

# Jitka Hejtmanová

Concept document of an applicant in the tendering procedure for the position of the Head of FAMU International ("FI")

Deadline 9 May 2024

The chapters of the concept document are based on the tender specifications.

**f) Applicant's own concept for the development of the programme and the Department for the following four years – the concept shall include the applicant's own analysis of the current accredited study programmes delivered by the workplace with respect to the need for connecting Czech and international students in shared educational and creative activities.**

**h) Specific proposal for securing inter-departmental cooperation – in particular for shared exercises**

Chapters f) and h) are combined in the following text:

I assumed the position of the Head of FAMU International ("FI") in the final 'covid year' whose winter semester was still affected by the pandemic. Following a rapid decrease during the pandemic, the number of international students was increasing slowly, and we are only seeing **figures similar to pre-covid rates** in the academic year 2023/2024. The global education market is unstable following the shock, and this is not surprising – a brutal war is raging almost within sight, the energy crisis has hit the entire world bringing record-breaking inflation rates to the Czech Republic, and the global situation is causing general nervousness at this point.

In my 2021 concept document, I covered a number of areas in which I anticipated change (coming from outside) and/or intended to initiate change myself.

In terms of external changes, the rapid transition from in-person programmes to on-line paid instruction modules that I envisaged has not materialised, though the on-line realm is still with us as a supporting tool and a handy assistant. Thanks to it, our colleague Pavel Jech teaches his weekly dramaturgy seminar from the United States, and directing mentor Radim

**Number of FAMU International students in aggregate per academic year**

**2021/2022**      **168**

**2023/2024**      **279**

Procházka welcomes all students, signing in from their remote homes, to his workshop after closing the semester.

At the Department, we have not progressed in devising the university's production spin-off intended for times of covid-related restrictions; the acute problem is gone and the topic can remain for a general debate within the school. We have not found the funding for grants for talented master's programme students, and we are still seeking time and resources for a targeted marketing language to promote certain less occupied majors of the unaccredited Academy Preparation Program (APP).

In turn, the following is a list of achievements that my team and I have brought to fruition or transformed as proposed in my concept of 2021:

- restoring collaborations with international partners disrupted by covid (this was successful with all semester programmes and summer schools)
- systemising jobs and job descriptions between the administrative and the production offices with a detailed structure of tasks in production
- preparing a detailed budget for all programmes delivered by FI
- analysing financial management and proposing changes to the system
- placing emphasis on encouraging students to complete their studies within the three-year directing programme without unnecessary delays (given the duration of the programme and of the changes implemented, we expect all the steps to be reflected in the following academic year)
- inviting 'fresh eye' teachers and real-world experts (selected examples: Mark Travis on working with actors; Jan Nås on the pitching stage as part of the master's programme;

scriptwriter Jana Skořepová and game designer Tereza Roller on the Fundamentals of Narrative subject; Portuguese director Paulo Filipe Monteiro taught a separate module; producer and agent Julie Marková Žáčková guested in Opportunities for Foreigners in Czech Film Industry; stuntman Jiří Kosorinský taught a workshop on occupational safety on set; Amy Caroline Huck taught an intimacy workshop)

- opening the doors at the Department in the sense of being open to ideas, responses, and feedback from all students and teachers

The best strategy for the Department's near future and a cure for the uncertain reality is trying to understand it and getting the tools to tackle it. My objective is competitive and sustainable programmes and an active effort geared towards making sure FAMU is the first-choice school for applicants from around the globe.

### **FAMU – the first choice among film schools**

When I took the position of the Head of the Department, we thoroughly reviewed the financial management of programmes including the accredited Directing Cinema and Digital Media (DCDM), of which I have informed **various school forums and relevant authorities** on an ongoing basis, including the Dean's Collegium and the Academic Senate of FAMU; we reviewed the curricula of all programmes. We listened to **feedback from students** and adjusted the offer of elective and optional subjects across programmes. We ran teachers forums in which, guided by subject guarantors, we extensively discussed the development of instruction (applying a synergic approach to all FI programmes) with teacher colleagues and implemented their suggestions. We sat in on classes and offered feedback to teachers.

