

MUNI
ARTS

Problem of National Cinema and Film Culture till 1918

History of Central European Culture since 19th Century I

Mgr. Michal Večeřa, Ph.D.

Introduction

- The concept of National cinema
 - Production -> Distribution -> exhibition
- Transnationality
- Examples
 - Czech lands
 - Travelling cinemas
 - Alexander Kolowrat
 - Asta Nielsen
- Footnote – SOURCES!

Chronology

- 1890s-1907/1910
 - Travelling cinemas
- 1907/1910-1914
 - Permanent cinemas, stabilisation of production
- 1914-1918
 - Problems due to war
- Post-1918

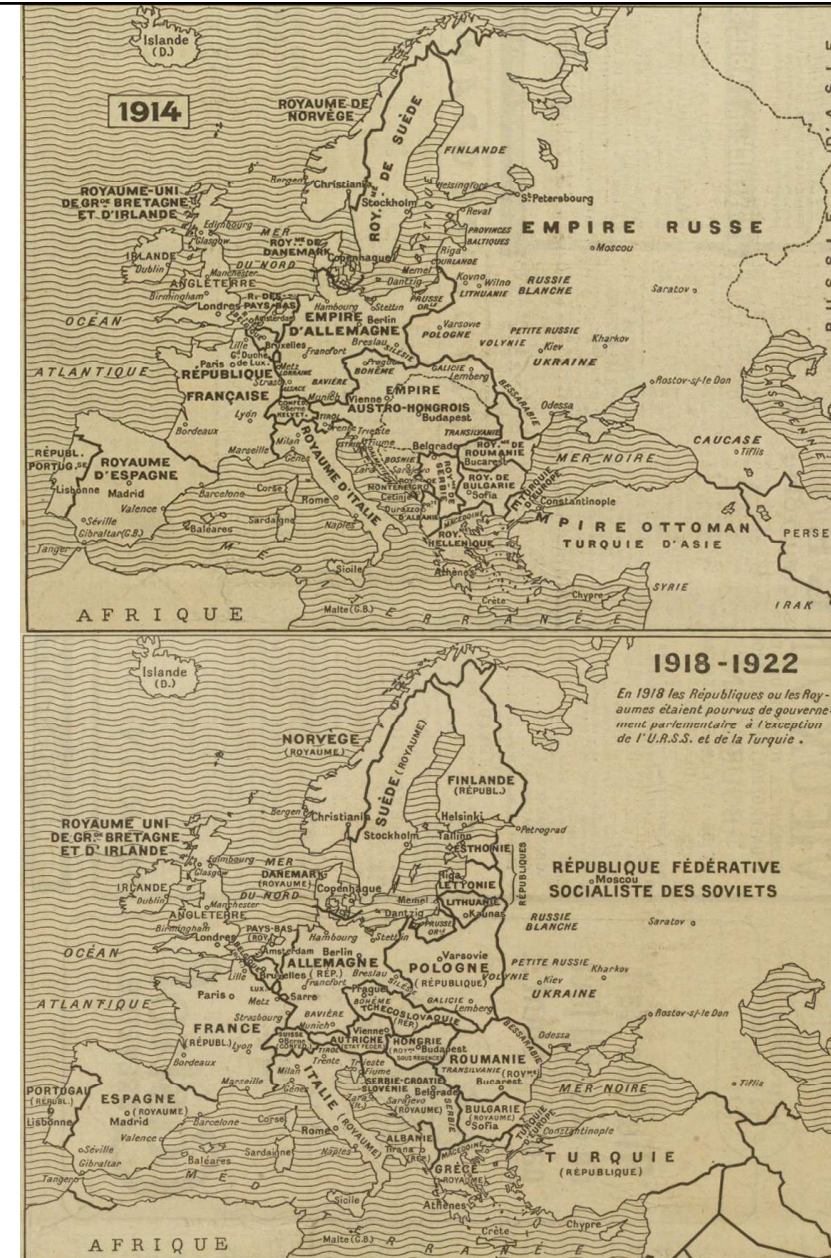
"What exactly is it that defines
a national cinema?"



1914

National Cinema

- National movements of the 19th century
- Ethnic diversity
- Did all people share the same identity?



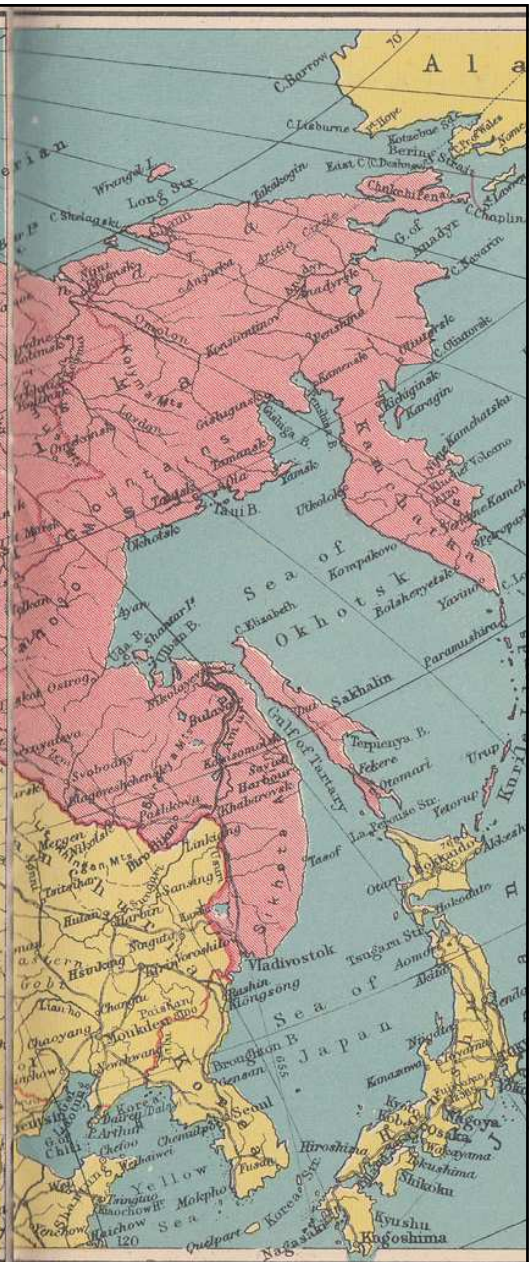
National cinema

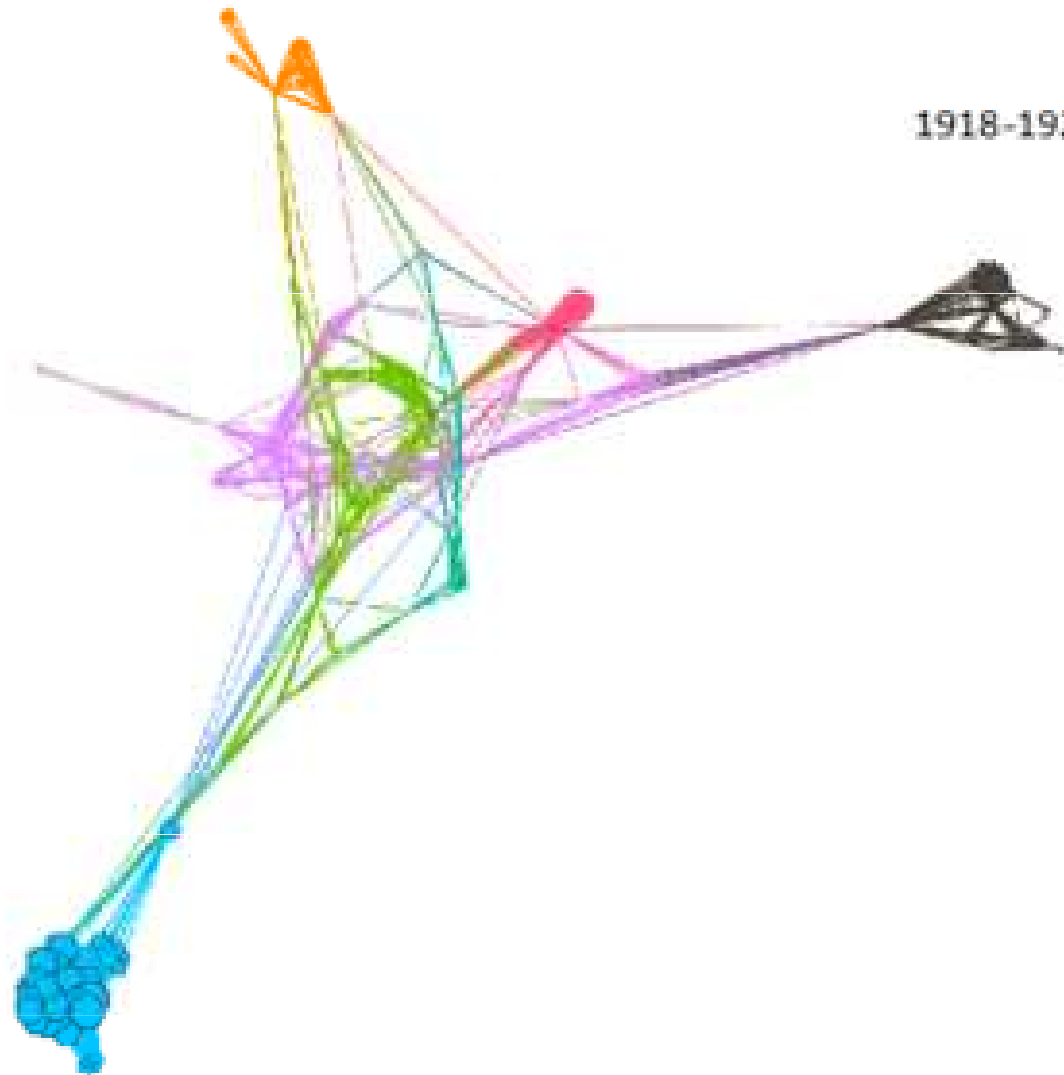
- ...different connotations in different times and different parts of the World...
- State-National cinema
- Ethno-linguistic cinema

Example and comparison of both cases?



