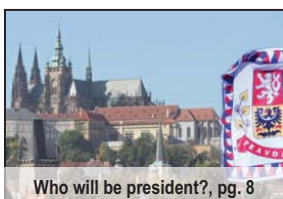




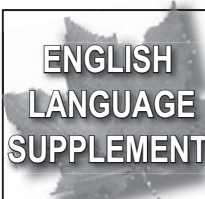
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AN IMMIGRATION SYSTEM THAT WORKS

FOR CANADA'S ECONOMY

Toronto, November 2, 2012 — Today, Citizenship, Immigration and Multiculturalism Minister Jason Kenney announced that by the end of 2013, Canada's immigration system will be transformed from one that was plagued by backlogs into one that is fast, flexible, and responsive to the labour market. Citizenship and Immigration Canada (CIC) announced today

under the old FSW program. In addition, CIC expects to clear the FSW applications received to date by the end of 2014, three years earlier than originally expected.

This will allow for the introduction of an Expression of Interest (EOI) system to be put in place for FSW and possibly other economic immigration streams. CIC is moving to a just-in-time system that recruits people with the right skills to meet Canada's labour market needs, fast tracks their applications, and gets them working in a period of months, instead of years.

"The Government's number one priority remains the economy and job growth," said Minister Kenney. "Immigration backlogs are detrimental to our ability to attract the world's top talent. With the decisive actions we've taken to tackle the backlog, we will finally be able to select immigrants who better meet the needs of the Canadian labour market. We will aim to process their applications in less than 12 months." The volume of FSW ap-

plications has been a longstanding dilemma, since the number of applications received inevitably exceeded the space available within the Immigration Levels Plan each year. As a result, wait times in the FSW program were as high as eight years.

Over the past few years, CIC has taken concrete measures to tackle this problem, including the following:

Under the 2008 Action Plan for Faster Immigration, CIC began to limit FSW application intake to priority occupations.

In 2010, the Department added caps to the number of new applications.

In June 2012, the Jobs, Growth and Long-Term Prosperity Act eliminated most of the remaining FSW applications received before February 27, 2008. In July 2012, CIC issued a temporary pause on new FSW applications, excluding candidates with a qualifying job offer or those applying under the PhD stream.

Taken together, these efforts have dramatically reduced the total number of people waiting in the FSW backlog from a height of 640,000 people in 2008 to approximately 100,000 today, even with new applications received since the 2008 Action Plan.

"By tackling the backlog to make way for a faster, more flexible just-in-time immigration system, newcomers to Canada will be able to fully participate in the economy more quickly," said Minister Kenney. "Immigration plays a vital role in our country's long-term prosperity. By improving our economic immigration system, we can ensure that Canada is competitive on the world stage."

In 2013, CIC plans to admit between 53,500 to 55,300 Federal Skilled Workers, including their spouses and dependants. CIC intends to lift the current pause on FSW applications in 2013, when the new selection criteria are expected to take effect. The final regulatory changes will be available in the Canada Gazette later this year.

Source: www.gc.ca/web/article-eng.do?nid=704450



CZECH PARACHUTIST LANDS AT 5000M ABOVE SEA LEVEL IN HIMALAYAS

Kathmandu/Prague - Czech parachutist Pavel Novak jumped from a helicopter and landed at the altitude of 5000 metres above sea level in the Himalayas, one of the highest landing places, together with another ten people, mainly Americans, today, he told CTK. Novak is the first Czech to perform a parachute jump with landing at such a high altitude. The 11 parachutists jumped from the helicopter on the slope of Ama Dablam, close to the world's highest peak, Mount Everest. The helicopter took them to the altitude of almost 7000 metres above sea level where they jumped.

"It was a jump from a small height, without a free fall," Novak said. "We opened our parachutes right after we left the helicopter," he added. All parachutists managed the landing without suffering any injury. Novak said the parachute measured 33.5 square metres, or twice as much as a regular one, because the air is thin in such a high altitude and the parachute badly carries.

He said the parachutists used special equipment, mainly an oxygen mask. During the jump he carried his own pressure bottle with the gas fitted to his side. The conditions of participation in the feat were minimally 200 jumps. It cost some 25,000 dollars.

Author: CTK, www.ctk.cz <http://www.ceskenoviny.cz/news/zpravyl/czech-parachutist-lands-at-5000m-above-sea-level-in-himalayas/861027>, November 4, 2012



it will admit up to 55,300 persons in the Federal Skilled Worker (FSW) category in 2013. Combined with previous actions taken to manage the backlog, this means by the end of 2013 we will be able to process new applications as they are received – a "just in time" system – and aim to process them in less than a year, instead of up to eight years

under the old FSW program. In addition, CIC expects to clear the FSW applications received to date by the end of 2014, three years earlier than originally expected.



