

# Jánošík, the Story of Lost Film

Project: “Jánošík the story of lost film” finding ways to digitize films of Film and Tv Faculty VŠMU (CENTENARY) was financially supported by AVF.



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## Introduction

Organizing an event “Jánošík, the Story of Lost Film“ about seeking ways towards film digitalization by the Film and Television Faculty (FTF) in the Academy of Performing Arts - APA (in Slovak VŠMU), which took place 7th and 8th April 2022, in the cinema hall Barco on the grounds of the Faculty, and it originated due to two basic incentives – by this event FTF of APA joined the events on the occasion of One-hundredth Anniversary of the Slovak Cinematography, which also provoked Conference organizers to open the topic of archiving and digitalization of the Slovak Film School Archive, on the grounds of the Faculty, which directly relates to the film heritage preservation. The aim of the Conference was to concentrate special knowledge in film or school / student film archiving and digitalization field, and initiate the progress in the field.

Experts from various fields of the work dealing with film heritage from Slovakia and abroad were addressed to perform special Conference paper. Out of home experts, Peter Csordás, an expert worker of the Slovak Film Institute and a member of the Chamber of Restorers with the specialization U13 – restoring film art pieces presented himself; a technical worker, pedagogue and School Film Archive administrator in FTF APA, Vladimír Slaninka; a film maker, pedagogue and founder of Family Archives Project Marek Šulík; a film cutter, worker of the Radio and Television Slovakia, RTS (in Slovak RTVS), a pedagogue Štefan Švec, and a post-graduate of the Audiovisual Studies Department and an internship graduate within the University Laboratory for Restoring Short Films Camera Ottica (Universitā degli Studi di Udine, Italy) Denisa Jašová. A smaller group of foreign experts was represented by the head of the Festival Department of the Film and Television Faculty of the Academy of Performing Arts (FAMU) Alexandra Hroncová, and a vice dean for foreign relations of the National Film School in Lodž Marcin Malatyński. The participation of the two foreign schools in the Conference was the result of partnership cooperation and a significant evidence of knowledge ex-

change among universities, mainly within Visegrad Group (V4). The first day of the Conference was divided in three blocks. In the introductory block, the former dean of FTF APA Stanislav Párnický addressed the participants, together with the current dean Darina Smržová, and their contribution paper presented history, success and present direction of the Faculty. The second contribution paper was presented by the postgraduate of KAS FTF VŠMU, (Audiovisual Studies Department, AVD, of FTF in APA) Denisa Jašová, on the topic of Film Creation Start and Distribution History of the film Jánošík. In the second, home block, Peter Csordás, Vladimír Slaninka and Marek Šulík presented their contributions, and after lunch break, the international block took place in the hybrid form where Marcin Malatyński addressed the participants via online, live presentation of the School Film Archive in the National Film School in Lodž, while Alexandra Hroncová came to the Faculty in person and presented the developed system of School Film Distribution and Archiving in the FAMU (FTF of the APA).

The second day of the event started with the special contribution paper by Mr Švec from the Atelier of Film Cut Composition, and the paper was on the digitalization benefits in our academic field, and at the same time, he professionally, through the lecturer introduction, introduced the film 100 Percent Pure Love from the Archive of FTF APA. In the afternoon block, archive films from film schools in Prague and Lodž were projected. The variety of collection properly ended the whole event. The Collection which makes all special contributions of the Conference participants accessible aims at preserving written memory of this event, and most of all, at becoming the moving power, aid in practical activity of FTF in the field of film heritage preservation, which is one of the priorities of all world culture institutions. As an example of film history in the image of lost Jánošík shows negligent attitude to culture heritage brings a number of problems in the future, and it is not always possible to correct everything. The story about lost Jánošík has a good ending, but reminds that it is better to prevent trouble situations than to solve them ex post. We can believe the

Collection will not be covered by dust like the film original in boxes at Ján Závodný's in Chicago, and that FTF APA will be successful to create digitalized School Film Archive.

Audiovisual Fund, which is a long-time partner of the school, expressed an important support to this Conference, and thus to the problem of school film heritage digitalization as such. The event could not take place without their contribution and even the Collection could not be issued. Organisational part of the Conference was arranged by the dean for foreign affairs Jana Keeble, and the then postgraduate of Audiovisual Studies Department Denisa Jašová was an expert guarantor.

## NOTES ABOUT SEVERAL PHASES DEVELOPMENT OF FILM FACULTY IN ACADEMY OF PERFORMING ARTS

STANISLAV PÁRNICKÝ

History is the security gained in an instant when memory imperfection connects with the shortage of documentation. The statement is valid for official “big history“, as well as for more modest “oral history“, i.e. personal memories expected from participants and witnesses of past events. However, how to act when we are expected to transform narration into a written text? A letter and literature will “not come loose“ – memories must be confronted with real facts and the history of one faculty establishment 41 years later than the Deed of Incorporation by Act No.88 of the Slovak National Council as of 9th June 1949 on Establishment of VŠMU (APA) with 4 fields: Music, Theatre, Film and Dance. This fact is worth noticing.

First we state that after the establishment, APA had two faculties: Music Faculty, which later admitted Dance field with Pedagogy and Choreography of Dance, and Theatre Faculty which started Theory and History of Art Study. As to Film Faculty, it did not originate for a simple reason – there were no experts who could teach Film field (the only expert who really taught Film and Photography in SŠUP (Secondary School of Art Industry), in Bratislava, a film maker and ethnographer Karol Plicka left for Prague to found FAMU (FTF of APA). The Faculty was formed as late as in 1989/1990 to which two specific stages of foundation and development of film fields in Theatre Faculty preceded. As I was also a direct witness of film makers’ settling down in APA, first as a student and then as a pedagogue, the direct memories are coming. I will try to capture not only the events as such, but also to remind the names of the first teachers and selected students. I will give some space to the tuition methodology and its technological aspects.

The impulse for the Film field origin came as a direct application

of STV (Slovak Television) – the Studio Bratislava. The Television initiated postgraduate study for television dramaturgists who completed their study in other universities – Law, Pedagogy, Philosophy, Culturology and others – and later the Television applied for the education of documentarists for television creation as a full-time study. When the field of Dramaturgy and Scripting for postgraduates was established upon the request of the Television, it was logical that the same field was originated for full-time students. The first pedagogues were Tibor Vichta, a significant scripter and dramaturgist, and Peter Balga. Unfortunately, for the disfavour of fate, they worked in school shorter than they would have liked to. Later, a dramaturgist from the Koliba Monika Gajdošová worked in this study program, a scripter from Television Peter Ševčovič, and a dramatist Ján Solovič. Among the students from the first cycles of full-time study I will mention those who were significant for the Slovak culture or for Film Faculty as such.

#### *Out of the first graduates:*

- year 1971: Jozef Pašteka, graduated with the triptych Adam Šangala, Slavomír Rosenberg – the film Kosenie Jastrabej lúky (Cutting Hawk Meadow)
- year 1973: Boris Filan (a lyrics writer, entertainer, presenter and a scripter), Leo Štefanovič (a secretary of the Slovak Dramatic Artists Union, organizer, scripter, pedagogue), Dezider Ursíny (a musician, lyrics writer, scripter, writer)
- year 1974: Jozef Puškáš (a writer, pedagogue and vicerector of the APA), Ondrej Šulaj (a multiple rector of the APA and a dean of FTF of APA, scripter, theatre and film dramaturgist)
- year 1976: graduates Jaroslav Filip (a dramaturgist, musician, lyrics writer and an actor), Jana Kákošová (a significant dramaturgist of television creation, authoress of theatre dramas and television scripts)
- year 1978: the first graduates of Film and Television Documentary Creation, e.g. Milan Homolka and Ján Jaroš. In connec-

tion with the study program it is necessary to mention a head pedagogue, tutor, ethnographer and documentarist, a renaissance personality – Prof. Martin Slivka who had an essential influence on the Faculty spirit with the aim to hold the university level of education in the latter FTF of which he was the first dean.

Towards the end of 1960s, Slovak Television asked the school, through Igor Ciel who as a vice dean of Theatre Faculty of APA guaranteed the establishment of particular film study fields, for the establishment of Production and Management of Film and Television Creation external study form. By his own initiative Igor Ciel wrote syllabuses for the study program Film and Television Direction.

