

CILECT NEWS

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CENTRO SPERIMENTALE DI CINEMATOGRAFIA

1935-2005

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***CILECT
Congress
15-22 October 06
ECAM, Madrid***

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.



international filmschool cologne

creativity and communication



If we had to describe the ifs international film school cologne in a few words, most of us would emphasize the following characteristics: young, creative, flexible, small in student numbers, broad in study programs.

Among all the film schools in Germany, ifs is indeed the youngest. It was founded in 1996 as an institution for further education by Dieter Kosslick who at the time was CEO of one of Germany's most powerful public film funds, the Filmstiftung NRW, and is now President of the Berlinale.

Since 2002, with the support of the government of North Rhine Westphalia, we have been offering an innovative three year Film Studies Program with an emphasis on scriptwriting, directing and creative producing. Our students graduate with short films and a Bachelor of Arts. A Master Program for directors and producers involving feature-length film projects will be following from next year on.

To this day, ifs is among one of the first publicly funded film schools in Germany to offer the Bachelor of Arts degree at the end of a Film Studies Program.

Right from the very start, our decision to offer internationally recognized degrees was clearly the best thing to do, and this for several reasons. Most impor-

tantly, given the increasing international nature of the industry, we wanted to offer a degree to our students that would guarantee some measure of success across the German border and beyond. Furthermore, the process involved in setting up such qualifications was not complicated. Being a fairly young institution, we did not have to face the difficulties of restructuring four-year diploma courses. So we entered the so-called "Bologna Process" without anxieties.

What is innovative about our curricula?

At ifs we believe that, in the arts, building a strong personality, which involves **discovering and managing your potential, is of enormous significance**. In special courses, students at ifs are encouraged to spread their creative wings to encompass different art forms, such as theater and performance. In addition, they receive a comprehensive training in the field of professional communication. This consists of leadership training in the management of teams and projects, self-management, and presentation skills, where they acquire the tools necessary to transport their ideas and their potential to others.

Furthermore, we ensure that our students never lose sight of one of our most important principles: the **social relevance of the filmmaker's work**. Not only do we try to sharpen the students' perceptions towards the realities they will find themselves confronted with, we also try to experiment with political and social content and with new didactic forms and methods in order to equip their ideas with knowledge and personal experience. In the end, we hope they will understand and regard their inner and outer world as their main source of inspiration.

Due to the changes in filmmaking and communication caused by digital technology, our courses in media and cultural sciences focus very much on **the aesthetic and economic implications in the digital era**. Naturally, the students also receive extensive training through historical and analytical courses, as well as hands-on practice in filmmaking.

In addition to all this, ifs has continued its **further education programs for young professionals**. We offer ten programs all of which follow the same basic principles as mentioned above. These programs are: The Screenwriter's Program, Animation, Film Editing, Sound Design, Costume Design, Set Design, Make Up, Acting, International Producing, and Media Design.

On the film productions and student's project work, learners of different ages and various professional experiences from all departments are brought together in a fruitful interdisciplinary cooperation. Thus, the process of film production at ifs is a very autonomous one, much like in a small independent studio, requiring external assistance only in the field of cinematography. This is supported through our very fortunate close cooperation with the students and the professors of the Cinematography Department of the University of Applied Sciences in Dortmund.

Interdisciplinary cooperation and project work inside and outside the school is considered essential at ifs. "Reflection" - a Polish-German co-production documentary on small-town lives, shot near Warsaw and Cologne, was presented at this year's Berlinale Talent Campus.

On an international arena, we have built strong relations via various projects, such as the MEDIA-funded

program EKTRAN with the Andrzej Wajda Master School of Film Directing in Warsaw, and the FTII, the Film and Television Institute of India, Pune. And we are more than interested to expand our international relations.

Moreover, ifs is currently, and for the third time in a row, receiving MEDIA funding for another program with a strong European focus.

