COLLECTION POLICY OF THE FILM ARCHIVE OF THE NATIONAL ARCHIVES

Version: 1.3
Date: 8 February 2024
Version history:

Date	Version	Description
29 March 2018	1.0	The collection policy of the Film Archive of the National Archives has been approved under the 25 January 2018 decision of the Consultative Board of the National Archives.
2 January 2019	1.1	The collection policy of the Film Archive of the National Archives has been approved under the 6 December 2018 decision of the Consultative Board of the National Archives.
18 June 2020	1.2	The collection policy of the Film Archive of the National Archives has been approved under the 18 June 2020 decision of the Consultative Board of the National Archives.
8 February 2024	1.3	The collection policy of the Film Archive of the National Archives has been approved under the 25 January 2024 decision of the Consultative Board of the National Archives.

The National Archives is a government agency operating under the jurisdiction of the Ministry of Education and Research. It collects, preserves and provides access to information documenting Estonian history, culture, statehood and social circumstances.

1. INTRODUCTION

The primary function of the Film Archive of the National Archives (hereinafter the Film Archive) is to preserve films, photographs, video and sound recordings that are important for Estonian culture, making them accessible to the public as conveniently as possible.

The collections of the Film Archive consist of three types of heritage: moving images (films and video recordings), photographs and sound recordings. In many ways, the reasons for this structure are historical. In 1936, the first predecessor of the present-day Film Archive emerged at the State Archives – the film and photo archive, which began to collect and preserve the film production of Eesti Kultuurfilm studio and photographs from

correspondents of the major newspapers. Whilst plans were made to also acquire sound recordings, these were not implemented due to the breakout of the war. During the Soviet period, the medium-based setup continued, and 1971 saw the establishment of the ESSR's State Central Archives for Films, Photographs and Sound Recordings for the acquisition and preservation of these media. The principles of selection were rather similar both before and after the war: the focus was on material representing significant events and persons and on the output of the state media (film and TV studios, news agencies, newspapers and magazines as well as the broadcasting system and other producers of sound recordings). This involved the selective acquisition of film and TV production (all newsreels but only a portion of TV programmes and documentaries). The camera negatives of feature films and of a significant portion of animated films from the Tallinnfilm studio are preserved in Gosfilmofond in Russia, due to the legislation at that time. From 1989 to 1999, the organisation operated under the name of the Estonian Film Archive; from 1999, the Film Archive became a structural unit of the National Archives. During the chaotic 1990s, when the existing state institutions ceased operations or were reorganised, heritage reached the Film Archive as a result of various agreements and purchases. Under the Archives Act adopted in 1998, state institutions and public law agencies became the main acquisition sources.

The collections of the Film Archive reflect the diverse history of Estonia's audiovisual culture and technology from the birth of various media to the present day. The oldest photographs date from the 1850s, the earliest sound recording from 1904 and the first moving images from 1908. In addition to professional film production, i.e. newsreels, documentaries, feature, animated, promotional and educational films as well as outtakes and ephemera (such as editing sheets, scripts, promotional posters, etc.), the Film Archive preserves numerous amateur films but also TV production and video recordings of state institutions, student films and video art. Holdings from newspapers' editorial offices form the core of the photo collection. The sound collection features radio programmes, sound recordings of government agencies, and music, recorded on discs, tapes and cassettes. In addition, the collection of non-film artefacts includes photo, film and sound equipment (cameras, projectors, gramophones, magnetic tape recorders, etc.).

Moving images, photographs and sound recordings are inevitably related to specific technological conditions that evolve over time, affecting their creation and pre-archive existence as well as how they are handled – acquired, preserved and made accessible – at the archive.

Today, the Film Archive **collects** films, photographs, video and sound recordings relevant for Estonian culture and representing Estonia's history and social processes (see also the acquisition policy of the National Archives). Entered into force in 2017, the Legal Deposit Copy Act imposes on film producers operating in Estonia the obligation to deposit with the

Film Archive the master elements of all the films produced by them (see also appraisal decision No. 2 of the National Archives of 6.1.2017). Photographs (see appraisal decision No. 30 of the National Archives of 29.9.2019), video and sound recordings (see appraisal decision No. 17 of the National Archives of 29.11.2022) reach the Film Archive from both agencies performing public functions in Estonia and as donations from private persons and private institutions.

The Film Archive **preserves** the acquired items primarily in their original form (analogue or digital), medium (photograph, film, video or sound recording) and physical carrier (e.g. cinematographic film or magnetic tapes, video cassette, audio disc or cassette, photographic print as well as negatives or transparencies on glass and film). Hence, the collections of the Film Archive encompass highly varied, often also physically fragile, objects the handling of which is resource-intensive, requiring specialist knowledge, materials and equipment. The Film Archive devotes equally close attention to the preservation of works created using both new (digital) and old (analogue) technologies, serving as an important centre of competence in both fields. Preservation is an essential function because this is the only way to ensure continued access to Estonia's moving image, photo and sound heritage in the future.

