

OUR HERITAGE

SCHOOLS BEST KEPT SECRETS III

GEECT CONFERENCE at VŠMU
Film and Television Faculty
Bratislava
29 May – 1 June 2006

The “family silver” or how it all began

At the very beginning – there wasn't a word, but the “idea of sharing”, which was raised by Renen Schorr, the former president of GEECT. The plan was quite simple: to prepare some seminars based on the generosity of all of us. It could only succeed by sharing the information, secrets and interesting ideas we all had about training our students, from the selection process through the first exercise, from the visual language to ‘building the muscles’ of imagination, from the Graduation evening to the Morning after. Comparing our heritage to praxis nowadays. These projects soon became priority GEECT activities.

The first of our SCHOOLS' BEST KEPT SECRETS sequel was organised at the Film and Television Faculty VSMU in Bratislava 2004. It brought lots of knowledge, tips and new perspectives in an extending Europe. It was a successful and satisfying experience, bringing new inspiration for all of us. And it tasted for more. Our colleagues from NFTA, Amsterdam, especially Henk Muller, Marieke Schoenmakers and Ernie Tee hosted the second edition in 2005. Both conferences have been inspiring enough to put all shared ideas and best contributions together in a booklet, which will be published for all CILECT member schools. The publication will be available at the General Assembly in Madrid 2006.

The third part of this project was conceived in much wider context. In the changing world of globalisation and “Europeanisation”, with some of the administrators believing that the Bologna process would encourage a

uniform European film school concept, we have decided to explore the rich heritage of our schools and try to re-evaluate the well-established teaching methods and curricula of the older and more experienced European film schools. The conference has examined the relevance of certain traditions and methods to the 21st century teaching, and shared the well-preserved knowledge among GEECT members. Every presentation has included some clips and excerpts from early films, followed by the screening of some of the earliest films from our member schools in the late afternoon.

Questions we have asked and got really interesting answers to, were:

- How did our schools begin?
- What were the initial ideas behind the setting up of the film schools?
- What were the ideas of the first teachers and school directors?
- What were the results of our first students?
- How much was the early uniqueness of a film school dependant on the national cultural identity?
- Is a classical, master - apprentice relation the best way to teach/learn arts?
- What do we really teach in a film school?
- Why do we change our curriculum so often?
- How much are the distinctiveness of our schools endangered by the Bologna process?
- How much could we learn by going back to the roots?
- Is there (apart from the technological one) a real progress in teaching arts?

Aren't they inspiring for you as well?

Zuzana Gindl-Tatarova

Nenad Puhovski

GEECT Executive



Centro Sperimentale di Cinematografia

70 years of vital contribution to the Italian Cinema

The founding of a National School of Cinema was first proposed by the director Alessandro Blasetti in 1930 and, the same year, Anton Giulio Bragaglia gave a report to The Performing Arts Guild on the foundation of such an institution: the idea was that of a polytechnic dedicated to teaching the various cinematic skills.

Initially, only that part of the project concerned with acting was realised, as a branch of the Conservatory of Santa Cecilia directed by Blasetti and under the control of the Ministry of Education and the Ministry of Guilds. The teaching took a naturalistic approach: students were brought into contact with cases of the extremes of human experience (for example insane asylums and hospitals) in order to teach them a strictly realistic style of acting. In 1934, Galeazzo Ciano established a new governmental office grouping disciplines which had previously been divided between several ministries and placing them under the direct control of the regime.

Luigi Freddi, who considered the training of new students the priority, was placed at the helm of this structure and, dissatisfied with the School, created in its place the Centro Sperimentale di Cinematografia, putting Luigi Chiarini in charge. Freddi dealt with administration and relations with the state while Chiarini laid out the structure of the courses after a careful study of the rare institutes already working in the same field abroad. The aim was that of linking filmmaking to a wide ranging cultural education. The first National School of Cinema was thus dissolved.

The beginnings

On 13th April 1935, the new Centro Sperimentale di Cinematografia made its temporary home in the basement of a middle school.

