

Welcome to the Foundation.

The National School of Cinema -Experimental centre of Cinematography, established in 1935, is the oldest and most famous training and research institution in the field of cinematography. Its aims are:

- ° The development of art and of cinematographic and audiovisual technique, through the provision of training , specialisation and refresher courses as well as carrying out experimental and research work , while operating as a centre of excellence.
- ° The conservation , enrichment, restoration , distribution and promotion, nationally and internationally, of our cinematographic heritage through Cineteca Nazionale.
- ° The administration of support services for Nuovo cinema italiano, in particular for young authors and experimental cinema , offering the opportunity to make films.
- ° to aid scientific and technological research and experimentation in all areas connected with cinematography and audiovisual matters.

It is the oldest school of cinema in the world. The biggest names in Italian cinema started here : Michelangelo Antonioni, Claudia Cardinale, Carlo Verdone, Clara Calami, Alida Valli, Dino De Laurentis,. Many illustrious teachers such as Vittorio De Sica, Luchino_Visconti, Lina Wertmuller , Gianni Amelio and Giuseppe Rottuno worked here.

The two centres in Rome and Turin covering an area of 40,000 square metres in all ,including buildings and green areas provide cinema and tv studios , workshops (slow motion, animation and photography) . They offer nine different courses , each of three years duration.,inmthe following disciplines : Direction, Film scripting, Photography, Acting, Set Design (stage decoration and costume) Production, Editing, Sound technique and Animation.

Cineteca Nazionale has in its possession about 45,000 titles , 2000 of which are films , 600,000 photographs and 50,000 programmes. The Foundation has also at its disposal Biblioteca Luigi Chiarini , the most specialised in the cinema sector. It contains more than 68,000 library units , 600 of which contain periodicals from all over the world 45,000 volumes and 10,000 filmscripts.

Administrative Council.

Presidente Francesco Alberoni

Dante Ferratti

Giancarlo Giannini

Carlo Rambal

Gavino Sanna

OUR HISTORY

The *official* foundation date of the Experimental Cinema Centre is April 13 1935 although the National School of Cinematography had already been in operation for a few years by then..

It is, together with the school in Leningrad, the first school of cinema in the world and the centre at via Tuscolana, established in 1940 according to plans drawn up by the architect Antonio Valente, was soon to become the point of reference for famous professionals , young authors and keen scholars of cinema ; a veritable propelling force for Italian cinema.

In the course of its sixty years existence it has trained entire generations of
From Antonioni to Cavani, from Bellocchio to Virzi, from Loy to Archibugi, from Maselli to Verdone. Many leading lights in Italian cinematography have passed through the theatres of the CSC (experimental centre of cinema) .Among the illustrious teachers who have shared their expertise with the students are Alessandro Blasetti, who was the first teacher of directing , Roberto Rossellini, Vittorio De Sica, Luchino Visconti, Pietro Germi, Suso Cecchi d'Amico, Furio Scarpelli, Roberto Perpignani, Gianni Amelio to name but a few.

The CSC has had many different functions over the years and continues to assume new ones.

In 1937 the first edition of the prestigious review “Bianco & Nero “ appeared. This was the first in a long series of initiatives resulting in hundreds of volumes, a dictionary of International film and also a history of Italian cinema.)

This film collection, which was intended to provide students with invaluable support in their studies was updated after the war and in 1949 was named Cineteca Nazionale. Its function was to collect, preserve and release a collection which ,because of the obligation to deposit there all short films and feature films , produced or co-produced in Italy , the store of films increased from year to year. In the same year Cineteca joined FIAF(Federation Internationale des Archives du Film)

The Institute library continues to take on the mantle of a cultural organisation specialising in study and research. Since 1965 the Dipartimento dello Spettacolo now at Il Ministero per i Beni e le Attivita Culturali (Ministry for Heritage) has been responsible for the legal registration of Italian film and film scripts Today the Luigi Chiarini Library is the major Italian library specialising in this sector

In 1997 the public organisation was changed into a foundation and named Scuola Nazionale di Cinema(National School of Cinema)

OUR MISSION

Objectives and development strategies

The structure , updated and developed , while continuing to administer internally courses with limited entry continues to interpret its mission ,proposing itself as a “centre of excellence” in the promotion and coordination of training initiatives throughout the country, while also collaborating with public and private institutes and the universities.