Our **Media Design Producing Program** appeals to filmmakers and designers wishing to train in the fields of marketing and promotion for their audiovisual products.

The program for young professionals is greatly involved with exploring new marketing forms and methods for diverse media, such as for web sites or mobile phones, and has a strong intercultural approach.

Workshops are held in several blocks in Cologne, London and Rome. WDR, RTL, the BBC, the Italian training program MAGICA, the Dutch training initiative MEDIAMATIC FOUNDATION, and the French Initiative CICAÉ are partners of this program.

Being initiated and, to this day, financed by the Filmstiftung NRW and mainly the state of North Rhine Westphalia, the school also raises tuition fees of 3,500 € on average per year.

This being still quite unusual in Germany, the school also offers scholarships financed by the "ifs students film fund". This fund was both developed and is operated by the students themselves.

Since our first graduates of the Film Studies Program received their BAs in 2005, we have been given reason to be quite pleased. A considerable number of our graduates have participated in several film festivals all over the world and have won awards with their graduation films. A good number of ifs films have been sold to national and international broadcasters. Many of our graduates have had their new projects funded or have been hired by the industry. A concept for a series that was developed within the ifs Film Studies Program in the scriptwriting class has been sold to a national broadcaster and has brought six young authors into jobs. It seems that our concept, of admitting



only small numbers of students (8-10 per course) and a method of very individual tutoring, has been successful and of this, we are very proud.

However, there is still much to improve. We are constantly trying to bring innovation to our courses, to learn with and from our students and partners, to explore and experiment with new methods and techniques, and, most of all, to continuously foster the good spirit at the ifs.

*Simone Stewens
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L'École des Médias de l'Université du Québec-Montréal

Un lieu de circulation et d'échanges

En septembre 2005, la faculté des communications

de l'Université du Québec à Montréal (UQAM) inaugurerait sa nouvelle École des Médias.

Une telle décision témoigne de l'importance que l'UQAM reconnaît aux communications dans le monde contemporain. Pour sa part, le directeur de l'École, Yves Théorêt, explique qu'il entend bien mettre en valeur la position stratégique de l'UQAM au confluent des grands courants culturels internationaux. « *Ce qui nous distingue, dit-il, c'est notre double appartenance à la culture américaine et européenne. La création québécoise emprunte à ces influences et s'en démarque tout à la fois. Nous allons miser sur cette spécificité. Car ces approches européenne et américaine, c'est sans doute ce qui se fait de meilleur au monde.* »

Favoriser les échanges entre milieu professionnel et académique

À l'École des Médias, la formation intègre autant la pratique professionnelle que l'analyse et la réflexion scientifique. Ainsi, des chercheurs issus de tous les programmes de l'École, se regroupent autour de travaux sur les théories médiatiques qui traversent les diverses spécialisations.

Par ailleurs, plusieurs professeurs proviennent du milieu de la production professionnelle. La circulation des savoirs favorisée par ces échanges entre la réflexion universitaire et l'expertise du terrain constitue une des valeurs fondamentales de l'École des Médias. On trouve, parmi les professeurs et enseignants, des cinéastes renommés tels que Paul Tana, Michel Brault, Léa Pool, Jean-Claude Labrecque, des directeurs de la photographie tels que Thomas Vamos et Michel Caron, des compositeurs comme Pierre Desrochers. Particulièrement sensible à la rencontre

entre étudiants et le milieu de la production, l'École des Médias a conçu une formation qui emprunte diverses formes : des professionnels sont régulièrement invités à venir donner des cours, conférences ou ateliers pratiques.

Les étudiants ont l'occasion de mettre leurs travaux à l'épreuve du public. Ainsi, les émissions produites dans le cadre du programme télévision sont diffusées sur le Canal Savoir alors que les films étudiants sont régulièrement présentés dans les festivals montréalais tel que le Festival International du Film sur l'art, les Rendez-vous du Cinéma, le Festival du Nouveau Cinéma, etc.