Building of the school on Via Tuscolana (where it still is located today) began in 1937 with funds diverted from the safes of the Venice Casino. The new building was specifically designed to serve the needs of teaching; it was an incredibly well-equipped architectural gem, and echoes of the project were heard internationally. Luigi Chiarini held that cinema must hold up a mirror to the national physiognomy and to the common man and woman, in bold contrast with the "middle European" internationalism of the "light comedies" of the period.

He was also concerned with the transition from a cinema of propaganda to a political and educational cinema. He was joined in this struggle by Umberto Barbaro, the critic, writer, scriptwriter and translator of Eisenstein, and Balazs.

The courses began on 1st October, 1935, and were divided into five disciplines: acting, optics, sound, stagecraft and production. Some classes, such as aesthetics and cinema history, social function of the cinema and history of art, were common to all courses. The course lasted two years with an optional third year on request.

The CSC contained a library and a Film Archives which was numbered among the largest in the world for the richness of its materials. Another cornerstone of the centre's activity was Bianco e Nero, a journal of cinema history and criticism of a kind previously unknown. New directions were studied in terms of an increasingly demanding public, and despite its scientific style,

the magazine enjoyed rather widespread popularity.

From 1938 on, the CSC began to work on professional full-length films, such as *L'ultima nemica* by Barbaro and *La peccatrice* by Palermi, shot inside the Centre.

In 1942 it produced Chiarini's *Via delle cinque lune* with a crew of teachers, students and alumni. In the final years of the war, however, it was forced to close and was stripped of its equipment by the Wehrmacht; the Film Archives suffered particularly badly and its materials were lost forever.

In that decade the CSC was the fulcrum for the shaping of writers who would be the protagonists of the new era of Italian cinema: Michelangelo Antonioni; Giuseppe De Santis, Gianni Puccini, Steno, Luigi Zampa. Also of actors like Gianni Agus, Paolo Carlini, Andrea Checchi, Arnaldo Foil Massimo Serato; 'divas' like Clara Calamai, Carla Del Poggio, Irasema Dilian, Mariella Lotti and Alida Valli; world-famous set and costume designers and costumers like Mario Chiari, Vittorio Nino Novarese, Gianni Polidori and Maria De Matteis (who in the years to come would break through in Hollywood); and above all, directors of photography like Pasqualino De Santis and Gianni Di Venanzo. There were also anomalies such as Pietro Germi, who graduated in acting but would also become famous as a director, and Leopoldo Trieste, who graduated in direction but went on to act in films by Fellini and Germi; Dino De Laurentiis, who had studied acting, went on to become one of the most important producers in the world.

It is noteworthy that, during the years of fascism, the CSC was home to the development of a critical conscience which was antagonistic towards the re-

