MEMORY OF THE WORLD REGISTER
Ingmar Bergman Archives

Ref N° 2006-29

PART A – ESSENTIAL INFORMATION

1 SUMMARY

The Ingmar Bergman Archives document the work of one of the most outstanding film directors of the 20th century. In 1997 Ingmar Bergman won the “Palm of Palms” award at the Cannes Film Festival. Furthermore the holdings reflect the career of one of Europe's most innovative and prolific stage directors, whose work has also extended to directing operas and radio plays. He is also acknowledged as a major writer: his screenplays and autobiography Laterna Magica (The Magic Lantern) have been translated into more than 30 languages. The archives include hand and type-written original manuscripts, drafts, notebooks, production papers, photographs and behind-the-scenes-footage from the shooting of his films, and private and professional correspondence.

The archives originate from the donation in 2002 by Ingmar Bergman himself of his entire personal collection, covering some 65 years of artistic creation, to the Swedish Film Institute. Following the donation, the Film Institute set up Stiftelsen Ingmar Bergman/the Ingmar Bergman Foundation, together with the Royal Dramatic Theatre, AB Svensk Filmindustri and AB Sveriges Television as co-founders. Its objective is to administrate and preserve and to provide information about Ingmar Bergman’s collected artistic works.

The Foundation website, “Ingmar Bergman Face to Face”, was voted Swedish Cultural Site of the Year in 2005. An English version will be available in 2006. The website contains selected digitized images from the script collection.

2 DETAILS OF THE NOMINATOR

2.1 Name (person or organisation)
Stiftelsen Ingmar Bergman/ the Ingmar Bergman Foundation

2.2 Relationship to the documentary heritage nominated
Owner of Ingmar Bergman’s 2002 donation of his personal archives

2.3 Contact person(s)
Åse Kleveland, President of the Board of the Ingmar Bergman Foundation
and CEO of the Swedish Film Institute

2.4 Contact details (include address, phone, fax, email)
Swedish Film Institute, Box 27126, SE-102 52 Stockholm
phone +468 6651100, +468 661 18 20, email ase.kleveland@sfi.se

3 IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE

3.1 Name and identification details of the items being nominated
Name: The Ingmar Bergman Archives
The Ingmar Bergman files are organized according to an alpha-numerical system established for all materials included in the donation. The original script materials are placed chronologically by the year of creation in the categories.
B - F. The enclosed schedule shows the number of unique script materials. Bibliographic description of each item is made in the Archive List. See enclosed “Archive Schedule”, Appendix A:1 “Category C” (sample from the Archive List), Appendix A:2 Ingmar Bergman’s deed of gift of 3 June 2002, Appendix A:3

3.2 Description
The Ingmar Bergman Archives consist of the donation of Mr Bergman’s personal archives, covering 65 years of artistic creation in the fields of cinema, theatre, opera, radio, television and literature. The archive items include manuscripts, typescripts with personal annotations in handwriting, photographs, biographica, behind-the-scenes-footage from the shooting of 18 of Ingmar Bergman’s films, along with private and professional correspondence.

4 JUSTIFICATION FOR INCLUSION/ ASSESSMENT AGAINST CRITERIA

4.1 Authenticity
Authenticity is established through Mr Bergman’s deeds of gift, dated June 3, 2002, and June 29, 2005 attached hereto as Appendix B.

Authenticity is further established by the fact that the archives consist of items collected by Mr Bergman personally, and by the fact that all documents of unique character are either written in Mr Bergman’s hand, or typewritten and bearing annotations in Mr Bergman’s hand.

4.2 World significance, uniqueness and irreplaceability
World significance is established by Ingmar Bergman’s position as one of the world’s most widely recognized artistic creators of modern times. Uniqueness is established by the fact that the archives were put together and preserved by Mr Bergman personally and by the exceptional quality of his work as reflected by the archive documents. Irreplaceability is established by the very uniqueness of the material.

4.3 Criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style
(c) and (d): Ingmar Bergman’s life and work are consistently interwoven.

