MEMORY OF THE WORLD REGISTER

Film Collection of Jugoslovenska Kinoteka
(Serbia)

Ref N° 2010-68

PART A – ESSENTIAL INFORMATION

1 SUMMARY
The nominated documentary heritage is the Film Collection of Jugoslovenska Kinoteka (National Film Archive of Republic Serbia). It is the most comprehensive film collection in this part of Europe, containing over 95,000 film prints of various national productions, of all genres, silent and sound, black & white and color, both nitrate and acetate. This collection is continuously added to by means of exchange with foreign archives and by putting into deposit copies of the newly made domestic films. Around 85% of the entire film collection consists of foreign film material, which makes our archive particularly interesting for film archivists and researchers from all over the world – so far, numerous unique copies of the films produced by major world cinematography have been found in our archive. Most of these master-pieces had been considered forever lost, until they were discovered in the film collection of Jugoslovenska Kinoteka.

2 DETAILS OF THE NOMINATOR

2.1 Name (person or organization)
Jugoslovenska Kinoteka (National Film Archive of Republic Serbia)

2.2 Relationship to the documentary heritage nominated
Jugoslovenska Kinoteka (official title since 1952) is the national film library of the Republic of Serbia, founded in 1949, as The Central Film Archives of the Yugoslav Film Library. Since 1949, it has been a primary and «roof» film archiving institution in Yugoslavia/Serbia. Jugoslovenska Kinoteka is one of the founders and a permanent member of FIAF (International Federation of Film Archives). It takes part in the activities of FIAF since 1951.

2.3 Contact person (s)
Mr Dinko Tucakovic, Programming & International Relations

2.4 Contact details (include address, phone, fax, email)
Jugoslovenska Kinoteka, Knez Mihailova 19, 11000 Belgrade, Serbia
Phone/fax: +381 11 2622 555, kinoteka@eunet.rs (Head Office), kinarhiv@eunet.rs (Film Archive), jkmuzej@eunet.rs (Museum and Cinema Theatre)

3 IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE

3.1 Name and identification details of the items being nominated
The Film Collection of Jugoslovenska Kinoteka is held in the Film Archive, Kneza Viseslava 88, 11000, Belgrade, Serbia. The Film Archive was built in 1949, outside of the city center, in a non-residential area, according to recommendations of FIAF (International Federation of Film Archives). Most of the films are kept in the building which was erected in 1949 and renovated in 2007 by highest standards of film archiving. The nitrate film stock is held in 8 specially designed bunkers. A new depot was also built in 2008 and has 700 square meters of storage space, with air-conditioning, controlled atmosphere, temperature and humidity, dust free environment, independent power supply, and up-to-date fire alarm system. Unfortunately, due to a lack of space, additional storage facilities had to be rented on three other locations in Belgrade.
3.2 Description

**Film Collection** consists of more than 95,000 film prints (majority of which are on 35mm film). However, it also includes 16mm, 9.5mm, 8mm and other film formats. Around 10% of the collection consist of nitrate (inflammable) films, which represent its most important segment.

I

Considerable number of these nitrates relate to the earliest period of cinematography (from 1895 till 1950s) when film pioneers laid foundations of a new art:

- Auguste and Louis Lumière, Georges Méliès, Ferdinand Zecca, Louis Feuillade, etc. in France
- Esme Collings, George A. Smith, James Williamson (members of the Brighton School in England)
- Thomas Alva Edison, Edwin S. Porter, D. W. Griffith, Thomas H. Ince in the USA
- German and other European artists who later moved to the USA and decisively influenced the American and the world film industry, such as G. W. Pabst, F. W. Murnau, Fritz Lang, Ernst Lubitsch, Erich von Stroheim, etc.
- Ingenious Scandinavian authors like Viggo Larsen, Urban Gad, Victor Sjostrom, Mauritz Stiller, Carl Theodor Dreyer, etc.
- Other film pioneers from numerous countries – Italy, Austria, Hungary, Russia & Soviet Union, etc.

II

The golden age of cinematography («roaring» 1920s in the USA, beginning of the sound film era in the late 1920s and early 1930s, German expressionism, Avant-garde and impressionism in France, Revolutionary cinematography in Soviet Union, etc.) is represented in our collection by the most important authors:

- Charlie Chaplin, Harold Lloyd, Buster Keaton, Walter Reimann, Max Reinhardt, Otto Rippert, Robert Wiene, Jean Epstein, Germaine Dulac, Alberto Cavalcanti, Marcel Carne, Rene Clair, Jean Renoir, Sergei Eisenstein, Grigori Kozintcev, Leonid Trauberg, etc.

