

## **Audiovisual Works with Reference to Film Co-productions – Summary:**

The audiovisual works are the main theme of this thesis. I have chosen this theme, because these works are very important for our society and we can not ignore them. We have to consider this segment of our society from various and different perspectives. I mean the various branches of law, film theory, history, financing (economics). It is multidisciplinary area and it contains cultural, social, economical, educational and also international points, which help us to improve and simplify international and multicultural structures and relationships. The thesis is divided into six chapters.

Chapter One is introductory and provides basic identification with the topic of the thesis. Chapter Two focuses on general definition of the words “audiovisual work“. We have to define this type of work in legal terms and also in the other „interdisciplinary“ terms.

Chapter Three recalls the fact that this issue must be seen from the historical point of view. We have to study historical copyright law, publications from 30s and 40s of the twentieth century dealing with film law and also law journals from this time period (e.g. ”Soutěž a tvorba“). These publications and journals significantly contributed to this theme in the discussion about various aspects of the film industry and about filmmaking.

Chapter Four concentrates (in detail) on the current Czech Copyright Act and its institutes relating to audiovisual works. This chapter provides division of audiovisual works into individual subgroups and is also partly focused on the author of audiovisual works, on the works which are the basic components of the audiovisual works and also on the producer, who is the responsible person for the production of the (first) fixation of an audiovisual work.

In the Fifth Chapter, I outline some issues related to co-productions of audiovisual works and I try to give the overview of the “co-productions”. Individual ideas, contained in the text, are the basis for further analysis of co-production relationships. This type of production must be also viewed in terms of the “theory” of various legal sectors. Co-productions, as one way of production of an audiovisual works, are important organizational and economical institutes. The thesis defines

the concept of co-productions and other possibilities of shooting of movies. The historical excursion deals with the topic of the "state co-productions" between 1945 and 1970. In the next subsection I describe the contract of association, which form a co-production contract usually has. I also classify film co-production works in the system of copyright and its institutes related to the topic. Next are few notes on international aspects of co-productions. This chapter also deals with an institute of film subsidies and with investment incentives. The issue of lack of financial resources in the production of films leads us to reflect the nature and importance of co-production relationships. Thanks to them, there is a diversification of production. Countries all over the world cooperate in the field of making of movies and so we are able to recognize the various quality of skills, approaches and professionalism of the staff of the individual production units in each state. The term "geo-economical tourism" explains the nature, importance and the basic direction of "co-productions" nowadays. Co-productions are, especially in the area of financing, very unstable and uncertain forms of any film production. This final chapter is, in my opinion, the biggest benefit of the thesis.

In the conclusion of the thesis I summarize all previous ideas. I provide my own opinion and offer other ideas for further possible discussion and reflection of this topic.