Dimension historique et tradition documentaire

Contrairement aux universités canadiennes anglophones, l'UQAM dessert une population relativement restreinte de 6 millions de francophones.

Elle reçoit annuellement 800 demandes d'admission en cinéma, télévision et médias interactifs. Parmi ces candidatures, seules 90 seront retenues. De ce processus de sélection très exigeant, émergent les meilleurs postulants, ceux qui présentent des notes exceptionnelles, une grande détermination et beaucoup de créativité.

La création de l'École des Médias veut donc répondre plus adéquatement aux attentes de ces étudiants à la fois studieux et créatifs.

Par exemple, le cursus du Baccalauréat spécialisé en cinéma se divise en deux temps. Pendant la première année et demi, tous les étudiants se familiarisent avec l'ensemble des fonctions du cinéma à travers diverses expériences de production. Les futurs réalisateurs ou monteurs seront ainsi plus sensibles aux exigences de la prise de vue, par exemple. Et vice versa. Au terme de cette étape, une spécialisation est offerte, soit en réalisation, en direction photo ou en montage. L'étudiant apprivoise le métier choisi pendant la deuxième moitié de sa formation.

Parallèlement aux ateliers de production, les cours théoriques permettent à l'étudiant de situer son travail dans une tradition cinématographique. Ainsi, en plus des grands mouvements cinématographiques, une attention particulière est apportée à l'étude du cinéma documentaire qui représente un mouvement fondateur de la tradition canadienne et québécoise. Autant à la réalisation, qu'au montage ou à la direction de la photographie, le documentaire est traité avec la même importance que la fiction.

Apprendre les réalités du métier

À l'École des Médias on croit que le monde télévisuel peut offrir un champ multiple d'expérimentations et qu'il appartient aux jeunes d'en renouveler le langage.

Dans le flux de la télévision, les émissions quotidiennes ou hebdomadaires représentent autant de mini-laboratoires d'où surgissent parfois des trouvailles. L'important est d'apprendre aux étudiants à analyser leur contexte de production et à en tirer profit. L'apprentissage favorise aussi l'acquisition d'une capacité d'analyse et de recul au cœur même de la tourmente. Ce qui constituera une précieuse habitude dans la vie professionnelle où les délais de livraison ne laissent habituellement pas beaucoup de temps pour la réflexion approfondie.

La collaboration entre les divers programmes est fortement inscrite dans la pédagogie de l'École des Médias. Les étudiants en cinéma ont accès à des cours sur l'histoire de l'art, sur la dramaturgie et sont amenés à travailler avec des étudiants en musique. En télévision, on crée des bulletins de nouvelles de concert avec les programmes de journalisme ou de stratégie de production. Des recoupements se font aussi entre les démarches des médias interactifs et de la production télévisuelle. À travers ces croisements, les étudiants se voient confrontés, de manière concrète, aux réalités de la profession, que ce soit le travail en équipe, le respect des bud-

gets, la pression exercée par les délais de livraison, etc. Ils apprennent également à tenir compte des besoins des diverses spécialisations dans la production médiatique.

De bons citoyens

La préparation à la réalité professionnelle peut prendre toutes sortes de formes. À la dernière année du bac en médias interactifs, deux options sont offertes aux étudiants : soit un projet de « recherche-crédation » en vue d'une œuvre collective, soit un stage supervisé en milieu de travail ou dans le secteur communautaire. Car des passerelles sont possibles entre l'utilitaire et cet art sophistiqué. Ainsi, la création d'outils adaptés à des besoins spécifiques peut faire l'objet de ces stages. L'expérience se serait déjà faite avec des populations amérindiennes.

