



THE ACADEMY  
OF MOTION PICTURE ARTS AND SCIENCES

2010/2011 ANNUAL REPORT



PRESERVING THE PAST.



**Above**

1940 photo of Judy Garland in front of the  
May Company building in Los Angeles.

**Opposite**

LACMA West (story on page 43).



CRAFTING THE FUTURE.







Tom Hooper ("The King's Speech")  
accepting the Oscar for Achievement  
in Directing.



**Academy Officers**

**2010-2011**

**Tom Sherak, President**  
**Sid Ganis, First Vice President**  
**James L. Brooks, Vice President**  
**Phil Robinson, Vice President**  
**Hawk Koch, Treasurer**  
**Annette Bening, Secretary**

**2010-2011**

**Board Of Governors**

**Front Row:**

Annette Bening  
 Sid Ganis  
 Tom Sherak  
 Phil Robinson  
 Frank Pierson

**Second Row:**

Rob Epstein  
 Anne V. Coates  
 Mark Goldblatt  
 Martha Coolidge  
 Owen Roizman  
 Lynne Littman  
 Kathleen Kennedy  
 John Lasseter  
 Jim Gianopulos

**Third Row:**

Jeffrey Kurland  
 Kathryn Bigelow  
 Bill Kroyer  
 Curt Behlmer  
 Don Hall  
 Marvin Levy  
 Richard Edlund  
 Bill Taylor  
 Hawk Koch

**Top Row:**

Jon Bloom  
 Charles Fox  
 Leonard Engelman  
 Arthur Hamilton  
 Craig Barron  
 Robert Rehme  
 Mark Johnson  
 Jim Bissell  
 Bruce Broughton

**Not pictured:**

John Bailey  
 Ed Begley Jr.  
 Rosemary Brandenburg  
 James L. Brooks  
 Donn Cambern  
 Caleb Deschanel  
 Rob Friedman  
 Tom Hanks  
 Michael Moore  
 Kevin O'Connell  
 Edward Zwick





## From the President

Dear Academy Member,

My second year as President of the Academy of Motion Picture Arts and Sciences was as exciting as my first. I am deeply honored to serve the membership and to have been re-elected by the Board for a third year.

This past year saw a packed calendar of exhibitions and programs, significant advances in our preservation work (for both film and digital), continued global and educational outreach, and great achievements by the Science and Technology Council in bringing long-term initiatives to fruition.

The telecast of the 83rd Academy Awards was an incredible ride, as always. During the show, I had the pleasure of announcing (along with Anne Sweeney, President of Disney/ABC Television Group) that we have extended our agreement to broadcast the Oscars on ABC through the year 2020.

It was as extraordinary a time as ever to be part of the Academy – for the membership, the leadership and the staff.

With the close of the fiscal year, we marked an even greater ending, and also the beginning of a new era. After 30 years of service to the Academy, Bruce Davis retired from his position as executive director, a post he held for two decades. Bruce's leadership on many fronts – including the establishment of the Margaret Herrick Library in its current home and the creation of the Academy Film Archive – has ensured that the safeguarding of our industry's legacy will forever be a part of his own.

On July 1st, Bruce passed the mantle to Dawn Hudson, our new CEO, and to Ric Robertson, our new COO. They have inherited a thriving organization from Bruce, and the combination of Dawn's new perspective and Ric's operational and institutional expertise will be invaluable as the Academy faces new challenges and opportunities.

I am thrilled to work with Dawn and Ric, our staff and all of you in making sure that the year ahead is as exciting and meaningful as the greatest achievements of our past. Please join me in celebrating everything the Academy represents: past accomplishments, future achievement, old friends and new beginnings.

# HONORING EXCELLENCE

THE YEAR'S TOP ACHIEVEMENTS

Each year, the Academy recognizes excellence in motion picture arts and sciences with a variety of honors. From the film industry's most prestigious trophy, the Oscar, to awards for technological innovations and for a lifetime of distinguished work, recognition by the Academy is the pinnacle of achievement in the motion picture industry.

In addition, the Academy encourages new talent with long-standing annual programs that recognize the best student filmmakers and aspiring screenwriters.



"The King's Speech" producers Gareth Unwin, Iain Canning and Emile Sherman celebrate the film's Best Picture win.





## 83rd Academy Award Winners

**Actor  
in a Leading Role**  
Colin Firth in  
"The King's Speech"

**Actor  
in a Supporting Role**  
Christian Bale in  
"The Fighter"

**Actress  
in a Leading Role**  
Natalie Portman in  
"Black Swan"

**Actress  
in a Supporting Role**  
Melissa Leo in  
"The Fighter"

**Animated Feature  
Film**  
"Toy Story 3"  
Lee Unkrich

**Art Direction**  
"Alice in Wonderland"  
Production Design:  
Robert Stromberg;  
Set Decoration:  
Karen O'Hara

**Cinematography**  
"Inception"  
Wally Pfister

**Costume Design**  
"Alice in Wonderland"  
Colleen Atwood

**Directing**  
"The King's Speech"  
Tom Hooper

**Documentary  
(Feature)**  
"Inside Job"  
Charles Ferguson and  
Audrey Marrs

**Documentary  
(Short Subject)**  
"Strangers No More"  
Karen Goodman and  
Kirk Simon

**Film Editing**  
"The Social Network"  
Angus Wall and  
Kirk Baxter

**Foreign Language  
Film**  
"In a Better World"  
Denmark

**Makeup**  
"The Wolfman"  
Rick Baker and  
Dave Elsey

**Music  
(Original Score)**  
"The Social Network"  
Trent Reznor  
and Atticus Ross

**Music  
(Original Song)**  
"We Belong Together"  
from "Toy Story 3"  
Music and Lyric by  
Randy Newman

**Best Picture**  
"The King's Speech"  
Iain Canning,  
Emile Sherman and  
Gareth Unwin,  
Producers

**Short Film  
(Animated)**  
"The Lost Thing"  
Shaun Tan and  
Andrew Ruhemann

**Short Film  
(Live Action)**  
"God of Love"  
Luke Matheny

**Sound Editing**  
"Inception"  
Richard King

**Sound Mixing**  
"Inception"  
Lora Hirschberg,  
Gary A. Rizzo and  
Ed Novick

**Visual Effects**  
"Inception"  
Paul Franklin,  
Chris Corbould,  
Andrew Lockley  
and Peter Bebb

**Writing (Adapted  
Screenplay)**  
"The Social Network"  
Screenplay by  
Aaron Sorkin

**Writing (Original  
Screenplay)**  
"The King's Speech"  
Screenplay by  
David Seidler



## “It’s the most surreal moment in my life.”

–Wally Pfister, Academy Award winner for Cinematography for “Inception”

### 83rd Annual Academy Awards Highlights

In late December 2010, the Academy mailed ballots to nearly 6,000 members – and Awards season was underway. The morning of January 25, 2011 brought the long-awaited announcement: the slate of nominees representing the year’s highest achievements in film. Highlights of the whirlwind month that followed included the 30th annual Nominees Luncheon and public events showcasing the nominees for animated features, documentaries, makeup and short films, as well as the directors of the nominated foreign language films.

An exciting season culminated in the Academy Awards presentation at the Kodak Theatre on February 27, 2011. The event was broadcast in more than 225 countries and seen by several

hundred million people worldwide. Co-hosted by acclaimed actors James Franco and Anne Hathaway, two of the youngest hosts in Academy Awards history, 38 Oscar statuettes were handed out to winners in 24 categories. Best Picture honors went to “The King’s Speech,” a drama in which King George VI must seek help from an unconventional speech therapist to find his voice to rally his people during a time of war.

