

FAMU Concept for the 2024-2028 period

The basic strategy will be to build on the procedures and mechanisms that have been set up in the past term and, from my point of view, are an integral part of the faculty environment, which strives for a fair, non-discriminatory and democratically-based study and work space. In doing so, I consider the Dean's main focus to be the merging of this strategy with the tasks and responsibilities that are set out in the Higher Education Act.

In addition to the above, I am thinking in particular of the establishment of a Code of Ethics, the support of the Ombudsman Institute, Environmental Ambassador, Student Ambassadors for students, in both Czech and English programmes. We will also schedule regular meetings with them, as well as ensure the provision of psychological support opportunities and, of course, outside of these arenas, in my personal capacity, I will create opportunities for contact with staff and students.

I also want to use the school's existing infrastructure and the existing tools to strengthen ethics and integrity, to ensure quality education and equal opportunities for all. As the leading film and television faculty in Europe, FAMU should consolidate its position as a globally recognised centre of excellence in film education and research. FAMU has the potential to become a centre for innovative research in the film and television industry, emphasising teaching creative and technical skills as well as critical thinking and a multicultural perspective.

It is not my intention to make changes based on unilateral decisions, but to continue to have a shared discussion regarding all solutions that are decided by the academic community as a whole, or through its elected representatives on senates. On the other hand, I believe that there have been unnecessary misunderstandings in the past that have been caused essentially only by the fact that some of the internal affairs of the faculty have been dealt with on inappropriate platforms.

As the degree programmes have undergone extensive re-accreditation, which has been reflected in the teaching process, I do not plan to initiate substantial changes to them, as it is necessary to give space to the degree programme guarantors and teachers to test the appropriateness of any changes within the normal teaching operation and propose innovations to the existing degree programmes within the department if needed. A Plenary of Supervisors has been created to monitor the quality of teaching and there is an Internal Evaluation Committee and an Internal Evaluation Board, which are sufficient monitoring bodies at the moment.

Despite the comforting tone of the above, I offer three axes that would lead to a strengthening of the status quo. The following suggestions for FAMU's development are based on my familiarity with the faculty's environment over the past four years, inspired further by the functioning of foreign film schools that most closely resemble our environment, by the nature of their studies and anchoring in the educational system. The feedback from students and staff, including student evaluations and the results of anonymous questionnaire surveys on international activities was also important for me in terms of my considerations.

1. AXIS: INTERNATIONAL CHARACTER

I do not consider internationalisation as a complementary activity. It is an integral part of the functioning of the faculty and should be, figuratively speaking, part of its DNA. At the moment, this aspect is visible thanks to the mentorship programme, which has partly systematised the random invitations of foreign filmmakers. Furthermore, these visits have succeeded in imbuing a pedagogical character in most cases. The English-language study programmes allow for the presence of more foreign students, thus strengthening the international character, but, unfortunately, it has not yet been possible to have a more organic connection with students in the Czech programmes. We successfully present ourselves through film and cultural festivals abroad, which are organized and conceptualized by the festival department. However, it appears that the number of films, and the requirements for their promotion, have changed and the current capacity is no longer sufficient.

Strengthening the mentoring programme and anchoring it within the study curriculum:

For better communication, systematization and anchoring, I propose the creation of a FAMU mentoring council made up of students and teachers, which should primarily coordinate the organization and at which individual requests should be collected. Its activities could therefore include the coordination of mentorship programmes, the conceptual organisation of workshops or lectures, and the collection and evaluation of feedback from students. At the moment, this feedback often takes the form of anonymous questionnaires, and in the future, it will be handled internally by the departments and only present an outlook of their plans. This would allow for more effective funding planning. In doing so, it would not limit the possibility for students to apply for individual and practical mentorship.

Amongst other things, this would allow a better focus on departments that find it more difficult to seek out targeted international internships and mentoring opportunities (KP, KSD, CAS, KF, KHD). Here I am referring primarily to the obstacles related to the nature of studying at film schools. For us, this usually means that there are no corresponding departments at the partner schools. Sometimes, again, language limitations are a problem.