9 Problem of National Cinema and Film Culture till 1918



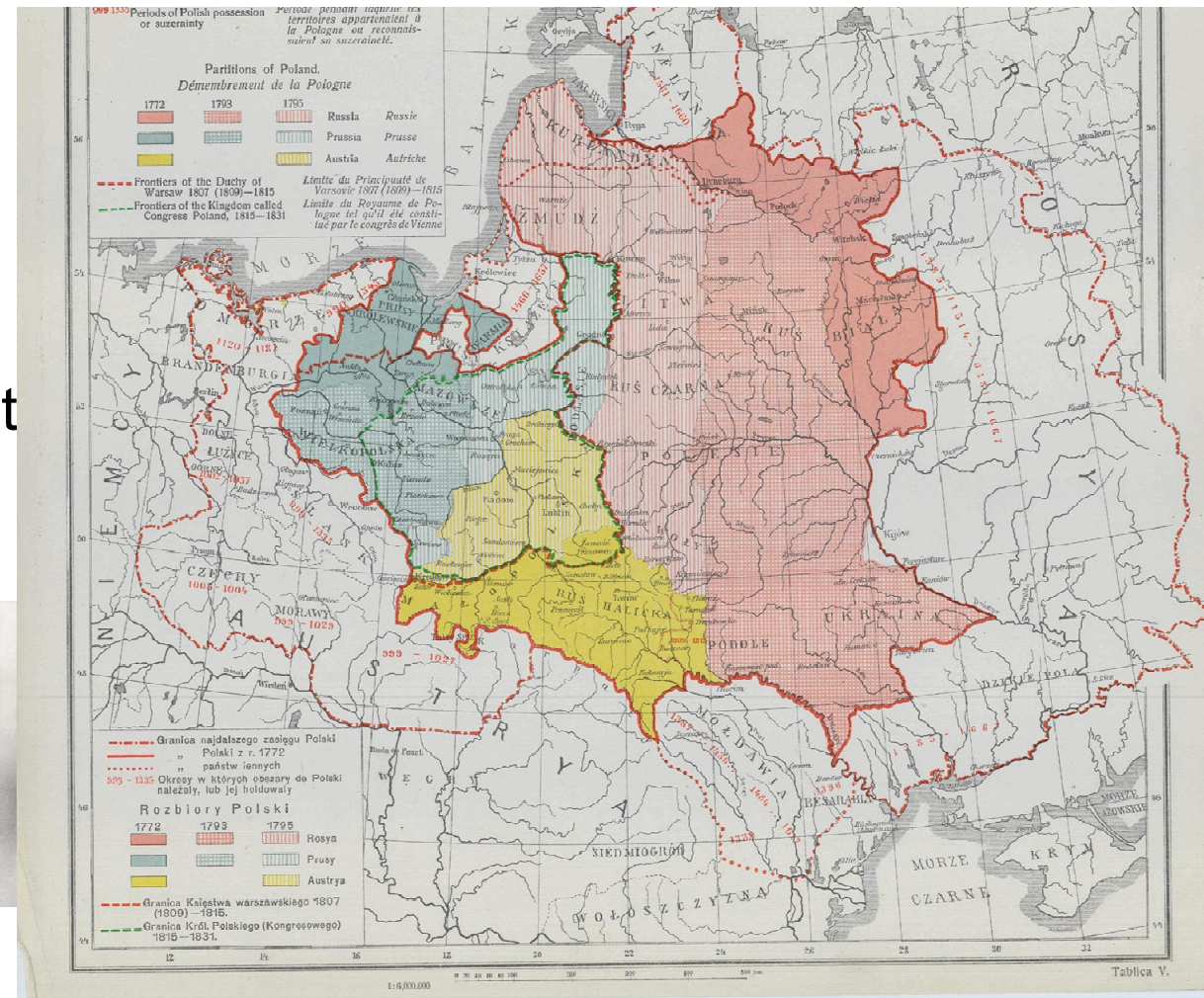


1918-1923

Limits of searching for the National?

Poland

- Kazimierz Prószyński
- Poland of 21st century does not exist
 - Russia; Austria-Hungary; Germany
- Popularity of foreign stars
- Local stars
 - Pola Negri
 - [Anton Fertner](#)
 - Władysław Starewicz



Wladyslaw Starewicz

- Russian – Poland – Latvia
- What was his identity

Central Europe – Small National cinemas

- Insufficient sales
- Small size of the audience
- Language barrier
- Weak economic base

Central Europe – Small National cinemas

- Predominance of imported films and stars
- Delayed start
- First-mover advantage
- Weak economic base
- Lower production quantity
- Artists leaving "for better"

Central Europe – Small National Cinemas

- Dominant business of distribution
- Specialised sales practices
- Production profitable but popular
- How many theatres does it take to make a movie profitable?
- Government support?

Central Europe – Small National Cinemas

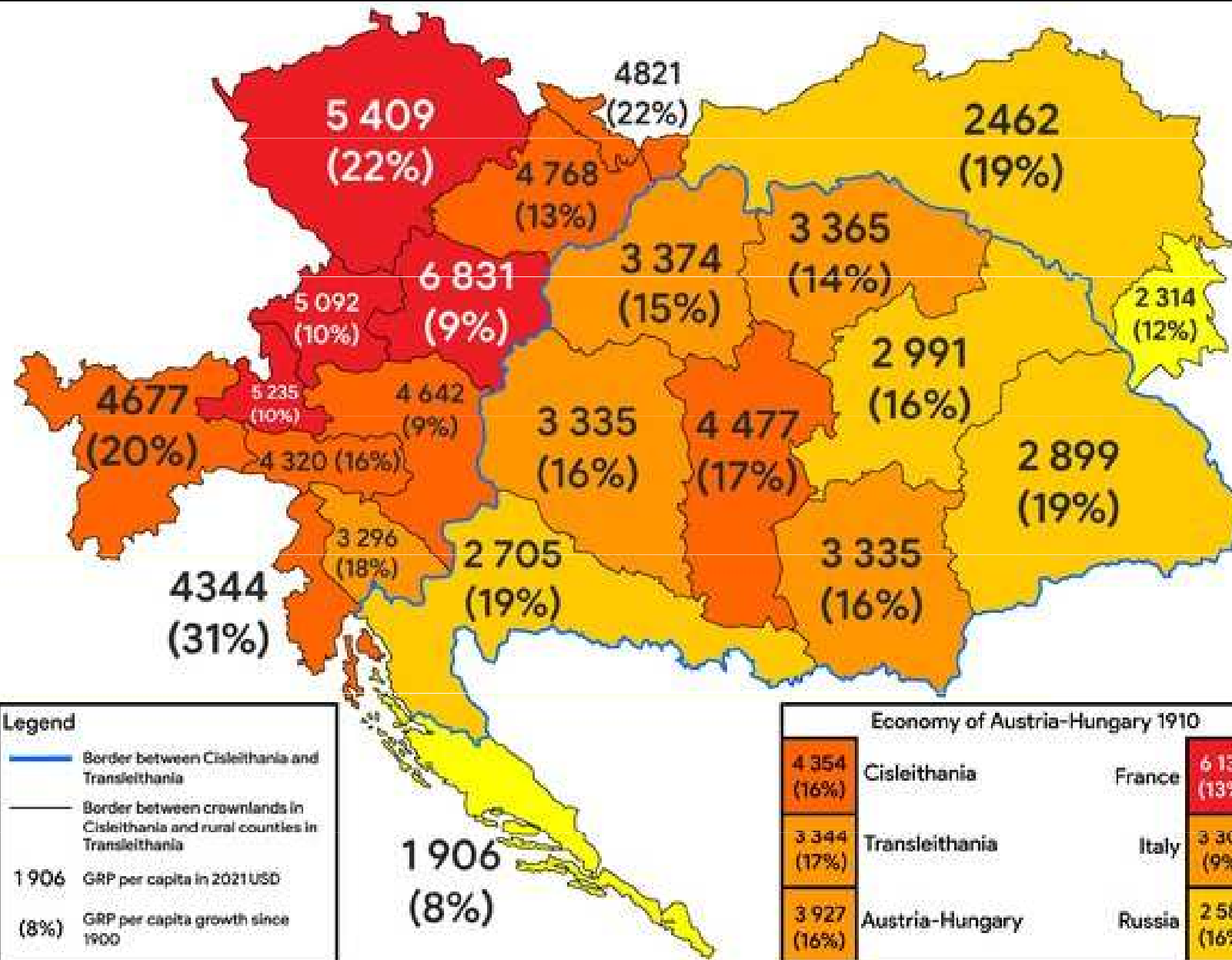
- Different starting point
- Non-existing previous structure
 - Inventors, optiques etc. – Lumiere brothers, Oskar Messter, Skladanowski
 - ⇒ Obstacle for building stable industry
 - Austria-Hungary – systematic industry 1910s
1900s – Saturnfilm
- Smaller regions in the gravitation field of „superior“ central places
 - Prague, Berlin, Wien

Central Europe – Small National Cinemas

- The way to „succes“?
 - Local topics
 - Local genres
 - Local stars
 - Economic power
 - Den hvide slavenhandels (1909)
 - Vs.
 - Den hvide slavenhandels (1910)







Legend

- Border between Cisleithania and Transleithania
- Border between crownlands in Cisleithania and rural counties in Transleithania