So in 1980, the first graduates of Direction came: Ladislav Hala-ma and Ľubomír Kocka, and the first film crew leaders (production) Igor Hudec, Tatiana Mensátorová (later even a director assistant), Dušan Plvan and Martin Valihora. I met all of them in the Faculty where I studied Theatre Direction from 1963 to 1968, while my grade tutor was Igor Ciel. Since 1968, I worked in DSNP (Theatre of Slovak National Uprising) in Martin for a short period of time, during three seasons, and then, as I was making the film series *Straty a nálezy* (Lost and Found), I was involved among the directors of the Literary-Dramatic Editorial Staff of Slovak Television, Bratislava Studio. I became a part of the team which entered the history of Czechoslovak Television by the creation of legendary “Television Mondays“. On the grounds of “LitDrama“ I quickly established the good position with critics and spectators, and in the time when the first film and television directors completed schools by graduation projects, I became their supervisor on the Television ground. I arranged their acceptance by a designated television crew, because there were some frequent arguments in communication with television technicians. This practice led me logically to the position of a tutor in Theatre Faculty – first as an external tutor, and later as an internal tutor and a school functionary.

I will finish the recollection of the first FTF stage activities by a



short discourse on the methodology of tuition and preparation for the then students' practice.

The basic principle of students' tuition was maestro classes of head tutors teaching the main subjects in Theatre Faculty, derived from historic experience, e.g. from the era of MCHAT (Moscow Artistic Academic Theatre), defined by the famous Stanislavsky's Method. In film fields, the first Soviet Film School (VGIK) was the model with the founders S. Geraimov, S. Bondarčuk, V. Čuchraj, M. Romm, later V. Šukšin or N. Michalkov and others. It was a concept according to which one tutor watched the director candidate during their educational development in school – he assigned working tasks, particular tasks and semestral films to them, and together with the board of tutors they decided on the evaluation, also on the progress to the next stage of study.

From the view of used technology which students could work with, it was analog, phono-photochemical recording and analog television studio technique, mostly with the recording of particular sequences in the definite sound-image form, with the limited number of cuts. The cut had to be realized at the same operational temperature for all three gadgets (the cut went from the two Ampex gadgets to the third one and the process of cut could not be interrupted, because with the temperature change of the gadgets there was no possibility to make another cut, and the whole process would have had to be repeated). Such a demanding production process, as well as its limitations decided that film-makers started to avoid television studio and they carried out their pieces intended for television by a classical film method. Television studios were therefore controlled by "theatre workers".

By the way, Film field students did exactly the same. They could choose between inversion and a classical negative, 16 mm or 35 mm film, negative material ORVO, or later FUJI (EASTMEN, or KODAK used to be the privilege of a feature film). Students could meet with sequence television technology in practice only in realization of graduate projects. Just analog realization stage the most significantly defined the creation of Direction students. Scripters needed, figuratively speaking, a pen, paper and an idea. Docu-

mentarists had their own tuition of work with a camera and their tutor was Alexander Strelinger, who also sometimes shot with them. He was a remarkably nice and patient man, a nice soul of the stormy study field in those times.

And the directors had to find their coworker by themselves, mostly in professional surroundings. Today's Professor Martin Šulík praised that period – “we could, at least, be in a permanent contact with the professional surroundings“. This is the statement from the first cycle of film-makers under my direct leadership – together with him, Vlado Fischer, Miloš Volný graduated, a year later Matej Mináč, and two years later Juraj Johanides. This happened from 1986 to 1988, and the future Film Faculty entered the second stage of its development in Theatre Faculty of APA.

Especially electronic analog media underwent substantial change, the technique was minimised, hand cameras and smaller outside broadcasting vans appeared, and the colour began dominating. Big professional vans are equipped with five recording cameras and even if they are still sensitive to the real fire and candles in the definition power and tonality, they better harmonise the contrast between black and white. There appears the possibility of additional sound post-production. Study fields are on increase in school, and the earlier ones register even more remarkable students. Film and television documentary creation registered the following graduates in 1982: Dušan Rapoš, Ingrid Štepanovičová, Ján Oparty, Kvetoslav Hečko, in 1983 Vladimír Balco, Ilja Ruppeldt, Vladimír Valent, Tomáš Hučko, in 1984 Ľubomír Čechovič, Marián Postihač, Viliam Richter, Ľudovít Zaťka. Screenwriting graduates in 1985 were Alena Bodingerová, Richard Müller, Marián Zachar, Zbyněk Bandík, Vladimír Bednár, Dalibor Komárek. In 1990, the last graduates of the Film Documentary Creation in Theatre Faculty were Mário Homolka and Michal Suchý, Production and Management graduates were Monika Korenčiová, Milan Gucman, Oľga Kovačovičová, Peter Križko, Ivan Ruppeldt. In 1991, the first graduates from newly established FTF completed their study, and in 1992, among the first graduates of the new Faculty was a screenwriter and writer Eva

Borušovičová and a screenwriter Barbara Kardošová. Afterwards, graduates of new study programs came, in 1995 cameramen Ivan Finta, Ján Meliš, Richard Žolko, in 1997 film cutters Štefan Švec, Koloman Zúzik, documentarists Marek Šulík, Ján Stračina, a year later a cameraman Martin Kollár, in 1999, animators Katarína Kerekesová, Vladimír Král, Martin Snopek, Michal Struss, film and television directors Peter Bebjak, Branislav Mišík, Jasen Nannini, Adnan Hamzić, documentarists Marek Kuboš and Jaroslav Vojtek, film scientists Ján Adamove and Sandra Sárkányová, cameramen Peter Bencsik, Juraj Chlpík, Tomáš Juríček, Juraj Štepka and many others.

The interest in film fields is continually growing, not to mention increasingly updated study program Special Effects or the latest Game design. The school needs new spaces and the number of newly accepted students will probably have to be regulated. A new millenium brought the increase of the interest, and the wave of digitalization which spread in all processes and changed experienced concept of analog audiovisual creation. Everything began with digitalization of finishing final work. Nowadays, cutting, sound and image postproduction offer unprecedented opportunities to creators, cost cutting to producers. Simply said, more music for less money. Economic view decided about radical transformation of analog cinematography to digital. Everything was topped with world digital distributive net. To be honest, when the structure of film laboratories and ateliers, whether Koliba or television ateliers, fell apart, and when all production capacities for analog film creation were liquidated, the digitalization of audiovisual creation became the only way out. From the school view, economically more accessible technology brings new tuition opportunities, and more films with less budget means more experience for young creators.

As to professional film-makers, although many of us wish to shoot on classical material, it is impossible in our economic conditions. We have no other choice but to rely on great ideas in a script and one's own creativity in shooting, whose result will be film narration provoking strong spectator emotions.

*Stanislav Párnický*

*A film director and pedagogue. In 1971, he completed the study of Direction in Theatre Faculty of APA in Bratislava. He was the first head of Film and Television Direction Department, and a dean of Film and Television Faculty from 1990 to 2006. On the occasion of 70th anniversary of APA establishment, in 2019, he received the Memorial Medal for his exceptional pedagogic and artistic activity, and for a significant contribution to APA development.*

## About FTF

Prof. Darina Smržová, Dean of FTF

Two years ago we celebrated 30th anniversary of the Film and Television Faculty of the Academy of Performing Arts foundation, and this contribution paper is the evaluation of tuition in our Faculty. Together with Prof. Párnický (he suddenly died 31 March 2023), who was a graduate of APA and was one of the first deans, we originally divided the film education period in three stages or decades. As Prof. Stanislav Párnický witnessed the era from pioneer beginnings till now, and focused on the first two stages, I have focused on last years of film education in FTF. Audiovision has remarkably changed in the last ten years, from the creative, technological, financial and social view. As we moved from film material to analog and digital strip (miniDV), we were increasingly meeting with computer technology, digitalization as the phenomenon of era. Whether it is digitalization in the primary sense, i.e. new cameras with chip recording followed by the new way of processing image and sound, but as a result it is a new way of distribution. The concepts like DCP, VOD, 2K, 4K, Dolby Surround, Dolby Atmos have got into common film language.

