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## **Policy of the Archival Film Collections of the Swedish Film Institute**

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The Parliament of Sweden has given the Swedish Film Institute a mission to preserve films and auxiliary materials of film historic and cultural value and to make them accessible for research and to the general public.

The Archival Film Collections is a section of the Swedish Film Institute's Film Heritage department, which is Sweden's national film archive. The Film Heritage department has the responsibility, towards today's and future generations, to take care for the part of the Swedish cultural heritage which is represented by moving images and adhering documentation and auxiliary materials.

The task of the Archival Film Collections of the Swedish Film Institute is to acquire, catalogue, preserve, restore and give access to the Swedish film heritage. By the Swedish film heritage is understood all films that either have received financial subsidies from the Swedish Film Institute, or have been theatrically released in Sweden, or have been submitted to the Swedish censorship authorities with the intention of being theatrically released. This definition includes Swedish as well as foreign films, feature length and short films, fiction and non-fiction, news-reels, animations, trailers and advertising films.

The focus of the activities of the Archival Film Collections of the Swedish Film Institute is expressed in the Government Bill 2015/16:132 *Mer film till fler – en sammanhållen filmpolitik* [More films to more people – a coherent film policy], and in the government's annual Appropriation direction.

The European Parliament and the Council issued a recommendation on the film heritage in 2005 (3625/05). The recommendation is non-binding, but entices all membership states to establish publicly funded institutions to acquire, preserve and give access to the film heritage.

As a member of the international federation of film archives FIAF (Fédération Internationale des Archives du Film) the activities of the Archival Film Collections of the Swedish Film Institute is further regulated by the *FIAF Statutes and Rules*, which are pre-requisites for membership, and by the *FIAF Code of Ethics*, to which all member archives are obliged to adhere.

Apart from the *Policy of the Archival Film Collections of the Swedish Film Institute*, the activities of the Archival Film Collections are governed by an Activities Plan that is adopted annually by the Swedish Film Institute management.

The *Policy of the Archival Film Collections of the Swedish Film Institute* has been formulated in order to explain to the external world what principles the archive adhere to, and to function as a guideline and support for the day-to-day work carried out by each individual member of the archive's staff. This policy should be subject to constant revision.

The Policy of the Archival Film Collection was first adopted by the Swedish Film Institute management in January 2007, and latest revised in April, 2018.

Information on the activities of the Archival Film Collections is also available at [www.filminstitutet.se](http://www.filminstitutet.se)

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## 1. Acquisitions

The Archival Film Collections of the Swedish Film Institute has mainly acquired elements in the following ways:

- deposits of preservation elements by contractual obligation from producers and distributors receiving financial subsidies from the Swedish Film Institute
- voluntary deposits of viewing prints from distribution companies
- voluntary deposits of prints, original and preservation elements from companies, cultural institutions, individual filmmakers and collectors
- elements struck as a result of Swedish film Institute's duplication and digitization activities
- purchases of foreign films from FIAF archives and producers

### 1.1 Acquisitions by contractual obligation

1.1.1 The specifications of what elements are required by producers to deposit is governed by regulations and specifications adopted by the Swedish Film Institute, last revised in October, 2015.

1.1.2 After the stipulated elements have been deposited with the archive, the archive notifies the Swedish Film Institute's Subsidy department.

1.1.3 Documentation materials included in the contractually obliged deposits (manuscripts, stills, posters etc) are handled by the Swedish Film Institute Library.

### 1.2 Deposits of distribution prints

1.2.1 The archive acquires the requested number of analogue prints (see further under *Preservation - conservation*, section 3.3) from distribution companies when their distribution licenses have expired.

1.2.2 If a distributor offers more analogue prints than the archive requests, the archive has the right to charge the distributor a fee covering the costs of destruction.

1.2.3 For films distributed on film the archive shall also accept separate carriers of information of the films' sound track (DTS discs for instance) even when the physical print has an optical analogue and/or digital sound track.

1.2.4 The archive accepts digital viewing copies in the format in which the films were originally distributed.

1.2.5 For films theatrically distributed as DCP (Digital Cinema Package) the archive only accepts copies in unencrypted format, or as encrypted copies with accompanying master key (DKDM), which allows archiving an un-encrypted version of the film.