Access to the collections of the Film Archive is generally free under the Archives Act; however, the use of material preserved in the Film Archive may be restricted by, for example, embargo imposed by the donor, conditions under the Copyright Act and the physical condition of the elements. In an increasingly digitised world, the mission of the Film Archive is to use new technologies in order to make its collections readily accessible and to actively promote Estonia's moving image, photo and sound heritage among all the age and stakeholder groups, regardless of their geographical location. To this end, the Film Archive uses the databases of the National Archives (Meediateek, Fotis, AIS) and heritage portals (Arkaader, EFIS), as well as social media (YouTube, Facebook, Instagram). At the same time, the mission of the Film Archive as a *heritage* institution is to not only safeguard the original material, but also to continue making analogue media accessible in its intended form, for example, providing the current and future generations the opportunity to experience film heritage in analogue projection, not only in the form of digitised copies.

The Film Archive values collaboration in order to collect, preserve, and provide access to and promote appreciation of Estonian film, photo and sound heritage both in Estonia and abroad. In order to raise public awareness and enrich Estonia's audiovisual culture, the Film Archive organises screenings, exhibitions, conferences, seminars and other events, working closely with Estonian (film) heritage, educational and research institutions such as the Estonian Film Database, the Film Museum of the History Museum, the Estonian Film Institute, the Estonian Public Broadcasting, Tallinn University, Estonian Academy of Arts, Estonian Centre for Contemporary Art, etc. The Film Archive is a member of various international organisations: the International Federation of Film Archives (FIAF), the

Association of European Cinémathèques (Association des Cinémathèques Européennes, ACE) and the Baltic Audiovisual Archival Council (BAAC), participating in the work of the International Association of Sound and Audiovisual Archives (IASA) as an individual member.

The work of the Film Archive is guided by the Archives Act and the Archival rules, the Copyright Act, the Legal Deposit Copy Act, the Statutes of the Film Archive, as well as other legislation governing the operations of the National Archives. In parallel, the Film Archive takes into account recommendations and conclusions of the European Parliament and of the Council[1], and is guided by various internationally recognised principles[2], standards and best practices[3].

The purpose of the collection policy is to explain the underlying principles for the functioning of the Film Archive and its procedures both to persons and agencies coming into contact with the archive and to employees of the National Archives.

Although a number of the underlying principles set out herein are fairly permanent in nature, the operations of the Film Archive depend on various external factors. In order to take account of these, the collection policy is subject to regular review and revision. The collection policy is shaped, formulated and reviewed by the Film Archive, discussed by the Consultative Board of the National Archives and issued with an opinion by the Archives Board.

The collection policy has been approved by the Consultative Board of the National Archives on 25 January 2024.

[1] For example, the recommendation of the European Parliament and of the Council on film heritage and the competitiveness of related industrial activities (2005/865/EC), the conclusions of the Council of the European Union on European film heritage, including the challenges of the digital era (2010/C 324/01).
[2] FIAF Code of Ethics (2008) and IASA Ethical Principles for Sound and Audiovisual Archives (2010).
[3] For example, the CSN EN 15744 and CSN EN 15907 Standards; *The FIAF Moving Image Cataloguing Manual*; ISO standards 10356:1996, 18934:2011, 18906:2000, 18911:2010; recommendations of the Image Permanence Institute and the Dublin Core Metadata Initiative.

2. ACQUISITION AND DOCUMENTATION

2.1 Acquisition policy

Acquisition by the Film Archive is guided by the acquisition policy of the National Archives, as well as by the appraisal decisions on film, photo and sound heritage. Films, photographs, video and sound recordings with archival value are acquired in both analogue and digital form, regardless of the medium and physical carrier. Archival value consists in evidential value or intrinsic, that is, cultural, historical, aesthetic or technological, value for reasons resulting from the object itself.

The Film Archive collaborates with other heritage institutions and takes into account their fields and policies of acquisition in developing its collections.

2.1.1 The main objective of the acquisition activity of the Film Archive is to provide access to archival materials, as a result of which preference is given to collecting material with the minimum legal restrictions on access. In the case of the private sector, preference is given to acquisition by donation (i.e. the ownership of artefacts will be transferred to the National Archives), as opposed to deposit contracts (under which the ownership of the artefacts remains with the depositor) that are considered only under exceptional circumstances. It is important for the Film Archive that the terms and conditions of contracts concluded should not limit procedures needed for the preservation of materials in its care.

FILM

2.1.2 Moving images on film base typically have archival value.

2.1.3 Archival value is attributed to films that have received production subsidy from the state as well as films completed without state support, including amateur films that record pivotal points and key persons of Estonian society, culture and history, and reflect developments in film culture, aesthetics or technology. The Film Archive also collects advertisements that have merited recognition, and student films (for more, see appraisal decision No. 2 of the National Archives of 6.1.2017).

2.1.4 The master and distribution elements (with subtitles) of a film and the records related to its production process (script, designs, storyboard, music sheets, trailers, posters, production stills, and crossmedia) have archival value.

BORN-DIGITAL FILM AND VIDEO

2.1.5 When video recordings in analogue technology are collected, preference is given to the original format, since a copy always involves information losses in terms of its technical

properties. If the original has not been preserved, the best, preferably first-generation, copy is acquired.

2.1.6 When collecting born-digital films and video recordings, preference is given to the original format with the best technical properties.

PHOTOGRAPHS

2.1.7 Photographs that capture the pivotal moments of Estonian society, culture and history, as well as local and family history, are considered to be of archival value. Also of archival value are photographs taken by professional photographers, photographs whose content and/or form has intrinsic value (artistic, cultural, aesthetic), rarities of technological value, and photographs that reflect, or provide context for, the activities of the records creators (for more, see appraisal decision No. 30 of the National Archives of 29.9.2019).