In the first decades of years FTF educated mainly directors, dramaturgists, scriptwriters, cameramen, animators, in the next decade film cutters, sound masters came, in the last decade visual effects appeared, and in last years it was game design.

If I were to characterise tuition changes which digital era has brought, I might touch some ateliers, some specializations, where the changes were the most remarkable.

**Camera** – a recording on the chip. At the beginning, the image was degraded to small cubes which were visible, to different colours, bigger contrasts between colour areas, to different light sensitivity. This all required a different attitude to lighting as the main cameraman's means of expressions.

**Sound** – a primary sound recording will not substantially change, we continuously see sound masters with their boom poles and microphones covered by furry wind protection, but sound mix featured an enormous change. In this field we have seen a great technical and technological development. In the past, image played the main role in film perception, at present sound, sound film design has come in our sense perception to a large degree. The sound composition tuition gradually moved from monophonic and stereophonic sound to multichannel (space), which became a matter of course from 3rd grade of Bachelor Degree study. Tuition and technical equipment of sound direction rooms submitted to these changes. Technical development continues and we rebuilt cinema into Dolby Atmos, and the first school tutorials appear this year. We have no idea how this will affect creation, because this technological tool must be adopted not only by sound masters, but also by directors directing films, by script writers in writing stories.

**Film cut** – contemporary young generation of film-makers have no idea how cutting was done on film strip, how necessary it was to think twice over every cut (mainly with inverse material), how necessary it was to devise organization of material so that a cutter or their assistant could find another frame. In film, however, we talk nonlinear cut, i.e. you could hit anywhere if necessary. There was a period, however, even in school, that cutting was linear (on S-VHS, Betacam). Cut composition had to be precisely devised in advance. Creation was transferred in preparation phase, in watching the amount of material, its thorough analysis. Synthesis itself was already mostly only fine-tuning place of cutting, it was more about rhythm, microstructure. Digitalization has brought not only the increase of tutorials realized in schools, but also the increase of the shot material amount necessary to process. The transition to computer cutting rooms using various cutting SW was actually the return to nonlinear cutting. However, cutters are nowadays required to know several SW, also to know the work with graphics, even to have certain technical knowledge and to continuously follow the development.

The development of technology enabled establishing the Visual Effects Atelier in FTF in 2011 as the first in central Europe. It is a vanguard for realization of the next technological challenges in digital art. At present we cannot yet fully use the possibilities of visual effects in our school pieces of art work because it is a time-consuming process. And it is the problem because Direction students dedicating a lot of time to scripwriting preparation have short time for realization. So we educate VFX students mainly for advert market, multimedia market and the smartest ones are already engaged in big film companies.

Film history teaches us that technological progress affects the form and way of thinking. It is not only the transition from film technology to digital which required building new technological background for tuition and new approaches, new study programs, new subjects with a stronger focus on technique, but the last two years have brought a new phenomenon in tuition. Digitalization and virtual world were suddenly transferred in our real life and devising how to teach online was necessary to find out.

All of us gradually discovered various digital tools of communication. At the beginning it was the Skype, ZOOM, but later we moved to the TEAMS. These new forms have become insuperable obstacles for some pedagogues. And for those who could put up with the new technology was hard to overcome a psychological barrier for the fact they teach sixty students who they cannot see. They spoke to a black hole and had no idea whether real people who listened to you were behind, whether they were not sleeping in the meantime or watching a series on another media, and the like. Pedagogues were required to have much bigger preparation for the lessons. Tuition was a unilateral flow. Dialogue disappeared. Many of them even used secondary school methods – they addressed particular students to answer questions.

Film tuition cannot be limited in virtual world. It is necessary to have a lot of practical experience, tutorials, shots.

Nowadays, school minimises the contact with classical technology, even when I watch the youngest generation of students with their need to return to analog world, film material. Whether it is the

fourth grade of the Workshop Sweet 16 (mm), or whether it is the last film presentation “V plytkej vode“ (In Shallow Water) directed by Marek Moučka in the festival First Look in New York which is shot on film and additionally physically degraded, scratched out, frame by frame. The experience with the analog world deepens understanding film language, it changes its way of thinking with shooting and building audiovisual piece of work.

Digitalization opens new ways of communication, new shaping of a film story. There are possibilities, but how to keep cohesiveness, creativity and independent thinking? The principle of individualities, so vital in the modern era, is a particularly important bond, dialog, empathy, relationship between creators. Our effort is to create the space for synergy of young people's activities, the opportunity to listen to one another, to influence one another and create conditions for originating creative groups, a new film generation.

*prof. Darina Smržová.*

*Dean of the Faculty of Film and Television. Editor and producer. Graduate of editing, FAMU, Prague. She worked at Slovak Television Bratislava. Since 1993, he has been working as a teacher at the VŠMU in Bratislava. He mainly collaborates on documentary films.*



# DISTRIBUTIVE HISTORY OF THE FILM JÁNOŠÍK BY BROTHERS SIAKEL'S AND THE LEGACY FOR CONTEMPORARY WORK WITH FILM HERITAGE

DENISA JAŠOVÁ

The aim of this contribution is to approach one of the most remarkable home cinematography milestones – the origin and introduction of the first Slovak feature film *Jánošík*. Its uncommon distributive history points to the significance of a careful approach to the film heritage. Just the relationship to the culture heritage in general is a burning problem in home context, which is proved by specific cases from various spheres of culture, not excepting film art.

First of all, I will describe the circumstances of film *Jánošík* origin, afterwards I will target on its distributive fate. I will concentrate on the key personalities that played their roles in the origin and re-discovery of the film, whereas I chose this attitude to highlight the necessity and importance of film historians' and expert workers' effort, and their participating in preserving film heritage and making it accessible.

## *The origin of the film and its fate in 1920s*

The idea to shoot the film *Jánošík* originated paradoxically in the United States of America, in Chicago which was one of the active centres of film industry development in that period, and where in the community of Czechoslovak immigrants the group of local Slovaks worked. The choice of *Jánošík* theme in the context of American-Slovak background is the phenomenon representing searching for national identity through folk culture elements, through preserving national traditions in foreign environment, but also through their transformation, new interpretation.

The idea to shoot the film about *Jánošík* arose from the warm

acceptance of theatre performances about Jánošík in the Slovak National Theatre in Chicago, in which the film producer Závodný cooperated. Ján Závodný was born in Brezová pod Bradlom, in 1890 as the oldest son out of nine children. He learnt to be a cabinetmaker, and in 1908 he left for the USA to find work. In Chicago he worked as a skillful craftsman, but due to his artistic interests he was engaged in local cultural events. As an actor, he performed in the Slovak National Theatre which played for compatriot fellowships all over the USA, whereas in 1914 he became the Theatre's stockholder. In the same year he became the owner of the cinema Casimir in the Jefferson Park, where he earlier had worked as an usher. When, due to the initiative of another Brezova native Samuel Tvarožek, production share holding Tatra Film Corporation originated, the main film creation actors contributed with their deposit – Ján Závodný, after he sold his cinema, and the brothers Siakel's. Together with František Horlivý who was supposed to train amateur actors for film, they created the basement of a film crew that came to Slovakia from the USA in 1921, and shot films in various locations of Turčiansky Region. Arranging shooting was very costly though, that is why Závodný invested even some borrowing from his relatives in the film, besides cinema sale. Ján's youngest sister Anna recollect these mishaps: "When the film crew from the USA came to shoot, they had only one half of the necessary sum available, and the costs were high. They came to Europe via Paris where they waited for the film material for one week – it was shipped by cargo ship. This all was involved in the film costs. Even food for four hundred actors and the crew. Some did not want to accept village food, so they were driven to a hotel in Martin. Brother Štefan, who studied in Prešov, helped cast actors. The film was being shot in various places in Slovakia and in Prague ateliers. The did not make any money from the film, ran into debts, mortgaged their parents' house in Brezová. The film was successfully accepted by spectators, the premiere was in Vrútky and Ján Závodný arranged its projection in more American cities. The shortage of money did not allow to use English subtitles, which limited wider distribution. Produc-

tion company Tatra Film Corporation ceased to exist for financial reasons and even in relation to the start of sound, and film crew members started out their own journeys. After the disappointment from the financial crash, Závodný became “the one from America who impoverished the family”, in his native region. As it often happens, knowledge of historical and cultural value of the film came only after the time interval. The most essential in this story is the fact that the film vanished and nobody could find it out in Slovakia for many centuries. After the end of the company, Závodný returned to his craft work in the USA, repaid his debts and put the film original away into the garage. Ján Komiňár and Štefan Vraštiak from the Slovak Film Institute got to this information after a long search, in 1969.