1.2.6 When deposit agreements are made, these shall follow the framework agreement between the international film producers association FIAPF and the European archive association ACE, adopted in 2010 (see appendix 6.7).

1.2.7 For expired analogue distribution copies acquired without any written contract or agreement, the practice shall refer to the FIAPF General Regulations Concerning Trust Deposit of Motion Picture Prints with Film Archives issued in Paris, 1971 (see appendix 6.8).

1.2.8 The archive does not accept viewing copies in formats that differ from the formats in which the films were originally distributed, with exceptions accounted for in *Preservation - conservation* (sections 3.3.2 and 3.3.8).

### **1.3 Deposits from companies, cultural institutions and individuals**

1.3.1 Individual deposit agreements are issued in each instance.

1.3.2 The deposit agreements shall regulate to what extent the archive has the right to restore, duplicate, digitize, de-access and give access to the deposited items without having to notify the depositor (or the rights holder, if different from the depositor).

1.3.3 The deposit agreements shall regulate under what circumstances the depositor (or the rights holder, if different from the depositor) has access to the deposited items.

1.3.4 The archive has the right to acquire only a part of an offered deposit. The selection is done according to principles elaborated under *Preservation - conservation* (section 3.3).

1.3.5 For voluntary deposits of digital preservation elements the archives expects deposit according to the same specifications as for deposits by contractual obligation.

1.3.6 The archive does not pay for deposits or acquisitions from companies, cultural institutions and individuals, with exceptions specified in 1.4.

### **1.4 Purchases of foreign films**

1.4.1 If resources so allow, the archive may purchase copies of foreign films from FIAF archives or production companies.

1.4.2 When selecting films, the archive shall particularly, but not exclusively, take into consideration the historical importance of foreign films with a particular relevance to Sweden (films with Swedish creators and/or films shot in Sweden).

1.4.3 The archive shall at all times acquire prints in original formats, or digital copies resulting from digital restorations.

1.4.4 If the rights holder agrees, the archive has the right to make new copies of Swedish films with the purpose of acquiring foreign films (according to the above principles) from FIAF archives in an exchange programme.

### **1.5 Censorship cuts**

1.5.1 The archive has the right to insert censorship outtakes, deposited with the archive from the Swedish censorship board, in viewing prints screened at Cinemateket, at other non-public screenings arranged by the archive, or screenings at other FIAF archives.

1.5.2 Censorship outtakes are government property and therefore considered to be public documents. When a member of the public requests viewing a censorship outtake, the archive shall direct the person in question to Statens Medieråd [the Swedish Media Council], where viewing copies in tape or digital format are available.

## **2. Cataloguing**

Information on the holdings of the Archival Film Collections is entered into the Swedish Film Institute database.

The holdings of the archive are only a part of the database, which is also made up of:

- the Swedish Film Institute library's holdings of documentation material (stills, posters, manuscripts, programme leaflets etc), and digital files of these holdings
- viewing copies handled by the Swedish Film Institute's International and Festivals department
- filmographic information on all films produced in Sweden, disregarding whether the films exist in the collections or not
- filmographic data on all foreign films theatrically released in Sweden, disregarding whether the films exist in the collections or not
- filmographic data on Swedish tv movies, and Swedish tv series of no more than five episodes

By filmographic information is understood title, country of production, year of release, production and distribution companies, censorship and release information, cast and crew, etc.

### **2.1 Cataloguing principles**

2.1.1 Registration and cataloguing is carried out according to the FIAF Cataloguing Rules and the European metadata standard for cinematographic works CEN 15 907.

2.1.2 The cataloguing of Swedish films made for theatrical release should be made as complete as possible.

2.1.3 The cataloguing of foreign films should include major cast and crew only. Other filmographic data is catalogued with the same level of completeness as for Swedish films.

2.1.5 The Swedish Film Institute Library is responsible for the cataloguing of filmographic data on Swedish tv movies and tv series of no more than five episodes.

### **2.2 Cataloguing of acquired elements**

2.2.1 Acquired elements are inspected, and date of registration, depositor, type of element, number of reels, physical properties, format, ratio and sound, colour and possible file format is catalogued in the database.