CZECH PRESIDENTIAL CANDIDATE SCHWARZENBERG TO FOLLOW UP HAVEL

Prague - Czech presidential candidate Karel Schwarzenberg, foreign minister and TOP 09 chairman, would like to follow up the legacy of the late Czech president Vaclav Havel, defend freedom and openness and try to return the Czech Republic respect in the EU and the world, he said today.

Schwarzenberg, 74, presented his vision of presidency at a press conference launching his campaign ahead of the first direct presidential election in the country to be held in January, 2013. Until now, the president was elected by the two houses of parliament. Schwarzenberg called Havel (1936-2011), Czechoslovak

book on Schwarzenberg, „Knížecí život“ (A Prince's Life).

Schwarzenberg, a descendant of an old noble family, worked as head of Havel's Presidential Office in the past. „Consequently I was really learning what this office was about from an excellent teacher,“ he said. „We must preserve the freedom for which we have been fighting so long,“ Schwarzenberg told reporters. In this respect, he pointed to the results of the October 12-23 regional elections in which the left wing won and the Communists (KSCM) strengthened their position. The polls' results show that the Czech Republic has been pursuing too much one particular direction lately, he said.

The president should not meddle into politics very much but he should see to it that balance,



President in December 1989-1992 and Czech President in January 1993-February 2003, his „unattainable role model.“

According to public opinion polls, Schwarzenberg does not rank among the presidential election's favourites. He admitted that his candidacy will be „swimming against the tide.“ People can acquaint themselves with Schwarzenberg's views in a new book by journalist Karel Hvizdala, named „Knížecí rozhovory“ (Prince Talks With Karel Schwarzenberg). It follows Hvizdala's previous

openness, justice and freedom rule in the Czech Republic, Schwarzenberg said. He noted that if the coalition government of the Civic Democrats (ODS), TOP 09 and LIDEM collapsed, he would have more time for his presidential campaign. In his presidential programme, Schwarzenberg has clearly set himself against the current eurosceptical President Vaclav Klaus, whose second and last five-year term in office expires in early March 2013.

He added that he would like to restore the country's respect in the EU

and the world.

Schwarzenberg said as head of state he would like to more use the president's power to assign tasks to the intelligence services to reveal corruption practices at the top level.

Presidential candidate Zuzana Roithova, MEP for the Christian Democrats (KDU-CSL), recently expressed the same intention. Schwarzenberg also offered a change in the political style and support for new, morally strong people in politics to voters. He said he would not keep silent about the rising influence of extremism and would care for socially weak groups.

The president should promote human rights no matter whether it is advantageous for the Czech Republic or not, Schwarzenberg pointed out. He recently sharply criticised the statements by Prime Minister Petr Necas (ODS), saying support for the Tibetan Dalai Lama and Russian activists from the group Pussy Riot could threaten Czech exports to these countries. Commenting on another presidential power, Schwarzenberg said he would like to appoint representatives of various opinions, selected carefully, to the banking council of the central bank. He also said the history of his family had rooted deep patriotism in him. Schwarzenberg's team plans a contact campaign in the months to come in which he will meet citizens. He will also feature on election billboards. The campaign should not lack humour, its organisers said.

Schwarzenberg himself funded his campaign with two million crowns, TOP 09 added five million and another million was recently sent by the Mayors and Independents (STAN), TOP 09's partner movement.

Within the forthcoming campaign, Schwarzenberg's fans will be offered to wear T-shirts with the inscription Karel Is Not Dead, a variant of the Punk Is Not Dead Slogan and probably also hinting at the apprehensions some people feel about the health of Schwarzenberg, who in 2008 underwent a heart surgery. (\$1=18.872 crowns)

Author: ČTK, www.ctk.cz, Source: http://www.ceskenoviny.cz/news/zpravy/czech-presidential-candidate-schwarzenberg-to-follow-up-havel/854701&id_seznam=, October 18, 2012

Bobosikova has 50,000 signatures for Czech presidential candidacy

Prague - Jana Bobosikova, chairwoman of the extra-parliamentary party Sovereignty, has gathered 50,000 people's signatures she needs for running in the Czech direct presidential election in early 2013, Sovereignty deputy head Vaclav Musilek announced today.

Bobosikova, 48, former MEP, is the third candidate to gather the required number of signatures, after former prime ministers Milos Zeman and Jan Fischer, who both rank among the election's favourites.



