

Annex: Questionnaire on the implementation of the Recommendation of the European Parliament and the Council of 16 November 2005 on film heritage and the competitiveness of related industrial industries (hereinafter referred to as 'the Recommendation')

1. What steps have been taken to foster an enhanced exploitation of the industrial and cultural potential of European film heritage through systematic conservation and restoration measures, notably by encouraging policies of innovation, research and technological development in the field of conservation and restoration of cinematographic works?

Reply: Since the Swedish Film Institute (SFI) was founded in 1963 the Swedish Government has financed work by the SFI's film archive, which includes conserving and restoring films shown in Swedish cinemas.

2. What legislative, administrative or other appropriate measures have you adopted to ensure that cinematographic works forming part of your audiovisual heritage are systematically collected, catalogued, preserved, restored and made accessible for educational, cultural, research or other non-commercial uses of a similar nature, in all cases in compliance with copyright and related rights? How do you define the notion of cinematographic works forming part of your audiovisual heritage?

Reply: Under the Swedish Obligation to Deposit Act a copy of every film shown in cinemas in Sweden must be lent to the Swedish National Archive of Recorded Sound and Moving Images to be transferred to a tape or file format. This does not apply to cinema pictures in the original format.

However, in principle all cinematographic works shown in Sweden in original format are preserved by the SFI under contractual agreements or as a result of voluntary deposit.

Producers of Swedish films who receive production grants from the SFI must, in accordance with written agreements, supply security material to the SFI's film archive in order to ensure these films are preserved in the original format. Producers must also supply other security material in the form of pictures, manuscripts, posters, etc. to the SFI's library.

In the case of Swedish-produced films which did not receive financial support from the SFI, material is added to the film archive through voluntary deposits. The same applies to screening copies of foreign films which were shown at cinemas in Sweden.

All cinematographic works shown in Sweden form part of the country's audiovisual heritage.

3. What appropriate bodies have you designated to carry out the public interest tasks described in point 2 with independence and professionalism, ensuring that they are provided with the best available financial and technical resources? What is their budget for 2007? What is their workforce for 2007 (please describe the data related to the relevant activities if other activities are carried out).

Reply: The film archive and library of the Swedish Film Institute is responsible for collecting, cataloguing, preserving and restoring Swedish film heritage, i.e. films shown at cinemas in Sweden. The films can be lent out to external parties, and are accessible via the SFI's Cinematek. In 2007 the total budget for these activities undertaken by SFI was SEK 22 million, and 22 staff were employed.

4. Have you encouraged the designated bodies to specify, in agreement or by contract with rights-holders, the conditions under which deposited cinematographic works may be made available to the public?

Reply: The principle of making films accessible through in-house activities (film showings by the Cinematek) is in line with the 1971 FIAPF General Regulations Concerning Trust Deposit of Motion Picture Prints with Film Archives. The written agreements on security material for films produced with SFI grants do not cover screening copies, only material for preservation.

5. Have you established or supported national film academies or similar bodies with a view to promoting film heritage?

Reply: Sweden has a national film academy, the Swedish Film Academy. A number of universities and colleges conduct research and provide teaching in film history and theory.

6. Which measures have you taken to increase the use of digital and new technologies in the collection, for the purposes of cataloguing, preservation and restoration of cinematographic works?

Reply: Analogue film material must of course be collected in an analogous way. Related material, such as text and filmstrips, is increasingly being provided in digital form. All material collected in the archive is catalogued digitally. Film material is not preserved digitally as there is no long-term digital means of preservation. Films are restored digitally within the framework of the ordinary restoration budget.

More specifically, regarding the following items:

1. Collection

7. What steps have been taken to systematically collect cinematographic works forming part of your audiovisual heritage through a mandatory legal or contractual deposit of at least one high quality copy of such cinematographic works with designated bodies?

Reply: See reply to question 2.

- Do they cover all productions, including those which did not receive any public funding? If not, how does the selection process operate?

Reply: See reply to question 2.

- Which measures have been taken to ensure good technical quality of the deposited cinematographic works (with accompanying metadata as appropriate)?

Reply: All material supplied to the film archive pursuant to written agreements on the provision of security material must always be approved in advance by the SFI's film archive before the producer receives their full grant. No such requirements are placed on voluntarily deposited material.

- How do you ensure that deposit takes place when the film is made available to the public and in any case not more than two years later?

Reply: In the case of films for which security material must be deposited, this is covered in the written agreements. This cannot be ensured for films collected through voluntary deposits.

2. Cataloguing and creation of databases

What measures have been taken (e.g. an archiving code of film production) to promote the cataloguing and indexing of deposited cinematographic works and to encourage the creation of databases containing information about the films, making use of European and international standards?

Reply: Archiving codes of film production are not used in Sweden.

What measures have you taken to promote European standardization and interoperability of databases of filmography and their availability to the public, for instance through the internet, especially through the active involvement of designated bodies?