1 906 GRP per capita in 2021 USD
(8%) GRP per capita growth since 1900

Economy of Austria-Hungary 1910

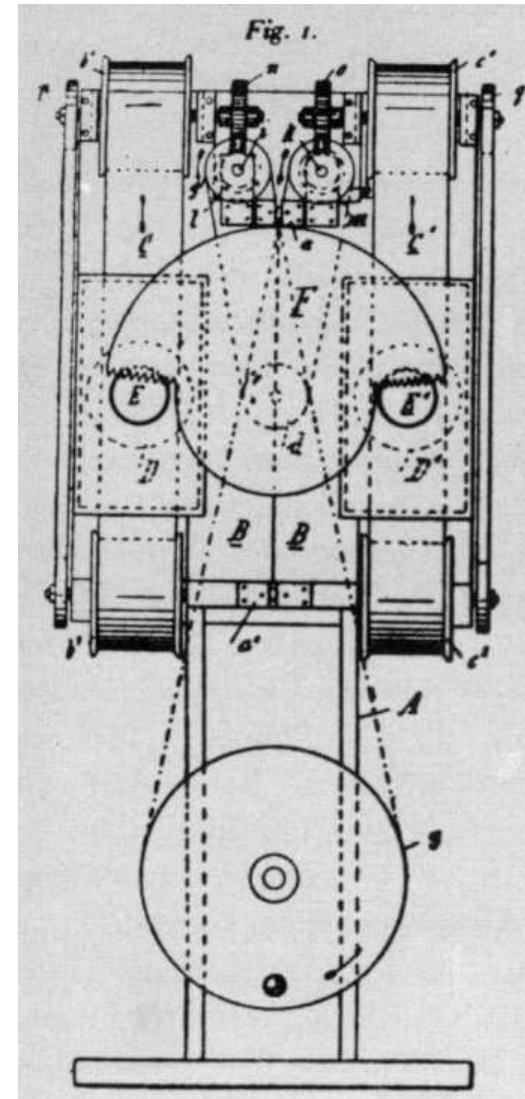
4 354 (16%)	Cisleithania	France	6 135 (13%)
3 344 (17%)	Transleithania	Italy	3 302 (9%)
3 927 (16%)	Austria-Hungary	Russia	2 589 (16%)

Transnationality?

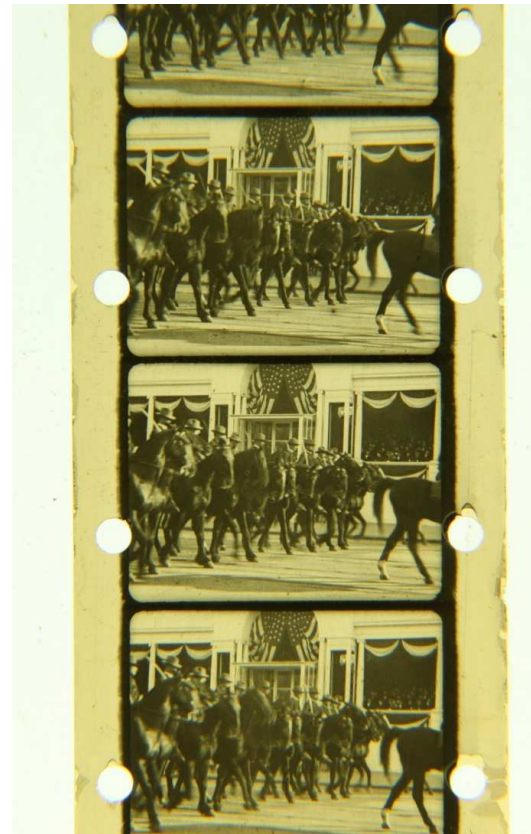
First projections

- Differences from nowadays film screenings
 - Length of films
 - 10-20, later 3-5
 - Variability of available programme – comedies, actualities, history genre,
 - French, American, Italian
- Attributes for live action shows
- Film inserts used in theatres

Non-existent standards



Non-existent standards



Travelling cinemas

- The break of 19th and 20th century
- Distribution method
 - Selling instead of rental system
- Non-existing cinematic infrastructure
- Non-existing stable production



Distribution circuits?

- How did films get to target market?

Distribution circuit

– Foreign agents

- Lumiere
- Edison
- Skladanowski

– Local films

- Sáňková dráha na Myslivně, Kluziště v Lužánkách, Zkušební cvičení brněnských hasičů

– Melies, France

- England

Czech lands

The beginnings of film production

- Short films
- Mostly non-fiction
- Different dynamics in different countries

Beginnings of cinema – Scandinavia

– First film projections

- Denmark – Vilhelm Pacht – 1896
- Norway – Skladanowsky & Bioskop
- Sweden – June 1896
- Finland – June 1896 – Lumiere
- Iceland – 1903

– First fiction films

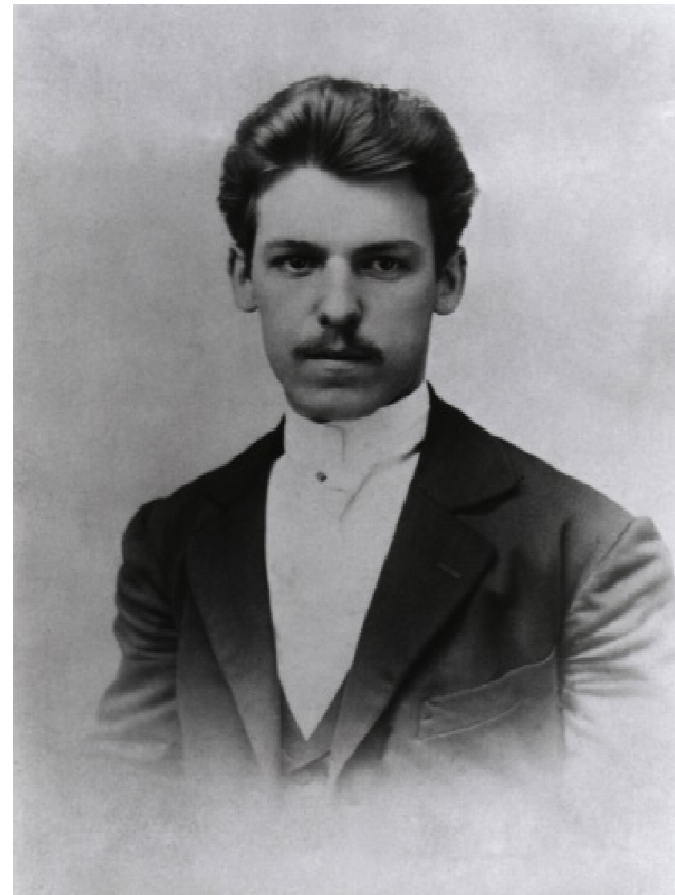
- Denmark – 1906
- Norway – 1907
- Sweden – 1896
- Finland – 1904
- Iceland – 1919

Tsarist Russia

- Non-fiction majority
 - 1908-1912 – 141 of 226 films; 85 fiction
 - 53 % literature, 26 % fairy-tales
 - 1909 – 19 -> 1913 – 129
- WWI development – 1914 – 230 -> 1916 – 500 – multiple-reel majority
- 2 most important local producers
 - Drankov
 - Chanžonkov
- Local Cinematic centre in Moscow

Jan Kříženecký

- Nonfiction cinema
- First fiction films
- 1906 – Satan's ride on a train
- 1907 – Sokol festivities
- 1910 – Jarní sen starého mládence (1910)
- 1913-1914 – director Kino Louvre



What was the public reputation of cinema? And why?



What was the public reputation of cinema?

- Czech lands
 - The court decree of 1836 – itinerant entertainment
 - New law was not valid before 1912
- Cinema was seen as something „suspicious“
 - Part of other itinerant entertainments
 - Several contemporary accidents during projections
- 1904 – Karel Scheinpflug – Kinematograf vychovatelem
- Two lines of the discussion – 1) program restriction

Children in the Den

Děti v brlohu.

Brloh je v novější pražské čtvrti na hlavní ulici. Označují ho sprosté reklamní plakáty po obou stranách vchodu. Dlouhou, úzkou, tmavou chodbou vejde se do předsíně s pokladnou. Dva vchody do „sálu“, úzké to a dlouhé, nevlídné místnosti nádvoří. Stěny napolo otlučené, ostatek špinavý. Na dvůr dvě okna a dvěře. Podlaha černá od hláta. Vzduch ležký, neprohřátý sluncem, prosycený špatně vyvětranými výpary z piva a potu. Do pola řady sedadel, od pola stoly. Nabito dětmi; sotva deset dospělých. Čepice na hlavách. Hluk jako v putyce . . . Pojednou malé publikum jme se despoticky tleskat, dupat a volat. Zacinká zvonek, zavzní dýchavičný gramofon. „Rodinné“ představení kinematografické počíná.

A stejného rázu byl i nový program „dětského“ představení 20. února.

Pornografie, Glorifikace zločinu! Krvák! Sprostota! Hnus!

Nejhorší odpadky velkoměstských špatností předkládají se dětem co estetická strava! Cynický paskvil heslu: Umělecká výchova do škol! Otupování přirozeného jemnocitu a zesurovování dětské duše! Nejhorší zločin, jaký lze páchat, protože děje se na nerozumných a bezbranných dětech.

Bez jakýchkoli dalších poznámek předkládám výsledky svých „studií“ veřejnosti. Bude asi podobných brlohů v Praze více. Biji tedy na poplach, abych vyburcoval hlavně rodiče, školu a — policii? Ne — pražskou policii ne! Ušlechtilost, vkus a krásu budeme už dle všeho nuceni obhajovati si sami.*)) Petr Dejmek.