The final students whose 'cards were dealt' by covid and its immediate aftermath, so to speak, are finally shooting their films this summer.

At this point, I am happy to mention that I can rely on a team of competent people capable of critical thinking, from the guarantor to teacher colleagues to colleagues in the administrative and production offices (who cover the academic, economic, admission, and operating agendas), and it is **a joy to both agree and dispute** with them while working towards coming up with better solutions that take our students' needs into consideration.

I informed the Academic Senate about the economic results of the master's programme for the first time in September 2022; the financial management of all programmes is transparent and subject to reviews.

Following a debate with students, we restructured five elective subjects of our choice as follows: instead of high-capacity parallel classes, we introduced the basic and advanced versions; the advanced version is open only to the students in accredited programmes across the school while the basic version is intended for the students in unaccredited programmes and courses.

We held four teachers forums and the next one is approaching, with a focus on changes in the curriculum of the accredited programme. The benefits of such a meeting include witnessing the brainstorming of erudite experts as well as the fact that all the colleagues are drawn into the complex matter of managing interlocking programmes. Insight and participation are desired.

The accreditation for Directing Cinema and Digital Media took effect in the winter semester of 2020 (the preceding programme was called Cinema and Digital Media, abbreviated 'CDM'). Seen from both the academic/managerial and the student ('firsthand') points of view, day-to-day experience reveals the need for a deeper overhaul of the accreditation while retaining the cornerstones of the programme graduate profile.

## Where do we see the problem?

The students are overloaded because they are required to obtain 180 ECTS credits over the course of their study (a) from a high number of rather difficult subjects and (b) from an unbalanced mix of practical vs. theoretical classes in clusters of elective subjects.

The desired state is a curriculum balanced so well that students are not forced to compromise mastering hands-on skills due to excessive **theoretical requirements**.

This issue can be resolved by reviewing the allocations for both direct and indirect instruction and the respective credits, in particular for **exercises** and other subjects as well, and restructuring the clusters of elective subjects. Our goal is to offer students **enough practical subjects** in those audiovisual fields that they get to try in practice by working on an exercise/film immediately after learning the skills.

Nature of the changes suggested by the guarantor:

the credit allocation for directing exercises will be increased;

the number of credits that students must obtain from the clusters of theory subjects will be reduced while the offered range remains the same;

students' practical experience gained through participation in their colleagues' exercises will be reflected in the form of credit in the elective subject clusters;

the state final examination and its constituents will change.

Another area where changes are due are parts of the state final examination and their content. The examination is currently based on three cornerstones. The first is an oral exam in cinema history and theory intended to verify the knowledge the students gained during the studies and their ability to convey it comprehensibly. The second is defending the diploma thesis, which is written with the objective of confirming the students' ability to think analytically, write academically, and defend the thesis duly during the oral part of the exam. The third is the defence of the graduates' creative output, which is divided into the graduation film and **script**, but the script has become a merely a task for the sake of task. The original intention – for students to have 'something' at the beginning of their professional life after school – remains the same, but we are seeking a more fitting form. This should be a 'development package', i.e. a project (a feature/short film/series...)

developed, in literary terms, at the treatment stage, yet thought-out much deeper in terms of its chances on the market. My goal is to propose, following a Department-wide discussion moderated by the programme guarantor, that this part of the graduation output be transformed into a viable project, which will be developed under the guidance of a colleague who is a real-world professional and will offer the fresh graduate a genuine ticket into the professional world.

The discussion on this topic has begun. At this point, we are preparing a proposal for the aforementioned changes to be presented to the school leadership for review and approval.

The DCDM programme is undergoing a similar review regarding the exercises and their parameters as defined in the White Book, in addition to the aforementioned areas. The increasing ratio of students who opt for a documentary exercise instead of a studio exercise in the winter semester of the second year gave rise to the idea of changing the scope while retaining both. The studio exercise would become a shared practice for that year's students encompassing a one-week session guided by directing and cinematography mentors, and the documentary exercise would be retained as is and would constitute the main exercise of the third semester.