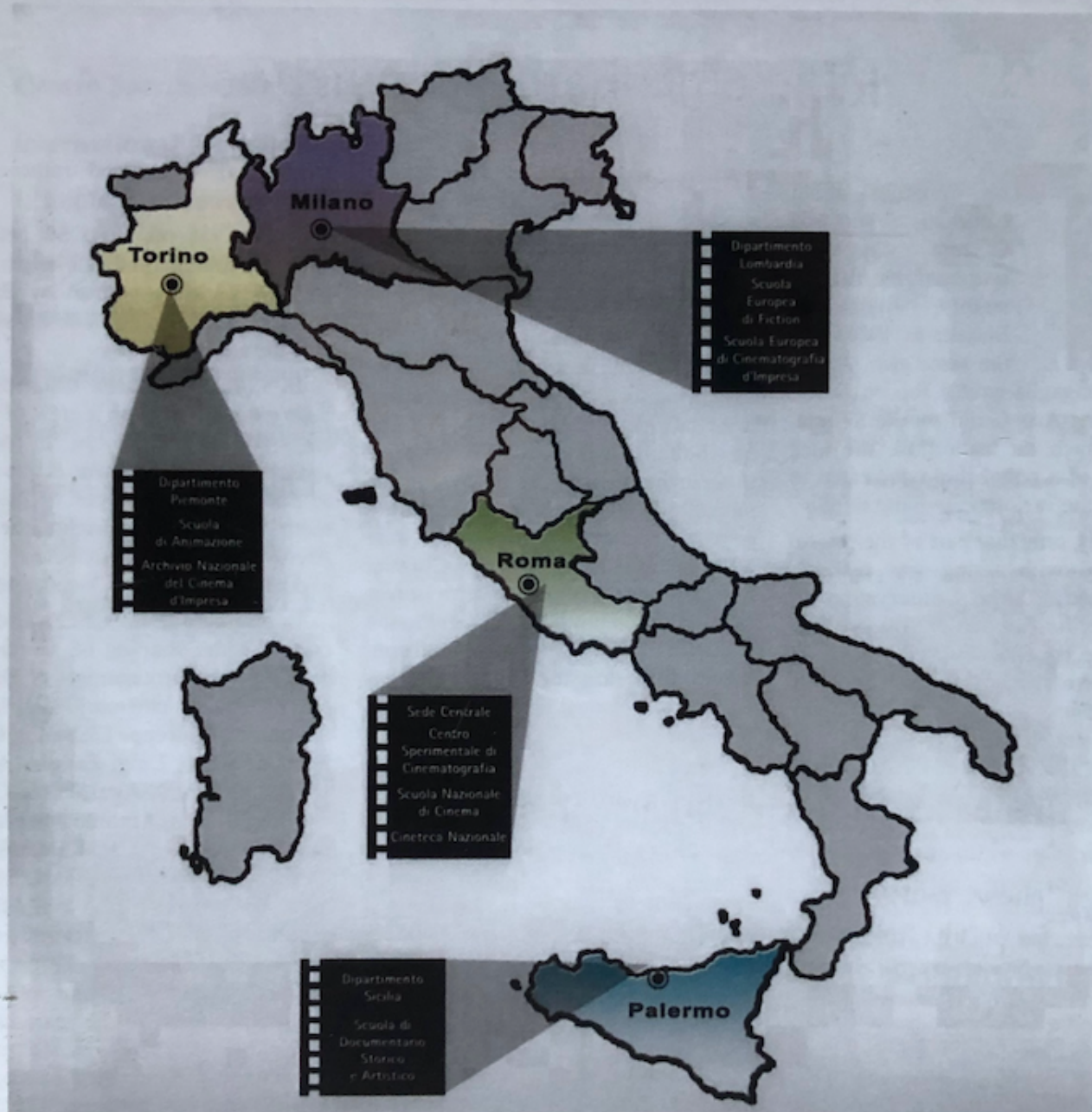
gime, and was a rare home to intellectual debate and liberal culture.

In addition to those already mentioned, the teaching staff of this first, fundamental, period included Rudolf Arnheim (who later moved to America),

January 20th, 1947 was the inauguration of the first biennium with, among others, Michelangelo Antonioni and the director of photography Carlo Nebiolo teaching, and Visconti, De Sica, Germi, Soldati and Lattuada giving seminars.

the founding fathers of CILECT and equipped itself with television equipment, becoming one of the first schools in the world to display an interest in the new media.

In these years, the CSC became a



the art historian Giuliano Briganti, the director and writer Corrado Pavolini, etc.

The Post War Period

For around twenty years from the end of the war, the conflict between marxists and catholics determined continuing shifts in the direction of the CSC. At its reopening in 1946, Umberto Barbaro was made director of both the CSC and Bianco e Nero.

In 1949, a law that established the Cineteca Nazionale was passed (for the first time in a Western country), the legal deposit requirement to prints all Italian films.

In the fifties the CSC became active in the fields of research and publishing as in training and in the preservation of the national film heritage. It published the *Filmlexicon degli autori e delle opere*, an international biographical film dictionary, which was the first of its type in the world. It was one of

fundamental reference point, not only for Italian cinema but for cinema from all over the world, attracting many aspiring film makers from countries with small film schools or entirely without them.

These foreign students, mainly Latin-American, but also African Arab, Greek, Slav and from the Far East, studied at the CSC and then returned home where, in addition to carrying out their professions, they also contributed to the

creation of new training institutes structured along the lines of the CSC. One of them was Gabriel García Marquez who, along with Fernando Birri, founded the Escuela Internacional de Cine y Televisión in Cuba.