Cinema and the state

- Film censorship
- Central level – Wien/Budapest
- Local level – Prague
- Local authorities – police stations

3.7.1898	Dostaveníčko ve mlýnici
8.1898	pokažené zastaveníčko pana Švába
6/1/1923	Milostné dobrodružství z mlýnice/Dobrodružství z mlýnice
9/2/1927	Přerušené dostaveníčko
3/2/1927	Překažené dostaveníčko
5/24/1928	Zastaveníčko u mlýnice
5.1929	Překažené dostaveníčko u mlýnice
4/6/1932	Dostaveníčko ve mlýnici
4/9/1932	Dostaveníčko ve mlýnici
5/1/1933	"Scéna u mlýnice" aneb "Překažené dostaveníčko"
20.3.1993	Dostaveníčko ve mlýnici
11.2.1995	Švábovo zmařené dostaveníčko aneb dostaveníčko ve mlýnici

Can you imagine any problem
connected to the censorship
structure?

Permanent cinemas

- 1907 – first permanent cinemas
 - Brno and Prague
- Cinema in every major city before WWI
- Local distribution companies
- Low level of local production

To which degree were local
Cinematic clusters independent
on superior central points?

First attempts for systematic film production

- Kinofa
- Illusionfilm
- Lucerna



- ASUM



Other places than Prague

- Sascha-film
 - Alexander Kolowrat
 - 1911/1912
- Cocl&Seff
 - Liberec/Reichenberg



Stars and their transnationality

- Asta Nielsen
 - [Afgrunden](#) (1910)
- Pola Negri
- Andula Sedláčková



WWI and its impact on the cinema?

Film production during WWI

- Development – permanent cinemas, local distributors
- Dominance – Pathé, Nordisk
- Italian, Russian, German production
- The beginning of WWI – import restrictions
- December 1916 – halting the import – renewed 1917
- 1918 – 16 distributors x 300 cinemas
- Local replaced foreign

Film production during WWI

- Pre-war companies – bankrupted – economic & personal reasons
- Prevalence of non-fiction
- Film stock – Hans Otto Löwenstein
- Some of future filmmakers worked as front cameramen
 - Karel Lamač, Otto Heller
- Short fiction films
 - Ahasver (1915)
 - Polykarps winter adventure (1917)
- Propaganda – Thanks of the war orphan (1915)
- New growth during the 2nd half of war – new films, new companies

The impact of the end of WWI?

- What was the impact of the end of the war on European cinemas?
- Were there any continuities with previous periods?
- Were there any differences?

MUNI
ARTS

Film Studios and Production Culture in Central Europe

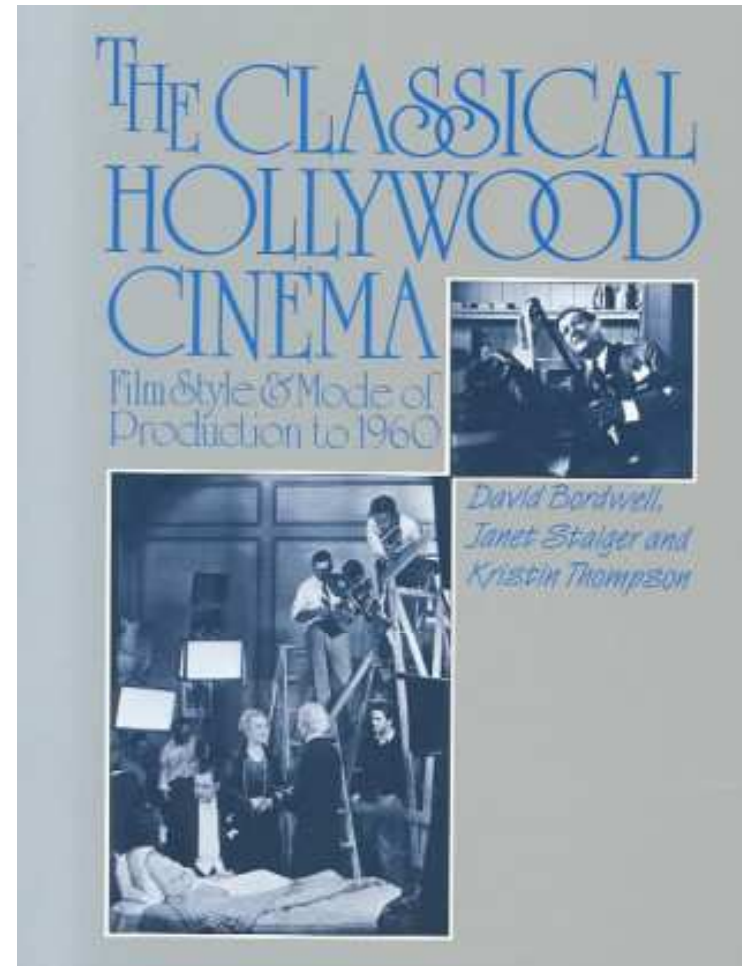
1918-1945

Topics

- Mode of production
- Production
- Distribution
- Ateliers
- Sound cinema
- Changes during WWII

Mode of production

- People involved in production
- Physical capital
- Financing
- Hollywood studio system
 - Role of script



Mode of production & Cinema of small nation

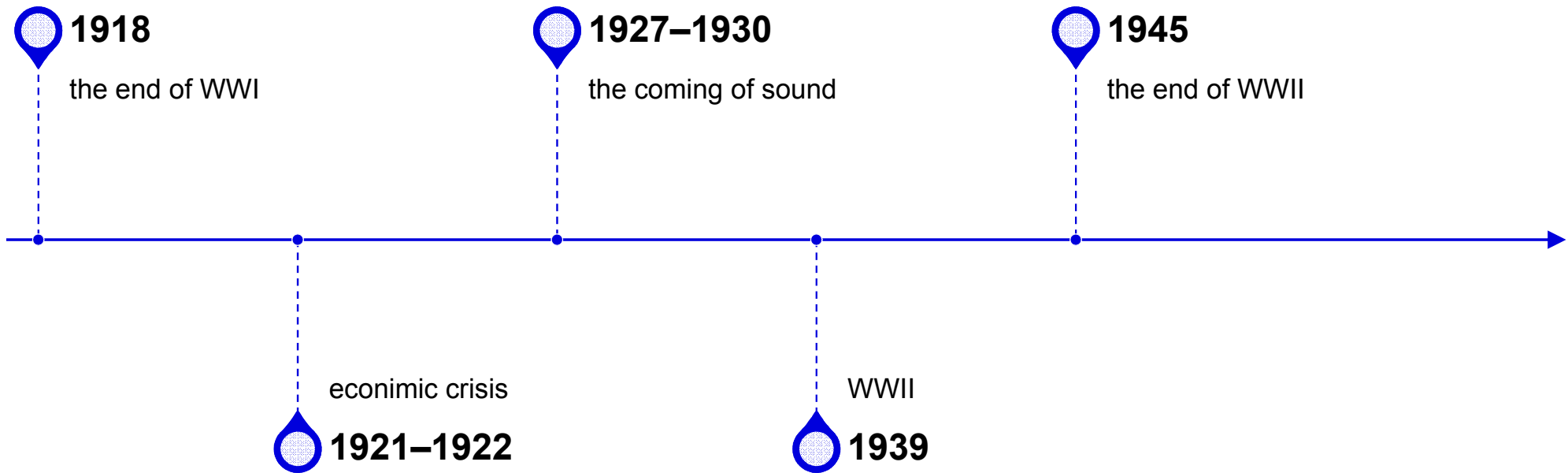
What are differences from
Hollywood?

Mode of production & Cinema of small nation

- European avant-gardes
 - France
 - Germany
 - Soviet



Chronology





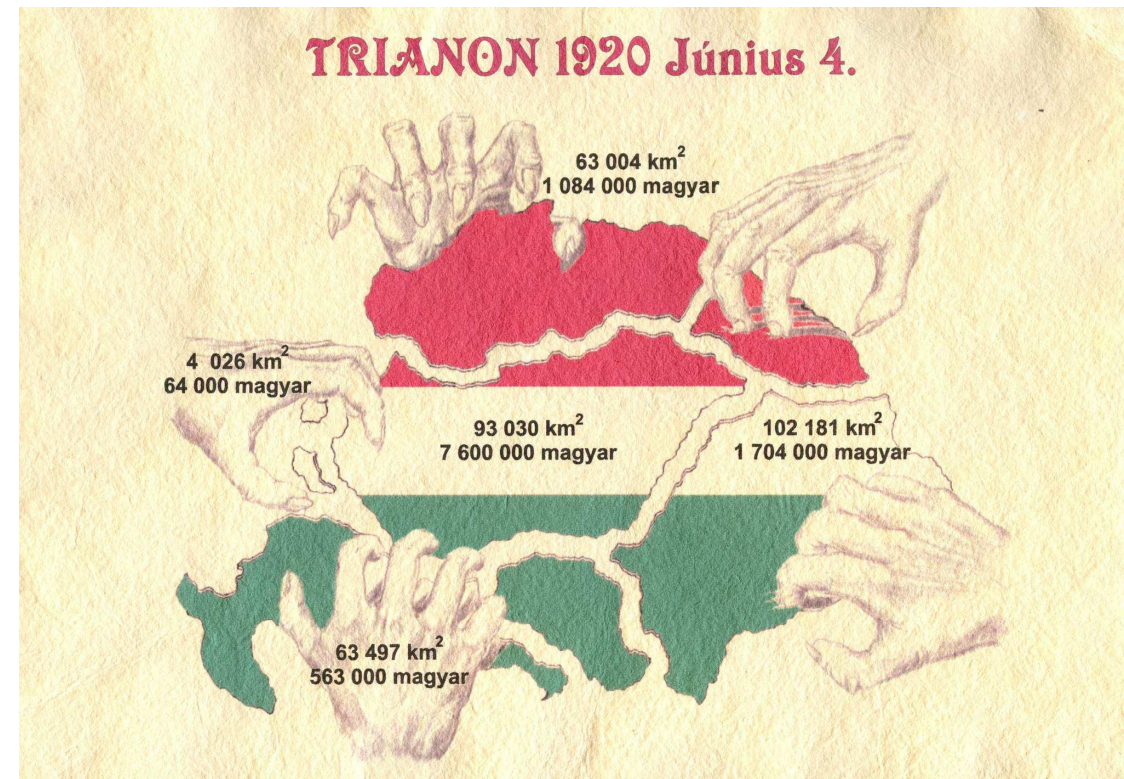
Central Europe Film production

– Poland

- 1919 – 21 long-features & 61 shorts
- Decline in 1920s
- Literary classics, comedies, Yiddish cinema

– Hungary

- 1918 – peak – 109 features & 37 companies
 - 1919 – attempt for a revolution
 - 1920 – Treaty of Trianon
 - disintegration of the industry because of the political situation
- Mihály Kertész, Alexander Korda, Jenő Janovics



Situation after WWI?