2.1.8 When it comes to analogue photographs, the archive prefers to collect negatives; in the absence of negatives, prints and transparencies are also collected. In exceptional instances, where the original element of significant value cannot be acquired, the archive may also collect digital copies. Born-digital photographs are collected in their original format.

SOUND RECORDINGS

2.1.9 Of archival value are sound recordings reflecting the activities of records creators with a public service mission; sound recordings reflecting the life and activities of private records creators both in Estonia and abroad; sound recordings released by producers of phonograms in or associated with Estonia; recordings of historical and social value, and recordings on phonograph media of technological value (for more, see appraisal decision No. 17 of the National Archives of 29.11.2022).

2.2 Acquisition process

2.2.1 The relations between the archive and the institutions with a public service mission and film producers is regulated by the Archives Act and the Archival rules, the acquisition policy of the National Archives and the Legal Deposit Copy Act.

2.2.1.1 Audiovisual documents (photographs, video and sound recordings) created by institutions with a public service mission are appraised by the National Archives together with other information created by those institutions, and the institutions are required to transfer the audiovisual documents of archival value to the Film Archive.

2.2.1.2 The transfer of audiovisual documents with archival value by institutions with a public service mission subject to a transfer obligation is documented in ASTRA, the National Archives' main acquisition management system.

2.2.1.3 The transfer of film elements deposited under the Legal Deposit Copy Act is documented in ASTRA, with a Statement of delivery; the conditions of access are specified in FIS.

2.2.1.4 In the event of a failure to perform the obligation set out in the Legal Deposit Copy Act (if the producer or co-producer does not deposit the master elements of a film within one year of its premiere in Estonia), the National Archives as a body carrying out supervision is entitled to issue precepts and require a penalty payment of 1,500 euros.

2.2.2 Work with private persons and private organisations is regulated by the Archives Act, the Archival rules, Statutes of the Film Archive, the acquisition policy of the National Archives, and the appraisal decisions on film, photo and sound heritage.

2.2.2.1 The archival value of material offered to the Film Archive based on a request submitted by a private person or organisation is identified by means of appraisal based on the criteria set out in the acquisition policy of the National Archives, as well as in the appraisal decisions on film, photo and sound heritage. If the material is found to have archival value, the archive will conclude a gratuitous contract with the donor.

2.2.2.2 The ownership of the artefacts donated to the Film Archive under a gratuitous contract is transferred to the Republic of Estonia. If the donor is the author of the work donated, the copyright holder or the holder of rights related to copyright, the subsequent status of copyright or of rights related to copyright is also agreed in the gratuitous contract. Furthermore, the donor is entitled to set embargo or a procedure for their use for the duration of up to 50 years from their transfer.

2.2.2.3 The transfer of materials is documented in ASTRA, with a Statement of delivery specifying the nature and condition of the material.

2.3 Cataloguing

2.3.1 The arrangement and metadata of elements with archival value has to be sufficient for making them accessible; the minimum set of metadata is specified in the list of the elements of archival description of the National Archives. If possible, and if in the public interest, the Film Archive is prepared to assist private organisations and persons in arranging and cataloguing elements with archival value.

2.3.2 The collections are catalogued in the AIS information system. For each film, video and sound recording, a record is created in the FIS information system, whereas photographs are catalogued in the Fotis information system and textual records in the AIS information system.

2.3.3 Audiovisual documents deposited by the records creators are catalogued in ASTRA.

2.3.4 Descriptive metadata of films (co)produced by Estonian studios are ingested from EFIS, if the metadata exists there.

2.3.5 In cataloguing sound recordings and photographs, the archive is guided by the metadata schema set out on the list of vocabulary terms recommended by the Dublin Core Metadata Initiative.

2.3.6 In cataloguing films, the Film Archive follows the guidelines of *The FIAF Moving Image Cataloguing Manual*. The objective is to introduce the CSN standard EN 15907, which presupposes an update of the information system software.

3. PRESERVATION

The Film Archive preserves the acquired items primarily in their original form (analogue or digital), medium (photograph, film, video or sound recording) and physical carrier (e.g. cinematographic film or magnetic tape, video cassette, audio disc or cassette, photographic print, as well as negatives or transparencies on glass and film). The handling and preservation of film, video and sound heritage is complex, time-consuming and costly due to the chemical and physical instability of the carriers and their machine-readability, i.e. because they require technical equipment and facilities (film projector, video player, record player, magnetic tape recorder, computer software or the like), which are prone to technological obsolescence. The objective is to maintain the working condition of equipment needed for the playback of the original carrier, thus preserving the possibility to appreciate works in a manner close to the original method of presentation. If deterioration has advanced to a point that renders the elements inaccessible or threatens loss, the preservation of their content is ensured through digitisation.

Preservation of moving image, photo and sound heritage requires consistent conservation of physical elements and the migration of digital information, appropriate storage conditions, as well as the monitoring of environmental conditions in the storage facilities and on the working premises of the archive. Preservation is an essential function because this is the only way to ensure continued access to Estonia's photo, sound, video and film heritage in the future.

