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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 (SFI) 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 of the Swedish Film Institute is a section of the SFI 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 of that 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 SFI 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 production subsidy or box office-related support (PRS) from the SFI, have been theatrically released in Sweden, or submitted to the Swedish censorship board 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 commercials.

The focus of the activities of the Archival Film Collections of the SFI is expressed in the Government Bill 2012/13:22 *Bättre villkor för svensk film* [Better terms for Swedish cinema], 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 SFI 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 SFI 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 SFI management in January 2007, and latest revised in December, 2012.

Information on the activities of the Archival Film Collections is also available at www.sfi.se/filmarkivet

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1. Acquisitions

The Archival Film Collections of the SFI mainly acquires elements in the following ways:

- deposits of preservation elements by contractual obligation from producers receiving production subsidy or box office-related support from the SFI
- voluntary deposits of viewing prints from distribution companies
- voluntary deposits of prints and pre-print elements from companies, cultural institutions, individual filmmakers and collectors
- elements struck as a result of SFI restoration and duplication 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 adopted by the SFI Board of Directors, last revised in September, 2012.

1.1.2 After the stipulated elements have been deposited with the archive, the archive notifies the SFI Production subsidy department before the full amount of subsidy is paid to the producer.

1.1.3 Non-filmic materials included in the contractual obligation (manuscripts, stills, posters etc) are handled by the SFI Library.

1.2 Deposits of distribution prints

1.2.1 The archive acquires the requested number of prints (see further under *Preservation - conservation*, section 3.4) from distribution companies when their distribution licenses have expired.

1.2.2 If a distributor offers more 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 also accepts 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 only accepts DCP (Digital Cinema Package) in unencrypted format.

1.2.5 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).

1.2.6 For expired distribution prints acquired without any written contracts or agreements, 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).

1.2.7 The archive does not accept viewing prints in formats that differ from the formats in which the films were theatrically released, with exceptions accounted for in *Preservation - conservation* (sections 3.4.2 and 3.4.8).

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, 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 The archive accepts voluntary deposits of digital preservation elements in the form of DCDM (Digital Cinema Distribution Master) or other kinds of digital masters according to the same specifications as stipulated in the contractual deposit of digital elements.

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 viewing prints 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, and prints of the highest possible quality.

1.4.4 If the rights holder agrees, the archive has the right to strike new prints 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 of the Swedish Film Institute is entered into the SFI database.

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

- the SFI library's holdings of auxiliary material (stills, posters, manuscripts, programme leaflets etc), and digital files of these holdings
- prints handled by the SFI International and Festivals department
- filmographic data 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 data is understood information on 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 *Katalogiseringsregler för filmdatabasen* [Cataloguing rules for the SFI database], which in its turn is based upon *KRS (Katalogiseringsregler för svenska bibliotek)* [Cataloguing rules for Swedish libraries].

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.

2.1.4 The SFI Library is responsible for entering detailed synopses, commentaries and quotations of reviews on Swedish feature-length films into the SFI database.

2.1.5 The SFI Library is also 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 SFI database.

2.2.2 For digital elements acquired in file formats special 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 SFI 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 SFI 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 SFI 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 SFI database, information on where elements exist may be entered into the commentary field.

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 archival information field in the database; for instance if the archive has a nitrate element and the film has been duplicated elsewhere.

2.4. Transparency

2.4.1 Filmographic data to every film in the SFI database (whether the film exists in the collections or not) is available on www.sfi.se, as is information on individuals and companies entered into the SFI database.

2.4.2 The catalogue of the holdings of the Archival Film Collections of the Swedish Film Institute is a public document. Access to the catalogue is available on all public computers in the SFI Library.

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

2.4.4 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 their original format, and on the carrier on which the final version of the film was released. The archive preserves films on film base*, if the final version of the film was produced and released on film base, because

- film base has a superior life expectancy than other carriers of audiovisual information
- the possibility of screening the films in the original format is thus also preserved

The archive preserves digitally born films as digital files, and films distributed in tape formats are digitized and preserved as digital files. The Archive does not record digital files onto film base support, since:

- information will be lost
- the possibility of making preservation elements on film base will be very limited in the near future
- the making of viewing elements in original format would involve costly digitization processes

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%.

** By film base is understood, throughout this document, a carrier of information of moving images and sound that through photochemical processes have been struck on cellulose nitrate, cellulose acetate or polyester.*

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%.

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 of information

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 Swedish films in the collections only existing in tape formats shall after no longer than 10 years after the acquisition be digitized and converted to JPEG2000 and wav files, which are then stored on data tapes of different brands in two geographically separated tape-robot systems.

3.2.3 Films entering into the collections as unencrypted DCP shall be copied and stored as preserved as JPEG2000 and wav files on data tapes of different brands in two geographically separated tape-robot systems.

3.2.4 Films entering into the collections as DCDM or other kind of digital master according to specifications of contractually deposited elements are copied and converted to JPEG2000 and wav files, which are then stored on data tapes of different brands in two geographically separated tape robot systems.

3.2.5 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 3.2.4.

3.3 Selection principles

3.3.1 The archive preserves viewing elements and preservation 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 SFI holds the 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, except for Swedish films to which SFI is the rights holder.