The regular teachers forums have brought up the need for preparing the students continuously for their future tasks in the subsequent semester(s), which is why we have introduced the practice of 'semester overlaps.' For example, first semester students will meet their second semester mentor halfway through the first semester and start working on a pitch for the Triangl exercise. While working on the Triangl exercise, they will take part in discussions on the Ateliér exercise, discussing the script and set with their colleagues in the

Czech programmes. The objective of this ongoing (or advance) work is making the entire instruction process more efficient: once this practice and other measures are properly in place and running smoothly, the benefit will be that the great majority of students will shoot their graduation films within their third year of study instead of while being on the waiting list.

In the DCDM programme, we have been successful for three consecutive years in **working with the Department of Scriptwriting and Dramaturgy**, the result being that an increasing number of DCDM films are being made on the basis of scripts written by the Czech colleagues who take part in adapting their stories, acting as their dramaturges and – which is the most important aspect – strike up professional friendships with DCDM students. This practice is immensely inspiring for both sides and it is FI's lasting objective to continue pursuing and developing it.

Discussions with the Department of Production ('KP') on the topic of collaboration between both programmes' students have been in progress since I assumed my position three years ago. A cluster of elective FI subjects was defined that KP students are required to complete, and this has proven very helpful for second- and third-year DCDM students in terms of finding crew members to work on their exercises and graduation films. As of now (the spring of 2024), it has been agreed that the number of credits assigned to KP students for their involvement in DCDM exercises will be increased. This stems from the undeniable fact that such exercises are highly demanding for DCDM students since they do not speak Czech and lack a detailed knowledge of the local environment. Without exaggerating, KP colleagues are a 'communication interface' for our students vis-à-vis the entire Czech reality, and as a result DCDM projects impose demanding requirements on KP students in terms of both time and energy. Higher credits allocations for KP subjects and

Piotr Jasiński is putting finishing touches to his graduation film, *Gone*, his third film made in cooperation with scriptwriting and dramaturgy ('KSD') student Jan Dvořáček; Jules Roux made his last year's Short Fiction based on an adapted script by KSD student Roger Nichols. Second-year DCDM students in the current semester are collaborating with KSD students on all six films in progress, with the collaboration running in three modes: exclusive authorship, co-authorship, and dramaturgy by KSD students.

the opportunity for working in production teams on DCDM exercises are a new reality that will become the set practice with effect from the next academic year, provided that these changes are approved. One year will provide enough time to evaluate the impact of this step and any changes in the respective settings.

Two English programmes – CINKK, a master's programme at the Department of Cinematography, and Montage, a master's programme at the Department of Editing – collaborate on DCDM exercises. However, the students of those programmes share instruction to a much smaller extent.

DCDM students long for shared classes with the students of other master's programmes taught in English, which is hardly surprising. They are their closest colleagues and their fields offer multiple shared opportunities for gaining knowledge and/or experience together. Over the course of the 2023/2024 summer semester, the Departments that teach subjects in English have been discussing which subjects could be offered to all English-speaking students in accredited programmes on a shared basis. This approach matters very much to me personally, the reason being both the aforementioned crucial notion of shared learning and practical (financial) considerations. Shared subjects mean shared costs, ultimately leading to savings across programmes.

Besides the Czech feature and documentary directing and animation programmes, FAMU International's Directing Cinema and Digital Media is the school's fourth authorial 'hub' with which collaborating programmes (taught in both English and Czech) network. DCDM accreditation fosters the coexistence and connection with all unaccredited FI programmes except for completely separate summer schools.



We consider it hugely important to foster the development of the English-speaking directing programme at our Department which has its own concept, full-time teachers, and mentors to whom our international students are the primary 'care recipients.' The prestige of the accredited programme helps even the unaccredited programmes whose students often go on to become the students of DCDM and other English-taught programmes. FAMU International must continue serving its purpose as a 'service station' that has mastered the know-how regarding the vital numbers of (not only FI) students and programmes while strengthening its position as a full-fledged academic workplace possessing its own vision.