Car il ne s'agit pas seulement d'initier les étudiants à la maîtrise d'une technique. Ils sont amenés à prendre conscience des symboles et des idéologies avec lesquels ils travaillent. « *La mission de l'École des Médias, explique son directeur Yves Théorêt, est bien sûr de répondre aux besoins de l'industrie. Mais lorsqu'on envoie un étudiant de l'UQAM dans le marché du travail, c'est un professionnel compétent, mais aussi un excellent citoyen, capable de porter un jugement critique sur sa société, sur les actions de son gouvernement et aussi sur sa propre création. C'est ce qui nous distingue des écoles techniques.* »

Cette approche semble fructueuse puisque les anciens, les Léa Pool, les Jean-Claude Lauzon, Denys Villeneuve et Louis Bélanger pour ne nommer que ceux-là, ont su créer des films acclamés par le public québécois et international.

Avec la création de cette École des Médias, l'Université du Québec à Montréal montre qu'elle ne cesse de se renouveler pour s'ajuster à la marche du monde. Car on y est à la fois inscrit dans l'histoire et sensible aux vibrations du présent.

*Diane Poitras
Cinéaste et Chargée de cours, Ecole des
Médias de l'UQAM*

33rd Annual Student Academy Awards Honorary Foreign Film Category

Winning Film:

FELALINI

AFDA, South Africa

Tristan Holmes

Five Finalist Films:

(Listed in alphabetical order by title)

BEING HOLGER

DDF, Denmark

Kasper Gardsoe

THE MEASURE OF THINGS

Filmakademie Baden-Württemberg, Germany

Sven Bohse

MELODRAMA

The Polish National Film School, Poland

Filip Marczewski

THE NATURAL ROUTE

ESCAC, Spain

Alex Pastor

The winning student filmmaker will be brought to Los Angeles in June to participate, along with U.S.-based winners of the 33rd Student Academy Awards, in a week of industry-related activities and social events, culminating in the awards presentation ceremony on June 10 in Beverly Hills.

Several past winners in the Foreign Student Film competition have gone on to achieve further recognition by the Academy.

Most recently, student winner Ulrike Grote's "Ausreisser" ("The Runaway") was nominated in the live action short film category at the 78th Academy Awards®.

Two previous winners, Jan Sverak, who was a student in the former Czechoslovakia, and Mike Van Diem of the Netherlands, have gone on to win Oscar® statuettes in the Foreign Language Film category for subsequent works.

In 2000, the winning foreign student film, "Quiero Ser" by Florian Gallenberger of Germany, won the Oscar in the Live Action Short Film category and in 2002, the maker of the winning foreign student film, Martin Strange-Hansen of Denmark, won an Oscar for "This Charming Man." (His Student Academy Award winning film that same year was "Feeding Desire").



UNIVERSIDAD DEL CINE BUENOS AIRES – ARGENTINA 15th Anniversary



A modern and practical educational Institution, this is what Universidad del Cine thinks of itself at the time of answering questions asked by journalists in international film festivals.

This is probably encouraged by the constant appearance of our logo at the beginning of Argentinean movies screened in festivals since 1995, four years after our appearance in the Argentinean educational environment. Therefore, Universidad del Cine arises permanent attention.

The answer given is always clear and direct. We have developed in the educa-

tional cinematographic space with special characteristics. Education, culture and production are the areas in which we feel proficient. Universidad del Cine is not only a school but also a cultural environment; furthermore, a space of film production from which we try to open the youth to professional ways, to offer them opportunities and to serve them as a bridge in the complex and difficult world of today. In short, a school that produces or a producer who teaches.

Universidad del Cine is today a prestigious point of encounter for youths with audiovisual vocation

and, therefore, the possibility of real existence of an institutional space for their dreams. It is the answer to a challenge of a different time and a certain step toward a possible and different world.

Since its creation, Universidad del Cine has had three ambitious goals: to generate a space of creation which would make new projects possible; to structure film education within the framework of a comprehensive and humanistic education; and to become a production centre in order to strengthen our educational action, connecting our students with the industry. Established in San Telmo, the historical quarter of Buenos Aires, we developed from the start a constant activity that has nourished the

Argentinean cinema.