### *Rediscovery of the film and renewed premiere*

As early as in 1947, a film historian Ivan Rumanovský, started to search for the first feature film. He followed in the written correspondence with a film director Jaroslav Siakel', in 1957. Nor did he know where the film was. J. Komiňár together with Š. Vraštiak renewed the contact with Siakel'. They received the same answer, however, Siakel''s advice to contact Ján Závodný from whom they received the reply that he kept the film was the key, which was in the end of the year 1969. 26 June 1970, Ján Závodný arrived in Czechoslovakia and he brought seven tin boxes of the film in his luggage. J. Komiňár took them over from Závodný at the Prague Main Station, and four days later a press conference given by Ján Závodný took place, which was a part of the ceremonial presenting the American film copy to the Slovak Film Institute (SFI). Almost two months later, 28 August, the projection of the copied American film copy in the SFI took place, and 22 November, the premiere of the film took place in the Bratislava cinema Mier, with a lot of spectators. The story of rediscovery of the first Slovak feature film does not end, however. Preserving film material is only a part of complex care for culture heritage. Archiving does not

serve for a preserved object to be kept secure for the whole time, its aim is to make it accessible to future generation.

Film critics I. Rumanovský and Š. Vraštiak greatly contributed to the right publicity of the film Jánošík in the next years, so that the film became a part of continuously developing audiovisual culture. As early as in 1971, the process of reconstruction and adding sound to the original version started.

I. Rumanovský was a director of the reconstructed version. Its premiere took place in the Bratislava cinema Mier, 19 September 1975, and two days later the television premiere was realized within a cycle Old-Time Movies on the first channel of Czechoslovak Television Bratislava.

In 1971, I. Rumanovský shot the Film about the film – Jánošík'21, which was, besides other things, as the first "ARSfilm" project a part of the program section in the ARSfilm Kroměříž in 1973, by which it went down in the history of the Festival.

In the following years until now, the film has become a part of program in many retrospective, memorial and annual presentations. In 1995 it was ranked in the UNESCO, and now it is the evidence of how the process of preserving and accessing film heritage contributes to the knowledge of national culture and what contribution it has for further generations.

Although student films might not have similar, unusual, distributive history, and not every student film which originates on the grounds of FTF in APA has to have artistic or generally culture significance for future generations, all are a part of tangible heritage of school, institution, forming future remarkable film personalities. A sporadic example from the history shows how the heritage should be approached, how it should be preserved and made accessible to the public.

*Denisa Jašová*

*She studied archiving – Auxiliary Sciences for History and Film Science in the Philosophical Faculty of Palacký University Olomouc, and Audivisual Studies in FTF of APA where she currently*

*works as an internal, postgraduate student. Her search domain was the new film history and the work with archival sources in film research which specializes in theory and history of amateur film. She attended work internship in the laboratory Camera Ottica (Università degli studi di Udine, Italy), where she dealt with restoration and digitalization of amateur and family films.*

## ABOUT THE JOURNEY OF AMATEUR RECORDING DIGITALIZATION IN THE PROJECT FAMILY ARCHIVES

MAREK ŠULÍK

Family Archives is the database of film recording which were shot by amateurs on the classical celluloid material. It is for the use of film-makers searching for archival shots characterized by nontraditional aesthetics, and of searchers from various scientific fields (ethnography, anthropology, sociology, history...), or of tutors who want to show their students the world of 20th century from the nontraditional view.

A database has the digital and physical form. The digital form is created by the scanned, audiovisual files in high quality and also their review versions placed on website [www.rodinnearchivy.sk](http://www.rodinnearchivy.sk) (familyarchives.sk). Physical form is created by film reels which, if the owner agrees, are stored in the rooms of Slovak Film Institute. The project Family Archives is my personal activity which I realize in cooperation with various institutions. First of all, Slovak Film Institution which arranges storing film material, and in case of my passing away it will also be (hopefully) my successor, administrator of acquired material. In the past, the daily SME, RTS (in Slovak: RTVS) and APA collaborated in this project. The Project originated in 2005 as materialization of my desire to collect amateur films. My reasons were mostly personal. My father was also an active amateur film-maker (he often used to say that his shot material is not necessary to cut because when shooting he was thinking of making shots) and projections of family shots became a yearly rite when the family met together and together made comments on actions in the film screen. Later, as a maturing boy, I also shot my first film on 8 mm film camera. I tried to animate with my friend, and together with my brother and friends I shot infantile acted sketches, and I shot my schoolmates from Secondary Grammar School in a short reportage about a trip to Trenčín. I was afraid to send my first film, in which our dog runs in and out

of his kennel, to the professional laboratory, and that is why I developed it very primitively on my own. As I did not know the technology, the film remained in the form of negative after its development. The intimacy of memories, entertainment and adventure connect me with the amateur film.

My direction experience brought me to the collection of amateur films, while I was searching for this kind of material. It is probably connected to my spectator experience, simply – I have seen films in which amateur shots were used. Their emotionality, or aesthetic character impressed me a lot. Documentarists often work with the theme of history and events which already happened. Then a question arises how to visualize these events, how to revive them for a spectator. When shooting the film *World War the Third* whose topic was the loss of home due to moving out of the regions flooded by dams, I inquired the affected people about photographs and film material which could have captured flooded villages. Thus I came across to amateur film-makers: Jujaj Török from Liptovský Trnovec, Boris Voroňák from Humenné, or Miro Smoľák from Snina (although Smoľák was not an amateur, he completed his study in FAMU). Their films captured various range of metamorphoses of land in which even my film was played, and I used some shots. Then I realized the potential of the material, also the fact that precious, audiovisual treasures are actually hidden in chambers and cabinets anywhere in Slovakia, and it is necessary to take them out in the light and give them a chance for a new life.

Inspired by foreign film-makers Peter Forgács from Hungary and Jan Šíkl from Czechia, encouraged by Slovak friends, a director Peter Kerekes and a film theorist Martin Kaňuch, I decided to initiate the process which has actually been determining my life till now. I decided to look up, collect and transcribe amateur and family films.

The grant scheme of the Ministry of Culture enabled me the first investment in the project. For this provided grant (approximately 10, 000 Euros) I bought cassettes, projectors, DVDs and most of all I paid for a small, decent advert in regional newspaper all over

Slovakia. I advertised I was transcribing old 8-mm films free of charge. The strategy was simple and has remained unchanged till now: I transcribe films into a digital form for free, or in exchange for the fact that reels or their digitalized content will become a part of the database Family Archives. I have not had any claims for acquiring films. I transcribe 8-mm films, normal and super, 9.5-mm and 16-mm, if necessary 35-mm films. I transcribe sound films or the ones with separate sound tape. The only condition is that it must be amateur, non-professional creation.

A lot of film-makers have responded. In the beginning I had a concept of active collector who will visit the owners of material in-person and obtain not only films, but also some information on how and where they were shot. After a year of intensive work it turned up as physically unfeasible. My workroom was loaded with a lot of film boxes and I spent a lot of time by transcription. I started to use the service of the Slovak Post a lot.

At first, I transcribed films on the digital camera in the old PAL definition via small projection. The quality of transcription oscillated according to the type of film and projector. I worked in this way for 10 years and I transcribed approximately 400 hours of material. I wore away ca. 10 projectors which I had purchased mostly in Prague junk shops. Out of gathered films I cut a few series into a cycle Time Capsule. I kept the content of material in my memory for a long time, because I saw all films when transcribing them. If anybody needed the shots from an event, I could recollect which author shot it.

