



The purpose of this policy

One of the aims of the Government Bill 2015/16:132 *Mer film till fler – en sammanhållen filmpolitik* [More films to more people – a coherent film policy], is that “film heritage should be preserved, used and developed”, which nowadays presupposes that film heritage is available in digital form. At least 10 000 films are preserved in analogue form in the Archival Film Collections of the Swedish Film Institute; all of them have to be digitized in order to be made accessible to the general public. This is the reason why the Swedish Film Institute has its own digitization department which serves as a complement to the digitization carried out by rights holders. Which films are to be digitized in which order is decided by an annual selection done by the Swedish Film Institute. The digitization thus – in the short term – means choosing some films over others.

Considering the vast amount of public money needed to digitize analogue films, it is important that the selection is done with highest level of transparency. This document describes the criteria and the process involved in the annual selection of films.

This document does not include curatorial policies regarding source elements, treatment of sound and image; nor does it govern how the digitization is carried out and with what tools, or how each individual project is documented. This is regulated in a separate policy.

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What is to be digitized?

The definition of Swedish film heritage in the *Policy of the Archival Film Collections of the Swedish Film Institute* is "all films that either have received production subsidy or box office-related support (PRS) from the Swedish Film Institute, and/or have been theatrically released in Sweden, and/or have been submitted to the Swedish censorship board with the intention of being theatrically released". However, films subject for digitization also includes non-theatrical films and films thus not submitted for censorship, but only nationally produced films, with the exceptions mentioned below. By Swedish films is understood films where the biggest part of the production financing was Swedish.

For films co-produced by one or more Swedish companies, but where the main production company is non-Swedish, the Swedish Film Institute is to investigate whether the film in question is subject for digitization in the country from which the main producer originates. If this is the case, the film will not be digitized by the Swedish Film Institute, but the possibility to have access to elements which would allow the making of an un-encrypted digital viewing copy with Swedish sub-titles shall be considered. Co-productions which are not subject for digitization elsewhere may be digitized by the Swedish Film Institute. This may entail the temporary borrowing of source elements from another archive, if appropriate source elements are not held in the Archival Film Collections of the Swedish Film Institute. Films without any Swedish production company could be subject to digitization by the Swedish Film Institute, if they are unique, and if original and/or preservation elements only exist in our own collections, or if they are of national interest (such as films shot in Sweden or films with Swedish creators).

Films which have been digitized by for instance rights holders and exist in DCP format will not be digitized by the Swedish Film Institute. They can however be included in the Swedish Film Institute's theatrical distribution. Regarding digitizations made by other publicly funded Swedish institutions, such as Kungliga biblioteket [The National Library of Sweden] or Sveriges Television [Swedish Television, the national broadcasting corporation] the quality shall be subject to investigation to determine whether they are acceptable for theatrical screenings. If so, the films will not be digitized by the Swedish

Film Institute. If the quality however does not correspond to the analogue original, the films may be digitized by the Swedish Film Institute.

Analogue elements in the collections of poor quality, such as nitrate films, magnetic sound elements or videotapes, may be digitized by the Swedish Film Institute, but without making access copies. The digitization is in these instances made for preservation purposes.

Selection criteria

To avoid arbitrariness in the selection, there are a certain number of criteria, which are based on the remits and missions of the Swedish Film Institute. All criteria are rarely applicable on any single film, but it is important that the overall selection includes a wide variety of films. There are therefore different criteria for the overall selection, and for the selection of individual films.

Overall criteria

Categories and genres

The films subject for digitization were produced from the late 19th century to the early 21st century. During this period of more than a hundred years, cinema saw many eras and technological evolutions. The selection should be as wide as possible, embracing different eras and categories of film. The ambition should be to include films of different genres, lengths and films aimed at different audiences.

Films for children and youth

Following the Government's directions, films for children and youth shall be especially considered. This is ensured by having an annual quota, and a working group, specifically devoted to these films.

Increased diversity

The selection is aligned to the Swedish Film Institute's overall plan for increased diversity. The canonized Swedish film history is fundamentally white and heteronormative, but other perspectives exist and needs to be highlighted, in front of as well as behind the camera. The representation of different communities and groups have not always been positive, which means that access to for instance prejudiced or racist depictions of ethnic groups need to be contextualized.

