

## **Cinema-TV Center of Mimar Sinan Fine Arts Faculty Which is the Protector of Our National Cinema Heritage is Fifty-Years Old (1962-2012)**

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We are a lucky country in protection and transferring of cinema art to the future.

The protection of the cinema heritage, organization of the first cinema courses, adding of the first cinema lessons in university training programs, bringing of the contemporary cinema technology to Turkey, institutionalization in the field of cinema archival studies, and training belong to Cinema-TV Center of Mimar Sinan Fine Arts University in our country at all times.

These works are as a result of personal effort and struggles of **Prof. Sami Sekeroglu**, the prelector of each of us and the leading name of the mentioned fields.

The history of the film archival study in Turkey is a good example showing to us that what can a young with passionate and responsibility achieve.

The core of the institution consists of "**Club Cinema 7**" established by our Prelector while he is a student of Faculty of Fine Arts Painting Department.



*Prof.Sami Sekeroglu*

Prof Sekeroglu started to studies of compilation, protection, recovery and exhibiting of the films for save the cinema heritage in 1958 when he enrolls in the Academy. In 1962, he established "Club Cinema 7" which is the first cinema culture institution in Turkey. The film projections organized in this student club have received great

attention from community and intelligentsia, and the Club has become a center in which cinema is examined thoroughly in a period in which it is discussed whether the cinema is an art in Turkey.

Prof Sekeroglu has continued the archival works continuously, and he collected and controlled the films which are abandoned to break down, sold, purchased, melted to obtain silver and other cinema materials (scenarios, posters, cinema books, cinema tools and so on.). As results of these works, there has been a great accumulation of cinematographic. This accumulation formed by a college student with personal effort and struggles has brought forth the "**Turkish Film Archive**" which is the first archive institution of Turkey.

Prof Sekeroglu has assigned the Turkish Film archive established in 1967 to Academy of Fine Arts in 1969 gratuitously and with its all property holding. Thus, the film archive of our country has been the "the only governmental institution that is not established by the government".

Prof Sekeroglu has ensured that the institution is a member of International **Federation of Film Archives** (Fiaf) that incorporates the all serious organizations related to the protection of the film in the world. Since 1973, Cinema-TV Center represents the Turkey as **permanent and authorized member** in the field of the film protectionism.



*Academy students are maintaining the films in Turkish Film Archive*

Our prelector has mainly imagined a great institution with its archive, education and technology at the beginning of the cinema works. Thus, he has written in "FILM" magazine published in 1965 that "**CLUP CINEMA 7 WHICH IS THE FIRST CINEMA CLUP OF OUR COUNTRY HAS BEEN THE FIRST HIGH-QUALITY CINEMA FILM MAGAZINE. THE CINEMA SCHOOL WILL REMAIN PROPERTY OF CLUP SINEMA 7, CONSEQUENTLY ACADEMY OF FINE ARTS WITH A POWERFUL FILM-MAKER OF TOMORROW AGAIN. PROTECT IT.**" As is also understood from this, he planned to initiate the cinema training at the level of university in his mind from that day.

The cinema courses organized for Academy students in establishment years of the institution have gained a new dimension in 1973. On that date, our Prelector has organized a public cinema courses for the first time in Turkey. Over again, in 1974, he has ensured that the cinema lessons are added in the curriculum of some departments of

Academy of Fine Arts. Also in 1975, he has initiated the **cinema training at the level of university** for the first time.

Within this time period, Prof Sekeroglu has made Istanbul State Academy of Fine Arts, Film Archive into the **Cinema-TV Institute** with new functions added in its structure. He has structured the Cinema-TV Institute (1975) as science, art and culture institution that engages in archival studies, analysis, research; publication, formal education and supports non-formal education in the field of the cinema.

He made examinations in the laboratories and factories important in the field of the cinema technology and ensured that contemporary cinema technology appears in our country, after providing manufacture of technological equipment in accordance with the conditions of Turkey. The Cinema-TV Institute has started to work with equipment and accumulation.

Prof. Sekeroglu has executed the training program with the principle of "**manufacture in the training - training in the manufacture**" development by him. Our students learn their occupations, by making applications personally after being included in the professional works of our institution. Since professional production does not accept any fault and inexperience, the training is provided in seriousness and scientific dimensions so as to ensure this condition. The student makes scientific and artistic information learned into the production. The archive and technology is in service of the training.



