

Svenska Filminstitutet, Stockholm – annual report 2010

As a result of the government report on the entire film sector, published in September 2009, a parliament bill was passed in 2010 meaning that the SFI Grängesberg archive for non-professional non-fiction film will be separated from the Film Institute's Heritage Department and merge into Kungl. biblioteket (the National Library) as of January 1st, 2011. The nitrate vaults of the Archival Film Collections of the Swedish Film Institute is located at the premises of the SFI Grängesberg archive, but will of course remain with the Institute also after the SFI Grängesberg archive's merger with the National Library.

On August 30th 2010 Nordisk Film Post Production, Stockholm – the only remaining photochemical laboratory in Sweden – announced that they will fold their activities by the end of 2011. This devastating news will have a lot of implications for the archive, not only in terms of having to find new partners abroad for future restoration and duplication projects, but before the end of the year we also need to ascertain that it will be possible to strike new prints of previous restoration projects obtaining the same results, and that rights holders won't object to having original and preservation elements sent abroad. The reason for the closure of the lab is of course the transition from 35 mm projection to digital projection in commercial cinemas which is now happening, and in all likelihood the digital roll-out will have been completed by the end of 2011. In order to acquire experience to be more prepared for the inflow of digital elements into the archive, we initiated a project in December 2010 of digitizing our collection of Swedish films only existing in some kind of tape format (mainly short and non-fiction films on DigiBeta). The digital files will then be converted to JPEG 2000 image files and wav sound files, and stored on disc (and later on data tapes).

The scheduled 2010 launch of www.filmarkivet.se, an on-line service where rarely seen news-reels, short, non-fiction, animation and amateur films can be accessed for free, was delayed until February 2011. Some 300 films will then be available as streaming files, and the site will also include films from the collection of the National Library. The site will be curatorially contextualised, including also information from which collection and from what format the films origin.

In 2010, the Swedish Film Institute produced a dvd anthology with excerpts and short films from the silent era to be used in school curriculums. The anthology is available for free for teachers, together with written educational material that accompanies the films.

The Swedish Film Institute had delegates present at the 66th FIAF Congress in Oslo. Delegates were also present at the 15th Nordic Archive Meeting in Helsinki, hosted by the National Audiovisual Archive Finland.

Archival Film Collections

Acquisitions and holdings

1 105 elements on 637 titles were acquired in 2010. On 437 of these titles no elements at all were previously held. The acquired viewing elements included 518 prints on 35mm or 16mm. 328 preservation elements on 178 Swedish films were acquired as a result of deposit by contractual obligation from producers receiving subsidies from the Swedish Film Institute. The figures include 59 DigiBeta and 17 HDCam tapes of films never released on film.

By December 31st, 2010 the Archival Film Collections held 50 078 catalogued elements on 22 136 titles.

Restoration and duplication

The restoration of *Karusellen* (Dimitri Buchowetzki, 1923) was completed in 2010. This Swedish silent feature was thought lost, but in 2009 Gosfilmofond in Moscow confirmed that they held a duplicate safety negative with Russian inter-titles of the film. From this element, the Archival Film Collections acquired an inter-positive, from which a new dupe neg was made in 2010. The Swedish inter-titles were recreated from an original list and inserted into the negative, from which a print was struck in 2010. In 2009, the archive of the Deutsches Film Institut in Wiesbaden announced that they held the original nitrate negative from the 1922 sound experiments carried out by Swedish pioneering engineer Sven A:son Berglund in Germany, one of the earliest examples of optically recorded sound-on-film. The nitrate negative was temporarily accessed to us, and in 2010 a continuous inter-positive was made from the frameline-less negative (the sound-track covered more or less the width of the 35mm strip), and the sound was then read and transferred to digital format, from which a traditional optical sound negative was made. From the inter-positive a dupe negative of the image of the sound was also made, and from the two new negatives a viewing print will be struck, where the sound will be synchronised with the image of the sound.

New prints of the Bjørnstjerne Bjørnson adaptations *Synnöve Solbakken* (John W. Brunius, 1919) and *Ett farligt frieri* (Rune Carlsten, 1919) were struck in 2010, from existing duplicate negatives in the collection. Colour was also added to the latter, as an original tinted nitrate print still exist (though in too poor condition to be duplicated). Both prints were in 2010 used as source elements for the Norwegian Film Institute's dvd-releases of the films, as part of its celebration of the centenary of Bjørnson's death.

