

# Filmová & televizní cenzura v ČR

- Helena Štěpánová, 53138

# Důvody cenzury

- etické (násilí, sex, problematika výchovného a morálního aspektu filmové tvorby)
- komerční (zvýhodňování domácí tvorby, “pozdržení” uvedení určitých titulů, atp.)
- politické (negativní prezentace strany nebo ČLR, tabuizovaná či citlivá témata – specifická i obecná, uvedení filmu v zahraničí bez schválení SARFT)

# Terče cenzury

- domácí i zahraniční produkce
- 5. & 6. generace čínských režisérů (Zhang Yimou, Chen Kaige, Zhang Yuan, Lou Ye, Jia Zhangke, Jiang Wen, Tian Zhuangzhuang...)
- nežádoucí témata: homosexualita, kulturní revoluce, Tiananmen, cestování v čase, historické náměty, reality TV...

# 国家广播电影电视总局

*(Guójiā Guǎngbō Diànyǐng Diànshì Zǒngjú)*

- SARFT (State Administration of Radio, Film, and Television)
- 1986 - State Council Ministry of Culture, Film Council & Department of Radio and Television → Film and Television Bureau
- 1998 - Film and Television Bureau → SARFT

# Nedávné kontroverze

- Lou Ye o cenzuře na Weibo

- “I’m waiting for an answer: Can the film be released on time without any changes, yes or no? The answer is so simple but so difficult—[the process] makes me feel disappointed and sad, but I also feel a sense of understanding and support. China’s domestic film industry needs everyone to work together. I totally accept the fact that I’m a director in the age of film censorship. I just want a dialogue [with the authorities], and a dialogue is not a confrontation. There are no winners and losers in a dialogue. There are no enemies.”

- Feng Xiaogangova řeč na udílení cen

- “A lot of times when you receive the order [from the censors], it’s so ridiculous that you don’t know whether to laugh or cry, especially when you know something is good and you are forced to change it into something bad. Are Hollywood directors tormented the same way? ... To get approval, I have to cut my films in a way that makes them bad. How did we all persist through it all? I think there is only one reason — that this bunch of fools like us love filmmaking — are entranced by filmmaking — too much.”

# Devils on the Doorstep

- The script of this film has not been revised strictly according to the Film Bureau “Response concerning Project Establishment of the Coproduction ‘Devils on the Doorstep’” (DZ No.[1998]302), and has been filmed without authorization under the circumstances that no script has been submitted for filing, at the same time, lines and scenes have been added in many places without authorization, resulting in a film, that on the one hand, not only has not expressed the hatred and opposition of the common Chinese people against the invasion, against the great background of the War to Resist Japan (the sole person daring to scold and oppose the Japanese Army is a madman annoying the villagers), on the contrary, it prominently displays and concentratedly exaggerates their ignorance, apathy and servility, and on the other hand, has not only not fully revealed the Japanese imperialist and aggressive nature, but prominently plays up the rampant manner in which Japanese invaders flaunt their strength, leading to grave deviations in the basic concept of the film.
- Filthy words appear repeatedly in the film, and Japanese soldiers often take the insult “Chinese pigs” into their mouths, furthermore, there are shots with naked female bodies, the overall style is vulgar and does not conform to the standards of the “Film Examination Regulations”.

**<http://chinacopyrightandmedia.wordpress.com/2012/10/17/devils-on-the-doorstep-an-interesting-look-into-film-censorship/>**

# Zdroje:

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<http://www.theatlantic.com/china/archive/2013/04/chinese-film-director-censorship-is-torment/275114/>

<http://www.tealeafnation.com/2012/09/director-reveals-mystery-of-chinas-film-censorship-system-on-weibo/>

[http://en.wikipedia.org/wiki/State\\_Administration\\_of\\_Radio,\\_Film,\\_and\\_Television](http://en.wikipedia.org/wiki/State_Administration_of_Radio,_Film,_and_Television)