III

The period between 1930-1950 is well represented in our film archive by the most important works of the authors who made a decisive impact on the world cinematography:

- Vittorio De Sica, Alberto Lattuada, Roberto Rossellini, Luchino Visconti, etc. in Italy
- Rober Bresson, Julien Duvivier, Henri-Georges Clouzot, Rene Clement, Yves Allegret, Claude Autant-Lara and others in France
- Orson Welless, Howard Hawks, William Wyler, John Ford, Frank Capra, Michael Curtiz, Billy Wilder, Otto Preminger, etc. in the USA
- David Lean, Carol Reed, Alberto Cavalcanti, Basil Dearden, Charles Crichton, Compton Bennet, etc. in Great Britain
- Numerous authors from other national cinematographies, such as: Ingmar Bergman, Luis Bunuel, Tengiz Abuladze, Sergei Paradzhanov, Satyajit Ray, etc.
- We also have a considerable collection of classical Japanese authors – Akira Kurosawa, Kenji Mizoguchi, Hiroshi Inagaki, Masaki Kobayashi, Kaneto Shindo, etc.

IV

World cinematography of the second half of the XX century has a significant place in our film collection. All the major film trends and movements are represented (New Wave in France – Jean-Luc Godard, Francois Truffaut, Alain Resnais, Louis Malle, Jacques Demy, Agnes Varda, Jean-Pierre Melville, Claude Chabrol …, so called New Hollywood in the USA – Francis Ford Coppola, Arthur Penn, Sam Peckinpah, Martin Scorsese, Peter Bogdanovich, John Carpenter …, Free Cinema in Great Britain – Lindsay Anderson, Karel Reisz, Lorenza Mazetti, Robert Vas …, New German Cinema – Werner Herzog, Reiner Werner Fassbinder, Wim Wenders, Volker Schlondorf …, as well as all the other major authors from all the countries and continents – Czechoslovakia, Hungary, Italy, Sweden, Denmark, Finland, Norway, Switzerland, Poland, Japan, China, India, Australia, South Africa, etc.

V
We also preserve a substantial collection of documentary films – educational, scientific, propaganda, ethnological, anthropological, etc., as well as film reportages and newsreels produced by leading companies such as Pathé, Gaumont, Eclair, UFA, Fox Movietone and many others.

VI

Jugoslovenska Kinoteka possesses a rich collection of other movie genres – animated films, cartoons, experimental films, etc.

The global importance and significance of the Film Collection of Jugoslovenska Kinoteka is well known and recognized, both by film experts and professionals and by general public. It has also been confirmed by our participation in the most prominent vintage film festivals, like Il Cinema Ritrovato in Bologna or Le Giornate del Cinema Muto in Pordenone. The reputation of Jugoslovenska Kinoteka and importance of its film collection is also recognized by active participation of our representatives in different bodies of FIAF (International Federation of Film Archives, whose most successful president was a former Managing Director of Jugoslovenska Kinoteka, Mr Vladimir Pogacic) and ACE (Association des Cinematheques Européennes). Active and fruitful collaboration has been established with our colleagues from other film archives, who can be referees of the significance of our film collection – e.g. Museo Nazionale del Cinema Di Torino, Cineteca del Friuli, Hungarian National Film Archive, Danish Film Institute, National Film Archive in Prague, Cineteca Nazionale – Roma, Cineteca Di Bologna, Swedish Film Institute, Filmarchiv Austria, Greek Film Archive and many others. Some of the most prominent experts and film authors of our time have visited our Archive and/or expressed their admiration of the richness of our film collection, to mention just a few – David Robinson (the world’s leading film historian), eminent film authors like Bernardo Bertolucci, Theo Angelopoulos, Wim Wenders, Luc Besson, Andrzej Wajda, Jiri Mencel, Emir Kusturica, Ken Russell, Nikita Mikhalkov, etc.

4 JUSTIFICATION FOR INCLUSION/ASSESSMENT AGAINST CRITERIA

4.1 Is authenticity established? (See 4.2.3)

The provenance of our film collection is well established and recognized.

4.2 Is world significance, uniqueness and irreplaceability established? (See 4.2.4)

Film images are historical images of nations, cities, and people. These images reflect the time of their making. Without these images, we would never know what the world looked like in late XIX century or in the beginning of and throughout the XX century, which was indeed a century of motion pictures. Even today, with all the new technologies, film remains the best instrument for us to depict the reality of a nation, a historical event, a city, or people who live in it.