Female creators

Films with female creators shall be prioritized in the selection. Women have traditionally been shut out from film production, and films that were directed by women have over the years been neglected when prioritizing restorations. As a result of digitization, a more just notion of history is possible, and to make this film history accessible and known. It would have been desirable that 50% of all films digitized were directed by women, but then

unfortunately not many films would be digitized. Prior to the 1960's, only 3% of Swedish films were directed by women; for instance in the 1950's, only two feature-length films had a female director. Since then the ratio has increased, but for the entire period 1910-2015 only 12% of feature-lengths film were directed by women.

Rights holders

All rights holders are to be treated the same way. SF Studios is by far the biggest rights holder to Swedish heritage films. Apart from films they produced themselves, they have over the years also acquired catalogues of other producers, such as Europa Film and Tre Vänner. SF Studios will therefore hold the rights to many of the films digitized by the Swedish Film Institute, which requires a close collaboration between the Swedish Film Institute and SF Studios. This collaboration however cannot result in neglecting requests from other rights holders.

Criteria for individual titles

Contemporary relevance and potential for dissemination

Since the selection of films primarily aims to provide access, The Swedish Film Institute should take into consideration the expected requests each film may have, and its contemporary relevance. Films are produced and received in a contemporary context, and films are thus embraced or rejected depending on current cultural and political context. As values, the relevance of a film is not static but evolves over time. Some films retain their relevance, but digitization also brings the opportunity to re-evaluate film history, and to highlight films and creators which were previously considered irrelevant.

Films in high demand by the general public and/or the industry should also be prioritized.

Regarding films requested by rights holders with release and distribution plans, see further in the section *Requests from rights holders and distributors*.

Condition of source and reference elements

Before a film is selected for digitization, the Swedish Film Institute shall first confirm that appropriate source and reference elements are available. If this is not the case, research must be done to locate these before the film can be selected. Some consideration when prioritizing should also be taken for films to which lendable analogue prints has not existed, and which therefore previously have not been available outside the premises of the Swedish Film Institute.

Current availability

Films which are currently made easily available (in correct versions) for the general public, by for instance VoD providers, should not be prioritized to the same extent as films which are more difficult to access.

Rights situation

Before a film is suggested for inclusion in the annual selection for digitization, a preliminary study to establish the current rights situation should be conducted. For films where the rights situation is unclear, a more thorough investigation should be carried out in order to establish a rights holder. Films with confirmed rights holders but where underlying rights (mainly literary sources) have expired are currently not to be selected for digitization, since these films are blocked as neither the rights holders nor any entity can authorize screenings.

Orphan works can be included in the selection, as they – since the implementation of a EU directive in Swedish legislation 2014 – can be made available on-line. In order to declare a film orphan, a due diligent search must be undertaken first.

Selection process

The annual selection of films to be digitized is formally taken by the Swedish Film Institute's Head of the Film Heritage department, in consultation with the department's Heads of unit. The Head of the department and the Heads of unit are also in charge of the work carried out by the nine working groups, responsible for different criteria and aspects of the selection. The Head of the unit Access to Film Heritage is responsible for the documentation and co-ordination of the selection process.

An annual agenda of the process is listed in appendix 2.

Criteria for individual titles

There are no set quotas for the selection. The quotas are established year by year, and takes into consideration what has overall been digitized so far, and if any specific technological aspects exist which will influence the coming year's quotas. Before making the annual plan, consideration shall also be taken to digitization made by others, and the total amount of digitized Swedish heritage films available in high resolution.

Quotas and working groups, films selected on basis of titles

1. Silent films
Feature-length and short films. Fiction and non-fiction.
2. Feature-length fiction films 1930-59
3. Feature-length fiction films 1960-79
4. Feature-length fiction films 1980-2010
5. Non-fiction films
Feature-length and short films; including news-reels and home movies. Sound films exclusively.
6. Short films
Fiction, experimental and advertising films. Short non-fiction and films for children and youth are covered by other quotas. Sound films exclusively.
7. Films for children and youth
Feature-length and short films. Sound films exclusively.