I also suggest opening a discussion about the creation of shared workshops where foreign filmmakers could be connected with faculty members. These workshops would be part of the curricula as an alternative way of fulfilling study obligations.

Expansion to include international study programmes and teaching modules:

We need to develop shared study programmes as options for fulfilling study obligations, or as voluntary learning modules, for which some financially supported sub-programmes could be used under Erasmus+. This type of programme is not in the nature of a comprehensive accredited study, but it is an opportunity to share methodological and professional experience with colleagues abroad. This kind of teaching would take place on a continuous rotating basis at partner schools, which consequently also solves the problem of capacity (space and production).

FAMU could (e.g. through CILECT/GEECT) initiate the creation of an international forum where schools would have the chance to share their experiences and needs, and search for partners

more easily and effectively. There is a clustering of film schools, but it is more of an elite affair. Moreover, this is a priority of the government in the document mentioned above, where international cooperation based on alliances is recommended. CILECT itself allows for limited networking of schools as there is no space for such focused meetings during the congress.

Here, film professionals would be a natural part of such a forum, allowing for networking and expanding opportunities for practical internships. While these exist within the Erasmus+ programme, there is no support for students to find them.

The above assumes that funding could be raised from Erasmus+ itself, from CILECT and other financial support for international study programmes and internships. However, we need to analyse this area and get an overview of how funding works in other EU countries.

International reputation and visibility:

We have to focus on increasing international awareness of FAMU through participation in film festivals, exhibitions and conferences. It exists in part, of course, but it is not yet systematic and understandable for all parties. We have not yet had the opportunity to agree on generally shared rules for nominations of artistic outputs, according to which their selection would take place (the decree currently in force would need to be updated). If the capacity of the festival department is not sufficient to handle student applications, we need to find a suitable solution. In addition, FAMU produces artistic outputs from departments such as CAS or KF, where this support is noticeably lacking.

We should aim for the targeted and thoughtful promotion of the achievements and awards of FAMU students and graduates, and its presentation in the collective memory as an institution with a history. We are a school with an admirable historical tradition and an impressive list of alumni who have shaped not only Czechoslovak cinema - we should create the opportunity to exploit this potential (the results of research on FAMU history should also help us to do this). However, this is a strategy that would have to be the result of discussion and consensus of the academic community.

The development of our online platform for the presentation of student projects and graduate theses should be one of our priorities. The idea here is to focus on the existing VOD portal and to raise funds (sponsorship, patronage or business cooperation) in order to digitise the archive and create an English version of the website more quickly. The major film schools have their own strategy for promotion and public image creation, which runs from public screenings to DVD releases. At the same time, the faculty does not have sufficient resources at the moment to make the portal sustainable and usable in the long term. Although we are committed to providing funding to maintain basic operations, the festival department repeatedly continues to be shown to be overburdened, even though we have high expectations of its staff.

2. AXIS: CAREER SUPPORT FOR GRADUATES, WORK WITH GRADUATES AND INTERNATIONAL STUDENTS

Working with graduates and career support are recurring themes in AMU's strategic materials. The somewhat haphazard approach on the part of FAMU is due to the fact that it has not been required to pay attention to these areas. However, with the growth of the film industry and general changes in information transfer, employment opportunities, and the greatly diminished national nature of filmmaking, it is important to change this approach. We can help enable our graduates to choose what setting and what balance routine work for television or foreign film productions using government incentives and self-authored work will represent in their professional lives. Of course, this aspect of the film industry can never be completely eliminated (nor should it be the goal), but it is possible to weaken this influence on the lives of students. However, this is a strategic work for a long time, with which we do not have much experience in the Czech environment. Moreover, I am convinced that for a large number of graduates, these job opportunities end up being the only way, and the choice of professional growth in another direction is almost impossible or just extremely difficult. Simply put, there are two solutions for film schools in Europe: on the one hand, there are countries with a sophisticated scholarship system, and on the other hand, there are film schools that provide some kind of support at the end of their studies in the early years. Of course, we are left with only the second option, because artistic education in universities is not a social priority at the moment. However, FAMU could, through this kind of activity and by entering the public space, contribute to highlighting and strengthening its social prestige.