### **Summary of individual objectives for the DCDM programme**

Efficient instruction, logically structured exercises, distributed load (or reduced load in the areas where it is uneven), fairer credit allocations, finishing studies without postponement, contact with colleagues in other programmes on a daily basis regardless of the language of study, organic forming of film crews...

### **The desired result?**

A programme with the reputation of a logical curriculum, well backed in terms of instruction, production, and professionalism, and offering maximum opportunities for individual development and output with maximum usability in professional career. The programme is an organic part of FAMU on all planes academic and practical.

## Professional careers and achievements of FAMU

### International teachers

Programme guarantor Miroslav Janek received the Czech Lion Award at the Czech Film and TV Academy Awards ceremony in the spring of 2023 in the Best Documentary category for his original film, *All Ends Well*.

The latest project Radim Procházka is involved in as the producer, *Lawrence of Moravia* (dir. Jan Cechl) is included in the AniFilm 2024 competition; *The Price of a Story* (dir. Lukáš Masner) is his first ever Czechia-Greenland coproduction and premiered at Pragueshorts 2024. In 2022, some 60,000 cinema viewers saw *Wild Prague* that he produced.

Mary Angiolillo directs theatre shows. She has acted in *Vlny* directed by Jiří Mádl and in Netflix and Amazon productions filmed in Prague.

David Jařab's full-length experimental *Snake Gas* (both written and directed by him) premiered in cinemas in September 2023.

Produced and co-written by Václav Kadrnka, *Calm* in the Canopy will premiere in cinemas in May 2024.

Valerio Mendoza is completing his full-length documentary, *Volver a Volver*, which he has co-directed with Jorge

Sanchez and which is slated for premiere in 2025 (produced by Negativ).

External collaborator Cristina Groșan has directed the mini-series *Daughter of the Nation* (Canal+) slated for premiere this September; in 2022, her *Ordinary Failures* stirred interest and won her an award for authors aged up to 40 at the Venice IFF.

Theorist Petra Dominková is working on a grant project titled *Film References* in Comics Studies as part of the AMU Project Competition and took part in the AVANCA | CINEMA 2023 conference with a paper of the same title. She has become a standing member of the conference's Scientific Committee. She will hold a workshop on this topic at FAMU on 10 May. Petra Dominková publishes texts on the topics of film noir and off-screen space as well as other film analytical treatises in industry press.

Director and editor Bára Kopecká is a member of the Council of the Czech Film Fund and directs predominantly documentary films.

External teacher Vít Poláček worked as the dramaturge for films including *Snake Gas* (2023, dir. David Jařab), *Erhart* (2022, dir. Jan Březina), *The Word* (2022, dir. Beata Parkanová), and *Happily Ever After* (2022, dir. Jana Počtová), and published a book on government-sanctioned doping *Abychom nebyli čtyřicátí na světě* (*Lidové noviny*, 2023) and more.

Head of the CET semester programme Nicholas Hudáč publishes film science articles and treatises; his latest output in this respect is a chapter in *Starlight and Star Gazers: Slavic Screen Celebrities* (Boston: Academic Studies Press) released in early May 2024.

## Students

**April 2022** – Leila Basma’s graduation film project *Sea Salt* is selected for a pitch session and one-on-one consultations as part of the Cannes Focus Script during the Cannes Film Festival.

**August 2022** – DCDM student Jules Roux assists Bruno Dumont during filming as part of a mentoring programme.

**September 2022** – a presentation of films made at FAMU by FAMU’s Icelandic graduates and students is held in Reykjavík as part of the Arctic Festival

**October 2022** – *Everything’s Fine, Potatoes in Line* documentary by first-year student Piotr Jasiński wins the Best Documentary Short Film at the Warsaw Film Festival.

**November 2022** – *One F\*cking Wish* by Piotr Jasiński premieres at the Cairo International Film Festival.

**November 2022** – DCDM student Barka Naik is chosen from among 2,000 applicants and receives a Netflix India grant.

**December 2022** – Kosovo sends *Looking for Venera*, the directorial debut of the master’s scriptwriting graduate Norika Sefa to the Oscar competition in the Best Foreign Language Film category.