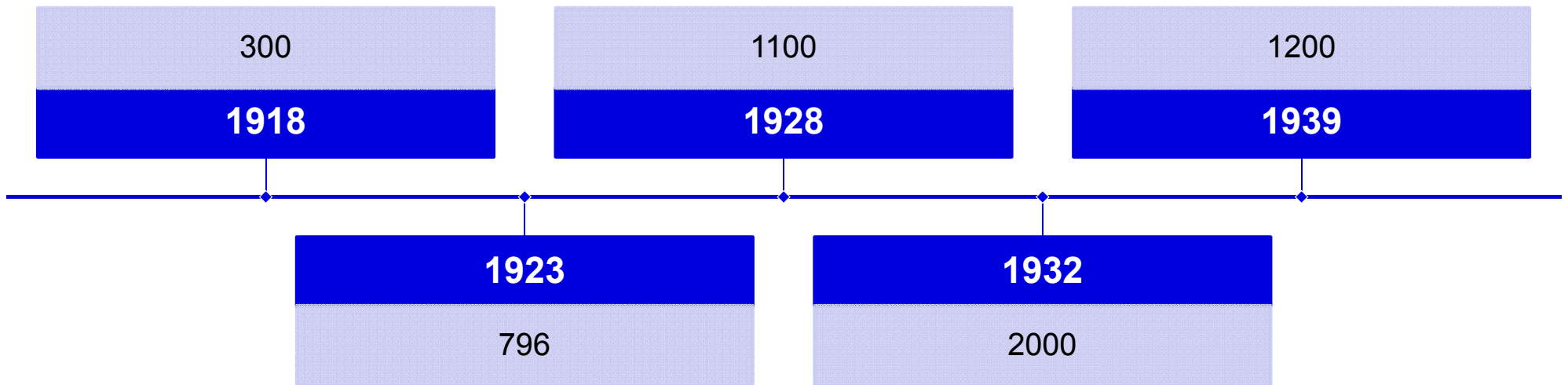
	Bohemia	Moravia, Silesia	Slovakia	Carpathian Ruthenia
Agriculture	29,69	35,27	60,63	67,63
Industry	40,55	37,79	17,43	10,41
Transport	5,58	4,97	3,53	2,47
Trade & finances	6,87	5,3	4,14	4,66
Public services, army	6,08	5,44	5,01	4,35
Others & Unemployed	11,23	11,23	9,26	10,48



●●●● - Czechoslovakia in 1928-1938

Problem of National Cinema and Film Culture till 1918

Cinema exhibition business



Cinema exhibition business

	Czechoslovakia			Bohemia and Moravia			Slovakia			Carpathian Ruthenia		
	Nr. of cinemas	Nr. of seats	Seats / cinema	Nr. of cinemas	Nr. of seats	Seats / cinema	Nr. of cinemas	Nr. of seats	Seats / cinema	Nr. of cinemas	Nr. of seats	Seats / cinema
1935	1833	578877	316	1630	519274	319	187	54267	290	16	5336	334
1936	1847	593312	321	1642	531891	324	193	57262	297	12	4159	347
1937	1850	597932	323	1642	535291	326	196	58283	297	12	4358	363
1938	1279	412783	323	1115	364095	327	153	45521	298	11	3167	288

Distribution

Which films dominated?

Short or long-features?

German or American?

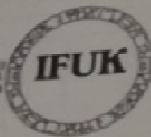
What genres?

Year (sound)	USSR	USA	Germany	France	Italy	Austria	Others	
1922	4	254	457	84	56	35	34	924
1923	5	362	236	83	28	42	31	787
1924	1	318	133	77	28	21	34	612
1925	0	35	141	48	16	12	25	592
1926	4	339	158	49	9	13	10	582
1927	9	292	192	45	7	10	19	574
1928	4	273	204	34	0	16	2	553
1929	25 (0)	282 (48)	176 (3)	34 (1)	2 (0)	11 (0)	39 (1)	569 (53)
1930	18 (0)	130 (149)	98 (74)	12 (10)	2 (1)	8 (0)	10 (8)	278 (240)
Total	70	2797	1872	477	149	233	233	

Cinemas with 1 projector



SPOLUČNOST PRO POUČKOVÁNÍ A PŘEDSTAVY
FILMŮ A KINEMATOGRAPFŮ S KAUČ. OBPL.



VÍDEŇ VI., THEOBALDG. 10

MAJITEL MONOPOLU.

SERIE S MARIÍ ORSKOU PRO OBDOBÍ 1917-1918.

V hlavní úloze
MARIA ORSKÁ, miláček pražského občanstva.

Režie: Max Mack.

Greenbaumfilm



SERIE FANTOMAS DETEKTIVKY

PRO OBDOBÍ 1917-1918.

V hlavní úloze
detektiv Fantomas ERICH-KAISER-TITZ.

Autor: Pavel Rosenhayn.

Režie Max Mack.

Greenbaumfilm

„AMERIKÁNI“

zovou se stručně filmy příští sezony.

Tímto názvem označuje se však jen

původ

filmů a nikoliv

jejich **ráz**
a **jakost.**

„PROJECTOGRAPH“

akc. spol.

Vídeň VII., Neubaugasse 25.

V PRAZE:

V. Ballenberger

Praha VIII., telefon 662/VI.

Obratfe!!

Film production

What was a typical contemporary
production company?

Film production before 1924

- Short-livedness
- Lack of financial sources
- Low amount of fiction film production
- Non-existent professional union

System of production

- Low level of division of labour
- Absence of some professions
- Lack of strategic production planning
- Neglect of the pre-production phase
- There were no elaborate scenarios
- Collective style
- Problems with the "auteur" handwriting of directors

Technical conditions for production



Ateliers	Films	% of total production
Praga-film (1918-1920)	19	6,99
Excelsiorfilm (1918-1919)	2	0,74
Wetebfilm (1918-1922)	17	6,25
AB (1921-1930)	118	48,38
Kavalírka (1925-1929)	39	14,34
Vienna (1920-1930)	16	5,88
Berlin (1920-1924)	7	2,57
Others	54	19,85
Total	272	

Film material





Problem of National Cinema and Film Culture till 1918

Excelsiortfilm – Utrpením ke slávě



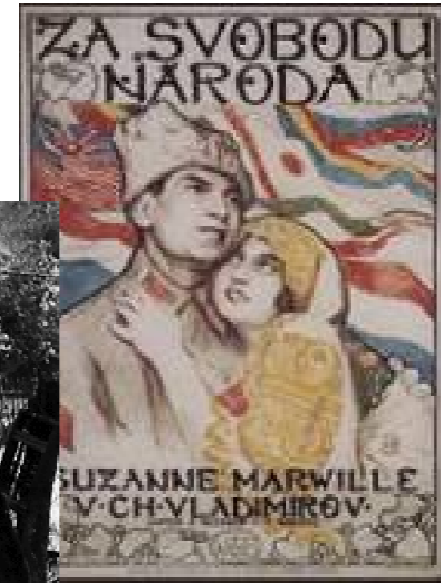
Film production after 1924

- Stabilisation
- Vertical integration
- Distributors

Year	Films (sound)	
1918	20	Including short
1919	33	Including short
1920	22	Including short
1921	33	Including short
1922	29	
1923	18	
1924	8	
1925	16	
1926	31	
1927	24	
1928	17	
1929	35	
1930	15 (8)	Including language versions

Films and genres

- Nationalist vs. cosmopolitan
- Literature
 - Literary classics
 - „Penny-dreadfuls“
 - Popular literature
- Social topics
- Fairy tales –
 - [Little red riding hood](#) (1920)



Stavitel chrámu (1919)



