third Reich cinematography. As the authorities were taking their time to act, while the political situation was quickly changing, the film industry associations provisionally centralized their structures irrespective of the absence of a legal basis. These efforts culminated in the foundation of the Film Union for Bohemia and Moravia (Filmové ústředí pro Čechy a Moravu) in April 1940. The German side made use of the existing Czech system, and in February 1941 took over the employees and incorporated the offices of the film unions into the newly established public corporation of the Bohemian-Moravian Film Union (Českomoravské filmové ústředí, Böhmisch-Mährische Filmzentrale), founded under a decree of the Reich Protector, which had a number of executive and auditing powers, and till 1945 served as a tool for the occupation authorities to transform the Protectorate cinematography in keeping with the spirit of the applied cultural policy. The organizational structure of the Bohemian-Moravian Film Union was derived from that of the Reich Film Chamber (Reichsfilmkammer). In ethnic terms, it was a Czech-German parity organization, with Germans to be represented in the executive and administrative positions. Leaving aside the political context, the fact should not be overlooked that on the institutional plane, it was thanks to this organization that the dreams of the Czech side about the formation of a truly strong entity, able to reform the film business in the spirit of controlled economy, came true. Its relation to the former film associations and unions, as well as the development of the Czechoslovak cinematography in the early post-war period, were much smoother than it might seem at first sight. A proof to this effect is the surprising personnel continuity (above all in the figure of Emil Sirotek), or the development of many specific projects promoting Czech film-making and culture. From a certain angle of vision, the Bohemian-Moravian Film Union thus represented a culmination of the endeavours of the First-Republic self-regulation bodies, and at the same time, in many respects it prepared the soil for the nationalization of the Czechoslovak cinematography.