3.3.9 The archive preserves a maximum of two 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).

3.3.10 The archive does not preserve encrypted DCP's.

3.3.11 Only exceptionally does the archive accept digital masters in other format than as uncompressed still image sequences as tiff or dpx files, or as lossless compressed JPEG2000 files.

3.4 Handling

3.5.1 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

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

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

3.6.3 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.

3.6.4 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.

3.6.5 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 and duplication

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

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

The selection of films and elements 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 Restoration and Duplication Plan, including individual titles, shall be established annually.

4.2.2 The Restoration and Duplication Plan may be revised during the year if hitherto unknown elements of non-preserved films surface.

4.2.3 In the list of films included in the Restoration and Duplication Plan, consideration shall 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.

4.3.2 A film is considered to be fully restored only if a viewing print in the original format has been made, and when existing 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 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.

4.4.1 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 Archival Film Collections of the Swedish Film Institute shall be inserted at the beginning of each new print made as a result of duplication and restoration.

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. The archive shall in return receive a viewing copy on or dvd from Kungliga biblioteket [The National Library].

4.4.7 FIAF archives that 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.

4.5. Digitization

4.5.1 Swedish films existing on film base support in the collections, and unique non-Swedish films, will be subject of high-resolution digitization in order to create DCP's and to facilitate the making of viewing material for non-theatrical purposes.

4.5.2 A Digitization plan with individual titles shall be established annually. Criteria for selection and priorities shall among other parameters take into consideration the availability of the films in other formats, ensuring a wide representation of rights holders and a focus on female creators and films for a young audience.

4.5.3 The DCP shall as much as possible emulate an analogue print, and the archive is obliged to respect the source elements qualities of length, colour, aspect ratio, sound, grain and grading.

4.5.4 The archive is obliged not to add anything that never existed in the original film, and not to extract anything that was always present in the original film.

4.5.5 Scanning tests will decide in what resolution the digitization of the individual film will be done, and what the most appropriate source element is.

4.5.6 A DCP made by the archive shall be accompanied by brief information on source element and the process of digitization.

4.5.7 The archive preserves raw, un-treated scans in order to make possible a future re-treatment in terms of stabilization, grading and possible restoration.

4.5.8 Raw scans and digital masters and DCP's are preserved according to principles described in section 3.2.5.

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 SFI premises arranged by external bodies, consultation in viewing tables, transfers at Kungl. 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 SFI 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. Under no circumstance is short-term access acceptable at the expense of long-term preservation.

5.1 Cinemateket screenings

5.1.1 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 For preservation purposes the archive may not always put the best or only print in the collections at disposal for Cinemateket screenings at its affiliate venues.

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

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

5.2 Nordic FIAF archives

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

5.2.2 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 FIAF member 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 DCP's, the borrowing archive shall in all instances provide the archive with a copy of the screening authorisation from the rights holder. The archive will lend unencrypted DCP's, 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 and duplication purposes. After the restoration and duplication work is completed, the archive shall receive a print of the restored version of the film in its original format, free of charge.

5.3 Other FIAF archives

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

5.3.2 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. 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. 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 and duplication purposes. After the work is completed, the archive shall acquire a print of the restored version of the film in its original format, free of charge.

5.4 Non-Cinematket screenings at SFI premises

5.4.1 The archive does not charge a handling or visual inspection fee in connection with screenings organized by SFI at SFI premises. Necessary screening authorisations are the responsibility of the SFI department organising the screening.

5.4.2 If an external body organizes screenings at SFI 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 SFI 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, 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 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 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. 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 When rights holders request access to elements made by the archive, the archive has the right to charge additional compensatory fees, according to regulations adopted by the SFI management.

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

5.6.4 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.

5.6.5 Rights holders' access to elements resulting from the archive's digitization (see *Digitization*, section 4.5) is regulated by separate agreements. Digital elements released to rights holders will be in the form of DCDM, DCP and raw scans.

5.6.6 If a rights holder accesses a preservation element on film base support deposited by contractual obligation more than three times, the archive has the right to demand new preservation elements made from original elements.

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 SFI Library. The archive charges a handling fee for this service.

5.7.3 The archive lends prints from the collections to Filmvetenskapliga institutionen vid Stockholms Universitet [The Department of Cinema Studies at Stockholm University] according to a special agreement dated May, 2004. This agreement stipulates to what extent the Filmvetenskapliga institutionen [The Department of Cinema Studies] may borrow prints for screenings at SFI 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 viewing copies in tape or digital formats. Exceptions are made for requests from FIAF archives and foreign festivals, where viewing copies on dvd's can be lent for the purpose of selection, translation of dialogue/inter-titles and to facilitate preparations for musical accompaniment.

5.8.2 The archive may make viewing copies in tape or digital formats for acquisition, or as loans outside the archive's premises, to individuals, researchers or institutions on Swedish films to which SFI is the rights holder.

5.8.3 For Swedish films to which SFI is the rights holder, 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 the part of the film heritage made up of Swedish-produced films more accessible through publishing, in particular films from the silent era.

5.8.4 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, in particular restored films that 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 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 SFI legal counsellor.

5.8.7 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.