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Radim

Procházka's



Photo: David Kumermann, Photon
(graduate of FAMU's Photography Department in 2009)

ELECTION PROGRAMME FOR THE FORTHCOMING ELECTIONS TO FAMU'S ACADEMIC SENATE

I am a film producer and director whose life has been tied up with FAMU for over twenty years. For most of that time I have been part of its academic team and, at the same time, some of the films I have produced were works by three heads of departments (Karel Vachek, Martin Ryšavý and Aurel Klimt). I have co-operated on films with a number of successful FAMU graduates such as Robert Sedláček, Marián Polák and Vít Zapletal. I was a co-producer of final graduation films and was in charge of a film club focused on first timers. FAMU is close to my heart same as Czech cinematography because they are fatefully inter-linked.

As a lecturer over the last ten years I have acted as a mentor for applicants to FAMU International's Directing Course. With a number of seminars I contribute to the faculty curriculum for Department of Documentary Film from which I graduated many years ago. As a producer my most frequent encounters with production hopefuls are on a film set. I produce all genres, in the last number of years with an ever increasing focus on animated works tied to my co-operation with the Anima Studio. One could claim then that my professional life is linked with all our school's faculties working with graduates or lecturers from most of them. Were I to choose one example to cover them all, then at the moment I am working on my projects with the Editing Department's Head, Tomáš Doruška, and lecturers Jan Daňhel, Šimon Špidla and Ivo Trajkov. In the Academic Senate I can therefore operate as a 'non-partisan' candidate who at heart has genuinely the interests of FAMU as a whole.

I am saddened by the charged and very personal form of the current disputes because it is needless and counter-productive. Lot can be done for both sides of the argument to come to an agreement, for them to abide by the rules and be capable of working alongside each other. I can contribute to that as an Academic Senate member because protagonists on both sides know me and, I trust, respect me.

I want to thank the colleagues who nominated me. I appreciate their support and I hope I won't disappoint them. They are: Jitka Hejtmánová – Head of FI, Václav Kadrnka – Directing, Jiří Konečný – Production, Jakub Kudláč – Sound, Petr Oukropec – Production, Martin Ryšavý – Scriptwriting and Dramaturgy, Alice Růžicková – Documentary Film, Kacper Slonina – Student of FI.

I am further saddened how often I notice the cavalier attitude of 'Czech' FAMU towards foreign students. (Not just in the Academic Senate) I see one of my main tasks as the increase of awareness of the high quality of foreign students and their fusion with the 'domestic' film milieu. Everyone can benefit from this. Integration of Czechs into international developments has been the key to high quality artistic performances ever since the 19th century's national revival. The necessity is to find ways to increase the engagement of students of 'Czech' departments in the films of FAMU International and vice versa.

There is no question that FAMU has foundations to build on. Its model of tuition, tried and tested over many years, is nonetheless necessary to 'tune' all the time so that, for example, situations don't arise where problems arise between the teaching of theoretical subjects and the shooting of student films. We also often see collisions of timing between the filming schedules of specific departments whose demands stretch Studio FAMU to its limits. As a member of the Academic Senate I would like to initiate a debate regarding the spreading out of a film's completion over two semesters. That will not only enable a more effective use of faculty production capacities but, for example, also the co-operation with students of Film Music, something I am currently promoting with my colleague from HAMU, Michal Rataj. A revision is also needed of the credit system. In particular, B.A. students are often overloaded and have insufficient time to concentrate on the main focus of their studio. I welcome the opening-up of the school to respected figures from abroad – for example, according to the participants, top-class was the visiting workshop of the Hungarian 'great' Béla Tarr.

But university's agenda is not only theoretical but also contains an ethical element because an artist doesn't become respected and lauded simply by mastering their film craft. That is why I support the initiatives You Don't Have To Endure It or Green Filming. The principles of ecological filming are being promoted by students as part of the campaign FAMU for climate as well as by international filmmakers and are, in fact, way ahead of the film community as a whole.

I am a member of the board of Association of Producers in Audiovision, a member of the Association of Animated films, Association of Screenwriters, Directors and Dramaturges as well as the Czech Film and Television Academy and the European Film Academy. In all these institutions I defend the interests of my alma mater and promote its good name.

Last but not least, last year I managed to defend the dissertation of my auto-ethnographical research regarding the position of a producer in the film-making area and thus was awarded a Ph.D. To some extent I focus this work on the situation at FAMU. So, having the view of a practical participant I also manage to add the theoretical reflection from my academic work.

Thank you for your consideration of support.


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