3.1 Preservation of analogue elements

3.1.1 Optimal preservation methods are chosen and implemented based on the medium, type, carrier, format, composition, mounting and finishing techniques, and, if needed, other characteristics of the elements.

3.1.2 The environmental conditions required for the long-term preservation of the Film Archive's holdings of various types are set forth in ISO standards.[4] Since the building of the Film Archive has been converted (rather than built) to serve as a storage facility the environmental conditions currently do not meet the best practice in the case of most elements. The situation is alleviated by a cool storage facility for colour films set up in the vaults in Rakvere, originally built for the preservation of paper-based collections.

3.1.3 Only staff whose duties require it are allowed to enter storage facilities. Access to and work in storage facilities are governed by the National Archives' guide for using and ensuring the security of the storage facilities and collections.

[4] ISO 10356:1996, ISO 18934:2011, ISO 18906:2000, ISO 18911:2010, see also Image Permanence Institute.

3.1.4 Movement of elements between storage facilities and working premises, as well as any other preservation or lending activity, including conservation, cleaning, digitisation, viewing and projection, are documented. The condition of elements is inspected both before and after digitisation and lending.

3.1.5 Before moving the elements out of the vaults, they require acclimatisation in an intermediate storage facility from the temperature of the main storage facility to the temperature of the working premises over at least 24 hours before use, depending on the type of the element and the environmental conditions in the storage facility.

3.1.6 The vinegar syndrome of the acetate base and the hydrolysis of the nitrate base occurring in film, photographs and sound recordings are subject to cross-contamination, while decomposition by-products are also triggering a decomposition process in the less deteriorated material. If a certain level of deterioration is reached, the affected element is separated into a dedicated storage facility, and options for digitisation are considered immediately.

3.1.7 In the event of accident or disaster, action is taken according to the contingency plan of the National Archives, the emergency plan of the Film Archives and the safety guides.

FILM

3.1.8 The preservation elements and access elements of analogue film are stored at geographically separate locations, as a result of which allowance has to be made for transport and acclimatisation if they are used.

3.1.9 The storage of nitrate-based film and photographic elements requires special conditions set by the international standard ISO 10356:1996. The Film Archive currently lacks the environmental conditions meeting the standard or the best practice (temperature -5 °C, relative humidity 35%)[5], as a result of which nitrate film has to be rewound every 3 to 5 years in order to reduce the exacerbation of decomposition and the risk of spontaneous combustion of films. The same storage conditions apply to colour film on any base and also to black-and-white acetate-based film (ISO 18934:2011).

MAGNETIC TAPE RECORDINGS

3.1.10 In order to avoid information loss, storage areas for all magnetic media (video cassettes, audio tapes and audio cassettes) are kept free from sources of magnetic fields.

[5] Image Permanence Institute.

3.2 Conservation of analogue elements

3.2.1 The preservation process begins with the inspection and documentation of the technical and physical condition of the elements.

3.2.2 To extend the lifetime of elements:

- archival grade materials, products and technologies are used for housing, service and repair;
- protection of elements against mechanical, chemical, physical, biological and anthropogenic hazards (including vandalism, theft) is ensured;
- digital preservation and access surrogates are created and source elements are serviced and repaired, if needed.

3.2.3 The purpose of conservation is to stabilise the condition of an element. Conservation process has to be documented and has to be as reversible as possible.

3.2.4 Elements are housed and stored based on the arrangement scheme prepared by the donor/depositor, if possible. The use of arrangement levels helps to preserve the interrelationships between elements and the context of their creation, as well as to simplify their use and reduce the risk of damage during handling.

3.2.5 An item is deaccessioned from the collection and disposed in exceptional instances and only for extensive technical reasons (condition, defects or the like) and never for content-related reasons. Such an element is disposed only after a digital surrogate has been created (or, where possible, new analogue elements are struck), and the authenticity, reliability, integrity and usability of the content is ensured. Deaccessioning from the collection is decided in close cooperation with the conservation staff. Deaccession is documented in a deaccession report.

FILM

3.2.6 In comparison to digital media, audiovisual elements in analogue form (in particular, on polyester-based carriers) have a superior life expectancy. However, for the time being, the Film Archive does not have access to technical facilities for photochemical duplication.

3.2.7 For the safe handling of film on various equipment (viewing table, ultrasonic film cleaner, scanner, projector or the like), first the level of shrinkage and warping is detected, and the existence and length of protective leaders and the condition of perforation and splices are examined, in order to prevent the splitting of film. If necessary, elements are repaired and protective leaders are attached.

3.2.8 In order to ensure the steady and safe passage of film through scanner and to achieve the best digitisation result, more extensive service and repair, including film cleaning, rehydration, drying, softening treatment and the like, is carried out, if needed.

VIDEO

3.2.9 Video cassettes and protective cases are cleaned and tapes are wound to the beginning. This way, magnetic tape is protected by protective leader at the beginning of the tape.

PHOTOGRAPHS

3.2.10 Generally, photographs are not removed from their original mounting (album, frame or the like). It is only warranted if it has been ascertained that the enclosures in direct contact with the photograph are damaging it.

SOUND RECORDINGS

3.2.11 Incorrect splices of audio tapes detected during technical inspection are repaired; carriers using a mechanical recording system are cleaned, if needed.

3.3 Digitisation

3.3.1 Analogue elements are digitised in order to

- provide access to and promote the collections of the Film Archive;
- mitigate preservation risks and prevent damage to source elements.