4.3 Is one or more of the criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style (f) social, spiritual and community significance satisfied? (See 4.2.5)

All of the criteria is satisfied, given the size and diversity of our film collection (please see section 3.2). A good example is the earliest preserved film made in Serbia, “Coronation of King Peter I of Serbia” from the year of 1904. It not only represents the invaluable document of all aspects of life in our region at the beginning of the XX century, but it is also significant for British cinema since the authors were two prominent Englishmen, Arnold Muir Wilson and Frank Storm Mottershaw. Its documentary value and artistic innovations were well described in Paul Smith’s book “The Historian and Film” (Cambridge University Press, 1976). Another example is the first Serbian and Balkan feature film, “Karagyorydye, or Life and Deeds of the Immortal Duke Karagyorydye” from 1911, with participation of the most prominent Serbian theatre actors of the time, made by the first Serbian film producer, Svetozar Botorich. In the same year, he also made a dozen of documentaries, depicting most important figures of the time – politicians, writers, scientists, etc. and different social events. A good example is his film “A Serbian Country Wedding” from the year of 1911.
http://www.europafilmtreasures.eu/FT/316/about-the-film-a_serbian_country_wedding

Our archive also possesses invaluable documentary film materials made by Dyoka Bogdanovich about the Balkan Wars (1912-13) and WWI (1914-1918). As for foreign films, our collection includes some
of the rarest works from the earliest days of cinema, e.g. *Akt-Skulpturen. Studienfilm für bildende Künstler*, filmed by Oscar Messter in 1903, which will soon be posted at [http://www.europafilmtreasures.eu/](http://www.europafilmtreasures.eu/).

4.4 Are there issues of rarity, integrity, threat and management that relate to this nomination? (see 4.2.6)  
Besides the issues of rarity and integrity described in sections 3.2 and 4.3, there is also an issue of threat. Namely, apart from the threats that usually endanger all film collections, e.g. the “vinegar syndrome”, special attention must be given to the nitrate (inflammable) film stock. There is always a danger of self-ignition of these films, with no visible cause (for this reason, numerous cinema theatres in the past were burned down in fires, which caused both human victims and destruction of films). Although the switch was made to acetate (safety) film in early 1950s, nitrate films remain irreplaceable source for film archivists.

5 **LEGAL INFORMATION**

5.1 Owner of the documentary heritage (name and contact details)  
**Jugoslovenska Kinoteka**, Knez Mihailova 19, 11000 Belgrade, Serbia  
phone/fax: +381 11 2622 555, kinoteka@eunet.rs (Head Office), kinarhiv@eunet.rs (Film Archive), jkmuzej@eunet.rs (Museum and Cinema Theatre)

5.2 Custodian of the documentary heritage (name and contact details, if different to owner)  
JUGOSLOVENSKA KINOTEKA, Knez Mihailova 19, 11000 Belgrade, Serbia  
phone/fax: +381 11 2622 555, kinoteka@eunet.rs (Head Office), kinarhiv@eunet.rs (Film Archive), jkmuzej@eunet.rs (Museum and Cinema Theatre)

5.3 Legal status:  
(a) Category of ownership  
The film collection is owned by a public institution – **Jugoslovenska Kinoteka**

(b) Accessibility  
Although our main objective is to preserve the film heritage, we also want to make it, as much as possible, available to film professionals, researchers, students, general public, cinema goers, TV viewers, etc. The only accessibility limitation refers to the technical condition of some films that cannot be safely projected. The only way of making these damaged films accessible for viewing, research, etc. is to convert them to more convenient digital formats.

(c) Copyright status  
As for the copyright status of our film collection, all film works can be divided into three categories:  
1. 20% - rights not researched nor known  
2. 20% - rights researched but not found (orphan works)  
3. 60% - rights successfully researched and known  
(d) Responsible administration  
The Government of Republic Serbia, i.e. Ministry of Culture  
(e) Other factors  
Jugoslovenska kinoteka is required by law to preserve the film heritage, as primary and “roof” film archiving institution in Serbia

6 **MANAGEMENT PLAN**

6.1 Is there a management plan in existence for this documentary heritage? **YES/NO**  
If yes, attach a summary of the plan. If no, please attach further details about current storage and custody of the materials.