The Rossellini Period

In the pivotal year of 1968, Roberto Rossellini was named Commissario straordinario (general delegate) of the CSC and took his position with the idea of initiating interdisciplinary research on the collective means of mass communication, with an eye on television. He also proposed the radical rethinking of the traditional syllabus: in addition to the technical courses, there would also be academic courses in psychology, economics and sociology, and a new approach which no longer parcelled up individual cinema skills but aimed at the education of the total film maker. He promoted the self-management of the syllabus by the students and eliminated the acting course. The student movement and the intellectual disputes which raged between 1968 and 1972 caused crises in many cinematographic institutions, such as the Venice festival and made serious problems for Rossellini's experiments. In 1974 Rossellini was removed from his post.

The last twenty years

...In 1981 the courses for professional specialisation in directing, camera, production management and set and costume design were brought back. A year later the Board of Directors with fifteen members from public and private companies was reinstated. Giovanni Grazzini was appointed president. In 1983 50 directing students were admitted, 15 of them being foreigners. The acting course was re-opened as an experiment, and large scale technological updating of equipment undertaken, particularly in the television department. The school reached an agreement with the Producers' Guild for the insertion of its graduates in the thick of production work. 1987 was an unfortunate year, with problems in the Board of Directors and a fire which destroyed Theatre 1, which contained around 3,000 rolls of film. Grazzini was succeeded in 1988 by Lina Wertmuller and

subsequently by the producer Alfredo Bini and the university professors Orio Caldiron and Lino Micciché, the latter responsible for a great deal of publishing during his presidency.

The CSC also took a position on the European and international stages with Caterina d'Amico who was president of the European Grouping of Film schools (GEECT) for eight years and has been president of CILECT since 2000.

In 2002 a new Board of Directors was appointed which included some of the most illustrious names in culture and film. Its president is Francesco Alberoni, a world-famous sociologist. His advisers are the set designer Dante Ferretti, who worked on some of Martin Scorsese's most famous films, among which *The Aviator* for which he was awarded an Academy Award; Giancarlo Giannini, one of the most famous actors in Italian cinema who has worked with Visconti, Scola, Wertmüller, Coppola and Scott to name a few; Carlo Rambaldi (three time Oscar winner), father of the celebrated creatures King Kong, Alien and E.T.; and Gavino Sanna, world famous master of advertising communication.

Under Alberoni's presidency, the digital laboratory "Telecom Italia", one of the few in Europe, was founded. Co-production contacts were established with RAI Cinema to guarantee graduates immediate involvement in the market and with the audience.

The school has grown and diversified nationally: the department of animation in Turin has been enlarged. In Ivrea, an archive for industrial cinema has been founded; in Milan the Lombardia department has been set up, which includes the European School of Television Drama, and the European School of Industrial Cinema as well as the Research Centre and the Digital Cinematography Lab; and in Palermo the Department of Documentary Cinema has been set up.



FAMU at its origins (1945 - 1965)

The origins of the Prague film school come from at least two historical sources.

One was a group of left-oriented filmmakers and artists interested in art film or avant-garde film. In the fall of 1934, leading artists organized a lecture series taught by Otakar Vávra (scriptwriter and director), Alexandr Hammid - Hackenschmied (cinematographer, film editor and documentarist), Karel Smrž (film history researcher), Joe Jenčík (choreographer), and others.¹ The activity of this group continued within the Czechoslovak Film Society's proposal of post-war nationalization of the film industry (and exhibition) with the initialization of a Film School project, written by O. Vávra and theatre directors Jindřich Honzl and Karel Dostál. The proposal, entitled *We Are Preparing a School for the Education of Film Youth*, was published in Zlín in 1939 with the participation of film engineer and producer František Pilát. This was originally intended as a two-year course in a trade school associated with the Bata Shoe Factory and its film studio in Zlín. To research the school Alexandr (Sasha) Hammid went to the Moscow Film School (VGIK) in the USSR in the 1930s, Jaroslav Brož brought information from Berlin, and Ladislav Novotný, producer of the Zlín Studio, brought information about the system of education from department of film at the University of California (headed by Prof. Morkovin)².