3.3.2 A video or film work or a sound recording is digitised in its entirety, not partially, in order to preserve its integrity and minimise the preservation risks resulting from the handling of analogue elements.

3.3.3 The Film Archive is currently equipped to digitise

- film: 8mm, Super 8mm, 9.5mm, 16mm, Super 16mm, 17.5mm, 35mm;
    - film sound: 8mm, Super 8mm and 16mm (combined magnetic sound); 16mm and 35mm (combined optical sound);
- video: Betamax, Betacam, Betacam-SP, U-Matic, VHS, Super VHS, VHS-C, Video8, Hi8, D8, DV, MiniDV, DVCam;
- photographs: glass plate and film negatives, prints (individual and album photos), transparencies;
- sound recordings: magnetic carriers (tapes and cassettes), discs.

3.3.4 Digitisation is done according to priorities determined in the annual digitisation plan, decided on an ongoing basis as preservation and access needs become apparent, or as an

on-demand service requested by the rights holders and other customers. For on-demand digitisation, see items 4.2.5.5–4.2.5.6.

3.3.5 In setting digitisation priorities, particular attention is devoted to so-called obsolete media, including nitrate- and acetate-based elements (photographic negatives, films) and video and sound recordings on magnetic tape (especially magnetic film sound tracks), which are irreversibly affected by advancing hydrolysis and vinegar syndrome. Any colour film is also considered a priority in terms of digitisation.

3.3.6 Elements are selected for digitisation subject to the following criteria:

- preservation risk, including the technological obsolescence of the reading or playback equipment;
- physical condition (existence and extent of chemical, biological or mechanical deteriorations);
- technical condition (including existence and extent of defects);
- originality (i.e. generation of film, photo, audio or video element) and rarity;
- integrity (including length of film element, existence of sound track, intertitles or the like);
- need of access.

3.3.7 Digitisation parameters and the guidelines for processing files are set forth in the digitisation standard of the National Archives, whereas the preservation formats are defined in the Archival rules (Annex 1).

3.3.8 During the digitisation process, the source elements are handled with particular care in order to prevent any further damage. The condition of the elements is documented before and after digitisation; the source elements are serviced and repaired, if necessary.

3.3.9 The result of digitisation is directly related to the characteristics and the physical and technical condition of the source elements.

3.3.10 Analogue elements are not subject to deaccession simply because they have been digitised (except in the instance specified in item 3.2.5). Digitisation of analogue elements does not eliminate the need for preserving the source elements, since the development of digitisation technologies over time inevitably necessitates a return to the original material.

FILM

3.3.11 Analogue films are digitised in the best possible resolution, allowing digital restoration of the film, generating new analogue elements based on the digital source material, and the creation of the highest quality access surrogates. The digitisation process is

carried out using archival grade technology. Where appropriate, wet-gate digitisation is applied.

3.3.12 The resolution is selected according to the film gauge:

- 6K: 35mm
- 4K: 16mm, Super 16mm, 17.5mm
- 2K: 8mm, Super 8mm, 9.5mm

3.3.13 The capture area includes partially perforations as well as partially the preceding and subsequent frames.

3.3.14 The image sequence is digitised in RGB colour space with a minimum of 16 bits per colour channel. The digital preservation master is an uncompressed and unprocessed image sequence (TIFF or DPX).

3.3.15 The sound track is digitised at a resolution of 24 bit, at a sampling frequency of 48 kHz. The digital preservation copy of the sound track is an uncompressed and unprocessed WAV file in LPCM (Linear Pulse Code Modulation) coding.

3.3.16 Respecting the original aspect ratio, access surrogates (video files) are produced from digital preservation masters, employing a minimum of post-processing methods, including framing, stabilisation, grading, colour correction, synchronisation of sound track with image sequence, and file conversion.

3.3.17 More extensive processing of files, i.e. digital restoration of films, is carried out according to priorities determined in the annual plan, and is informed by the best practices in the field.[6] Digital restoration software is used to minimise damage to the source elements while preserving the historical characteristics of the original. The process of digital restoration is fully documented. The preservation master of the digitally restored version is a restored image sequence and audio file, based on which access surrogates for various purposes (e.g. DCP, streaming file, reference copy) are generated.

VIDEO

3.3.18 When digitising analogue video on professional carriers, the resolution, pixel aspect ratio, scan type and frame rate of the original recording must be preserved. Analogue video is digitised using a visually loss-less preservation format.

3.3.19 The resolution, pixel aspect ratio and scan type may differ from the original when digitising analogue video in consumer formats.

[6] E.g., Robert Byrne, Caroline Fournier, Anne Gant, Ulrich Ruedel, The Digital Statement Part III: Image Restoration, Manipulation, Treatment, and Ethics. International Federation of Film Archives, https://www.fiafnet.org/pages/E-Resources/Digital-Statement-part-III.html.

PHOTOGRAPHS

3.3.20 The purpose of photo digitisation is image preservation. Digitisation is carried out by image capture. The selection of capture technology is influenced by various factors, including the photographic process, its characteristics (transparent or reflective), format, mounting and finishing techniques, as well as the physical condition of the photos.

3.3.21 The quality control tools, including targets and color profiles, applied in the process of digitisation, ensure optimal resolution and authentic image representation.