After the ceremony, the winners, nominees, presenters and other special guests celebrated in style. The Governors Ball, the most exclusive party in town, marked the close of a memorable night and an unforgettable year of movies.

### Clockwise from Top Right

The Best Picture winner is announced.

Animated Feature winner Lee Unkrich.

Best Actress Natalie Portman.

Adapted Screenplay winner Aaron Sorkin.

Cinematography winner Wally Pfister with presenter Tom Hanks.

Jeff Bridges and Annette Bening at the 30th annual Nominees Luncheon, held three weeks before the Oscars. Nineteen of the 20 performers recognized in the acting categories joined their colleagues from other branches for a record attendance of 147 nominees.











# A LASTING PARTNERSHIP: ABC AND THE ACADEMY

During the 83rd Academy Awards ceremony, Tom Sherak was joined by Anne Sweeney, President of Disney/ABC Television Group, to announce that the telecast agreement between ABC and the Academy had been extended for another six years, through 2020.

This news was cause for much celebration, as the revenue generated by the agreement provides vital funding for most of the Academy's initiatives and year-round programs. Preservation efforts, technology initiatives, public programming, research assistance, international and student outreach, and many other activities are supported by this one night of the year.

This year's telecast and related activities generated over \$85 million in revenue. The ceremony was the 46th to be aired on ABC.

The network first broadcast the Oscars in 1961, and continued through 1970. The show moved to another network for a few years before returning to ABC in 1976, where it has now aired for 36 consecutive years.

International broadcast rights are covered by a separate agreement with Walt Disney International that runs through 2014.

## **Oscar Goes Virtual**

An expanded online presence deepened the public's engagement with the Oscars and began generating excitement earlier than ever before. On [Oscars.org](http://Oscars.org), an 83-day Oscar Legacy countdown built buzz with rare video clips, photos and fun facts from every past Awards ceremony. Online visitors were also able to select the winners of the Oscars Correspondent







Contest for college students and vote on the Oscars Designer Challenge (to select an evening gown created for one of the night's trophy presenters).

In midtown Manhattan, a "virtual Oscar" storefront display thrilled passersby. A wall of linked LCD screens with motion-triggered sensors enabled pedestrians to "hold" an Oscar and bask in a flurry of camera flashes.

On the big night, Oscar.com supplemented ABC's broadcast of the show with a groundbreaking and Emmy-winning "second screen" viewing experience for computers, iPads and iPhones. Some 30 cameras provided an unprecedented level of access to the red carpet, backstage area, press rooms and the Governors Ball.



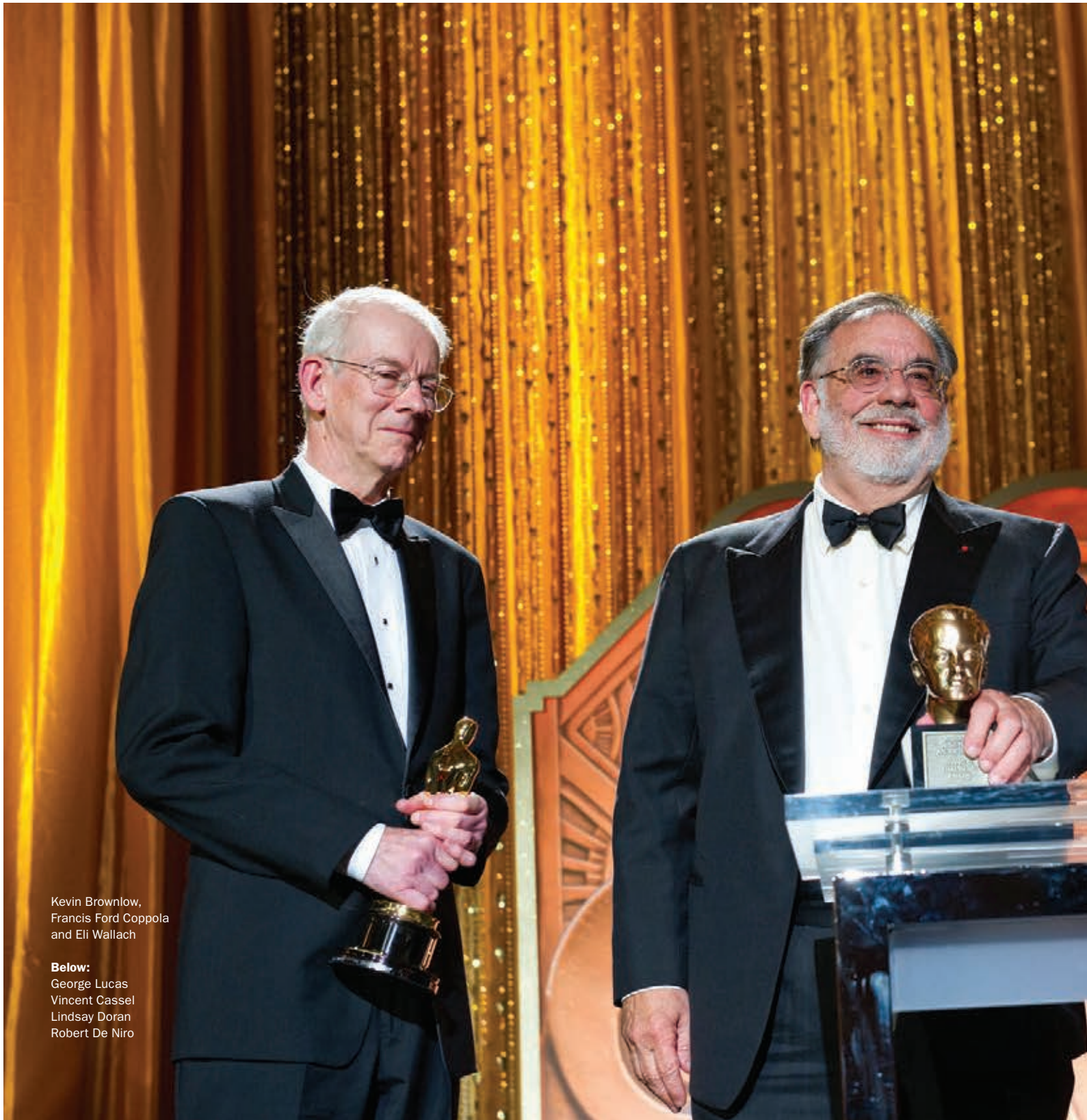
**Above**

An ABC crew shoots arrivals at the 38th Academy Awards ceremony, held at the Santa Monica Civic Auditorium on April 18, 1966.

**Below**

Oscar.com's "second screen" viewing experience.





Kevin Brownlow,  
Francis Ford Coppola  
and Eli Wallach

**Below:**  
George Lucas  
Vincent Cassel  
Lindsay Doran  
Robert De Niro







# THE 2ND ANNUAL GOVERNORS AWARDS

The Academy presented awards for outstanding career achievement at the 2nd Annual Governors Awards, a gala ceremony held on November 13, 2010. The year's honorees were:

## Honorary Awards

**Kevin Brownlow,**

**Historian and Preservationist**

For the wise and devoted chronicling of the cinematic parade.