The second source was the attempt of Karel Plicka to create a two-year school for documentary film cinematographers and directors in the School of Applied Arts (*Škola umeleckých remesiel*) in Bratislava in 1937. (Karel Plicka was a teacher, ethnographer, photographer and documentary filmmaker who directed the film *Zen spieva*, which was awarded a prize at the 2nd Venice Film Festival in 1934.) His project came to a halt one year later with the creation of the Slovak state by local clerics, nationalists and fascists. Still, one of the students at the school was Ján Kadár, who later continued his studies at FAMU

and who won an Oscar award for his film *The Shop on Main Street*.³

Both projects were based on the idea of providing a wider aesthetic and practical education to students who wanted to make films that were more artistic than the cheap mainstream melodramas and comedies. These students had few other opportunities to obtain necessary information from professionals, who kept their knowledge secret.

Once the project of nationalization was accepted by both exile governments (London, Moscow), realised in a revolutionary way in May 1945 and legalised by decree of President E. Beneš from August 11, 1945, it was only logical that the school would become a reality too. Beneš signed the decree on the founding of AMU on October 27, 1945. This became internationally recognised by the first International Meeting of Filmmakers in Mariánské Lázně initiated by A.M. Brousil in the summer 1946, where the proposal to teach film in schools was accepted.

FAMU originated as a film section of the Academy of Performing Arts in Prague in 1946/47, making it - after Moscow (1919), Berlin (1936), Rome (1935) and Paris (1939) - the fifth film school in the world. In a statement of reasons for the president's decree we can find arguments that are both economic (to have the possibility to experiment in filmmaking) and political (to compete in the world film production).

In May 1946, the Ministry of Information appointed the first three professors of the new film school - Karel Plicka, Josef Bouček (from the Technical University in Brno, author of some innovation patents in sensitometry, a member of UNIATEC - Union internationale des associations techniques cinématographiques and later SMPTE - The Society of Motion Picture and Television Engineers) and A.M. Brousil (film researcher and film redactor in agriculture newspapers - Venkov, Zemědělské noviny and the communist newspaper Rudé právo and member of FIPRESCI). However they were appointed professors only three years later in August 1949.

The school's first applicants could study directing, dramaturgy and film photography⁴ as of 1947, when 35 were accepted from more than 1,000 applicants. Amongst them were also some students from Poland (Jerzy Passendorfer), Bulgaria (Ljuljana Christova - Lorencová, Kiril Ilinčev) and Yugoslavia.

Until 1948, the school's home was on the fourth floor of a building on Havlíčkova street (no. 13, now 11); it then acquired its first space in the "Vančura building" on Klimentská street no. 4, where students classes on theory and history were held until 1960 (after 1950 students also had practical classes there). Jaroslav Novotný became head of the practical exercises organised by the Film Institute. Students of directing and cinematography were supposed to graduate with one documentary and one narrative movie (both about 500 meters), and scriptwriters were supposed to have scripts for one feature film and one short film or for three shorts.

In the beginning, the school shared a building with the Film Institute, which was closed soon after (in 1949) by Oldřich Macháček, the new Communist director of Czechoslovak State Film, who had previously worked as an insurance company director. Subsequently many former staff of the Film Institute began teaching at FAMU.

Thus, the FAMU faculty originated from a group of film enthusiasts, who dared to share their experience and dreams with students, and from a group of progressive and independent filmmakers who were mostly documentary filmmakers at the Bata Zlín Studio, as well as from the Film Institute producers, editors and historians. This created an independent and creative atmosphere which culminated in the autumn of 1947.

Then, as result of conflicts between the Ministry of Information (led by Communist Václav Kopecký), which had film under its auspices (including the practical classes of FAMU students) and the Ministry of Education (led by national socialist Jaroslav Stránský), adjunct professors were not paid, so they decided to teach for free to

keep the school running.

"Young people were just clamouring to get in", remembers one of the school's first instructors, the legendary Czech director Václav Wassermann. "Right from the start there were thousands of applicants ...the first entrance interviews were held by... the founders, such as Karel Plicka, A.M. Brousil, Julius Kalaš, Jaroslav Bouček... I

lum and the majority of lectures and seminars were improvised, based on common group discussion, and often held in private apartments, restaurants and a unique lecture hall in the building on Klimentská. The majority of them were held for all students, as were screenings and analyses of films.