When I reached a certain number of films, my head became non-functional research environment. That is why, in 2015, I used a grant scheme KEGA (Culture and Education Grant Agency, CEKA) and in cooperation with APA I created the web research interface which enables to catalogue the shots and for researchers to actively view the films, to create the selection for one's projects. At the same time, I started to scan all newly acquired films into HD definition. (A part of films, which are not yet newly scanned nor incorporated into a database, is stored in the rooms of Slovak Film Institute.) The web database enabled the de-



scription of the film material, tagging, bringing various technical information, simply systemizing. Even the students of APA (Academy of Performing Arts) participated in transcription. For them it means the job for financial reward and the opportunity to gain the overview of the archive material character.

The project Family Archives entered new, much more useful stage of its existence. The web research environment enables film-makers or other interested to independently review and look up the material, label it and select for the needs of one's projects. Searching is the best in the Chrome search and enables to put in the year of production, general key words (tags), also definite expressions which are linked to the definite time code. A researcher does not lose time watching all video, they will just watch a part where the potential motif is. The use of material from the project is conditioned by writing a contract, state a source in final titles of work, or in other material, paying for the admission to a database and for the licence. Licence fees are quite low. A user does not pay for footage, but for the whole volume of material which was chosen and exported from the project. The project is financed out of private sources mainly. An important part of co-financing is granted schemes. Licence fees cover only elementary overhead expenses, e.g. renting web space, videostorage. This has been about technical and organisational issues of the project, and finally, a few words about its content. Demographic development and social and economic lagging of Slovakia behind caused that the real boom of film, amateur creation started as late as after 1960. In comparison to Hungary or the Czech Republic, every archive from the first Czechoslovak Republic is precious. A diverse collection has originated. In the first place, there is the theme of family, relax, holidays and children. Besides that, film-makers also captured social events, famous personalities, natural beauties, wheather and light metamorphoses, or they experimented with a story and film technique. We will find unique shots of the statue construction – Milan Rastislav Štefánik behind the building of Reduta, home shots of a composer Ilja Zeljenka, actors Martin Kolesár, Peter Šimún, Martin Porubjak, we can also watch Alex-

ander Dubček as he is placing the wreath in the funeral of his colleague from the State Woods Office.

The material of project Family Archives were used in various documentary films and television cycles. The first, Velvet Terrorists, Slovak Cinema, Art – Literature, We Build Slovakia, Ask Yours 89, BATASTORIES. A separate output of the project is so far seven-series Time Capsule which was created in the co-production with RTS (in Slovka: RTVS) in 2011.

The project Family Archives is still open to new material. Its process is very demanding to be organised and financed, however thanks to it, found out and scanned family amateur films may find new use and new spectators.

*Martin Šulík*

*A Slovak film-maker. In 1997 he graduated from FTF of APA (Academy of Performing Arts) Bratislava, the field of Documentary Creation. Besides Direction he participates in film creation as a film cutter. He is employed as a tutor in the Atelier of Documentary Creation in APA, Bratislava. He is a coordinator of his own archive project [www.rodinnearchivy.sk](http://www.rodinnearchivy.sk) (familyarchives.sk).*

## FILM DIGITALIZATION ON THE ACADEMIC GROUNDS

Why do we need to digitalize the Archive of Film and Television Faculty?

- the main motif is the preservation of culture heritage. In the field of film art, the Archive of FTF is its inseparable part.
- utilization of digital versions in educational process
- utilization for annual school presentations and tutors' creation presentation in festivals and presentations
- utilization for professional and non-professional public in the form of loans (VOD, Video on Demand)

### *Current state and starting points to the archive digitalization*

Having closed laboratories in the Slovak Television and Slovak Film Creation in the Koliba, the last generation of film-makers connected with classical film material finished their activities. By good luck, significant personalities are still engaged in FTF of APA as tutors of film and television creation who still know film technology and technological processes.

When viewing the list of student film creators stored in the deposits of the Slovak Film Institute (SFI), we will find a lot of names of today significant film-makers, and specially pleasing are the names of current Faculty tutors. In spite of the fact that school film are archived in standard conditions of SFI, time acts against us and with every day we will have to use much bigger effort and means to restore archival films and make them accessible.

Legitimacy of the need to restore school films results from the core of the film, the medium consisting of emulsion and foundation layer which inevitably succumb to the process of aging and irreversible degeneration. Even magnetic recording material of various formats are burdened by the specific parameters of aging, and this is another challenge for the process of school archive digitalization. The currentness of requirements results from impossibility to project or reproduce image-sound shots in another

way on original media. Old film projectors are put out of use due to their financial costs and due to the problems with their operation and maintenance.

Thanks to the project NP5 OPIS2 (National Program No.5 within the Operative Project of Society Informatisation 2) in the field of culture, SFI and Radio and Television of Slovakia digitalized the objects of the film type, audio and video. The Academy of Performing Arts, however, was not involved in this process and it seems similar programs of such range will no longer be announced.

We have tried to receive at least small finance out of the grant systems (CEGA – Culture and Education Grant Agency, AVF – Audiovisual Fund) lately, but we failed, or we were not understood. In spite of good project evaluations we were not given the grant. Right now realized conference Jánošík with a subtitle “about finding ways to the film digitalization in FTF of APA“is the exception. Digitalization in its core is not only technologically, but mostly financially demanding. A possible solution of financing school archive digitalization is the transfer of this problem to the grounds of rector’s office so that the digitalization of all faculties’ archives is solved, relating not only to a film, video, but also to sound and written shots.

A solution to join international cooperation is arising currently. We were addressed by the Film and Television Academy of Performing Arts in Prague to cooperate in strategic international project, in the scheme Creative Media Europe aimed at the digitalization of school archives. Due to this project we could find a solution to financing and we could promisingly be incorporated among other schools in the European Union with functional and representative school archives, which is the main output of this project.

From the time point of view it is necessary to realize that our Film Archive is becoming less accessible and irreversibly is getting lost by every day.

## *Introducing film digitalization in the educational process*

A fundamental task in restoration and digitalization of the Film Archive is introducing tuition of the whole spectrum of digitalization activities and skills across all FTF Departments. From a curator activity represented by the Department of Audiovisual Studies, across postproduction activity related to cutters, cameramen, sound and effect masters, to professional archiving and distribution.

The whole process of FTF Archive digitalization directs to the utilization of technological and pedagogical potential in the film and television creation field, accenting high level of educational process in the field of modern digital technologies application. Digitalization in the whole spectrum of technological aspects brings the need to educate experts for the film digitalization branch and even in traditional film professions. The aim of this study field introduction is gradual integration of FTF graduates in the developing film digitalization environment. I personally think it could be significant Bachelor Degree Graduates' skills and knowledge enrichment. Current engagement of our graduates in digitalization workplaces might confirm my opinion. For the beginning, optional form of subject could be the most proper.

In the last two years, a team of Faculty experts have been grouped and they are the Slovak top in film digitalization and have rich, practical experience of digitalization workplaces (Ing. Peter Csordás, doc. Štefan Komorný in SFI, doc. Štefan Švec in Radio and Television Slovakia – RTS, and Mgr. Art. Tobiáš Potočný in film digitalization field). As to personnel, we are well ready for the introduction of digitalization in tuition. The digitalization work of pedagogical team will be directed to the introduction of this field in tuition, to scientific search and ensuing innovation of technological procedures. This knowledge will directly be applied in tuition in particular ateliers, and the precondition for the formation of expert literature will be created, which is only issued abroad in this field. Methodology of film objects restoration of APA Archive will gradually develop. The way of determining reference copy for colourful

corrections, technical and reference qualities of image and sound, setting the process of digitalization, postproduction and archiving will be a part of methodology. A part of methodology will also be ethical code taking account of creators copyright (the Czech method DRA – Digitally Restored Author may be inspiration to us). Directory structures of digital archive and technical parameters of digital masters and derivatives for various forms of utilization will also be defined.

### *Technological possibilities of film digitalization in conditions of FTF*

The preparative phase of digitalization is aimed at history and the terrain research for the purpose of searching the medium and relating photographic and written material. Expert identification, diagnostics and completion of separate film object elements will be a part of the phase, which will run in cooperation with SFI where the films are stored. A starting point for archive completion is the list of film objects which SFI provided to us. For several months we have already been working in searching for film material which are possible to be found in the school space, in deposits of RTS, or at creators' themselves. After completion we define the criteria of objects selection for digitalization and we set the order. The choice and priority will be the consensus of the Faculty.