**Jean-Luc Godard, Director**

For passion. For confrontation.

For a new kind of cinema.

**Eli Wallach, Actor**

For a lifetime's worth of indelible screen characters.

## Irving G. Thalberg Memorial Award

**Francis Ford Coppola, Producer-Director**

For a consistently high quality of motion picture production.

"I'm certain that somewhere tonight, Chaplin, Lloyd, Keaton, Chaney, Garbo, Gish, Gance, DeMille, Vidor and Griffith and countless others are lifting a glass and raising a toast to this remarkable man and his priceless accomplishments."

—Actor Kevin Spacey on Honorary Award recipient Kevin Brownlow

"He's truly the Godfather of a generation, who changed the course of motion picture history."

—Director-producer George Lucas on Thalberg Award recipient Francis Ford Coppola

"I congratulate the Academy for making a statement that while we appreciate our biggest stars we also celebrate our greatest actors."

—Actor Robert De Niro on Honorary Award recipient Eli Wallach

"He freed us from conventions so that we could take cinema to a higher place. And he has influenced more filmmakers than anyone I can think of."

—Film editor Mark Goldblatt on Honorary Award recipient Jean-Luc Godard





## SCIENTIFIC AND TECHNICAL AWARDS

The Sci-Tech Awards honored innovators whose work and discoveries have significantly advanced motion pictures. The awards were presented on February 12, 2011, at a formal dinner ceremony hosted by Oscar-winning actress Marisa Tomei.

### Scientific and Engineering Awards (Academy Plaques)

**Dr. Mark Sagar** for his early and continuing development of influential facial motion retargeting solutions.

**Mark Noel** and **John Frazier** for Noel's design, engineering, and development of the NAC Servo Winch System, and for Frazier's contributions to its design and safety features.

**James Rodnunsky**, **Alex MacDonald** and **Mark Chapman** for the development of the Cablecam 3-D volumetric suspended cable camera technologies.

**Tim Drnec**, **Ben Britten Smith** and **Matt Davis** for the development of the Spydercam 3-D volumetric suspended cable camera technologies.

### Technical Achievement Awards (Academy Certificates)

**Greg Ercolano** for the design and engineering of a series of software systems culminating in the Rush render queue management system.

**David M. Laur** for the development of the Alfred render queue management system.

**Chris Allen**, **Gautham Krishnamurti**, **Mark A. Brown** and **Lance Kimes** for the development of Queue, a robust, scalable approach to render queue management.

**Florian Kainz** for the design and development of the robust, highly scalable distributed architecture of the ObaQ render queue management system.

**Eric Tabellion** and **Arnauld Lamorlette** for the creation of a computer graphics bounce lighting methodology that is practical at feature film scale.

**Tony Clark**, **Alan Rogers**, **Neil Wilson** and **Rory McGregor** for the software design and continued development of cineSync, a tool for remote collaboration and review of visual effects.

### John A. Bonner Medal of Commendation (Medallion)

**Denny Clairmont** for outstanding service and dedication in upholding the high standards of the Academy of Motion Picture Arts and Sciences.



Academy President Tom Sherak, Sci-Tech Awards ceremony host Marisa Tomei and Scientific and Technical Awards Committee Chair Richard Edlund with the honorees.



# THE NEXT GENERATION

## 2010 Nicholl Fellowships in Screenwriting

The Academy also encouraged and recognized developing talent with the 25th annual Nicholl screenwriting competition. The 6,304 scripts received included entries from all 50 states and 58 foreign countries. After three rounds of preliminary judging, the Nicholl Committee (12 Academy members representing six branches) made the final selection. The five promising new screenwriters, who received the first installment of their \$30,000 fellowships at the November 4, 2010 gala awards dinner, were:

<b>Destin Daniel Cretton</b>	San Diego, California	"Short Term 12"
<b>Marvin Krueger</b>	North Hollywood, California	"And Handled with a Chain"
<b>Andrew Lanham</b>	Austin, Texas	"The Jumper of Maine"
<b>Micah Ranum</b>	Beverly Hills, California	"A Good Hunter"
<b>Cinthea Stahl</b>	North Hollywood, California	"Identifying Marks"



Nicholl Fellow Destin Daniel Cretton (right) with Nicholl Committee member Robert Shapiro.

## 2011 Student Academy Awards

The 38th annual Student Academy Awards, with Foreign Student Film added as a competitive category, saw 15 student filmmakers earn medals.

<b>Alternative</b>	<b>Gold Medal:</b>	"The Vermeers"	<b>Tal S. Shamir</b>	The New School, New York
				Only one medal was awarded in the Alternative category.
<b>Animation</b>	<b>Gold Medal (tie):</b>	"Correspondence" and "Dragonboy"	<b>Zach Hyer</b>	Pratt Institute, New York
	<b>Bronze Medal:</b>	"Defective Detective"	<b>Bernardo Warman and Shaofu Zhang</b>	Academy of Art University, California
			<b>Avner Geller and Stevie Lewis</b>	Ringling College of Art and Design, Florida
<b>Documentary</b>	<b>Gold Medal:</b>	"Vera Klement: Blunt Edge"	<b>Wonjung Bae</b>	Columbia College Chicago
	<b>Silver Medal:</b>	"Imaginary Circumstances"	<b>Anthony Weeks</b>	Stanford University
	<b>Bronze Medal:</b>	"Sin Pais (Without Country)"	<b>Theo Rigby</b>	Stanford University
<b>Narrative</b>	<b>Gold Medal:</b>	"Thief"	<b>Julian Higgins</b>	American Film Institute, California
	<b>Silver Medal:</b>	"High Maintenance"	<b>Shawn Wines</b>	Columbia University
	<b>Bronze Medal:</b>	"Fatakra"	<b>Soham Mehta</b>	University of Texas at Austin
<b>Foreign</b>	<b>Gold Medal:</b>	"Tuba Atlantic"	<b>Hallvar Witzø</b>	The Norwegian Film School, Norway
<b>Student Film</b>	<b>Silver Medal:</b>	"Bekas"	<b>Karzan Kader</b>	Stockholm Academy of Dramatic Arts, Sweden
	<b>Bronze Medal:</b>	"Raju"	<b>Max Zähle</b>	Hamburg Media School, Germany



Documentary film winners Anthony Weeks, Wonjung Bae and Theo Rigby.



This year's Student Academy Award animated film winners: Bernardo Warman, Avner Geller, Stevie Lewis, Zach Hyer and Shaofu Zhang.



CONNECTING THROUGH FILM

# CULTURAL DIPLOMACY





The Academy's International Outreach Initiative inspires and assists filmmaking communities in countries where the expertise of Academy members can make a real impact. Local partners are engaged and long-term relationships are forged, with the goal of supporting the ability of local filmmakers to share their vision, while enhancing their technical capabilities and their sense of themselves as artists. A customized program is developed for each outreach project, based on that country's filmmaking conditions and challenges.







**On Pages 16–17**

Academy delegates with participants and mentors from One Fine Day Film Workshops in Nairobi, Kenya.

**Above**

During their stay in Africa, Academy delegates led workshops at a film school in Kibera, a slum in Nairobi. The school, founded in 2009, is operated by the Hot Sun Foundation.

**Connecting through Film**

On an International Outreach Committee trip to Cuba in December 2010, a delegation of Academy members and Los Angeles Film Festival representatives found an enthusiastic, inquisitive community of local and regional filmmakers. A week packed with meetings, workshops and spirited dialogue confirmed that, despite government restrictions and limited public access to international theatrical screenings, Cuba is poised to become a greater force on the global cinema scene.