75 Problem of

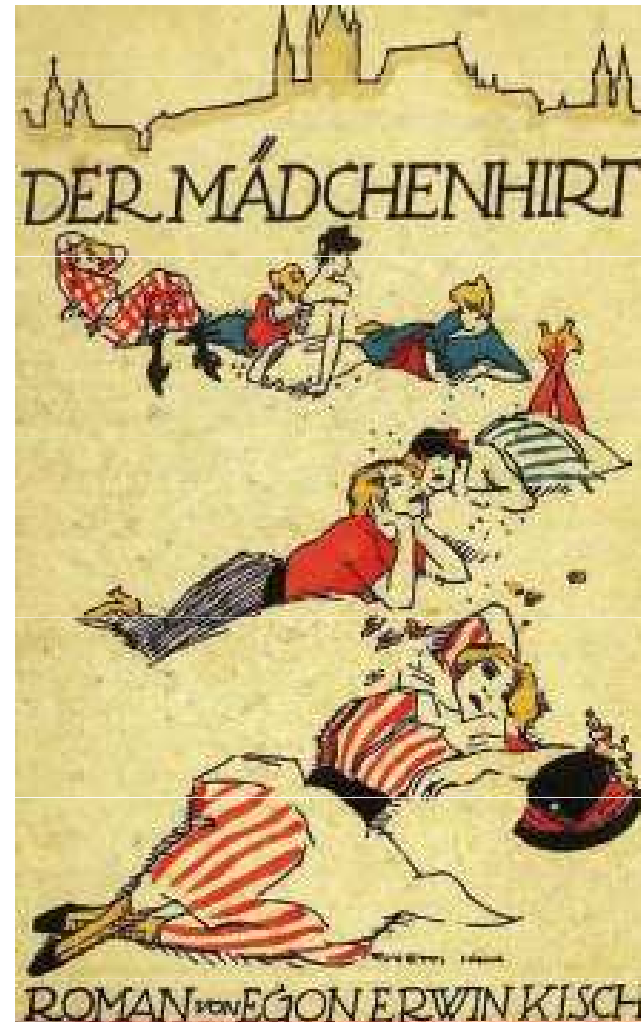
MUNI
ARTS

Local topics – Svatý Václav & Plukovník Švec



Transnationality

- Cosmopolitan production
- Neue Sachlichkeit
- Prague German speaking authors

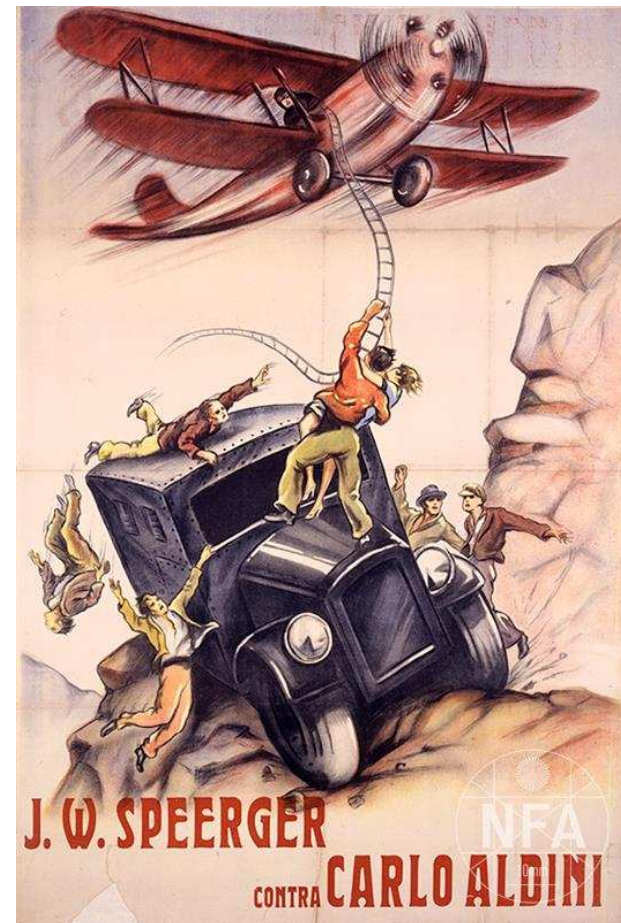


Carlo Aldini



78

18



MUNI
ARTS

Film censorship

- Disputes over departmental jurisdiction
 - MŠANO vs. MV vs. MITOŽ vs. MSV
- Decree of the Ministry of the Interior of 16 June 1919 - establishment of the CSK
 - 1919 – 9 members - 2 representatives of MŠANO; 1 representative each of MV, MS, MNO, MSP, MIT; 1 representative of the Czechoslovak Foreigners' Office; 1 representative of the Union of Education in Prague (later called Masaryk Institute of Folk Education)
 - 1927 – 8 members
 - 1936
 - basic - MLÚ, MS, MŠANO, MNO, MV, representative of women's educational circles
 - Extended - permanent members: MLU, MIT, MSP, MS, MSANO, MNO, MV and representatives of the domestic film trade and industry; alternate members: 1) representatives of the Workers' Academy, the Mánes Society of Visual Artists, the Syndicate of the Czechoslovak Daily Press; 2) representatives of the Union of Visual Artists and the Central School of Workers; 3) representatives of the Czech Provincial Commission for Youth Care, the Syndicate of Czechoslovak Writers and the Art Beseda

Film censorship – topics

- Problematic topics:
 - Nationality, religion, authority and officials, military and war, justice, morality, criticism of the political and social order, Crime
 - Enforcement of film interference
 - Re-cuttingChanges in the script - The Good Soldier Svejk (1931);
 - Language revision of intertitles
 - Depicting president Tomáš Garrigue Masaryk
 - In the early 1920s, a negligible level of self-censorship by producers

Censorship

Z filmu »Krásné dobrodružství« byl vyloučen původní název filmu »Zahrada hřichu« a narážka v nápisech, že Flagg měl »pensionát«. Dále nápisy: čís. 2.: »Paulsene, nezajímejte se tak okatě o můj pensionát! Vaši starostí je, abyste mi vodil kavky a pomáhal je oškubávat, nikoliv však, abyste se po mých děvčatech díval jako zamilovaný zajíc!«, čís. 3.: »Víte — já svá děvčata do ničeho nenutím, ale poskytnu jim příležitost, aby se mohla dát svést, a tu mám z toho největší potěšení, když se jedna z těch zdánlivých světic promění v dokonalou kněžku hřichu a zjedná tak novou slavnou pověst mé zahrady a mému pensionátu.«, čís. 4.: »Miluji svou zahradu hřichu láskou odborníka a vedle cudných světic pěstuji v ní i hejsky, nejneuzitečnější přítěž lidské společnosti, kteří se nestydí, že jsou živi na cizí účet. A když mne některý z mých chráněnců přestane bavit, tak ho zkrátka vyhodím.«.

Noc v opiovém doupěti. — Boj se žlutými ďábly. — Opiumschmuggler. — Výrobce: Richard Talmadge Production, Hollywood, USA, drama, délka: 1700 m.

V Kolumbií rozšíří se přes činnost antiopiové ligy netušenou měrou zhoubné požívání opia a za semeniště této neřesti je veřejně označována čínská čtvrt. Neřesti propadá též Bobby Madison, do jehož sestry Connie je zamilován odvážný Richard Milburn. Richardovi podaří se vniknouti do tajné skrýše kuřáků opia, kde zjistí, že vůdci podloudníků jsou právě muži, stojící v čele antiopiové ligy, kteří svým vlivem dosud mařili snahu policie odhalit opiové doupě. Působením Johna Madisona, Bobbova otce, policie opiové doupě prohledá a všechny vinníky zatkne.

Z filmu »Dobrý voják Švejk« byly vyloučeny: všechny scény, v nichž vystupuje polní kurát Katz, a to nejen v kapli garnisonního vězení, nýbrž také ve svém bytě ve společnosti důstojníků a mladých děvčat, ležící na zemi před domem, nesen Švejkem na zádech a sedící ve flakru, se všemi nápisy k těmto scénám se vztahujícími. Dále scény, jak ve společnosti důstojníků jedna dívka tančí na stole (viděti jest pouze její nohy) a jak jeden stolovník vztahuje ruku k nohám tanečnice, dále scény: jak opilý stolovník leží pod stolem a objímá děvčata, jak paní Vendlerová jest ve vaně a Švejk dívá se na ni klíčovou dírkou, při čemž rukou dělá zvláštní posuňky, jak paní Vendlerová v županu leží na pohovce a vybízí Švejka,

aby k ní přisedl, s těmito nápisy: »A když se panička vykoupala...« — »Pan nadporučík vám poručil, abyste vyhověl každému mému přání, vidíte?« — »Tak hezky jděte a zavřete tam ty dveře! Co dále, vám řeknu.«

The coming of sound cinema

- Season 1929/1930
 - 40 cinemas
 - Show boat (1929)
 - No Czech films before following season
- 1930 – Zwei Herzen in $\frac{3}{4}$ takt
- Western Electric vs. Tobis Klangfilm
- Nationalist tendencies



Can we consider sound film as an
opportunity for National cinema?

Přehled němých i zvukových filmů v distribuci 1929/45

rok	dlouhé hrané	ČS	USA	z toho						ostatní*	krátké filmy	perio- dika
				D	F	I	A	GB				
1929 n.	600	35	282	176	34	2	11	20	44	879	279	
z.	53	-	48	3	1	-	-	1	-	28	32	
1930 n.	293	15	130	98	12	2	4	5	23	988	178	
z.	250	8	149	74	10	1	-	6	2	310	104	
1931 n.	107	-	64	20	6	1	2	2	12	668	62	
z.	359	23	145	151	20	2	4	3	11	260	184	
1932 n.	33	-	20	2	2	2	-	-	7	334	58	
z.	186	24	36	82	21	3	5	2	13	297	122	
1933 n.	5	-	2	1	1	1	-	-	-	250	54	
z.	210	44	19	87	29	4	6	8	13	312	116	
1934 n.	-	-	-	-	-	-	-	-	-	36	52	
z.	216	37	24	74	22	-	11	34	14	141	260	
1935 n.	-	-	-	-	-	-	-	-	-	86	-	
z.	336	34	153	78	18	7	19	12	15	331	307	
1936	318	31	136	82	19	-	22	12	16	494	298	
1937	331	49	128	79	21	4	16	15	19	400	277	
1938	318	41	171	46	22	3	8	15	12	388	346	
1939	242	41	89	92	8	5	-	7	-	251	338	
1940	174	31	33	98	-	12	-	-	-	403	250	
1941	134	21	6	74	-	17	-	-	16	352	189	
1942	115	11	-	69	-	27	-	-	8	305	208	
1943	94	10	-	65	11	5	-	-	3	340	208	
1944	87	9	-	58	2	8	-	-	10	295	208	
1945 /5.5./	15	1	-	14	-	-	-	-	-	36	69	