### *The negative of film 100% Pure Love*

I want to demonstrate the importance of this activity with the digitalization of the film by Martin Šulík Landscape (Krajinka), which is now on. The work had its cinema version of which not only distribution copy with final visual (grading) are kept in deposits, but also the original negative. However, the negative did not contain three film stories, they were integrated in two-part television version. This is preserved only on the tape media in SD – Standard

Definition (Digi Betacam).

By thorough searching for the film deposits, Czech Television managed to find the negatives of remaining stories, and thus we, together with creators, can create the version in the way the authors Dušan Dušek and Martin Šulík originally intended to. The copy of tape medium and distributive cinemaversion serve as image reference in final colourization of the restored and digitalized copy. The process is going on under the supervision of a cameraman Martin Štrba who thoroughly accepts his original aesthetic intention using new technological possibilities. The sound appeared to be another problem of film digitalization. The sound was preserved in more types of medium, but it was not complete in any of them and especially the cinemaversion was in now not used sound system Dolby SR (4.0.) This problem points at the necessity to integrate sound masters in the process of film digitalization. In this phase, tender and contracting restoration and digitalization services in external capacities must be arranged. The number of digitalized objects will be limited by finance available in a certain period.

The phase of restoration and digitalization will contain expert treatment of original image and sound media on the film or magnetic pad in the surroundings of cooperation between external technological workplaces and digitalization of objects. We will be talking physical control of material state, repairing glued items, ridding of mould and chemical purification. In this relation we cannot forget the fact that not only restored digital copies but also professionally treated original material for the next long-time archiving in film deposits will be the important output of the project.

### *Chemical purifier of film strips*

We will ask renowned professional bodies (Radio and Television Slovakia, Slovak Film Institute, Film Laboratories Zlín) on a commercial base for professional treatment and film digitalization using a film scanner. This is obviously a high-cost phase. Tech-

nological equipment for purification and digitalization is extremely expensive and such investment is inconceivable from the economic, space and personnel view, for our school and for other ones too. That is why, we preliminarily agreed on the possibility of scanning films, under acceptable conditions, on the grounds of Radio and Television Slovakia.

### *Film scanner "Golden Eye"*

Subsequently, the transfer of data for realizing digital treatment and expert restoration processes on school grounds, within particular departments and ateliers specialization will be realized. The emphasis will be put on keeping a record and documentation of the whole process. The school is quite well equipped with computer working stations corresponding with up-to-date trends for image and sound processing.

### *Retouching workplace*

These workplaces must be fitted with restoration software for restoring image damage of images (Phoenix, PF Clean). School cutting rooms on the platform of Avid MC are sufficient for necessary cutting operations in completion of available digitalized versions into final image and sound master result. A cutter prepares a reference copy for the process of colourization.

We have a colourization workplace fitted with the software Black Magic DaVinci Resolve on a top level, and the students of Visual Effects Atelier and Cameraman Creation Atelier will get the space in the final process of film restoration. To observe copyright law in this work, image author's (cameraman) supervision is necessary. Defining approach to the restoration of film work from the creators' copyright view and respecting their original artistic intention is an inseparable part of the process. If we look in our list of archive films, authors and cameramen are mostly available and



there will be no problem to invite them to this cooperation. Many of them are even active tutors in FTF.

### *Colourization workplace*

Retouch and mixing of digitalized sound tracks will take place in mixing workplaces using software in the Sound Composition Atelier.

Within the capacity of our school, it will be impossible to carry out a big volume of retouching pieces which are often really demanding and hard to fully realize within our tuition process. Defining the level of restoration will be necessary for every restored film. It is not actually possible for every film to go through deep retouch. Taking the value and specialization of the film into consideration (tutorials, an annual or graduation project ...), time and technological investment in this process must be considered.

Work procedure should accept our intention of using the digital version of a film:

- all film media must go through the control, treatment (ridding of mould, chemical purification, repairing glued items...)
- all film media will be scanned (digitalized) into the specified file format and definition resulting from the film format (16/35 mm) and its preserved quality (e.g. 2K DPX)
- the films of higher artistic quality, proper for presentation, will go through deep image and sound retouch, and through final colourization under authors' supervision
- remaining films will go through automatic, little time-consuming repairs which retouch software provides, and through final colourization corrections.

Note: All original film scans will be archived, for the possibility of deep retouch application, or new technologies and procedures.

The same with restored and preserved film media.

The phase of archiving, accessing and distribution contains the creation of digital originals of audiovisual work (masters), specified for archiving, and derivations (derivates) specified for presenta-

tion, tuition process, data media distribution, via WEB and distribution in the cinema format DCP. Long-time data archiving will be carried out in the form of digital strip library, on LTO tapes. Disc data storage place "Artotéka" (ArtFile) is also currently usable. We have to mind the transparency, security and structural accessibility of objects in archiving. The scale of levels goes from internal – for tuition process to the accessibility for off-school professional and non-professional public. I see the digitalized objects of FTF Archive as greatly important in the tuition process as it relates to school tutorials and graduates' films of Slovak film significant personalities, and also to the creation of current faculty tutors. Era depiction and education history in the film creation field are beneficial for using the archive in tuition process. School may use digitalized films for promotion and public presentation through various distribution models of propagation. Our archive films are often required by various festivals and film presentations dedicated to film creators' anniversaries, and are provided for television broadcasting.

### *Involving departments in particular digitalization phases*

- Department of Film Studies – completion of available material (photos, written material, reviews, festival participation, information about creators)
- Atelier of Cut Composition – completion of digital copy in HD, aligning reference copy for final colourization
- Atelier of Sound Composition – SW retouch of digital sound copyright
- AVFX – SW retouch of digital image copy (Phoenix, pf clean)
- Atelier of Cameraman Creation and Atelier of Visual Effects – colourization of image under the project cameraman supervision and exporting final image
- Atelier of Cut Composition – completion, synchronization and final exporting a digital master for the archive
- Department of Film Studies – creating complete documenta-

tion for the archive

- Other ateliers may be involved in the process (Atelier of Animation Creation, Atelier of Documentary Film, Atelier of Film and Television Direction) and Department of Production and Distribution will be important in the whole process

*Štefan Švec*

*A graduate and a long-time pedagogue of Cut Composition Atelier, now the head of Atelier. He has been working in RTVS - Radio and Television Slovakia as a cutter since 1984, later he was engaged in managerial positions. At present, he manages post-production and digitalization workplaces dealing with restoration and digitalization of the Film Archive RTS projects. He is also engaged in setting technological processes in the creation of television programmes and film projects.*

## LODZ FILM SCHOOL ARCHIVE – THE WAYS TO USE THE LEGACY

Marcin Malatynski

The Archive of the Film School in Lodz contains a unique collection of more than six thousand short films. Among them are the first films of the most outstanding filmmakers, including Andrzej Wajda, Roman Polański, Jerzy Skolimowski, Krzysztof Zanussi and Krzysztof Kieślowski.

A few years ago a plan was born to make available the entire collection of the Archive and to set up a special and unique website. Due to their special historical value, we decided to start with documentary shorts. Each film carries a detailed film metrics chart, featuring the full names of the artists, the technical data and a short sequential description of the content in Polish and English. Our website is aimed at all cinema lovers as well as film professionals - filmmakers and scholars of film culture. <https://etiudy.filmschool.lodz.pl/>

*Marcin Malatyński*

*A film producer and an academic. He has been a director's deputy and a head of International Relations in the National Film School in Lodž since 2015. The director of Indeks Film Studio, producer of three feature films (Tower, A Bright Day, Jagoda Szelc which was introduced in Berlinale Forum 2018). The graduate of the University of Economics in Poznan and of Film Production in National Film School in Lodž where he has been teaching since 2003. As a cofounder he has been a long-time manager of Student Film Festival Łodzka po Wiśle. A coordinator of foreign development program Passion To Market.*

## FAMU FILMS – FILMS OF STUDENTS AND GRADUATES OF FAMU AT ONE PLACE

75th anniversary of the Film and Television Faculty of Academy of Performing Arts in Prague (FAMU) foundation was marked by the start of unique culture platform. FAMU Films (available on [www.famufilms.cz](http://www.famufilms.cz)) have been in operation since 19 January 2022 as SVOD (Subscription Video on Demand) portal whose users have an access to the parts of film schools through decades, for a monthly fee. The following pages briefly present the planning and realization of the project which is assumed to fill in the gap in the history of Czechoslovak Cinematography.