Career support and working with graduates:

In connection with the mentoring programme, it would be possible to create an incubator for graduate projects in all disciplines (gallery projects, experimental and innovative projects, film projects). I would like to draw inspiration from international experience and create a changing group of collaborating filmmakers, photographers and visual artists. A large number of audiovisual and photographic works are produced within the accredited programmes at our faculty, the existence of which this incubator could spread awareness among professionals from the relevant artistic disciplines and, of course, within the cinema industry itself.

It would be desirable to involve international and domestic production/distribution companies and offer them the opportunity to select from our projects for further support, completion or dissemination. This is not meant to be an extra activity, but just an extension of the mentoring programme. Again, the form and content must emerge from discussion within the faculty. At the national level, this is already partly happening.

An Alumni Association would be the most effective way to establish contact with former students and to organise and develop activities with them on a voluntary basis. For example, it organises regular meetings, social and cultural events, alumni get involved in teaching, becoming mentors to younger colleagues, helping promote the school towards potential applicants but also towards potential sponsors and patrons. The range of these activities varies according to the legislative framework and practices in the country. At the same time, the faculty obtains its own evaluation of the employability of its graduates.

This category of activities also includes fundraising, which could be one of the solutions to the school's financial situation and the lack of space and material capacity of the FAMU Studio,

which must primarily focus on providing teaching in accredited programmes, but unfortunately also blocks not only the increase in the quality of teaching in non-accredited programmes, but also in the case of international inter-school cooperation.

Another thing I consider to be important is the creation of so-called buddy programs (they already exist within AMU). This is a programme within universities, schools or organisations to support international students in adapting to a new environment or culture. "A buddy programme can help to create a friendly and inclusive atmosphere at a university or school. It is also an opportunity for students to make new friendships and gain valuable experience. A new student is matched with a more experienced student who can provide support, orientation and information. He or she is introduced to the services available at the school, the study system and overall there is a natural integration into the new cultural environment. This is, of course, a voluntary programme, but one that has proved its worth in schools of all sizes and types. It also results in a reduction of conflict situations resulting from the stress on the part of the international student arising from misunderstandings and frustration due to the fact that the environment can sometimes be very different culturally.

3. AXIS: MULTI-SOURCE FUNDING AND EXTERNAL RELATIONS

I propose to concentrate a large part of this agenda under a Vice-Dean for Public Relations and Development, whose position would be created by reorganising the agendas of the existing Vice-Deans (the number of Vice-Deans would remain the same as before). The international agenda related to conceptual decisions (mentoring programme and its funding, communication with festivals, representation at home and abroad) will be divided between the new Vice-Dean and the Dean. The administration related to the ERASMUS+ programme is already the responsibility of three persons under the Faculty's International Department. The Vice-Dean will be involved at the level of conceptual decision-making, searching for new opportunities and development. I am therefore convinced that the Vice-Dean for International Relations could be replaced by a post with a broader agenda.

In order to achieve further qualitative development of the School, I consider it crucial to have a person in my team who will be responsible for seeking multi-source funding for our projects (this would be the newly established Vice-Dean). He/she will be tasked with working closely with the Faculty Bursar on the matter of further funding, as well as developing a strategy for the domestic and international environment. This strategy should be aimed at potential applicants, sponsors and patrons, while contributing to the development of the legitimate - already existing - prestige of the School, not purely based on the historical heritage of our institution.

Interconnection with labs and other connections:

The concrete outcomes should be: 1/ linking with European labs and 2/ preparing the creation of a film hub connected to FAMU.

By the term lab I refer more to a place where there is the possibility to experiment with new styles, genres or techniques, without commercial pressure. This can be a space for creative development and exploration of new filmmaking practices. Logically, such a teaching entity would have to be in line with the curricula and in concert with the departments, as it can be assumed that it would only be suitable for certain programmes. In this way it could support specialised research and creative work within specific areas of study. It would involve connecting with foreign labs, thereby enabling targeted intensive internships to be completed at the end of the study.