**March 2023** – *Everything Everywhere All at Once* co-directed by the Emerson University 2009 summer school alumnus Daniel Scheinert turns 11 Academy Award nominations into seven trophies.

**April 2023** – master’s directing programme graduate Jay Walker wins the Anděl award for the best video of 2022.

**April 2023** – Piotr Jasiński’s *Everything’s Fine, Potatoes in Line* documentary wins the Audience Award at FAMUfest.

**May 2023** – Piotr Jasiński presents his graduation film project, *Gone* at the Cannes Focus Script forum

**September 2023** – *Sea Salt* directed by Leila Basma premieres at the Venice Biennale in the Orizzonti Short Film Competition

**May 2024** – Leila Basma’s *Sea Salt* is nominated for the best short film in the 8th edition of the Critics Awards For Arab Films.

### Numbers of students in Czech and English programmes

Full-time students in FAMU's Czech programmes, figures as of May 2024: **458**, of which students waiting: **64**

Academic year 2023/2024 at FAMU International

Semester programmes: **127**

Unaccredited one-year programmes: **36**

Summer schools: **65**

DCDM three-year accredited master's programme in directing: **26** (including **10** waiting)

Erasmus: **25**

Total: **279** students

The comprehensive support for this number of students is provided by an administrative-academic team of four and a production office of five.

If we add up all the students in English programmes during the academic year 2023/2024, which include programmes provided by the Departments of Photography, Cinematography, and Editing, we arrive at **347**. This accounts for approximately three-fourths of all students enrolled in programmes taught in the Czech language.

### i) Concept for the Department's HR policy – Department staff structure (real-world professionals, theorists, professional teachers, etc.)

The number of students who come through all FI programmes fluctuates between **250–300**. Each one of them communicates directly with the Department and emerges from the admission procedure. The number of applicants is multiply higher than the number of those who are eventually admitted.

The number of all students in FI programmes accounts for approximately **60% of students in accredited programmes in Czech** during the present academic year.

A substantial percentage of them come from third countries that face the Czech Republic's unhelpful visa policy, which is why ongoing administrative assistance on the part of FI office is required from them to arrive successfully.

Several dozen colleagues teach across programmes at FI and I am very happy to note that some of them are our marvellous alumni and alumnae. Among them are the stalwarts of the directing team, Priit Põhjala (CDM) and Valerio Mendoza (CDM), documentary filmmaker Franceso Montagner (APP → KDT), editor Dimitris Polyzos (APP → Montage), current Erasmus mentor Jake Ramsay (CDM), Vjerka Mühlldorf (PTS), Murat Emkuzhev (APP → CINKK), and Marguerite Farag, alumna of the Montage affiliated master's programme.

Our Department has 11 in-house teachers, all working part-time, with the latest additions being director Václav Kadrnka and editor Dimitris Polyzos.

The pivotal subject of the directing programme – Directing Tutorial (a workshop) – relies on three teachers in the first year: Valerio Mendoza, Priit Põhjala, and David Jařab who guides the summer semester workshop and the Triangl exercise. In the second year, Radim Procházka guides our students through the documentary/studio section and the filming of the Short Fiction exercise; and in the third and final year, students in the 2024/2025 academic year will be able to choose, for the second time, between several supervisors for their graduation films: Radim Procházka, DCDM programme guarantor Míra Janek, our external collaborator and Romanian director based in Prague, Cristina Grořan, Valerio Mendoza, and Priit Põhjala, i.e. the teachers who taught them during their studies. We plan to uphold the practice of students choosing the mentor for their third year for the future.

DCDM students get to meet numerous Czech industry professionals as part of subjects designed as authorial lectures and they can repeatedly learn from guest teachers – the last of such visitors to date, Finland’s Jan Nãls, arrived this March on the basis of a Ministry of Education grant. In addition to such Department activities, students also take part in FAMU’s mentoring programme that brings global luminaries to Prague.