3.3.22 The resolution of photo digitisation depends on the dimensions of the original. Photos are captured in colour and exported into TIFF file format to preserve the maximum amount of image information. In addition to the TIFF format, image information is retained in the .EIP container, encompassing raw sensor data, colour profiles and post-processing.

3.3.23 The post-processing of digitised photos is kept minimal, ensuring there is no data loss, which helps to preserve the characteristics of the original.

3.3.24 The outcome of photo negative digitisation is a positive. The image is stored and preserved as a negative within the .EIP container.

SOUND RECORDINGS

3.3.25 The digitisation of sound recordings involves the creation of preservation files from analogue recordings, while respecting the technical characteristics of the original recording (sampling rate, dynamic range, etc.) and avoiding additional distortions.

3.3.26 The sound recordings are digitised with a sampling rate of 96 kHz and a resolution of 24 bits.

3.3.27 The preservation format of digitised sound recordings is LPCM (Linear Pulse Code Modulation, WAV or BWF).

3.4 Preservation of digital elements

3.4.1 For the long-term preservation of digital assets, the National Archives employ a migration strategy. This means that digital assets are always stored in a way that allows for them to be readily used by means of currently common and widespread hardware and software. Analysis of various file formats has resulted in a list of recommended formats for long-term preservation (see the Archival rules, Annex 1), into which all other file formats are migrated. Data loss must be avoided during migration. International developments in

support and sustainability of these formats are monitored; if needed, the list of preservation formats is updated and files are migrated into a new format.[7]

3.4.2 Similarly to file formats, emerging preservation systems are analysed, and the currently most suitable media and the hardware needed for reading them are used. The National Archives preserve digital assets on an online disc array and on LTO tapes simultaneously.

3.4.3 Digital assets are preserved as two equivalent copies in geographically separate locations. This ensures the preservation of data in case they are damaged or lost in one location.

3.4.4 Digital assets are accompanied by technical metadata, in order to facilitate locating and managing them.

3.4.5 The rules for naming files are defined in the digitisation standard of the National Archives.

BORN-DIGITAL FILM AND VIDEO RECORDINGS

3.4.6 The preservation format of born-digital films and video recordings must not be of a lower quality in terms of technical parameters (including bit rate and resolution) than the original works or audiovisual documents. Preference is given to uncompressed non-proprietary (open source) file formats that enable loss-less migration of data into new formats in the future. Preservation formats must not be encrypted, since this makes the access to content impossible.

3.4.7 The preservation workflow starts with a technical inspection of the assets using software solutions and random visual inspection. Technical metadata is documented during the ingestion process into the long-term digital preservation system.

3.4.8 If the owner of a born-digital film or video recording lacks the capability to deliver born-digital material in the preservation format specified by the archive, the migration of the submitted format to the preservation format is carried out by the National Archives for a fee.

BORN-DIGITAL PHOTOGRAPHS

3.4.9 Generally, the preference is to preserve born-digital photographs in their original format, in order to protect their integrity. Hence, born-digital photographs originally created in compressed file format (e.g. JPG) are not converted. Exceptions include DNG and RAW formats, which are converted into uncompressed file format (TIFF).

[7] Digital archives of the National Archives, http://www.ra.ee/en/information-management/digital-archives/.

BORN-DIGITAL SOUND RECORDINGS

3.4.10 Sound recordings born in compressed format are converted into WAV format when generating a digital preservation master, with the essential properties of the audio file (sampling rate and resolution) kept intact.

4. ACCESS AND PAID SERVICES

4.1 Access

Herein, access refers to the consultation of the collections of the National Archives in the archives' databases (Meediateek, Fotis, AIS) and reading rooms, as well as on online platforms (Arkaader, EFIS) and on social media (YouTube, Facebook, Instagram).

4.1.1 Access to the collections of the Film Archive is free, except in instances where it is limited by constraints of legislation or those imposed by the donor or depositor of the material. Furthermore, the archive may restrict access when handling of elements compromises their long-term preservation (subsection 10 (3) of the Archives Act) or if the archive lacks appropriate playback equipment.

4.1.2 The collections of the Film Archive are catalogued in Meediateek (films, photographs videos and sound recordings), Fotis (photographs) and AIS (textual records) databases. Since the majority of the holdings are works the intellectual property rights of which are owned by third parties, the archive can often provide only partial (or no) online access (low-resolution preview, excerpt).

4.1.2.1 The streaming platform Arkaader, created in cooperation between the National Archives and the Estonian Film Institute, provides free access to the digitised or born-digital Estonian film heritage, for which the copyright has expired or for which the rights holders have given permission. By agreement with the rights holders, some of the works displayed on Arkaader is available for a rental fee.

4.1.3 If digital surrogates exist but the archive is not entitled to provide online access to them, the digital copies may be consulted in the reading rooms of the National Archives.

4.1.4 Analogue elements that have not been digitised and that are not subject to embargos or constraints resulting from their physical condition (see item 4.1.1) may be consulted in the reading room of the Film Archive by appointment (requests should be addressed to filmiarhiiv@ra.ee).

4.1.5 Online and on-site consultation of digital surrogates and analogue elements is free of charge.

4.1.6 Holdings subject to an embargo imposed by the donor or depositor can be consulted only with the authorisation of the donor or depositor, sought by the customer and provided in writing or by e-mail.