Such internships can be funded through Erasmus+, and in the case of closer collaboration, options like Erasmus Mundus can be utilized (which is specifically designed for master's programmes). Additionally, in some EU countries, there are specific national scholarships available. In terms of our existing programmes, initially, these opportunities would primarily be for master's and doctoral students.

The term 'hub' is perceived in the sense of a center or node that serves as a key location for various film activities, such as post-production, distribution, or other film processes. It should be primarily designed for students before graduation or for graduates. In contrast to activities like MIDPOINT, which, although embedded within the structure of AMU, is not related, coordinated, nor significantly impactful on the quality of teaching and the study programme at FAMU, a potential center mentioned above should be an opportunity to support research in collaboration with industry partners and institutions. The aim is to strengthen the connection between theory and practice.

In the case of this point, I am aware that its preparation would likely only be initiated during my tenure. According to international experience, it is evident that it is a complex process involving a series of strategic negotiations and cannot be rushed too much. Ultimately, it is a suitable synthesis of working with graduates and supporting graduate employability. While I see the lab more as an opportunity to connect with foreign practices, the hub is more of an extension of the European Development Agency programmes for post-graduation internships. At the same time, it requires additional space and special funding, which is addressed through external sources in all foreign cases.

Another strategic measure for many schools is the targeted invitation of prominent film distributors and producers who visit film schools in search of talents to support after graduation. This way, FAMU can not only increase its visibility but also enhance support for graduates entering the industry. Additionally, this activity is part of the aforementioned initiative.

EDUCATION

- 2007** Advanced Master's State Examination at the Faculty of Arts, Charles University, in the field of Film Studies.
- 2005** State exam at the Faculty of Arts, Charles University, in the field of Film Studies.
- 1997** State Exam – Spanish and French Language with Didactics, Pedagogy and Psychology (Faculty of Education / UNIVERSITY OF SOUTH BOHEMIA).

INTERNSHIPS, CONFERENCES, TEACHING ACTIVITIES (selective)

- Centre national du livre (National Centre for Literature): Translation internship for Bresson's book on Bresson (1 month) 2016.
- Konference "Intra-European film co-productions since 1945", paper "Franco-Czechoslovak film co-productions between 1958 and 1970 as a means of reviving bilateral relations". *France* (Paris, INHA), 2016.
- Conference "Chris Marker", paper "Chris Marker and the Czech Republic". *Hungary* (Budapest), 2013 (1 week).
- Lecture Chris Marker and Politics - Paris, Sorbonne Nouvelle Paris III, within the framework of the ERASMUS teacher exchange program – conference FILM AND UTOPIA (chairman), *FRANCE, 2013: 1 week*.
- International Conference CEFRES - Le cinéma entre contrôle et servilité ?, paper "The Case of the Film I, the Negro or Ideological Manipulation in Socialist Czechoslovakia". Prague, 2011.
- Lecture History of African Film - Paris, Sorbonne Nouvelle Paris III, within the framework of the ERASMUS teacher exchange program, *FRANCE, 2009: 2 weeks*.
- Lecture Spanish New Wave – Alicante, Ciudad de la Luz, within the framework of the ERASMUS teacher exchange program, *SPAIN, 2009: 1 week*.
- Research Internship (French Government Scholarship) – Paris, Musée de l'Homme, *FRANCE, 2006-07: 5 months*.
- Erasmus study internship - Paris, Sorbonne Nouvelle Paris III: Cinéma audiovisuel *FRANCE, 2003: 5 months*.
- Research Internship (Mexican Government Scholarship) - Centro Universitario de Ciencias Sociales y Humanidades de la Universidad de Guadalajara, Departamento de Historia del CUCSH – *MEXICO, 2002-2003: 5 months*.
- Research Internship (French Government Scholarship) - Paris, Sorbonne Nouvelle Paris III: Cinéma audiovisuel *FRANCE, 1998: 3 months*.

