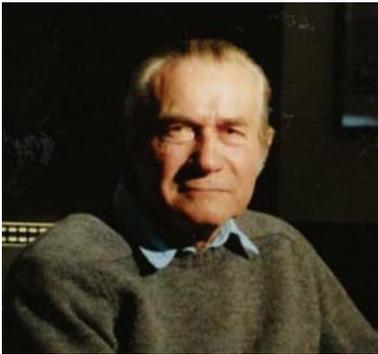


PETER HOPKINSON



Peter Hopkinson is a documentary film-maker whose life has ranged from camerawork with Metro-Goldwyn-Mayer in the heyday of Hollywood to, more recently, the organisation of film production in the Central American state of Costa Rica. He entered the film industry before World War Two as a clapper-boy at Ealing Studios, and worked as a camera assistant at Alexander Korda's Denham Studios. During the War he served with the Army Film and Photographic Unit filming on various battlefronts, and in its aftermath shot the first uncensored film in Soviet Russia. In 1946 he joined the celebrated American cine news magazine *The March of Time* as a director-reporter., filming in India, China, Japan, the middle East, Europe and the United States. For NBC he directed and photographed numerous international television reports and, for Louis de Rochemont, a prize-winning film on the Suez Canal. From the Council of Europe came a Special Award for a film profile of Britain in the Sixties; and the film he wrote and directed of the ending of colonial rule in Ghana, Nigeria and Sierra Leone, *African Awakening*, was selected for UNESCO's Kalinga Prize as the one British film 'judged to contribute most effectively to international co-operation in education, science and culture'. Producing, as well as directing, he has been working for some time on a series of films on natural resources, of which the first, *Time for Tin*, received a premier 'Gold Camera' Award at the United States Industrial Film and Video Festival. Sponsored by UNESCO, he undertook a study of world population pressures, *A Matter of Families*, filmed in India, Iran, Kenya and Venezuela. For his series of Britain 1930-60, *A Quality of Life*, he received the British Film Institute's 1986 Award for Archival Achievement. In 1992 he was invited by the National Film and Television Archive to give its annual Ernest Lindgren Memorial Lecture on the 'Uses and Abuses of Archive Film'. For the BBC's 1995 celebration of the centenary of cinema he wrote, produced and directed *Power Behind the Image*, the story of how Britain used the moving image to tell its own story in the twentieth century. He is the author of *Split Focus*, a first instalment of autobiography (Hart-Davis) and *The Role of Film in Development* (UNESCO).