The short *Finurliga Fridolf* (Gunnar Skoglund, 1929) was one the earliest films released in Sweden with synchronised sound played back from shellac discs. In 2009 we had access to an original disc from a private collector. The digitized sound from the disc was transferred to an optical sound negative, which provided the source – along with an existing dupe neg of the image – for the new print struck in 2010. The complicated digital restoration of the Gevaert colour feature *Herr Arnes penningar* (Gustaf Molander, 1954) continued in 2010. All in all, 53 new elements on 23 films were made as a result of restoration and duplication efforts in 2010. A little under 5 000 meters of nitrate was duplicated and preserved in 2010, mainly short non-fiction films from the sound era.

Prints of Swedish classics were also struck for acquisition by FIAF colleagues Cinémathèque Royale (Bruxelles), Filmoteca de Catalunya (Barcelona), Museum of Modern Art (New York), Cinematheque Ontario (Toronto) and Kvikmyndasafn Íslands (Reykjavik). Elements from our collection was lent to Cinémathèque française (Paris) and Filmoteca Española (Madrid) for restoration purposes.

Access

The Archival Film Collections of the Swedish Film Institute was the focus of this year's edition of the Jornada brasileira de cinema silencioso, organised by Cinemateca Brasileira in São Paulo in August. 27 shorts, features and fragments were screened, including non-Swedish films that are either unique or especially significant for our collection. A print of the restored *Beröringen / The Touch* (Ingmar Bergman, 1971) was presented at Il cinema ritrovato in Bologna in July, as was a print of *Iris och löjtnantshjärta* (Alf Sjöberg, 1946). The new restoration of the above-mentioned *Karusellen* was presented for the first time at Le giornate del cinema muto in Pordenone in October. Prints of silent films were also lent to The San Francisco International Film Festival in July and Bonner Sommerkino in August. *Gunnar Hedes saga* (Mauritz Stiller, 1923) was screened at the archival section at the London Film Festival in October and a print of *Fröken Julie* (Alf Sjöberg, 1951) was presented at the retrospective at the Internationale Filmfestspiele in Berlin in February. A programme of rare Greta Garbo items were screened at Filmmuseum in München on the very day of the 20th anniversary of the actress' death in April, and a programme of rare shorts featuring Ingrid Bergman was presented during the retrospective at EYE Film Instituut Nederland in Amsterdam in July.

Prints from the Archival Film Collections were lent for 369 screenings to the following 20 FIAF venues in 2010: EYE Film Instituut Nederland (Amsterdam), Filmoteca de Catalunya (Barcelona), Pacific Film Archive (Berkeley), Deutsche Kinemathek (Berlin), Cineteca di Bologna, Kansallinen audiovisuaalinen arkisto (Helsinki), Det Danske Filminstitut (København), Cinemateca Portuguesa (Lisboa), Slovenska Kinoteka (Ljubljana), Filmoteca Española (Madrid), Filmmuseum München, Norsk Filminstitut (Oslo), Centre Pompidou (Paris), Kvikmyndasafn Íslands (Reykjavik), Euskadio Filmatagia – Filmoteca Vasca (San Sebastián), Cinemateca Brasileira (São Paulo), Museo Nazionale del Cinema (Torino), Cinémathèque de Toulouse, National Gallery of Art (Washington) and Österreichisches Filmmuseum (Wien).

The number of screenings at Cinemateket with prints from the Archival Film Collections totalled 359. Prints from the collections were provided for transfer at the National Library in order to facilitate research on the collections. The number of times rights holders accessed preservation elements (either deposited or made by the archive) to produce new film or digital viewing elements was roughly the same as in previous years. Prints were also lent for screenings organised by the Cinema Department of the Stockholm University, located in the same building as the Swedish Film Institute.

The number of times elements from the Archival Film Collections was accessed in 2010 totalled 1 774.

Cinemateket Programming

During 2010 Cinemateket focused on its reconstruction and re-launch. After being closed in January and February, Cinemateket in Stockholm re-opened in March. Afternoon screenings as well as the evening screenings are now held at Filmhuset, more guests and events are included in the programme, more work is put into marketing, a new website is up, and the programme poster has been replaced by a monthly booklet with a new graphic design. After less than a year we already see the results. We have reached new audiences, and have a higher attendance per screening. The big changes were mainly made within the Stockholm programme, but during the fall we also made some similar changes with the programmes in Göteborg and Malmö, and we quickly saw the number of attendances increase also at our affiliate venues.

In April, Cinemateket also launched a new series of on-stage interviews, which is then followed by smaller or bigger seasons in the programme. The first guest was actress Catherine Deneuve, which caused much attention in the media and among the audience. The idea with the series is to get the audience interested in seeing different type of films. Among the guests later in the year were cinematographer Hoyte van Hoytema, director Susanne Bier, actress-director Pernilla August, composer Michael Nyman and actor Elliott Gould.