EMPLOYMENT (selective)

- Since 2020** FAMU Vice-Dean for International Relations
- 2017-2019** methodologists of the international project CINED (Film/Audiovisual Education) supported by the EU – teacher training, professional editing of pedagogical materials
- From 2016-2022** Member of the Commission of the Department of Media and Audiovisual of the Ministry of Culture of the Czech Republic for Cinematography and Media
- Since 2013** SFK expert in the areas of distribution of cinematographic works, publishing activities in the field of cinematography and activities in the field of film studies, education and training in the field of cinematography, film festivals and festivals in the field of cinematography
- 2014-2016** Coordinator of methodology within the group of the National Film Archive dedicated to the preparation of didactics of the subject of film/audiovisual education.
- 2010-2015** Lectures as part of the History of World Cinema course, FAMU

DAVID ČENĚK

From 2005

Assistant – Department of Film Studies, Faculty of Arts, Charles University,
Prague

PUBLICATIONS (selective)

TRANSLATION PROCEEDINGS:

Bressonová, M. (ed.): *Bresson o Bressnovi (Rozhovory 1943-1983)*. Prague: Casablanca Publishing House, 2016, 303 p. (Translation, expert editors, critical footnotes.)

Čeněk, D., Porybná, T. (eds.): *Vizuální antropologie. Kultura žitá a viděná*. Prague: Pavel Mervart Publishing House, 2010, 332 pp. (Translation of French texts and professional proofreading.)

Bendová, H., Čeněk, D. (eds.): *Jean-Luc Godard, texty a rozhovory*. Prague: JSAF, AMU 2005, 330 p. (Translation of selected texts, expert proofreading and notes to the texts.)

PROCEEDINGS:

Blažek, J., Čeněk D., Flígl, J., Tesař. (eds.): *Krev, slzy a sperma: Čítanka filmového braku*. Prague: Casablanca 2019, 240 p.

Čeněk D., Kaňuch, M., Michalovič, M. (eds.): *Alain Resnais, kinematografia mozgu*. Bratislava, Slovak Film Institute, 2013, 217 p.

PROFESSIONAL MONOGRAPH:

Čeněk, D.: *Chris Marker*. Prague: JSAF, AMU 2012, 424 p.

STUDY:

Čeněk, D.: Film as a Bloody Feast. In Blažek, J., Čeněk D., Flígl, J., Tesař. And.. (eds.): *Krev, slzy a sperma: Čítanka filmového braku*. Prague: Casablanca 2019, pp. 97-113.

Čeněk, D.: Folk Culture and Folk Hero – Warrior with a Mask. In Blažek, J., Čeněk D., Flígl, J., Tesař. And.. (eds.): *Krev, slzy a sperma: Čítanka filmového braku*. Prague: Casablanca 2019, pp. 152-169.

Čeněk, D.: Franco-Czechoslovak film co-productions between 1958 and 1970 as a means of reviving bilateral relations. In: Palma, P., Pozner V. (eds.): *Mariages à l'euro péenne (intra-European film co-productions since 1945)*. Paris French Association for Research on the History of Cinema, 2019, s. 251-276. /In French/

Čeněk, D.: We're talking about Czechoslovakia. In: Feigelson, K. (eds.): *Chris Marker: pionnier et novateur*. Paris Éditions Charles Corlet/CinémAction, 2017, s. 113-120. /In French/

Čeněk, D.: Robert Bresson in the Gears of Time. In: Bressonová, M. (ed.): *Bresson o Bressnovi (Rozhovory 1943-1983)*. Prague: Casablanca Publishing House, 2016, pp. 270-285.

Čeněk, D.: Society Tells Stories: The Hour of the Forge as a Witness of Its Time. In: Hingarová, V., Nemrava, D.: *Argentina Across Disciplines: Contemporary Views*. Olomouc, Palacký University Olomouc, 2014, pp. 29-45.

Čeněk, D.: We Haven't Seen Everything Yet. In: Čeněk D., Kaňuch, M., Michalovič, M. (eds.): *Alain Resnais, kinematografia mozgu*. Bratislava, Slovak Film Institute, 2013, pp. 197-210.

Čeněk, D.: In the Language of Class Struggle. In: Fortes, M., Mostajo, L. G., (eds.): *Chris Marker: Immemorial*. Mexico City, Cine ambulante, 2013. /In Spanish/

Čeněk, D.: P Anorama of Mexican Film. In: Hingarová V., Květinová S., Eichlová G. (eds.). *Mexico - 200 years of independence*. Pavel Mervart, Červený Kostelec, 2010, pp. 425-443.