Plicka held a seminar in composition of photography, encouraging students to

held in Lešná castle near Zlín-Gottwaldov, where the first films were shot by students (director Zdeněk Podskalský, cinematographer Ján Šmok), using the silent camera of K. Plicka under the technical supervision of student Vojtěch Jasný. Some other films were shot with 16mm cameras, and Brichta was teaching time-lapse shooting with a 35mm high speed camera. Guest lectures



remember the early days when there was barely anything here. When there were no teaching aids, no facilities, no technical or financial resources – but over time we saw the creation of a filmic *chytrón* (*smartion*), the creation of much from little, great success from few resources".⁵

During all that time, FAMU had to overcome the resistance of film professionals at Barrandov Studios against academically trained filmmakers, fight off an attempt at its closure, survive attempts by the AMU Action Committee to expel students (only two of them were really expelled) and teachers after the communist coup d'état, and begin to create a systematic form of education based on the experiences of Moscow's VGIK. It must be said that the school was really supported by the communist party and its situation became more stable when Zdeněk Nejedlý, communist musicologist, became Minister of Education in 1948.

In the beginning there was no curricu-

move framing straps on screened slide in a way to find the best possible one and he took them on walks through Prague showing them compositions for photography of architecture.

Bouček, who had been in the USA in 1947, was teaching cinematographers sensitometry and laboratory processes. Brousil taught literature and theatre, Smrž taught scriptwriting and film history, Kalaš taught film music through analysing screened movies, Klos taught history of film directing and film language, Lehovc and Šulc taught documentary and short film, and finally Brichta, who founded the national cinematheque in 1945 and directed the Film Institute, taught film history.

Brousil invited Béla Balász and actors from Stanislavsky's MCHAT to do guest lectures, and later Giuseppe de Santis, Vittorio de Sica, Joris Ivens and John Grierson.

In the first year, before the final exams, a four week seminar in filmmaking was

were held by Barrandov professionals, including Jiří Weiss, who was later head of directing department.

Weiss, along with cinematographer Karel Degl, director Václav Wasserman and with people from FAMU's Student Association (*Spolek posluchačů*), created the first curriculum. In this curriculum, students in the first year were supposed to learn the technique, in the second to develop their talents, in the third year to learn the profession and in their fourth year to master these skills. A great importance was placed upon practical exercises and student films.

In 1950 the various disciplines were divided into their own departments. Later, the Department of Production was established and the Dramaturgy Department saw a specialisation in film theory. On Klimentská Street, a former German Theatre was renovated into a small studio which was equipped with a sound camera.

The years of 1948-1950 brought "stu-

dentocracy" to FAMU; students taught and chose their teachers. According to mutual agreements with the USSR, two FAMU students - František (Frank) Daniel (member of the CP and chairman of the FAMU Commission for reforms) and Zdeněk Podskalský (member of the CP FAMU committee and of Action committee) were sent to VGIK for postgraduate studies.

They were consulting (without any real knowledge of the Russian language and so rather through their experience with VGIK lecturers) on the creation of the first real FAMU curriculum, expanded by Ján Šmok based on the VGIK curriculum which had been brought to Prague by the delegation of Czechoslovak Film from Moscow in 1949. In the early fifties it was enriched by Jan Kučera, editor, avant garde filmmaker and theoretician, based on Lev Kuleschov's book *Elements of Film Directing*.

While Weiss was critical of the fact that students didn't have the opportunity to shoot films with actors until their third year (throughout the first two years students from all departments studied together) and of little attention placed on the work with the actor, Kučera divided education into four steps: 1. From reality to the image (Aesthetics) 2. From idea to script (knowledge of life and following art creation) 3. From script to live realisation 4. From directing to movie (methods and practical using of technology). When Weiss headed the directing department (1952-3), he asked Karel Hoeger, one of the best Czech actors of the time, to teach a class on working with actors. This created a tradition, continued by Hoeger's assistant Radovan Lukavský, for the next half a century.