FAMU has aimed at processing distributive strategy of its school artwork, so that movies reach the highest numbers of projection both at home and abroad. This obviously bears several significant factors:

- a) it is a great motivation for students who get the opportunity to present their films to the public in competitive and non-competitive presentations, in which they can find partners for future projects (e.g. producers, co-producers, distributors, etc.)
- b) the participation in significant presentations brings the opportunity for schools to register the projects in so-called Register of Artistic Outputs (in English RAO, in Slovak RUV) at the Ministry of Education, Youth and Physical Education in the Czech Republic, in artistic activity creation on the national level. Certified outputs are later calculated for financial evaluation of school in yearly reallocation of financial subsidy from the Ministry of Education, Youth and Physical Education.
- c) through coordinated distribution it is possible to reach monetisation of FAMU art pieces, whereas acquisition revenues are used for the next development of school distributive channels.
- d) the placings of the FAMU artwork in world prestige presentations help build a good reputation of school at home and abroad and equally, this increases the interest of applicants in the study in FAMU.

In the field of distribution in FAMU, the school aimed at the dis-

tribution of festivals including their own Student Film Festival FAMUFEST, which is organised yearly by the students of Production Department. Next, FAMU aimed at the commercial distribution in the sense of reaction to the demand for current and older movies. In the field of streaming services, FAMU has been cooperating with the platform DAFilms within Czechia and Slovakia, for a long time. The platform itself chooses the films and introduces only some of them. Czech Television with their service iVysílání (broadcasting) belongs to the next partners of FAMU.

In August 2020, Prague film school presented a new distribution platform called FAMU in Cinema. The aim of the project is to introduce short films created by students and fresh graduates of FAMU in cinemas all over the Czech Republic – this has happened for the first time in the modern history of the prominent Czech film school. Successful and worldwide awarded films like *Daughter* or *Shit Happens* got into the Czech distribution offer, and the Czech public had the first time opportunity to watch the most famous animated contemporary films of FAMU in the complete series with the title *FAMU in Cinema 01*. The first grade movies were linked by one main topic – femininity or the view of world and of light and hard life moments solely from the feminine view of authoresses of the Animated Creation Department in FAMU. Distribution premiere of *FAMU in Cinema 01* was on on 20th August 2020.

With yearly increasing numbers of FAMU films which were introduced in festivals at home and abroad, the question from professional and general public was continually returning (mainly in relation with the student films nomination for the *Cena Magnezia Award* (Award Magnezia) within the competition *Český Lev* (Czech Lion)), which despite a narrow selection of school films in the cinema distribution of FAMU introduced in the cinema, could not be answered: Where can I watch FAMU films? In a quickly developing audiovisual environment which reacted to the behaviour and change of spectators' habits, making the fund of FAMU films accessible was the program of the day.

Idealistic motivation stood at the beginning of the project. The old-

est Czech film school has produced more than 15 thousand film pieces since its origin, but the range remains hidden to the public. On the base of many previous responses and requirements of professional institutions in audiovision and in general public scope we came to the conviction that there is a certain demand for FAMU films, and making them accessible could contribute to the spread of school reputation in the world. FAMU students and graduates could thus have another channel available for the presentation of their artwork.

In 2020, the first questionnaire research appeared in FAMU (internal and external) whose aim was to explore the interest of the public and to find out which home or foreign projects had similar parameters. No other contemporary European university of multimedia specialization offers the service of this type. Student films are broadcasted mostly via established platforms like YouTube and Vimeo. Moreover, National film school in Lodž is the author of film school archive which is, however, from the distribution and marketing view targetted differently from the classical VOD service, as it aims more at professional public (archive enables even purchasing and utilization of specific shots or complete films). Film schools have thus adapted to the dramatic development of audiovisual market in the last decade, their online catalogues are not complete, nor systemized though, and a lot of pieces of work cannot be publicised in them because of legal issues. European film schools within the association CILECT (Interantional Association of Film and Television Schools) whose member is also FAMU, coordinate with television and online distributors which demand for their creation on a standard level. The global pandemic impacted the phase of preparation in the beginning of the year 2020. The situation showed that spreading the content via the Internet is actually the necessity. The form of VOD portal which could enable watching the content on various kind of equipment connected to the Internet was a logical choice. In December 2020, a research concerning the potential of VOD service connected with FAMU was made within the academia of FAMU. The results showed that 85% of the asked would accept a new platform, 12%

see it as an interesting idea, but according to them school will get by with the YouTube and Vimeo. Only 1% of the asked said a negative answer and 3% had no opinion. The next question for the academia was if the members agreed with the public presentation of their pieces of work on the platform. 83% answered yes, 12% had no opinion and 5% said no. 26.7% of the asked wished to be involved in the preparation and operation of the VOD portal, the rest answered in a negative way. The preparation and organization of the project was provided by internal workers of FAMU in cooperation with students who reacted positively to the question of the direct involvement in the project. The experience of the current dean of FAMU Andrea Slováková meant a great support in founding the platform DAFilms. The project FAMU Films received most finance directly from school. A subsidy from the Media and Audiovision Department in the Ministry of Culture and Association of Producers in Audiovision helped also with finance.

Special attention was paid to the legislation connected with film content. The problem of missing contracts in the Archive of FAMU arose during the preparation. The films of which these documentation is missing are not possible to be presented. Framework contracts with the Protection Union of Authors for the Copyright to music pieces of work, and with the association of authors and copyright holders DILIA (Theatre, Literary, Audiovisual Agency). The copies of student films in FAMU created by 1990 are stored in the National Film Archive (NFA) which is their owner. The digitalization of films older than 30 years and more is going on in cooperation with NFA that has great technical capacities. However, the costs of film transcription and digitalization belong currently to the most noticeable. With regard to having finance shortage for the development of own VOD platform, the licence of Uscreen service from the American provider was purchased. Uscreen provides a verified and functional technical background with the broad and stable support of the third party. It also offers in-built payment gateway which arranges globally used payment system Stripe. The service may be linked with the own domain – in this case with the address famufilms.cz. The wide range of



possibilities to work with customer community is another positive of Uscreen – it is possible to analyse sales or unique attendance of webpages in the administrative environment. For final users they offer pleasant environment which is similar to existing VOD platforms. The service is linked to email addresses in the domain famufilms.cz which serves as a primary communicational channel with subscribers (log-in data, reporting problems, sending bills, general notice, newsletter, etc.). Purchasing Uscreen licence has certain drawbacks. VOD portal is subordinate to the system of patterns which is only very little possible to be programmatically modified. Although one-time starting purchase of licence presented a big finance burden, a part of finance of each subscription belongs to the provider Uscreen. As above mentioned, customer support is stable and fast, however, the communication goes on in English only, which might cause a difficulty for someone. Depending on themselves, the dramaturgic and commercial plan originated subsequently. Monthly subscription was set at the very symbolic CZK 80 including VAT – yearly subscription is CZK 800 including VAT. Realization team had to make a considerate decision whether to set the fee for subscribing to the portal as a whole or only to particular films, as it is with the service AppleTV. With regard to the fact, that payment system Stripe, which is a part of Uscreen service, had a fixed part for the payment by a card, the subscription for a particular film would not be profitable, or very deep loss-making. There were some opinions in the internal questionnaires that the service should be accessible free of charge to everybody, however, the operation costs are so high that the next distribution commitments of primarily coproduction projects do not and will not allow the access to everyone without even really symbolic fee. The only exception is given to all students and tutors of FAMU, and equally time limited access will be given to the applicants for the study so that they get the possibility to recognise the creation of all departments in detail. FAMU equally enables the free access to professionals of audio-visual and film media. This step stems from the idea that active film creators are to have the possibility of home cinematography

review. FAMU Films operates as a review catalogue. The project is currently non-profitable, without yearly support from the University and sponsorship its operation would be impossible, and all finance would be used for the portal working and for the next expenses connected with FAMU Films.