Quotas and working groups, films selected on basis of elements

8. Digitization for preservation purposes due to condition of the element
9. Creation of DCPs using digital tapes or files as source element

Working groups

The annual selection is based on proposals from the working groups. Each working group gives an account for its list of suggestions, and after a presentation and discussion with the selection committee in its entirety, an annual digitization plan for the coming year is preliminary adopted in June and formally adopted in December (see the agenda in appendix 2). Decisions made within each working group should preferably be taken unanimously or after voting. If disagreement still prevails, the convenor of the working group will forward the decision to the Head of the Film Heritage Department and the Heads of unit.

Each working group should consist of three or five people, to enable decisions by vote if necessary to take place. Each working group should also consult external expertise. Every working group has a screening day at least once a year to watch prints from the collections in the cinema. Films chosen for reference screenings should primarily be films which are not available on DVD, or on VoD services or other platforms. Members of each working group are expected to see relevant films for the selection process also on other occasions, individually or together with the other members of the group.

Each working group are to work on two documents – one list of suggestions for the coming year and one larger pre-selection list from which the annual list of suggestion is drawn. Before submitting the proposal for the coming year to the selection committee, the working group should ensure that source and reference elements exist for every film, and that no film has any legal uncertainty which could prevent its dissemination. A clear argument in relation to the criteria should also be made for each individual film. The list should also include back-up films, in the case a proposed film needs to be taken off the list due to unforeseen physical or legal factors. The same scrutiny applies to the back-up films. The working group should also indicate a recommended level of digitization (see appendix 1).

The work done by each group shall be documented according to a set criteria of protocol.

Participation in working groups

Members of the working groups shall have specific knowledge of Swedish film heritage, which is important in order to ensure that the selection is taken according to the given criteria. Participation in the selection committee shall be approved by each member's

superior, and it is required that the individual member's regular tasks are of such a nature that participation in the selection committee can be done within the existing positions and working hours.

In order to participate in a working group, it is mandatory to be present at meetings and screening days. Each working group is to divide certain tasks between its members, and the convenor of the working group is to appoint someone responsible for checking availability of source and reference elements; someone making a preliminary assessment of the rights situation; someone ensuring that the work of the group is documented according to preset criteria, and someone in charge of consulting external expertise.

Members in the working groups are listed in appendix 3.

Common meetings

Twice a year (in June and December), everyone involved in the selection meets to discuss when each working group presents its selection for the following year. The selection of each film made by the working groups are not to be questioned by everyone, but a general discussion will help balance the overall selection and provide more nuanced argumentation for the selection of certain individual titles. The selection committee in its entirety also meets to discuss issues of policy and principal nature, if necessary.

External advisory committee

The Swedish Film Institute also consults with an external advisory committee, which includes representatives from National Library of Sweden, the Department of Media Studies of Stockholm University, The Swedish Association of Film Critics, the Swedish Federation of Film Societies, Swedish Film & TV Producers Association, [Society of independent filmmakers and the Swedish Directors Guild]. The external advisory committee is consulted once a year before the annual plan is adopted, to give its overall opinion on the selection. The committee is not to suggest individual titles for inclusion in the annual plan.

Requests from rights holders and distributors

Requests from external entities may influence the selection, if the external party can present a plan for the dissemination of the requested film(s). The plans shall be considered by the working group to which the requested film belongs. Credible external requests can only be rejected if they fail to comply with the set selection criteria, or if its dissemination cannot be guaranteed (see section *Access*, below), or if satisfactory source and reference elements cannot be located. External requests are received twice a year (see agenda in appendix 2).

Access

The films which are being digitized by the Swedish Film Institute shall be made available to the general public. The availability shall be lasting and not be limited to individual screenings or short-term releases. Access can be provided in different ways:

1. Domestic theatrical distribution
2. Research at Kungliga biblioteket [the National Library]
3. Free-of-charge consultation in the Swedish Film Institute's Library
4. Physical home entertainment release (DVD/Bluray)
5. T-VOD/S-VOD
6. SvT Play/Öppet arkiv [free streaming services provided by Swedish television, the national broadcasting corporation]
7. Filmarkivet.se or any other free streaming service for the general public
8. Streaming services to libraries, or for research and educational purposes
9. Exhibitions

Limited access can also be taken into account; for instance, presentations at major film festivals or significant archival screenings. Preferably such an event should be combined with a more lasting dissemination.