2.2.2 For digital elements acquired in file formats additional rules for cataloguing metadata are applied.

2.2.3 Visual inspection regarding physical condition is carried out. If resources do not allow for every element in a deposit to be subject to visual inspection, a decision is taken at each individual instance on what parts of a deposit that shall be inspected.

2.2.4 Filmographic data shall always be entered into the database when an element is acquired. Already existing filmographic data shall be supplemented and updated.

2.2.5 Names and companies not previously entered into the database shall first be registered in such a way that they can be easily identified before being linked to the acquired element in question.

2.2.6 Until deposited or otherwise acquired elements are catalogued in the database, temporary registers of these acquisitions shall be made.

### **2.3 Information on elements not held by the archive**

2.3.1 If the archive has no elements on a film that is catalogued in the database, information on where elements exist may be entered into the database but ensuring that this information is not available on the external interface of the database.

2.3.2 Should the archive hold elements on a film, information on additional elements held elsewhere should in special cases also be entered into the database; for instance if the archive has a nitrate element and the film has been duplicated or digitized elsewhere.

### **2.4. Transparency**

2.4.1 The catalogue of the holdings of the Archival Film Collections of the Swedish Film Institute is a public document, and information on the holdings is available via [www.svenskfilmdatabas.se](http://www.svenskfilmdatabas.se).

2.4.2 To a reasonable extent, the archive shall upon request provide information on holdings not yet catalogued in the database.

2.4.3 When requested by a rights holder, the archive shall give as complete record as possible of the parts of the collection to which they hold the rights.

### **3. Preservation - conservation**

The Archival Film Collections of the Swedish Film Institute preserves films in the format in which the final version was made, which means that films originally produced and distributed on film will be preserved on film and digitally distributed films will be preserved in digital format.

Exception is made for films originally distributed in videotape format. These films will be digitized and preserved digitally.

#### **3.1 Elements on film base**

3.1.1 The elements are stored in specially designed vaults with climate control, according to established international archival practice.

3.1.2 Variations from the regulated levels of temperature and relative humidity shall lead to immediate action to bring conditions back to the stipulated level.

3.1.3 Alternative means of storing elements on film base shall only be considered if these means have been subject to extensive tests, supervised by independent expertise in the field.

3.1.4 An inter-positive and at least one print of Swedish films are stored in separately located vaults from where the sound and picture negatives and a second print are stored. In this way, one version of all Swedish films is preserved should an accident or natural disaster occur.

3.1.5 Picture and sound negatives, inter-positives and at least one print of all Swedish films are preserved in vaults with a temperature of -6°C and a relative humidity (RH) of 35%.

3.1.6 Every element brought from cold storage shall be stored in an intermediate vault with a temperature of 6-10°C for at least 24 hours, in order to avoid damage. Elements that are stored in FICA (vacuum) bags shall in addition be kept in room temperature at least 24 hours before the sealed bags are opened.

3.1.7 Viewing prints of foreign films are stored at 6°C, RH 35%, with the exception of colour prints from the 1950's, 60's and 70's which are stored in -6°C, RH 35%, since prints on colour stock from this period has proven to be subject to colour fading if stored in sub-optimal climat-controlled conditions

3.1.8 Should alternative means of conservation have been tested and found plausible, these can be used to store second prints of foreign films.

3.1.9 Due to safety regulations, the archive's collections of cellulose nitrate elements are preserved in specially designed vaults, with a temperature of 4°C and RH 25%, at a secure distance from other buildings.

#### **3.2. Elements on other carriers**

3.2.1 Digital tapes and discs, analogue video tapes and magnetic sound tapes are stored in climate controlled facilities with a temperature of between 15 and 18°C.

3.2.2 Films deposited as digital files are copied and stored on data tapes of different brands in two geographically separated tape robot systems.

3.2.3 Swedish films in the collections only existing in tape formats shall after no longer than ten years after the acquisition be digitized.

3.2.4 Digital files made as a result of the archive's digitization of films on film base or video tape support are preserved as digital masters according to 3.2.2.