(d) and (e) Thus, the script holdings give a unique insight into the creative writing process, from the first draft to the completed script. Furthermore the collections give glimpses of Ingmar Bergman’s constant preoccupation with aesthetical issues pertaining to theatre, cinema, television and literature.

4.4 Issues of rarity, integrity, threat and management
4.5 Rarity: a large number of archive items are Ingmar Bergman’s original manuscripts of a unique character. Please see 3.1

Threat: paper is a perishable material. Proper storage and measures of preservation will be necessary to avoid deterioration of the archive items.

5 LEGAL INFORMATION

5.1. Owner of the documentary heritage (name and contact details)
Ingmar Bergman Foundation, c/o Swedish Film Institute, Box 27126, SE-102 52 Stockholm, phone +468 6651100, fax +468 6611820
Contact person Margareta Nordström, e-mail margareta.nordstrom@sfi.se
5.2 Custodian of the documentary heritage (name and contact details, if different to owner)
Svenska Filminstitutet/The Swedish Film Institute – contact details please see above.

Legal status:
The Ingmar Bergman Foundation: foundation registered with the County
Government Board of Stockholm, Reg. Nr 802412-7840
The Swedish Film Institute: government authority.

5.3 (a) Category of ownership
Full ownership

(b) Accessibility
The archives are made available to researchers upon presentation of a research
project and following approval by the Head of Archive, or if copyright protected
materials are to be used, the Board of Directors of the Ingmar Bergman Foundation
must be consulted.

(c) Copyright status
The archive donation was made inclusive of any copyright and related rights. Please
see Appendix B.

(d) Responsible administration
The public library of the Swedish Film Institute/Svenska Filminstitutets bibliotek.

(e) Other factors

6 MANAGEMENT PLAN

6.1 The Ingmar Bergman Archives will be managed by the Library of The Swedish Film
Institute. The collections are available to qualified individuals doing advanced
research, and for well-renowned writers. These conditions are stipulated in Ingmar
Bergman’s deed of gift. The collections may be made available for other research or
study purposes subject to the consent of the Board of the Ingmar Bergman
Foundation.

An online catalogue providing a guide to the documents in the archive will be

The holdings are registered and stored on shelves and in cabinets in a fireproof vault
at the Film House (Filmhuset) in Stockholm. Individual documents placed in acid-
free sheets of paper are filed in boxes according to the established scheme for The
Ingmar Bergman Archive.

The Ingmar Bergman Foundation is at present working out a preservation-policy in
cooporation with the National Preservation Office of the Royal Library in
Stockholm. The NPO has compiled a report dated 18 November 2005 which
includes proposed measures to secure long-term preservation and accessibility.

In order to protect the original script materials from physical handling and to ensure
the safekeeping of the rare manuscripts, the Foundation is preparing a policy
strategy including digitisation of the bound volumes, loose script- materials and
notebooks.

7 CONSULTATION
7.1 Provide details of consultation about this nomination with (a) the owner of the heritage (b) the custodian (c) your national or regional *Memory of the World* committee
(a) this application is submitted by the owner of the Ingmar Bergman Archive.
(b) the custodian is co-operating in submitting this application.
(c) this application is submitted at the recommendation of the National Swedish Memory of the World committee.

PART B – SUBSIDIARY INFORMATION

8 **ASSESSMENT OF RISK**

8.1 Detail the nature and scope of threats to this documentary heritage (see 5.5)
Please see 4.4 above.

9 **ASSESSMENT OF PRESERVATION**

9.1 Detail the preservation context of the documentary heritage (see 3.3)
Please see 6.1 above.

PART C - LODGEMENT

This nomination is lodged by:

**Ingmar Bergman Foundation**

Stockholm, March 16, 2006

Åse Kleveland
Appendix A:1

Ingmar Bergman's archive

Archive Schedule

A Donation letter, regulations, the archive list, plus introduction and technical preface to the list.

B Manuscripts and documents relating to films and TV films B:001-089 Total 200 catalogue items
Type-written scripts with hand-written additions and changes
31 director scripts: approx 4,200 pages [8,000 s.] paginated pages of which 19 bound scripts
36 versions of scripts edited by IB + 10 colleagues' working scripts, approx 5,800 pages.