The Academy group led master classes at the 32nd Festival of New Latin American Cinema in Havana and presented four films never before shown in Cuba, including a screening of 2009 Best Picture winner “The Hurt Locker” and a Q&A with director Kathryn Bigelow and writer Mark Boal.

The Academy also donated an exhibition, “From AMARCORD to Z: Posters from Fifty Years of Foreign Language Film Award Winners,” which is now on a three-year tour of regional arts centers throughout Cuba.

Back in Los Angeles, the cultural exchange continued as the LA Film Festival included a spotlight on Cuban films and the Academy hosted a related public event featuring visiting filmmakers. The Academy also exhibited 125 Cuban movie posters donated to the Margaret Herrick Library by the Cuban Institute of Cinematographic Arts and Industry. The Getty Museum and other local arts groups held related exhibits and events, creating a large-scale Southern California celebration of Cuban culture.

In July 2011, after months of planning, a delegation of members from seven Academy branches spent two weeks working tirelessly in Kenya and Rwanda, teaching and forging connections with professional and aspiring filmmakers. As soon as they returned, the team began discussing ways to maintain the momentum generated by this very fruitful exchange.

Since the Academy’s first outreach trip to Vietnam in 2007, several groups of members have returned to train and mentor that country’s filmmakers. In November 2010, some of these filmmakers saw their talents showcased when the Academy and the UCLA Film & Television Archive joined forces to present a screening series that featured Q&As with a dozen visiting directors, producers and actors and a salute to director Dang Nhat Minh.





**Above**  
Kathryn Bigelow talks to audience members at Cuba's first public screening of "The Hurt Locker."  
**Below**  
Cinematography Branch member John Bailey, ASC, leads a workshop in Nairobi, Kenya.

**Above**  
East Africa delegate Alfie Woodard leads an acting workshop in Kigali, Rwanda.  
**Below**  
Phil Robinson, Writers Branch member and International Outreach Committee Chair, with workshop participants in Kakuma, Kenya, home to one of the world's largest refugee camps.

**"Growing up in a society where personal expression is subject to public approval, Cubans have a vastly different – and quite intriguing – perspective on the relationship between the individual, the message, and the responsibility of the filmmaker."**

**—Kathryn Bigelow,** Academy governor, Academy Award-winning director and 2010 Cuba Outreach delegate

**"I was amazed by the depth of commitment to teaching, to sharing their knowledge and their love of film, that our delegates displayed. Every time they were offered the choice between having some down time or teaching another workshop, they chose to make themselves available. We all took a lot of energy away from those 18-hour days – in fact, we got a lot more than we gave."**

**—Willie Burton,** Sound Branch member, two-time Oscar winner and 2011 East Africa Outreach delegate



# GRANTS SUPPORT DIVERSE INITIATIVES BENEFITTING FESTIVALS, FILM GROUPS

The Academy Foundation provided over \$1 million in grants to film festivals and film-related organizations for 2011. Thirty film festivals were selected by the Academy Festival Grants Committee to receive a total of \$450,000, with multi-year grants given to the Chicago International, Nashville and New Orleans film festivals. The Academy also made a separate \$50,000 grant to the Telluride Film Festival to underwrite the festival's Guest Director program.

The Institutional Grants Committee awarded 68 grants totaling more than \$500,000 to support film-related job training programs, workshops, visiting artists programs and internships administered by colleges and universities. Projects receiving grants for 2011 included the American Film Institute's Directing Workshop for Women, the Squaw Valley Community of Writers screenwriting program, Tribeca Film Institute's Tribeca All Access program and FilmAid International's African refugee camp screening program.

Internships grants went to 20 universities, including the University of North Carolina at Chapel Hill, Emerson College, Stanford, Florida State, University of Chicago, UCLA and USC.

For the past decade, the Academy has supported significant new works of film scholarship through the Academy Film Scholars program. This year's Film Scholars are Cari Beauchamp and Patrick Keating, who will each receive \$25,000 grants. Beauchamp is writing the first official biography of actress and producer Gloria Swanson, while Keating's book examines how Hollywood films adopted and transformed the tools of the moving camera during the classical era.







#### Above

Lisa Robertson, participant in the American Film Institute's Directing Workshop for Women, with actor Joel Gretsch during production of Robertson's first film "Commerce." The DWW is supported by an Academy grant.

photo: Katrina Marcinowski

#### Left

Film festival projects supported for 2011 included the New York International Children's Film Festival's Girls' POV program, the San Francisco International Asian American Film Festival's Filmmaker Spotlight and other initiatives, and the Chicago International Film Festival's World Spotlight Program.

#### Opposite

Latino Producers Academy fellow Rafi Mercado during production of his first narrative feature. The Latino Producers Academy, an initiative of the National Association of Latino Independent producers, is supported by an Academy grant.

photo: Laura Magruder



## ... BUT WHO'S COUNTING?

### The Academy Awards

225

countries aired the 83rd Academy Awards telecast

### Student Academy Awards

43

Oscar nominations earned by past Student Academy Award winners

8

Academy Awards won by former student winners

### Academy Film Archive

140,000

film and video assets

70,000

individual titles

400+

films restored

432

prints provided for film screenings last year

### Teacher's Guide Series

2.4 MILLION

high school students have access to Young Minds Inspired study guides exploring filmmaking crafts

### Academy Grants

\$1 MILLION+

in grants awarded annually

780

institutional grants to film-related nonprofits and universities since 1968

31 68

film festivals supported in 2011

institutional and internship grants awarded in 2011



## Margaret Herrick Library

80,000

screenplays

1,100

special collections on film industry notables and organizations

100

colleges whose students used the Library in 2010

10,000

production and costume design drawings

42,000

original movie posters

10 MILLION

photographs

4,300

periodical titles

## Events & Exhibitions

42

galleries and museums exhibited Margaret Herrick Library materials in 2010

63,000

people attended Academy events and exhibitions in 2010

90+

public events last year

## Nicholl Fellowships in Screenwriting

6,304

entries in 2010

118 70+

Nicholl Fellows since 1985

produced feature films written or co-written by former Nicholl Fellows

\$5 BILLION

worldwide box office gross for feature films Nicholl Fellows wrote or co-wrote



# CELEBRATING THE BIG SCREEN

## INSPIRING THROUGH EVENTS & EXHIBITIONS

The Academy organizes a busy slate of year-round public events and exhibitions to keep the history of cinema vital, examine current filmmaking techniques and technology, and explore the future of the art form. Academy members are often deeply involved in organizing and presenting this programming, volunteering their time to share their expertise and experiences. Some Academy events over the past year emphasized science and technology; others celebrated particular filmmakers or films representing the highest standards and most enduring legacies of the Academy and of our industry.







Sophia Loren (undated photograph)



# ACADEMY EVENT EXHIBITION HIGHLIGHTS







#### Top Row, Left to Right

1. Oscar-nominated screenwriter/1992 Nicholl Fellow Susannah Grant at "Perspectives on Screenwriting," part of the Marvin Borowsky Lecture series.
2. Guillermo Navarro at "Cinematography in the Digital Age."
3. Morgan Freeman at the Gregory Peck commemorative stamp ceremony.
4. Billy Crystal interviews Sophia Loren at the tribute in her honor.
5. Producer Lou Arkoff during the Tech Council's "Monsters in the Movies" program.