3.2.5 Files stored according to 3.2.2 shall be migrated to new data tapes at regular intervals of approximately five years.

### **3.3 Selection principles**

3.3.1 The archive preserves viewing, preservation and original elements (that render possible the making of new viewing elements) of Swedish films. No more than three viewing prints of the same version are preserved.

3.3.2 If a Swedish film was originally released on 35mm, the archive preserves 16mm prints only if enough 35mm prints do not exist in the collections.

3.3.3 16mm negative elements to Swedish films are only preserved if these are original negatives, or until existing 35mm negatives have been inspected and established to be in adequate and complete condition.

3.3.4 The archive preserves final mixes and print masters to Swedish films, even if sound negatives exist in the collections.

3.3.5 The archive does not preserve I-bands or other sound elements used to make final mixes, with the exception of films to which the Swedish Film Institute holds the producer and/or sales rights.

3.3.6 The archive does not preserve out-takes and other shooting elements not used to make the final film, unless particular film historic and cultural reasons exist to do so.

3.3.7 The archive does not preserve un-edited negatives.

3.3.8 If preservation or viewing elements on film base are included in the collections, the archive does not preserve viewing copies on other carriers of information, with the exception of films subject to digitization by the Swedish Film Institute or included in the Swedish Film Institute digital distribution.

3.3.9 For Swedish films to which the Swedish Film Institute holds producer and/or sales rights, screeners and distribution elements in other formats can also be preserved.

3.3.10 The archive preserves a maximum of two analogue prints of foreign films; unless reasons exist to preserve further prints (the archive shall particularly, but not exclusively, take into consideration films with Swedish creators and/or films shot in Sweden).

3.3.11 The archive does not preserve encrypted digital elements.

### **3.4 Handling**

3.4.1 The archive's staff shall at all times observe the utmost care and only use equipment, and handle the items in such a way, which ensures that the items are subject to the least possible damage.

### **3.5 De-accessing**

3.5.1 Should the archive have surplus elements according to above criteria, these elements may be de-accessed by destruction.

3.5.2 When elements are submitted to destruction, all aspects of different environmental regulations for the disposal of different kinds of substances shall be observed.

3.5.3 The archive shall have a generous attitude towards requests from FIAF archives regarding repatriation of the film heritage. Deviations from this generous attitude are acceptable if the archive makes a qualified assumption that the items in question are endangered by repatriation.

3.5.4 A permanent withdrawal of collection items from depositors (or rights holders should they differ from depositors) should be avoided to the greatest extent possible, by amicable relations to the film industry, and by a generous attitude towards temporary withdrawals and by transparency of the holdings.

3.5.5 If a depositor (or rights holder if different from depositor) insists on a permanent withdrawal of items, the archive has the right to full compensation of all costs involved over the years in conserving and preserving the item in question.

## **4. Preservation – restoration, duplication and digitization**

The Archival Film Collections of the Swedish Film Institute has a particular responsibility to preserve Swedish films.

The decisions on which films are subject to analogue duplication and restoration rests with the Curator of the collection, after having consulted the archival staff involved in these activities.

The decisions on which films are subject to digitization and digital restoration are taken by a Digitization selection committee, according to the principles regulated by the *Policy of the Digitization selection committee*, last revised in January 2018.

The selection of films may also be determined by possible missions in this field regulated by the Swedish government and parliament.

### **4.1. Selection**

4.1.1 The archive restores Swedish theatrically released films that have been released on film base.

4.1.2 The archive may also restore Swedish versions of foreign films that have been released on film base. However, the archive shall in each case first make sure that the film either hasn't already been preserved elsewhere, or that the Swedish version of the film in a significant way differs from the original version of the film.

### **4.2 Priorities**

4.2.1 A duplication plan and a digitization plan, including individual titles, shall be established annually.

4.2.2 The annual duplication and digitization plans may be revised during the year, if for instance hitherto unknown elements of non-preserved films surface.