Fifteen years later, the artistic activities developed in the Universidad del Cine are remarkable: more than 1,000 short films in 16mm and 35mm, 5 long feature films, "Moebius", "Mala época", "Sólo por hoy", "Mercano el Marciano", theatrically released with important repercussion both in terms of audience and worldwide reviews; not forgetting over 2,000 shorts shot in video. To these achievements we can add the productions made by graduate students with the support of Universidad del Cine, some of them have travelled over the world as examples of the prestigious New Argentinean Cinema: "Los Rubios", "La prisionera", "Mundo grúa", "Pizza, birra y faso", "La libertad", "Los muertos" "25 watts", among others.

In addition to all these achievements films produced by Universidad del Cine and directed by students obtained very important prizes in different sections of the recent 59th Cannes Film Festival: Cinefondation ("GE & Zeta", directed by Gustavo Riet, First Prize) and Un certain regard ("Hamaca Paraguaya", directed by Paz Encina, Fipresci Prize). Besides, the latest film of our graduate Lisandro Alonso, "Fantasmas", was specially invited to open the Quinzaine des Realisateurs.

Without pausing, without looking behind or at the sides and, finally, showing the means and new ways of education and film production.

Paraphrasing Goethe, we are convinced that "cinema is the audible and visible dream". Reality or fantasy twenty-four frames per second. Obstinate and sure, always.

Fifteen years have passed and the aim remains exactly the same.



Training the Trainers

Review:

Training the Trainers – Dick Ross for den norske/filmskollen-The Norwegian Film School. Box Set of Booklets and DVD

Training is often overlooked by schools of film and television because they assume that professionals in their area of expertise come equipped with not only their accumulated knowledge but also the ability to convey those experiences and practice to students. This is more often than not a mistake. In this series of booklets Dick Ross has methodically addressed a path to teaching success.

Many pros can be impatient people. They will often resolve student's problems without teaching them how to resolve them on their own. These articulate booklets wisely address these issues in a systematic progression.

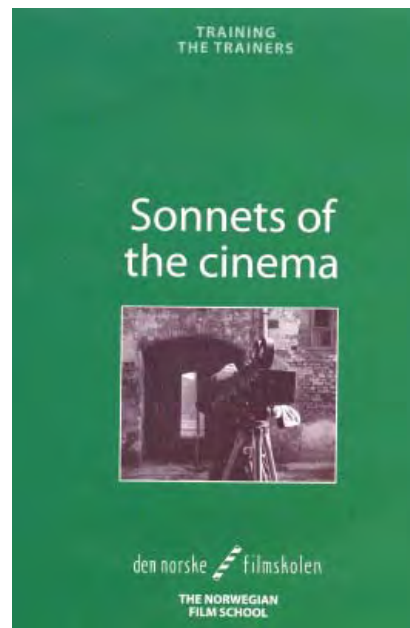
This volume can help new faculty achieve their mission of conveying their knowledge more effectively and better serve their respective academic constituencies. Often administrators realize that they didn't budget the time or money to get their staff trained to get the most benefit of new tutors to their students. This "book set" work attempts to address these pragmatic issues.

The basic philosophy of CILECT for decades has been that training the trainer assumes that new knowledge can be passed down to students over time, while training of students usually benefits a few for a much shorter period. Dick has been "on the international circuit" for years accumulating the experience, frustration and wisdom of teaching in many countries and cultures. While he has always worked with students, teachers have played a significant role in his pedagogical work. A good reason for this series of booklets.

The ability to teach people at different skill levels can be intimidating, especially to new teachers. If you move too fast or do not explain the information in a language that is familiar to the stu-

dents, you will lose them. Using analogies that are relevant to student's everyday life and inserting generous doses of humor are invaluable ways to make students feel comfortable to ask questions as Dick points out. The demystification processes of how to handle a class are presented throughout the booklets as practical solutions to the teaching challenges in classroom situations.