Our basic tasks are to collect, preserve and safeguard the films made in Yugoslavia/Serbia and all the other world cinematographies, as well as to collect and preserve all material relevant to cinematography, such as written documents, photos, stills, posters and artifacts. **Jugoslovenska**
Kinoteka puts a particular stress upon study and research in the history of film, aiming to achieve better understanding of film art in particular as well as of global cultural heritage in general. Our main activities are:

**Preservation** – A portion of the collection is still on nitrate stock and many films are in a technically poor state, so that one of our primary tasks is the preservation of films. For this purpose, services of laboratories abroad are used, although the needs by far exceed the means at disposal.

**Catalogue** – The Film Archive is in the course of making a central computerized catalogue which in the future should, in a fast and efficient manner, offer all relevant data about the films stored in our collection. Due to the size of the collection, this work is yet expected to be completed. So far, the national film collection has been cataloged almost entirely.

**Digitalization** – In 2008, The Film Archive started the process of digitalization of its film stock. Most of the film stock is very old and partly on nitrate base, and thus must be kept under special conditions. Each viewing of such material, although handled very carefully, deteriorates its condition. To make the film stock more fusible, and easier for viewing, researching, etc., it became natural to convert it to more convenient digital formats. Moreover, proxy files will be added to Catalogue database for instant viewing during research process. Idea is also that in the near future, important segments of film heritage will be available for viewing over Internet resources.

**Research and Education** – The Film Archive encourages and helps research and education activities wherever cinema is concerned; the more so when national film history is the object. Researchers and students have free access to all collections of the Archive (films, photographs, documents, and library). There are particularly close connections with the Faculty of Dramatic Arts of the University of Arts in Belgrade and the Academy of Arts of the University of Novi Sad.

**Presentation of film heritage** – Apart from the screenings in its own cinema theatre, Jugoslovenska Kinoteka collaborates on regular basis with numerous film festivals throughout the world, on presentation of early and vintage films. It also takes active part in various retrospectives, film workshops, educational screenings, seminars and lectures in cooperation with other film archives.

**New building** – In 2010 the Jugoslovenska Kinoteka will be able to move into the new building in Belgrade. Our Head office, Museum and Library will be located into the new premises offering to the visitors and researchers several exhibition areas, theaters and library. Some of the areas of the new building are shown in the pictures below.

### 7 CONSULTATION

7.1 Provide details of consultation about this nomination with (a) the owner of the heritage (b) the custodian (c) your national or regional Memory of the World committee

Jugoslovenska kinoteka performed consultations with our national Memory of the World committee: Serbia – Memory of the World Committee, Chairperson: Ms Vesna Injac-Malbasa, Deputy Director, National Library of Serbia, Skerliceva 1, 11000 Belgrade, Serbia, phone: +381 11 2451 750; fax: +381 11 2451 289; injac@nbs.bg.ac.rs; Homepage: [http://www.nbs.bg.ac.rs](http://www.nbs.bg.ac.rs).

### 8 ASSESSMENT OF RISK

8.1 Detail the nature and scope of threats to this documentary heritage (see 5.5)

Special attention must be given to the nitrate (inflammable) film stock. There is always a danger of self-ignition of these films, with no visible cause (for this reason, numerous cinema theatres in the past were burned down in fires, which caused both human victims and destruction of films). Although the switch was made to acetate (safety) film in early 1950s, nitrate films remain irreplaceable source for film archivists. The nitrate film stock is kept in specially designed bunkers (please see the picture above), which are aerated on regular basis. The film prints are rewound twice a year and film cans are being replaced at first signs of deterioration.
9.1 Detail the preservation context of the documentary heritage (see 3.3)

Preservation of film heritage is the main object of Jugoslovenska kinoteka. It is performed with highest level of care and “good housekeeping” principle. The first step of preservation is the process of conservation, which prevents further deterioration of original film material. Whenever a conservation action is undertaken, it is always documented, as to what was done when it was done. Another crucial aspect is the film storage – in spite of less-than-ideal conditions, film archivists of Jugoslovenska kinoteka manage to maintain optimal film storage environment – desirable levels of temperature and humidity, operability of fire detection & suppression systems and regular monitoring. Cataloging, i.e. making an inventory of titles and other film data is also an important task, which makes the utilization of film collection possible. Finally, special attention is given to making the film collection accessible to film professionals, researchers, students, general public, cinema goers, TV viewers, etc.

PART C - LODGEMENT

This nomination is lodged by:

(Please print name)…..Radoslav ZELENKOVIĆ, Director.........................

(Signature) (Date)……March 30th, 2010..............