#### Row Two

6. Ann-Margret and Bobby Rydell at "Bye Bye Birdie."
7. Cinematographer Haskell Wexler at the "Ingmar Bergman: Truth and Lies" exhibition.
8. Cinematographer Wally Pfister at "Visualize This: Previs in the Making of 'Star Trek'" (2009).
9. Voice artist Susan Egan at "Voices of Character," part of the Marc Davis Celebration of Animation series.
10. Writer Jay Cocks and director Martin Scorsese at a New York screening of "The Bicycle Thief," which Scorsese introduced.

#### Row Three

11. Rerecording mixer Gregg Landaker and producer Frank Marshall at the 30th anniversary screening of "Raiders of the Lost Ark."
12. Production designers Scott Chambliss and Kathy Altieri and set decorator Rosemary Brandenburg during the "Evolution or Revolution? Production Design in the 21st Century" seminar series.
13. Screenwriter John August, who introduced a screening of "The Dark Mirror" during the Oscar Noir series.
14. Gloria Stuart at the Academy's salute to the Oscar-nominated actress.
15. Director Nguyen Phan Quang Binh during "An Academy Salute to Dang Nhat Minh."



#### Row Four

16. Michael Goi, ASC, at "Masters of the Close-Up, Up Close," an exhibition of portraits of cinematographers by Owen Roizman, ASC.
17. "Restrepo" filmmakers Tim Hetherington and Sebastian Junger during the Oscar Week "Docs!" event, which featured nominees for short and feature-length documentaries.
18. Producer Arthur Cohn at a 40th anniversary screening of "The Garden of the Finzi-Continis."
19. Film historian and Honorary Award recipient Kevin Brownlow at the London presentation of "It Happened Here."
20. Makeup artist Rick Baker at the 83rd Academy Awards Makeup Artists and Hairstylists Symposium.



#### Row Five

21. Writer, director and producer Robert Benton and producer Stanley Jaffe at the New York tribute to Benton.
22. Director Fina Torres at "A Celebration of Cuban Film."
23. Elliott Gould at the fall 2010 exhibition "Up from the Vault: 85 Years of Treasures from the Warner Bros. Photo Lab."
24. Diana Serra Cary, better known as Baby Peggy, a major child star of the silent era, at the Summer of Silents screening of "The General."
25. Blake Edwards at "An Evening with Blake Edwards."



## SALUTING THE MASTERS

Over the past year, Academy events and exhibitions celebrated the careers of many industry legends.



Sophia Loren at the May 2011 tribute in her honor.

Writer-Director Robert Benton

Writer-Director Ingmar Bergman

Director Blake Edwards

Effects Pioneer Ray Harryhausen

Writer Ronald Harwood

Animator Chuck Jones

Actor Sophia Loren

Composer Alex North

Experimental Filmmaker Pat O'Neill

Poster Artist Bob Peak

Actor Gloria Stuart

Producer Jeremy Thomas

Special Effects Pioneer Petro Vlahos





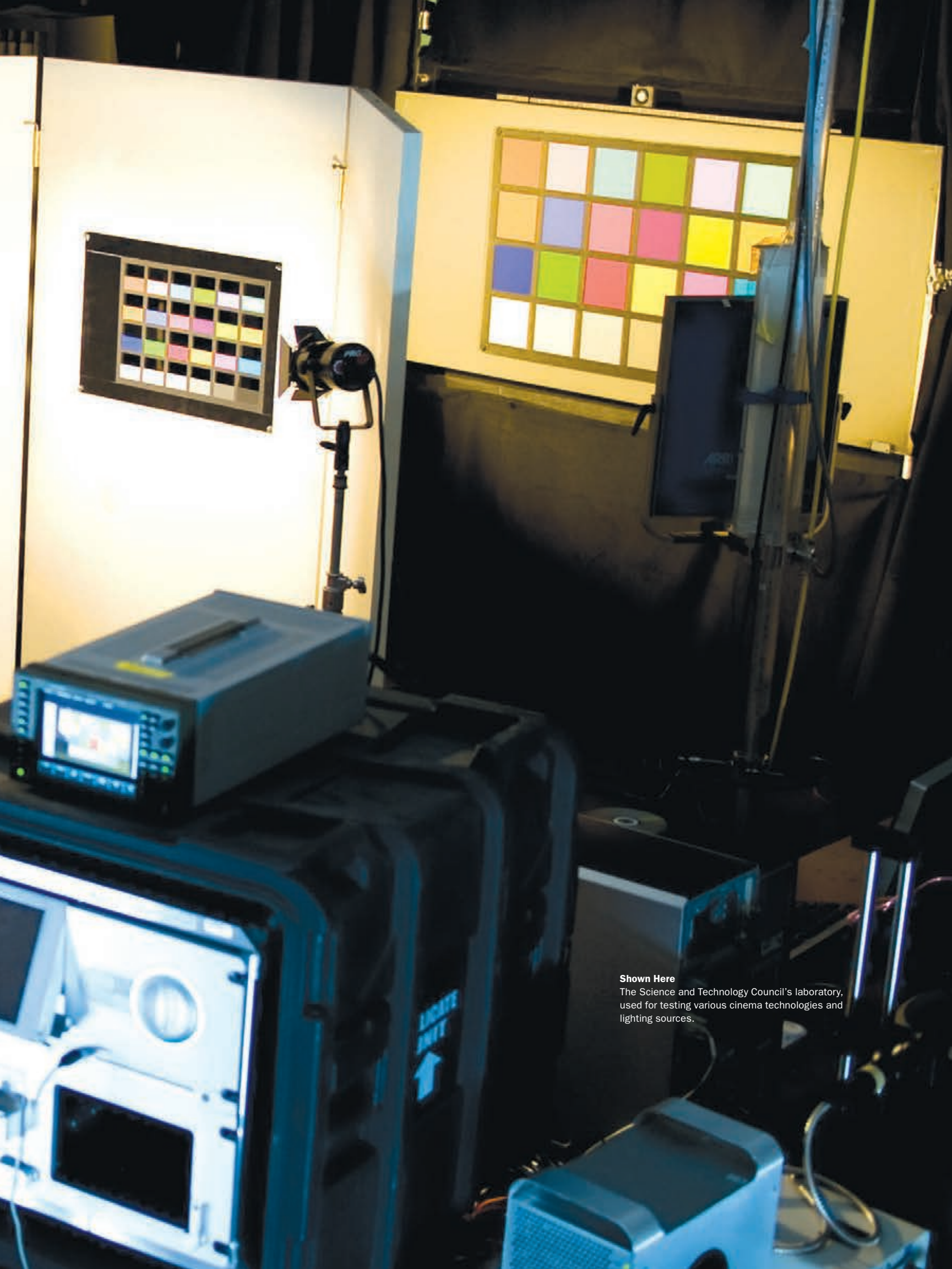
# EVOLVING TECHNOLOGY

PUTTING THE ARTS AND SCIENCES IN MOTION

As motion picture technology continues to evolve rapidly, the Science and Technology Council continued to prove why it is the industry's center of activity on this front. By collaborating with organizations both within and outside the industry and by expanding its public outreach, the Council furthered its efforts to preserve our industry's scientific and technological history, facilitate the exchange of information and ideas, and illuminate and drive the development of advanced motion picture technologies.