4.2 Paid services

In addition to access in the reading rooms, on the databases of the archives and Arkaader, the Film Archive offers two types of paid services for the use of its collections: providing digital copies on request and lending analogue elements for use outside the archive. The fees for these services are set out in the regulation of the Minister of Education and Research ('List of paid services related to the use of records and the rates of fees', hereinafter the price list) under subsection 3 (4) of the Archives Act. Requests will typically be processed within one month, except for the digitisation and postproduction of films, which is carried out on a waiting list basis.

4.2.1 In case of works in copyright, a licence fee may be charged in addition to the fee for a digital copy or the inspection fee. The licence is granted by the National Archives (when the economic rights belong to the archive on the basis of law or a transaction, see subsection 10 (1^1) of the Archives Act) or the rights holder. The amount of the licence fee for the use of works with economic rights held by the National Archives depends on the purpose of their use.

4.2.2 In case of works in copyright, the archive provides digital copies and lends analogue elements with the authorisation of the rights holder, sought by the customer and provided in writing or by e-mail. Authorisation is not needed only if a private person requests a copy for personal use, without pursuing any commercial purpose (section 18 and subsection 20 1(5) of the Copyright Act).

4.2.3 The Film Archive does not provide copies of items subject to an embargo and also in the event where the archive or service providers approved by the archive do not have technical capability to generate copies.

4.2.4 Films published on the YouTube channel of the National Archives may be used free of charge and without asking the archive for permission.

4.2.5 Digital copies

4.2.5.1 Requests for digital copies are submitted in the VAU virtual reading room of the National Archives. When submitting a request, it is important to specify the reference codes/record numbers, the purpose of use and the party paying the invoice; in the case of sound recordings, as well as films and videos in 2K or higher resolution, also the start and end points of the desired segment.

4.2.5.2 Copies are delivered to the customer via the server of the National Archives after the payment of the invoice or on the basis of a letter of guarantee.

4.2.5.3 As a rule, a digital copy of a film or video recording is watermarked with the logo of the National Archives.

FILM

4.2.5.4 In case of 16mm and 35mm film elements, the Film Archive generates digital copies at various resolutions.

- Low-resolution reference copy is intended for the presentation of a work on a small screen for personal, educational or research purposes and does not reproduce the aesthetic properties of the work to the full extent. Reference copies are not suitable for the re-use of works in the film or TV industry.
- A copy in Full HD and higher resolution reproduces the aesthetic properties of a work to a significantly greater extent, is intended for the presentation of a work on TV or cinema screens and is suitable for the re-use of works in the film and TV industry.

4.2.5.5 The price of digital copies of analogue film elements and video recordings depends on the resolution and duration of the video file (see the price list, items 1.3.1–1.3.2 and 1.4.1), the actual time spent on processing files (at least a quarter of a studio hour, see the price list, item 1.3.7), and on the resolution of the digital copy already available at the archive.

- Copies up to Full HD resolution are typically delivered in the form of complete works (see the price list, item 1.3.1). If the customer wishes to order a segment, a fee for the time spent on processing files (at least a quarter of a studio hour, see the price list, item 1.3.7) will be added to the delivery fee of the complete work.
- If a digital surrogate of a film in 2K or 4K resolution exists at the archive, the customer can order segment(s) (of at least 10 seconds in duration) (see the price list, item 1.3.2). The price of the deliverable consists of duration-based fee (see the price list, item 1.3.2) and processing fee (at least a quarter of a studio hour) according to the actual time spent (see the price list, item 1.3.7).
- If the resolution of the existing digital copy does not meet the customer's needs, the customer can request the digitisation of the film from the archive (see the price list, items 1.3.3– 1.3.5).
    - To reduce preservation risks, the archive digitises films by complete reels (at least one film element).
    - In case of a sound film, digitisation involves image as well as sound track, if the equipment available at the Film Archive allows for that.
    - The price of digitising 35mm film (see the price list, item 1.3.3) includes an inspection fee, which covers the transportation of film elements from and to the vaults in Rakvere, technical inspection, service and repair (examining the

level of shrinkage and warping, attaching or repairing the protective leaders, examining and repairing the perforations and splices, rehydration treatment if needed, etc.), as well as cleaning of the elements in the ultrasonic cleaner. In more complex cases, there may be an additional consultation fee (see the price list, item 3.4) for the selection of the elements best suited for digitisation. 35mm films are digitised in 6K.

- The price of digitising small gauge films (8mm, Super 8mm, 9.5mm, 16mm, Super 16mm and 17.5mm) excludes the inspection fee (see the price list, item 2.3), which will be charged in addition to the digitisation fee specified in items 1.3.4 and 1.3.5 of the price list). The inspection fee covers the transportation of film elements from and to the vaults in Rakvere, technical inspection, service and repair (examining the level of shrinkage and warping, attaching or repairing the protective leaders, examining and repairing the perforations and splices, rehydration treatment if needed, etc.), as well as cleaning of the elements in the ultrasonic cleaner (only 16mm). In more complex cases, there may be an additional consultation fee (see the price list, item 3.4) for the selection of the elements best suited for digitisation. 8mm, Super 8mm and 9.5mm film elements are digitised in 2K at most; 16mm, Super 16mm and 17.5mm films are digitised in 4K at most.