C Hand-written texts. Manuscripts for films, TV films and books C:001-025 Total 38 catalogue items.
29 hand-written manuscripts: 7,155 pages, of which 9 bound
6 type-written working scripts, versions of The Magic Lantern (Laterna magica): 2,138 pages
1 type-written working script, version of Saraband: 110 pages

D Manuscripts and documents relating to theatre productions D:001-051 Total 102 catalogue items. Manuscripts of other authors directed by Ingmar Bergman
Type-written scripts with hand-written additions and changes
36 director scripts: 4,193 pages, of which 14 bound
30 edited versions of scripts: approx 3,400 pages (1 script hand-written, 119 pages)

E Other manuscripts: stage, radio, television drama, printed E:001-017 Total 48 catalogue items.
12 hand-written scripts: 1,413 pages
9 scripts with hand-written changes and additions: 895 pages, of which 3 director scripts for radio theatre
16 type-written scripts: approx 1,000 pages

F Unpublished manuscripts, drafts, lectures/speeches and notebooks F:001—028 Total 145 catalogue items.
46 hand-written scripts, drafts: 2,505 pages
47 work books (soft-bound notebooks + notepads): 3,605 pages
21 type-written scripts: 1,594 pages

G Photographs – film G:001-054 19 photograph albums + loose stills from 35 films

H Photographs – theatre H:001:01-018:04 8 photograph albums + loose photographs from 35 stage productions

I Portraits and private photographs I:001-043 Portraits and photographs from events and award ceremonies.

J Biographica J:001:01-003 Supplemented by material from the letter collection

K Letters. Letters together with and relating to a document have been registered previously. Letter collection comprising 22 folders of professional correspondence (originally also contained private letters) has been coordinated with 5 folders of private letters. The letters are sorted alphabetically in two categories: to Ingmar Bergman or from Ingmar Bergman. Less than 5 % of the letters have unidentified senders. The letter collection is estimated to contain 4,000 – 5,000 letters.

L Cinematograph – productions L:001-022 Total 40 catalogue items. Contains manuscripts and documents relating to films and projects that never came to fruition
M Film companies – documents and correspondence  Approx O.75 m

N Other authors' manuscripts  N:001-017 Total 45 catalogue items. Contains manuscripts by
friends, family members, unidentified authors, etc., plus essays, etc., with letters or dedications

O Library of plays  O:001-027 Total 86 catalogue items. Contains type-written copies and
photocopies of printed scripts for plays by other authors

P Printed material  Not yet organised. Contains film and theatre literature, magazines and
programmes. Some material can be discarded

Q Press cuttings  Extensive range of material with unorganised cuttings Often poor condition

R Prizes and awards  Not yet organised  Objects and diplomas, relatively minor category

S AVmedia  Not organised Only 4-5 objects

2006-01-24

Margareta Nordström
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<td><em>Hets.</em> [Av Ingmar Bergman]</td>
<td>[1941?]</td>
<td>Handskrivet manus. Titelsida saknas. 418 scener. Scen 177 överhoppad. Odaterat. (lösbl.) Filmens premiär 1944 Regi Alf Sjöberg</td>
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<td><em>Sommarnattens leende.</em> En romantisk komedi på film av Ingmar Bergman.</td>
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<td><strong>Den goda viljan.</strong> [Av Ingmar Bergman.]</td>
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Appendix 4:3

APPENDIX TO DEED OF GIFT OF 3 JUNE 2002

I have this day via deed of gift donated certain property, material and rights to the Swedish Film Institute.

The property, material and rights which comprise the donation are as follows:

1. All the property and material contained in the 44 boxes which in March 2002 were transported from Fårö to Filmhuset in Stockholm. The property and material has been recorded in summary by Maaret Koskinen in a document dated 29 January 2001 and updated by Maaret Koskinen and Margareta Nordström in a supplementary document dated 24 February 2004. Margareta Nordström is currently working through the material to produce a comprehensive inventory.

2. The material which I have saved and collected in my office at the Royal Dramatic Theatre in Stockholm. Ingrid Dahlberg, the current head of the theatre, is familiar with the material to which I am referring and has been informed that it has been donated to the Swedish Film Institute.