In October Cinemateket started a new programme for children, aged 7-12, and their families. Every Sunday afternoon we screen a film in this section we call "Young Cinemateket". The programme has been much appreciated. We mix Swedish and international, old and new films. Films by Buster Keaton and Charlie Chaplin with live music have been very popular, as well as *E.T. the Extra-Terrestrial* in 70mm.

During the year, Cinemateket had retrospectives with films by directors Henri-Georges Clouzot, Stanley Kubrick, Claire Denis, Buster Keaton, Miklós Jancsó, Mai Zetterling, Marcel Carné, Michael Powell, Akira Kurosawa, Hou Hsiao-hsien, Tony Gatlif, Jacques Tati, Claude Chabrol, and Xavier Beauvois. Especially the series with Buster Keaton, all films screened with live music, was a tremendous success.

Among the highlights were also ten unjustly neglected Swedish silent films from the latter half of the 1920's, preserved by the archive, screened under the heading *Förseglade läppar* ("Sealed lips") after the 1927 film by the same name by Gustaf Molander which opened the season.

Special events with new preservation by the archive included the screening of *Värmlänningarna* (1957) with several members of the cast present, *Beröringen / The Touch* (1971) in the presence of Elliott Gould, and *Gunnar Hedes saga* (1923). Restored prints of *Pensionat Paradiset* (1937) and *Polis Paulus' Påskasmäll* (1925) were screened in Göteborg in co-operation with the Göteborg Film Festival in January/February.

Other themes during 2010 were Françoise Sagan and Tennessee Williams adaptations, films with music composed by Ennio Morricone (who was in Stockholm to receive the Polar Music prize), films about Shanghai, on soccer, and a tribute to cinematographer Vilmos Szigmond.

Cinematket borrowed prints from the following seven FIAF archives in 2010: Kansallinen audiovisuaalinen arkisto (Helsinki), Det Danske Filminstitut (København), BFI National Archive (London), UCLA Film & Television Archive (Los Angeles), Filmmuseum München, Anthology Film Archives (New York) and Museum of Modern Art (New York).

In 2010, Cinematket organised 430 screenings in Stockholm, with a total attendance of 24 627. 221 screenings were held at the affiliate venues in Göteborg and Malmö, with a total attendance of 10 010.

Cataloguing – Documentation

The part of the archive's database that includes filmographic details on all Swedish films and foreign films released in Sweden is available at www.svenskfilmdatabas.se. The internal version of the database, with the full catalogue of film and auxiliary material holdings, is available on all public computers in the library. In 2010, some hundred theatre programmes to Swedish silent films were digitized and made available in the internal version of the database.

Library

At the end of the year the collection of books and periodicals amounted to 66 500. The library acquired approx. 1 000 books in 2010. The library also holds about 1000 DVDs available for home loans, as well as reference DVDs of all films that receive funding from the Swedish Film Institute. Hours of service were Monday to Wednesday 11.00 – 17.00h, Thursday 11.00 – 19.30h, and Friday 11.00 – 16.00h. The Library system is Aleph 500, version 18. The local database MATINÉ is accessible via Svenska Filminstitutet's website (www.sfi.se/matine). In 2010 the library had 27 160 visitors, and 19 500 visitors registered to the MATINÉ web-site. Also the number of loans from the collections showed a substantial increase compared to the previous year, from 29 750 to 35 945. The library contains issues of some 1 200 different periodicals, and in 2008 a portal for electronic journals was implemented where the library's complete list of periodicals and articles can be accessed (<http://atoz.ebsco.com/home.asp?Id=K09586>). In april 2010 a virtual map of the library was implemented. The map (which requires Flash) is available at <http://web.wagnerguide.com/SFILibrary.aspx>. Unpublished script materials are organised to approximately 8 200 foreign films and 3160 Swedish films.

Stills and Posters archive

The collection of stills amounts to 1 600 000, related to more than 35 000 film titles, a large collection of portraits and a minor section on subjects. The collection of posters contains approximately 35 000 items. The digital archive is growing fast due to digitization projects and the fact that stills from new films only exists in digital form. We now have over 65 000 digital stills and posters. The project of digitizing Swedish posters continued during 2010, resulting in more than 3 000 large tif-files. With the exception of some fragile posters from the silent era, the archive now holds digital copies from most Swedish feature films. Digital copies of glass plate negatives in the collection were provided for the Jornada brasileira de cinema silencioso catalogue, and for the exhibition at Cinematca Brasileira in connection with the festival in August.