Reply: All filmographic information on films in the archive and library collections is available at www.svenskfilmdatabas.se

All information on the works held in the archive and the library can be accessed at any of the computers in the SFI's library, which is open to the public.

- Have the Swedish authorities contributed to the setting-up of a network of databases encompassing the European audiovisual heritage together with the relevant organizations, in particular the Council of Europe (Eurimages and the European Audiovisual Observatory)?

Reply: No.

- Have the Swedish authorities invited archiving bodies to add value to stocks by organizing them in collections at EU level, for instance, by theme, author and period?

Reply: Everything in the archive can be searched by author and year of production, where this information can be identified.

3. Preservation

Which measures have been taken (legislation or others) in order to ensure the preservation of deposited films? Preservation measures should include in particular:

- the reproduction of films on new storage mediums,
- the preservation of equipment for showing cinematographic works on different legacy storage media.

Reply: No special measures have been taken over and above the SFI film archive's mandate from the Government. Films are preserved in the archive's collections in climate-controlled casemates specially designed to ensure optimum preservation conditions. The reproduction of films on new media is a question more of accessibility rather than conservation.

4. Restoration

What measures have been adopted in order to permit, within your legislation, the reproduction of deposited cinematographic works for the purpose of restoration while allowing rights-

holders to benefit from the improved industrial potential of their works resulting from that restoration on the basis of an agreement between all interested parties?

Reply: Films restored by the SFI can be reproduced in different formats, e.g. for distribution on DVD in cooperation with the rights-holder.

- How have you encouraged projects for the restoration of old films or films with high cultural or historical value?

Reply: Yes.

5. Making deposited cinematographic works accessible for educational, cultural, research or other non-commercial uses of similar nature

- Have you adopted legislative or administrative measures to allow designated bodies to make deposited cinematographic works accessible for educational, cultural, research or other non-commercial uses of a similar nature, in compliance with copyright and related rights? Please give details of the measures taken.

Reply: Yes. The SFI's mandate from the Government includes making deposited films available for research and to the public. This is done via the archive and Cinematek, which are wholly State financed.

- Have you taken measures to ensure access for people with disabilities to deposited cinematographic works, in compliance with copyright and related rights? Please give details of the measures taken.

Reply: All activities which are undertaken by the archive and the Cinematek to make deposited films accessible are open to all. No specific measures have been taken.

6. Professional training and media literacy

What steps have been taken to promote professional training in all fields related to film heritage in order to foster an enhanced exploitation of the industrial potential of film heritage?

Reply: None.

What steps have been taken to promote the use of film heritage as a way of strengthening the European dimension in education and promoting cultural diversity?

Reply: None.

What steps have been taken to foster and promote visual education, film studies and media literacy in education at all levels, in particular in professional training programmes or European programmes, as stipulated by the recommendation of the European Parliament and the Council of 16 November 2005 on film heritage and the competitiveness of related industrial industries?

Reply: The SFI encourages and supports all municipalities in Sweden in operating a school cinema. The SFI has launched a project as part of school cinema activities which is aimed at also showing historical film footage.

What steps have been taken to promote close cooperation between producers, distributors, broadcasters and film institutes for educational purposes?

Reply: None.

7. Deposit

Have you put in place a system of voluntary or mandatory deposit of:

- ancillary and publicity material related to cinematographic works forming part of the national audiovisual heritage;
Reply: Yes, see answer to question 2 with regard to agreements on the provision of security material. In addition there is an established system whereby associated material can be deposited voluntarily with the SFI's library.
- cinematographic works forming part of national audiovisual heritages from other countries;
Reply: Yes, see answer to question 2.
- moving-image material other than cinematographic works; and
Reply: Yes, the SFI's film archive in Grängesberg preserves films which were not produced to be shown in cinemas (amateur films, bespoke films, association films).
- cinematographic works of the past.
Reply: Yes.

8. Cooperation between designated bodies

How are you encouraging and supporting designated bodies for the purpose of exchanging information and coordinating their activities at national and European levels in order for example to:

- a) ensure the coherence of collection and conservation methods and the interoperability of databases,
Reply: The film archive operates in collaboration with the Swedish National Archive of Recorded Sound and Moving Images in accordance with a memorandum of appropriations. At international level the film archive works together with similar institutions affiliated to the Association of European Cinematheques (ACE) and the International Federation of Film Archives (FIAF).
- b) release, for example on DVDs, archival material with subtitles in as many European Union languages as possible, in all cases in compliance with copyright and related rights,
Reply: In 2007 SFI, in cooperation with the rights-holders, released six Swedish silent film classics, subtitled in English, French, German, Spanish, Italian and Portuguese.
- c) compile a European filmography,
Reply: No.
- d) develop a common standard for electronic information exchange,
Reply: No.
- e) produce common research and educational projects, while promoting the development of European networks of cinema schools and museums.
Reply: Restorations are constantly being undertaken in collaboration with other ACE-affiliated archives.