4.2.3 In the list of films included in the annual duplication plan, consideration shall also be taken to whereas

- the film will be endangered if restoration work is not carried out
- preservation or other pre-print elements already exist, and if these are deemed to be in adequate condition
- specific access is requested to the film in question
- the rights holder to the film will in part or in full finance the restoration and duplication of the film

### **4.3 Principles**

4.3.1 The archive is obliged to respect the source elements' qualities and properties regarding length, colour, aspect ratio and sound. Detailed ethical guidelines for the digitization and digital restoration are laid down in the special document Policy of the Digitization of film heritage, last revised in April 2014.

4.3.2 A film is considered to be fully restored only if a viewing copy has been made, and when existing original or preservation elements are deemed to be in good enough condition, or if this is not the case, when new preservation elements have been made.

4.3.3 A restoration of a film means that the version of the film at its Swedish theatrical release has been reconstructed as fully as possible. If this is not possible, re-release – for instance shortened – versions will be reconstructed as fully as possible.

4.3.4 When it is documented that the creator of the film envisaged a different version than the release version, this version may also be reconstructed to the fullest extent possible.

4.3.5 The archive is obliged to preserve the source elements used in the restoration work, in order to make new restorations in the future possible, with known and hitherto unknown means.

4.3.6 When digitizing films, the archive is obliged to preserve the raw scans and sound transfers, in order to enable a possible new digital restoration in the future without having to re-digitize the source elements.

4.3.7 If the source elements used in a restoration process are physically damaged or decomposed to such an extent that further use of the elements are no longer possible, these elements may be de-accessed by destruction, though only after a decision taken by the Curator.

### **4.4 Practices**

4.4.1 The utmost care of the source elements is the prime consideration taken by the archive, at every step in the restoration and duplication processes. Methods and means that in any way endanger the preservation of the source elements are to be avoided at any cost.

4.4.2 If the source elements only exist in an incomplete version, explanatory titles and stills may be inserted in new preservation and viewing elements if this means that the original version, and the experience hereof, is thereby more closely re-created.

4.4.3 The archive shall keep written records of the choices made in the restoration processes.

4.4.4 The logo of the Swedish Film Institute shall be inserted at the beginning of each new viewing element.

4.4.5 A brief explanation of the restoration work carried out may accompany the film at any presentation of it.

4.4.6 Kungliga biblioteket [The National Library] shall be notified when a film has been restored, so that it has the possibility to acquire the best possible version of the film for their collections for research purposes. If so wished, the archive will in return receive a low resolution viewing copy for preview purposes.

4.4.7 FIAF affiliates which have put elements at the archive's disposal in a restoration process, shall be offered a viewing print of the restored version in the original format, free of charge.

## **5. Access**

Apart from screenings at Cinemateket, the Archival Film Collections of the Swedish Film Institute lends prints and other items from the collection for screenings at external theatres, screenings at the Swedish Film Institute premises arranged by external bodies, consultation in viewing tables, transfers at Kungliga biblioteket [The National Library] and to rights holders. The archive has the right to charge the borrower with a handling and visual inspection fee. The size of the fee is subject to annual revision by the archive. The terms of giving access to elements may vary depending on the individual borrower.

Irrespective of future technological developments, the possibility to screen films from the collections in their original format shall always remain at the Swedish Film Institute premises.

The archive has the right to deny access to items in the collections if there is a danger that the items may be subject to damage, or if the borrower cannot guarantee that the items are screened in the right aspect ratio or at the correct speed, or if the borrower has failed to obtain screening authorisation from the rights holder. The archive may also deny access to certain films if the borrower cannot guarantee these films a proper contextualisation. Under no circumstance is short-term access acceptable at the expense of long-term preservation.

### **5.1 Cinemateket screenings**

5.1.1 For screenings of analogue prints, the archive puts the best print in the collections at disposal for screenings at Cinemateket in Stockholm, with the exception of prints of Swedish films that for preservation purposes are not to be classified as viewing elements. Prints not classified as viewing elements are prints of films where complete preservation elements do not exist, and where only one single print is complete.

5.1.2 The programme department of Cinemateket are responsible for obtaining necessary screening authorisations from the rights holders.

5.1.3 The same terms of rights clearances apply for screenings of DCP's from the archive's collections as in 5.1.3.

### **5.2 Nordic FIAF affiliates**

5.2.1 Nordic FIAF affiliates have the right to borrow films from the archive's collections free of charge for screenings at their own premises.