The coming of sound cinema

1. Dubbing

2. Subtitles

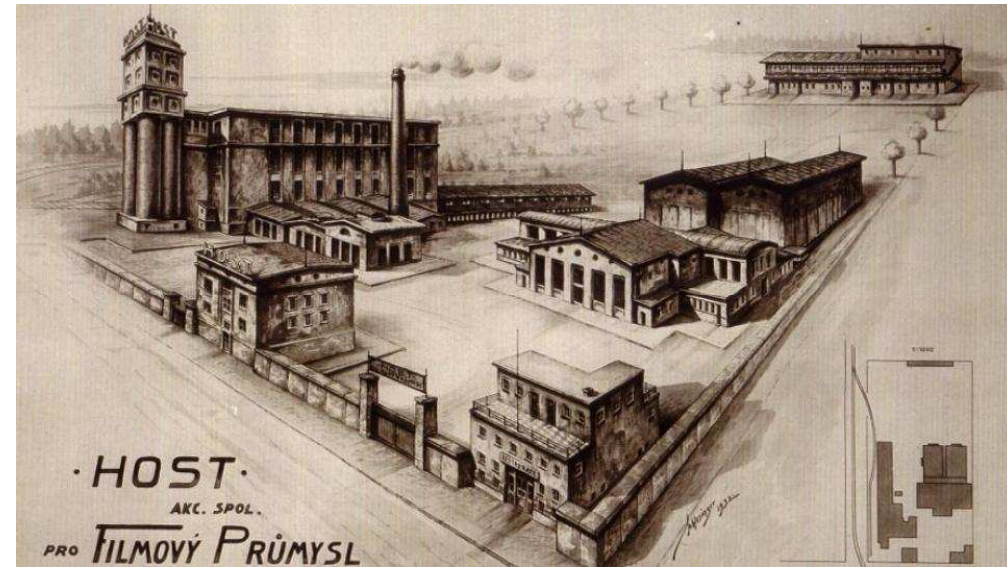
3. Multiple-language versions

	1929	1930	1931	1932	1933	1934	1935	1936	1937
Cinemas	1513	1817	1966	2024	2002	1955	1833	1847	1850
Sound cinemas	14	148	490	848	1025	1273	1343	1608	1720
Share	0,93 %	8,15 %	24,92 %	41,90 %	51,20 %	65,12 %	73,27 %	87,06 %	92,97 %
Seats	466,3k	539,2k	587,7k	613,5k	605,3k	586,5k	578,9k	593,3k	597,9k
Attendance	85,6 mil.	92,1 mil.	90,6 mil.	76,4 mil.	68,7 mil.	64,6 mil.	63,7 mil.	74,5 mil.	84,5 mil.



Film ateliers

- Vinohrady
- Barrandov – 1933
 - 2 halls 32x20x11 m
 - Annual capacity 80 films
- Host
 - 3 halls
 - Without laboratory
- Radlice (Foja)
- *Trhani* (1936) – 8:36-11:10



- 47 filmů vyrobil Lucernafilm 1937/45
- 46 Elektafilm 1930/41
- 41 Ocean-National 1931/45
- 31 Meissnerfilm 1932/39
- 28 AB 1930/38
- 25 Slaviarilm 1932/41
- 18 Dafafilm 1932/41
- 17 Reiter-Brom 1937/42
- po 15 Lloydfilm 1932/42 a Ufa 1933/40
- 14 Kantůrek-Moldavia 1933/38.
- po 8 Espo-Zdarfilm 1933/40 a Terrafilm Brno 1933/40
- 6 Wolframfilm 1932/35
- po 5 Beda Heller 1933/37, PDC 1931/39 a Metropolitanfilm 1936/38
- po 4 Excelsiorfilm Brno 1935/39, Fišer-Europafilm 1931/41, František Lepka 1933/37, Praha-Paříž 1935
- po 3 Gloriafilm 1931/36, Josef Kabeláč 1937/38, Vladimír Kabelík 1931/33, Monopolfilm Brno 1933/38, Paramount 1930/31, Ringlerfilm 1932/34, Julius Schmitt 1934/35, Sonofilm 1930/31, Sunfilm 1939
- po 2 Continentalfilm 1939/40, Favoritfilm 1936/37, Fortuna-film 1935/36, Gaumont 1932, Grafofilm 1932/39, Kino-film Brno 1933, Lordfilm 1937, Okafilm 1933, Projektor-film 1935/37, Starfilm 1931/32, Karel Špelina 1931/32, La Tricolore 1939/40
- po 1 filmu vyrobil Accordfilm 1933, Albafilm 1938, Arkofilm 1938, Elkafilm 1935, Chicagofilm 1933, Kamerafilm 1935, Oldřich Kmínek 1935, Ladislav Kolda 1934, Korunafilm 1934, Jan Kyzour 1933, Legiafilm Brno 1937, Luxfilm 1933, Luxofilm 1937, Matice Slovenská 1933, Melody-film 1932, Panfilm 1933, Prahafilm 1940, Primusfilm 1932 a Triglavfilm 1937.

Film life cycle

- 1,5-2 years
 - Return of production costs 3 years
- Premier cinemas Prague
- Film exchange

	Long-features				Short		Newsreels	
	Silent	Sound	Hungary	Poland	Silent	Sound	Silent	Sound
1930	15	8	-	-	112	4	97	0
1931	0	23	-	-	159	7	67	2
1932	0	24	-	14	156	21	70	2
1933	0	44	-	11	143	32	62	0
1934	0	37	13	14	94	30	59	0
1935	0	34	20	14	41	99	59	0
1936	0	31	27	24	0	164	0	56
1937	0	49	37	27	0	159	0	57
1938	0	41	33	21	0	145	0	66
1939	0	41	25	19	0	75	0	104

Financing film production

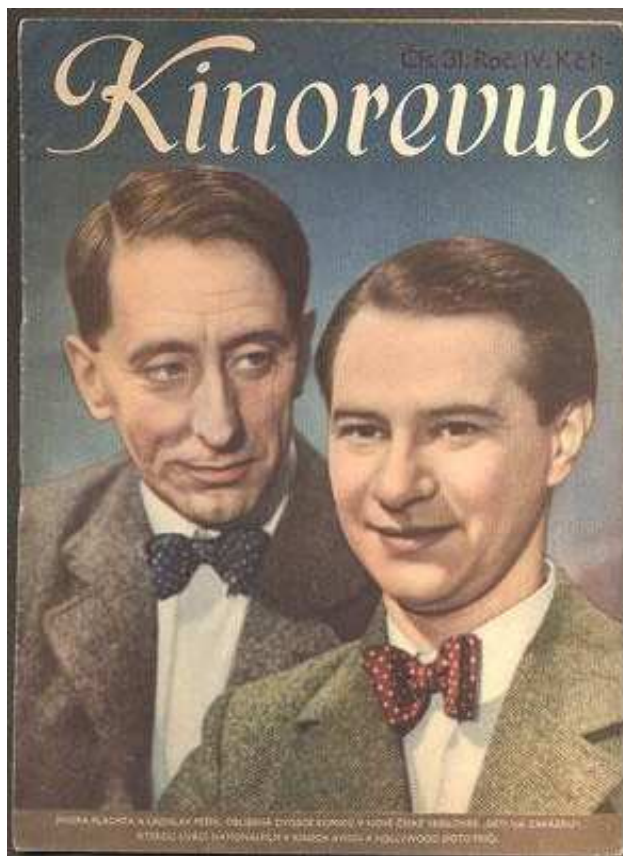
- Silent era
 - Average production costs 250k Czech crowns
- Sound era
 - Average production costs 750k Czech crowns
- Necessity of governmental support
 - Later than in other countries – inspiration in existing contingent systems
 - Reflection of relations between state and the industry
 - Other European countries earlier in 1920s
 - Varied dependant on individual conditions

Financing film production

- Contingent system (1932-1934)
 - Obligation to produce & fee
 - Contingent film
 - [Sněhurka a sedm trpaslíků](#) (1933)
 - American studios left the market
- Registration system
 - Fee for allowance to import
 - Filmový poradní sbor – „Film advisory chamber“
 - American are back



Was there functional star system
in Czechoslovakia during interwar
period?





