

## **Abstract**

This thesis focuses on photography in the work of Television studio Ostrava, a part of Czechoslovak television, during a period of 1969–1989, called normalisation, the reflection of this period after the year 1989 and mainly the photography archive of said institution. It may be presumed that communist propaganda and other efforts of normalisation will be apparent in the documentaries and other products concentrating on photography. The region of Ostrava also has its own cultural specificity due to its mainly industrial nature; the region is characterised by coal mining and metallurgy. Thus it may be presumed that communism will be planted in the minds of the people more firmly. The thesis also contains a theoretical framework, describing socialist realism in photography and normalisation in photography as well as in the television studio in question.

In order to verify these hypotheses and to discover other important facts of the topic in question, a content analysis of data available in the archive of Television studio Ostrava was carried out. The archive suffered grave losses during major flooding of Moravia and Silesia in 1997. However, some films and many actual photographs were still available for analysis. The findings relevant to each document are stated in their respective parts and are summarised as a whole in the conclusion to this thesis and in its summary at the end.