A *basic* level of access to digitized films is that they have domestic theatrical distribution, are available for research at the National Library, and can be seen free-of-charge in the Swedish Film Institute's Library (1-3, above). Theatrical release must not be hampered by unreasonable license fees or a complex booking procedure. Films should preferably also be available via VOD services or through some other digital platform.

Singular screenings or short-term availability do not warrant a film to be digitized. If a wider access cannot be guaranteed, the Swedish Film Institute may choose to put the digitization on hold until a wider access is guaranteed.

In order to accept requests from rights holders, the basic level of access is not sufficient. A rights holder has the possibility to make a film accessible to an extent which the Swedish Film Institute cannot. Therefore, apart from the basic level of 1-3, several of the points 4-9 must also be fulfilled, in order for an external request to be included for digitization.

Digitization upon requests from rights holders results in a possibility for the Swedish Film Institute to ensure a good accessibility to film heritage, and a possibility for rights holders to commercially exploit their films. The rights holder must also ensure that the films are available to the general public for a duration of time. International sales and presentations is an advantage.

Agreements with rights holders

The Swedish Film Institute shall actively encourage rights holders, publishers, providers of VOD services and others to use the digital elements created by the Swedish Film Institute. Agreements with rights holders are signed before the first film of a rights holder is being digitized. If an agreement already exist, only updated lists of films are issued for signing. The agreement stipulates that the films are made available, and that the rights holder may have access to the digital elements created.

The Swedish Film Institute shall actively try to ensure that DCPs of the digitized films shall be theatrical distributed, either by the Swedish Film Institute, the rights holder or by a third party. All films should also be available for international screenings, after rights clearance with the rights holder in the territory in question.

Appendix 1 – levels of digitization

There are five levels of digitization:

Digital adjustment

A Swedish film may already be digitized by another archive or by a private entity, but not existing in a theatrical screening format. Rather than re-digitizing the film, already existing digital elements shall be deposited with the Swedish Film Institute and then adjusted for theatrical screening.

Digitization

The long-term analogue preservation of a film may be endangered, for instance by the onset of deterioration of the elements. Even though the film in question does not meet the basic access requirements, the element is digitized and then digitally archived, so that the film can be restored at some point in the future. This could include for instance nitrate or magnetic sound elements.

Digital copy

Less time and resources are spent on removal of defects, sound sync etc, compared to the restoration levels described below. Films subject to this lower level of treatment are those where the source element is of such bad quality that a higher level of restoration would not be possible without investing a disproportionate amount of time and resources. Often this is the case when the source and reference element are one and the same.

Digital restoration

The most frequent level, and the entire work-flow of digitization is based upon this level.

Full digital restoration

For various reasons, additional time and resources are invested in a few select films in the annual plan. The amount of additional time and resources spent depends on the condition of the source elements.

Appendix 2 – annual agenda

Selection

- Dead-line external requests, round 1 (April)
- Allocations of quotas (May)
- Confirmation of elements and rights (June – September)
- Dead-line external requests, round 2 (August)
- Selection committee presentations (September)
- Meeting with external advisory committee (September)
- Formal adoption of annual plan (October)
- Feed-back to external requests (October)

Appendix 3 – Working groups

Silent films

Jon Wengström (convenor), Danial Brännström, Clara Gustavsson, Magnus Rosborn

Feature-length fiction films 1930-59

Jon Wengström (convenor), Clara Gustavsson, Jan Göransson, Magnus Rosborn

Feature-length fiction films 1960-79

Lova Hagerfors (convenor), Jan Göransson, Kajsa Hedström, Per Perstrand

Feature-length fiction films 1980-2010

Mathias Rosengren (convenor), Tora Berg, Kajsa Hedström, Markus Blomfeldt

Non-fiction films

Mats Skärstrand (convenor), Arash Kermanshahani, Jenny Örnborn, Tove Thorslund

Short films

Mathias Rosengren (convenor), Kajsa Hedström, Stefan Ramstedt, Magnus Rosborn

Films for children and youth

Lova Hagerfors (convenor), Tora Berg, Anna Håkansson, Tomas Johansson

Films selected on basis of elements

Mathias Rosengren (convenor), Jon Wengström, Lars Karlsson