Most schools work with limited fiscal, physical and staff resources. Within this context there is little time for the faculty and chairs of departments to take on the mentoring burden of new hires. Also, given budget constraints, it



is not always possible to send new staff members for outside training often referred to as professional growth and development seminars and workshops. Owning a set of resources such as this "Training the Trainers" nine-volume booklet set in the teaching process becomes a pivotal tool. This individual self-training program can be empowering, and it allows small departments to develop more effective teachers at earlier stages in their association with the film school.

While the Training the Trainers series can have universal application, there are some areas that may not work as well outside Europe. The main drawback for this series of excellent

European examples is that the accompanying "Sonnets of Cinema" are for the most part films from a decade ago. While this can attest to the timeless nature of good cinematic storytelling it can also be a liability to the "now" and "new" MTV generation of students.

Training is an ongoing learning experience. That is the beauty of teaching - you are always in a position to learn. If you find a person who knows and wants to teach, then you have found a gold mine. This booklet series attempts to address the "newbie" and the old pro, some lessons for all of us.

In a paper that Dick sent to many of us in CILECT, he wrote that more often than not the materials generated by CILECT never reach the teachers. The problem with this practical series of useful booklets is that they will probably suffer a similar fate because of their cost outside of Europe and the difficulty of obtaining them - even from the website. Another issue is that of the form the materials take - one of booklets. Packaging the product so to speak. A CD version along with the Sonnets of Cinema DVD and those really great #9 Short Steps... Long Journey - compilation exercise note cards would be a welcome alternative package that may be made more affordable so that faculty - new and continuing could purchase for their own use and bypass the obstacles that Dick alludes to.

As Dick points out - no two teachers are alike and certainly no two chefs cook a recipe the same way. This teacher and chef sees merits in both kinds of packages. No matter what, Training the Trainers is a genuinely useful and practical box set that deserves the attention of the worlds schools, mainly its teachers. This series is meant for those that know and want to teach - who could be against that?

*Don Zirpola
School of Film and Television
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Los Angeles*



NEW TECHNOLOGIES UPDATE

HDV is probably the last video tape format that will be around for some time. After it, new formats will, probably, be based on disk or solid state technologies. However, HDV is yet starting its life as the cheapest HD format available and, thus, as a very appealing one for the Cilect members.

As with DV, more and more users are discovering that, apart from camcorders, they also need tape decks in order to download the footage to/from the NLE systems but also to record larger amount (up to 4 hours) of information on a single tape.

Therefore, we are presenting here the current choice of HDV recorders.

Nenad Puhovski, Chair NT Committee

SONY HVR-M10



This affordable, portable professional deck was launched at the same time as the famous HVR Z-1 camcorder and runs on AC or DC. It can switch between HDV 1080i, DVCAM and DV recording, providing full flexibility to record in either Standard or High-Definition. In addition, it can be switched between 50i and 60i modes (PAL and NTSC).

The HVR-M10E can convert material from 1080i down to 576i and 480i and output these video signals through its i.LINK interface. In addition, these signals can also be output via either analogue component, composite, or S-video connectors. This allows editing of recorded material with a non-linear editing system using current DV editing software as well as recording SD signals to an external VTR, while simultaneously recording HDV signals with the HVR-M10E. The HVR-M10E can also down-convert to 576p and 480p and output these signals through its analogue component video connectors. When down-converting these signals, the aspect ratio displayed can be converted from 16:9 to 4:3. Display modes can be selected from Squeeze, Letterbox or Edge crop.

The HVR-M10E includes a 3.5-inch type color LCD monitor with a high-resolution of approx. 250,000 pixels, allowing operators to view the input source during recording or check the playback picture, in a widescreen aspect ratio of 16:9. This large screen is also helpful when setting menus or audio recording levels, as well as for monitoring the VTR and audio status.