5.2.2 For screenings of analogue prints, the archive lends the best possible print of Swedish films, and the archive has a generous attitude towards lending single prints of foreign films.

5.2.3 The programming departments of the Nordic archives are responsible for acquiring necessary screening authorisations, according to the agreement of the Nordic Archive Meeting in Stockholm, November 2000. Exceptions to this agreement are those instances where the rights holder only has representation in Sweden, and not in the Nordic country wherein the requesting archive is situated. In these instances

the borrowing archive must provide the archive with a copy of the screening authorisation before the print is released.

5.2.4 When lending DCPs, the borrowing archive shall in all instances provide the archive with a copy of the screening authorisation from the rights holder, unless a separate agreement has been made between the Swedish Film Institute and a rights holder regarding rights clearances. The archive will lend unencrypted DCPs, unless the rights holder demands encryption.

5.2.5 The archive lends elements on films produced in the Nordic countries which are necessary for any Nordic FIAF member archive for restoration purposes. After the work is completed, the archive shall receive a copy of the restored version, free of charge.

### **5.3 Other FIAF affiliates**

5.3.1 Non-Nordic FIAF affiliates have the right to borrow prints from the archive's collections free of charge for screenings at their own premises.

5.3.2 For screenings of analogue prints, the archive shall lend the best possible print of Swedish films. Regarding the lending of single prints of foreign films, the archive's policy varies depending on the relation with the requesting archive, and on how the requesting archive has handled prints from the collections in the past.

5.3.3 It is decided in each individual instance, if the archive finds it necessary to issue a Print Loan Agreement, that includes to what extent the borrowing archive shall be subject to cover replacement costs should prints be damaged.

5.3.4 The archive does not release any print until the borrowing archive has provided the archive with a copy of the screening authorisation from the rights holder, unless a separate agreement has been made between the Swedish Film Institute and a rights holder regarding rights clearances.. The archive may clear the rights to Swedish films on the borrowing archive's behalf.

5.3.5 Only exceptionally does the archive accept Letters of Indemnity, wherein the borrowing archive documents its diligent search to obtain screening authorisation, and wherein the borrowing archive accepts full legal and financial responsibility for the screening.

5.3.6 When lending DCP's, the borrowing archive shall in all instances provide the archive with a copy of the screening authorisation from the rights holder, unless a separate agreement has been made between the Swedish Film Institute and a rights holder regarding rights clearances.. The archive will lend unencrypted DCP's, unless the rights holder demands encryption.

5.3.7 The archive lends elements to foreign films that are necessary for FIAF member archives for restoration purposes. After the work is completed, the archive shall acquire a copy of the restored version of the film, free of charge.

#### **5.4 Non-Cinemateket screenings at the Swedish Film Institute premises**

5.4.1 The archive does not charge a handling or visual inspection fee in connection with screenings organized by the Swedish Film Institute at its own premises. Necessary screening authorisations are the responsibility of the Swedish Film Institute department organizing the screening.

5.4.2 If an external body organizes screenings at the Swedish Film Institute premises the archive will charge a handling fee. The archive requires a copy of the screening authorisation from the rights holder before releasing any print, unless particular reasons or circumstances prevail.

5.4.3 If a university organizes educational screenings at the Swedish Film Institute premises, screening authorisations from rights holders are not requested.

#### **5.5 Screenings at non-FIAF venues**

5.5.1 The archive does not lend any print without issuing a written Print Loan Agreement.

5.5.2 The archive does not lend any prints without obtaining a copy of the screening authorisation from the rights holder. Letters of Indemnity are generally not accepted. Exceptions from this are valid for educational screenings organized by universities in Swedish cinemas, where screening authorisations are only requested from rights holders with representation in Sweden.

5.5.3 The archive will charge a handling and visual inspection fee when lending analogue prints, with the exception of loans of Swedish films to Swedish cinemas, in which case only a handling fee is charged.

5.5.4 The archive lends analogue prints of those Swedish films where more than one print exist in the collections, or where pre-print elements exist in order to make it possible to replace damaged prints. Exceptions are those instances where prints of the same generation as the single print cannot be replaced, due to the loss or damage of original elements.