Over the past three years, we have introduced regular practical workshops for Erasmus students who come to FAMU from partner universities for exchange visits. FAMU International gives them programming background, elective subjects, and a practical creative workshop equal to other FI programme workshops in which they prepare for working in collaborative positions during their colleagues’ film shooting.

The line-up of the teacher team for unaccredited subjects evolves based on the individual programmes' needs and responds on the occupancy rates of the majors (applies to the Academy Preparation Program (APP)). The greatest change to occur in the CIEE winter semester as opposed to the summer semester of 2024 is that Mary Angiolillo will not be in charge of the programme due to taking a sabbatical.

Our long-term objective is to raise junior teachers from among recent alumni who stay in Prague and develop their professional careers. We consider this combination synergic – the future international professionals stay in touch with their alma mater and a permanent bond is formed.

## **j) Proposal for optimising the quantity and procedure for giving production support to exercises considering the capacity and organisational resources of FAMU Studio and the Department of Production**

The production background for both the accredited DCDM and all other programmes of FI is coordinated directly from the FI production office. The Head of Production coordinates the production supervision of programmes and exercises, but the executive production is not the office's responsibility. The rule with DCDM is that directing students recruit their crews from among their colleagues – students of the Department of Production and, in the first year of study, Production Team Studies (PTS). APP and CIEE are paired with PTS, and the other one-semester programmes and summer schools are produced by FI's established and paid collaborators.

Having been in place for years, this system was modified last academic year aiming to achieve the greatest possible degree of independence in the production of FI exercises while encouraging collaborations between the second and third years of DCDM and KP students.

The collaboration between DCDM students and their colleagues at KP is a complex issue that I mention several times in this text. It is a simple fact that KP students are generally overloaded by the volume of exercises they produce and are unable to cover all of FAMU productions under accredited programmes. This issue has been known and addressed by KP leadership (in a debate with where it concerns FI), and we have been tackling the shortage of collaborating producers at FI, for the first year now, by distributing the students of one-year Production Team Studies (PTS) between both APP and first-year DCDM projects. I have written more about this issue elsewhere in this concept document.

At this point, let me present a few general ideas concerning the structure of English programmes in the school ecosystem. As I became increasingly conversant with the conceptual and development agenda of the Department, being forced to wrestle reality on an everyday basis, I began to increasingly wonder whether the school has done the math. The FAMU Studio resources are maxed out in terms of both staff and equipment. The students of the professions that no film can be made without – in particular sound designers and producers – are overloaded and cannot work any more, and yet the heads of international programmes are compelled to admit high numbers of students to ensure the programmes pay off. Such numbers of (mostly directing and cinematography) students greatly contribute towards further system congestion, as their curricula involve dozens more exercises that the overburdened school system must manage. Who, how, and using what will manage it all?

Thus, my goal in the leader position for the upcoming period is to encourage an in-depth and systemic debate on how far can the school actually grow and under what conditions. I will not make hypotheses; I do not have enough input data, but I hope this will be provided by an analysis of programme curricula and production across FAMU, which the new Dean D. Čeněk and his team are planning to undertake.

With that said, I am a realist and I know that we have to work with the situation at hand. Since our predecessors in the school leadership concluded that accredited English programmes on cinematography, editing and, in the near future, sound design should be covered by the respective Czech Departments, let us discuss the pros and cons of this setup. Such reflection will be useful for the other programmes in considering how to develop accredited English programmes thoughtfully.

There are various paths towards resolving this issue. As we have seen with the Montage programme that collaborates organically with the unaccredited editing major of APP and the entire FI, close cooperation with FI results in natural connections between students and logical self-recruitment from the unaccredited programme to the accredited one.

FI provides instruction as part of the following unaccredited programmes of study:

**Academy Preparation Program (APP)** – a one-year course for the majors of feature directing, documentary and non-fiction directing, cinematography, editing, sound design, animation, scriptwriting, and photography.