Thus we can say that in beginning of the fifties, when FAMU graduated its first students, it was a highly selective school (based on the admission exams and the selective exams at the end of first year - in 1952 only 50% students passed), with not only a practical, but a universal education (which included philosophy, art, theatre, film and music history and theory).

FAMU concentrated on directing, still and film photography, scriptwriting and editing, all of which were taught by experienced professionals. A.M Brousil, as chancellor of AMU and later head of the theory department, kept students in contact with the actual world of filmmaking even when borders were strictly closed and films from the West had not been released in Czechoslovakia.

Contact between students and professors was quite intimate - the professor taught only a few students and shared his own experiences, working methods, took them along when shooting a film and put them in contact with his colleagues, which is excellent for the beginning of a student's own professional career. Students could learn skills by shooting short films (one per year), mainly documentaries and a narrative one in the last year. Documentaries used to focus on current themes of the Communist Party politics. In this way students could see the difference between political theory and reality, which in the time of the political thaw after Stalin's death and in the sixties gave them the possibility to speak about reality more openly.

In some of these film exercises we can see the influence of Dziga Vertov's films and of the Italian neorealistic films. Some of these documentaries were shot for educational purposes, like *Face and Mask* (1949, Tatterová, Baran), about the art of make-up, *Development of Film Negative* (P. Solan, 1951), *Blow-up* (J. Šíkl, 1951), *Measuring of Exposition* (1952), *Taking Care of the Film Copy* (V. Delong, 1957), *A Box With a Film Reel* (V. Sklenář 1958), including portraits of music composers and interpreters, representatives of the Czech puppet theatre and records of the Theatre school (DAMU) performances: *Central Puppet Theatre* (F. Filip, 1954), *Karel Pokorný, a Sculptor* (J. Vašta, 1954), *Before Puppet Come Alive* (J. Hannibal, V. Sklenář, 1955), *Before the Curtain Comes Up* (V. Plívová, 1957).

Narrative films in this first period were mainly versions of some scenes from scripts for Barrandov films, shot in the FAMU studio.

In the second half of the 1950s, the cinematography and directing departments established the following system: the five head lecturers asked younger directors to teach the students while the older professors were shooting their films. (This is a system that is very similar to the one used today and relates to the fact that the main teachers at FAMU are usually the best Czech directors.) The system of practical exercises was divided into common and specialized ones.

In the first year, students created two photoscripts, in the second year they make a documentary on 16mm, in the third year they did studio work with actors, and in the fifth a film for their thesis. (on location and

with original music). The thesis film was accompanied by a short theoretical explanation. The system changed only a little (documentary in 1st year, studio film in 2nd, on location in 3rd, TV drama in 4th) until the end of the Nineties.

In 1952 FAMU was given the former Jewish cinema - Roxy on Dlouhá street no. 33 - where it set up another film studio (in 1955). The head of the Directing Department, Václav Krška (1953-57), established a specialisation in documentary and popular scientific film, as well as an editing subdivision headed by Jan Kučera.

Around the second half of the 1950s, the Department of Film and Television Technique was formed (Bouček, Pecák), with subdivisions for music (J. Kalaš, J. Srnka) and sound (O. Tichý).

The Camera Department was renamed the Department of Film Photography and Television Image (in 1964 the Roxy studio was equipped with TV technology produced by the students and professors of the secondary technical school for media on Panská street).

In 1955 at the Cannes Film Festival FAMU was one of the eight founding members of CILECT.

In 1957/58 Otakar Vávra headed again the Directing Department, with a new approach to lectures and the admissions process. He personally selected his students, whom he formed into the core of the *new wave* (Věra Chytilová, Evald Schorm, Jiří Menzel, Jan Schmidt). It was his fundamental belief that a director must "know all types of art which he works with, work with actors... also philosophy and aesthetics. Mastery of the technology of film comes second. At school, he should get to know all fields of knowledge as they relate to film work. Theory should be on an equal footing as practice, because a director both creates and realizes a vision".⁶

This group of students was educated by Vávra personally for all five years of study. Later the system was changed into a system of course teachers (1st Zdeněk Forman, 2nd Elmar Klos, 3rd Václav Wasserman and 4th Vávra) and worked this way until the end of the Nineties, when it was changed into a system of selective workshops. Vávra insisted that students have a wide range of knowledge (seminars in analysis of film music, history of music, architecture and arts, lectures of Václav Mencl on the lige style in different historical periods) and on

detailed analyses of important film parts with the help of the editing table (so called "back script"), serving as basis for analysing narrative continuity, editing, sound and to compare the final film with its literary base and with script.