Dramaturgic conception developed out of a few assumptions. The first was defining final user groups for whom FAMU Films are determined. Internal research revealed that the target group is the wide public all over the Czech Republic or Europe, but we will primarily concentrate on the group of 17-55 years of age, with secondary or university education, actively interested in culture events. The platform might be popular with a secondary target group, i.e. people working in audiovisual industry (producers, festival sphere), watching FAMU students' creation while trying to get knowledge of remarkable school talents. For this reason company profiles, which cooperate with FAMU students and coproduce their films, are created on the portal. The second assumption of dramaturgic plan origin was the view of the school history. On the assumption of the idea that spectators will know the film pieces of the Czech New Wave and film-makers like Miloš Forman, Věra Chytilová or Jan Němec, but will also be interested in the very beginnings of the school (Vojtěch Jasný, Karel Kachyňa, etc.), in the creation of 1980s (Tomáš Vorel, Jan Hřebejk, etc.), or in film pieces of contemporary authors which achieved a significant success in world festivals. Starting the platform in January 2022 caused unprecedented interest. The initial offer of three hundred films was complemented by medallions to particular departments and standardised tutorial. Through the videos created exclusively for FAMU Films pedagogues explain the principles of tutorials which students must complete. As the form of short film tutorials might be unusual for some portal's attendees, the videos serve as a certain excursion to the practical operation of FAMU. New films are publicised on the platform every day and are reported about on social media. The films are often grouped into sections which commemorate specific anniversaries, events or point out a particular artist or genre. The portal is now accessible in the Czech and

Slovak Republic with the opportunity to switch English subtitles on in many pieces. The project FAMU Films has widened the offer SVOD of local and multinational providers in the Czech Republic. Among them are Netflix, HBO GO, VOYO, Aerovod, DAFilms, iPrima, Edisononline, Stream.tv, MALL.TV, O2 TV, Disney + and many others.

The mobile application for the systems of Apple iOS and Android is to provide more comfortable access to the content in near future. Its publication is planned for the one-year anniversary of starting FAMU Films. The application originated due to previously mentioned support of APA and works again due to the Uscreen service.

Another set goal of the project is worldwide open access, i.e. making the portal accessible worldwide. This step obviously requires another finance and legislative assistance. FAMU Films is open to mentoring for other European film schools which could also prepare SVOD portal. International institutions, presentations and media are interested in the project. The project was presented in the conference of CILECT association and aroused a great attention mainly from the French Film School La Fémis. Currently, we run discussions on the application of knowledge and experience for the Slovak film school FTF in APA, and even Polish Łódź Film School is interested.

With regard to the volume of FAMU production, the project possibilities are virtually unlimited and we assume its existence will be further bound with the activity of Prague FAMU.

- Shit Happens. [film]. Director Michael MIHALY, Dávid ŠTUMPF. Czechia, Slovaka, France, 2019.
- Daughter [film]. Director Daria KASHCHEEVA. Czechia, 2019.
- Dear Daddy [film]. Director Diana Cam Van NGUYEN. Czechia, Slovakia, 2021.
- Red Boots [film]. Director Anna PODSKALSKÁ, Czechia, 2021

*Alexandra Hroncová*

*The manager of festivals and distribution in FAMU, Prague. She*

*studied Film Theory and History and Audiovisual Culture in the Philosophical Faculty of Charles University in Prague. She is mainly in charge of festival strategies of student films in FAMU, communicates with festivals, distributors, sale managers and coordinates the FAMU SVOD project called FAMIfilms.cz. She is in charge of the student films journey to local and foreign film screen – she searches and establishes a partnership with prestige and various film festivals all over the world, concentrates on festival strategies and arranges the administrative process of film approving. She has remarkable experience in marketing communication and event management on the academic grounds and in private sector.*

# **DIGITALIZATION OF FILM ARCHIVE; TECHNOLOGICAL IMPLEMENTATION, LATEST PROCESSES**

## *Aim and Object of the Project*

The project is aimed at systematic digitalization of Film Archive of the Film and Television Faculty of the Academy of Performing Arts for the period since the Academy origin (1990) till now. Digitalization, restoration, long-time archiving, making graduates' films and students exercises accessible, all of these are the object of the project. The aim is updating the existing archive Artotéka (ArtFile), of the Media archive with the report of media recording and assets for all faculties of APA (Theatre Faculty - TF, Film and Television Faculty - FTF, Music Dance Faculty - MDF).

## *Current state of issues*

The Faculty does not have digitalized graduate films nor student exercises recorded on the film and magnetic pad in the format 35/16 mm. Legitimacy of the need for digitalization of school films arises from the core of irreversible process of film and MG material degeneration. The Faculty has the original films and magnetic material stored temporarily in the deposit of the Slovak Film Institute. Basic film acquisition was realized in the Slovak Film Institution in the years 2012 – 2015:

1. Identification of material
2. The list – xls file, 326 titles, 650 items / elements, ca. 160 hours, the oldest film 1975.
3. Analysis of all available image and sound media – OCN, DUP, PRINTS, SOUND NEG., MG, size 35/16 mm, length, etc.
4. ArtFile MAM (Media Asset Management) – current state
5. ArtFile – Media Asset Management (content administration)
6. FTF, TF, MDF (Film and Television Faculty, Theatre Faculty, Music and Dance Faculty) – capacity 180 TB (currently 160

TB)

7. Dailies works
8. Archive Festival
9. Archive Work – CD, DVD, VHS, DV, DCP ...
10. Final pieces of work
11. Oral History

### *Project Phase No. 1*

Preparation phase of digitalization is aimed at historic and terrain research with the aim to find and find out missing media. The content will comprise identification, diagnostics and completion of particular archive elements.

- Determining criteria for the selection of objects to be digitalized, and specific choice of media.
- Selection of objects for digitalization will be the result of faculty consensus with particular order of digitalization.
- Ethical Code of Restoration will be created / Ethical Code FIAF (International Federation of Film Archives) / which will respect the specifics of audiovisual pieces of work (preserving authenticity of work, its image-sound attributes, etc.), determining reference copy, reference qualities of image, sound and historic attributes and habits of this era.
- Task of a student and a tutor; student's intention versus mistakes, etc.
- Suggestion of methodology – defining processes of digitalization, restoration and digitalization control, restoration, postprocessing and archiving.
- Setting technical parameters for digitalization.
- Definition of directory structures, defining file parameters, formats, etc. Communication language of a generation.
- Project personnel provision.
- Participation of Departments in the project realization so that we can gradually apply the project to educational process.
- Price offer and arranging for preservation and digitalization

services, laboratory processing of film and magnetic media from external providers for a pilot project.

- Copyright.

### *Project Phase No. 2*

- Realization of preservation, preservation and digitalization activities with external suppliers – project partners.
- Realization of digital restoring and postprocessing (correction, restoration of image and sound, vfx, mastering, supplies). Active participation of Departments and students in the projects as a part of educational process. The Faculty workplaces have relatively good technical equipment responding current trends of image and sound processing.

### *Project Phase No. 3*

- Archiving, making access and distribution for educational process and school presentation.
- Specification of filmographic recordings and metadata.
- Feedback – emergence of new fields – Archivár (Archivist).

### *Pilot project.*

It is the first title chosen for digitalization. Original image-sound media are of the type OCN, MG sound – mix combined copy, which is ideal starting material. Preservation activities and digitalization as such will be realised in cooperation with project partners. I consider complex involvement and setting the restoration process of previously mentioned piece of art in educational process across all departments and ateliers (historic research, camera, sound, cut, vfx, production, distribution, etc.) the real contribution to the project. Authors will have an opportunity to act as guarantors for particular professions, and students will have a

unique opportunity to work on their tutors' films. The pilot project will be the base for the proposal of project management digitalization of other films within a set time period.

*Peter Csordás*

*An expert for digitalization, a quality and control manager (2011 – up to now), employed as a National Film Archive director (2010 – 2011), manager and colour master of film projects and film digital technologies in the Studio 727 ( 2006 – 2009). He is a member of the Chamber of Restorers (specialization U13 – Restoring film art pieces), a member of work group Cinemas Digitalization and Co-ordination Strategy in Slovakia, a member of Acquisition Board of Slovak Film Institution, and of Audiovisual Heritage Board.*