At the same time it takes over the management of financial support for, the new Italian cinema , new authors and experimental cinematography . Its main objectives are to maximize opportunities for young authors and professionals involved in making films, to see such films released and to facilitate interaction between the young film makers , critics and the public. .

It operates a second “ pilot “ initiative : it releases films to other training organisations also using FAD for this purpose. At the same time the School ,which will repurchase (also on the level of international recognition) the “brand” of “Centro Sperimentale di Cinematografia” , will be more and more involved with its mission of restoration and recovery of the national film patrimony.

The School also aims to develop itself as a centre of coordination, open to all new Italian authors and all young professionals in cinema, through the introduction of new training initiatives both inside and outside the structure . It plans to offer support, resources and technology to new authors , to experimental cinema , to the use of innovative technology, to new languages and new ideas, thus assuming the function of technical. cultural and economic “incubator”for new Italian cinema. In this way it extends the possibilities of expression through image in all its forms (from short film , feature, documentary ,to experimental and technical research) to the maximum number of topics possible on a national scale, and through coordination with regional centres of expertise.

Results

This has resulted in many more people from all parts of the country being able to attend professional courses at an advanced level. It has also increased opportunities for more young people who want to make films

Deeds

In order to implement this current one can have recourse to the delegated act no. 137 / 2002 since one can refer to section c) codice 2 article 10 “ improving of efficacy in interventions concerning cultural heritage with the aim of optimizing assigned resources and increasing entrants , a clear indication of the public commitment of the sector also with the aim of a significant and transparent statement of balance”.

Particulaar reference can be made to sub section e) of the delegated act which forsee the adjustment of the organisational layout of the institutions and organisations in this sector, a review of the control systems in the use of resources assigned and of the effects resulting from these interventions.

OUR COURSES

Admission to the School is by open competition. Starting with standard courses for the three year cycle 2000 –2002 the examinations are advertized yearly in March and April .It is, therefore, possible to participate in the selection process every year for a new three year course, thus bringing the School into line with university procedures

The academic year starts in January and ends in December.

Courses last three years and the teaching programme , where attendance is obligatory, is organised on the basis of inter-disciplinary studies and offers training in the following areas :

° **Photography**

° **Editing**

° **Production**

° **Acting**

° **Direction**

° **Filmscripting**

° **Set design, stage decoration and costumes**

° **Sound technique**

° **Animation**

The Animation section is located in a separate premises in the area of Torino. Two new premises are being considered , one in Milan for specialization in television , the other in Palermo for documentary cinema.

Each sector offers six places with the exception of Acting which offers twelve (six for women and six for men) , and Animation which has eighteen places (six for classical animation, six for animation writing and six for computerized animation). Applicants for the public examination must fulfill certain requirements . These include a knowledge of English, they must be between the ages of 18 and 22 for the acting sector , 22 to 27 for the other sectors and have certification from the middle/high school or its equivalent.

Candidates who may have degrees or those who have completed a two year university course or are holders of a relevant post-diploma qualification are deemed to have preferential qualifications.. Such candidates are admitted following a strict on-going selection process which, in the final stages includes a preliminary seminar lasting a few weeks . Twice the number of candidates who will eventually be accepted on the course will be admitted to this seminar. All those who have participated in the seminar will , however, receive a certificate of attendance.

Students accepted on the courses pay an annual registration fee determined on the basis of family income similar to the system in operation in the universities.