3. All my current and future intellectual property rights pertaining to the property and material specified in points 1 and 2.

4. The so-called Behind-the-Scenes Films for

Sawdust and Tinsel, 1953
A Lesson in Love, 1954
Dreams, 1955
Smiles of a Summer Night, 1955
The Seventh Seal, 1957
Wild Strawberries, 1957
The Magician, 1957
So Close to Life, 1958
Through a Glass darkly, 1961
Winter Light, 1963
Persona, 1966
The Shame, 1968
Cries and Whispers, 1972
Scenes from a Marriage, 1973
Face to face, 1976
From the Life of the Marionettes, 1980
Autumn Sonata, 1981
After the Rehearsal, 1984

These films known collectively as the "Behind-the-Scenes Films" exist in an unedited state in the Film Institute's film archives.

5. All my current and future intellectual property rights pertaining to the Behind-the-Scenes Films.

Ingmar Bergman
Appendix B

Deed of Gift

Via deeds of gift dated 3 June 2002 and 22 October 2003 I have donated to the Swedish Film Institute property comprising material and intellectual property rights specified in appendices 1, 2 and 3 of this deed of gift. The Swedish Film Institute has in turn passed on these donations to the Ingmar Bergman Foundation (org. 802412-7840).

I now wish to donate additional property to the Ingmar Bergman Foundation, listed in appendix 4 of this deed of gift. All personal copyright for the material specified in the appendix forms part of the donation.

For all the property, including material and rights listed in appendices 1–3 and 4 and for all property that I may in future donate to the Ingmar Bergman Foundation, the following shall apply:

1. Material and rights contained in the donations may not be disposed of.

2. Material may only be copied by the Foundation.

3. The Ingmar Bergman Foundation shall administer the material and rights and make material available for the purposes of research, organise exhibitions and, via commercial assignments, make the Foundation’s property available to the general public subject to the following reservations:

   a) In the case of commercial assignments of works forming part of the donation due consideration shall be paid to the artistic value of the work and to any wishes regarding its publication and use that I may have expressed.

   b) Material of a private nature that shows a connection between my artistic work and my private life may be made accessible to the general public no earlier than 31 December 2055. Prior to that date, such material may be made available to researchers from Swedish or overseas universities or colleges. Decisions on the conditions of access for researchers shall be taken by the board of the Foundation.

   c) Material referred to in clause b) may, prior to 31 December 2055, also be made available to well-renowned writers. Their work must relate to the interplay between private concerns and artistic work. Decisions regarding access and whom material should be made available to for research shall be taken by the board of the Foundation.

   d) Original material made available to researchers or writers must not leave the foundation archives.

   e) Copies of material made available to researchers or writers may not be removed from the foundation archives without special permission. Decisions regarding the conditions applicable to such permission shall be taken by the board of the Foundation.

   f) Researchers or writers who wish to quote from unpublished texts in the archive collections must make a special agreement with the Foundation before the publication of any quotations can take place. Decisions regarding conditions applicable to such publication shall be taken by the board of the Foundation.

7. Material of a purely private nature that cannot be deemed to show a connection between my artistic work and my private life may be not made accessible to the general public or to researchers prior to 31 December 2055. Thereafter the Foundation board shall decide on the publication of such material or on granting limited access to researchers or the general public. In doing so, due
consideration shall be paid to the rights of individuals affected by the material to protection of their personal integrity and the sanctity of their private life.

Fårö (date)

Ingmar Bergman

The Ingmar Bergman Foundation has with immense gratitude received the above donations and will apply the conditions stipulated in this deed of gift.

Stockholm (date)

*On behalf of the Ingmar Bergman Foundation*

Åse Kleveland
Chairman

**Appendices:**
Appendix 1: Appendix to the deed of gift of 3 June 2002 (attested copy) Please see 3.1
Appendix 2: Archive schedule Please see 3.1
Appendix 3: List of material donated to the Ingmar Bergman Foundation from the Hedvig Eleonora parish (Not included)
Appendix 4: List of material donated to the Ingmar Bergman Foundation in conjunction with this deed of gift (Not included)