**Production Team Studies (PTS)** – a one-year preparatory course in production for Czech- and English-speaking students who collaborate on the exercises under APP, DCDM and CIEE. Many PTS alumni and alumnae apply for the bachelor's programme of KP and, much to our pleasure, are often successful.

**CET, CIEE, and NYU** – one-semester 'study abroad' programmes run by our partner organisations. Students arrive to take an intensive course, shooting exercises using 16mm or 35mm cameras. CET and CIEE take place twice every year, and NYU once every year.

**Summer schools** comprise 4–5 weeks of intensive instruction and the production of a team exercise. In 2024 there will be five summer schools in cooperation with the Miami University, Emerson College, Yale University, and NYU as partners, as well as one summer school developed and organised by FAMU.

## **g) Reflection on the existing structure of unaccredited programmes and courses and a vision for future development**

The **Academy Preparation Program (APP)** was expanded in 2021 to include animation, with sound design added the following year. The current number and breadth of the programmes allow students to form crews, and PTS contributes to the crews with Czech-speaking producers familiar with the Czech environment.

We redesigned the **Production Team Studies (PTS)** programme in the academic year 2023/2024 to enable students to choose from a wider range of projects and be more involved in other programmes. In addition to the one-year APP, they work on exercises under CIEE and on the first-year exercises under DCDM. PTS students can newly learn the production of accredited programmes, which some of them go on to study at KP; many PTS alumni and alumnae apply for studies at KP and are actually successful. At the same time, they help to address the issue of shortage of producers at KP who are overloaded due to collaborations across the school.

The practice of **shooting using actual film stock** and our know-how in this field are a big draw for international partners. However, our vision for the potential growth in such programmes is hindered by the simple unavailability of a sufficient quantity of 16mm camera sets. Thus, summer months remain an option for the development of unaccredited programmes – for a potential additional summer school (we can cater to the trends with a summer school of analogue photography or experimental film).

The global volatility following the covid pandemic mentioned at the beginning of this text is also illustrated by NYU's decision to run two programmes per year instead of three. APP

is a case unto itself; it was one of my chief concerns in my 2021 concept and time has only confirmed that it is in need of proper and global promotion **using efficient campaigns** focused on less in-demand majors (this activity is launching as of May 2024 and we expect it to bear its first fruit in academic 2024/2025).

We envisage a similar campaign for PTS for this year, aiming to achieve the final number of students being about 25. Fulfilling the new role of PTS in the ecosystem of FI programmes without compromises is of key importance for successful productions and reducing the pressure for collaboration with KP.

The campaign will be built primarily on the promotion of programmes in social media.

More content, rapid reactions to developments – both awards and ongoing workshops/film shoots

Content generated directly at the Department (BTS photos, reels)

Focus on 'new' programmes in the offer

Collecting input directly from students who take part in festivals or achieve other successes

Building organic reach through FI students, other programmes, and those enrolled at their 'home' universities (for example, 'study abroad' students organically disseminating content to their home universities)

Brand support, visualisation of merchandise

An off-line campaign will target high schools; e-mail marketing and newsletters for target high school audiences in the Czech Republic in order to support PTS.

## **SUMMARY**

The following notes cover certain issues that I have not mentioned in the text although they permeate my every working day to an abundant extent.

Caring for students' well-being, mediating conflicts, and our team's awareness in terms of understanding the basic concepts of law, psychology, crisis intervention, and economics are a must. The extent of administrative effort required for our day-to-day activity grows with the implementation of each new office tool. As much as we should accept this state of affairs as a given, it is a fact that processes become increasingly demanding in terms of manpower and energy. This is precisely the topic and point where I should say a big thank you to my team of production and administration colleagues: thank you for tackling the ever-changing situation with grace, a sense of humour, and an unwavering desire to learn.

For us, as in both the Department and the entire school, it is now the time to reflect on the trends in artificial intelligence through both practical courses (which are part of the ongoing Department debate) and academic reflection. It is my personal task to orientate in this field as best I can and draw on the options provided by different Departments (CAS), schools and industry networks for the benefit of FI.