Attendance at classes and practical sessions is obligatory; the timetable is from 9 00 to 18.00 Monday to Friday but may be extended to include weekends and public holidays as well as evening and night sessions as needs dictate.

The courses consist of theory classes such as the history of the cinema, film analysis and classes specific to each sector. Some of the specialised classes in editing , for example, include : analysis of editing, computer studies, the role of production secretary , typology and film formation, video technique and technology sound editing, mixing and elaboration of image. . The set design stage decoration and costume course includes , set design projection, methodology of documentation, the digital camera as an instrument of documentation decoration of surroundings original costume design., make-up and hair styling and military uniforms. virtual set design, traditional art direction and special effects.

Moreover, in the course of the three years the students take part in many practical training sessions – first in video, then on 35mm film . This experience is consolidated through the making of short films and through work carried for the diploma and filmed towards the end of the final year.

Students from all the different courses take part in these practical sessions , each operating within his own specialization.

The work carried out by each student is evaluated at the end of each year and grades are awarded which determine acceptance for the following year and the awarding of scholarships. Each year scholarships to the value of 6.000 euro per student are awarded to the most deserving student in each sector and also to students of low family income..

As well as attending normal classes students participate in seminars and meetings with well known personalities from the world of stage and screen. During the present three year cycle. for example, the students have had the opportunity of meeting Theo Angelopoulos, Fabrizio Bentivoglio, Giuseppe Bertolucci, Andrea Camilleri, Michel Chion, Alessandro D'Alatri, Vittorio De Seta, Franco Di Giacomo, Massimo Ghini, Giancarlo Giannini, Tullio Kezich, Mohsen Makhmalbaf, Umberto Marino, Jeanne Moreau, Gabriele Muccino, Armando Nannuzzi, Maurizio Nichetti, Nicola rovani, Sergio Rubini, Martin Scorsese, Todd Solondz, Alberto Sordi, Giuseppe Tornatore

. The school is really to the fore as regards new technology. . In recent years it has invested not only in replacing its equipment but in increasing the amount, and further improvements are planned for the immediate future. Fifteen digital appliances for picture editing (Avid and Final Cut) have been purchased recently as well as six stations for sound editing (Pro-Tools, Cinetrack, Akai), Other recent purchases include a modern Arriflex 35mm cine camera model 535b , complete with accessories and a further sound cine camera 35mm , the Superamerica Moviecam, as well as already existing cine cameras. Set equipment has also been renewed: lighting equipment and accessories, trolleys, tracks , dolly etc. and for the sound department microphones, radiomicrophones, digital recorders. Finally the “Verticale Ventimiglia” a sophisticated bench for cinematographic optical effects , the only one of its kind in the world.

All classes are held in Italian.

WELCOME TO THE NATIONAL FILM LIBRARY

Known as Cineteca Nazionale in 1949, the film archive joined the FIAF (Federation Internationale des Archives du Film) in the same year and was given the task of collecting , conserving and releasing , for study purposes, a collection whose cultural relevance is officially recognised

Because of the obligation to deposit all films produced or coproduced in Italy, the present collection at SNC (National School of Cinema) numbers around 45 000 films.

These include a considerable number of Italian made films as well as the most significant titles within the history of world cinema, the latter having been acquired through exchanges with the cinema library of the FIAF.

The catalogue of films in circulation totals about 2000, 75% of which are Italian. The National Film Library places these at the disposition of cultural organisations for private showings.

These form part of the Fototeca-Manifestotec a section which specialises in cinema iconography. This sector has a collection of about 600. 000 photographs and 50 000 posters, (in part computerised. and the video library section)

In January 2003 the National Film Library opened its own cinematographic studio called The Sala Trevi with the aim of presenting to the public archive films from The National School of Cinema and from other national and international film libraries.