The time code can be preset using any number in H/M/S/F (hours/minutes/seconds/frames) to record desired tape-position information. The time code mode can be selected

between "REC RUN" and "FREE RUN". In addition to the time code, user bits can also be set.

With the optional NP-F970 Battery Pack attached, the HVR-M10E can continuously record in HDV mode for up to 545 minutes, or up to 630 minutes in DVCAM/DV mode with the LCD monitor off.

SONY HVR-M15



The HVR-M15U is a new, 50/59.94Hz selectable light-weight, compact HDV 1080i VTR capable of standard or mini-cassette record and playback of HDV-2 1080i, DVCAM and DV (SP). HDV-2 1080i recorded tapes can also be downconverted with time code to an appropriate DVCAM VTR using the standard definition DV output mode via an i.LINK® connection. Additionally, the i.LINK® HDV Mode, and the DV/DVCAM Modes allow for time code input. The HVR-M15U will also playback select HDV-1 720p pre-recorded tapes but only with analog output, not over i.LINK



SONY HVR-M25



The HVR-M25U is a new, 50/59.94Hz selectable lightweight, compact HDV 1080i VTR capable of standard or mini-cassette record and playback of HDV-2 1080i, DVCAM™, and DV (SP). HDV-2 1080i recorded tapes can also be downconverted with time code to an appropriate DVCAM VTR using the standard definition DV output mode via an i.LINK® connection. Additionally, the i.LINK® HDV Mode and the DV/DVCAM Modes allow for time code input. The HVR-M25U will also playback select HDV-1 720p pre-recorded tapes but only with analog output, not over i.LINK® HDV as a native transport stream (*note: compatibility of HDV from different manufacturers is actually not guaranteed).

JVC BR-HD50U



While Sony recorders are working in HDV 2 standard, i.e. 1080i format, JVC opted for HDV 1 - 720p. Thus, it's recorders are tailored to support this format.

The BR-HD50U includes a full size/miniDV compatible mechanism that has the capacity to record up to 276 minutes of video in either standard or high definition.

The unit supports signals that are recorded in 720 24p, 25p, 30p and 480/60p HDV, and 480/60i and 24p DV. A front panel 8-digit LED provides display of time code, user bits and VTR status. With its built-in HDV decoder, it has the ability to convert 720p MPEG2 recordings to 1080/60i or 480/60i for monitoring purposes. The BR-HD50U provides an HDMI output for direct digital connection to the HDTV display monitors.

With switchable HDV and DV recording mode functionality along with DVCAM playback it allows users to transfer both HD and DV recordings to and from non-linear editing systems. The BR-HD50U features digital input and output via an IEEE 1394 standard 6-pin connector for lossless dubbing and recording of

both HD and SD programming. In addition, it includes versatile input and output connections including analog component (BNC), Y/C and Composite (BNC) as well as RS-422 control.

JVC CU-VH1U



The first of JVC HDV recorders is still sold in USA and other 60Hz countries. It features a 3.5-inch LCD monitor, a digital iLink interface for non-linear editing and dubbing, S-Video, composite and audio connectors function as both inputs and outputs, component outputs for multi-format playback, and an SD memory card slot for capturing stills from tape.

It will play back signals recorded in 720/30p (MPEG-2), 480/60p (MPEG-2) and 480/60i (DV) The CU-VH1 can also capture progressive HD, SD and DV 1280 x 720 JPEG stills and save them to a memory card. In addition, tape time code or day and date subcode can be displayed on screen.

To satisfy immediate viewing needs in the field, HD footage can also be viewed on the CU-VH1's built-in 3.5-inch, 240,000 pixel high-resolution LCD monitor that features brightness control, a speaker, and the monitor folds flat into the top of the unit when not in use.



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



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 Klimentůvská. 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 *chytron* (*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’etat, 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, Lehovec 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 Klimentůvská 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-

democracy” 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

EN TRANSITO

shelter of the institution. Thus, when they leave school, our young talents will benefit from a better portfolio and greater possibilities of finding a well-paid job without yielding their artistic and formative essence.