The years 1960/61 represent a turning point; the departments and offices of the chancellor and dean moved into Lažanský Palace (Smetanovo nábřeží 2) and the film school lost its intimacy in which all students met in the same spaces. Over time, the school began to see a reorganisation of departments as well as curriculum, with more emphasis on graduates' success in the world of television. In the mid-1960s, most departments – and the school as a whole – received the modifier "film and television".

The year 1961 saw the founding of an independent Department of Film Journalism, later renamed the Documentary Film Department; in 1963 the discipline of film and television editing was established, with instructors supplied by the editing cabinet of the Department of Film and Television Directing. Film and television theory was made independent in 1959, with instruction ensured by the subdivision of film and television theory at the Department of Film and Television Dramaturgy (in 1965 theory receives its own department). Starting in 1966 Ján Šmok worked to make art photography an independent discipline, first as a subdivision within the Department of Film and Television Image.

In the 1960s, the school graduated two to three generations of students who made FAMU a name recognised throughout the world. For the next thirty years, FAMU would become practically the only source of film (and to some extent television) professionals in Czechoslovakia.

The fully established and fixed system of film and TV education was presented at the Prague Congress of CILECT in 1966, and FAMU was declared an "école modèle". Just a few years later, after the invasion by the Warsaw pact armies, the Communist Party, which helped to establish the school, tried to change the education from film art back into education of agitprop. But the established system proved to be more resistant than they expected.

Jan Bernard

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Notes

¹ Some of the lectures of this series were published by K. Smrž in *A-Z of Film Scriptwriter and Actor*, 1935.

² Years later in the 1950s this school, which was a practical school training film professionals, was founded in Čimelice in Southern Bohemia as a competitor to FAMU. In the 1990s the Film High School in Čimelice was closed and reopened in its original home in Zlín, where it is now part of the University of Tomáš Baťa. Another school, now called the Film School of Miroslav Ondříček, was then opened near Čimelice in Písek.

³ In Bratislava the Film and TV School was established later (1965-7. dpt. of scriptwriting, 1990 full programme) as a part of VŠMU and was based on the FAMU model.

⁴ In the FAMU statute we can find plans to establish departments for film theory, technique and design too, but these were established only later.

⁵ V. Wasserman: "Nejlepší léta života" ("The Best Years of Life") in *Sborník prací Akademie múzických umění v Praze (The Collected Works of the Academy of Performing Arts in Prague)*. SPN Praha 1966, p. 81

⁶ Otakar Vávra: *Historie katedry filmové a televizní režie FAMU (The History of the Department of Film and Television Directing)*. Manuscript, p. 19

EN TRANSITO

The Project "EN TRANSITO" (In Transit) was proposed by CIBA schools, (the Iberoamerican regional association of CILECT) and approved by the CILECT General Assembly in Helsinki in 2004

Even though CIBA was recognized as a regional association of CILECT in 2004 only, its member schools had already enjoyed a long relationship marked by a large number of shared activities, meetings and seminars as was the case for instance in 2002-2004 with the CILECT Project "Relationship between Film Training and Distribution".

This project made us face one of our most urgent needs: to provide students with enough knowledge and tools to make it possible for them to market their films through distribution and exhibition.

While all our schools knew how to teach narrative techniques and the tools and logistics of contemporary production, we started to train students in the business associated with the commercial exploitation of film products.

One of the results is the current project to produce the series "En Tránsito," a pilot production composed of 13 television programmes conceived as a whole along the same editorial line. With it we plan to develop a relationship with the audiovisual industry to market the productions of our schools

Our project aims at building a bridge at a regional level between the schools and the industry.

The CIBA schools are associated in a network of 8 countries and plan to market the programmes of the series.

The schools have agreed the following:

1.- To confront students with the commercial reality that will rule their professional life in first place and while they are still under the