REGULATIONS REGARDING LOANS AND PRICES

The National Film Library makes available films from its own archives to cultural organisations for showings where no commercial gain is involved..This service is provided by the Diffusione Culturale section (telephone 06 72294-316/315;email:argento@snc.it)

Films from The National Film Library are only available on 35mm film.

To avail of this lending service the following information must be supplied before 15th of the month preceding the proposed date of projection:

- ° A request on headed paper indicating precisely the date and place of projection.
- ° A declaration indicating that the showing of the film from The National Film Library is public and free of charge or in the case of Cultural associations, reserved for members and /or guests.
- ° The name of the person in charge of the projection.
- ° The necessary fiscal data for invoicing regarding wear and tear.

Consult the Price List

Clubs and cultural associations must also send copies of their charters and deeds.

The reference , *In collaboration with the National School of Cinema-National Film Club*, must appear on, all printed material except where different written agreements exist and must be in the same style of print as that of the organising body.

The projection programme for each film from The National Film Library must carry the reference: "This copy comes from the National School of Cinema - National Film Library".

The service is normally suspended for the months of July and August.

Contributions for reprinting (wear and tear)

For each film borrowed, for one single projection a contribution must be made in advance towards the reprinting of new copies destined for cultural diffusion.

The amount is calculated in accordance with the length of the film , plus 25% VAT.

This charge can be paid in the following ways

°postal order

° Bank credit using current account number 10000 payable to: Scuola Nazionale di Cinema presso BNL, agenzia n. 33, Roma (ABI J 01005-CAB 03397)

°non transferable cheque payable to :Scuola Nazionale di Cinema

Certification regarding pending payment must arrive by fax at The National Film Library (06/7211619), before collection of films.

C ollection of films

The client must furnish the name of the company or person responsible for the collection and return of the films to The National Film Club.

Transport costs, both for collection and return, are at the clients' expense.

Films can be collected by courier from the film bank of The National Film Club (Via Tuscolana. 1524) Monday - Friday (9.00 -15.30)

The courier must show, at the moment of collection, a copy of the written order with a list of booked titles, the destination address and the name of the person in charge of projection

To guarantee a better service it is necessary to phone the office of Cultural distribution (06/72294316-315) in order to confirm the booking and a fax of the order should be sent to the courier a few days prior to collection

Returning of Films

Films must be returned the day after projection.

In the case of delays these must be reported and justified by telephone to The Cultural Distribution Section of the National Film Library.

Projection

The copies must be shown by personnel with technical experience in cinema, using two projectors. Where only one projector is available, editing of the parts must take place leaving no less than twelve frames at the top and bottom on the first frame, with the image exposed (or the soundtrack recorded) on each roll.

It is absolutely forbidden to cut the parts on a level with the exposed frames.

In the case of breaking, roll the film without making joinings, indicating the faulty place with a slip of paper and explaining in writing the reasons for the break.

The films must not be rewound on a projector, but onto a passafilm (film canister)? replacing at the centre of every part the original plastic nucleus

You are requested to always put adhesive tape at the end of the rolls in the boxes to avoid unwinding during transport.

No writing should be added to the original boxes.

Treatment of cinematographic work.

Films must be projected using the following matte; for silent films 1:1.33; for sound films 1:1.37, 1:1.66, 1:1.85 according to type.

If the projection booth is not equipped with matte, 1:1.37 (indispensable for guaranteeing the correct projection of pre-60s sound films and also some later films)

It is suggested that you use the matte for the projector without the anamorphic lens?

For the silent cinema a projector with a speed variant must be used, according to type, between sixteen and twenty-four frames per second. To avoid flickering, a shutter with three blades must be inserted.

Optimization of the lending service

The National School of Cinema-The National Cinema library distributes a large number of copies to cultural centres every year. It is therefore essential to be able to rely on the users' punctuality and cooperation to maintain the films in good condition. Borrowers are therefore requested to indicate in writing all defects encountered during projection.

Where parts are not in the correct order the borrower is requested to indicate this on a page but should refrain from changing the order of the canisters in which the originals are contained.