4.2.5.6 A digital preservation master available at the archive is delivered to the rights holder of the digitised film free of charge for the first time, and subsequently for the fee set out in item 1.4.1 of the price list. If no digital preservation master is available at the archive or the resolution of the existing digital surrogate is not sufficient, the rights holder can request the digitisation and postproduction of the film from the archive for the fee set out in the price list (items 1.3.3–1.3.5, 1.3.7, 1.3.8, 2.3).

4.2.5.7 Digital preservation masters are delivered to third parties only with the authorisation of the rights holder, sought by the customer and provided in writing or by e-mail, for the fee specified in item 1.4.1 of the price list.

4.2.5.8 The price of a digital copy of a still image from an analogue film depends on whether the archive already holds a digital copy of the film.

- If a digital copy of the requested film exists at the archive, a still at the best resolution possible is delivered to the customer for a fee specified in item 1.2.2 of the price list; in addition, a fee is charged for processing the film file based on the time actually spent (at least a quarter of a studio hour, see the price list, item 1.3.7).
- If no digital copy exists at the archive or if the resolution of the existing copy does not meet the customer's needs, the customer is charged for the digitisation of the entire reel on which the desired still is located (see item 4.2.5.5 of this policy).

BORN-DIGITAL VIDEO AND FILM

4.2.5.9 The delivery format of digital copies of video recordings and access copies of born-digital films depends on the customer's needs in terms of resolution, the resolution of the copies preserved at the archive and the software applications available to the archive.

4.2.5.10 The price of a copy (including still images) depends on the resolution of the requested deliverable, the length of the segment and the time spent on processing files (see the price list, items 1.3.1, 1.3.2, 1.3.7 and 1.2.2). The archive provides segments not shorter than 10 seconds.

4.2.5.11 The rights holders can request a copy of the master elements of born-digital films free of charge during five years from depositing the works to the archive (subsection 14 (11) of the Legal Deposit Act) and subsequently for the fee set out in item 1.4.1 of the price list. Digital preservation masters are delivered to third parties only with the authorisation of the rights holder, sought by the customer and provided in writing or by e-mail, for the fee specified in item 1.4.1 of the price list.

PHOTOGRAPHS

4.2.5.12 The technical parameters of a digital copy of a photograph depend on the original form of the photograph (analogue or digital).

- Digital copies of analogue photographs are typically delivered in TIFF format and at the best resolution possible.
- Copies of born-digital photographs are delivered in the format in which they are being preserved by the archive.
- The price depends on the size of the photograph (see the price list, item 1.2.2).

SOUND RECORDINGS

4.2.5.13 The price of a digital copy depends on the duration of the sound recording (see the price list, item 1.5.1) and the time spent on processing files (at least a quarter of a studio hour, see the price list, item 1.5.2).

4.2.5.14 Digital copies of sound recordings are delivered in WAV format.

4.2.6 Loans of analogue elements

4.2.6.1 The Film Archive lends: 1) film elements (for screening and, exceptionally for digitisation) according to item 2.2 of the price list; 2) exceptionally, audio tapes (for digitisation) according to item 5 of the price list; and 3) photo albums according to item 5 of the price list. Audio discs and individual photographs are not lent.

4.2.6.2 Lending requests have to be submitted at filmiarhiiv@ra.ee. A loan is documented in an archival records loaning certificate.

4.2.6.3 Film elements are lent with the authorisation of the rights holder (the depositor in case of a deposit), which is sought by the customer and provided in writing or by e-mail. No authorisation is needed only if the work is presented at an educational institution directly in the process of instruction and on the condition that the audience consists of the teaching staff and students or other persons who are directly connected with the educational institution (section 22 of the Copyright Act).

4.2.6.4 The archive considers the following criteria when making decisions on lending film elements:

- physical and technical condition of the elements: the archive may refuse to lend if the physical condition of the elements is poor and/or if lending compromises their long-term preservation (subsection 10 (3) of the Archives Act);
- number of prints: a film is lent for screening only if multiple prints exist, with the most suitable one (i.e. the one that is more complete, in a better condition, with fewer defects) chosen from among them;
- if only a single print of a film exists, it can be loaned out only with the authorisation of both the rights holder and the management of the Film Archive;
- reliability and competence of the borrower: the archive lends elements to individuals and organisations who are able to ensure the safe and technically correct presentation and handling of films (e.g. equipment suitable for screening archival films, competent projectionist; correct projection speed for silent films; access to archival grade digitisation technology).

4.2.6.5 When film elements are lent, the costs of preparation (see the price list, item 2.2), appropriate packaging and transport are covered by the borrower. Transport is arranged by the borrower.

4.2.6.6 The borrower undertakes to:

- ensure the use of elements according to the purpose for which they are lent;
- ensure the preservation, arrangement and subsequent usability of elements;
- prevent elements from coming into the possession of third parties (subsection 36 (4) of the Archival rules).

4.2.6.7 The borrower is liable for non-compliance with the preservation requirements and also for the loss or destruction of or damage to elements in accordance with the applicable legislation. In the event of loss or destruction of or damage to an element, the borrower has to indemnify the costs of its reinstatement. If the element can be repaired, the borrower

covers the costs thereof according to a cost estimate, or if no repairs are possible, the borrower covers the costs of acquiring a new element.