Working in dedicated subcommittees, the Council's 25 members and over 200 volunteers who specialize in various technologies continued to engage the issues that have profoundly affected – and will forever alter – the motion picture experience.





**Shown Here**

The Science and Technology Council's laboratory, used for testing various cinema technologies and lighting sources.







“The industry response to the Science and Technology Council has been gratifying, with over 200 volunteers actively participating on important working committees that provide programs, reports, consensus building and a considerable level of overall contribution to the industry at large.”

—Ray Feeney, Science and Technology Council Co-chair

#### Leadership & Partnerships

The Science and Technology Council's groundbreaking Image Interchange Framework (IIF) continues to gain industry momentum. In a shifting and fragmented media landscape, IIF represents a set of technologies and best practices for translating digital images from a host of largely incompatible sources into a standardized format, and transmitting that information at the highest fidelity from preproduction through post and to its ultimate destination: archival storage.

The Council launched IIF in 2004 as a response to problems that the Council was the first to articulate: the lack of industry standards for digitally mastering motion pictures, and the logistical and artistic difficulties this creates. The Council has steadily developed IIF with the help of invited expert volunteers, and has brought IIF to the verge of a watershed moment. A number of major studios, postproduction and visual effects facilities and digital motion picture equipment manufacturers have moved toward adopting this architecture, with several industry trials completed and more underway.

The Council continued to work on many fronts with a host of partner organizations. Among the most notable of these partners is the Library of Congress, with which the Academy enjoys a long-standing relationship. As the conversion to digital recording formats is sweeping across *all* forms of media, the Library of Congress's concerns are becoming increasingly intertwined with the issues on which the Council has staked out a position of leadership. The Council is concluding its work under the Library's National Digital Information Infrastructure and Preservation Program (for which the Council received over \$600,000 in matching funds).

#### Outreach & Illumination

The Council brought both the past and the future of technology into focus for an increasingly engaged public. The Council enabled online access to electronic scans of Academy Research Council Technical Bulletins dating from the 1930s, which offer insight into historic technological priorities. The Council also presented 16 public events and several technical symposia for national and international audiences. Attendees were introduced to previsualization, the sound and visual effects of 1930s “Tarzan” films, 3D technology, the evolution of monsters in the movies and cinematography in the digital age. The Council also collaborated with the National Academy of Sciences for a program on the future of movies, and utilized its advanced fiber optic network to deliver a live presentation to the Tokyo International Film Festival.

In addition, the Council published *Long-Term Management and Storage of Digital Motion Picture Materials: A Digital Motion Picture Archive Framework Project Case Study*, and prepared to issue a follow-up to its landmark 2007 report *The Digital Dilemma*. These publishing efforts allow scientists, engineers, filmmakers and manufacturers to understand and support the Academy's technical recommendations and guidelines.

The Council further developed its Student Internship Program. Interns were placed at Pixar Animation Studios, Industrial Light & Magic, Rhythm & Hues Studios, and at the Academy itself. Work continued on the Entertainment Technology Curriculum Initiative, which is being designed to inspire college graduates to pursue careers in motion picture technology.



#### Opposite Page, from Top Left

Academy governor Bill Taylor was one of several presenters discussing the Council's Solid State Lighting Project at the American Society of Cinematographers' International Cinematography Summit Conference in May 2011.

Ben Burt and Craig Barron explain the sound and visual effects used in “Tarzan and His Mate” at a screening in San Rafael, California.


Oscar-nominated makeup artist Shane Mahan and producer Lou Arkoff during “Monsters in the Movies.”

Immersive art and entertainment expert Ed Lantz during a Tech Council public program exploring the future of motion pictures.

#### Above

The Council's 2010 case study explored the application of best preservation practices to an actual digital motion picture collection in the Academy Film Archive.



A black and white publicity photograph of Dizzy Gillespie. He is shown from the chest up, wearing a dark suit jacket, a white shirt, and a dark tie. He has a wide, joyful smile, showing his teeth, and his eyes are looking upwards and to the right. He is holding a trumpet with his right hand, which is visible in the lower left foreground. The background is a plain, light-colored surface. The lighting is bright, highlighting his face and the texture of his suit.

Studio-assembled publicity photo of Dizzy Gillespie in "Harlem Dynamite" (1947), from the Library's Toddy Pictures Company collection. The Atlanta-based company was known for its production and distribution of "race films," movies made primarily for black audiences.





# OUR COLLECTIVE HISTORY

## KEEPING THE PAST ALIVE

Through the Margaret Herrick Library and the Academy Film Archive, the Academy continued to build on its robust collections – holdings that make film history vital and accessible to scholars, teachers, students, curators and filmmakers from around the world. The Academy maintains vast collections of scripts, films, artwork, photographs, correspondence, production records, oral histories and more, housed within the Library and the Archive. These collections represent the contributions of our industry's many great individual talents and of production companies, studios and film organizations.



### The Academy Film Archive

Over the past year, the Academy Film Archive expanded its efforts to collect and preserve the heritage of cinema's first hundred years on film. At the same time, the Archive took proactive steps to confront the challenge of preserving the digital files that will capture and display the achievements of cinema's next century.

The Archive's collection of 16, 35 and 70mm prints, nitrate film, videotapes, camera originals, pre-print elements and other items continue to be stored in five distinct vault spaces. During the past year, construction on the next vault continued at the Pickford Center. In addition to serving as storage space for the Archive and the Margaret Herrick Library, this vault will be home to the three-dimensional objects collected by the Museum and the Science and Technology Council.

The new vault space will allow for storage of the Archive's ever-growing holdings, including the dozens of new collections that were acquired in the last fiscal year. The Packard Humanities Institute deposited the largest collection of movie trailers, EPKs and promotional materials in the world, and extended a two-year commitment to five years for two archivists to continue processing over 52,000 trailers.

In addition, the Archive received (among other acquisitions) ten nitrate prints dating from 1910 to 1923 from the New Zealand Film Archive, 35mm prints of "The African Queen," "The Godfather" and "The Godfather Part II" from Paramount Studios, and approximately 55 barrels of nitrate film – mostly vintage Movietone News prints – from 20th Century Fox. The Archive also entered into discussions with famed producer and 2009 Honorary Award recipient Roger Corman to deposit a substantial portion of his company's film elements.

Prints created last fiscal year include "Taxi Driver," "Lolita" and "The Bridge on the River Kwai." The Archive also continued its ambitious project to assemble a collection of prints representing every Academy Award winner and nominee in every category. The year's major restoration projects included the first Best Picture winner, "Wings" (1927).

Archive efforts were supported by a \$10,000 grant from the Sony Films Preservation Fund, as well as by 20th Century Fox, which provided the funding to preserve a recently discovered John Ford film, "Upstream," which was previously thought lost for all time. The film was re-premiered for the public at the Samuel Goldwyn Theater, with subsequent screenings at the Academy's theater in New York, the Pordenone Film Festival and elsewhere.

Screenings of "Upstream" represent just one aspect of how the Archive and the public connect: last fiscal year, over 400 films were loaned to outside institutions, in addition to the many viewing appointments and Archive tours enjoyed by authors, students, filmmakers and others.

While film preservation work proved robust, the Archive also increased its presence on the digital frontier and began taking proactive steps to determine standards for the adequate preservation of such digital files. This will be critical as "born digital" audio-visual files continue to flow into the Archive.