In House Consultation

The National Film Library, within the limits imposed for reasons of security and having due regard to 3rd party rights, allows consultation on its own premises, regarding film materials deposited there

This service is administered by the section "AFFARI GENERALI E AMMINISTRATIVI" (TEL: 06 72294314; email: castagna@snc.it)

The materials can be consulted by making an application giving reasons during week days Monday –Friday (office hours 8.30-15.30)

Application must be made in writing and a fee must be paid in accordance with the length of the film.

Italian University students and foreign students preparing Degree thesis on relevant topics, as well as foreign scholars, holding scholarships awarded by public institutions, for the purpose of research related to cinematography, are exempt from payment.

NOTICE: The list of films available at the Cineteca Nazionale (Film catalogue) for cultural distribution is subject to frequent updating. It is therefore possible that there will be changes, temporary suspensions and/or added titles.

PHOTO LIBRARY

The photo library section of the National Film Library is completely devoted to cinematographic iconography. With a collection of more than 500.000 photographs there are few others of its kind in the world.

All these photographs belong to the world of cinema: over 1.500 of Italian and foreign films, thousands of actors, of directors and other cinema personalities”and are diverse in format, type and epoch.

A large part of the material comes from production houses(fondo Rizzoli), from historians of cinema(fondo Montesanti) from photographs(Osvaldo civirani Report associati...),from private collectors and from some recently acquired trusts (Fondo.Rossellini, Fondo De Santis)

Most of the iconographic documents which the school owns concerns Italian cinema, although cinema productions from other countries are quite well represented.

As part of its conservation work on iconographic material the photo library of the National School of Cinema(SNC) has completed the cleaning of 4.000 negatives and the digital restoration of about 9.000 “pieces”as well as the actual restoration of about 1.000

Well in advance of other European countries, the photo library has launched a project of cataloguing and integrated digitalization of the entire archive.

This project will facilitate the internal management of the section and public access to photographs and film advertising materials(posters, playbills etc) through the use of computer.

Moreover, the computerization of the archive will make available online catalogued information, offering various levels of specialization, on all materials housed in other sectors of the SNC. The use of multimedia support will allow access to a heritage

which is not contained materially in the school archives but is to be found in other trusts within private and public archives.

Along side the cataloguing and digitalization of archival material steps are being taken to reach a series of agreements with the owners of these trusts with a view to setting up a centralized computerization which will also include the works in their possession.

The sole beneficiaries of such a system would not only be the users who in one single site would have available to them a complete catalogue of a century of cinema in Italy but the owners of the same trusts would also benefit, They would retain ownership of same and could continue to exploit all their potentiality, not least the commercial aspect.

By making use of the immense resources which the web offers, a partnership with the most important European film libraries for the study and adoption of common systems of cataloguing and management of archival material and digitalization of standards is in preparation.

°In house Consultation

°Price list

°Photographic Exhibitions

PHOTO LIBRARY

The poster library section of the National Film Library collects iconographic material relating to national and international film production throughout the 20th century. The poster library contains one of the biggest collections of its kind in Italy.

In its archive about 60.000 pieces are kept at present. These include posters, brochures and original sketches of scripts representing more than 8.000 films both Italian and foreign.

The school's collection continues to increase thanks to donations from private individuals and the acquisition of material held in other trusts.

In recent years the poster library has benefited from the Montesanti Fund donation, from the purchase of the Piero Matteini collection (11.000 posters from the 40s and 50s relating to Italian and American cinema as well as total cover of Italian cinema from the 80s to the present day). It has also benefited from the Titanus donation (200 pieces going back to the 70s), the Lux donation (100 pieces) and the agreement with the SAC which every year provides the school with material on most recent cinematographic productions

Thus, like the photo library the poster library has started a cataloguing and integrated digitalization project of the iconographic materials contained in the archives. This

will allow the public to access advertising materials (posters, playbills etc) using the latest IT technology.