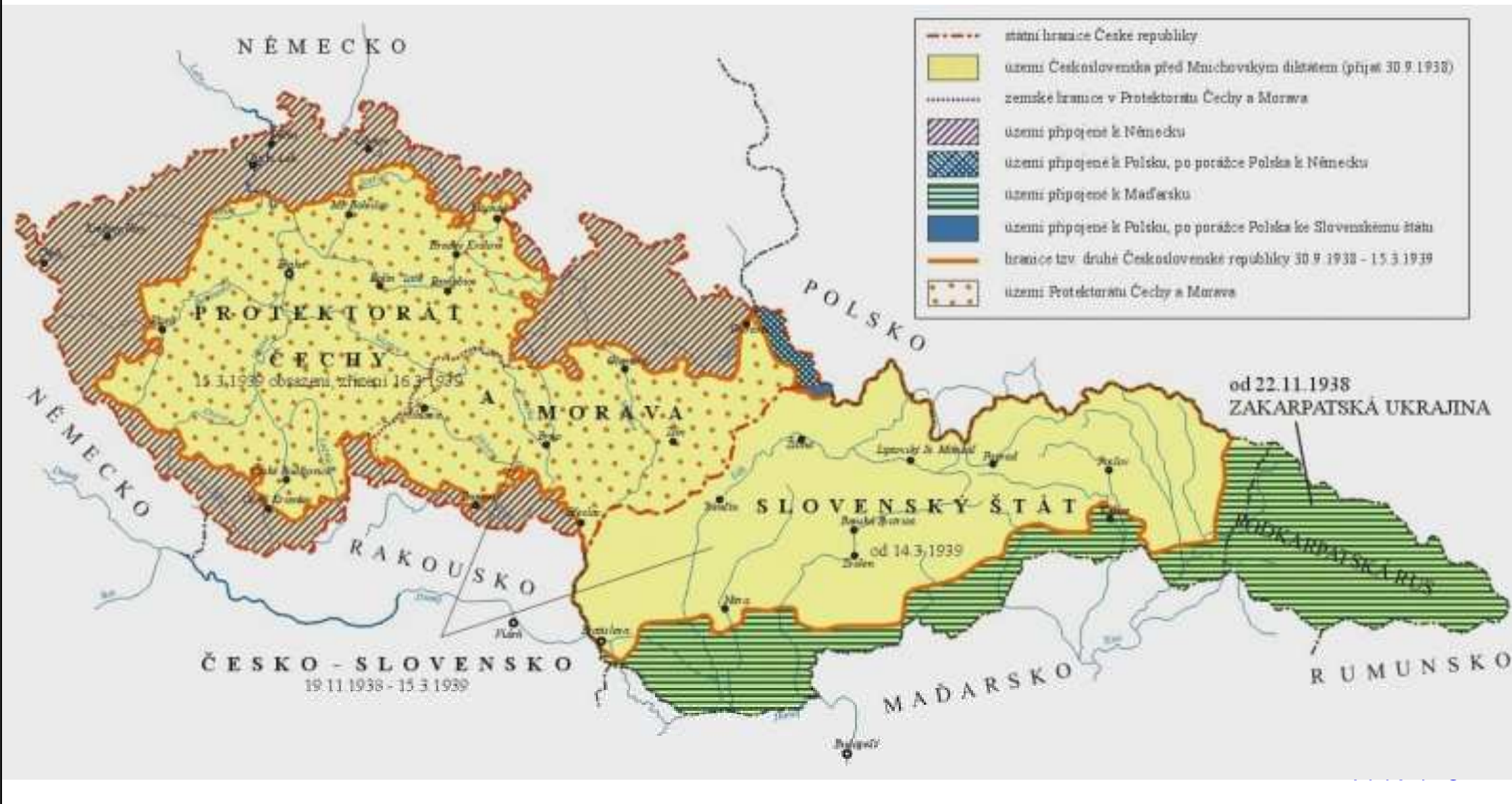
C. a K. polní maršálek (1930)

How politics influenced cinema?

How politics influenced cinema?

- Migration
 - From Austria & Germany
 - From Czechoslovakia
- Import
- Production





Changes of late 1930s

- 1938 – The treaty of Munich => so called „Second republic“
- Separatist tendencies in Slovakia
 - Ministry of interior – independent film evaluation
 - February 1939 – Slovak film council
- Settlement negotiations
 - Distribution and debts
- Growing anti-semitic tendencies
- Czech nationalism

Protectorate of Bohemia and Moravia

- 15th March 1939
- Which films were forbidden? And why?
- What was „arization“?
- What were basics of German film policy in Protectorate?
- Why did Germany want to seize control over Protectorate cinema?

Industry reorganisation

- Českomoravské filmové ústředí
- Concentration tendencies
 - Merging smaller distributors
 - Declining number of producers
 - 1943 – Vesmír-film

Why?

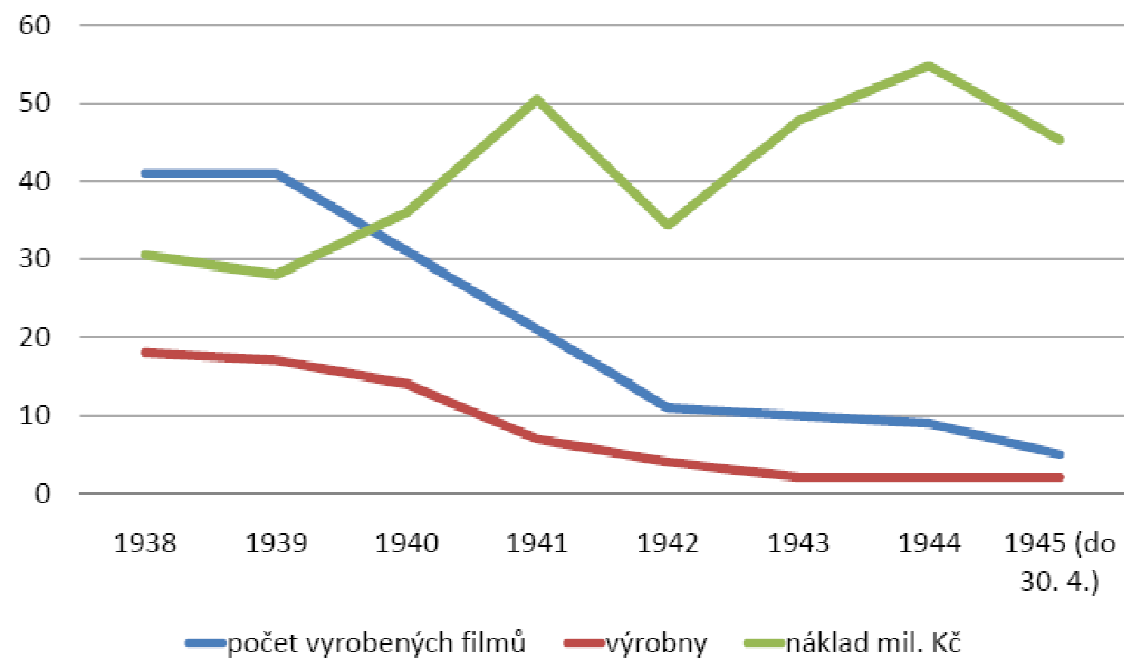
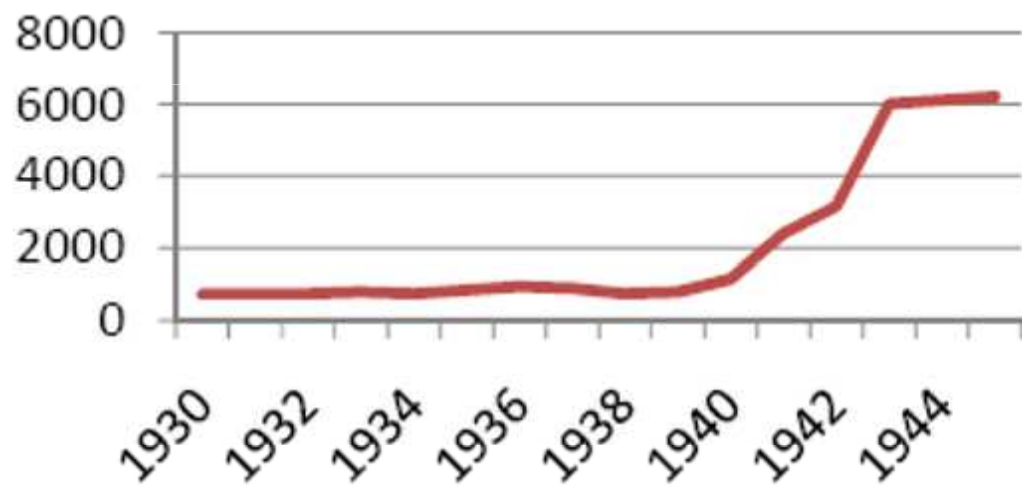
Film production during the Protectorate

Czech film production 1939-1945

	1939	1940	1941	1942	1943	1944	1945
Long-features	41	31	21	11	10	9	1
Hungarian LF	25	38	40	48	53	-	-
Others	179	258	196	173	195	178	51
LF-producers	17	14	7	4	2	2	1
Others producers	36	37	36	24	22	21	8

Other central European countries

- Poland
 - Production halted – only 7 films completed during the war
- Hungary
 - Continuation of the mid-1930s boom
 - 1943 – peak of 54 long-features
- Austria
 - United with Germany after anschluss in 1938
 - Wien-film



	Zlaté dno (1942)	Počestné paní pardubické (1944)
Story	71 000	119 000
Music	67 550	115 000
Cast	430 000	870 000
Crew	363 650	639 000
Atelier & laboratories	1 769 380	2 829 000
Material	131 960	291 000
Set design	190 000	550 000
Exteriors	54 200	490 000
Transport & insurance	70 000	190 000
Fees, administrative costs, others	283 300	420 000
Total	3 431 040	6 513 000

Movies in Distribution 1939-1945

	1939	1940	1941	1942	1943	1944	1945	Total
Protectorate	41	31	21	11	10	9	1	124
Germany	92	98	74	69	65	58	14	470
USA	89	33	6	0	0	0	0	128
France	8	0	0	0	11	2	0	21
England	7	0	0	0	0	0	0	7
Italy	5	12	17	5	5	8	0	74
Hungary	0	0	2	2	2	4	0	9
Sweden	0	0	9	0	0	3	0	15
Denmark	0	0	2	0	0	2	0	5
Netherlands	0	0	1	0	0	0	0	3
Mexico	0	0	1	0	0	0	0	1
Spain	0	0	1	0	1	0	0	2
Finland	0	0	0	0	0	1	0	1
Japan	0	0	0	1	0	0	0	1
TOTAL	242	174	134	115	94	87	15	861

National Defence Tendencies

- 1939-1941
- Tulák Macoun (1939)
- Babička (1940)
- Madla zpívá Evropě (1940)
- Pantáta Bezoušek (1941)