The Archive will soon launch Project FTF, performing film-to-film preservation as well as creating prints of important titles on film now so that they can still be shown *on film* in the future. Time is of the essence, as the infrastructure for raw stock manufacture and for film printing and processing continues to erode.

As the window of opportunity for producing new film elements continues to narrow, the Archive is dedicated to remaining a *film* archive – while also leveraging its considerable position and standing to ensure that it adapts to the new technological landscape.

### Right

The surviving print of "Upstream" (1927) had already started to decompose when it was discovered at the New Zealand Film Archive in 2009. The film's tinted sections were extremely faded and loss of image had already begun to take effect (left). The film's original tints were restored during the preservation process (right).

Left image courtesy of Leslie Lewis/National Film Preservation Foundation









## MARGARET HERRICK LIBRARY **ACQUISITIONS**

1	2
3	4
	5

1. Production design drawing for "The King and I" (1956), illustrated by John DeCuir.
2. Picasso's autograph, from the Harry Crocker autograph album (part of the Harry Crocker papers).
3. Drawing for "Gay Purr-ee" (1962) by animator and animation director Abe Levitow.
4. 1999 photograph of Billy Wilder by Steve Banks.
5. Poster from Stephen Chin's donated collection of materials on Kung Fu films from the 1970s to the present day.





6	7	8
9	10	11
12		

6. Poster by Olga Kaljakina, whose collection of mid-1980s to 2008 poster art was donated to the Library by her family.
7. Costume design by Travis Banton for Marlene Dietrich in "The Scarlet Empress" (1934).
8. Drawing by art director Richard Day for "A Streetcar Named Desire" (1951).
9. David Niven during the production of "Enchantment" (1948), from the David Niven papers.
10. Rare poster from one of the earliest film studios, Thanouser.
11. Original Joseph Boggs Beale monochrome drawing used to create magic lantern illustrations.
12. 1933 poster from France for "King Kong."









Production design drawing for "Thoroughly Modern Millie" (1967), from the papers of art director George C. Webb. Illustrated by Tom Wright.





### **The Margaret Herrick Library**

The Margaret Herrick Library houses the world's most extensive and comprehensive research collections on the subject of motion pictures. Thousands of researchers visited the Library over the past year, coming from 33 states and from countries as distant as Australia, Japan and New Zealand. Library staff assisted researchers delving into a wide range of topics including the production of "West Side Story," crime films of the 1970s, art direction in Universal Studios' 1930s horror films and early cinema stunt work, and such luminaries as Marlon Brando, Dalton Trumbo and Michael Curtiz.

The Academy added to its holdings by continuing to acquire priceless archival material. Acquisitions included drawings by renowned production designers Richard Day, Robert Boyle and Hans Dreier, as well as storyboards, conceptual artwork and costume design drawings from such motion pictures as "Poltergeist," "Aliens," "Edward Scissorhands" and "The Godfather Part II."

The Academy's poster holdings – now totaling over 42,000 items – also continued to expand. Notable acquisitions included a major collection on one of the earliest film studios, Thanhouser; a very large collection of materials on Kung Fu films from the 1970s to the present day; many unique items from the 1940s and '50s; and a three-sheet that dates back to 1912.

The Library also expanded its digital holdings and made tremendous strides in creating digital copies of rare materials. The Digital Studio scanned over 13,000 items, including thousands of photographs and more than 2,200 posters. Over 450 art pieces were scanned, and those images were added to the Production Art Database, which is now accessible through the Academy's website. Additionally, the Library now has more than 75 digital periodical subscriptions, indicative of the dramatic (and culture-wide) shift in resources from print to online access.

Processing continues on many different collections, including photographs related to Charlie Chaplin, Hedda Hopper, Sony Pictures Entertainment and MGM/UA, as well as the extensive papers of Joseph L. Mankiewicz, Katharine Hepburn, Linwood Dunn and Saul Bass. Interviews were conducted with John Calley and Eva Marie Saint for the Library's Oral History Program, and transcripts nearing completion included those for interviews with Arthur Hiller, Marcia Nasatir, Frank Pierson, Richard Kahn, and Marilyn and Alan Bergman.

Items from the Library's far-spanning collections were featured in exhibitions across the country and around the globe. While many pieces were displayed in the Academy's own galleries in Los Angeles, others were featured in exhibitions held at the Smithsonian Institution, the New York Public Library, Philadelphia's National Constitution Center, the Toronto International Film Festival and the Kunsthalle Emden in Emden, Germany.





The Academy  
continues to  
inspire, preserve  
and educate.

**Opposite**

The Academy Film Archive assisted Paramount Pictures with the restoration of "Wings," the first Best Picture winner.

**Above**

"West Side Story" was among thousands of topics researchers explored at the Margaret Herrick Library during the year.



# A LASTING LEGACY

## Davis Retires after 30-Year Career

After 20 years as executive director, Bruce Davis ended his 30-year career with the Academy on June 30, 2011. Prior to joining the Academy in 1981 as a program coordinator, Davis served as the chair of the Theater Department at Pennsylvania's Juniata College. In 1983, he was named executive administrator, overseeing the Margaret Herrick Library, the film department (precursor to the Academy Film Archive), and the Academy's public programming. Davis became the Academy's seventh executive director in 1989.

During Davis's tenure, the Academy grew and flourished in many ways:

- He persuaded the City of Beverly Hills and the Board of Governors that a derelict waterworks building could be – and should be – transformed into a spectacular home for the Margaret Herrick Library.
- In 1990 he secured backing from the Board for the formal establishment of the Academy Film Archive, now one of the world's most important motion picture repositories.
- Under his stewardship, the Academy developed its prestigious Nicholl Fellowships in Screenwriting.
- He provided support to the founding members of the revived Science and Technology Council, which has become a leader in confronting the many challenges posed to the industry by an increasingly digital world.
- He led the march as the Oscar ceremony returned to Hollywood for the first time in over 40 years and found a long-term home at the Kodak Theatre.
- He laid the foundation for, and generated the momentum behind, ongoing efforts to bring an Academy-quality motion picture museum to Los Angeles.

We extend our appreciation to Bruce Davis for his vision, leadership and many successes throughout the years. For both Davis and the Academy, it is the end of an era and the beginning of a new chapter.



**Above Left**

Davis at a 2002 press conference.



**Above Right**

Davis at the 76th Academy Awards nominations announcement, January 27, 2004.



**Below**

Burning the midnight oil, February 1995.

### Shared Vision: The Academy Museum Project

As one leader passed the mantle to another, a shared vision for the Academy Museum of Motion Pictures took a step closer to becoming reality.

Like so many others in Los Angeles, Bruce Davis and Dawn Hudson were always astounded by the lack of a world-class film museum in a city so known for the art form. In 2003, under Davis's stewardship, the Academy began to develop plans to fill that gap. Led by the Board of Governors and the Museum Oversight Committee, the Academy acquired real estate in Hollywood, hired an architect and engaged a design team.

The 2008 economic downturn made it necessary to pause and re-evaluate. Then, as Davis's retirement drew near, a new option emerged. In spring 2010, the Los Angeles County Museum of Art approached the Academy about establishing its museum in the 300,000-square foot LACMA West building, known to many as the former May Company. Preliminary discussions continued throughout Davis's final year as executive director and set the stage for one of the first major initiatives of Hudson's tenure: the signing of a memorandum of understanding declaring the Academy and LACMA's mutual intent to realize this historic partnership.