SCIENTIFIC PROJECTS

2018-2020 GAČR 18-27994S title: *Karlovy Vary International Film Festival, 1946-1992: Cultural, (geo)political and institutional history in (trans)national perspective* (expert collaborator, principal investigator: Jindřiška Bláhová, Ph.D.)

2015-2017 Charles University in Prague research project: *Czechoslovak-French Relations in Cinematography in the Years 1958-1970* (principal investigator)

2012-2014 – Guarantor of the film-historical part of the LAST project. *Latin American Studies (LAST)* - a project implemented by the Department of Romance Studies, Faculty of Arts, Palacký University in Olomouc, in cooperation with the Department of Political Science and European Studies, the Department of Sociology and Andragogy of the Faculty of Arts and the Department of Political Science of the Faculty of Arts of the University of Hradec Králové. The LAST project was funded by the Education for Competitiveness Operational Programme (OPEC) of the EU Structural Funds.

2007–2009 – Research project *The Aesthetic Dimension of Culture Visualization* (GA ČR 408/07/0909). Petra Hanáková, Ph. D. is a member of the grant team and guarantor of the research group "Image Transformations – Digital Revolution". Co-investigators PhDr. Kateřina Svatoňová, PhDr. David Čeněk and Mgr. Václav Hájek.

FESTIVALS: dramaturgy (preparation of the programme, negotiations with rights holders/distributors, localization of copies), preparation of texts/annotations, lecturers' introductions, translations, simultaneous interpretation of films.)

- o **French Film Festival 2018**
- o **International Film Club Festival Febiofest (Bratislava) since 2016**
- o **La Película Festival of Spanish-language film since 2009**
- o **Jihlava International Documentary Film Festival since 2004**
- o **Summer Film School 2001-2014, 2017-2019**
- o **Film Festival for Children and Youth Zlín 2007- 2008, 2016**
- o **February 2004 - 2010**
- o **Litoměřice after... Period 2001-2005**
- o **One World 2002, 2004, 2007**
- o **Karlovy Vary International Film Festival** (dramaturgical cooperation - Arturo Ripstein 2008, Jean-Pierre Melville 2012; 2012-2013 - moderator of discussions within the competition section of documentary film)
- o **Creative Africa or We Are All Africans 2005** (dramaturgy of the film part of the festival)

SCREENINGS (selectively): dramaturgy (preparation of the program, negotiations with rights holders/distributors, localization of copies), preparation of texts/annotations, lecturers' introductions, translations, simultaneous interpretation of films.)

- o **Archive seminar - French Film, Spanish Film** / organizer: Association of Czech Film Clubs and Municipal Cinemas Uh. Hradiště, 2001 2007

- o **Latin American Film Festival: Peru, Mexico, Cuba, Argentina, Venezuela** / organizer: Jazz Klub Železná, 2000 - 2002
- o **Retrospective of films by Pedro Almodóvar, films by W. F. Murnau** /organizer: Kino Aero a Goethe institut- 2003, 2004
- o **Introduction to Latin American Classics, Mexican Melodrama, Latin American Film Week, Half a Century of Spanish Film** / organizer: National Film Archive - Ponrepo 2003, 2004, 2005, 2010.
- o **Jean Rouché retrospective** / organiser: French Institute in Bratislava, 2004.
- o **Kafka-Borges Festival 2004, 2012** (dramaturgy of the film part of the festival)
- o **Decadence Now! – Galerie Rudolfinum 2010** (dramaturgy of the film part of the exhibition)
- o **African Film Retrospective, Chris Marker Film Festival** / organiser: French Institute in Prague, 2012, 2013.

FILM PROJECTS :

2022: Countdown, Ivan Palúch's last film (Odpočítavanie, posledný film Ivana Palúcha) – documentary film, dir. Martin Palúch, Slovakia, researcher in foreign archives

2022: Un conte de fées tchécoslovaque – documentary film, dir. Christian Paigneau, France/Czech Republic, professional cooperation – assistant director for the Czech part