2.- To continue the process begun in Project CILECT 2002-2004: training teachers in the commercialisation field through the production and distribution of the proposed series, as well as through seminars and courses.

3.- To position our schools as referent institutions for the audio-visual industry.

Immediately afterwards, a questionnaire on six topics was designed: Legal status of the schools, Project development, Implementation, Rights, Commercialisation, Academics.

All schools agreed to answer the questionnaire before a meeting of the CIBA school representatives and directors which was held in Buenos Aires in August 2004. During the encounter we received advice from TV professionals and drew up the final agreement:

(excerpts) The Project "EN TRANSITO" will develop the audio-visual commercialisation and distribution in a conceptual and practical way. It is proposed that schools should make use of their strengths making innovative proposals with the firm intention of penetrating the market.

Every participating school will produce an episode of a television series.

The series commercialisation will be the joint responsibility of all CIBA schools.

As for the genre, an interaction between fiction and documentary is proposed.

"EN TRANSITO" is an initiative for the academic training of CIBA school teachers, which will include the participation of students who are finishing their studies and graduates whose graduation date should not be older than two years.

At the end of the project, a final report will be prepared, which may give rise to a joint publication by CIBA schools.

Each school will bear the costs of producing every episode.

Joint presentations to international

organisations are being considered for the purpose of obtaining resources.

Half-hour television episodes must have the following format:

A foreigner, who comes from one of the countries participating in the project, arrives at a public transport station, which is located in a city of the country of origin of the producer school, and goes around the city. The actor playing this role must come from the country he represents. The city must be a character. The episode script must have the television format – writing in three blocks.

In order to homogenise the different schools' products, it is proposed that every area should have a coordinator and a general producer coordinator, whose duty should be to homogenise the different products.

Audience:

The series addresses an international, urban audience with a focus on the youth. The different episodes must be equally attractive at national and international levels.

Duration on screen:

Series of 13 episodes of 22:30 minutes to be programmed quarterly.

The writing of the script for every episode must conform to the television format of 3 blocks.

Following this agreement, CIBA schools started work. Each of them presented two alternative synopses, and a group of advisor professors especially invited by them chose one from each school for the script to be developed. The guest teachers were: Russell Porter, Gustavo Montiel, Michel Marx, Paula Cavalcanti, Sergio Ramirez and Oscar Barney Finn.

In August 2005, we held a Seminar on Script, Direction and Production at the Universidad de Buenos Aires in order to correct our project editorial line. They were days of intensive work and discussion among the delegations representing each school, which in most cases included two students and a teacher in charge of the project.

Almost all the project schools participated in this seminar, with the addition of Escola de Belas Artes da Universidade Federal de Minas

Gerai, Brazil, which recently joined CILECT. Besides, students from Escuela de Medios Audiovisuales de la Universidad del Centro, Argentina, had been invited.

Guest professors were in charge of the seminar, which was attended by the executive committee and the general coordinator of the project. New agreements were reached and adjustments in the calendar were made. Some specifications were laid down, such as the format to be used, which is HDV, aspects concerning the series music and sounds, the subtitles, separators, rights and way of identifying cities and countries, obligations and commercial aspects.

At the moment we are organizing the final seminar which will take place in Sao Paulo in August.

We have been able to achieve many of the things we intended to do; others, unfortunately, we haven't. Six television programmes have been produced and there is one in pre-production stage. In the light of these results, we hope that some more schools will be able to start the production of their programmes.

I am in charge of the project coordination and the members of the executive committee are professors Maria Dora Mourao, ECA/USP, Brazil; Mireya Letelier, UNIACC, Chile and Juan Ramón Mikelajauregui, CCC, México. Prof. Ignacio Rey from UBA, Argentina, was appointed executive producer.

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