## NEW LEADERSHIP

Hudson Joins Academy as CEO; Robertson is new COO



**Above**  
Dawn Hudson  
**Below**  
Ric Robertson



In April 2011, the Board of Governors voted unanimously to change the bylaws and create a new executive structure helmed by a Chief Executive Officer and a Chief Operating Officer. The selection of two seasoned administrators for these new positions, one from outside the organization and one from within, brings the ideal combination of new vision and institutional continuity.

Dawn Hudson, the longtime head of Film Independent, joined the Academy as CEO in June 2011 after spending 20 years as executive director of the film organization that produces the Independent Spirit Awards and the annual Los Angeles Film Festival. Earlier in her career, Hudson was editor-in-chief of *St. Louis* magazine and a freelance magazine writer. She holds a Bachelor of Arts degree from Harvard University and performed graduate work in political science at the Institut d'Etudes Politiques in Grenoble, France, and at Washington University in St. Louis, Missouri.

"This is a time of transition for the movie industry and for the Academy," says Hudson. "Our plans for the future include taking the Academy's best traditions and practices, and building on them. That's evident in our museum project, which will be our largest undertaking – but far from our only one – to give the public more access to all the efforts we've made in preserving film history and advancing the science of movies."

Veteran Academy administrator Ric Robertson moved into the Chief Operating Officer position in June, reporting to Hudson. Robertson has been with the Academy since 1981 and has served as executive administrator for the past 22 years, overseeing the Margaret Herrick Library, the Academy Film Archive, marketing, public relations, legal affairs and various awards-related activities.

The memo enables the two organizations to initiate formal negotiations and allows the Academy to begin developing plans for fundraising, design, exhibitions and architectural modifications to the historic building.

Though the deal is still in the works, it is easy to be inspired by a bit of historical serendipity: the May Company building went up in 1939 – the year many consider to be the greatest in Hollywood history, with releases including "Gone with the Wind," "The Wizard of Oz" and "Stagecoach." As the Academy moves forward with the site, this connection is another reminder that our past is always a vital aspect of our future.



LACMA West building, exterior concept.





# THE ACADEMY

OF MOTION PICTURE ARTS AND SCIENCES

## Academy Administration

Chief Executive Officer  
**Dawn Hudson**

Administrator, Office of the CEO  
**Cheryl Marshall**

Chief Operating Officer  
**Ric Robertson**

Chief Marketing Officer  
**Christina Kounelias**

Controller  
**Andy Horn**

Managing Director of Membership  
and Awards  
**Kimberly Roush**

Coordinator, Member Relations  
**Mary Phillips**

Assistant General Counsel and  
Managing Director of Administration  
**Scott Miller**

Director of Communications  
**Leslie Unger**

Awards Administration Director  
**Richard Miller**

Director, Margaret Herrick Library  
**Linda Harris Mehr**

Special Collections Archivists  
**Val Almendarez, Barbara Hall,  
Howard Prouty**

Photograph Curator and  
Administrator  
**Matt Severson**

Director, Academy Film Archive  
**Michael Pogorzelski**

Museum Project Administrator  
**Heather Cochran**

Director, Science and  
Technology Council  
**Andrew Maltz**

Director, Nicholl Fellowships  
**Greg Beal**

Director of Educational Programs  
and Special Projects  
**Randy Haberkamp**

Director of Exhibitions and  
Special Events  
**Ellen M. Harrington**

Director of Information Technology  
**Megan Clarke**

Awards Coordinator  
**Torene Svitil**

Grants Coordinator  
**Shawn Guthrie**

New York Program Director  
**Patrick Harrison**

London Program Director  
**Sam Buckland**

Director of Theater Operations  
**Moray Greenfield**

Film Department Coordinator  
**D.J. Ziegler**

Credits Coordinator  
**Howard Loberfeld**

Legal Counsel  
**Quinn Emanuel Urquhart &  
Sullivan LLP**

Certified Public Accountants  
**PricewaterhouseCoopers LLP**

## Committees 2010-2011

Actors Branch Executive Committee  
**Annette Bening, Chair**

Art Directors Branch Executive  
Committee  
**Rosemary Brandenburg, Chair**

Audit Committee  
**Robert Rehme, Chair**

Awards Review Committee  
**Sid Ganis, Chair**

Awards Rules Committee  
**Phil Robinson, Chair**

Centers for Motion Picture Study  
Oversight Committee  
**Robert Rehme, Chair**

Cinematographers Branch Executive  
Committee  
**Owen Roizman, Chair**

Costume Design Award Rules  
Committee  
**Jeffrey Kurland, Chair**

Directors Branch Executive  
Committee  
**Martha Coolidge, Chair**

Documentary Branch Executive  
Committee  
**Rob Epstein, Chair**

Executives Branch Executive  
Committee  
**Robert Rehme, Chair**

Festival Grants Committee  
**Buffy Shutt, Chair**

Film Editors Branch Executive  
Committee  
**Donn Cambern, Chair**

Finance Committee  
**Hawk Koch, Chair**

Foreign Language Film Award  
Committee  
**Mark Johnson, Chair**

General Membership Committee  
**Sid Ganis, Chair**

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**Lawrence Mirisch, Chair**

Subcommittee on  
Casting Directors  
**David Rubin, Chair**

Subcommittee on Music  
Supervisors  
**Bruce Broughton, Chair**

Subcommittee on Stunt  
Coordinators  
**Ron Stein, Chair**

Scientific and Technical  
Subcommittee  
**Robert Rehme, Chair**

Subcommittee on Production  
**Hawk Koch, Chair**

Governors Ball Committee  
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Branch Executive Committee  
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Membership Screenings Committee  
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**Robert Rehme, Chair**

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Finance/Fundraising  
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**Roger Mayer, Chair**

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**Gale Anne Hurd, Chair**

Producers Branch Executive Committee  
**Mark Johnson, Chair**

Public Relations Branch Executive Committee  
**Marvin Levy, Chair**

Publishing Committee  
**Craig Barron, Chair**

Science and Technology Council  
**Bill Kroyer and Ray Feeney, Co-chairs**

Science and Technology Council Oversight Committee  
**Craig Barron, Chair**

Scientific and Technical Awards Committee  
**Richard Edlund, Chair**

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**Jon Bloom, Chair**

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**Kevin O'Connell, Chair**

Student Academy Awards Committee  
**Woody Omens, Chair**

Theater Standards Committee  
**Curt Behlmer, Chair**

Visual Effects Branch Executive Committee  
**Bill Taylor, Chair**

Writers Branch Executive Committee  
**Frank Pierson, Chair**

#### Headquarters

8949 Wilshire Boulevard  
Beverly Hills, California 90211  
Phone: (310) 247-3000  
E-mail: [ampas@oscars.org](mailto:ampas@oscars.org)  
Website: [www.oscars.org](http://www.oscars.org)  
Academy Awards website:  
[www.oscar.com](http://www.oscar.com)

#### Fairbanks Center for Motion Picture Study

333 South La Cienega Boulevard  
Beverly Hills, California 90211  
Phone: (310) 247-3000

#### Pickford Center for Motion Picture Study

1313 Vine Street  
Hollywood, California 90028  
Phone: (310) 247-3000

#### New York Office

111 East 59th Street  
New York, New York 10022  
Phone: (212) 821-9255  
E-mail: [ampasny@oscars.org](mailto:ampasny@oscars.org)

#### Annual Report

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**Bruce, thank you for  
30 wonderful years.**