LA SALA TREVÌ

On 19th February 2003 The National School of Cinema will inaugurate La Sala Trevi within the multi functional centre "Spazio Cremonini al Trevi". This room will be the privileged place to enjoy the film heritage preserved and restored by the National Film Library(CN)

The programme will give prominence to Italian Cinema, its most important authors, the most frequented genres and the most significant movements, without however neglecting foreign cinematography.

Moreover La Sala will be the natural place to view the work carried out by the students of the CSC during the course of their training

Young Italian authors will also be able to use this new venue to debate with cinema lovers in general and experts in the field.

Email: [**salatrevi@snc.it**](mailto:salatrevi@snc.it)

PRODUCTION AND CULTURAL PROMOTION

The production and Cultural promotional sector looks after and administers an entire production centre. It manages *the Teatri di posa* in the school and the student productions while also looking after distribution and release.

It also deals with the executive production of film clip footage which goes to make up a memory archive (archivio della memoria).

The series *Ritratti Italiani*, video interviews with personalities from the cinema and the world of Italian culture form part of this archive. Personalities include; Riccardo Freda, Vittorio For, Rita Livi, Montal Cini, Ettore Scola, Mario Monicelli, Age Scarpelli, Dino Risi, Suso Cecchi d'amico, Gillo Pontecorvo, Tullio Pinelli . This series also contains *I mestieri del cinema*.

EDITORIAL ACTIVITIES

The editorial sector has been operative since 1937, since the publication of the prestigious review on cinematographic studies *Bianco e Nero* currently directed by Lino Micciche.

At the same time as *Bianco e Nero* the CSC/SNC has published (from 1937 until the present day) hundreds of volumes as well as the famous *Filmlexicon degli autori e delle opere*, an International dictionary of film.

The rich collection of studies and research is almost all divided into series of editorials, but it forms “ a library of Black and White”

An undertaking requiring a high level of editorial, cultural and scientific commitment was started in collaboration with Marsilio Editori. This initiative is called *una storia del cinema Italiano* (History of Italian Cinema) in fifteen volumes (14 texts plus 1 index.) The work starts with pre-cinema and spans all the 20th century right up to the present day.

THE LIBRARY

The library was set up in 1935 at the heart of the institution of experimental cinema, with Luigi Chiarini being nominated director.

The latter –a convinced believer in the need to provide a new cultural basis for the teaching of cinematography --identified in the setting-up of a library the internal instrument of support for the training of students.

The library maintained a consistent amount of stock on hand, immediately after the war and following the transfer of CSC from Via Foligno to Via Tuscolana. Its heritage began to increase during the 50s by virtue of new functions conferred on it, its use being no longer reserved exclusively for the School alone.

By adopting a non specialist attitude to new acquisitions-the narrative, historical, non fiction and theatrical sections grew in accordance with students' didactic needs- while never neglecting material relevant to the world of performance

In 1961 a library catalogue was published which highlighted a nucleus of about 3.500 titles directly related to cinema, television and the audio visual field. A second catalogue was published in 1973 with the aim of dividing the bibliographic material in Section 1 -the section which deals with the subjects ;cinema, television and radio- into ten sub-sections.

The catalogue registered a complete collection of about 10,000 books, including those related to subjects taught in the school and an average increase of about 1.000 titles.

In recent decades, apart from increasing its collection of material relevant to cinematographic studies, the library has concerned itself with adjusting to technological demands through the computerisation of its own catalogues. While identifying a more central role for itself in the field of cinema research, the Chiarini library continues to hold a prime position in Italy in terms of its specialised collection. Compared to other establishments with an illustrious tradition it has sought to increase the amount of space available to users and above all has extended its opening hours to the public.

At present it has about 72.000 library units (a stock take has been carried out on 61,634 of these).* This stock is constantly being added to.

*This data was updated on 31st October 2002