5.5.5 The archive does not lend single prints of foreign films. When multiple prints exist in the collections, the archive lends foreign films to external screenings in Sweden. In the case of non-FIAF screenings outside of Sweden, the archive directs the borrower to a FIAF archive in the country where the requested film was produced.

5.5.6 Domestic requests for DCP's are handled by the Swedish Film Institute distribution department.

5.5.7 When lending DCP's to non-Swedish venues, the borrower shall in all instances provide the archive with a copy of the screening authorisation from the rights holder, unless a separate agreement has been made between the Swedish Film Institute and a rights holder regarding rights clearances. The archive will lend unencrypted DCP's, unless the rights holder demands encryption.

## **5.6. Rights holders**

5.6.1 The archive charges only a handling fee for rights holders to access deposited elements.

5.6.2 If a rights holder wants access to a deposited analogue viewing print for an external screening, the archive charges a handling and a visual inspection fee.

5.6.3 When a rights holder wants access to items in the collections for the making of new elements (independent on carrier), the archive must first approve of the lab where the duplication/transfer will be made.

5.6.4 If a company other than the rights holder acquires quotation or distribution rights to films in the collection (for instance distribution or broadcasting companies), the archive will release items only after obtaining a copy of the licensing contract between original rights holder and the company that made the acquisition. Specific guidelines for this particular kind of access were established in November 2008, in co-operation with the Swedish Film Institute legal counsellor.

5.6.5 Rights holders' access to elements resulting from the archive's digitization is regulated by separate agreements..

## **5.7 Research**

5.7.1 The archive lends items from the collection free of charge to Kungliga biblioteket [The National Library] for transfers to new carriers of information to facilitate research on the archive's holdings. Kungliga biblioteket [The National Library] is responsible for obtaining necessary authorisations from the rights holder. The archive supplies necessary information on projection speed to Kungliga biblioteket [The National Library].

5.7.2 Films that Kungliga biblioteket [The National Library] for some reason does not wish to transfer and include in their collections, are made available by the archive on a viewing table or as reference dvd's in the Swedish Film Institute Library. The archive charges a handling fee for this service.

5.7.3 The archive lends films from the collections to Institutionen för Mediestudier vid Stockholms Universitet [The Department of Media Studies at Stockholm University] according to a special agreement dated May, 2004. This agreement stipulates to what extent the Department may borrow films for screenings at the Swedish Film Institute theatres or for consultation at viewing tables free of charge. The archive will charge a handling fee for any loan surpassing the amount stipulated in the above agreement.

5.7.4 Researchers from other departments of the Stockholm University, or from other universities, are primarily directed to access the archive's collections through the archive's co-operation with Kungliga biblioteket [The National Library]. Films can also be made available as described in section 5.7.2.

5.7.5 Separate agreements between the archive and research institutions can be made concerning specific research projects.

## **5.8 Access in non-theatrical formats**

5.8.1 The archive does not provide individuals, researchers, companies or institutions with screeners. Exceptions are made for requests from FIAF archives and foreign festivals, where screeners can be lent for previewing purposes of selection, translation of dialogue/inter-titles and to facilitate preparations for musical accompaniment.

5.8.2 The archive may make screeners for loans outside the archive's premises to individuals, researchers or institutions on Swedish films to which the Swedish Film Institute holds producer and/or sales rights.

5.8.3 For Swedish films to which the Swedish Film Institute holds producer and/or sales rights, the archive shall strive to license, itself or via another entity, the films to broadcasting companies and home entertainment distributors.

5.8.4 In co-operation with rights holders, the archive shall actively strive to make the Swedish- films in the collections more accessible through publishing and other forms of access for individual use.

5.8.5 In co-operation with Kungliga biblioteket [the National Library], the archive shall actively strive to increase access to films in the collection through the on-line service [www.filmarkivet.se](http://www.filmarkivet.se), in particular films which are rarely accessed in other ways. Principles for selection, contextualisation, sonorization etc of films made available on-line are regulated in a separate Activity plan for Filmarkivet.se.

5.8.6 If the rights situation to a film is unclear, a special access agreement can be made in order to diffuse films in the collections in non-original format.