The candidates fielded by big parties, such as Jiri Dienstbier (Social Democrats, CSSD) and Premysl Sobotka (Civic Democrats, ODS), need not gather people's signatures as their candidacy is proposed by members of parliament.

Musilek said Bobosikova's success in gathering signatures shows that the policy pursued and ideas promoted by Sovereignty have met with a positive acclaim among the public.

Bobosikova has based her policy mainly on criticising the EU and loudly defending the „national interests.“

Musilek said Sovereignty will continue gathering signatures in support of Bobosikova's candidacy until the sheets with them are handed over to the relevant authorities.

Senate chairman Milan Stech (CSSD) is to set the date of the presidential election on October 1. He previously said the election would take place either on January 11-12 or a week later.

If so, the candidates would have to submit their applications by November 6 or November 13, respectively.

November 23 or 30 would be the deadline for the Interior Ministry to decide on the registration of the candidates who met the required conditions.

Author: ČTK, www.ctk.cz

Source: http://www.ceskenoviny.cz/news/zpravy/bobosikova-has-50-000-signatures-for-czech-presidential-candidacy/846385&id_seznam=, Sept 29, 2012

Milí přátelé,

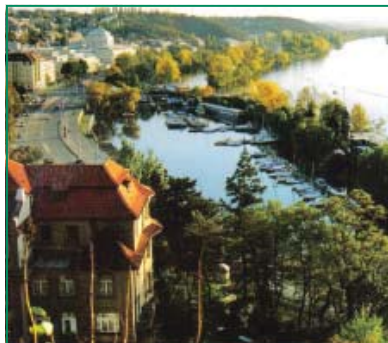
<http://www.holiday-rentals.co.uk/p95718>

Pátým rokem pronajímám turistům pod romantickým Vyšehradem v Praze velmi pěkný apartment pro dvě osoby.

Zavítali sem hosté ze Spojených států, Kanady, Austrálie a Nového Zélandu. Všichni byli s pobytem velmi spokojeni, což dokazují i jejich hodnocení a reference, které mohu zájemcům poskytnout. Cesta do Česka ze zámorí je daleká a je mojí hostitelskou povinností připravit krajanům takové podmínky, aby se u nás cítili dobře a jako doma. Těším se na všechna zatím neuskutečněná setkání s novými hosty.

Hana Bušková

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This February marks the 100th anniversary of the birth of one of the Czech Republic's greatest animators, puppeteers and illustrators,

the "Trick Unit" and over the next few years began to make a series of animated shorts. It wasn't long before basic animation shifted

their physiognomy. So that was his responsibility to cut that out because he said 'here the film is losing pace; the rhythm is not really working and it's not supporting the story, so he just cut it out. And that's something that an animation filmmaker would not typically do.'

In a recent Czech Television retrospective Trnka's daughter, Helena Trösterová, recalled how her father worked:

"He had great manual dexterity; even as a child he was already making puppets. His mother was a dressmaker, so he had access to fabrics and other such materials and he taught himself to sew. He was also a very skilled self-taught wood carver, and basically taught himself to make puppets from scratch, including their costumes. So later, he could tell seamstresses exactly what kind of costumes he wanted and he always painted the heads of the puppets by himself. But the oversight went beyond that too. He wrote his own scripts, directed his own movies; all he needed, apart from himself, was animators and musicians. My father didn't have a studio anywhere else so he worked from home and we children could go in there whenever we wanted. This is something he wouldn't permit adults to do, but we children were allowed to watch, to comment, to critique; in the morning we'd see something that he'd created overnight and were allowed to express our views on it. He valued our critiques even though there really weren't any as we always liked all of it!"

Trösterová also recalled her favourite film from her father: "My favourite film is Bajaja. And there's a personal perspective here as I feel that it was in this film that he somewhat presented his own life story. The prince that has to battle with a multi-headed dragon and before he achieves some kind of victory and gets the princess, a great deal of energy has to be expended and much work undertaken and many battles fought. And this multi-headed dragon: that's incomprehension of his work and battles with authorities – even on matters of censorship. Basically, it was every possible hurdle that you could put under his feet. And I don't think that it was just a matter of the communist era, as he somewhat managed to skirt around that in part, but I think that there was also some envy there as he was one of those people that everything he touched, he could execute well."