*Students are in the camera shooting application in the Cinema-TV Center*

Also an aspect of this training principle is that an advantage is taken of master directors of Turkish and world cinema within the framework of mentor system in the Academy tradition. The student receives training within a workshop system in which he works one-to-one with another master film-maker at every time after receiving a basic training in the field of cinema technology, grammar and culture. In this workshop, in each semester, the students should write a script of minimum a film, discuss and develop this script with his prelector and set up its decor and shoot and mount the film in professional shooting studio. Since the beginning of the training, academicians and young film-makers trained by him as well as master film-makers such as Lutfi Akad, Metin Erksan, Ilhan Arakon, Halit Refig, Memduh Un, Atif Yilmaz, Duygu Sagiroglu, Nedim Otyam, Feyzi Tuna, Tunc Basaran have been involved in the teaching staff.

After Academy of Fine Arts is transformed into Mimar Sinan University by the law of the Higher Education Institution, the Cinema-TV Institute was restructured in two connected institutions as organic to each other in the form of Cinema-TV Research and Application Center and Cinema-TV Department. Our institution, up to the present, has trained about 500 film-makers working professionally in the fields of cinema, TV and advertising and so on.

The films more than 10.000 are protected in the film archive of the Cinema-TV Center.

There are classic foreign films as well as original negatives of Turkish cinema, documentaries, document films, advertising - promotional films in its collection. Apart from that, also there are non-film cinematographic material such as electronic record more than 6000 in each format; thousands of photos, documents, posters, script and cinema equipment. 99% of the collection consists of the original negatives of the national cinema heritage, in other words the most valuable basic material. The films are protected in the acclimatized film protection rooms in which all kind of measure are taken even including natural disasters.



*Film archive of Cinema-TV Center*

In the establishment years of the institution, the film compilation was done with completely collection of national and foreign films by Prof. Sekeroglu by forcing each condition. In 50 years, since it was established, today, films are now delivered to Cinema-TV Center after completion of the technical operations within the framework of confidence formed between film-makers and institution. There is no formation discrimination. Although there is no a law mandating the compilation in the protection of national cinema heritage, the original negative and sounds of the films are delivered to our Center by their owners by means of voluntary compilation. Another important point is that negative ownership of a large number of the film is granted to our Center. Furthermore, we also oversee the rights to use the artifacts taken under protection for cultural and educational purposes, to open to researchers and public and to apply the necessary restoration processes.

Each cinematographic document is valuable for the Cinema-TV Center. The institution is working in the belief that the films have artistic, cultural, sociological, historical documents value.

Our institution carries out the functions of compiling, cataloging, documenting, protecting and offering the cinematographic material to public. For this purpose,

- 1- It is to organize public-access and free cinema projections within the framework non-formal education.
- 2- Anyone who wants can watch freely each film existing in the institution library and do individual research.
- 3- In the case of copyright permission is obtained and necessary technical process costs are paid, the films (or a piece of image from films) are provided for the professional and amateur purpose.
- 4- In each year, the continuous and intensive support is given to all national festivals, international festivals that want to show example from Turkish cinema, organizations, institutions, public institutions, televisions and etc. in provision of the film.

Finally, since 2009 our students and prelectors are working together in our digital film laboratories having the most advanced digital cinema technology facilities. The studies are carried out in accordance with work-flow in which our project supported by State Planning Organization and the Ministry of Culture and Tourism and chemical, optical and digital techniques are used together in order to recover the films. Moreover, a practical post graduate program is executed in the field of use of digital technology in the cinema. The advanced restoration applications are initiated with nitrate-based document films belonging to Ataturk, the last period of the Ottoman Empire and establishment years of the Republic, due to their historical importance and fragile structures. The total length of nitrat-based films preserved by us is approximately 600.000 meters; this means approximately feature-length films more than 200. 250 years are required with rough estimate for only digitalization of the films in our archive, irrespective of any action to be implemented. Also this puts forth to which extent a great effort should be shown for our national cinema heritage.

In order to protect and transfer the cinema culture heritage to future generations in real terms, the technology, time, money and mostly experts who behave it amiably and a conscious love are required.

It is a generally accepted judgement that we are a nation which forgets quickly, changes perpetually and not give importance to protection. In our age in which we become living with daily worries, increasingly almost without thinking about anything else, it is our responsibility to save our national cinema heritage which is one of the most important connections between our past and future.