Michal Bregant noted that finding keys to Trnka's personality in his work was something of a rarity: "Trnka as an artist and as an author was not obsessed with himself; he was not autobiographical. But I'm sure that we can find some of his personal little details: the concept of a hero and of an individual human being, of an artist is something that has some undertones, which are rather personal." The 1965 short *The Hand* is often cited as one of Trnka's great-



est films. But its undertones – the story of an artist trying to make a pot for his favorite plant hav-

the victims of the 1968 occupation of Czechoslovakia. Simply, for the sensitive soul of an artist,



ing his creativity stifled by a giant hand – upset the communist authorities and ended up being banned. Michal Bregant again:

"The Hand was made in 1965, which was a time when the Czechoslovak New Wave was blossoming and many critical and politically-centered films were made in Prague's Barrandov Studios. So we can say that there is this free spirit and certain social and political criticism in it, which is something pretty rare for animation films. It's something that you probably wouldn't find in a lot of animation films anywhere in the world at that time. Trnka himself, I would say that he was very often used, if not abused, by the authorities. When they were sending his films abroad to international film festivals, he would usually win the competition and I would say that Trnka was sometimes used as a triumph of the communist cultural politics. They would typically say 'look, the Czechoslovak government is supporting the film industry and all the artists and filmmakers are able to do whatever they want.'"

The *Hand* proved to be Trnka's last film, as the artist returned to his other love painting and illustrating. He passed away in 1969 at the relatively young age of 57. Michal Bregant believes that the Soviet invasion of 1968 may have played a role in the artist's early death:

"He had lung disease and had problems breathing and was a heavy smoker and so on and I would say that he lived a very fast lifestyle. But I think that in 1968, 1969 and 1970, there were several people whom I consider to be

it may have been too hard to accept that the country was not free anymore."

Jiří Trnka left an indelible mark on Czech culture, helping to embody a distinct visual palette not just for Czech stories and fairytales, but also bringing to life the works of Shakespeare or Lewis Carroll. During his life, Trnka received global recognition of his talents a number of times, in 1968 winning the Hans Christian Andersen Award for his illustrations of children's books as well as being recognized at film festivals in Venice and Cannes.

Michal Bregant summed up Trnka's style:

"If you look at his films, each one is different. Maybe lyrical, but not sentimental and there is always a certain sense of humor. So maybe this combination of lyricism and humor is something that is quite typical for Czech fairytales. You can always feel the point-of-view of this artist in his own work." Helena Trösterová added that quality was a guiding principle for her father.

"My father's chief guiding principle was that children's stories should be done with great quality. He liked children and that was the spark behind his work. And I think that if someone has ability, and undertakes the execution of their talents in an honest and well-thought-out way, then the results should be self-evident."

Source: <http://www.radio.cz/en/section/czech-history/jiri-trnka-100th-anniversary-of-the-birth-of-a-great-czech-animato>, 28.02.2012. Foto Wikipedia

JIŘÍ TRNKA: 100TH ANNIVERSARY OF THE BIRTH OF GREAT CZECH ANIMATOR

Dominik Jůn

Jiří Trnka. This milestone is being marked in the Czech Republic by the country's National Film Archive; its Prague-based Ponrepo cinema screening a collection of Trnka's films and documentaries about the artist until March 16th. Czech Centers around the globe – which exist to promote the Czech Republic – are also marking the anniversary heralding an exhibition called "Jiří Trnka: In the Service of the Imagination" which kicked off in Munich and also runs until March.

Trnka has often been described as "The Walt Disney of Eastern Europe". I asked Michal Bregant, director of the National Film Archive, if this was a fair statement. "Absolutely not, because Trnka was so rooted in Czech history, in the Czech mentality and the Czech visual style, so he is certainly famous both at home and across the globe, but he is incomparable to Walt Disney."

Jiří Trnka was born in the city of Plzeň in 1912. After studying in Prague, Trnka began to work

to Trnka's preferred stop motion puppetry – utilizing real models meticulously moved and photographed one frame at a time. Over the next two decades, Trnka made six feature films including 1947's *Špalíček*, 1950's *Bajaja* and 1955's *Good Soldier Švejk*. Trnka also made countless short films, including perhaps the most famous, 1965's *The Hand*.

As Bregant notes, Trnka was a methodical auteur:

"It may be rather abstract but when we say that he was absolutely responsible for his own talents, I think that is appropriate. For example, when he finished his own version of *A Midsummer Night's Dream*, which is a very complex and beautiful stop motion animation feature film, he decided to cut out a ten or fifteen minute-long scene of I don't know how many puppet couples dancing. So if you only imagine what kind of work was involved in that to get all those puppets dancing for twelve minutes – and all the puppets had five fingers on each



in the theatre as a set designer but eventually began to entertain viewers with his own puppet show. In 1945, he and several colleagues set up what they called

hand; now animation characters usually have three. His puppets really were not caricatures of humans but they were very human and had a certain psychology in

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